Dedicated to my loving Mother who had the insight to start me wrestling when I was 4 years old, to my Father who pushed me to be tough and succeed in every endeavor and to Kimi whose patience and love is inspiring.

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NOTICE: This manual does not constitute medical advice; users should consult their own physician regarding any such advice.

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Introduction

Professional wrestling hasn't always been the joke that it is today. As soon as the early 20th century, most matches were legitimate contests, nothing like the choreographed melodrama you see exploited by Vince McMahon on television Monday and Thursday nights. There were real individuals (like Martin “Farmer” Burns, Tom Jenkins, George Hackenschmidt, Frank Gotch, Charley Cutler, Joe Stecher, Ed Lewis, etc.) that understood that wrestling was not just a sport but a science, a means of superior physical fitness and a brutally efficient form of self-defense. Just as Jigaro Kano removed many of the more dangerous elements of jiu-jitsu to create the sport of Judo, so were many of the more dangerous rules and holds changed in professional wrestling to create amateur wrestling as we know it now.

Several successful competitors and champions in contemporary hand-to-hand combat events (also known as Mixed Martial Arts) spent their high school and collegiate athletic careers practicing modern amateur styles of wrestling. By consciously and systematically breaking Articles 53 and 56 of the FILA (The International Amateur Wrestling Federation) rules it is easy to see how one could turn modern amateur wrestling into a devastating form of self-defense (I have edited the articles for brevity):

ARTICLE 53 - GENERAL PROHIBITIONS

It is forbidden to pull hair, ears, or genitals, to pinch skin, to bite, to twist fingers or toes, etc.

It is equally forbidden to punch, kick, butt with the head, strangle, push, apply holds that may endanger the lives of opponents, to fracture or dislocate arms and legs, walk on the feet of opponents, or touch their faces between the eyebrows and the line of the mouth.

It is more strictly forbidden to force elbows or knees into the chest or stomach of opponents, to do any twisting capable of hurting, to hold opponents by the trunks, to cling to or grab the mat, for contestants to speak to each other during the bout, to grab the sole of the opponent's foot (only holds above the foot and heel are permitted).

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ARTICLE 56 - ILLEGAL HOLDS

The following holds or moves are illegal and strictly forbidden:

1. **Throat holds**
2. **Bending arms behind the back (wrestling arm bar) more than 90 degrees,**
3. **Gathering arms from above by the forearm,**
4. **Headlock on the neck only with both hands,**
5. **Double headlock (full nelson) unless executed from the side without using legs on any part of the opponent's body,**
6. **Bringing the opponent's arm behind the back from above and applying pressure to it in a position where the forearm and upper arm form an angle less than 90 degrees (chicken wing),**
7. **Holds stretching the backbone of the opponent,**
8. **Holds with a headlock on the head alone (arms and hands locked)**
9. **A full nelson is illegal for all wrestlers in the Cadet division or below.**
10. **Three-Quarter Nelson.**

In standing holds carried out from behind, where the opponent is turned upside down (reverse waist lock), the throw should only be executed to the side, and absolutely not downward from above (spike)…

…**Finally, it is forbidden to lift an opponent who is bridging and then throw them back to the mat (forceful slam). In other words, a bridge can only be compressed.**

In addition, it is forbidden to drive forward on a bridge in the direction of the head.

American wrestling has a long and proud heritage dating far before the Founding Fathers established the United States of America. Native American tribes had been wrestling for hundreds of years. The style is said to be similar to English Lancashire style, except the Native American wrestler won by throwing his opponent, rather than via pinfall.

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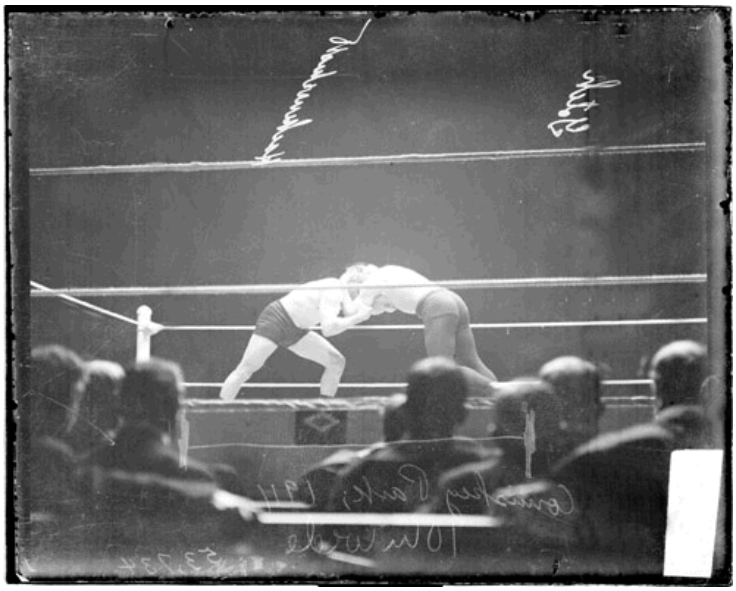

Gotch and Hackenschmidt

Colonial and Frontier wrestlers practiced styles derivative of English wrestling. The three major styles were named after the English counties where they were developed; Cumberland and Westmoreland (a proto-Greco-Roman style) where the aim was to throw the opponent while maintaining an over/under hold), Cornish and Devonshire (similar to jiu-jitsu insofar as they could grab onto a harness both wrestlers wore. Early forms allowed the combatants to wear boots reinforced with steel toes and soles with which they used to kick each other), and Lancashire (loosely based upon Greek pankration and the forerunner of American catch-as-catch-can and freestyle amateur wrestling).

"At first, although enormously strong, my strength was of little avail, and a good wrestler would be sure to throw me, but later, when I understood the science of wrestling, I became invulnerable to the attacks of the best wrestlers that could be found to compete with me; and after this

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date I was never defeated, either in wrestling or weight-lifting."

-Arthur Saxon

The Development of Physical Power (circa 1906)

English wrestling was cultivated at a very young age. Both Saxons and Celts adored it, and English literature abounds with references to wrestling. English King Henry VIII was known to have been an especially powerful wrestler.

Here in the fledgling United States, President George Washington was renowned in colonial Virginia for his wrestling prowess in the Cumberland and Westmoreland style. Abraham Lincoln was legendary in rural Illinois for his long string of victories in the Collar-and-Elbow style of wrestling (developed in the New England farming country). Theodore Roosevelt appointed wrestling champion Tom Jenkins as the head self-defense instructor at the West Point Military Academy.

"There ain't no hold what can't be broke."

-Tom Jenkins, World Champion

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There is a violent and dark side to American wrestling as well. Historian Elliot J. Gorn has made note of a particularly brutal form of early American wrestling and fighting called "Gouging" or "Rough and Tumble". As he writes in The American Historical Review (*volume 90, February to December 1985, pages 18-43*):

"The emphasis on maximum disfigurement, on severing bodily parts, made this fighting style unique. Amid the general mayhem, however, gouging out an opponent's eye became the sine qua non of rough-and-tumble fighting, much like the knockout punch in modern boxing. The best gougers, of course, were adept at other fighting skills. Some allegedly filed their teeth to bite off an enemy's appendages more efficiently. Still, liberating an eyeball quickly became a fighter's surest route to victory and his most prestigious accomplishment. To this end, celebrated heroes fired their fingernails hard, honed them sharp, and oiled them slick."

The English and American styles naturally evolved from other styles practiced centuries ago. Upon the walls of the temple tombs of Beni Hasan, near the Nile, are carved hundreds of scenes from wrestling matches, illustrating a great number of the holds and falls known today.

Wrestling was a very important branch of athletics in the Greek games. It formed the chief event of the pentathlon. No holds were barred. There were two basic types of Greek wrestling; standing wrestling, which was most common, and the lucta volutatoria or "squirming contest" that took place after the take down and continued until one of the contestants conceded to the other.

It was the latter variety that was employed in the pankration, a brutal combination of boxing and wrestling not unlike our Mixed Martial Art contests today. The upright wrestling was very similar to the modern catch-as-catch-can style. In this three falls out of five decided a match.

"Some perhaps may object, that Wrestling is no use, but apt to make a Man more

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Contentious and Quarrelsome, and fit only to break Men's Bones; to which I answer, that you seldom find a Gamester indeed, but is superlatively passive, and will put up with what another shall call and resent as an affront; neither do find that a true Gamester does, or receives any Harm, but when highly provoked. Instead of a true Gamester being Contentious and Quarrelsome, he'll laugh at small Indignities, and as with the Mastiff Dog, rather than bite, lift up his Leg and only piss upon the little wafling yelping Curs in Contempt."

-Sir Thomas Parkyns,
The Inn-Play or
Cornish Hugg
Wrestler. 1727

The purpose of this Authoritative Encyclopedia of Scientific Wrestling is to pass along the torch of wrestling science and history from one generation of competitors to today's wrestlers. Enjoy and see you on the mat!

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Scientific Wrestling Lexicon

Achilles Lock

An ankle submission created by compressing the Achilles tendon.

Ankle pick

A takedown where the opponent's ankle is grabbed. The aim is to block the opponent's leg and drive your opponent over it.

Ankle Ride

Attempt to control or break down an opponent on the bottom by grasping and lifting his ankle.

Arm drag

Used as a takedown or a set up for a takedown, designed to move your opponent's arm. One arm is a guide arm that starts to move his arm in the correct direction while the other arm acts as a power arm, hooking his arm and moving it the rest of the way.

Back Arch

Involves arching backward from your feet to your head or shoulder. The back arch is used in throwing your opponent. As in many wrestling maneuvers, an explosive use of the hips is key.

Base (Coming to)

Refers to the act of getting up from laying flat on the mat to your hand's and knees.

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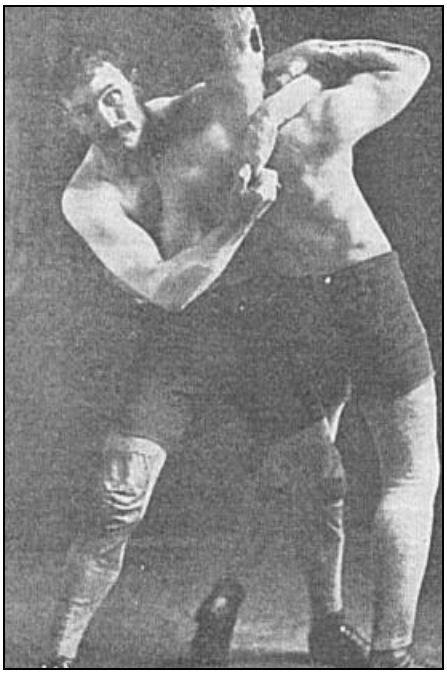
Back heel

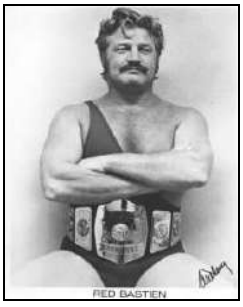


A trip to the outside of the adversary's slightly advanced leg with your opposite leg, i.e. your left against his left, or vice versa (Martin "Farmer" Burns shown).

Back step

The basic foot and hip motion used when doing hip tosses and arm and shoulder throws. Your back is turned to your opponent and he is levered over your hip.

Bastien, Rolland "Red"



Bastien is consider one of the last remaining hooking masters alive, having trained under Farmer Burns' student Henry Kohlen and honing his skills taking on all comers

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at the carnival At Shows in the United States. Mr. Bastien is currently president of the Cauliflower Alley Club.

Barsagar

Also known as the far knee block. Lift one of the opponent's knees high while blocking his other knee with your same-side hand. Drive the opponent over the blocked leg. Named for the Iranian wrestler of the 1970s.

Bear hug

Involves locking your arms around your opponent's back while facing him. Be certain to get your hips tight to your opponent.

Beell, Fred

Native-born Wisconsin wrestler and one of the dominant stars of wrestling's "Golden Age." His career reached an apex in 1906 when he defeated Frank Gotch for the American heavyweight catch-as-catch-can championship. Although diminutive in size at 5'7" and never wrestling with more than a light-heavyweight stature, Beel took on and defeated many of the top wrestlers of the era including the aforementioned Gotch and Baltimore standout Americus (Gus Schoenlein). His life ended tragically when, working as a police officer, he was shot in the line of duty.

Bibby, Edwin

British-born Lancashire catch wrestler who first made inroads into the North American professional wrestling scene in early 1881, wrestling world Greco-Roman wrestling champion William Muldoon in New York City. Bibby is believed to be the first prominent Lancashire stylist to make a living in North America. Additionally, he

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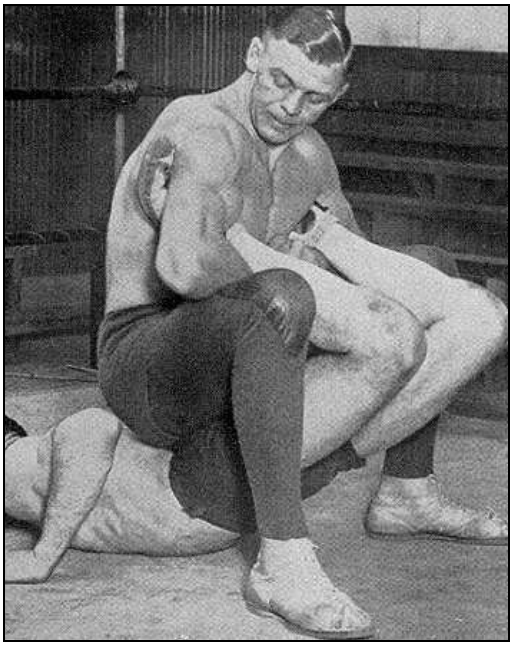
helped pave the way for the eventual development of the American catch-as-catch-can wrestling style.

Body scissor

A move in which a wrestler locks legs around the body of his opponent and squeezes violently.

Boston Crab



Designed to create undue stress upon the opponent's spine and stretch the abdomen (Paul Jones demonstrates).

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Bothner, George
Lightweight catch-as-catch-can wrestler who was presented with the Police Gazette lightweight title belt in 1899 and claimed the world's championship until his retirement in 1914. Later, Bothner was proprietor of a famous New York City gym bearing his name.

Breakdown

A move designed to break your opponent down to the mat on their side or stomach, off his base. It may lead to a ride or a pin.

Bridge

The arched position a wrestler adopts, with his back facing the mat, pushing upon one's head, elbows and feet so your shoulders are off of the mat (G. Hackenshmidt shown doing an advanced bridge, the bridge press).

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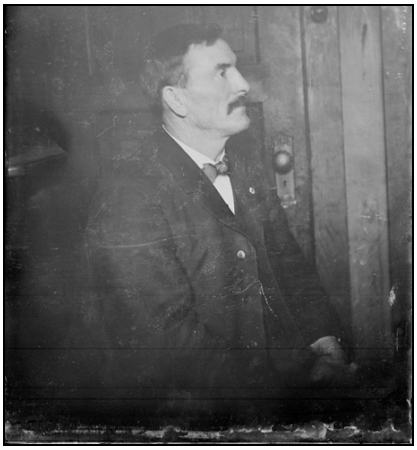
Burns, Farmer (1861-1937)



In his time Farmer Burns wrestled over 6,000 matches in every type of situation from grading camps to circuses and lost only 7. He won the World Wrestling Title in 1895 when he defeated Evan "Strangler" Lewis and retained the title until 1897 when he was defeated by Tom Jenkins. He later won and held the light heavy weight title until 1908. Burns weighed only 175 pound but defeated many of the great wrestlers of the day-some of which out weighed him by 50 or 100 pounds. He had a very strong neck that measured 20 inches and allowed him to perform one of his favorite stunts of doing a six foot hangman's drop which he performed many times.

Butterfly Lock

A lock where you lock your arms by hooking your hands on the wrist of your opposite arm, placing the inside of one wrist against the other.

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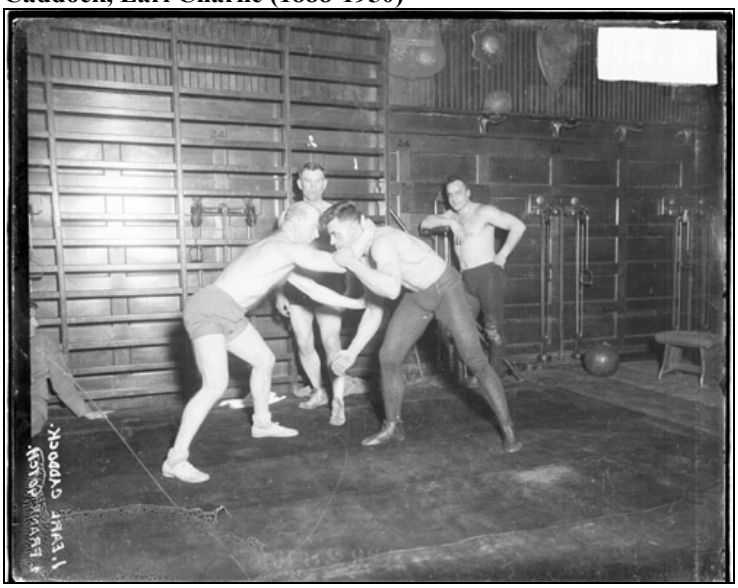
Caddock, Earl Charlie (1888-1950)



Iowa wrestler who first gained fame as an AAU wrestling champion and later as world's heavyweight champion in 1917, handing Joe Stecher his first loss in the process. Like McLeod and Beele before him, Caddock held his own and defeated much larger heavyweights. Unfortunately, Caddock's career was severely crippled when he was gassed during service in World War I.

Cardinal, Dick (1927-)

Former carnival (Athletic Show) wrestler who began his career with Western Shows in 1949. Cardinal began wrestling in YMCA programs and later learned professional catch-as-catch-can from Estonian-born shooter August Sepp and Eaton College standout Vic Short. Considered one of the few remaining experts in the art of catch-as-catch-can.

Catch-As-Catch-Can

A set of rules for wrestling that was particularly popular in the late 19th and early parts of the 20th century. Usually the stranglehold is barred, and a win is determined via pin

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or concession hold. Most professional matches were held for the best two of three matches.

Chain wrestling

The act of performing a second, third, or fourth move if the first doesn't work. It requires the use of holds that blend together, either as a fake to set-up, or as a follow-up to a missed hold or hook.

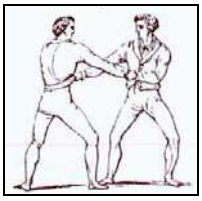
Chicken wing

Bringing the opponent's arm behind the back from above and applying pressure to it in a position where the forearm and upper arm form an angle less than 90 degrees.

Chop

To act of striking downward at your opponent’s hands as they grab for you.

Cornish and Devonshire



A set of jacketed wrestling rules where the aim was to throw the opponent while, like Judo, grabbing onto the opponent’s harness or jacket. Named after the English counties in which it was developed. Early forms, particularly the Devonshire style, allowed the combatants to wear boots reinforced with steel toes with which they used to kick each other.

Crab Ride

Riding and controlling your opponent from behind without wrapping the legs around them.

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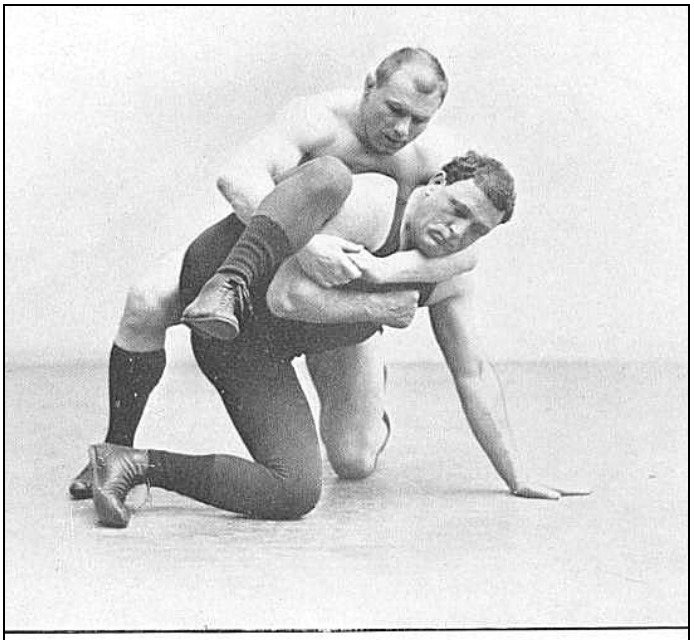
Cradle



A VARIATION OF THE CRADLE-HOLD

A controlling position which involves holding your opponent on his back with one arm under a knee and the other one around his head. There are many variations (Hackenschmidt shown applying a cradle).

Creating an angle

Making a move to try to attack from the side when you and your opponent are both standing.

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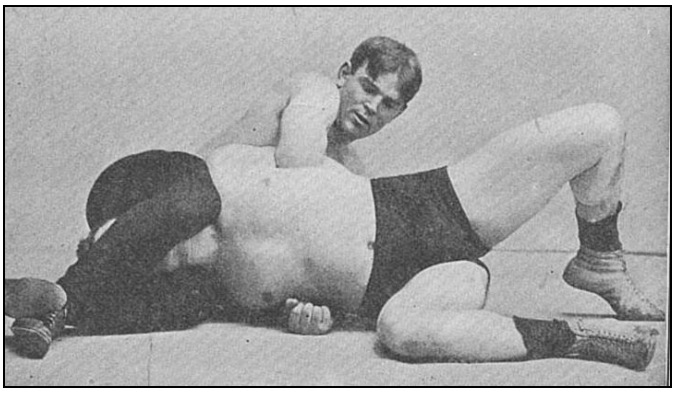
Crooked head scissor



A punishing hold where the opponent's neck is caught between your knees. The top leg is crossed over top to apply proper leverage (Frank Gotch demonstrates).

Cross body

A control position where the top man lies perpendicular to the bottom man, sticking him to the mat.

Cross Face

The act of placing the bony part of your forearm across your opponent's face in order to drive the man's head to the side.

Cross Buttock

A takedown where as you face your opponent standing, turn and step in past him while tossing him down to the mat. It gets its name from the fact that the hip placement is such that your buttock and your opponents are diagonal as you throw. Commonly know as the hip toss.

Cumberland and Westmoreland

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A proto-Greco-Roman wrestling set of rules where the aim was to throw the opponent while maintaining an over/under hold.

Double Leg Takedown

The act of changing levels and grabbing both of your opponent's legs just below the knees and driving into them for the takedown. This can be done with a penetration step or as a snatch double leg takedown.

Double Wrist Lock

Done in a downward or hammerlock position (but it is not a hammerlock). Proper mechanics include using a thumbed grip and creating a figure four with your arms, grabbing at the fingers, twisting the wrist, and bringing the arm away from the body.

Duck under

A movement from a tie-up where you change levels and duck your head under one of your opponent's arms and attempt to secure a go behind or a takedown.

Dump (running the pipe)

From a single-leg position with your shoulder on top of his left thigh, take a short step towards his standing leg, then a long circling backward step with your right leg while continuing the downward pressure on his thigh.

Escape

Move in which the bottom wrestler breaks free of the top wrestler's control.

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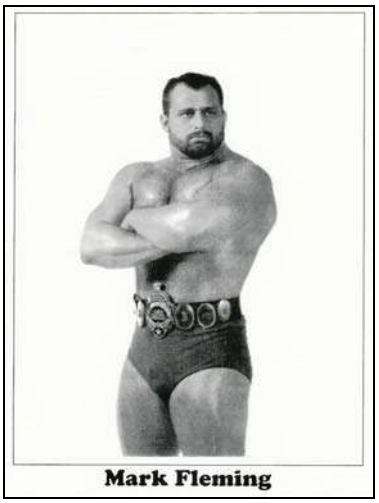
Figure Four Choke

A choke used when facing your opponent and their head is in the head chancery position. The blade of the holding forearm is across the opponent's throat and grabs the other arm, which is grabbing the tricep (not the trapezius) of the opponent. Your arms are locked, the elbows are in tight, and the blade of your forearm is turned upward.

Fireman's Carry

A takedown that combines an upper body lock and a center-step leg attack through the crotch so that the opponent is thrown to his back. During part of the move, you end up with your opponent up on your shoulders, just as a fireman would be carrying a victim.

Fleming, Mark (1962-)



Virginia born professional wrestler that wrestled for several promotions in the United States and Japan including Jim Crockett's National Wrestling Alliance, Antonio Inoki's

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New Japan Pro Wrestling and Takada's UWFi (the Japanese promotion that included a young Kazushi Sakuraba too and brought in Danny Hodge, Lou Thesz, and Billy Robinson as trainers). Fleming was managed by Lou Thesz from 1987 - 1994 and is widely known as his protégé. Fleming was also the head coach at Thesz's wrestling school from 1988 – 1992.

Folkstyle

The style of wrestling used mainly in America in youth programs, high schools, and colleges. Also called collegiate or scholastic wrestling.

Freestyle

The international version of folkstyle with slightly different rules. Wrestlers may use their arms, bodies, and legs and may hold opponents above or below the waist.

Forearm Lock

A hook created by placing your shin bone against the middle of your opponents forearm and pushing down with the shin while pulling up on their arm. This simple principle can be applied to the shin to make a shin lock too.

Front face lock

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A neck crank with mechanics that are similar to the front choke except the blade of the forearm rakes across his face, not the throat, turning the head to the side (Fred Beell and Yussif Mahout shown).

Full Nelson

A punishing hold where you reach under both of your opponent's arms from his back and having your hands on his head.

Further Nelson

A half-nelson where the attacking wrestler applies the hold to the further arm of the opponent, as opposed to the near side arm. Thus, if the attacking wrestler is to the opponents left flank, a further nelson would be applied to the opponents further or right side.

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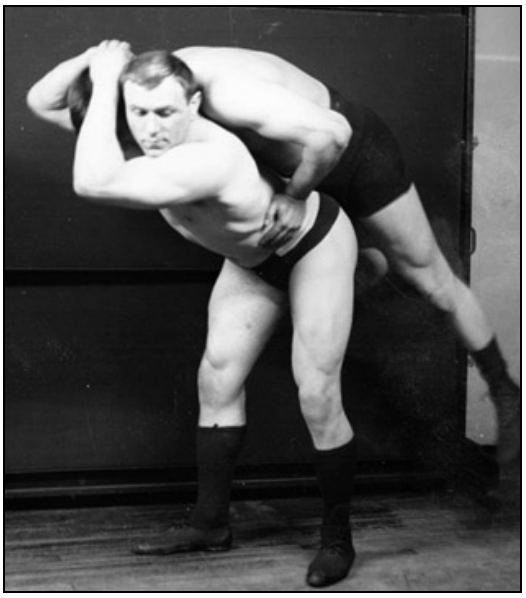
Flying Mare



The usual form of this throw is to grasp your opponent's right arm at the elbow with your left hand or trap his forearm under your left arm-pit; the pivot around with your back turned to him so that your right shoulder is under his right shoulder. With your right hand you seize from outside the upper part of his right arm, and by leaning forward with knees slightly bent drag your opponent across your buttocks, and from the position hurl him over your right shoulder, bow-wise, so that he falls upon his back. Bears a strong resemblance to the judo seoinage (Hackenshmidt shown using the opponent's head in lieu of their arm).

Gordienko, George (1928-2002)

Arguably the most proficient Canadian professional wrestler in recent history. Gordienko trained with the legendary Joe Pazandak and was managed by Tony Stecher early on. During his active wrestling career from the forties to the seventies, Gordienko received accolades from other such other greats as Lou Thesz and Red Bastien. Many believe his wrestling career in the United States was hampered severely by McCartyism. Gordienko turned to painting in his later years, becoming a well respected artist whose works commanded prices as high as $30,000 a piece.

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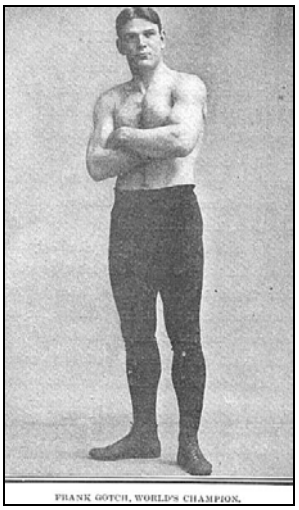
Gotch, Frank (1878-1917)



Considered one of the greatest in the history of the sport. Trained by Farmer Burns, Gotch first made a run at the big time when he challenged Tom Jenkins for the American Championship in 1903. His lack of experience was evident as Jenkins easily defeated him but one year later, Gotch secured the championship from Jenkins and began a title reign that would last for over eight years.

Gotch, Karl (1924-)

1948 Olympic wrestler that represented Belgium, later trained at Billy Riley's Snake Pit. He is a legendary hooker and competitor, also known as "The God of Pro-Wrestling" in Japan.

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Gouging (also known as Rough and Tumble)

The act of attacking an opponent's soft and hard targets in order to inflict pain and maximize discomfort. Gouging can be used to set up holds or to outright maim the opponent.

Go Behind

The act of getting behind your opponent and controlling them while they face away from you.

Granby Roll

A popular escape/reversal popularized by Granby High School in Virginia where if the opponent is holding you from behind, you post with one arm, raise your hips, grab your opponent's arm (opposite your posting arm) and roll across your shoulders (not across your back) to escape.

Grapevine

A pinning combination in which you have your opponent on his back and have one or both of his legs wrapped up with your legs.

Greco-Roman

A traditional international form of wrestling born in France in which wrestlers may only use their arms and upper bodies to attack and may hold only those parts of their opponents that are above the waist.

Grubmeyer, Fred

Known as the "Iowa Cornstalk," Grubmeyer wrestled professionally throughout the US and Canada and also "barnstormed" playing the role of a rube to hustle locals out of betting money. Despite posessing an awkward and gangly build, Grubmeyer was a

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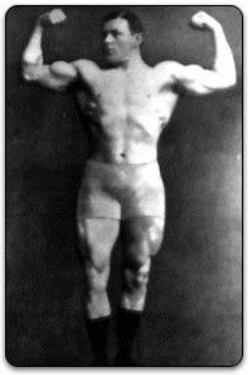
clever and incredibly skilled wrestler who was well liked by fans and respected by his peers.

Hackenschmidt, George (1877-1968)



A world champion Greco-Roman and Catch As Catch Can wrestler also known as 'The Russian Lion". Hackenschmidt ranks with Tom Jenkins and Frank Gotch among the greatest in the history of catch-as-catch-can wrestling. He also held several weight-lifting records and wrote extensively about the subject of physical culture.

Half Nelson

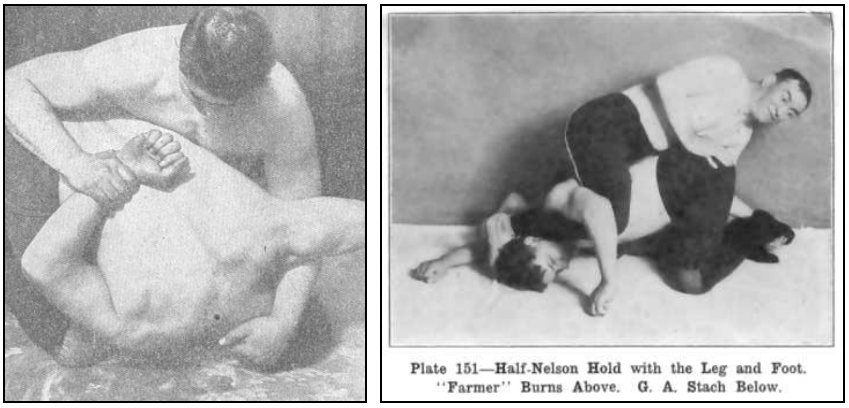


Plate 151—Half-Nelson Hold with the Leg and Foot. "Farmer" Burns Above. G. A. Stach Below.

A hold where from, say, his left side, insert your left arm under his left arm, and extend your hand to the back of his head, generating enormous leverage. Force the under man's head down and pull it toward you, at the same time raising his left shoulder, so that he will roll over to the right and lie on his back. Can also be executed with the legs.

Hammerlock

Hold in which the opponent's arm is pulled behind the back and twisted upward (please see half nelson image above for example of hammerlock as well).

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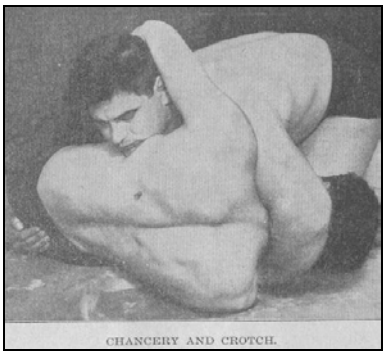
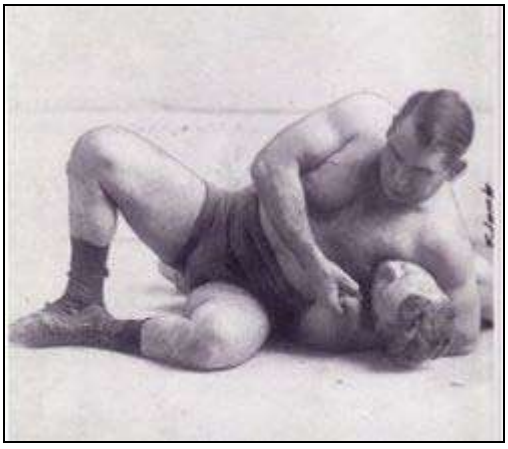
Head chancery


CHANCERY AND CROTCH.

Any position where an attacking wrestler holds a defending wrestlers head and neck. Head chancery is a shortened way of saying "head in chancery", with "in chancery" implying "in a hopeless situation". The term head chancery typically refers to variations of the front and side headlock, but has also been used in the past to indicate other types of choke holds, strangles and neck cranks.

Headlock



A hold in which the head of one wrestler is encircled and locked by the arm and body of the other (Ed Lewis demonstrating).

Highball Ride

A back ride where the dominant wrestler figure-fours one of the under man's legs and arches his hips hard through the bottom man.

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High crotch

A takedown from an outside step in which the opponent's hip strength is neutralized long enough to complete the move.

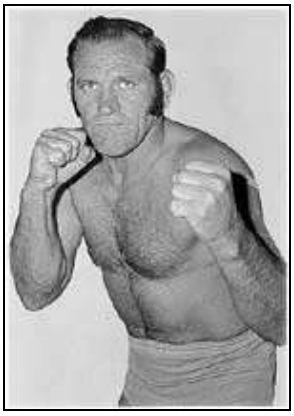
Hip Heist

A move where the hips are lifted off the mat, then rapidly and forcefully turned. The move can be used as an escape from nearly all positions.

Hook

A movement or series of wrestling movements designed to cripple or maim an opponent.

Hodge, Danny



A legendary hooking master who's grip could both shatter a pair of pliers and crush an apple into applesauce. Hodge won all of his 46 bouts for the University of Oklahoma, 36 by pin. No collegiate wrestler ever took him down to the mat. In one 10-day span in 1956, Hodge was the first ever to win the NCAA title and national AAU championships in both Greco-Roman and freestyle, winning every bout in those tournaments by pin. Twice he was an Olympic wrestler, placing fifth in 1952 in Helsinki before his college career started, and winning the silver medal in the 1956 Games at Melbourne. Hodge later went on to win the national Golden Gloves and National AAU championships in boxing, becoming the first athlete ever to win national titles in both sports.

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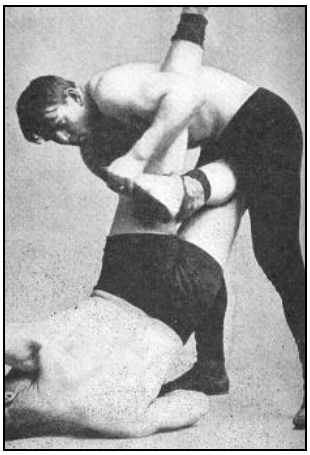
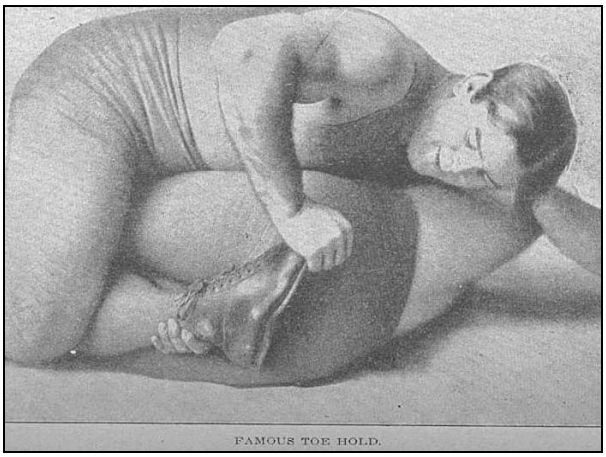
Inside Toe Hold





Sometimes called the "Famous Toe Hold". A toe hold where the aggressor, say from the right of the opponent on all fours, reaches over the opponent's right leg and with the right arm and secures the opponent's left leg near the ankle. The attacker pulls it tight and then apply the twist to the toe hold (Frank Gotch demonstrates).

Jenkins, Tom (1873-1957)

A contemporary of Frank Gotch and Farmer Burns, Jenkins was known as a very rough and tough heavyweight wrestler. Renowned for his rough and calloused hands, which he used to rip his opponent's flesh, and for the fact that he had only one eye. He was

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known as “America’s Wrestling Champion” and had a reputation for being very game. After retiring from wrestling he was appointed by U.S. President Theodore Roosevelt to be the head coach for boxing and wrestling at West Point Military Academy.

Journeyman

An experienced catch-as catch-can wrestler, but one who is not yet considered a shooter.

Key lock

It is a crushing compression style arm lock that attacks the elbow. It is executed by applying pressure with the ulna of the attackers arm against the radial nerve of the opponents arm. The term key lock is often erroneously applied to the double wrist lock.

Knee Pick

A takedown where the attacking wrestler grabs the defending wrestler’s near knee while driving in the same direction, typically controlling with a far side head-tie. Similar in use and application to the ankle pick.

Lateral Press

A pin where the top wrestler is chest to chest with the bottom wrestler, but facing in opposite directions.

Leg Lace

A hold where the attacking wrestler forces the defending wrestler’s ankles to cross. Commonly used as a turnover, this hold may also act as a setup for various leg locks. Commonly known as an ankle lace.

Level Change

The act of dropping your hips lower than your opponents, used during shooting or feinting.

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Lifting

A basic skill of wrestling Be certain when lifting an opponent to use your hips and legs and not your back.

Londos, Jim

Greek-born immigrant and bodybuilder whose wrestling name was inspired by popular author Jack London. During the 1920's and 1930's, Londos was the top box-office draw in wrestling. While some today have come to dismiss his abilities as a wrestler, Londos was a legitimately talented catch-as-catch-can practitioner.

Navy Ride

A pinning ride that emphasis control of the opponents legs with the wrestlers arms.

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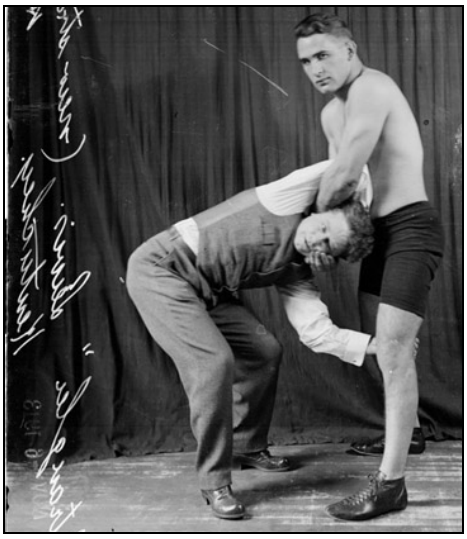
Neck cranks

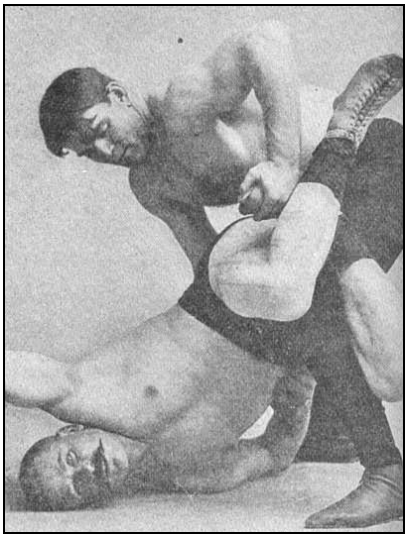


Any hold that attacks the opponent by twisting then compressing the vertebra of their neck (Ed Lewis demonstrates).

Over hook

Any instance where the wrestler brings his arm over the arm of the opponent in order to gain control of said arm.

Over the Leg Toe Hold



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A toe hold used as both a turnover or as a submission hold. Commonly associated with Frank Gotch.

Over the Back Toe Hold

Another toe hold variation used specifically when opponent's leg is wrapped about you. Once the opponent's toe is caught in the crook of your elbow tightly, arch your back to generate stress in your opponent's shin and ankle.

Penetration Step

An explosive maneuver used to initiate and drive through on an opponent when making a shot. There are several types of penetration step, each one used as a component in a different type of takedown.

Pummel

The act of wrestling for inside hand position while in a upper body clinch.

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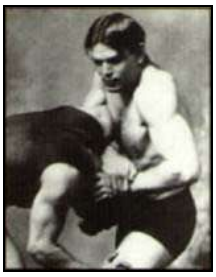
Quarter Nelson



Applied by threading say your left hand under your opponent's near shoulder, which means you are operating from his right side. Your right hand bears down upon the back of your opponent's neck, while with your left hand you grip your own right wrist. Let your right hand press heavily against your victim's neck and head as high up as possible.

Referee's Position

A common starting position in amateur and Olympic wrestling where one man starts on all fours while the other is behind on one knee with one arm securing the body and the other hand is on the bottom man's elbow.

Ride

This is the act of dominating and controlling one's opponent. It precedes a pin or concession hold.

Riley, Billy (- 1977)

An accomplished Lancashire-style catch as catch can wrestler that won the British Empire Championship from Jack Robinson in Africa, breaking Robinson's arm in the process. Riley established the infamous "Snakepit" wrestling gym in Wigan, England

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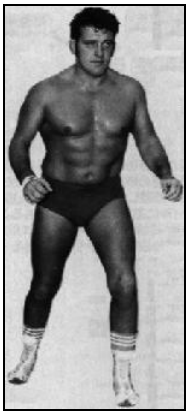
where such notable wrestles as Karl Gotch, Bert Azzeratti, and Billy Joyce all trained at one point or another.

Robinson, Billy (1939 -)



Accomplished British wrestler and AWA British Empire Champion that trained under Billy Joyce at Billy Riley's Snakepit. When Robinson won the Commonwealth Games title in England as an amateur, he was given the award by George Hackenschmidt. He has more recently been coaching wrestlers (including Kazushi Sakuraba) in Japan.

Saddle Ride

A pinning and controlling ride where the top man sits astride the bottom man, using the legs to ride the opponent and leaving the hands free to attack.

Sal To

A takedown where double over hooks trap both of the opponent's arms. The takedown is completed when the aggressor back arches and tossed the opponent overhead.

Saturday Night Ride

A dominant ride where the top wrestler is between the legs of the bottom man (i.e., bottom body scissors).

Scramble

A race between wrestlers to establish dominance.

Seat belt

A type of under hook that extends around the opponent's back and to his opposite flank.

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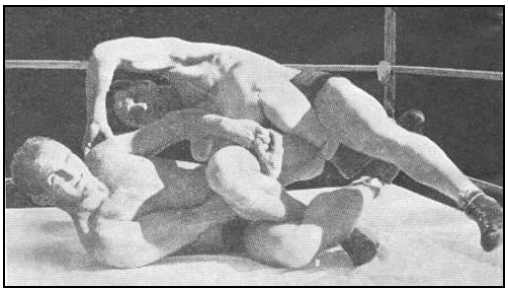
Shooter

A catch-as-catch-can term for a skilled and accomplished wrestler. A shooter has a broad base of knowledge in all areas of the art. In amateur wrestling, shooting refers to what was known to the old timers as a leg dive. In professional wrestling, a shoot refers to a legitimate contest.

Short Arm Scissor



A hold where the wrestler's arm is inserted into the joint of the opponent's elbow. The wrestler then levers down to compress the elbow joint, typically using his own leg to apply the downward pressure. This hold may also be done to the knee joint, where it is properly called a "short arm scissors to the leg".

Shuck

Any technique where a control point, such as the head or elbow, is pushed across the opponent's center in an effort to off balance him.

Single Leg

A name for any technique where the wrestler attacks one of the opponent's legs in an effort to take the man down. This term typically refers to a head on the inside style single leg. A head on the outside single is known as a high crotch.

Sit out

A fundamental mat wrestling technique that is used to move a wrestler's hips away from his opponent while trying to escape or reverse. From referee's position (all fours), post on one hand while sitting both legs in front of you. Use your other hand to control the opponent's fingers or wrist.

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Snap Down

A takedown commonly used from an inside tie where the opponent's forward momentum is used to facilitate bringing him to the mat by simultaneously pulling his head downward sharply.

Snatch single

A single leg takedown where the opponent's leg is grabbed without performing the penetration step. Typically the wrestler will grab the opponent's leg with both hands behind the knee and use his head and upper body to unbalance the opponent. The finishes are many and varied.

Spladdle

A pinning combination made famous by Wade Schalles. The spladal is typically applied as a counter to a single leg takedown.

Sprawl

The act of bringing ones hips violently downward by throwing the legs back.. The sprawl is a fundamental wrestling maneuver with many applications. Typically it is used from standing to stop an opponent's shot. In catch-as-catch-can, it is also often used to enable an escape or as a way of turning a hold into a hook.

Stance and Movement

A basic skill of wrestling. Keep your head up, your elbows in, keeping your weight on the balls of your feet, and your knees slightly bent. Never cross your legs while maneuvering, be certain to take short steps, and keep your body comfortably bent at the waist.

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Stecher, Joe (1893-1974)

Aptly nicknamed "The Scissor King" for his adept use of the body-scissors, Joe Stecher was the dominant heavyweight wrestler in the period directly following Frank Gotch's retirement. He first claimed the world's heavyweight title between 1915 and 1917, the latter date marking the first fall ever being scored against him in his professional career. Stecher remained a major force in wrestling for the next 10 years, again claiming the world's title on several occasions.

Step-over Toe Hold

A hold where the wrestler brings one of his legs over the knee of the opponent's leg, trapping it. This can be used as a turnover, a takedown or a hook. There are many variations and numerous finishes. Commonly abbreviated as "STH".

Stopper Toe Hold

A type of twisting ankle lock where you figure-four your arms around your opponent's ankle, grabbing usually the opponent's foot at the instep.

Sweep

A takedown where the wrestler attacks the opponent's foot or leg with his own leg or foot, typically pulling in the opposite direction. Similar to a trip.

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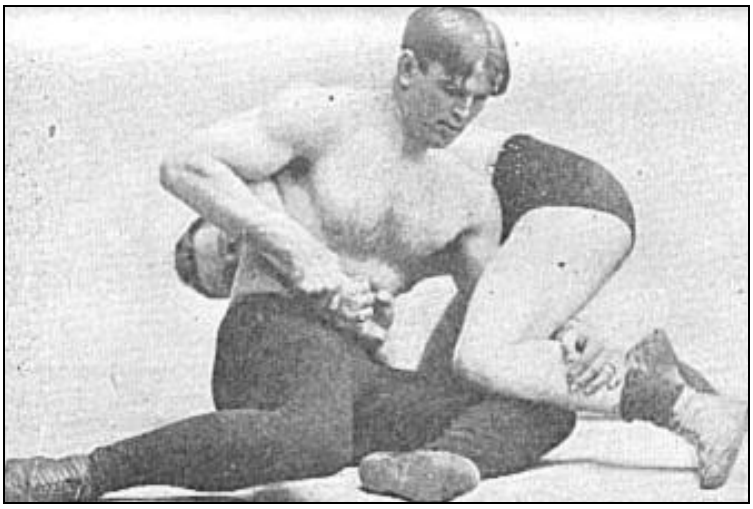
Switch



A technique that is commonly performed to counter a rear waist hold. A switch involves the wrestler using his own arm to lever against the opponents arm, typically by reaching back and grabbing the opponent inner thigh, while trapping the opponent's arm. At the same time the wrestler moves his hips away from the opponent in order to allow for a reversal or an escape.

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Thesz, Lou (1916-2002)

Michigan-born and St. Louis raised wrestler trained in the art of catch-as-catch-can by George Tragos and Ad Santel. Thesz first claimed the world's heavyweight wrestling title in 1937 by defeating Everett Marshall. In doing so he became the youngest heavyweight champion in history. For the next 30 years he held versions of the belt with greater frequency and duration than any other wrestler of the era.

Three Quarter Nelson

A hold where the attacking wrestler applies the nelson to the near side of the opponent by using both hands. If the attacking wrestler is to the opponent's right flank, then he would reach under the opponent's right arm with his own right arm with his hand coming to rest on the back of the opponent's head. The left arm then snakes under the opponent's right arm and head and comes up to meet the right hand from the opposite side.

Top Wrist Lock

A type of bent arm lock that optimally attacks the wrist, elbow and shoulder joints. The term top wrist lock can be applied to a variety of holds performed from many positions. Most wrestlers favor the double wrist lock in lieu of the top wrist lock since the top wrist lock is easily countered and escaped from. This lock is also known as a reverse double wrist lock.

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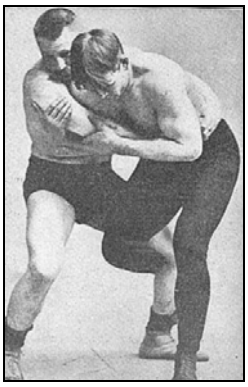
Trip



A takedown where the wrestler attacks the opponent's foot or leg with his own leg or foot, typically pushing in the opposite direction. Similar to a sweep.

Turk Ride

A ride where the wrestler uses his own legs around one of the opponent's legs. May be used as a turnover.

Under hook

Any instance where the wrestler brings his arm under the arm of the opponent in order to gain control of said arm.

Whizzer

A single over hook used to control the opponent. The wizzer is used in a myriad of situations, from setting up upper body takedowns, as a counter to the opponent's takedown attempts or as a means to assist in an escape.

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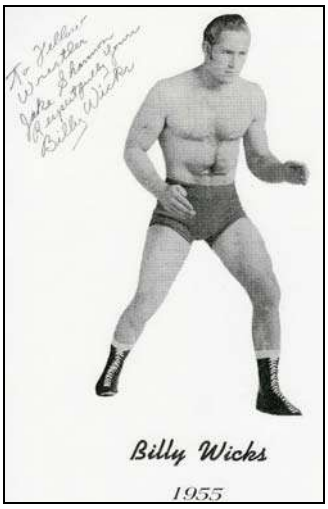
Wicks, Billy (1932-)



Minnesota-born professional wrestler and AT Show competitor with Dobson United Shows and United Carnival Shows during the 1950's. As a carnival wrestler, Wicks learned the art of hooking and is recognized as one of the few remaining experts in the field. He studied under Henry Kohlen, a well known student of Martin 'Farmer' Burns.

Wing lock

A lock where both your arms are around your opponent's head and one arm, sometimes called the scarf hold in Judo. To really make it a lock, lift the opponent's arm so their shoulder is off the ground and be certain to stay off your hips so the bottom man carries all the weight.

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Wrestling: The Science of Wrestling and Its Importance In Physical Culture. Methods and Secrets of Ed "Strangler" Lewis, World's Champion Wrestler and His Manager-Trainer, Billy Sandow, Parts I, II, and III

Wrestling

The history of Wrestling is so closely interwoven with the history of men and nations, and the antiquity of the sport so readily proved in the records of every ancient civilization, that it may be safely assumed that even in prehistoric times, when man's living problems were largely identical with those of the beasts of the jungle, wrestling, in some crude form at least, had begun to take its place as the most fascinating of sports. It so closely approached the daily struggle of life, as life went in the faint dawn of human existence, as to have logically been the earliest variety of sport in which man engaged. Surviving and being steadily improved upon through the ages we find record of the high regard in which the sport was held by the ancient Egyptians, in the many carvings of wrestlers upon the tombs of the Pharaohs.

Of later origin, though still in remote antiquity, other records are found of wrestling as a favorite sport among the athletes of classic Greece and of the Roman Empire. All literature through the ages is crowded with tales of the prowess of vanished heroes of the grappling art.

So long ago as 1443 a book narrating wrestling methods was published, and included illustrations of various wrestling positions. This book, written by one Talhofer, discusses the art of wrestling as it was known to medieval Germany, and the illustrations include and describe positions known as: "The Beginning, With Equal Arm Grip; Warding Off; Hip Wrestling; Arm Lock Around the Hip; the Throw Over the Head"—etc., the last-mentioned being the fore-runner of the present-day Flying Mare.

Referring again to ancient Rome, we discover wrestling to have been identified with not only the physical life of the Empire but with the intellectual life as well. Such a writer as Quintillian, for example, uses many comparisons to the art of wrestling in his discussion of "Institutes of Eloquence," showing himself, as typical of the Roman aristocrats, to have been familiar from experience with the various positions and science of wrestling.

Henri de Guise (the Scarred), of the medieval line of the Ducs de Guise, is reported to have been a noted wrestler, Mme. de Gretz having said of him: "Tall, thin, robust, elegant, admirably built for all bodily exercises, excelling in wrestling, able to cross a river swimming, fully armed and equipped, unrivalled as a fencer, his handsome face, with vivid glance and curling hair, displayed to all the world from eye to ear the glorious scar which won for him the name Guise de Balafre (the Scarred)."

Thus the story of wrestling runs through all of history. Introduced among the Greeks in the 18th Olympiad, wrestling was later declared by Plutarch, the immortal Greek philosopher, to be the most artistic and cunning of games. Sculptures preserved in the British Museum show wrestling to have been known in ancient

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Nineveh. The wrestling style developed by the athletes of classic Greece and Rome, in which all holds below the waist are barred, survives to this day in Europe, being known as the Graeco-Roman style. In Japan another system of wrestling is known as Jiu-jitsu, and Judo.

The American style, that of Catch-as-Catch-Can, eliminating all unnecessary delays in getting holds, is by far the superior of all other styles of wrestling; it is faster and more scientific. All the moves of Graeco-Roman wrestling are permitted in Catch-as-Catch-Can wrestling. The American style, Catch-as-Catch-Can, is, of course, more complex, its very complexity and tremendous variety of holds adding much to the fascination of the sport.

Ed "Strangler" Lewis has been able to defeat all the Graeco-Roman champions imported from Europe—proving by his easy defeat of these wrestlers the great superiority of the Catch-as-Catch-Can style, as does also his defeat of numerous Jiu-jitsu champions.

The various holds in wrestling and their development through passing years in themselves make an interesting study, but we shall here attempt to outline the history of but one—the Headlock. The exact origin of this hold is lost in antiquity—however, it is certain that it was employed among the wrestlers of ancient Egypt, Greece and Rome. The Headlock is portrayed in carvings upon the tombs of the Egyptian Pharaohs of thousands of years ago. It was used by the wrestlers of early Athens, not as a specialty, but as the hold to turn to when in the give-and-take of a bout it seemed a certain means of putting an opponent upon a losing defensive. So closely is the Headlock identified with the success of Champion Ed "Strangler" Lewis as to have become the marker of a new era in wrestling.

Acting upon the advice of his manager, Billy Sandow, Lewis began to develop and perfect the Headlock. He tutored and trained his left arm to lightning swiftness in the securing of this remarkable hold. He set the Headlock apart from other holds and gave it a special distinction. It had been shown, in the study made by Billy Sandow and Champion Lewis of the Headlock that this hold corresponded in most respects, as to effect, with the effect produced by a powerful blow upon the point of the jaw. While, of course, no blow is actually struck in applying the Headlock, the same dazing effect and the same dulling of the faculties is produced by the Headlock, temporarily, as is secured by a knockout punch to the point of the jaw.

The Headlock acts directly upon the nerve centers at the base of the brain. The degree of force with which it is applied controls its effectiveness in a bout, and it should be obvious that the trained and expert wrestlers whom Lewis meets in his matches not only are constantly upon their guard against the Headlock but, owing to their average great strength and endurance, it is required that to be effective for Lewis, he must apply the Headlock with unusual force, and utmost skill.

To train the left arm to be the dominating auxiliary if not the main contributor to Lewis' general skill, Billy Sandow invented the Famous Wooden Dummy upon which Lewis could practice and perfect the Headlock. This appliance, which is constructed in two sections like a giant apple cut in halves, is held apart by especially

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designed compression springs, made in sets of four each, each set having a different resistance to pressure.

The practicing by Ed "Strangler" Lewis with this unemotional appliance was and is—for he constantly uses the Famous Wooden Dummy in training—patient and determined. Literally, Lewis practices with the appliance by the clock. In the beginning he did not consider that he had made sufficient progress in a single day until his arms—the left encircling, the right exerting leverage —had closed the halves tightly together, with no further creak of protest from the springs. But, before beginning his exercises with the Famous Wooden Dummy, he had conditioned and hardened the muscles of chest and arms by preliminary work in Kinetic Stress exercises, so that they were easily able to bear the pressure placed upon them.

In this connection it is of interest to recall another remark of the Roman, Quintillian, with regard to the training of the ancient Roman wrestlers—a remark made in his writings in comparing the training of the memory with the training of the athlete:—"like wrestlers and boxers who accustom themselves to carry leaden weights in their hands, though when they fight they make use only of their bare fists." It appears from this that the ancient athletes recognized the value of training—other references, in fact, are made to "diet and exercises" by the same writer—and the carrying of the leaden weights was to induce a feeling of lightness and quickness in the muscles when the weights had been discarded to engage in a contest.

In modern times wrestling has been advanced to new heights in scientific methods; and it has increased in popularity by leaps and bounds. Today, as the most exacting test of athletic ability and strength, it is the pastime of thousands who actively engage in the sport as amateurs and as professionals; and it has obtained so strong a grip upon public interest that its leading exponents are world celebrities.

THE SCIENCE OF WRESTLING

In discussing the Science of Wrestling, we have determined to confine ourselves to constructive suggestion, as much as possible, avoiding technicalities, and at the same time endeavoring to make every point as easily grasped by the beginning amateur as by the professional. Criticism of ineffective methods, holds and ring tactics are eliminated as far as possible, in our effort to give our whole consideration to the matter of imparting **constructive** instruction—the criticism deserved by ineffective methods, holds and ring tactics being implied by the fact that only tried and proved methods, holds and ring tactics are provided by us for your guidance. You will be able to recognize what is ineffective when you see it, or come upon it in your own experience, once you are thoroughly grounded in what is effective and desirable.

To begin with, do not feel that it is necessary to pin a man to the mat with every hold you secure. Have a system in your attack. In other words, reserve your supreme effort until you have obtained a good combination. Guard carefully against becoming wild or "telegraphing" your attack; keep your opponent in

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the dark as to what your exact intention or next move may be.

It is best for the beginner first to try the simple holds; when they are mastered plenty of time remains in which to take up and perfect the more complex. Begin your study and training in the science of wrestling **at the beginning**—just as you began with the simple, elementary lessons when you started to school as a youngster. You had to get your A B C's first, you remember—and after you had mastered those first lessons you went steadily ahead through others increasingly difficult.

Pay special attention to your footwork. Don't overlook, as do many beginners, the great importance of knowing how to effectively use the feet and legs. After every practice bout, and even during the bout, when possible, go over in your mind the various moves you have made with feet and legs, and try to see how you might have used them to better advantage. You can learn more about footwork in this way than in any other. Try to save steps as much as you can without weakening your positions in the ring. In other words, don't indulge in **unnecessary** movements.

Pay particular attention to perfecting yourself in executing the Go-Behind. Once you master this clever trick, you will be able to use the legs in a rapidly increasing variety of ways, for defensive as well as aggressive maneuvers. The effective use of your feet will be a great asset in blocking many holds. There are many leg movements in defense which will not only save you from being thrown, but will enable you, in a bad position, to successfully turn the tables upon your opponent.

If you wish to become a really clever wrestler, don't fail to thoroughly study the use of the legs. Study not alone the use of your legs, but the manner in which your opponents make use of theirs. At all times try to save your strength, while forcing your opponent to waste his through causing him to make as many false moves as possible. Tire your opponent as much as possible, without tiring yourself. Never take your eyes off your opponent's legs and arms.

All expert wrestlers give very close attention to the development of skill in feinting. Many top-notch wrestlers are marvels at feinting; but feinting, in itself, does not constitute the development of a rounded ring generalship. It is merely an essential in the perfected development of a surpassing ring general—a wrestler who is adept in every phase of the sport. The object of the feint is not only to keep the opponent guessing as to what's coming next, but to so confuse him that he counters for a hold you have no intention of trying, and in doing so exposes himself to the hold that is your genuine objective. Constantly shifting positions make up a part of the art of feinting, but the expert at feinting can take an opponent off guard with very little effort, and the more practiced you become at feinting the more clearly you see and make use of its possibilities as one of the greatest assets you can have in the ring. Footwork plays an important part in feinting. Being careful always to maintain an easy balance, ready for an instant shift, keep stepping forward, backward, to right or left. Always **appear** to have in mind an objective entirely different from that you actually are determined upon.

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The science of feinting is one that will bear constant study. As your skill in feinting increases, you become more and more the masterful wrestler you want to be. Learn, therefore, how to draw an opponent off his guard, leaving an opening which will attract him into a certain hold for which you have prepared a strong counter that will turn an immediate advantage to yourself.

In illustration of this, let us suppose you want to secure a Headlock from a standing position: You feint, making your opponent think you want a leg-hold, and as you feint for the leg-hold your opponent will naturally draw back and block you. Then, like a flash, you easily can secure the desired Headlock, even though you only succeed in out-timing him by a matter of seconds.

Which brings us to another main point: Remember the importance of **timing**. This does not mean you must pay attention to the clock, but it does mean you must always anticipate your opponent's moves and holds, thus sparing yourself, through preventing them, the loss of strength you would suffer in countering and in breaking holds. In this connection we repeat the warning against "telegraphing" by expression of eyes or face, or movement of the body, exactly what your objective is. Let your feints conceal your purpose, but be careful that the feinting move itself fits readily into the real objective movement. In other words, make no feint for a special hold unless the feint carries you at once into the desired hold, without loss of speed, and without causing you to make a wrenching shift exposing you to loss of advantage gained by the feint. This is the secret of timing—the absence of lost motion, and the making of every movement count, to the utmost, in the least possible time, plus your exact knowledge of the speed with which you can execute a movement, and your control or use of that speed in accordance with a result desired. Timing embraces also your accurate sizing-up of your opponent's speed; not only of body, but of his ability to swiftly carry through a planned combination of holds or movements in comparison with your efficiency in countering. Always give your opponent credit for ability to show a little more speed than he at any time reveals to you and time your own movements accordingly.

Timing is based on mental control. Keep your muscles, all of them, under absolute control of your mind—but this is not all: Place a restraint upon all natural over-eagerness. Don't let your eagerness to win the fall trap you into being rash and so exposing yourself to being taken by surprise by your opponent. Give your opponent credit—he is watching for any opportunity he can get. Don't confuse hastiness with speediness. The first and most important of all holds in wrestling is **the hold you must keep on yourself**. Take your time. Practice keeping your mind concentrated upon what you are doing; never lose your self-control, if you can possibly avoid it.

Of one thing you can be positive. Probably there never was a successful wrestler who permitted his temper to get the better of him. There will be many times when you are strongly tempted to drop all caution and let over-eagerness get the better of your good judgment. There will be many times, too, when an opponent may attempt to arouse your anger deliberately—knowing that when you lose your temper you will be much more likely to expose

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yourself to the holds in which he is especially strong. On the other hand, attempting to rush or anger an experienced wrestler who has determined to keep himself under control is wasted effort. The experienced wrestler is ready for such efforts on the part of his opponent, should they be made; he has built up a resistance to them and he always turns such efforts to his advantage by letting his opponent tire himself with them.

Feinting and timing are fundamentals of every wrestling match, and in all your matches you should make it a point to watch and check up on yourself in these respects. Don't leave the development of your timing and feinting skill to chance, but be tireless in trying to improve your ability in these fundamentals from day to day. In watching other wrestlers in action constantly observe their timing and feinting, remembering that what does not happen in a wrestling match may be almost as important in its effect upon the outcome of the bout as what actually does take place. We mean this in the sense that, as you know, every wrestler has hundreds of combinations in holds to select from during a match, out of which he may use but very few. Thus what he might have done, in a pinch, in addition to what he actually did, affords valuable study, and your judgment of these possibilities will be accurate through your SANDOW-LEWIS Training.

You will do well to study the defensive side of wrestling as carefully as the aggressive side. The development of a superior defense is as important to the ambitious wrestler as the acquiring of an effective method of taking the aggressive. Having mastered a good defense, no wrestler need ever be in a hurry; he can hold himself back until the big moment comes, and then, because he has perfected his defense, he can take advantage of the opportunity that presents itself as it should be taken advantage of.

The positions in wrestling, which appear to the untrained eye merely a natural succession of unsystematized movements, are in reality not only systematized, but carefully worked out into an exact arrangement of poised attitudes almost mathematically separate and clear-cut. Chance and luck play their parts in wrestling, just as in life, but chance and luck both must conform to certain limitations of movements and positions. In other words the result of any movement in wrestling is always identical, whether made by chance or direct purpose, everything else being equal.

Great physical strength and endurance are of course important aids to success in wrestling, and every wrestler is eager to improve his physique. Were it not for the SANDOW-LEWIS KINETIC STRESS SYSTEM of Training, Ed "Strangler" Lewis would not have been able to develop the vital energy, Staying Power and muscular strength that is the foundation of his success. In itself wrestling is one of the finest means of developing the muscles and the co-ordination of mind and eye with the muscles. This co-ordination requires the development of the responsiveness of the muscles to the directing powers—the eye and mind. That action in wrestling must be instantaneous is easily seen, but unless the muscles have been taught this flashing responsiveness to the controlling impulses of the mind, and unless the

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eye has been trained to search out and instantly recognize every advantageous opening, action cannot be as immediate as it should be; thus co-ordination is the equalized working together of eye, mind and muscle, the result being instantaneous, decisive action.

Inexperienced wrestlers are apt to adopt an unnatural wrestling position, in their fear of being quickly thrown. With the back bent, arms outstretched and the whole body at a strained tension, they are immediately at a big disadvantage. Study carefully the correct wrestling positions—standing and on the mat.

When the opponent's body inclines too far forward, the weight rests on the balls of the feet and toes. If the opponent is in this position you will be able to pull him quickly forward, and get behind first. Remember that the importance of going behind your opponent cannot be over-emphasized; it is the point of greatest advantage in all wrestling and the sooner you can get there the better your chances are.

Sometimes a wrestler adopts a defensive pose with knees slightly bent, feet separated and body lowered. In this position a wrestler is hard to get to the mat. Usually the thing to do when your opponent assumes this position is merely to take your time, for the position is tiring to hold and you will find he will quickly abandon it for another position in which you can get at him more readily.

When he has assumed the defensive pose just described, and you want to get him out of it immediately, pull him toward the right, at the same time drawing yourself back. If he tries to hold his position he is sure to lean forward, and when he does you can at once jerk his body in **the same direction** toward which he is inclined, and as he loses his balance you will be able to throw him to the mat.

One of the first tricks a wrestler should learn is that of getting an opponent out of position. When the opponent tries to defend himself by pushing you, avail yourself of it by pulling him unexpectedly in the same direction toward which he tries to shove you.

In case the opponent remains in a set position you must continue pulling and pushing, resorting to various feinting movements also. The knack of being able to immediately size up the real intention of your opponent merely from his position carries with it the necessity for a thorough knowledge of feinting, so that you may distinguish quickly between what is really intended and what is pretended. But the knack of breaking a set position comes down to this: When your opponent pulls you, you should give him a push, when he pushes you, give him a sudden pull. These instructions apply of course to the standing positions of the game.

Learn to Bridge. The bridge is splendid exercise for the muscles of neck and back, and often saves a fall. It enables you to spin about, using the head as the axis of your spin, and so escape from an endangered position.

It is also of great importance to become skilled in the Side Roll, which is used as a counter when the opponent is applying Half Nelsons. Keep your eyes on your opponent's feet, as some wrestlers can throw a man with the feet; you too will be able to do this when you have mastered the Go-Behind, as you will then

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have a means of throwing your opponent with the legs as easily as with hands and arms.

Practice holding your opponent to the mat; learn to use your weight in keeping him there, thus reserving your strength. When using the legs in pinning your opponent to the mat be careful to have figured out a means of getting away in case your opponent should try to trap the leg you are holding him with.

Each time you practice have your mind made up to improve just a little more. As quickly as you have mastered a few holds you will find it easy to go from one combination of holds to another, and in a short time you will be able to figure out combinations of your own, and surprisingly good ones. There are many more possible holds in wrestling than are shown and described in this course, but those given are fundamental and progressive; by perfecting yourself in them, additional holds and combinations gradually suggest themselves to you.

"Take your time!" The present-day clever wrestler thinks as well as wrestles his way to victory. He doesn't rush in, blindly, head down, like a mad steer. He feels out and tries out his opponent with quick shifts of tactics, in this way learning his opponent's style, his strong and weak points. He watches his opponent's handling of his body, learns if he knows how to use his legs, and if he is easily rattled. After you have gone through this feeling-out process you should be better prepared to lay an effective attack p'an. Generalship in the ring counts overpoweringly, so no matter how great your strength, don't rely on strength alone, but use it systematically and thinkingly.

Wrestling is an ancient and honorable sport; you should feel deeply its glorious traditions and live up to its requirements of all-'round manliness. Be quick to seize your advantages, but never take an unfair advantage. Win cleanly and fairly, so that your opponent shall have no choice but to admit you are the better man.

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The Handshake

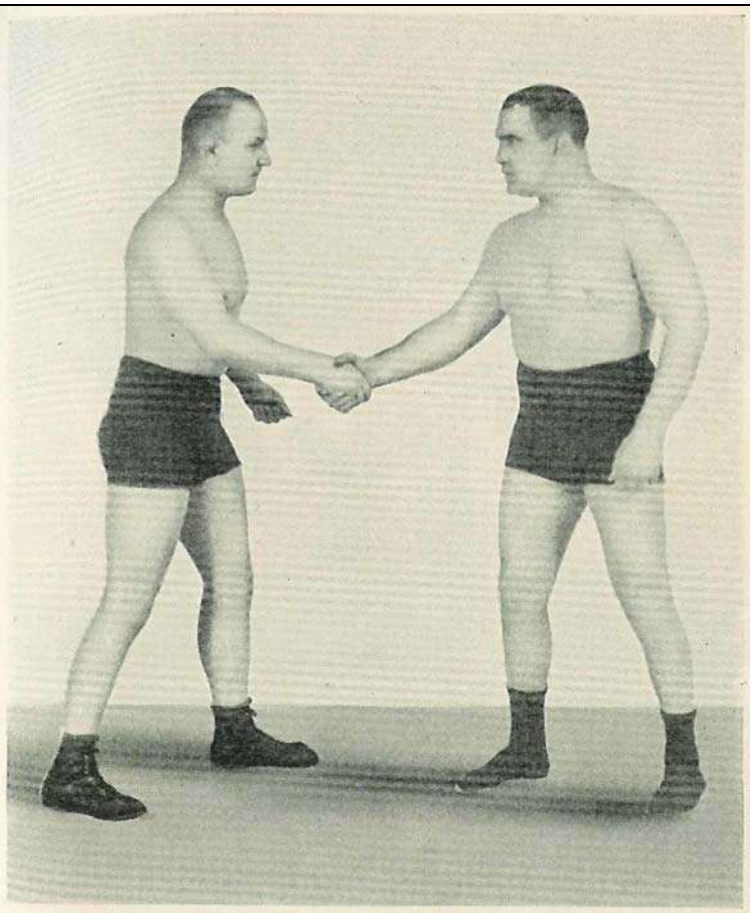

Illustration No. W-1

When the two wrestlers are called from their corners to the center of the mat by the referee to receive instructions governing the match, it is customary for all professional wrestlers to shake hands. Sometimes wrestlers come out after call of time and shake hands, but this is never done by the more skilled wrestlers, as the call of time means the wrestlers are to begin sparring for an opening. The wrestler who shakes hands after call of time takes desperate chances. We therefore warn you against doing so.

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Sparring for an Opening

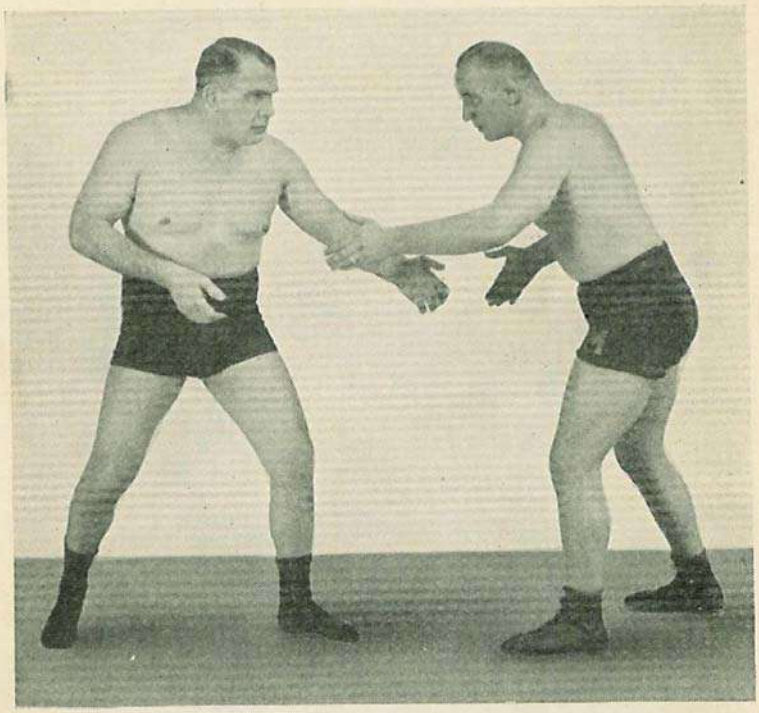

Illustration No. W 2

Illustration No. W-2 shows correct way to come out of corner to begin sparring for an opening. Note Champion Ed "Strangler" Lewis is carrying his left hand almost directly beneath opponent's chin, his right hand elevated to take advantage of any opening. Carrying the arms in this position forms a good defense against a dive by opponent who can be put off balance with left arm. Left arm may feint to distract attention from right arm, which takes advantage of openings. Notice that Champion Ed "Strangler" Lewis is slightly crouched. Every joint flexed, he slants forward; the chin low, the back bowed, hips and knees bent, he is in an easy position on the balls of his feet so balance can be shifted quickly and easily from one to the other, forward, backward, in and out, and on either side. From this position various movements are made, called "Feints," to test the opponent's alertness and position. Special attention should be given to position of the feet. Left foot forward; right foot to rear inside with toes pointed out.

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Referee's Hold

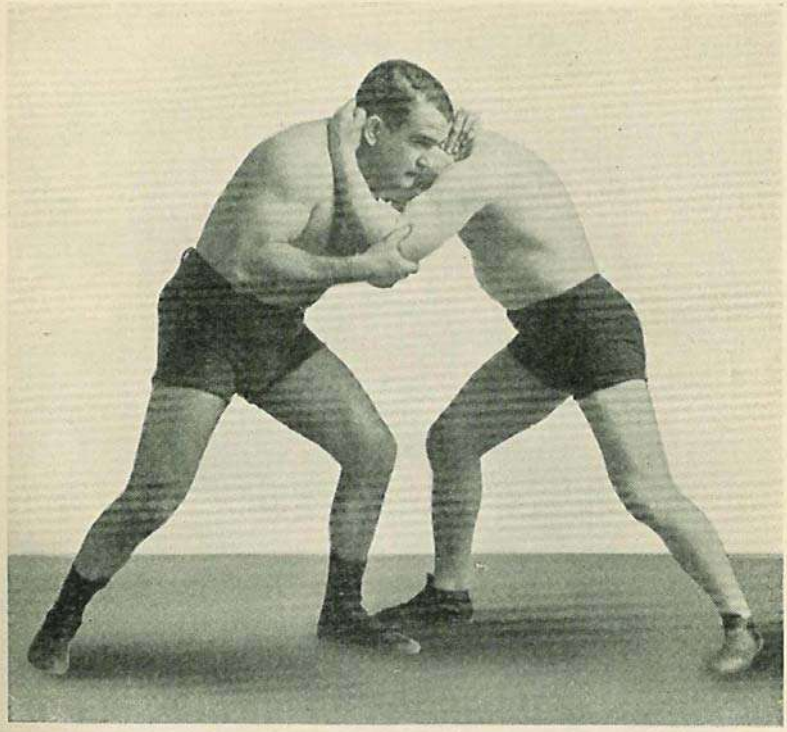

Illustration No. W-3

After sparring for opening as in Illustration No. W-2 it is generally advisable to grasp opponent in some manner to test his strength and equilibrium. Catch opponent by neck, pull him into wrestling position as in Illustration No. W-3. Opponent usually assumes a like position. This is not necessary, but most skilled wrestlers do it. The aggressor then locks his right hand in opponent's left elbow, the feet being kept well back out of reach, and the joints still being flexed. From this position opponent can be pulled forward and backward or from side to side and any flaw in his position or balance will soon suggest an opening. In this position the common mistake by all wrestlers is too much rigidity, especially by amateurs. In all wrestling no more strength should be used at any time than is absolutely necessary until the supreme moment. The muscles should be as lax as possible and a position of safety maintained until an opening presents itself, when all strength and speed available should be employed.

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Diving for Double Leg Hold

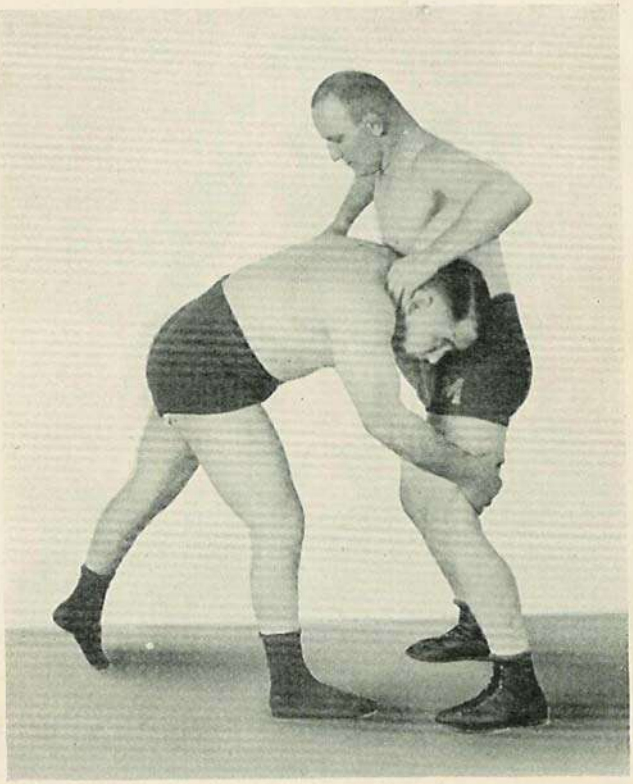

Illustration No. W-4

To secure a Double Leg Hold by diving a wrestler must work fast. Dive in, as shown in Illustration No. W-4, planting the left shoulder in opponent's stomach, grasping both legs from the outside, placing hands back of legs just above opponent's knees and pull on the legs and at same time push with your shoulders. Your opponent will then be off balance and can be brought to the mat in quick time.

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Counter for Double Leg Dive

Position No. 1

Illustration No. W-5

An effective counter for the Double Leg Dive is the Forward Quarter Nelson demonstrated by Champion "Strangler" Lewis in Illustration No. W-5. Place either the right or left hand high on opponent's head, with the other arm reach under opponent's arm pit, grasping your own wrist in the manner shown.

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Position No. 2

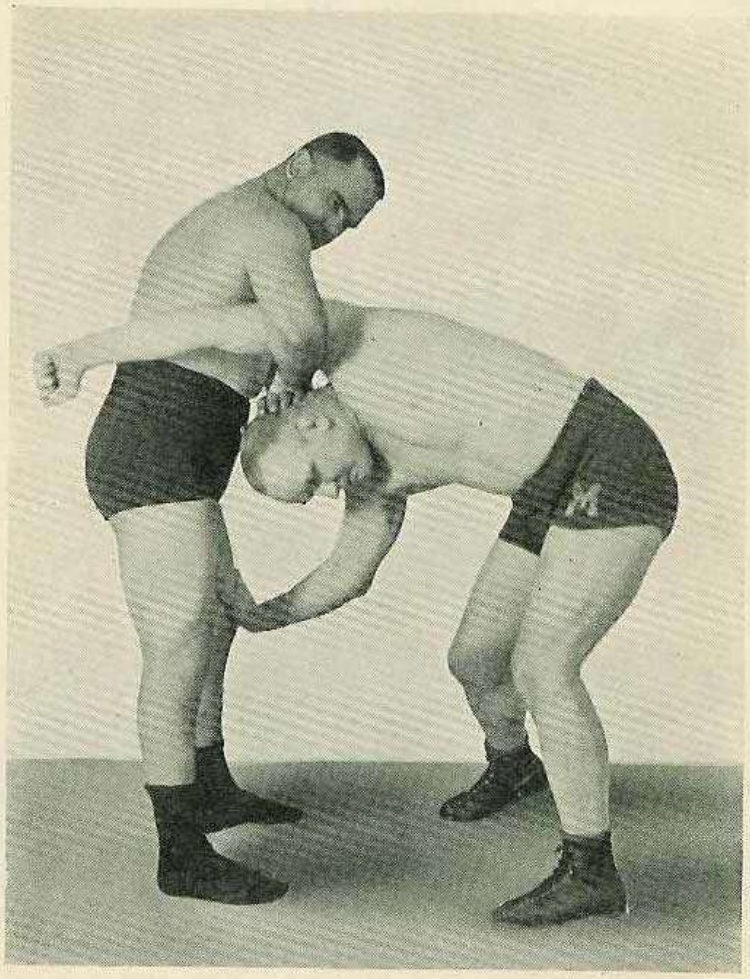

Illustration No. W-6

The aggressor having applied the Forward Quarter-Nelson, shown in Illustration No. W-5, assumes a set position on his feet, throwing as much pressure as possible into the arm forcing opponent's head down, at the same time raising the arm under opponent's arm-pit upward, turning opponent's body in the air.

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Position No. 3

Illustration No. W-7

After turning opponent as shown in Illustration No. W-6, the aggressor shifts to left side of opponent, grasping his left leg with the left arm just above the knee. The right arm having been shifted into a Headlock while turning opponent as shown in Illustration No. W-7.

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Position No. 4

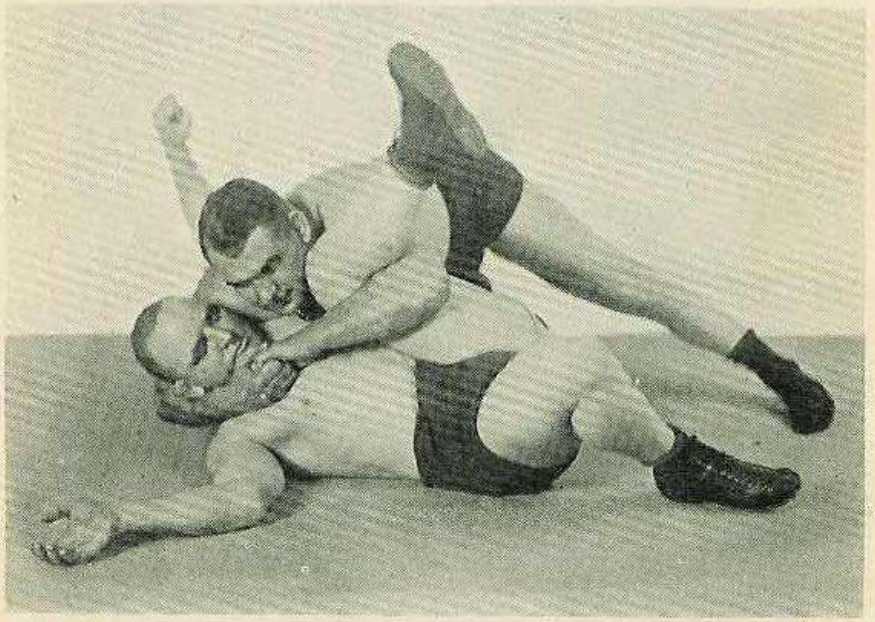

Illustration No. W-8

From position, as shown in Illustration No. W-7, the aggressor raises high opponent's left leg, at same time drawing head downward, locking hands at side of opponent's head, forming a perfect Jack-Knife. The aggressor then drops opponent flat to mat, scoring the fall as shown in Illustration No. W-8.

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Position No. 5

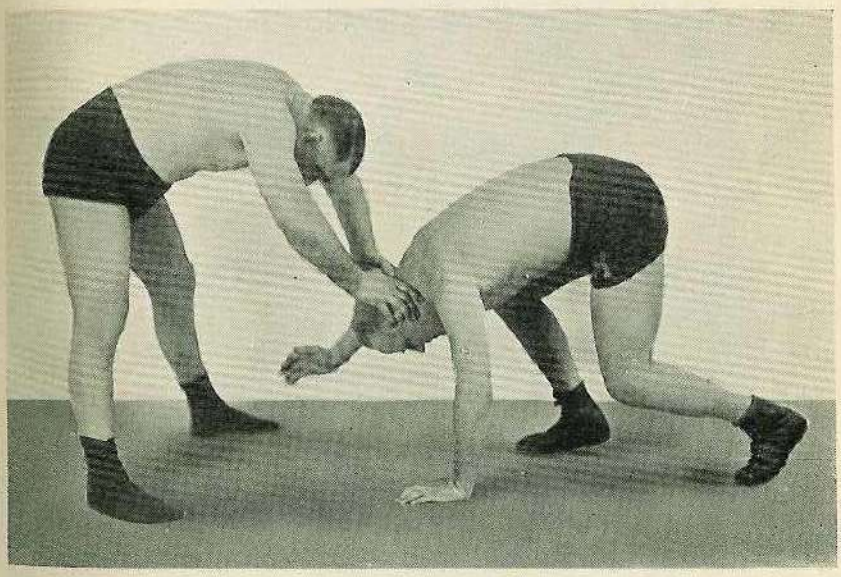

Illustration No. W 9

Another effective counter for the Double Leg Dive may be executed by taking one step backward and by placing one or both hands high on opponent's head and with a sudden jerk force opponent's head downward, pulling him off balance as shown in Illustration No. W-9. You can then quickly swing to the right or left of your opponent and follow up with an arm or body attack.

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Position No. 6

Illustration No. W-10

After having forced opponent out of position, as shown in Illustration No. W-9, the aggressor retains set position on balls of his feet and as opponent rises from the mat grasps opponent's right wrist with left hand, with the right arm placed in opponent's right arm-pit and under right forearm grasps his own left wrist with right hand, at same time drawing opponent's right shoulder into the right hip as shown in Illustration No. W-10. Thus is formed a perfect Double Wrist Lock.

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Position No. 7

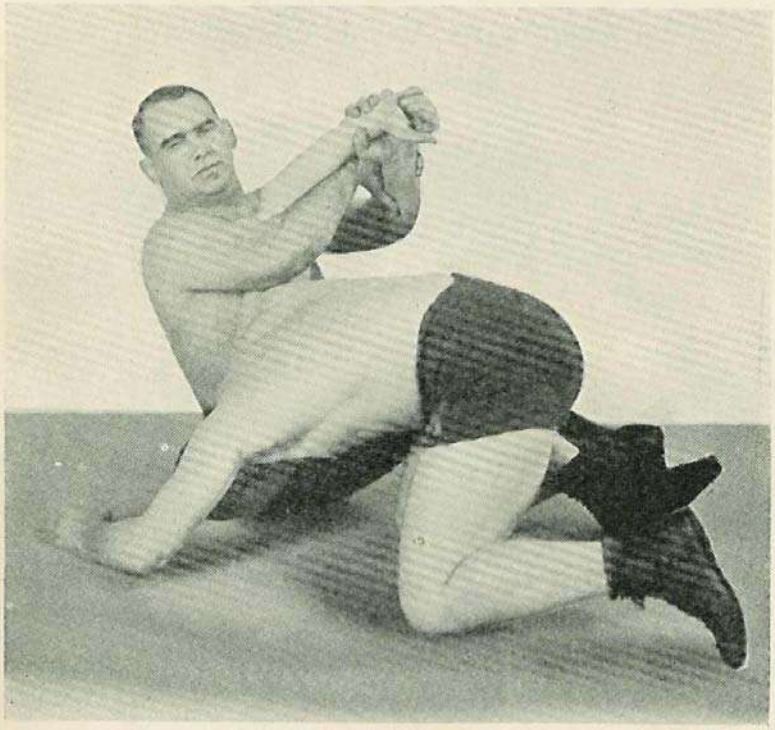

Illustration No. W-11

From position shown in Illustration No. W-10, the aggressor drops to mat in sitting position, bringing opponent's head foremost to mat, raising opponent's right arm high in the air and placing right leg in opponent's crotch.

Pointers to Progress

Out-think your opponent. Then you are sure to out-wrestle him.

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Position No. 8

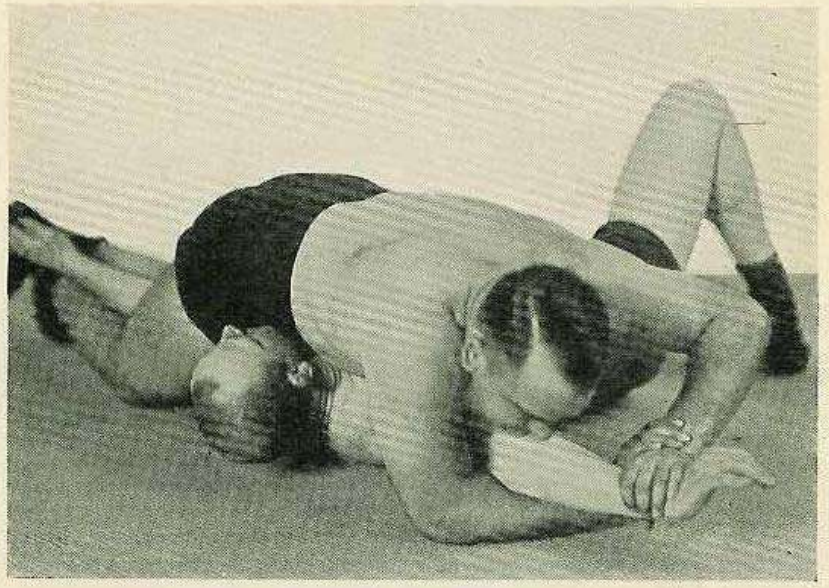

Illustration No. W-12

From position as shown in Illustration No. W-11, the aggressor applies leverage by drawing opponent's right arm upward, raising opponent's body by lifting right leg at the crotch. The opponent is turned completely over in the air, aggressor shifting with him as shown in Illustration No. W-12. In making the turn opponent's left arm is placed in perfect position for the Arm Scissors. It will be noted that the Double Wrist Lock, as shown in Illustration No. W-10, is retained until the fall is completed.

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Leg Lift and Back Heel

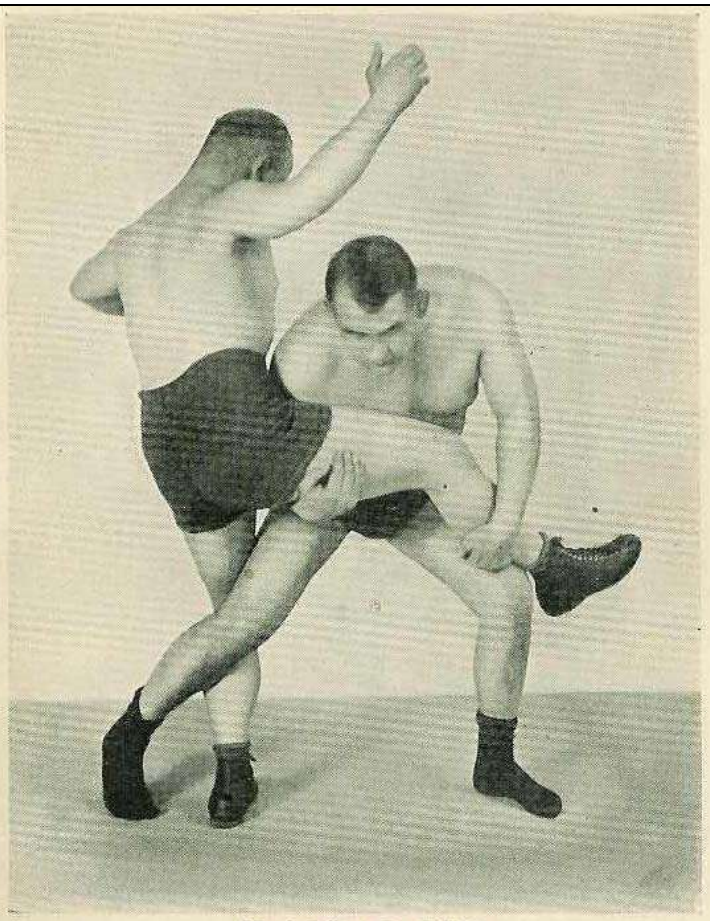

Illustration No. W-13

From position, as shown in Illustration No. W-2, aggressor dives at opponent's right leg, grasping inside of thigh with right hand and left hand grasping opponent's right ankle on the outside, raising leg high, aggressor stepping through crotch with right leg, clamping ball of foot to left and rear of opponent's left leg, and by throwing the right shoulder into opponent's stomach and suddenly jerking right leg upward as shown in Illustration No. W-13, opponent is hurled flat to mat. Proper timing and almost perfect balance are essential in executing this combination.

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The Arm Drag

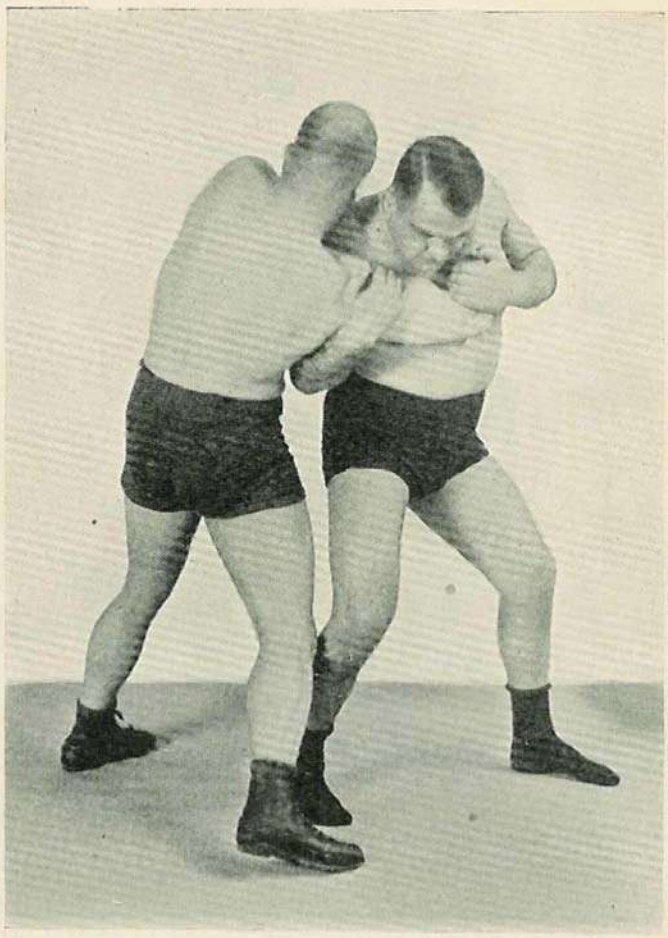

Illustration No. W-14

Aggressor starts at position in Illustration No. W-3, having secure hold with one hand in hollow of opponent's right elbow. Dropping left hand from opponent's neck without changing position of feet, turn quickly to right on the toes, grasping the opponent above the biceps and drag downward as shown in Illustration No. W-14.

The success of this hold depends upon holding opponent's arm securely to chest. Keep close to your opponent with body bent forward; this prevents opponent from countering with a face lock.

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Scoring a Fall From the Arm Drag

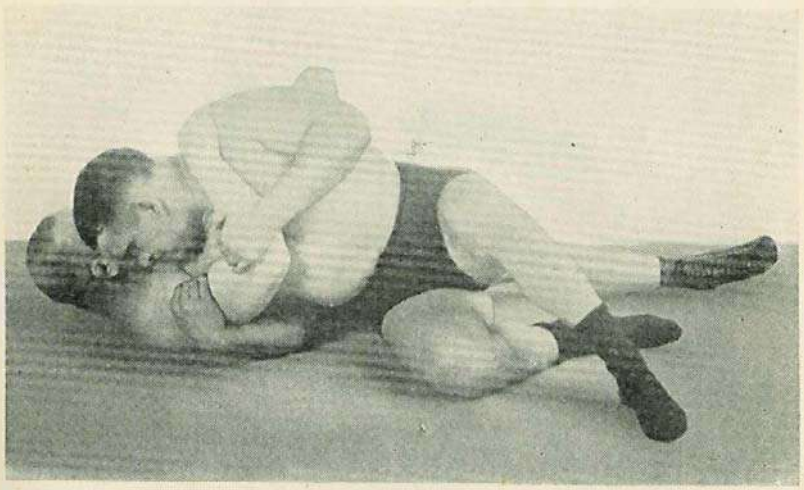

Illustration No. W-15

The relative position of the feet is exactly the same as described in Illustration No. W-14. Hold the opponent's arm tightly across the chest. If he falls at all he is sure to strike one shoulder and it is not difficult to force the other by a gradual roll toward the opponent, as shown in Illustration No. W-15.

Pointers to Progress

Remember the value of practicing the Bridge, both as a defensive position, and because it develops the muscles of the neck and back. Make a habit of practicing it—then your opponent will be unable to tire you by throwing his weight on your neck.

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Inside Crotch and Arm Lock

Position No. 1

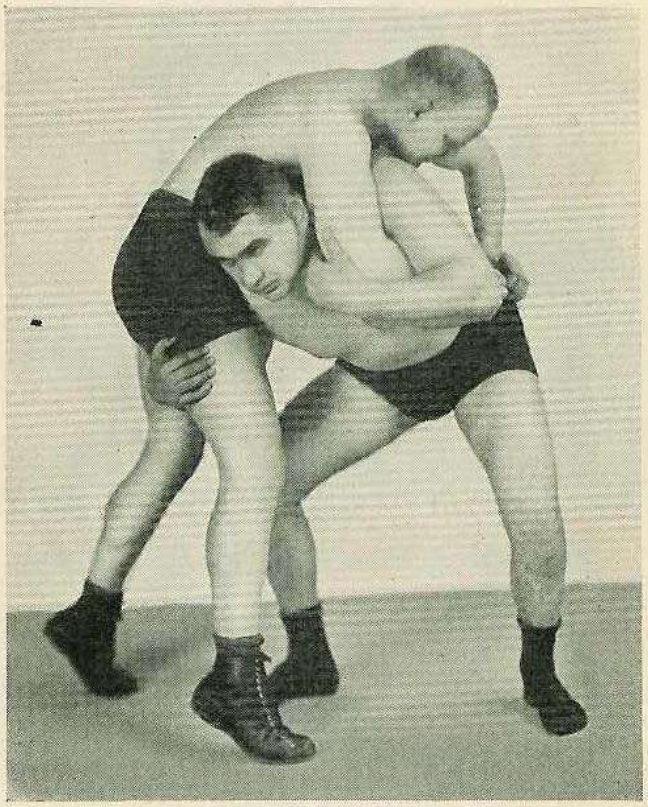

Illustration No. W-16

The aggressor, starting from position shown in Illustration No. W-3, elevates the opponent's right elbow, stepping beneath it and well forward, grasping opponent's right arm just above the elbow, drawing it close to the left shoulder and with the right hand reach through opponent's crotch, grasping his right leg at the rear as shown in Illustration No. W-16.

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Position No. 2

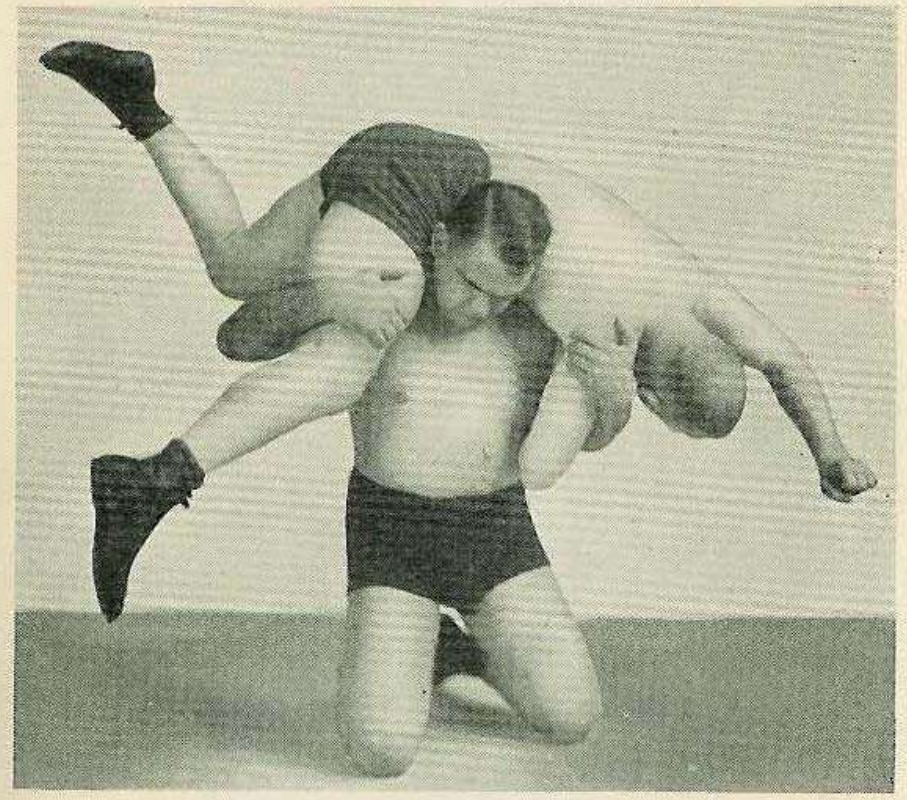

Illustration No. W-17

From position, as shown in Illustration No. W-16, the aggressor drops to both knees retaining a firm hold on opponent's right arm, lifting him off the mat and into a horizontal position on top of aggressor's shoulders, as shown in Illustration No. W-17.

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Position No. 3

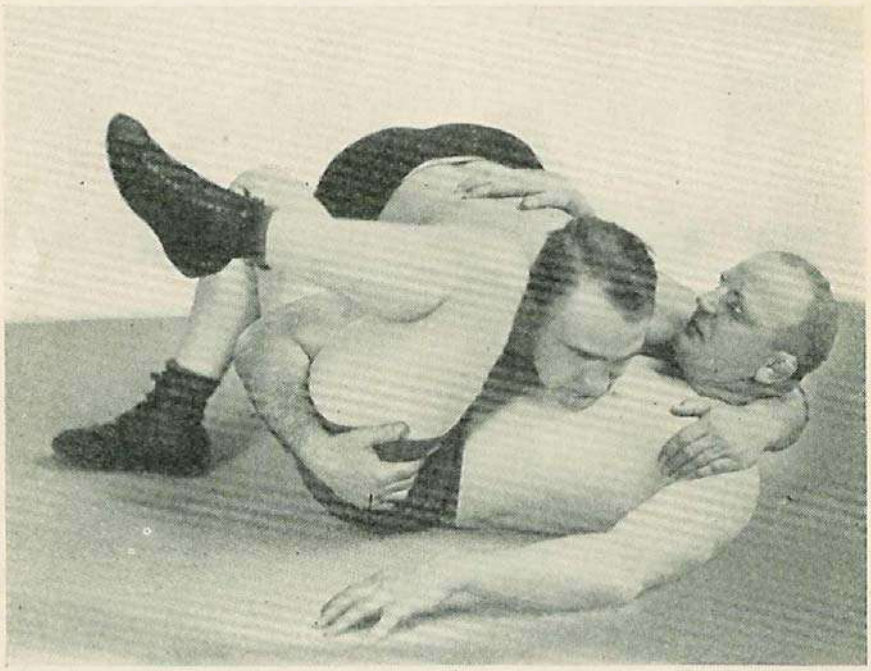

Illustration No. W-18

From position shown in Illustration No. W-17, the aggressor should lift opponent in almost a vertical position in order that the head will slide out to the right beyond the opponent's hip and not beneath the shoulder. The hold on the arm and leg are both maintained and followed closely by pressure toward the opponent, whose shoulders may be forced to the mat, as shown in Illustration No. W-18. Be sure and use all your weight in securing the fall; in other words, as opponent drops to the mat, drop your entire weight on him at the same time.

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Flying Mare Hold

Position No. 1

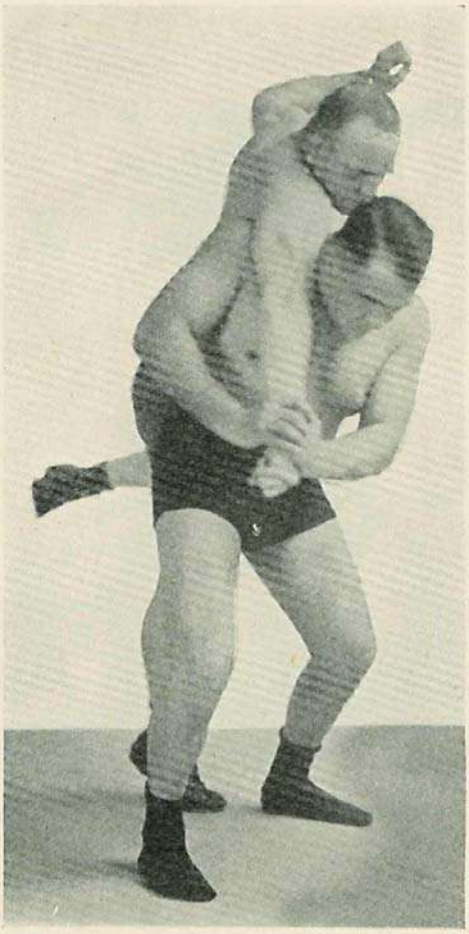

Illustration No. W-19

From position shown in Illustration No. W-2, the aggressor grasps opponent's wrist with both hands, stepping in quickly with back to opponent and drawing the arm over his shoulder as shown in Illustration No. W-19. Then, bend forward, at the same time pull forward and downward on opponent's arm.

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Position No. 2

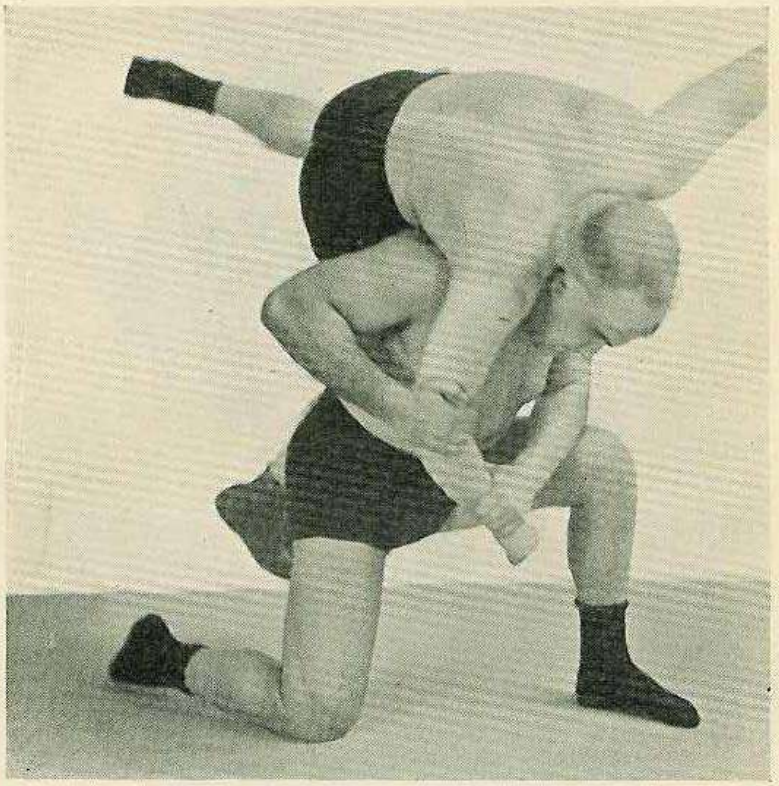

Illustration No. W-20

From position shown in Illustration No. W-19, the aggressor drops quickly to the right knee, turning the back squarely to the opponent, shifting the right hand just above opponent's elbow, pulling him directly over the shoulder as shown in Illustration No. W-20.

A mistake is commonly made here in lunging forward before the opponent's feet leave the mat. The proper way to execute this hold is after turning the back to the opponent, pull downward, roll the opponent over your back until his feet leave the mat, then lunge forward as much as you like, retaining a firm hold on the arm which is held closely to your body.

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Securing a Fall With Flying Mare Hold

Wrestling

Securing a Fall With Flying Mare Hold

Position No. 3

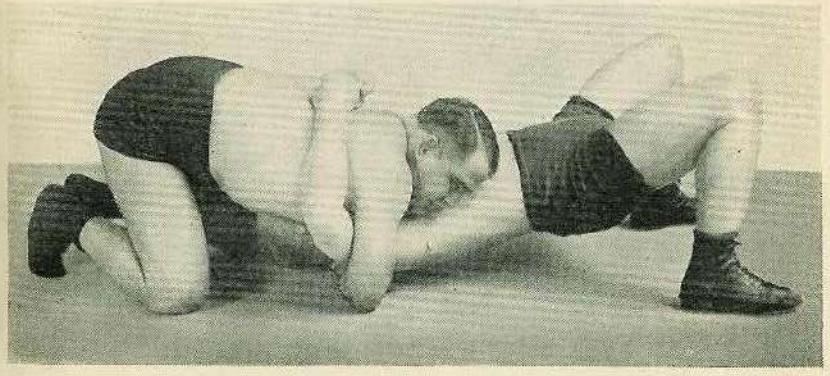

Illustration No. W 21

From position in Illustration No. W-20, the aggressor continues by bringing the opponent directly over the shoulder to the mat. The instant the opponent strikes the mat, the aggressor releases the arm hold and covering opponent with chest planted squarely on his face, applies Double Body Hold with arms locked securely around opponent's chest as shown in Illustration No. W-21.

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Half Nelson

Half Nelson

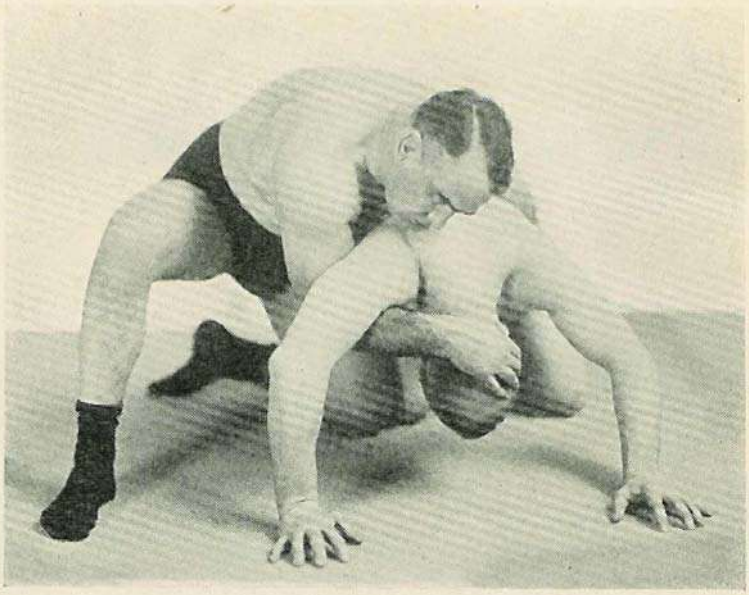

Illustration No. W-22

The Half Nelson is one of the simplest of all wrestling holds, and is applied by the aggressor working at side of opponent as shown in Illustration No. W-22. This hold may be applied from either side, but most wrestlers favoring a position at the right of opponent on mat the hold is described accordingly. Placing the left arm over the small of the opponent's back, grasping his body just above the hip, aggressor pulls opponent toward him and at same time placing the right arm under opponent's right arm pit with hand placed high on opponent's head, forcing the head downward with right hand, using opponent's right arm to obtain effective leverage.

Note—In applying the Half Ne'son as well as other Nelson holds, hands should always be placed high on opponent's head and not on the neck. This is the most effective method to obtain the maximum amount of leverage.

Pay special attention to the Half Nelson, for this hold is used in many combinations. It is good practice to allow your wrestling partner to apply the Half Nelson and force you to break the hold by raising your head up; this will develop the neck muscles.

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Break For Half Nelson

Position No. 1

Illustration No. W-23

As the aggressor reaches for a Half Nelson, as shown in Illustration No. W-22, the opponent sits up, turns the head away from the aggressor, making the distance from his head to his own shoulders as far as possible. This weakens the aggressor's leverage, and as the weight is thrown forcibly backwards the aggressor's hand usually slides off the neck, leaving the opponent safe as shown in Illustration No. W-23.

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Position No. 2

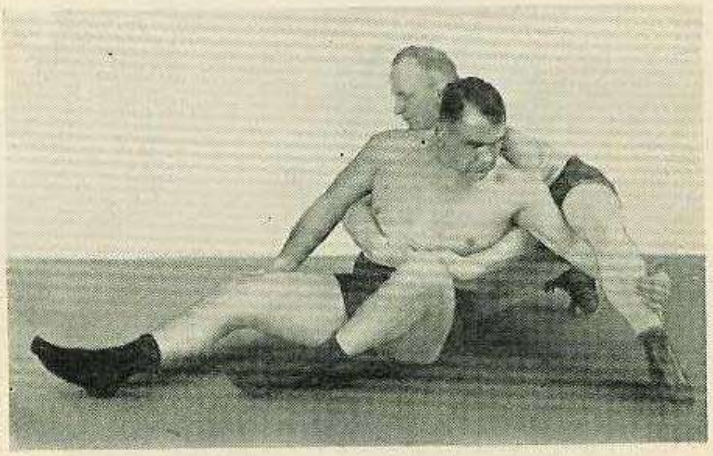

Illustration No. W 24

From position shown in Illustration No. W-22, the defensive wrestler shifts his body to one side, quickly shifting his feet to the front, coming to a sitting position, and flexing his left leg, turns his left side, reaching backwards to grasp the opponent's left leg from the inside. He now throws all weight, increased by the leverage, across one arm of the opponent, then prys backward and turns to the left. The opponent's hands will be separated and he will be thrown forward and on his face. From this position swing around to the left in a safe position.

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Counter For Half Nelson (The Side Roll)

Position No. 1

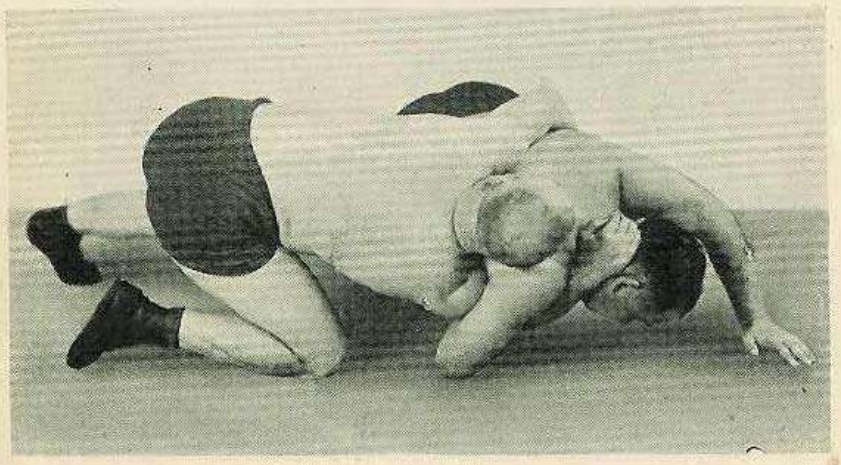

Illustration No. W-25

From position shown in Illustration No. W-22, the defensive wrestler, by proper timing, may counter with the Side Roll as shown in Illustration No. W-25. Clinch opponent's right arm, drawing it high into your right arm pit and at same time throwing your body slightly forward and to the mat, pulling opponent off balance as shown in Illustration No. W-25. Retain the hold on your opponent's right arm and roll your own body directly on top of him.

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Securing a Fall After Using Side Roll

Wrestling

Securing a Fall After Using Side Roll

Position No. 2

Illustration No. W-26

After having thrown opponent off balance and to the mat, as shown in Illustration No. W-25, the aggressor retaining hold on opponent's right arm grasps opponent's right wrist with his left hand, locking the right hand over left wrist, forming a perfect Double Wrist Lock. Leverage is applied by raising opponent's right arm upward and bearing down on the wrist, with full weight of the body being centered on opponent's chest, as shown in Illustration No. W-26.

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Double or Full Nelson

Illustration No. W-27

The Double or Full Nelson may be applied from the position of the Half Nelson shown in Illustration No. W-22. With the left arm reach under opponent's left arm-pit, locking the hands high on the opponent's head. By this method force opponent's head downward, drawing his chin back against his chest. This hold is regarded as one of the most dangerous grips in the game and has proved fatal in several instances when mercilessly applied. Proper application of the Double or Full Nelson is shown by Champion Lewis in Illustration No. W-27.

This is also a good practice hold; allow your wrestling partner to secure a Full Nelson and then attempt to break it. Repeat this many times, for it will develop the neck muscles.

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Break For Full Nelson

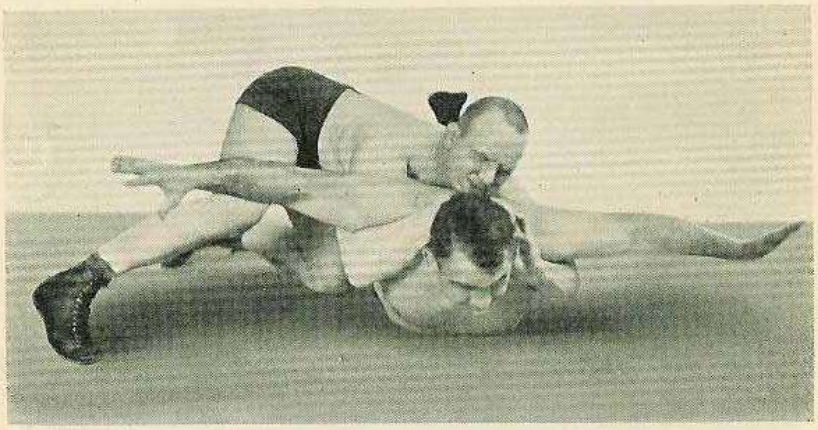

Illustration No. W 28

By proper timing it is possible to break the Full Nelson shown in Illustration No. W-27. The defensive wrestler flexes both arms and throwing the head and neck back against opponent's hands, tensing the shoulder muscles, drops flat to mat. Executing this movement quickly will force opponent's hands to separate, making it possible to escape. Champion Lewis demonstrates this method in Illustration No. W-28.

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The Quarter Nelson

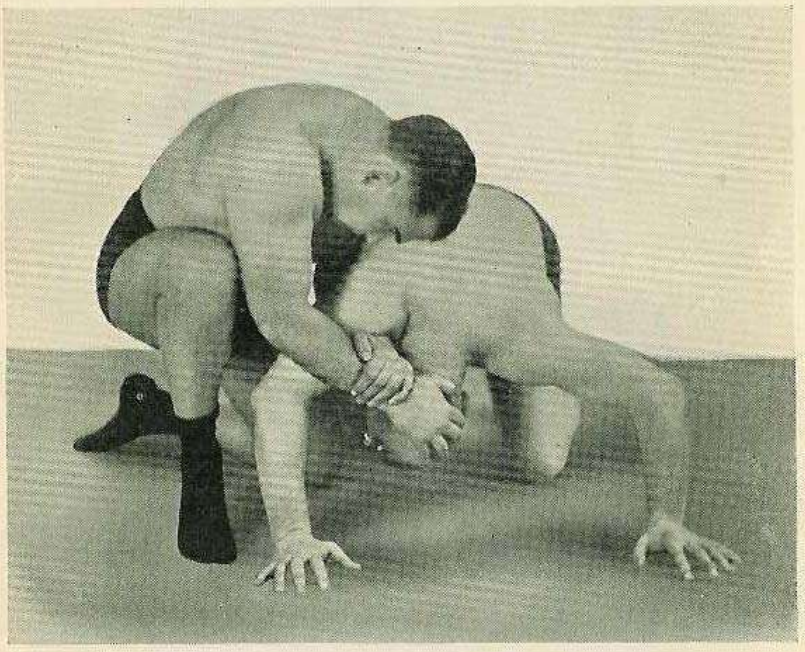

Illustration No. W-29

In applying the Quarter Nelson, the aggressor, working on right side of opponent, places the right hand high on opponent's head; with the left arm reach through opponent's right arm-pit, grasping right wrist as shown in Illustration No. W-29. The leverage is obtained by forcing opponent's head down and back, using the left arm as a bar lever on opponent's right arm.

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Break For Quarter Nelson

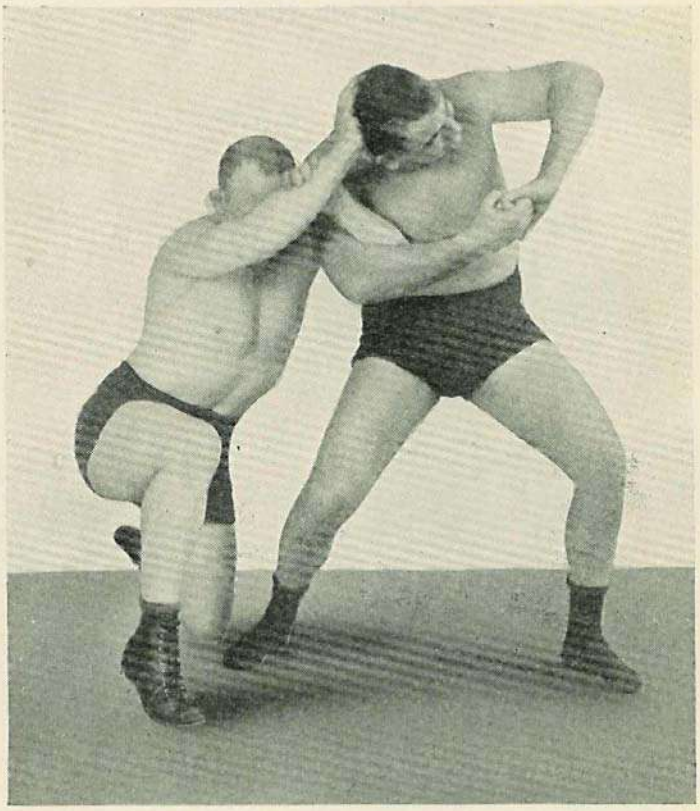

Illustration No. W-30

In breaking the Quarter Nelson shown in Illustration No. W-29, the defensive wrestler, locking hands together and turning his body slightly to right, suddenly jerks opponent's left arm downward and springs into a standing position, as shown in Illustration No. W-30. This break requires accurate timing as well as perfect balance and must be executed with utmost speed.

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Three Quarter Nelson

Position No. 1

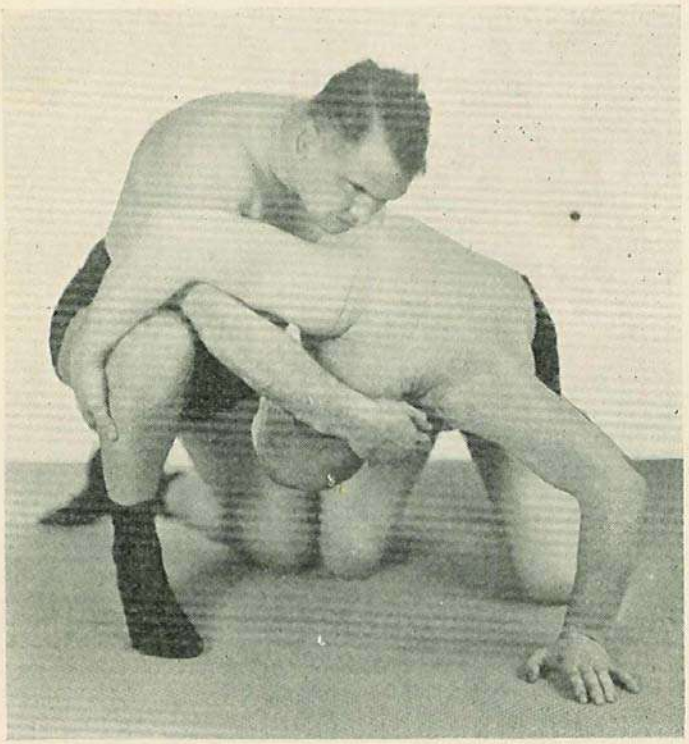

Illustration No. W-31

Working on the right side of opponent on the mat, place your right arm under opponent's right arm with the right hand high on opponent's head. Place your left hand under opponent's chest across his face, now lock fingers, as shown in Illustration No. W-31. Apply leverage by raising opponent's right arm upward, forcing his left shoulder to the mat. Care should be taken by the student to block any attempt on the part of your opponent to Side-Roll you. Note position of Champion Lewis' right foot.

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Position No. 2

Illustration No. W 32

From position shown in Illustration No. W-31, throw full weight against opponent's right shoulder, drawing his head forward, forcing both shoulders to the mat. Plant your chest squarely on chest of opponent, raising your body above his head and with the arms, force his head upward from the mat to prevent him from bridging. The fall is scored as shown in Illustration No. W-32.

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Counter For Three Quarter Nelson

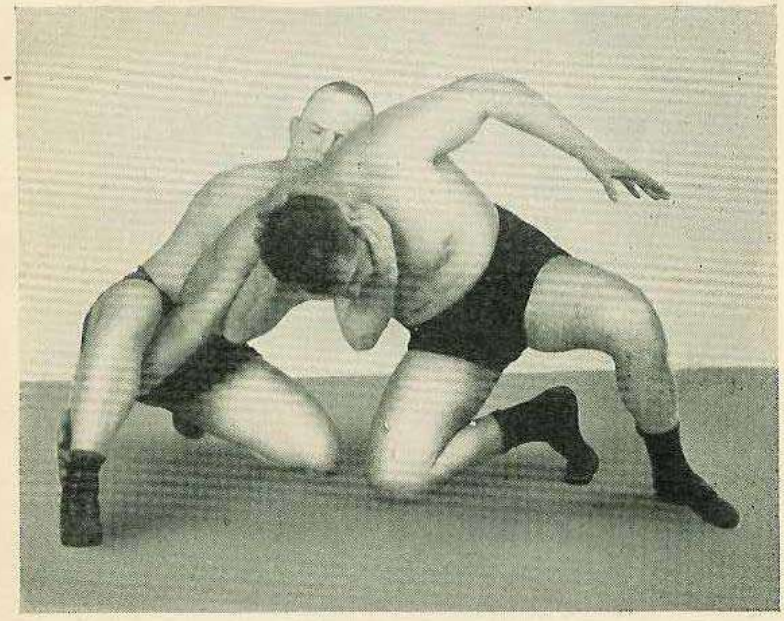

Illustration No. W-33

From position shown in Illustration No. W-31, defensive wrestler, raising the left leg, places the foot to his left flat on the mat, driving the left shoulder into opponent's head. At the same time he reaches under opponent's right leg, grasping the right ankle with his right hand, as shown in Illustration No. W-33. From this position, draw opponent's right leg inward, pulling him off balance. Then quickly elevate the head, forcing opponent to release his grip.

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Half Nelson and Further Arm Hold

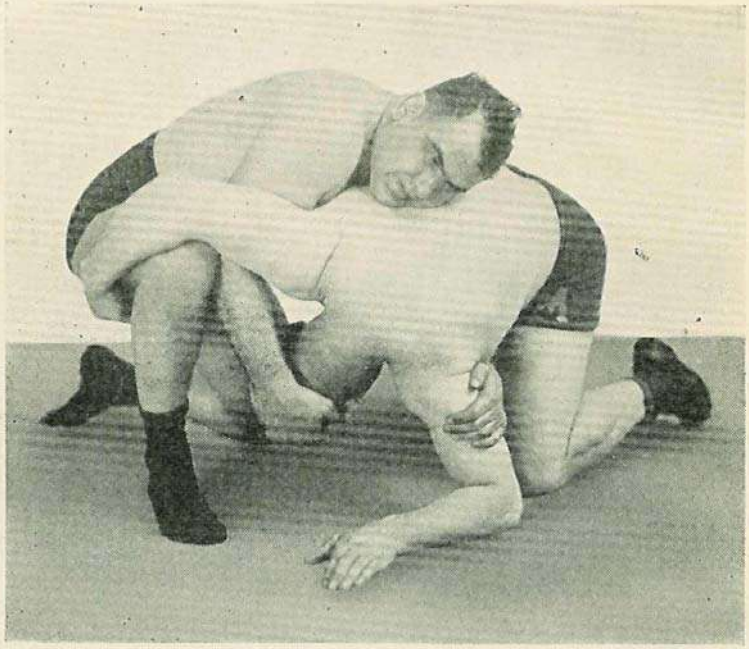

Illustration No. W-34

Working on right side of opponent from position on the mat, apply a Half Nelson with the right arm. Reach under opponent with the left arm, grasping his left arm just under the arm-pit with your left hand. Plant your chin solidly in opponent's back, centering as much weight as possible at this point. Turn opponent over by forcing his head down and right arm over his back, as shown in Illustration No. W-34. Push forward on his right arm, at same time pulling his left arm with your left hand.

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Securing a Hammerlock

Position No. 1

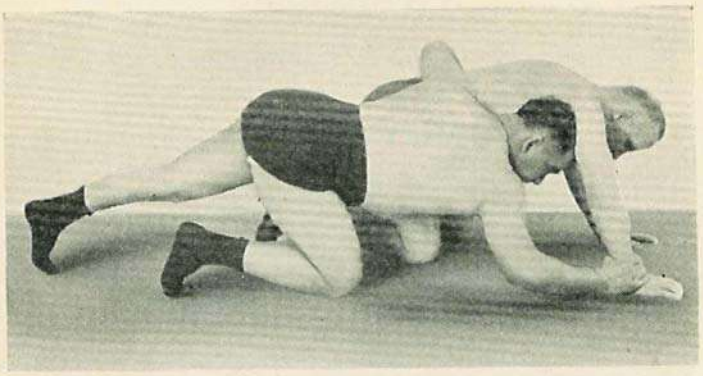

Illustration No. W-35

Working on the right side of opponent, grasp his right wrist with your right hand. Plant your right knee on mat, with the left leg extended backward, foot resting on toes. Place your left arm around opponent's waist and push your head forward into opponent's right arm-pit, at same time pulling opponent's right arm.

Wrestling
Securing a Hammerlock
Position No. 2

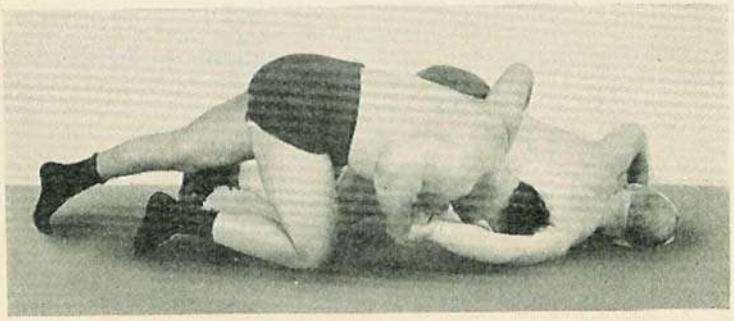

Illustration No. W-36

By driving your head solidly into his right arm-pit, you force his right shoulder to the mat, as shown in Illustration No. W-36.

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Position No. 3

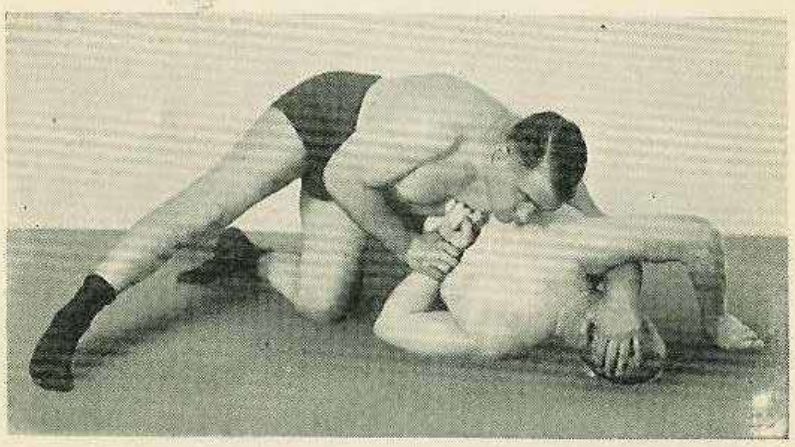

Illustration No. W-37

From position, as shown in Illustration No. W-36, force opponent's right arm up his back, applying Further Nelson with your left arm. Shift positions of your legs by planting your left knee directly in back of opponent, your right leg extended to the right, resting on the ball of the foot, as shown in Illustration No. W-37.

Pointers to Progress

A little road-work will help your "wind." If you are preparing for a long contest it is a good plan to include running in your daily training.

The first day of road-work it is advisable to run four or five blocks—about a quarter-mile—then walk for a few blocks. Then run again until you are tired. Be very careful not to overdo the road-work.

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Position No. 4

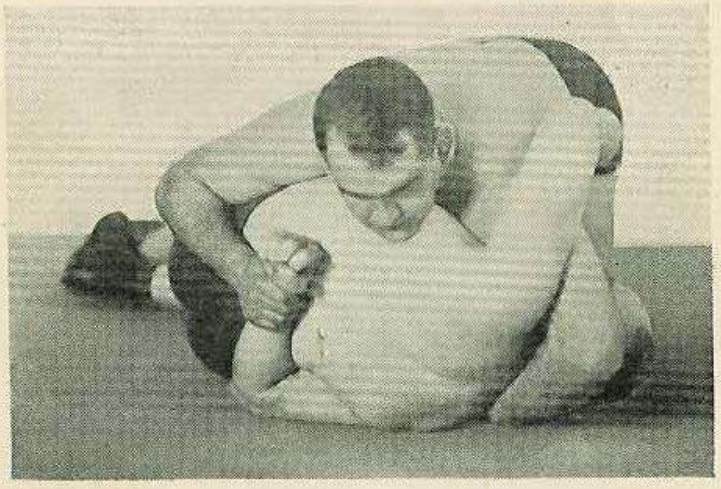

Illustration No. W-38

Shifting, from position shown in Illustration No. W-37, requires proper timing and balance. The aggressor must now shift to opposite side of opponent in order that he may use his weight to the best advantage. Raise the left leg over opponent's body and with a quick shove of the right foot spin on your chest directly in front of opponent, as shown in Illustration No. W-38, and slowly force his arm up, at same time drop your weight on his body.

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Body Scissors

Position No. 1

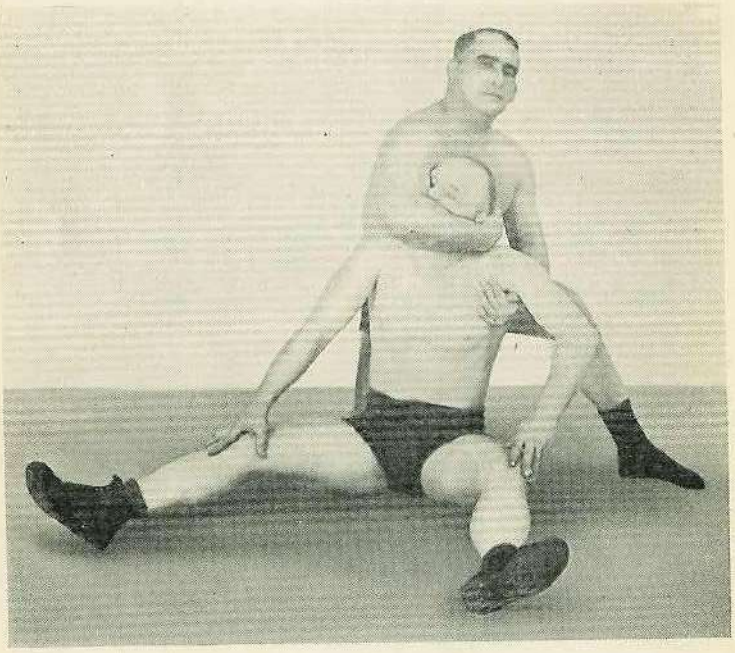

Illustration No. W-39

Working on the mat from the rear of opponent, who has come to a sitting position, grasp opponent under left arm-pit with your left hand. Plant yourself solidly on the right knee, extending your left foot to the left of opponent, and apply a Headlock with the right arm, as shown in Illustration No. W-39.

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Position No. 2

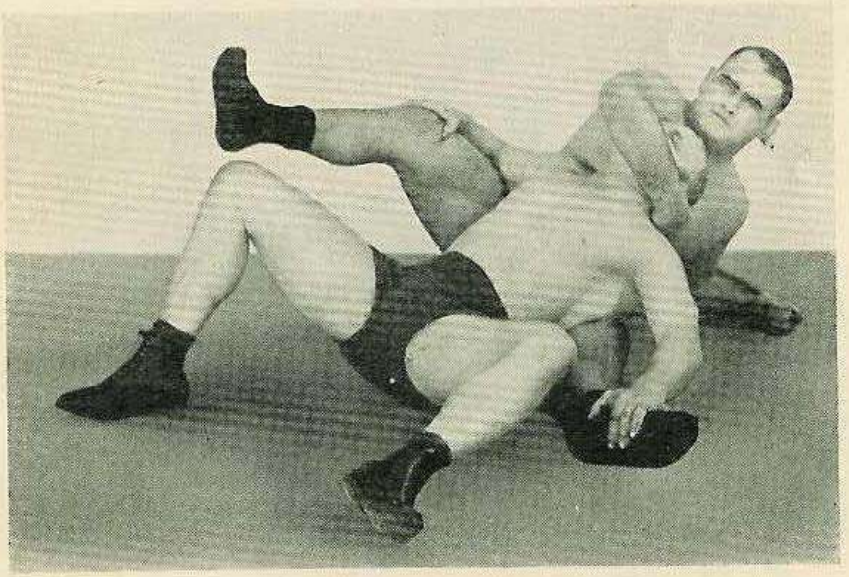

Illustration No. W-40

From position shown in Illustration No. W-39, drop backward on your left elbow, pulling the opponent in close on top of your left leg. Raise the right leg and extend it forward, as shown in Illustration No. W-40.

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Securing a Fall With Body Scissors

Position No. 3

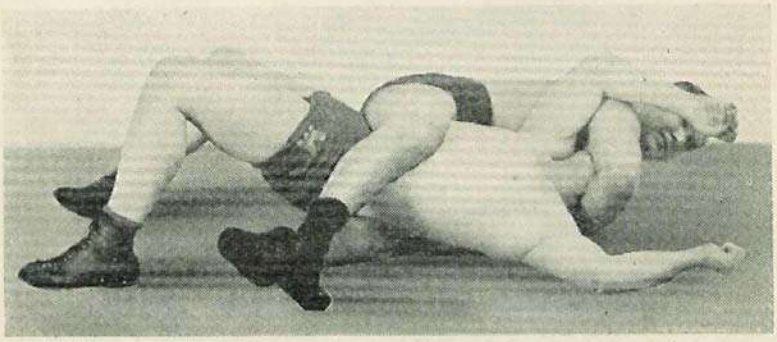

Illustration No. W-41

Retaining a firm hold on opponent's head, as shown in Illustration No. W-40, drop the right leg over opponent's stomach, locking the toes of your left foot over your right ankle. Turn on your left side, forcing opponent's head and shoulders to the mat, by forcing the legs together, and bring pressure to bear on opponent's ribs as shown in Illustration No. W-41.

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Body Scissors Stretcher

Position No. 1

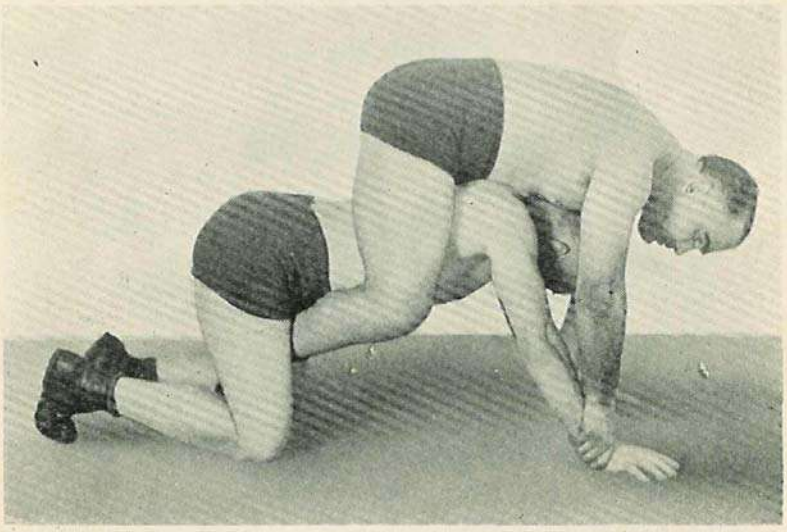

Illustration No. W-42

Working from behind your opponent, force right foot into opponent's crotch, then bring left leg over and force same into opponent's crotch, in which position you will be straddling your opponent. You now bring your legs together, squeezing your opponent as tight as possible, at same time grasping opponent's right and left wrists as shown in Illustration No. W-42.

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Position No. 2

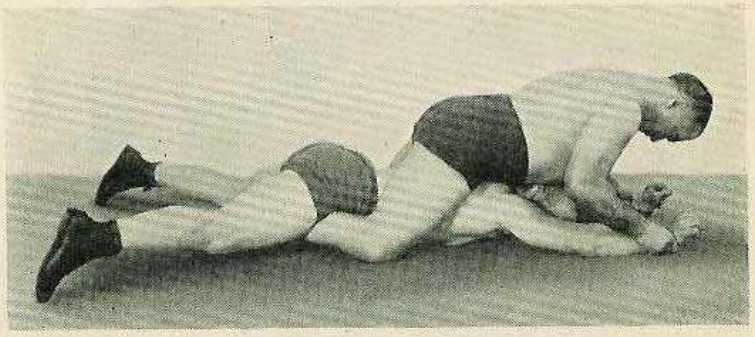

Illustration No. W-43

After you have opponent in position as shown in Illustration No. W-42, jerk both arms forward, at same time allowing weight of your body to fall forward on opponent. Be sure to keep your feet and ankles securely locked in opponent's crotch, to prevent his escaping, at same time pulling forward on his arms, stretching his arms forward as far as possible. This hold is used to weaken your opponent, and unless opponent turns over it is very hard to secure a fall from this combination. However, after you punish him it will be very easy to apply another hold and in his weakened condition you will have little trouble in pinning him to the mat for a fall.

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Position No. 3

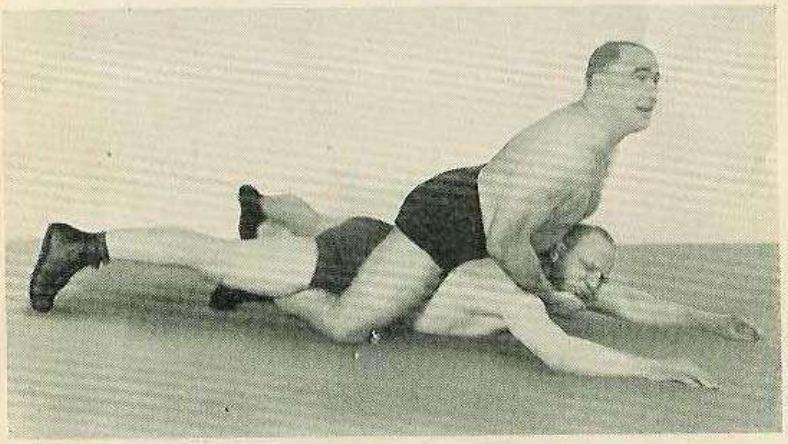

Illustration No. W-44

If opponent manages to release his arms after you have secured hold as shown in Illustration No. W-43, you can lock your hands underneath his chin, forcing your elbows solidly into his shoulders and draw his head back, as shown in Illustration No. W-44.

Pointers to Progress

Before going through a hard training-period for a match write to Sandow-Lewis Incorporated for special training advice.

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Body Scissor and Half Nelson

Position No. 1

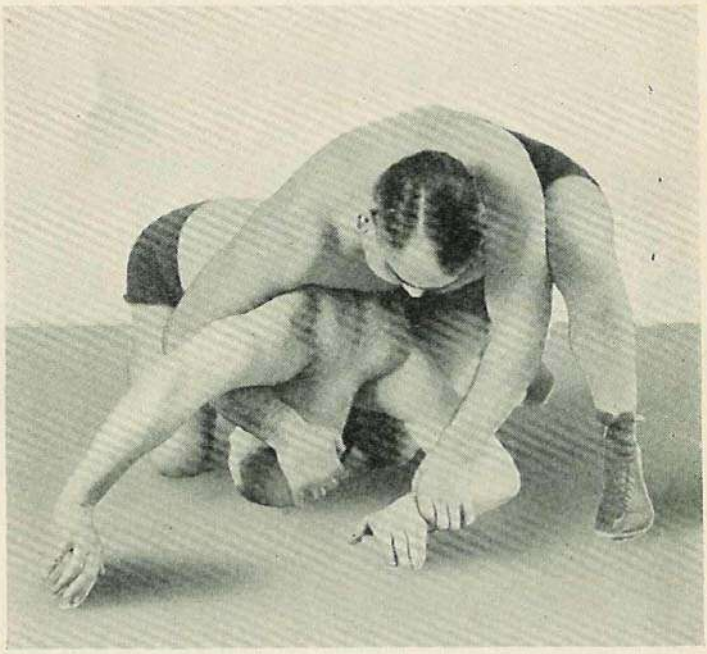

Illustration No. W 45

Champion Lewis is now working on the left side of his opponent. From this position he reaches across the opponent's back and secures a Further Nelson with his right arm, at same time he grasps opponent's left wrist, with his left hand.

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Position No. 2

Illustration No. W-46

With combination hold shown in Illustration No. W-45, Champion Lewis pulls his opponent off balance, after which he steps over opponent's body as shown in Illustration No. W-46.

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Position No. 3

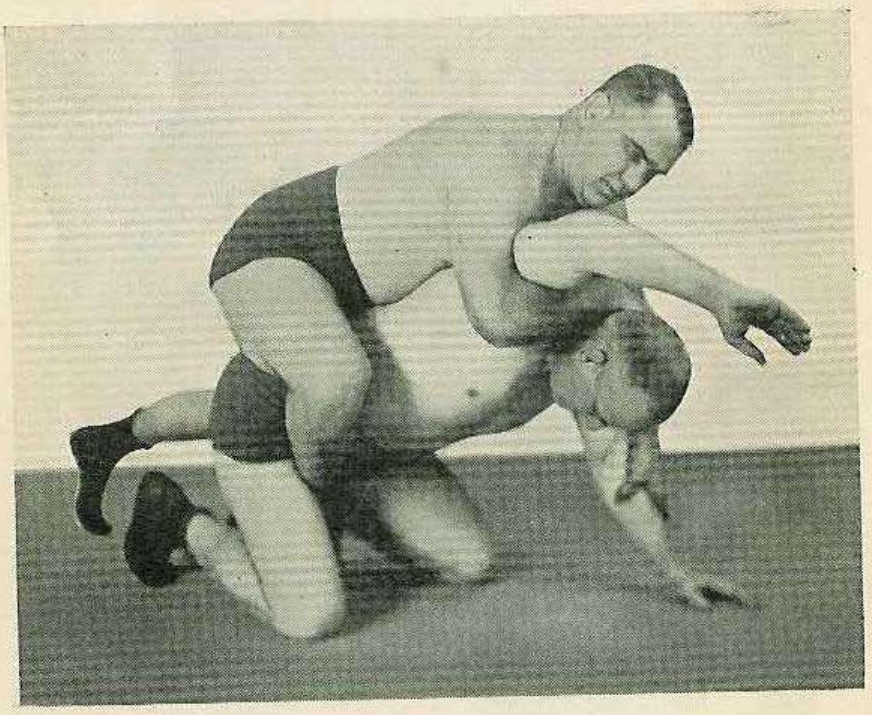

Illustration No. W-47

Champion Lewis now forces his right leg into opponent's crotch, at same time forcing opponent's head down and toward the mat as shown in Illustration No. W-47.

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Position No. 4

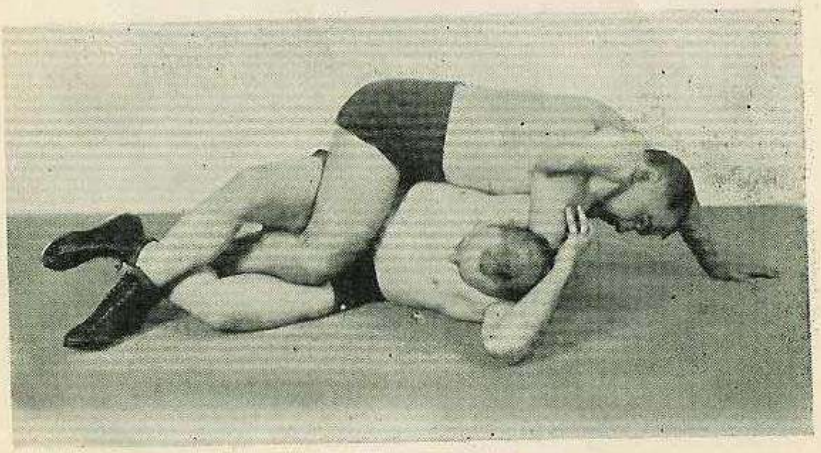

Illustration No. W-48

Champion Lewis is now trying to force opponent's shoulders to the mat with the Half Nelson. While opponent is in act of turning, Champion Lewis shifts position of his right leg to position shown in Illustration No. W-48.

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Securing Fall With Body Scissors and Half Nelson

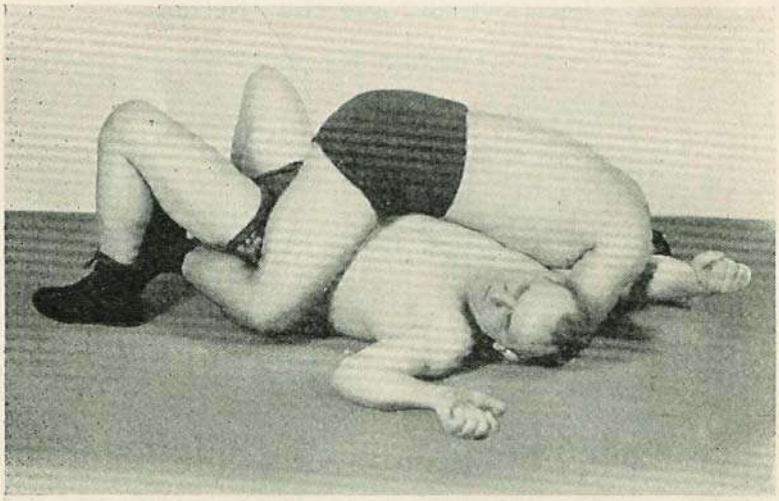

Illustration No. W-49

Illustration No. W-49 shows Champion Lewis pinning his opponent with the Body Scissors, which he has secured while opponent attempted to Bridge and escape from position. In practicing this hold, the student is advised to study carefully the illustrations and work slowly through the different positions. The student should place his wrestling partner in position W-48 and watch carefully the position of his body, while he is trying to Bridge out of the hold. Just as your opponent raises his back you must be quick to shift the position of your feet, so you can lock them together and thus trap him into the Body Scissors.

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Head Scissors and Bar Arm

Position No. 1

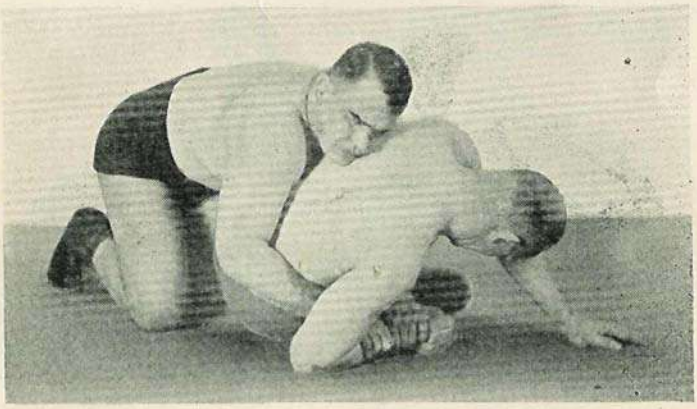

Illustration No. W-50

Working from a position on the mat behind opponent, grasp opponent's right forearm with the right hand, reaching under opponent grasp his right wrist with the left hand. Draw opponent's right arm under his body as shown in Illustration No. W-50.

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Position No. 2

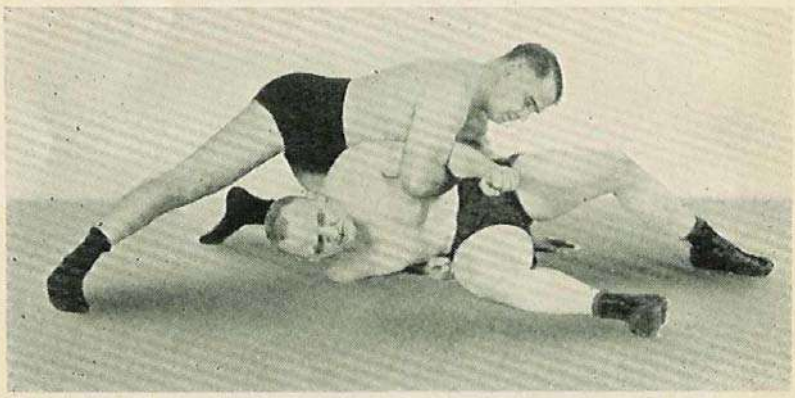

Illustration No. W-51

The movement executed from position shown in Illustration No. W-50 to the position as shown in Illustration No. W-51 requires not only proper timing but exceptional speed as well. The opponent having been drawn out of position with the right arm doubled under his body is lying on his right side. The aggressor, quickly releasing his grip on the wrist with his left hand, strikes solidly under the elbow of opponent's left arm, driving it high into the air. The instant opponent's left arm is extended into the air, aggressor, with a flash of speed, spins to a position at opponent's head and releasing the right arm passes his right arm under opponent's left arm, forcing him over on his right side with the arm as shown in Illustration No. W-51.

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Position No. 3

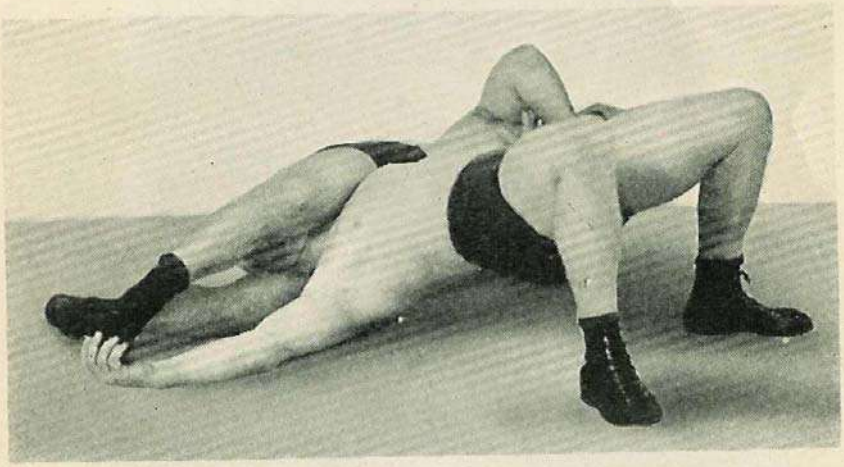

Illustration No. W-52

From position as shown in Illustration No. W-51, aggressor forcing opponent's head on top of his left leg high into the crotch, crossing his right leg directly over opponent's face locking the toes of the left foot over the ankle of the right leg, forming a perfect Head Scissors. The shoulders are forced to the mat by applying pressure on the left arm with the Bar Arm Lock, as shown in Illustration No. W-52.

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Head Scissors and Double Wrist Lock

Position No. 1

Illustration No. W-53

From position as shown in Illustration No. W-2. Aggressor grasps the opponent's left wrist with his right hand. With the left arm passing over opponent's left biceps under the forearm, aggressor clasps his own right wrist with the left hand forming a perfect Wrist Lock. Aggressor then places left foot inside of, and on a line with opponent's left foot, leaning slightly backward as shown in Illustration No. W-53.

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Position No. 2

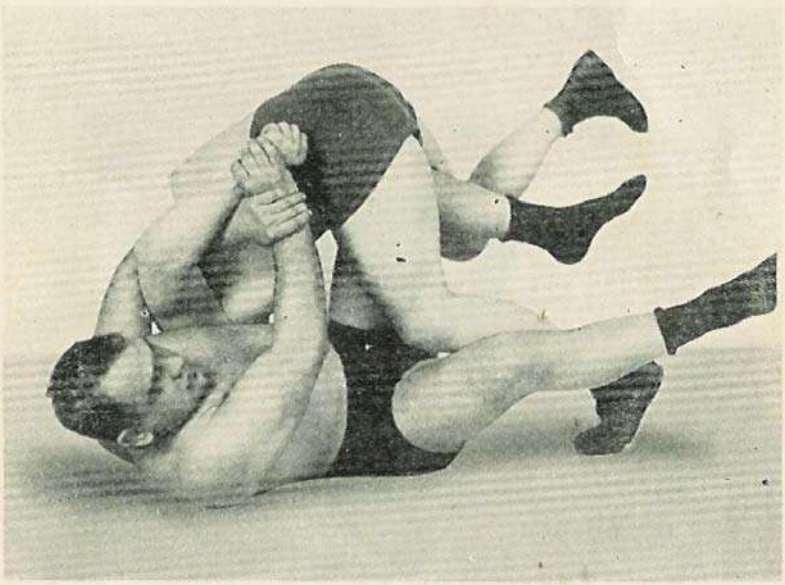

Illustration No. W-54

From position as shown in Illustration No. W-53, aggressor drops suddenly to the mat bringing opponent with him by placing the left leg into opponent's crotch, and forcing the left arm over hip and to the rear of opponent as shown in Illustration No. W-54.

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Position No. 3

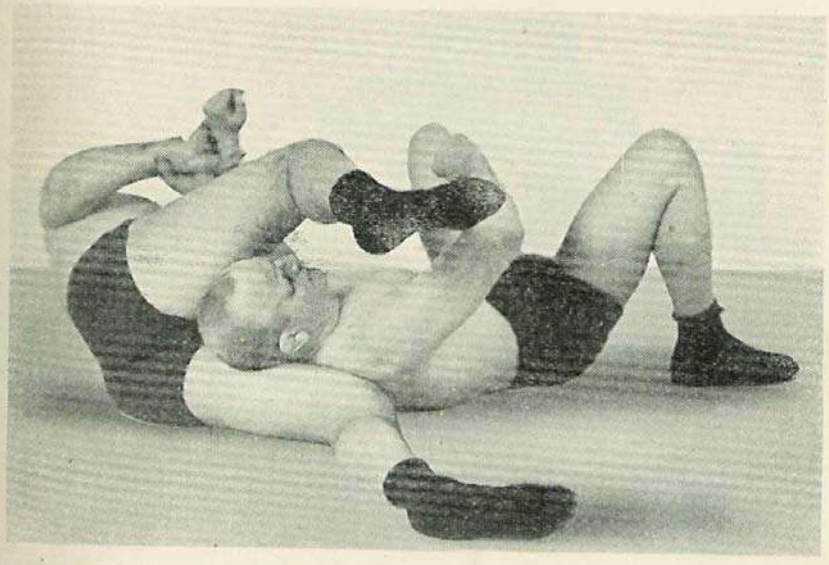

Illustration No. W-55

Having hit squarely on one shoulder, as shown in Illustration No. W-54, aggressor rolls to his left side, forcing opponent to turn into a position on his back, with the head in position for a Scissors Hold as shown in Illustration No. W-55.

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Position No. 4

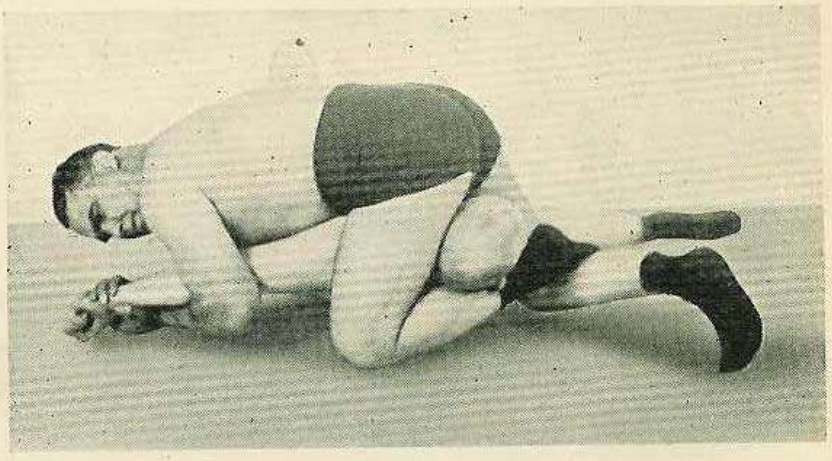

Illustration No. W-56

Having brought opponent to his back on the mat as shown in Illustration No. W-55 aggressor raises to a position on his left knee, bringing the right leg over opponent's face completing a perfect Head Scissors. The original Wrist Lock is still retained on the left arm and opponent is pinned to mat by applying leverage on the arm from this position, as shown in Illustration No. W-56.

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Head Scissors/Arm Combo

Position No. 1

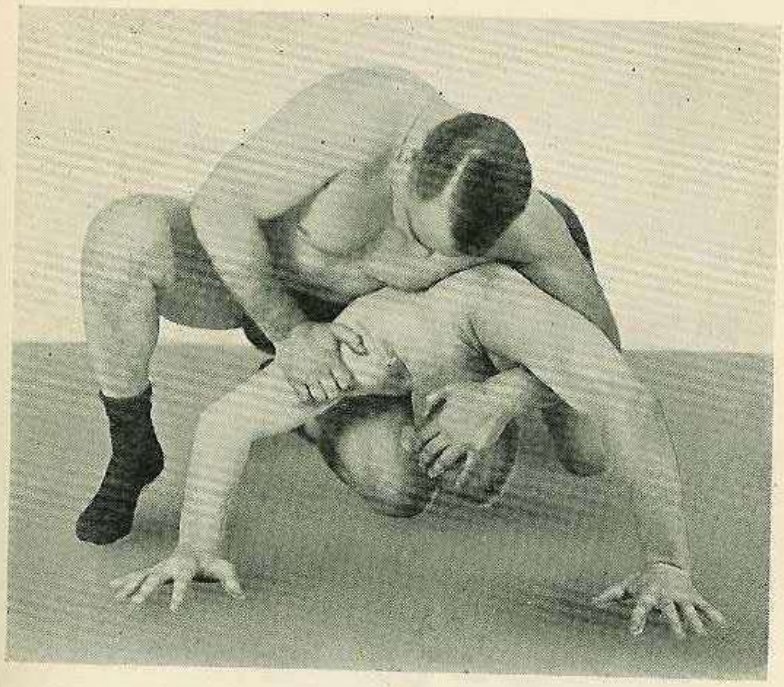

Illustration No. W-57

Working on the right side of opponent from a position on the mat aggressor applies a Further Nelson on opponent, planting his weight on the left knee, the right leg extended slightly to the right and set firmly with the ball of the foot on the mat; opponent's right arm is grasped just below the shoulder with the right hand as shown in Illustration No. W-57.

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Position No. 2

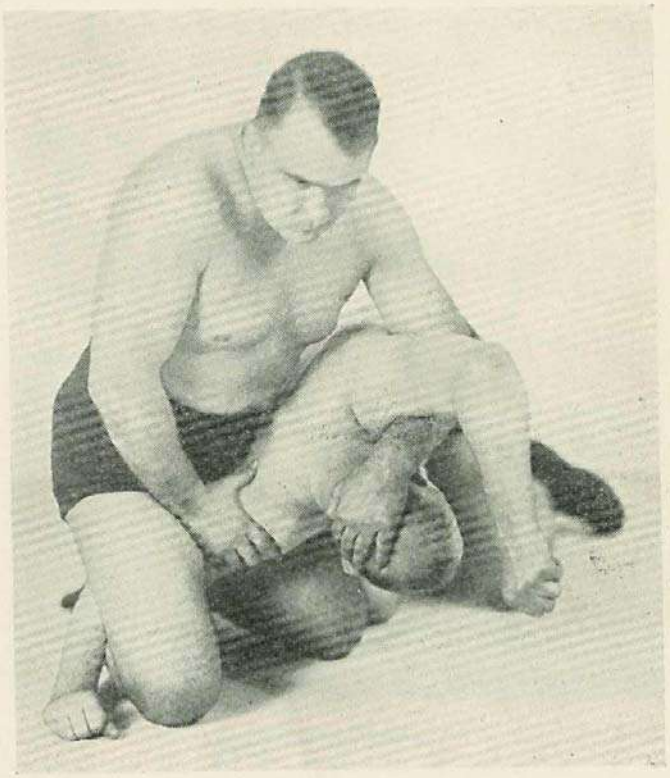

Illustration No. W-58

From position as shown in Illustration No. W-57, aggressor steps over opponent's right arm with the right leg and throwing his weight on the elbow forces the arm to the mat, the opponent's left arm is raised above his head by applying leverage on the Further Nelson as shown in Illustration No. W-58.

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Position No. 3

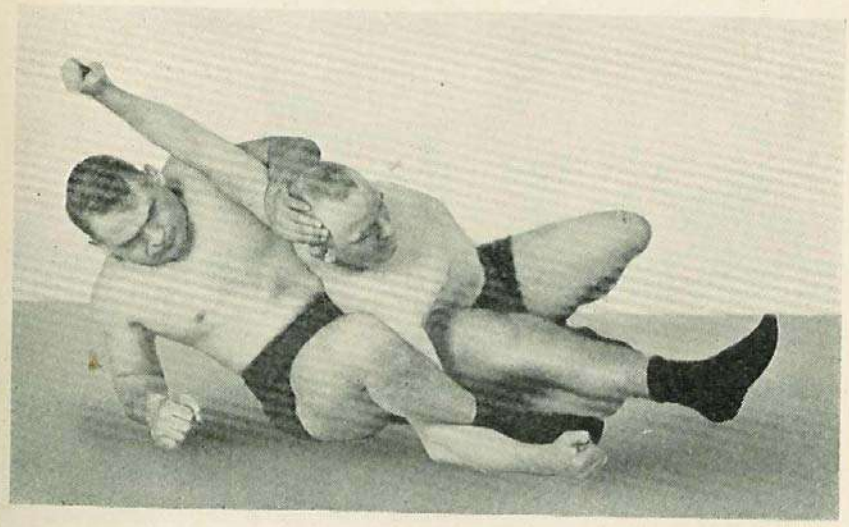

Illustration No. W-59

Aggressor must pull opponent over on his back from position as shown in Illustration No. W-58. Locking the right arm securely with his right leg, aggressor by throwing his weight against opponent's head with the Further Nelson, rolls opponent over on top of his right leg as shown in Illustration No. W-59.

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Position No. 4

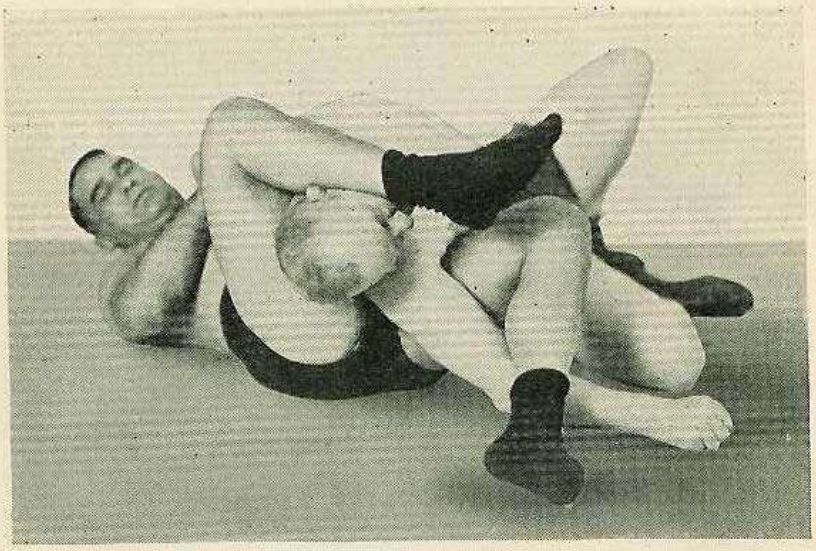

Illustration No. W-60

After completing the roll as shown in Illustration No. W-59, aggressor shifts his left leg over opponent's right arm, bringing the right leg up over opponent's face, at the same time falling backward with the opponent's left arm held securely in both hands, as shown in Illustration No. W-60.

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Position No. 5

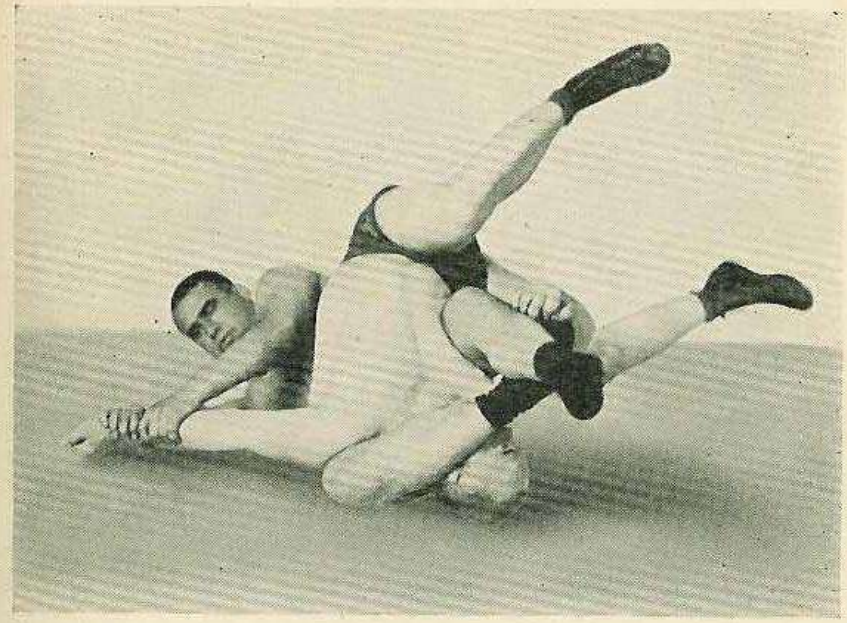

Illustration No. W-61

From position as shown in Illustration No. W-60, aggressor applies Head Scissors on opponent by locking the toe of the right foot under the left knee. By proper timing it is possible to also imprison opponent's right arm within the Scissors Hold. Opponent's shoulders are pinned to the mat by forcing the left arm to the extreme left, aggressor rolling into position on his right side, as shown in Illustration No. W-61.

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Jack-Knife Arm Scissors

Position No. 1

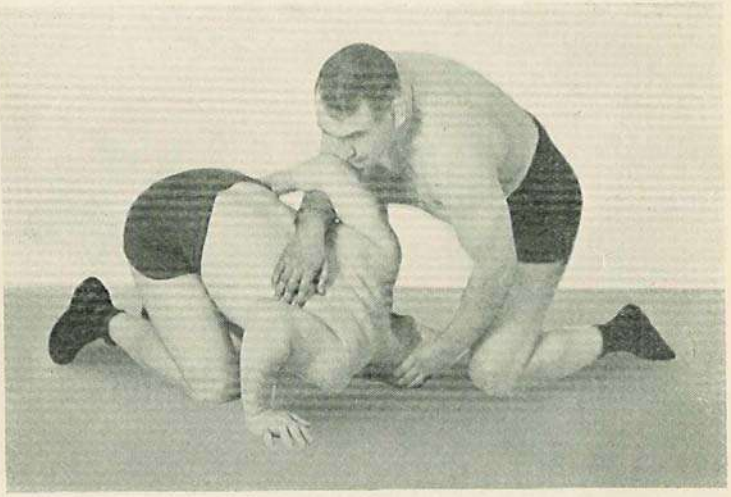

Illustration No. W-62

This hold may be applied from several positions. One of the simplest methods is applying the hold as a counter for a Leg Dive. Opponent having been out-timed, aggressor catches opponent's left arm under the arm-pit, the hand extended over the back; the left hand is set high on opponent's head and he is jerked to the mat as shown in Illustration No. W-62.

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Position No. 2

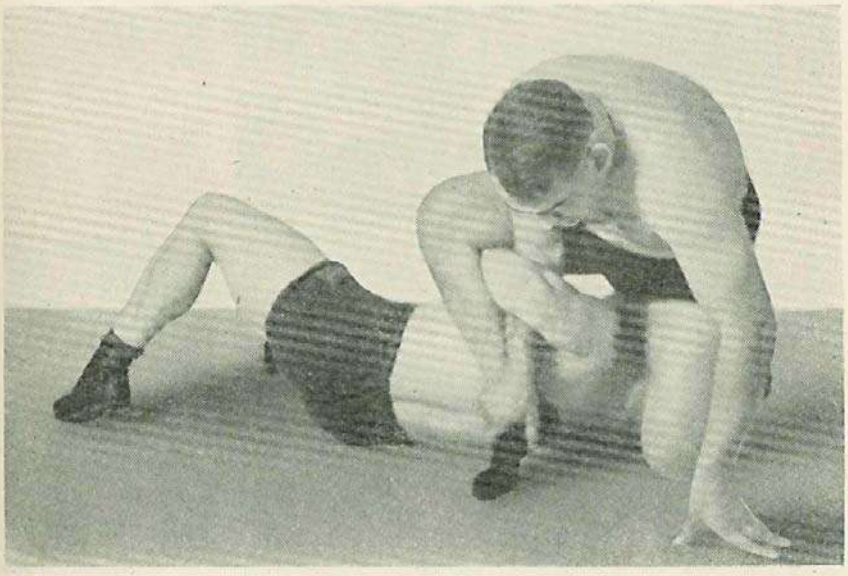

Illustration No. W-63

From position shown in Illustration No. W-62, aggressor by forcing opponent's left arm to the rear causes him to roll with his right shoulder flat on the mat. Aggressor now steps over opponent's left arm with the right leg, grasping his own right ankle with the right hand as shown in Illustration No. W-63.

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Position No. 3

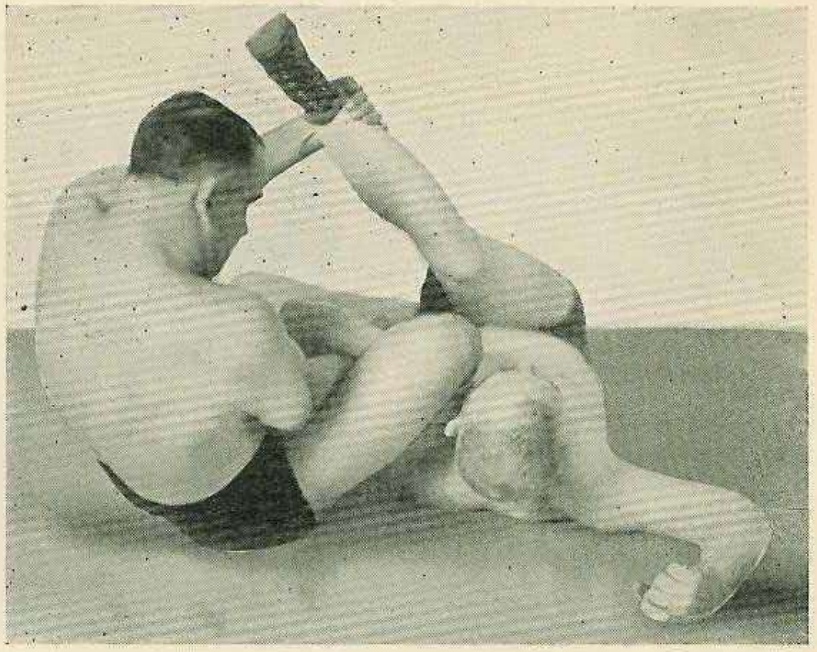

Illustration No. W-64

From position as shown in Illustration No. W-63, aggressor holding opponent's left arm tightly imprisoned in the Arm Jack-Knife, turns half way in to the right side of opponent and reaching over opponent's body with his left arm, grasps opponent's right ankle with the left hand. The right leg is raised high into the air, and the fall scored as shown in Illustration No. W-64.

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Arm Scissor (Stepping Over)

Position No. 1

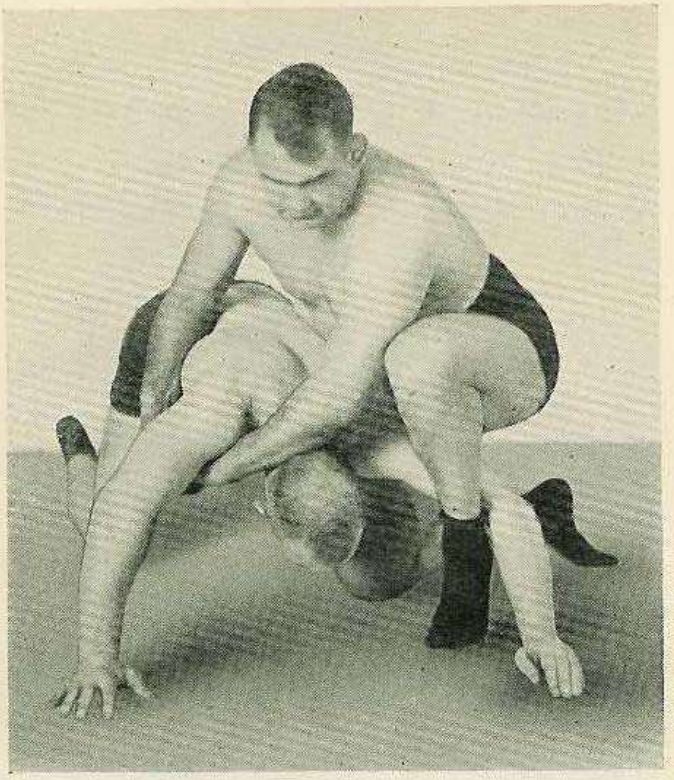

Illustration No. W-65

Aggressor working on the left side of opponent from a position on the mat plants himself firmly on the right knee, which is placed close to opponent's left side; the left leg is placed over opponent's left arm, the heel of the foot locked into the elbow, the leg resting on the ball of the foot. Aggressor reaching over opponent's right shoulder with the left arm, hand extended through to arm-pit, extends the right arm over opponent's back, locking the left hand with his right hand as shown in Illustration No. W-65.

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Position No. 2

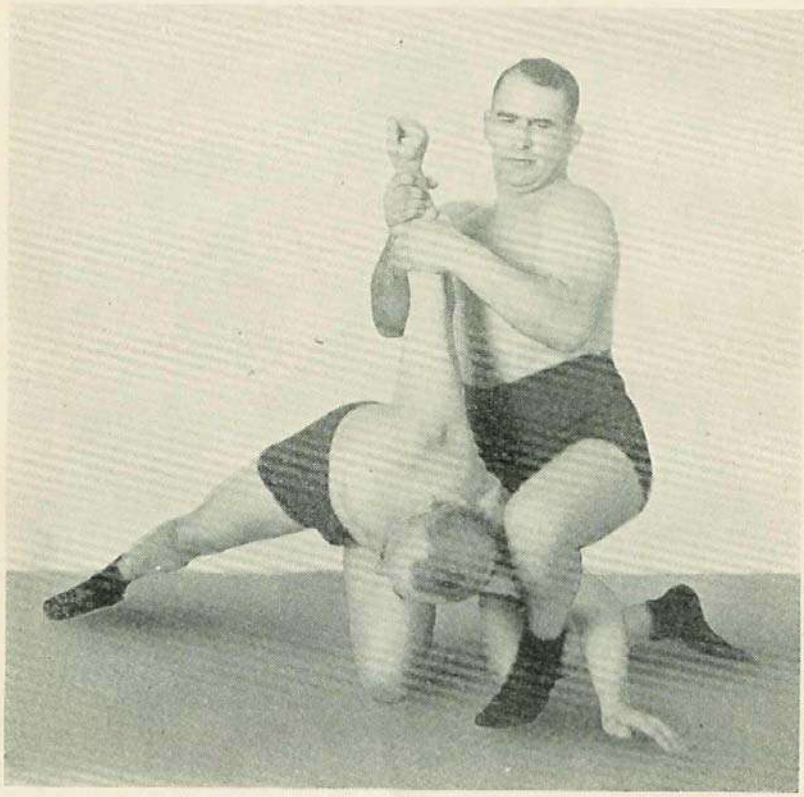

Illustration No. W-66

From position as shown in Illustration No. W-65, aggressor throws full weight into opponent's left shoulder, forcing his left side to the mat, the right arm is suddenly jerked upward and locked at the wrist with both hands as shown in Illustration No. W-66.

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Position No. 3

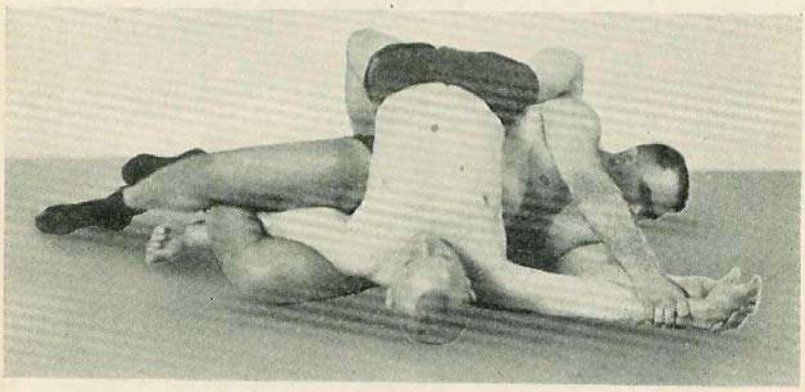

Illustration No. W-67

From position as shown in Illustration No. W-66, aggressor draws opponent's right arm backwards, at the same time falling to his right side, causing opponent to roll over his body. In rolling aggressor extends his right leg under opponent's body, locking the toes of his left foot back of the knee of the right leg, forming a perfect Arm Scissors. The fall is scored by forcing opponent's left arm flat to the mat as shown in Illustration No. W-67.

Pointers to Progress

Do not stand up too straight. Keep your body well-balanced, and bend slightly forward or sidewise.

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The Leg Grapevine – Standing Position

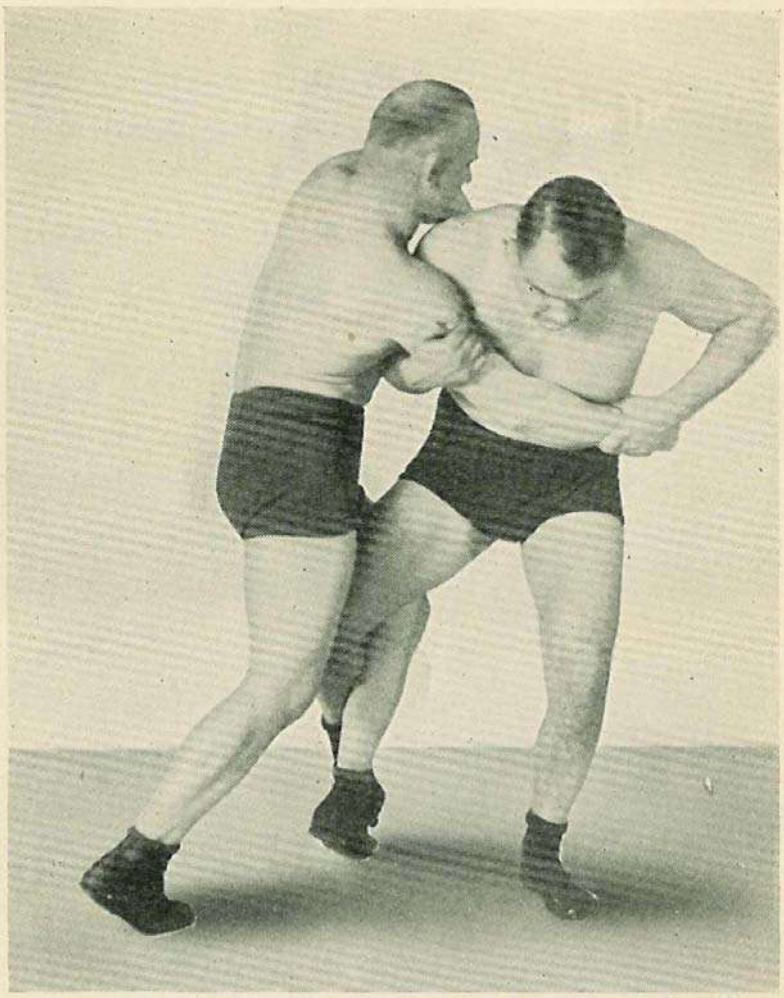

Illustration No. W-68

Aggressor, from position in Illustration No. W-3, grasps opponent's right wrist with left hand, and turning to right of opponent places right hand under opponent's right arm-pit. Oppoponent is then pulled out of position by sudden forward jerk on right arm. Aggressor now places right leg inside opponent's left leg, with foot reached down lock toes at front of ankle as in Illustration No. W-68. Opponent is dropped to mat by aggressor throwing his weight against the right arm, allowing himself to fall with opponent.

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Applying Double Wrist Lock from Standing

Illustration No. W-69

The Double Wrist Lock can be applied from many positions. In this illustration Champion Lewis demonstrates the method of applying the hold from a standing position on the mat From position as in Illustration No. W-2, aggressor grasps opponent's wrist with his right hand, the left arm is placed over the left arm just below the shoulder and extended under the elbow, the hands locking the wrist. Aggressor now steps to the left of his opponent and by applying leverage forces opponent's arm over the hip and up the back, as in Illustration No. W-69.

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Applying Double Wrist Lock Position on the Mat

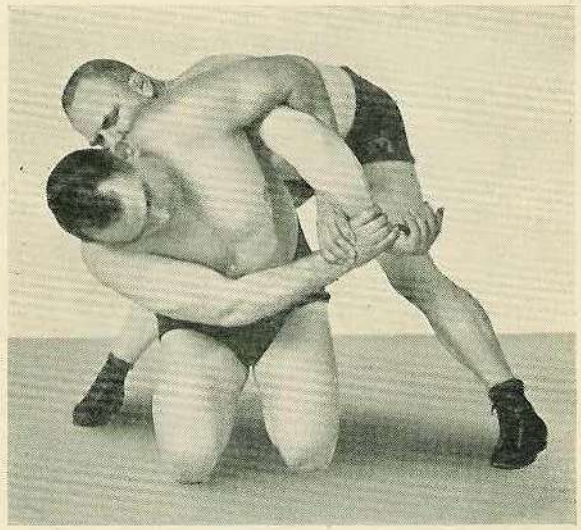

Illustration No. W-70

The Double Wrist Lock, applied from a bottom position on the mat, places the defensive wrestler on the aggressive, and very often scores him the fall. The hold applied from this position is most easily applied when used as a counter for a Half Nelson. Out-timing your opponent when he attempts to apply a Half Nelson from the left side, lock your left arm securely about his left arm, at the same time grasping his left wrist with your right hand. Lock the hand of the left arm at your right wrist and force opponent's arm upward as shown in Illustration No. W-70.

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Block for Double Wrist Lock

Position No. 1

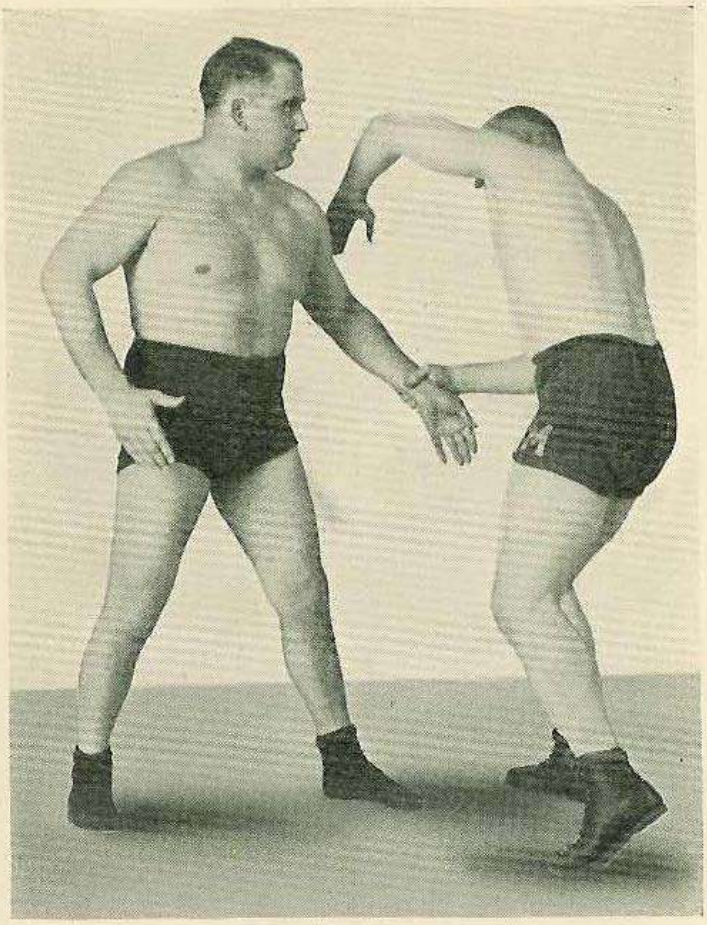

Illustration No. W-71

In this illustration "Strangler" Lewis demonstrates a practical method of blocking the Double Wrist Lock by out-timing an opponent. Aggressor having trapped the left arm by grasping the wrist with his right hand is about to place his left arm in position, as shown in Illustration No. W-71. Defensive wrestler comes to an erect position, with the right leg to the rear and well set on the ball of the foot. The right arm is slightly raised with the thumb and fingers ready for attack.

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Position No. 2

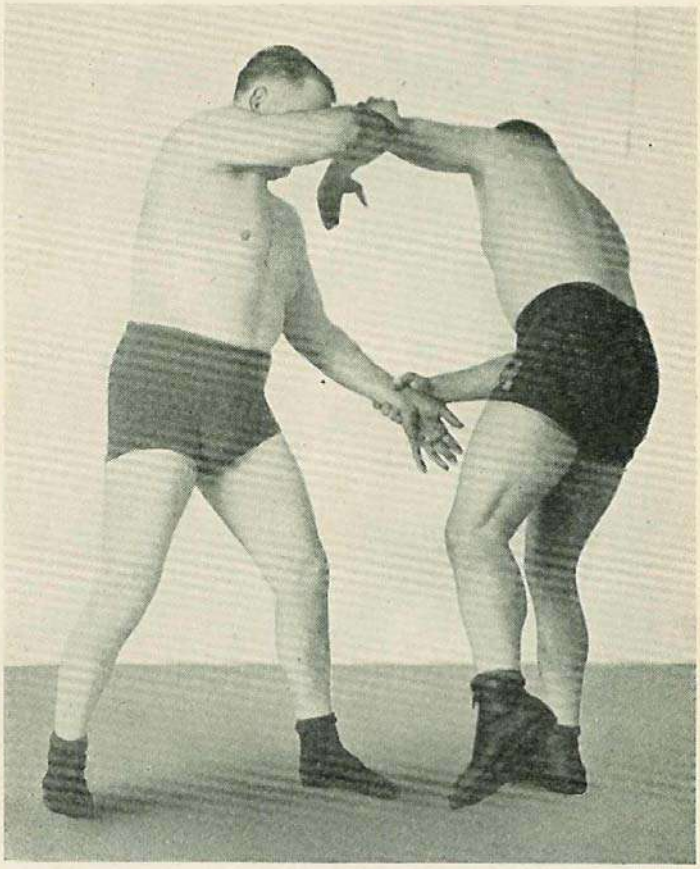

Illustration No. W-72

From position as shown in Illustration No. W-71, elevate the right arm quickly, grasping opponent's left arm with the right hand just above the elbow. Quickly jerking forward on the left arm, push the opponent's left arm upward and backward throwing him off balance, as in Illustration No. W-72.

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Position No. 3

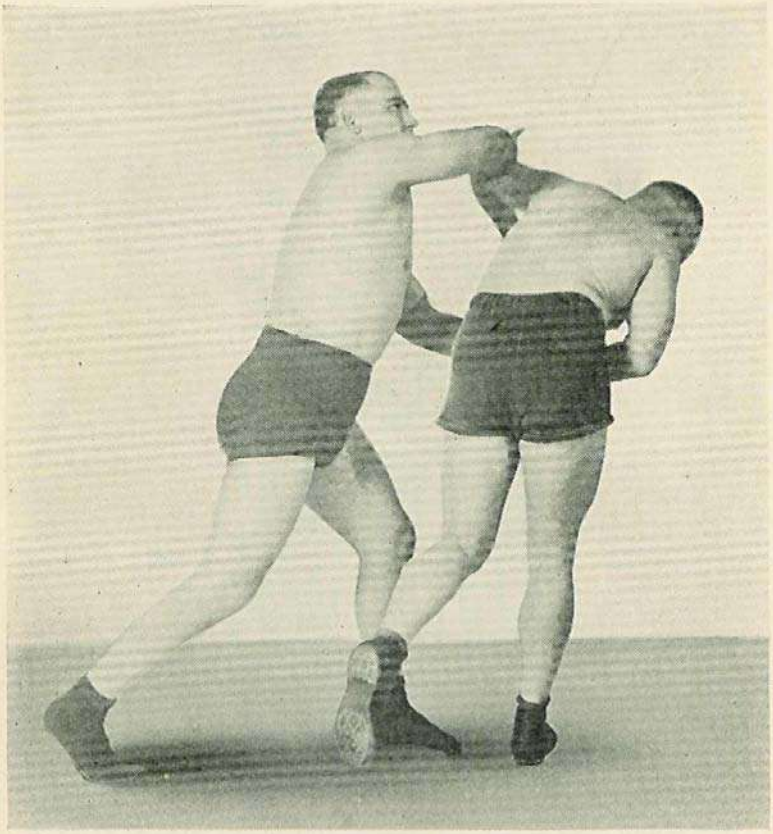

Illustration No. W-73

Having succeeded in pulling opponent off balance as shown in Illustration No. W-72. Continue pushing opponent's left arm forward, spinning him around, at the same time turning on the balls of the feet, working to the rear of opponent as shown in Illustration No. W-73.

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Position No. 4

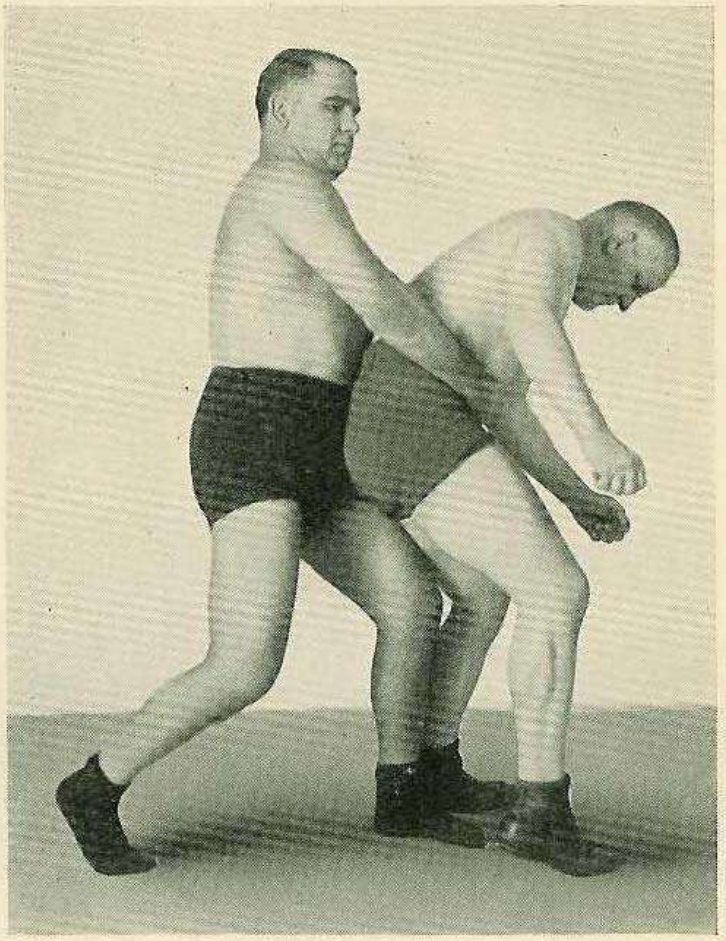

Illustration No. W-74

Having turned opponent from you as shown in Illustration No. W-73, aggressor now releases right hand from opponent's left arm, and stepping in close to opponent applies the Full Body Lock from the rear as shown in Illustration No. W-74.

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Lewis' Famous Go-Behind

Position No. 1

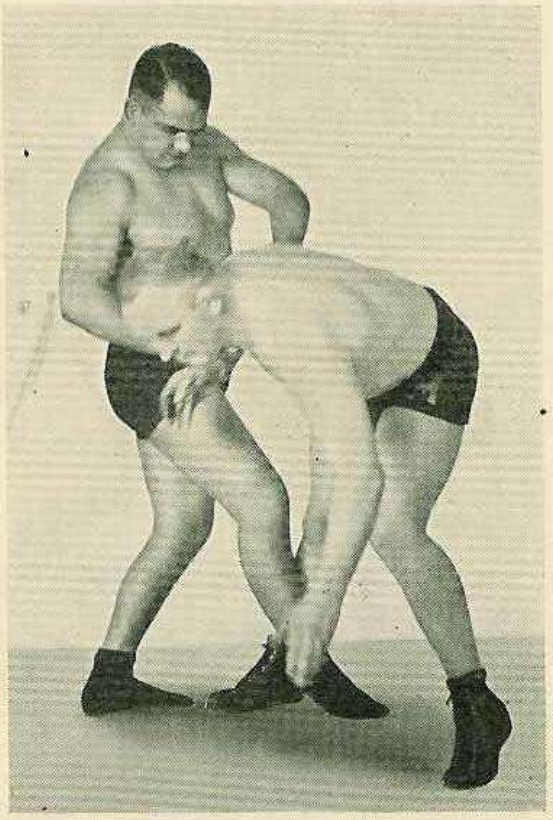

Illustration No. W-75

The Famous Go-Behind originated by Champion "Strangler" Lewis and his manager, Billy Sandow, is pictured in Illustration No. W-75, showing Lewis in close quarters from position by grasping the opponent's right arm at the biceps with his right hand. With a sweep of the right foot, Lewis plants his heel solidly inside of opponent's right ankle, driving opponent's right foot off the mat.

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Position No. 2

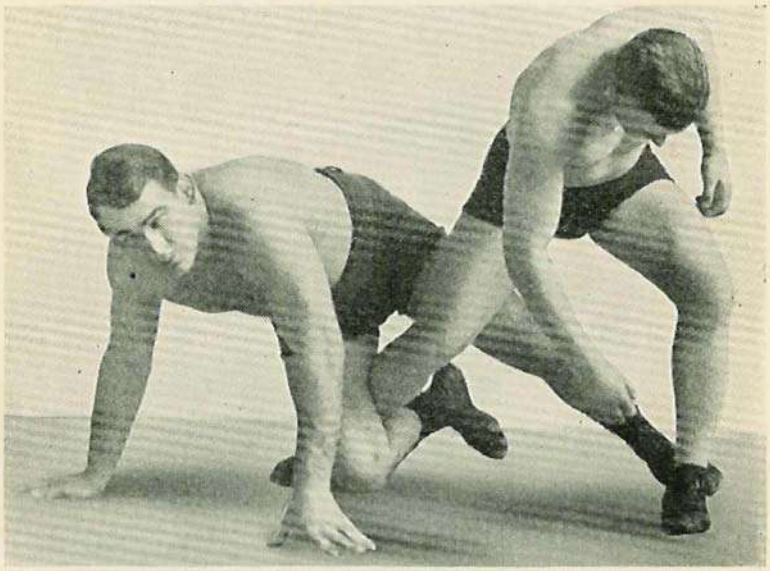

Illustration No. W-76

From position shown in Illustration No. W-75, Lewis drops to his right knee, his knee being planted on the mat inside opponent's right foot. The opponent's ankle is locked securely underneath the right knee, as shown in Illustration No. W-76. The left leg is placed directly behind opponent's right thigh with the foot set to rear of opponent's left foot.

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Position No. 3

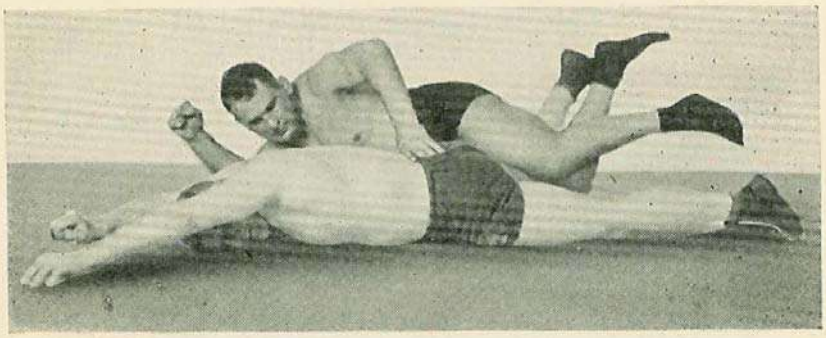

Illustration No. W-77

From position shown in Illustration No. W-76, the opponent is sent sprawling to the mat by driving the left thigh solidly against the opponent's right leg just above the knee. The leverage being obtained by holding the ankle firm with the right leg. Drop to mat with opponent, as shown in Illustration No. W-77.

Position No. 4

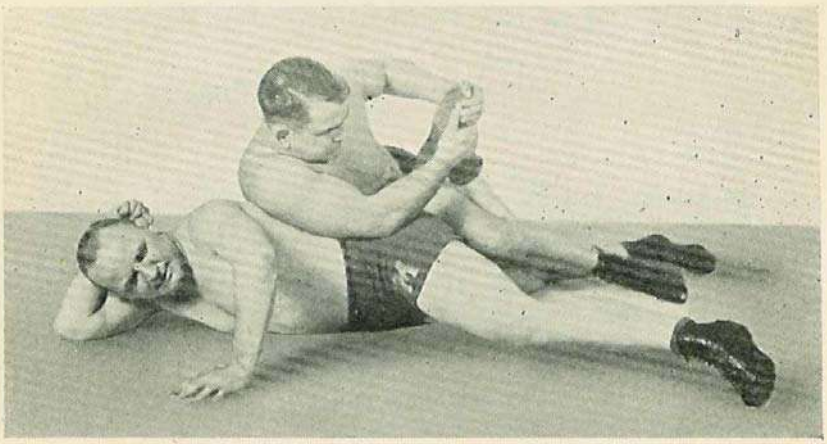

Illustration No. W-78

After having reached the mat in position as shown in Illustration No. W-77, opponent's right leg is now in perfect position for aggressor to apply a Toe Hold. Grasp opponent's toes with the left hand, and jerk foot forward. Place your right shoulder in hollow of opponent's back and with the right hand grasp opponent's right ankle. Continue forcing the foot forward as shown in Illustration No. W-78.

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How to Secure a Quick Fall (For Beginners)

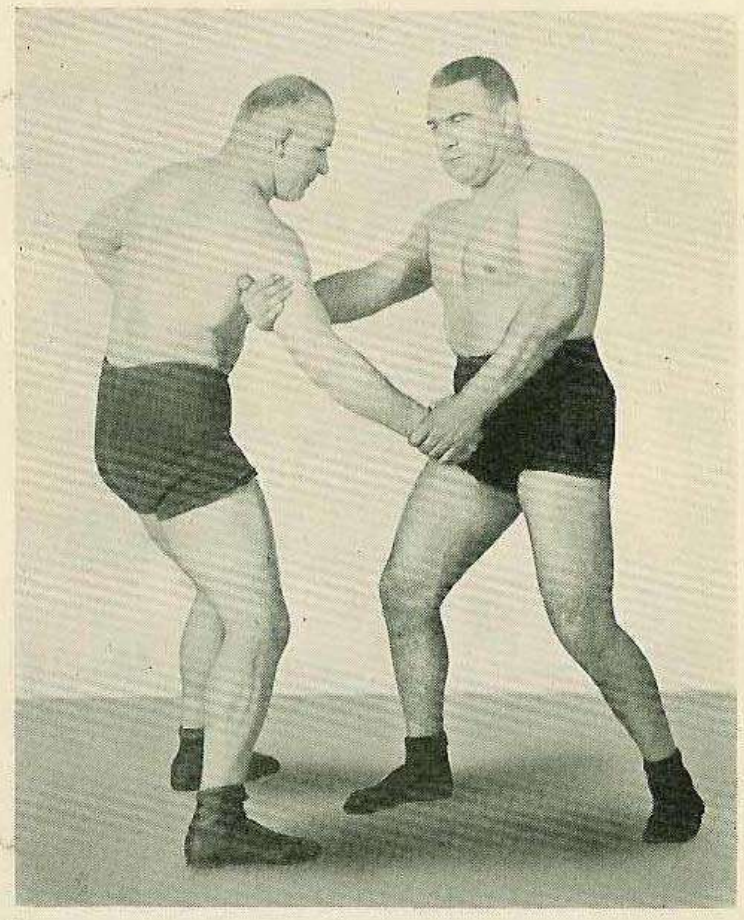

Illustration No. W-79

From position shown in Illustration No. W-2, the aggressor grasps opponent's right wrist with his left hand, stepping slightly to the rear, grasping opponent's right arm with the right hand just below arm-pit.

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How to Secure a Quick Fall (For Beginners) Position No. 2

Illustration No. W-80

The aggressor now steps to right of opponent, shifting right hand to opponent's right elbow, and with a firm grip jerks opponent forward and off balance, as shown in Illustration No. W-80.

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How to Secure a Quick Fall
(For Beginners) Position No. 3

Illustration No. W-81

After having pulled opponent off balance, as shown in Illustration No. W-80, the aggressor releases hold with left hand, retaining hold on opponent's right arm with the right hand, drawing opponent toward aggressor as shown in Illustration No. W-81.

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How to Secure a Quick Fall (For Beginners) Position No. 4

Illustration No. W-82

From position, as shown in Illustration No. W-81, the aggressor steps quickly to rear of opponent, grasping the left forearm of his opponent with the left hand and the left wrist with the right hand as shown in Illustration No. W-82.

The aggressor must now set himself firmly on his left foot, slightly advancing the right foot to maintain a proper balance.

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How to Secure a Quick Fall (For Beginners) Position No. 5

Illustration No. W-83

The aggressor having firmly set himself, as shown in Illustration No. W-82, draws opponent's left arm close into the body and with a quick side lift raises opponent off the mat, tipping him to the left as shown in Illustration No. W-83.

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How to Secure a Quick Fall (For Beginners) Position No. 6

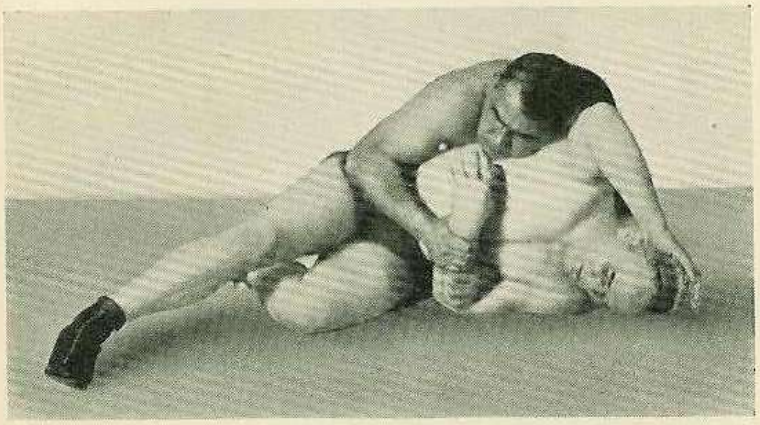

Illustration No. W-84

Retaining the hold on opponent's arm as shown in Illustration No. W-83, the aggressor drops the opponent to the mat, allowing him to fall on the left side. Aggressor next plants his chin into opponent's right side with the left shoulder planted against opponent's right shoulder, making it easy to hold him in the position shown in Illustration No. W-84.

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How to Secure a Quick Fall (For Beginners) Position No. 7

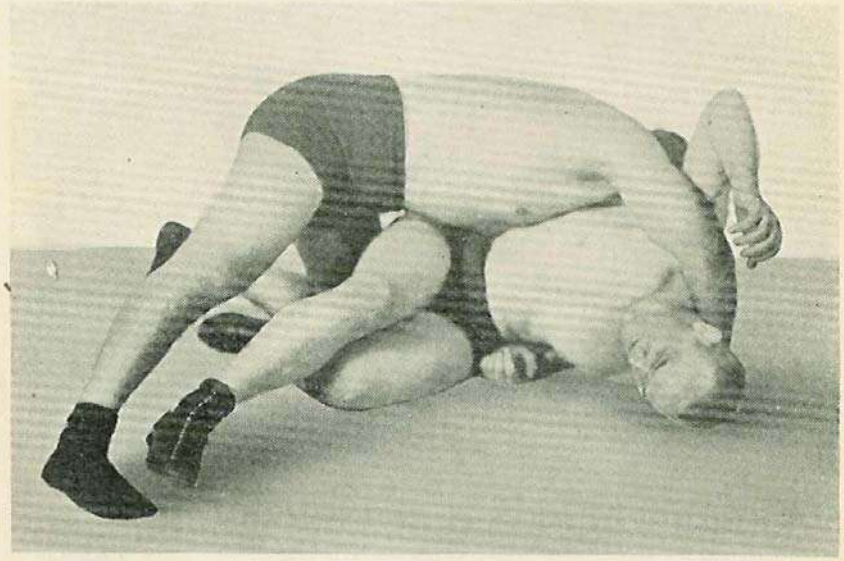

Illustration No. W-85

After holding opponent in position shown in Illustration No. W-84, for a short time, opponent's left arm becomes weakened until it is practically useless. The aggressor can now shift the right arm into a Half Nelson with the right leg extended over opponent's body as shown in Illustration No. W-85.

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How to Secure a Quick Fall (For Beginners) Position No. 8

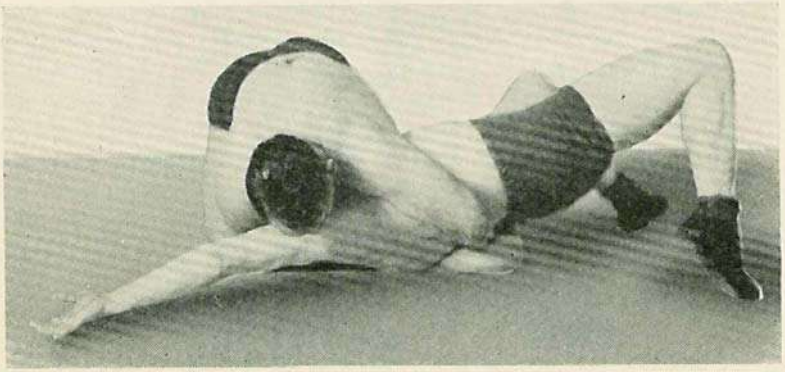

Illustration No. W-86

From position shown in Illustration No. W-85, the aggressor grasps his left wrist with his right hand, with his right arm extended over opponent's right shoulder and neck. Retaining a firm hold with both of opponent's arms imprisoned, the aggressor shifts in front of opponent, planting both knees on the mat and centers his weight on opponent's face, forcing his shoulders to the mat as shown in Illustration No. W-86.

Pointers to Progress

Wrestling is a scientific sport. Brains count. If you expect to become an expert wrestler—use your brains; THINK!

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Special Note: Lewis' Famous Headlock and Hiplock

Champion Lewis uses the Hiplock and Headlock combination as follows: From the Referee's Hold as shown in photo No. W-3 secure the Headlock by locking the head in the bend of the arm, being sure you do not lock the neck, for that hold is barred. The head is locked when the left hand is grasped by the right, completing a noose which is tightened with a slow turning movement. The biceps and triceps of the upper arm draw the head close to the breast. The pectoral muscles press against it. The leverage of the wrist is directed against the jaw. Now the great pulling muscle of the back, known to anatomists as the Latissimus dorsi, is thrown into action. Now slowly turning to the right twisting so as to place the left hip under the opponent while pulling him close, bend forward and lift him off the mat. With your back to opponent, force your left hip into his stomach, and as you draw him on your back, give your hip a slight twist to the left and turn him completely over on his back. As opponent falls to the mat be sure and retain the Headlock until both shoulders are pinned to the mat for a Pin Fall. Be sure to drop to mat with opponent after turning him over, all the time holding the head in the vise-like grip as first secured. As a rule a Pin Fall is the result of using the above combination.

There are several methods of securing a Headlock, a very good one being to pull a man's head down and forward suddenly, securing the Headlock as he comes forward off his balance. You might be able to force him to the mat without the Hiplock, but this is harder work and slower than using the Hiplock. When bringing an opponent to the mat with the Headlock always keep your body close to his, so that as he strikes the mat you can roll your weight over on his chest. He will then be unable to escape being pinned to the mat.

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Position No. 1

Illustration No. W-87

From position shown in Illustration No. W-3 place left arm across opponent's neck, shifting on the ball of the left foot to a side position as shown in Illustration No. W-87.

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Position No. 2

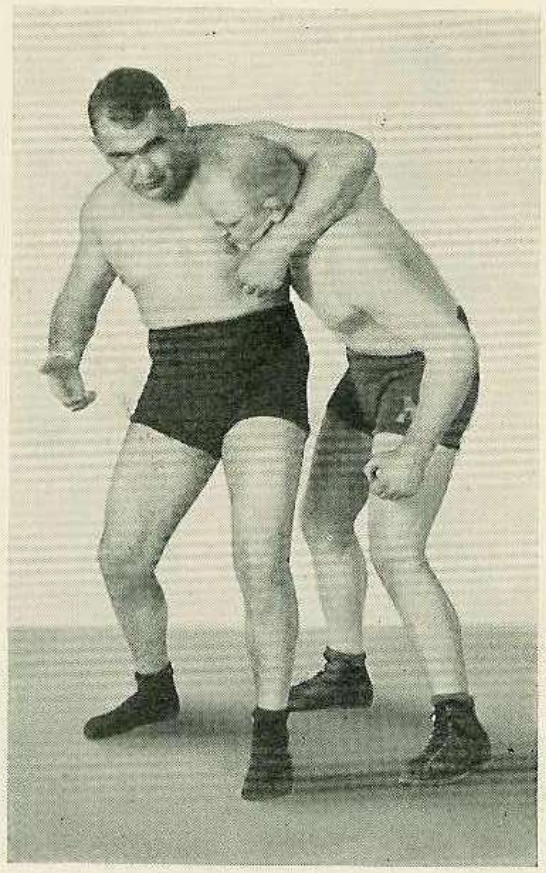

Illustration No. W-88

The aggressor now draws opponent's head close in to aggressor's body, retaining balance on the left foot as shown in Illustration No. W-88.

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Position No. 3

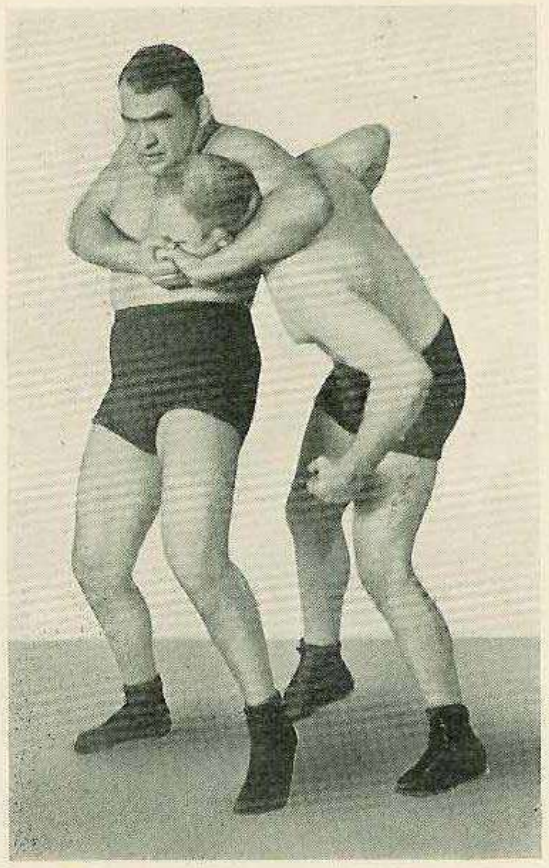

Illustration No. W-89

The aggressor next grasps his left hand with his right hand, the knuckle of his left thumb locked underneath opponent's jaw socket, applying full pressure on the jaw by raising the head upward and throwing as much weight as possible on opponent's neck with the left arm as shown in Illustration No. W-89.

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Position No. 4

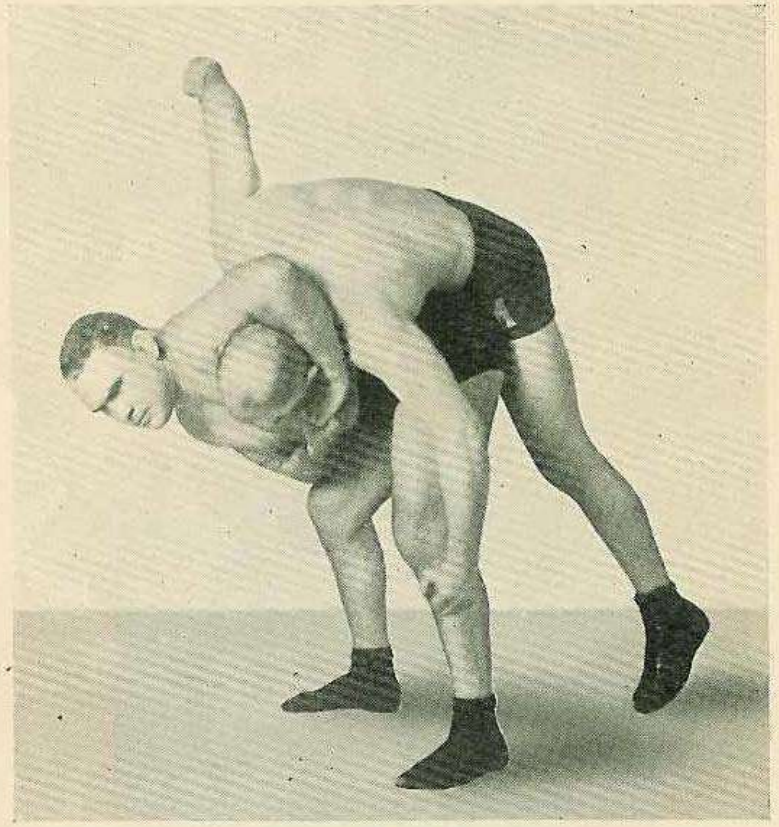

Illustration No. W-90

After having forced opponent into position shown in Illustration No. W-89, the aggressor plants himself solidly on his left foot, bends the right knee slightly, plants his left hip solidly into opponent's stomach and jerks opponent forward by executing the Hiplock and Headlock combination as shown in Illustration No. W-90.

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Position No. 5

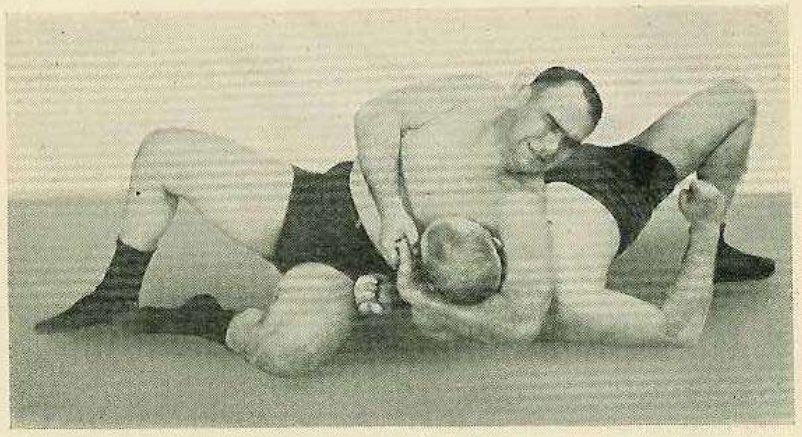

Illustration No. W-91

The mistake commonly made is in not using force enough with the hips. After the aggressor turns his back to his opponent he should throw his hip backward, forcing the opponent from him until his feet leave the ground; care should be taken not to lose the grip on the Headlock while using the hip movement. The trick is to pull opponent over with the Headlock, at the same time forcing him over the hip as shown in Illustration No. W-90. The opponent then is in a position to be thrown to the mat.

After having drawn opponent across hip, as shown in Illustration No. W-90, the aggressor, by quickly dropping to his right, hurls opponent, feet foremost, through the air and on to the mat, shoulders squarely pinned, as shown in Illustration No. W-91.

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Proper Position of Arms in Applying the Headlock

Illustration No. W-92

The aggressor applying the Headlock is shown in Illustration No. W-89. Particular attention must be given to the location of the arms and hands in order to execute this hold most effectively. The left arm having been drawn around the opponent's neck at the base of the skull with the left hand placed against the left side of opponent's jaw, is now grasped with the right hand on the outside as shown in Illustration No. W-92. The left hand being locked under opponent's jaw at which point the pressure is centered. This position of the arms and hands should be retained until the fall is scored as shown in Illustration No. W-91.

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Front Headlock

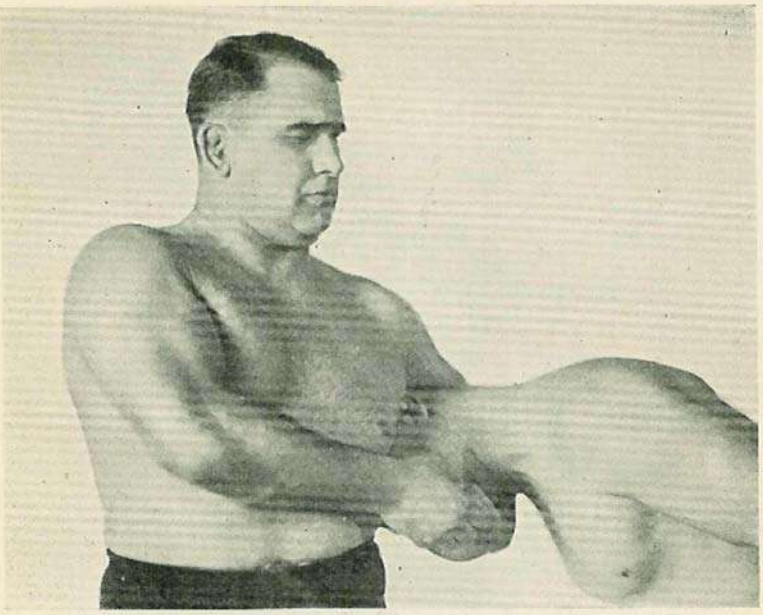

Illustration No. W-94

The Headlock locks the head in the bend of the arm. It never locks the neck. That hold is barred. As soon as you apply the lock your right hand should grasp the left; this completes a noose which should be tightened by a slow turning movement. As you turn draw the head closer to the breast. The pectoral muscles in this way are pressed against the head. When you have your opponent in position W-90, then the great pulling muscles of the back, known as the Latissimus dorsi, is brought into action, you pull your opponent over your hip to position W-91. If your opponent manages to break the hold allow him to come to a standing position and quickly apply another Headlock, and bring him to the mat again.

The Front Headlock, as shown in Illustration No. W-94, is usually secured by first feinting for an opponent's legs. In stepping backward an opponent's head may be jerked forward and down by placing the right hand high on his head. The aggressor then applies the Front Headlock with left arm locking hands at opponent's chin as shown in Illustration No. W-94. While considerable punishment can be administered to an opponent with this hold, it is very difficult to score a fall from this position without resorting to other combinations.

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The Winglock

Position No. 1

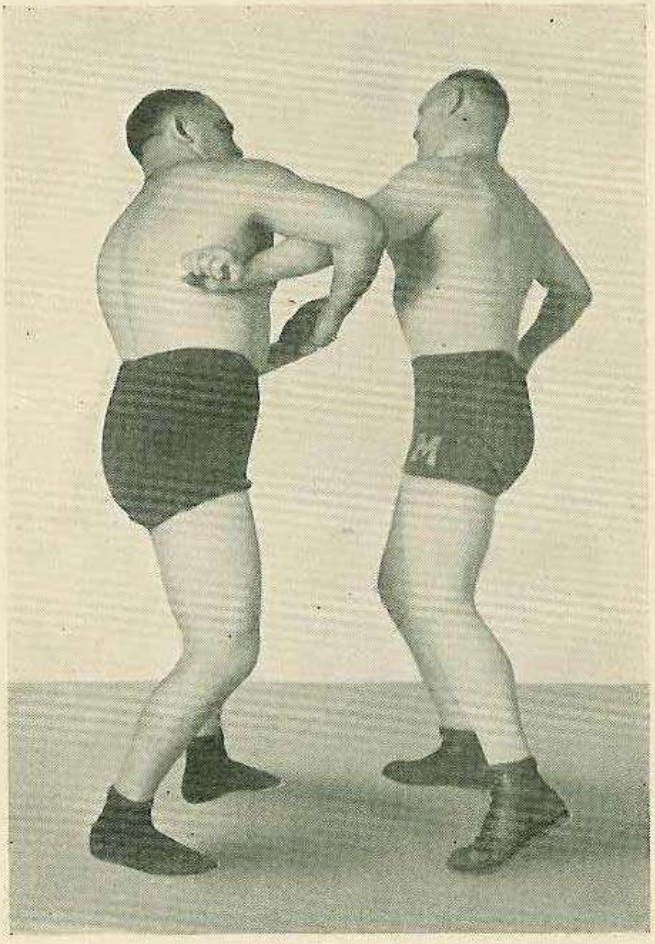

Illustration No. W-95

Working from position shown in Illustration No. W-3, the aggressor drops right arm over opponent's left arm, stepping slightly to the left. The aggressor now grasps his left hand with his right hand and steps backward, pulling opponent off balance as shown in Illustration No. W-95.

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Position No. 2

Illustration No. W-96

From position shown in Illustration No. W-95, the aggressor, after having drawn opponent's left arm close to his body, releases his left hand and places the heel of it squarely on opponent's chin, forcing the head backward. The aggressor now turns on the ball of his right foot, crossing his left leg at the rear of the opponent's left leg as shown in Illustration No. W-96.

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Position No. 3

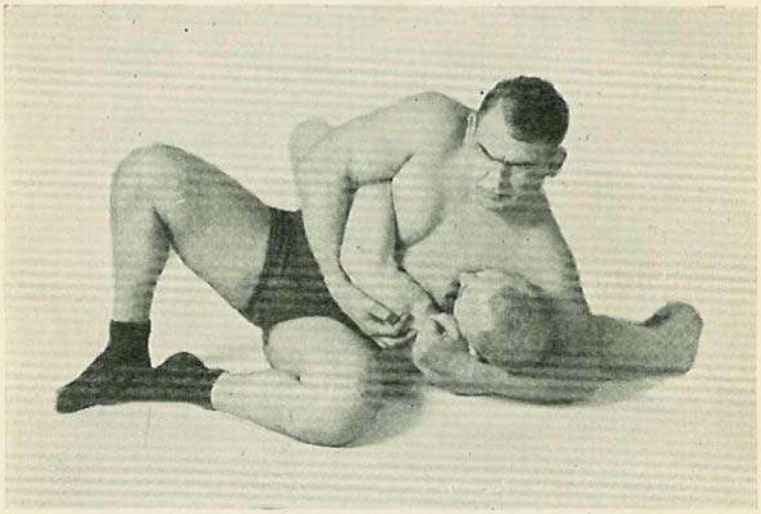

Illustration No. W-97

The aggressor, after dropping opponent to mat, as shown in Illustration No. W-96, retains hold on opponent's left arm and applies Headlock on opponent with his left arm, centering full weight upon opponent's chest, scoring fall as shown in Illustration No. W-97.

Pointers to Progress

Practice going after your holds like a flash. Learn to shift from one hold to another as fast as thought.

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Proper Timing

Illustration No. W-98

In Illustration No. W-98, Champion "Strangler" Lewis demonstrates Proper Timing as used from position shown in Illustration No. W-2. In sparring for an opening each man has placed a hand on the other's shoulder. The advantage or disadvantage to follow depends entirely upon the position of the contestant's free arm. In this instance, Strangler Lewis has out-timed his opponent, having grasped the right wrist with his left hand. The advantage here shown being in favor of the Champion.

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Out-Timing

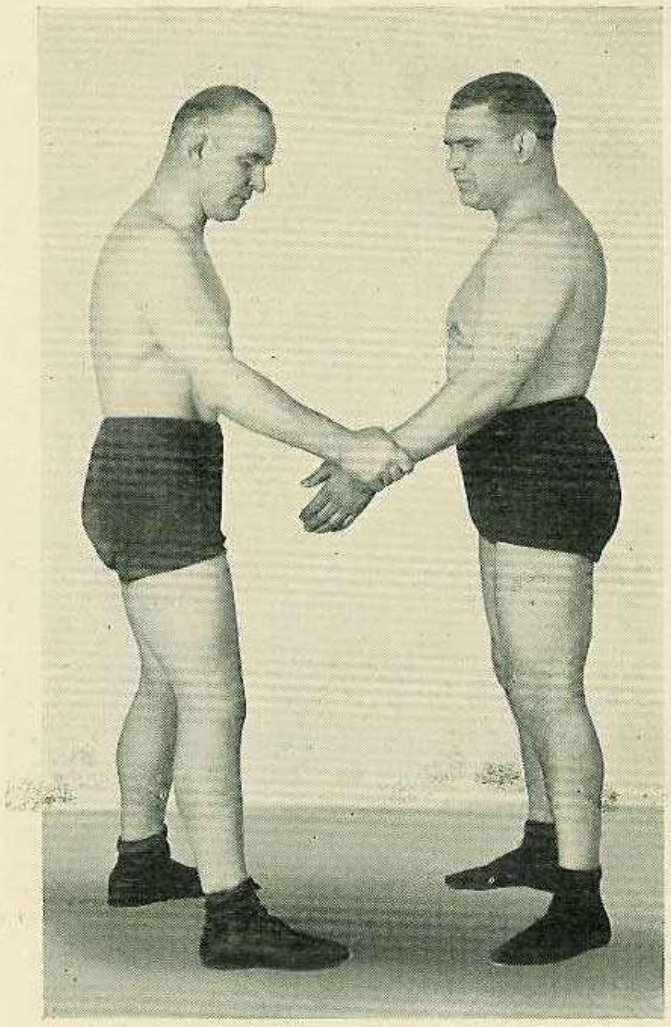

Illustration No. W-99

In Illustration No. W-99, Champion "Strangler" Lewis shows himself out-timed from position as shown in Illustration No. W-2. In sparring for holds, his opponent has grasped Lewis' left wrist with his right hand, placing the Champion at a decided disadvantage.

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Regaining Safe Position

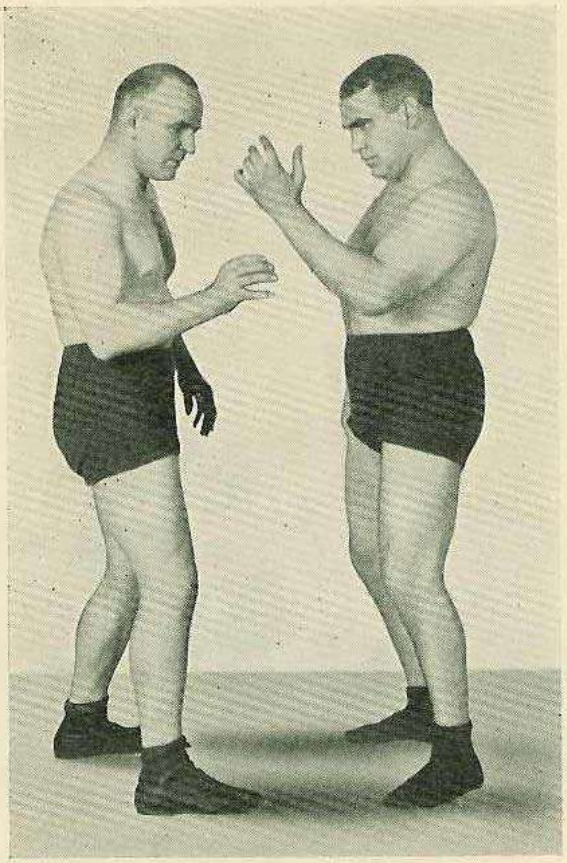

Illustration No. W-100

In Illustration No. W-100, "Strangler" Lewis demonstrates the proper method of regaining safe position after being outtimed as shown in Illustration No. W-99. By raising the left arm upward from the elbow using opponent's fingers as leverage against the thumb, the hand has been forced open, forcing opponent to release the grip.

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Out-Timing an Opponent

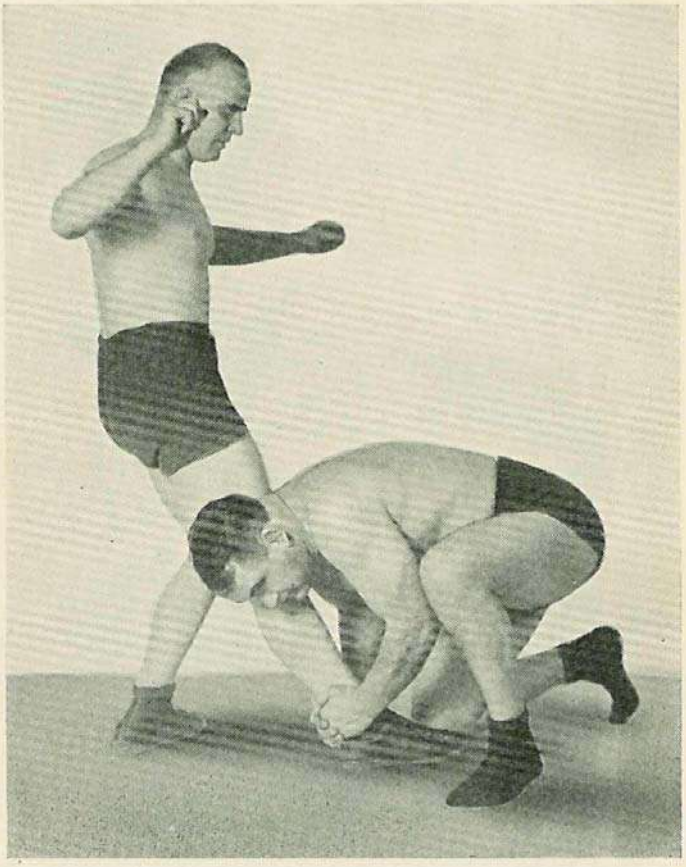

Illustration No. W-101

In Illustration No. W-101, Champion Ed "Strangler" Lewis demonstrates another effective method of out-timing an opponent from position shown in Illustration No. W-2. After having feinted as if to apply a Headlock, causing opponent to raise his head high in the air, the Champion suddenly drops to his right knee and grasps opponent's right ankle with both hands, locking his fingers at the rear, the right shoulder being thrown solidly against opponent's right leg just above the knee. From this position an opponent's leg can be pulled forward and weight thrown against the leg with the shoulder, dropping him to the mat.

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Correct Position on Mat

Position No. 1

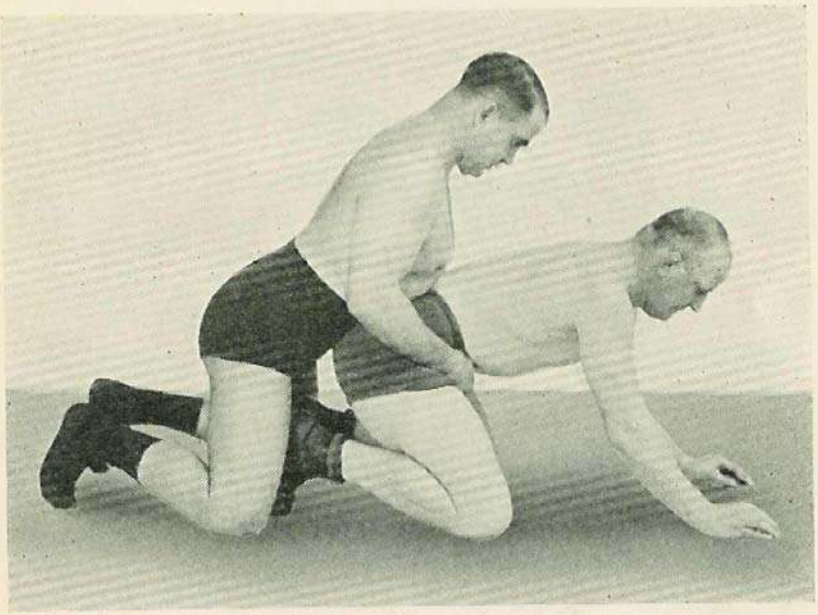

Illustration No. W-102

In Illustration No. W-102, "Strangler" Lewis demonstrates the correct position to assume when working on the mat to the rear of an opponent. The chest is placed in the hollow of the opponent's back, knees well spread to maintain a proper balance; head elevated to avoid being trapped in a Headlock; the arms placed across opponent's hips; with hands in a position where they can be easily withdrawn.

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Position No. 2

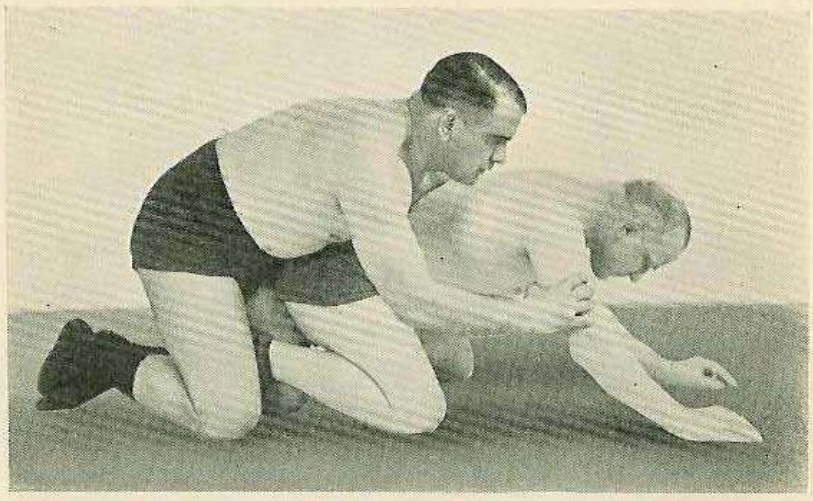

Illustration No. W-103

In Illustration No. W-103, "Strangler" Lewis demonstrates the proper method of attack from position as shown in Illustration No. W-102. Shifting the left knee inside of opponent's left leg, grasping his right arm just above the elbow with the right hand, the left arm placed over opponent's back, with the hand grasping opponent's left hip, making it possible to hold opponent off balance while working forward.

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Position No. 3

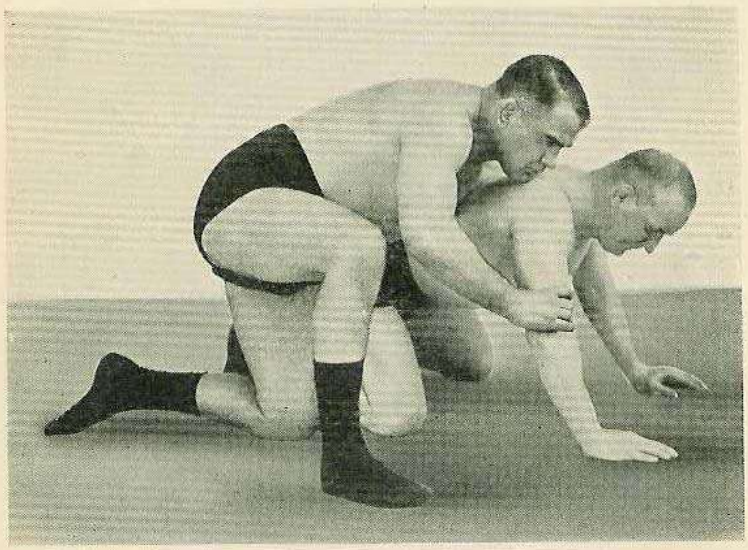

Illustration No. W-104

Another position, while working on the right side, keep opponent's right leg blocked with your left leg as shown in Illustration W-104.

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Position No. 4

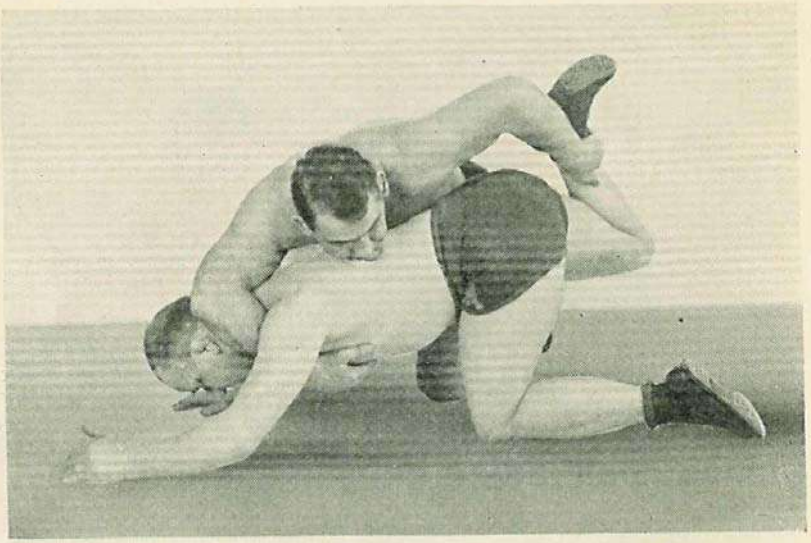

Illustration No. W-105

In Illustration No. W-105, "Strangler' Lewis demonstrates an easy method of pulling an opponent out of position, shown in Illustration No. W-104. With the left hand, grasp the inside of opponent's right leg at the ankle, place the right arm over his neck and under his left arm-pit, draw the right leg upward and with the right arm force opponent's face to the mat. The aggressor plants his chin in the small of opponent's back, throwing as much weight as possible upon the spine.

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Proper Balance

Position No. 1

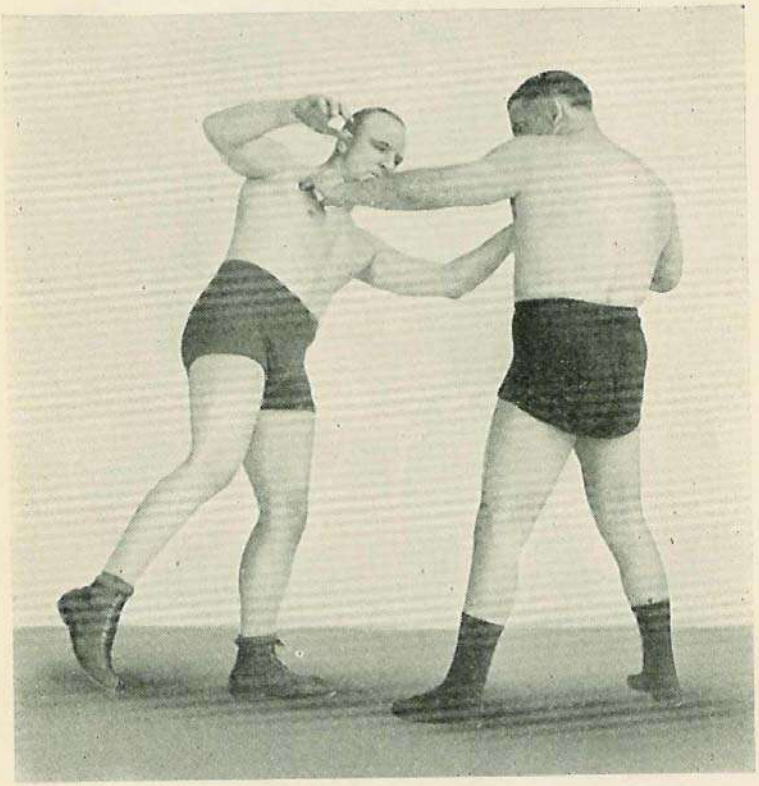

Illustration No. W-106

From position shown in Illustration No. W-2, Champion Lewis demonstrates an easy method of pushing an opponent off balance. Grasp opponent's left hand with your right hand, with the left arm extended, fingers directed toward opponent's collar bone, step slightly to the left, at the same time pulling opponent's left arm forward and with your left arm push him to the right and rear as shown in Illustration No. W-106.

This method of throwing an opponent off balance is very effective when catching opponent with his feet placed too close together.

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Position No. 2

Illustration No. W-107

From position shown in Illustration No. W-2, "Strangler" Lewis demonstrates a method of pulling an opponent off balance. Grasp opponent's left wrist with your right hand. Plant the left hand solidly against his right shoulder. A feint is then executed by pushing opponent backward. As soon as opponent resists pushing, step quickly to the rear, pulling his left hand backward and forcing his right shoulder up, causing him to lift his right foot from mat as shown in Illustration No. W-107.

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Direct Pushing

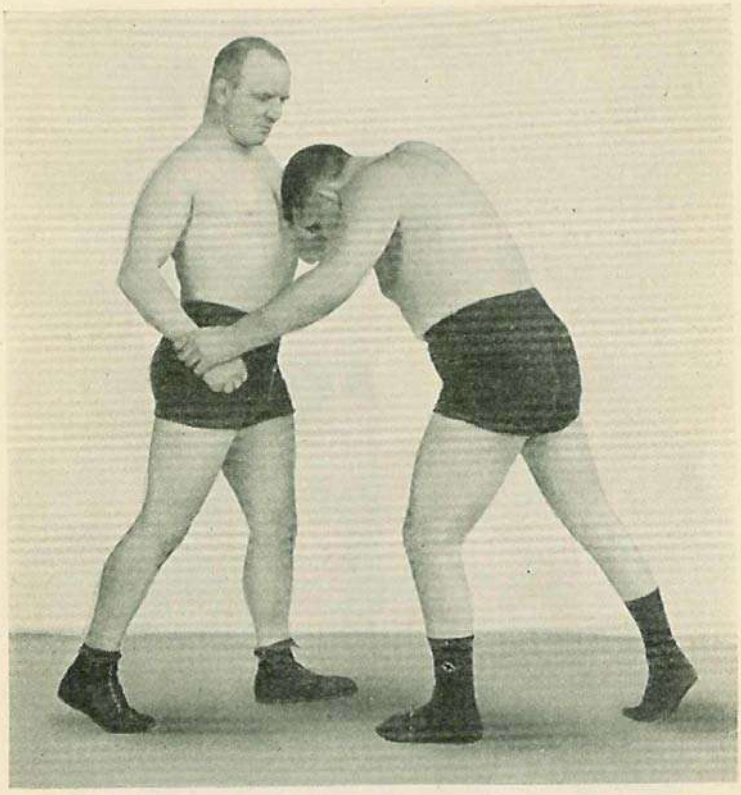

Illustration No. W-108

In Illustration No. W-108, Champion Ed Lewis demonstrates his method of Direct Pushing. From position shown in Illustration No. W-2, the aggressor sets himself firmly on the ball of the left foot, the right foot extended to the rear, balance maintained with the toes of the right foot. Grasp opponent's right wrist with your left hand. With your right hand grasp opponent's left arm just above the elbow, planting your head just above his heart, as shown in Illustration No. W-108.

From this position, concentrate as much weight as possible over opponent's heart by holding him in close and tilting your own body forward by use of your right foot. This method of pushing is not only very annoying to an opponent, but weakens him considerably as well.

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Indirect Pushing

Illustration No. W-109

From position shown in Illustration No. W-2, the aggressor locks opponent's left arm by drawing it high into his own right arm-pit, grasping the opponent's right arm with left hand placed at the elbow. The aggressor, planting his head firmly in left side of opponent's neck, turns on the ball of his right foot, keeping left foot in front of opponent, as shown in Illustration No. W-109. Opponent is pushed off balance and carried to the right side by the aggressor centering his own weight on opponent's neck.

This method, known as Indirect Pushing, forces many openings, giving the aggressor a decided advantage over an opponent.

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Assuming Set Position on Feet

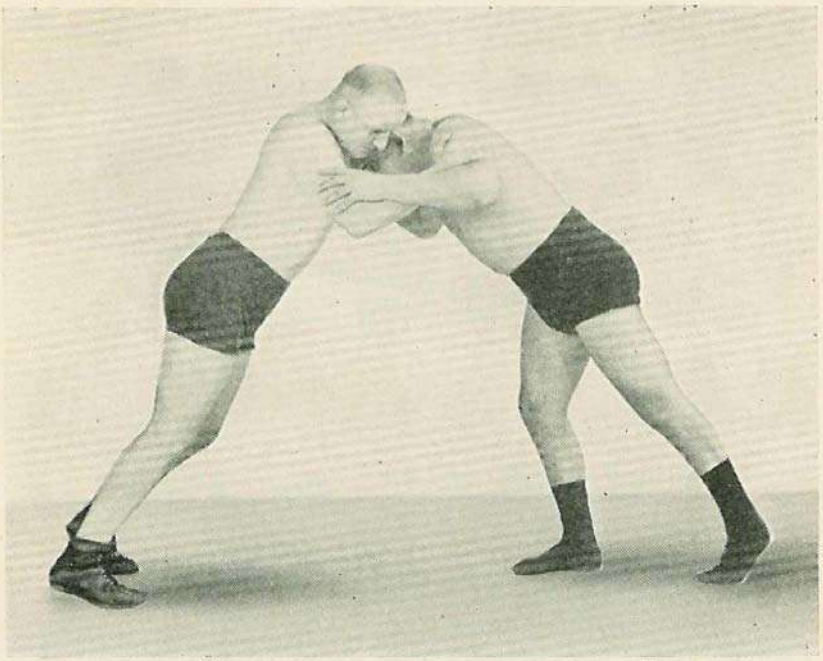

Illustration No. W-110

In Illustration No. W-110, "Strangler" Lewis demonstrates a method of countering Direct Pushing. From position shown in Illustration No. W-3, opponent, after having executed a Direct Push, is stopped by defensive wrestler, who has planted his weight solidly on the right foot, the leg slightly bent at the knee. The left foot is extended at the rear, with the ball of the foot used as a block against opponent's pushing, as shown in Illustration No. W-110.

Particular attention should be given to position of the body and legs in Assuming Set Position on Feet. It will be noted that the left leg is on a straight line with the hips and shoulders, forming perfect balance for the right foot, which is planted solidly to the mat. The head is placed against left side of opponent's neck, at which point the counter is most effective.

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The Side Step

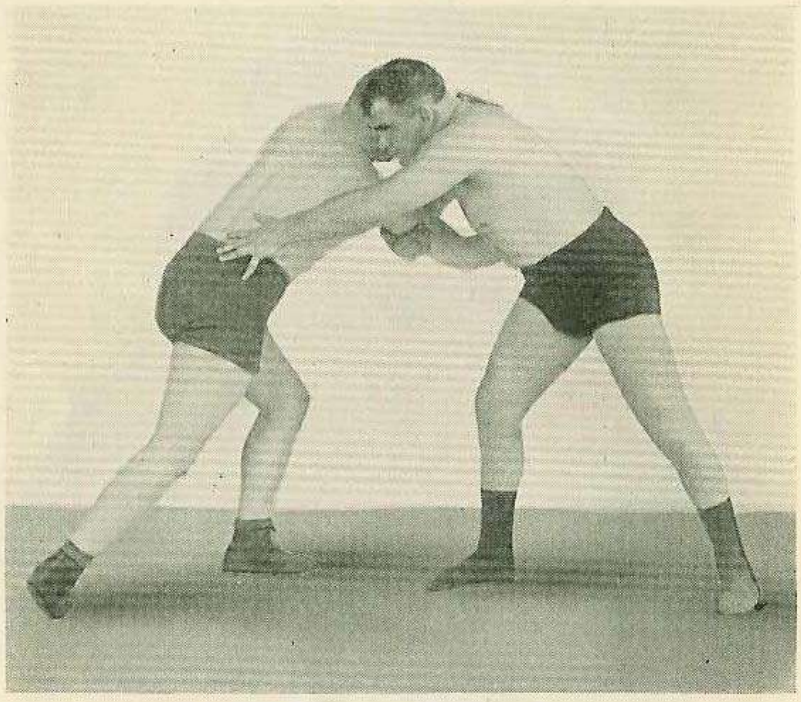

Illustration No. W-111

From position shown in Illustration No. W-110, "Strangler" Lewis demonstrates a practical method of assuming the aggressive from a set position. Releasing opponent's left arm, reach in front of him, grasping his right arm just below the armpit with your right hand. Step quickly to opponent's right, jerking him forward, with your left arm extended across his back, as shown in Illustration No. W-111.

This movement must be executed rapidly and requires considerable practice before it is possible to master the correct timing and balancing required to properly execute the Side Step.

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Tiring an Opponent

Illustration No. W-112

In Illustration No. W-112, Champion Ed "Strangler" Lewis demonstrates a method of tiring an opponent from position shown in Illustration No. W-2. Assume position of perfect balance, arms extended forward, placing both hands high on opponent's head, centering as much weight as possible in the arms, forcing opponent's head downward.

The aggressor must be well balanced in this position in order to securely hold opponent. This method of Tiring An Opponent is very effective.

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Tiring Opponent On Mat

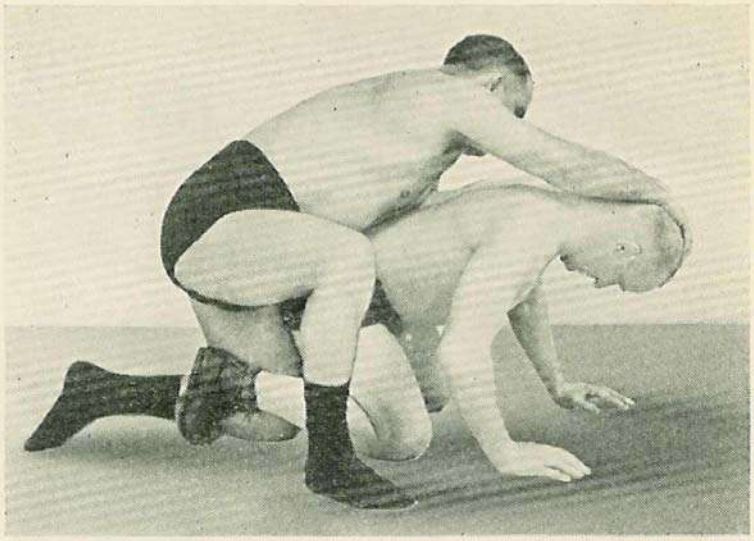

Illustration No. W-113

The aggressor, having taken correct position at right side of opponent, as shown in illustration No. W-113, extends the right arm forward, with hand high on head of opponent. Holding opponent in position by blocking the left knee against the inside of opponent's right ankle, the right foot firmly on the mat, with the right knee locked over opponent's right hip, and left hand grasping opponent's left hip. The aggressor now centers as much weight as possible into his right arm, forcing opponent's head downward. When head is forced down as far as possible, it can be forced to one side then to the other.

Note:—Illustration No. W-114.

The beginner must be very careful about assuming this position of the feet, which must never be taken until after opponent's arms have been locked, as shown in Illustration No. W-114.

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Lewis' Method of Control

Illustration No. W-114

In this illustration, Ed "Strangler" Lewis is protecting himself against Direct Pushing, Leg Dives, Body Locks and other forms of attack from position shown in Illustration No. W-2. The index finger of the left hand is placed just under opponent's right elbow, with the index finger of the right hand placed just above opponent's left elbow. By slightly raising opponent's arms and moving them from right to left opponent is kept continually off balance. It will be noted that the positions of Lewis' feet have been shifted with the right extended about four inches in front of the left, the feet being about eight inches apart, making it possible to more easily raise opponent's arms.

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Incorrect Position of Arms

Illustration No. W-115

In Illustration No. W-115, "Strangler" Lewis illustrates a dangerous position of the arm which is very often taken by the beginner as well as the seasoned grappler. The arm of the opponent, in this instance, has been placed across the body with the elbow in position for attack from a Winglock or Arm Snap. The arm must never be placed in this position. In reaching for a hold the hand should never pass opponent's hip except in a close position when it is possible to execute a Full Body Lock or other holds which allow the elbow to pass around opponent.

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Out-Balancing An Opponent

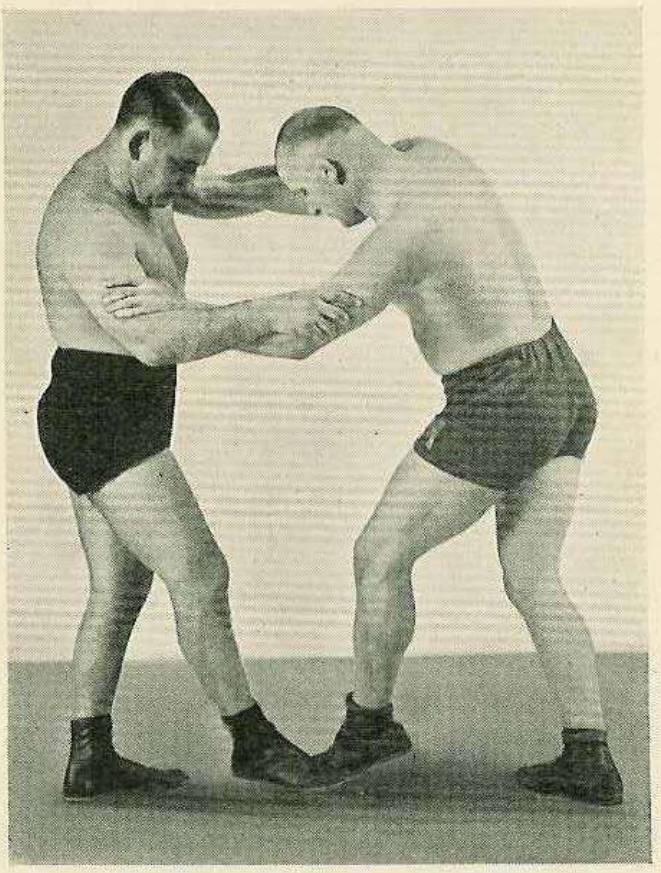

Illustration No. W-116

From position shown in Illustration No. W-3, step back from opponent, grasping his arms just above the elbows, set the right foot close to opponent's left foot as shown in Illustration No. W-116. Pull opponent's left arm suddenly forward, at same time pushing opponent's right arm backward, forcing him into a side position and off balance when he can be dropped to the mat by sweeping his left foot into the air with your right foot.

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Step-Over Toe Hold

Position No. 1

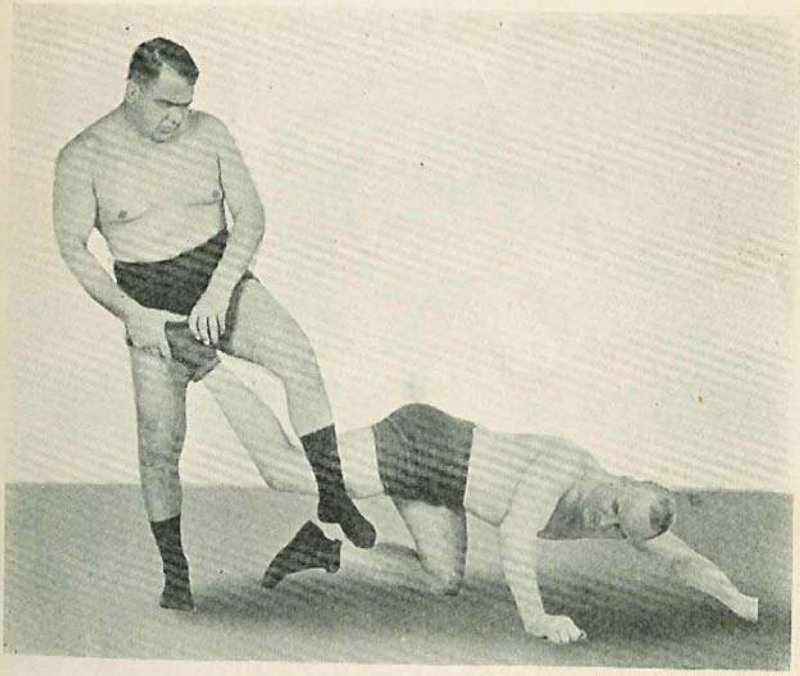

Illustration No. W-117

Working from the rear of opponent, on the mat, aggressor grasps opponent's right foot with his right hand and coming to a standing position raises opponent's leg in the air. Suddenly turning away from opponent, aggressor places his left leg over opponent's right leg, drawing the foot high into the crotch, as shown in Illustration No. W-117.

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Position No. 2

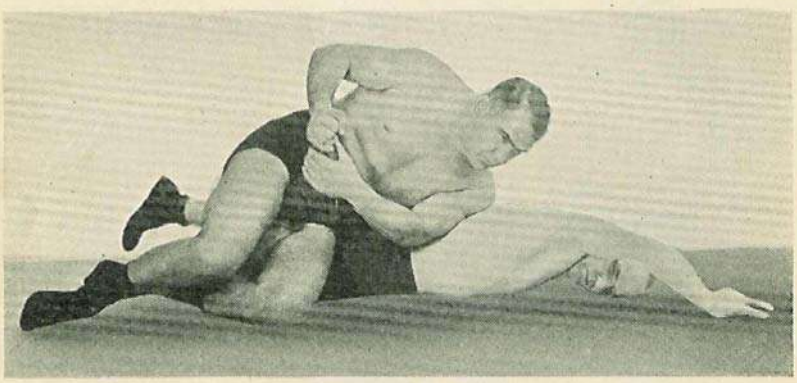

Illustration No. W-118

From position, as shown in Illustration No. W-117, the aggressor grasps opponent's toes with his right hand, grasping the same foot with his left hand to double the leverage, falling forward with the left shoulder planted squarely in opponent's back. Force the foot forward and downward, the left leg securely locked behind opponent's right knee. From this position opponent must concede the fall since it is possible to break the ankle with the leverage secured as shown in Illustration No. W-118.

Pointers to Progress

If you are just ahead of your opponent on blocking, diving, offense and defense, you have out-timed him. Beat him to it!

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Lewis' Toe Hold

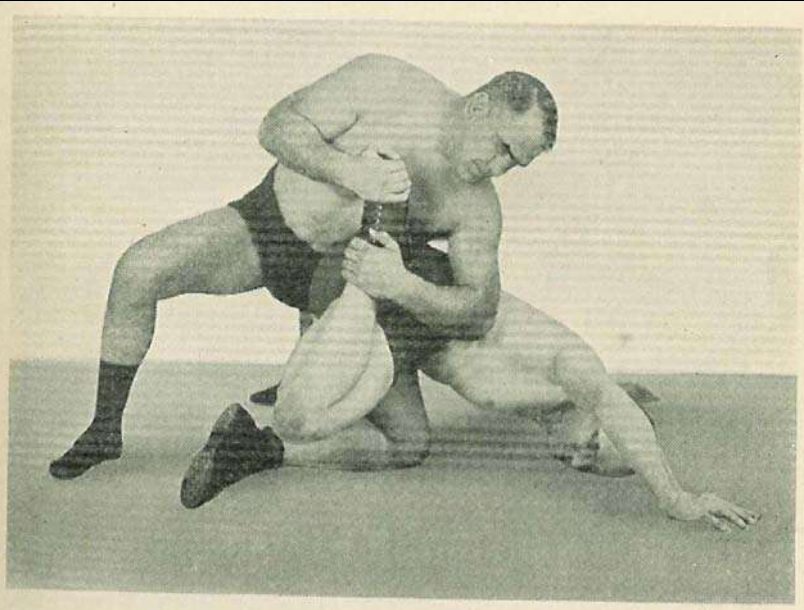

Illustration No. W-119

In working from left side of opponent on mat, grasp opponent's right toes with the right hand, grasping his right ankle with left hand. Place right foot to rear of opponent, with the left knee planted solidly on the mat against opponent's left knee, as shown in Illustration No. W-119. Center full weight of body in small of opponent's back, at same time forcing the foot flat to his back by applying leverage on the toes with the right hand.

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Grapevine Toe Hold

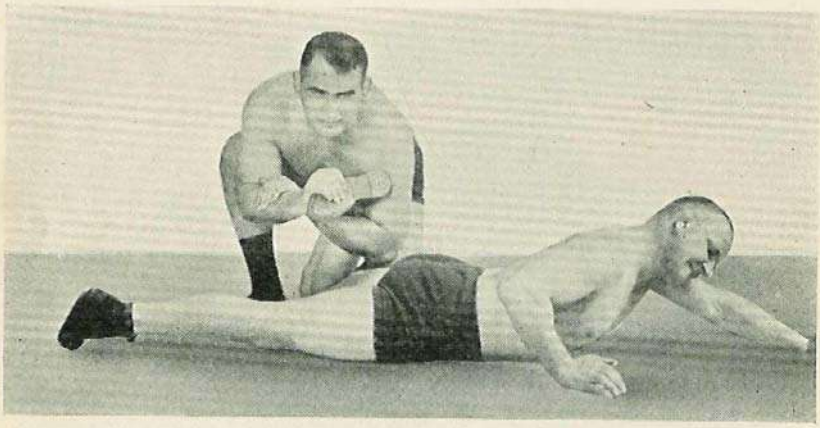

Illustration No. W-120

Working to left side of opponent, grasp his left foot with the right hand, raising the foot upward, lock the left arm around opponent's left ankle, grasping your right forearm with the left hand, as shown in Illustration No. W-120. Drop forward from this position, throwing full weight on opponent's ankle, at same time pushing the toe inward with the right hand.

This method of applying a toe hold is very torturing and an opponent's ankle is easily broken when the hold is severely applied.

Be very careful about using this grip in practice.

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The Toe Hold From Sitting Position

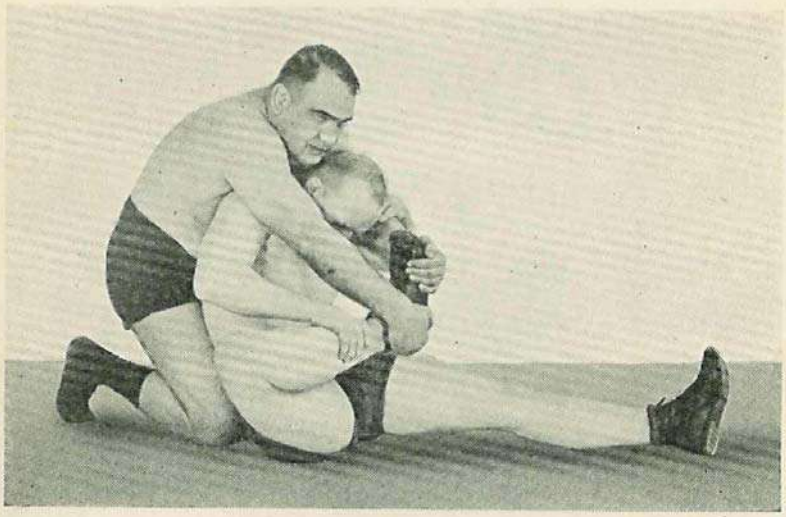

Illustration No. W-121

The aggressor, working from rear of opponent, who has assumed sitting position, reaches over opponent's right shoulder with right arm, catching his right heel with the right hand, with the left arm being thrown over opponent's left shoulder to grasp outside of opponent's right foot with the left hand. Plant both knees solidly on the mat in back of opponent with the chest firmly set on opponent's shoulders. Draw the leg upward and toward opponent's body.

This toe hold is also very punishing and it is possible to break an opponent's ankle or severely twist the knee by applying the maximum leverage which is obtainable.

Note: Illustration No. W-122.

This hold is very brutal and like all full strangle holds is barred in Catch-as-Catch-Can wrestling. This hold should not be used in friendly matches, but should be used for self-defense only.

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Strangle Hold From Rear

Illustration No. W-122

The aggressor, having secured a position in rear of opponent while standing on the mat, locks left arm securely across opponent's throat, clenching the fist of the left hand on top of opponent's right shoulder. With the right hand, grasp the left wrist firmly, planting the right foot solidly to the mat, setting the toes of the left foot in a line with opponent's left foot, as shown in Illustration No. W-122. Forcing the left shoulder into the small of opponent's back, tighten the left arm on opponent's throat by drawing backward with the right hand.

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Double Bridge

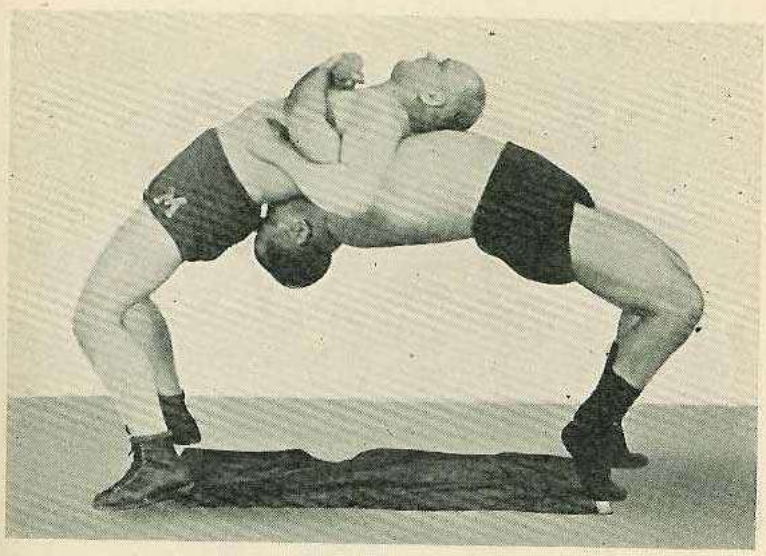

Illustration No. W-123

Champion "Strangler" Lewis, having been trapped into a Side Roll, demonstrates the Double Bridge which is sometimes used as a break from this hold.

Opponent, having securely locked Lewis' arms to his side, then rolling him flat on his back, retains the grip on the arms anticipating a fall. Lewis, the instant his shoulders have touched the mat, draws the feet in, planting the balls of his feet firmly on the mat, locking his arms securely around opponent's body, as shown in Illustration No. W-123, he bridges high into the air with opponent's body on top of him.

Extraordinary strength is required to perform this bridge and an opponent must be out-timed in order to properly execute the Double Bridge.

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Lewis' Take-Off

Position No. 1

Illustration No. W-124

From position shown in Illustration No. W-3, "Strangler" Lewis demonstrates the Take-Off originated by himself. Stepping in close to opponent, with the right arm placed over opponent's left arm and across the small of the opponent's back, right leg placed to outside of opponent's left leg with the foot securely planted in rear of opponent's left foot, with the left arm reach under opponent's right arm, interlacing fingers of left hand with your right hand, as shown in Illustration No. W-124.

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Position No. 2

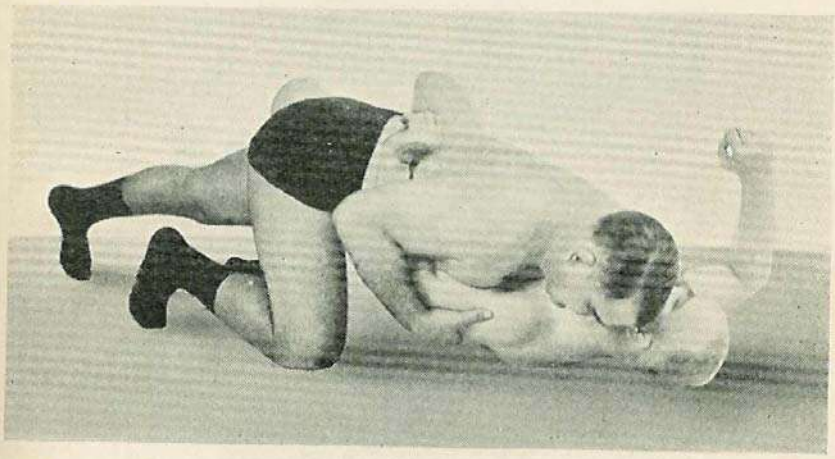

Illustration No. W-125

From position shown in Illustration No. W-124, lock the arms securely around opponent's back, jerking him slightly forward, drop him over your right leg, falling to your right knee with your body held tightly to him, as shown in Illustration No. W-125.

Withdraw your right arm, grasping opponent's left arm just below the shoulder with your right hand, holding the arm close to your body and away from the mat, with your left arm securely locked around opponent's body.

Pointers to Progress

If you are in the habit of being just a little too late in securing your holds, learn to speed up, for speed counts in Wrestling, just as much as strength and endurance.

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Counter For Take-Off

Illustration No. W-126

To counter the Take-Off shown in Illustration No. W-124, place the left arm under opponent's right arm, grasping opponent's back with the left hand. Step back, with the right foot extended slightly to the right, as shown in Illustration No. W-126. Plant heel of right hand on opponent's chin, draw opponent in close with left arm, force his head backward with a solid push against the chin, causing him to break his hold.

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Waist Hold From Rear

Position No. 1

Illustration No. W-127

The aggressor, working at rear of opponent from standing position, locks both arms around opponent's waist, grasping his own left wrist with his right hand, raising opponent slightly at the left side to throw him off balance, as shown in Illustration No. W-127.

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Position No. 2

Illustration No. W-128

The aggressor, after having pulled opponent off his balance, as shown in Illustration No. W-127, sets himself firmly on the left foot, planting the right foot to the rear of opponent's right knee, as shown in Illustration No. W-128.

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Position No. 3

Illustration No. W-129

From position, as shown in Illustration No. W-128, pull opponent backward, releasing your right hand. Grasp opponent's right thigh in the crotch with your right hand, raising him off the mat, his head falling to your left. As opponent's right arm drops, grasp the wrist with your left hand, as shown in Illustration No. W-129.

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Break For Waist Hold From Rear

Position No. 1

Illustration No. W-130

From position shown in Illustration No. W-127, the Waist Hold from the Rear can be countered by dropping weight of the body into opponent's arms, spreading the legs so that the feet can be drawn up on outside of opponent's legs, as shown in Illustration No. W-130. Lock the toes securely behind opponent's knees, at the same time throwing the shoulders backward against his chin. This movement throws the aggressor out of position and he must release his hold in order to maintain proper balance.

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Position No. 2

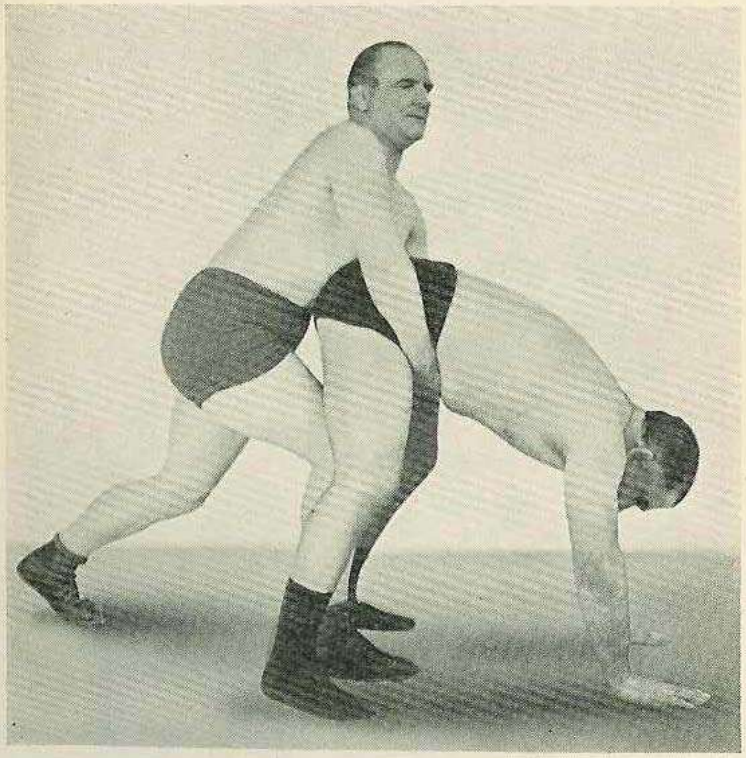

Illustration No. W-131

From position shown in Illustration No. W-127, drop quickly forward, forcing opponent's hands low into your stomach. After having planted your hands on the mat as shown in Illustration No. W-131, the aggressor is unable to make the lift and must release his hold as his legs are now in a dangerous position.

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Position No. 3

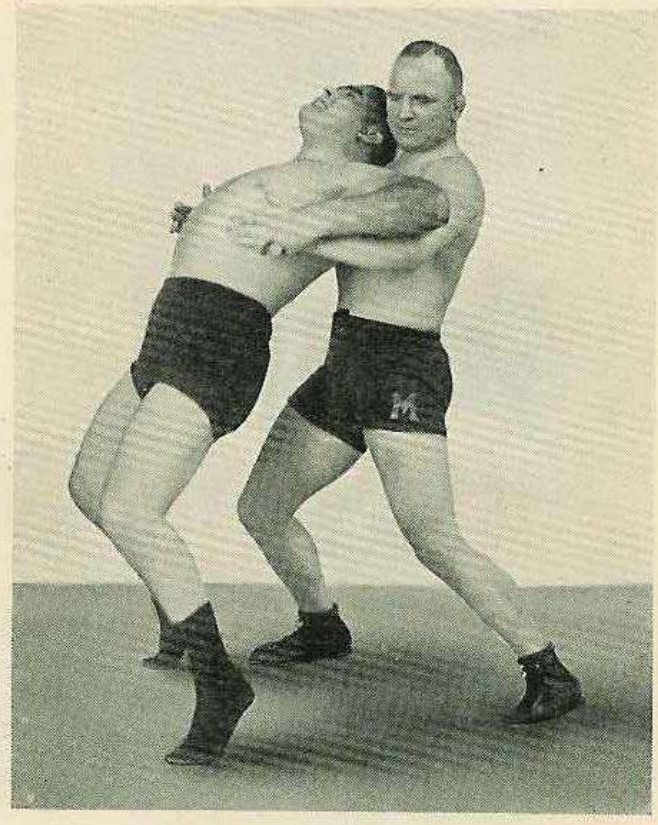

Illustration No. W-132

From position shown in Illustration No. W-127, grasp opponent's arms at the wrists, drop back, planting your head into right side of opponent's neck, raising your chest high, and jerk suddenly on opponent's arms, causing him to break his grip, as shown in Illustration No. W-132.

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Break For Waist Hold From Rear (Sitting Position)

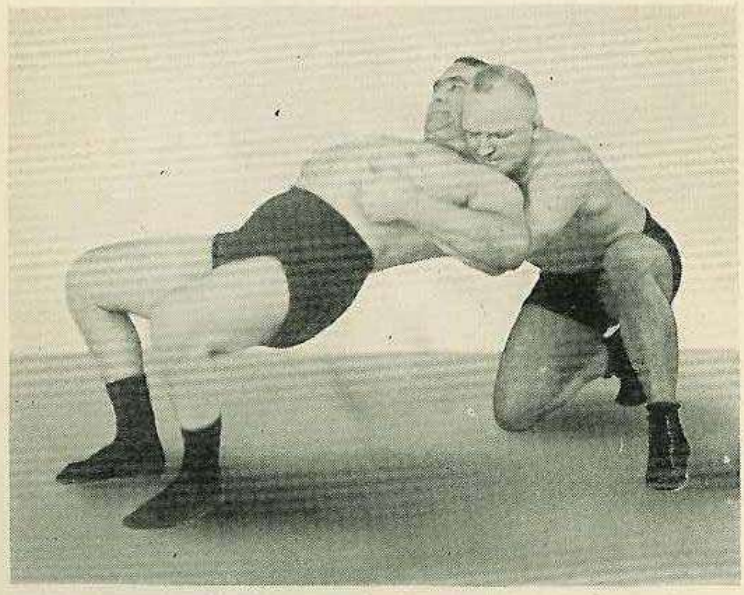

Illustration No. W-133

Grasp opponent's arms at the wrists in same manner as illustrated in Illustration No. W-132. Drive your head backward, striking solidly into opponent's right shoulder. Raise yourself from mat by planting the feet firmly and by jerking opponent's arms downward, at same time throw your chest out as far as possible. Proper balance can be maintained by continuing the pressure on opponent's shoulder with your head until his grip has been broken when you can turn away from him in a safe standing position.

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Lewis' Front Headlock and Hammerlock

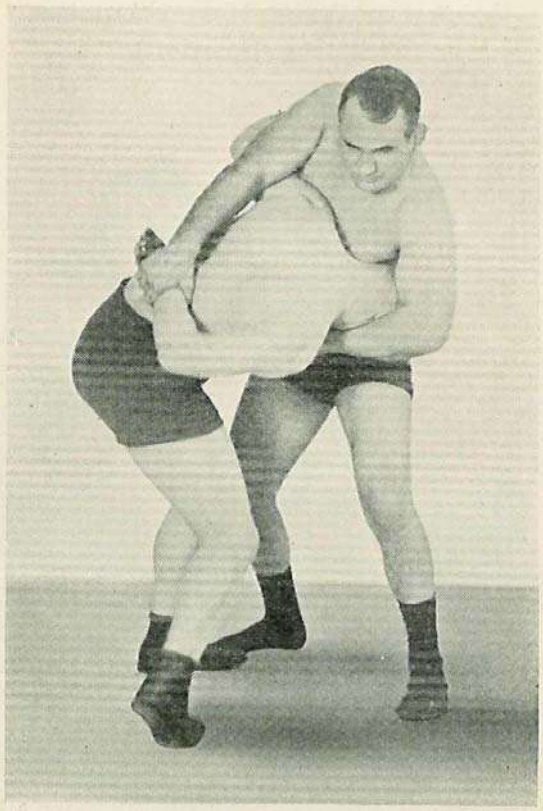

Illustration No. W-134

From position shown in Illustration No. W-3, grasp opponent's right wrist with your left hand, stepping in close to opponent, forcing his left arm past his hip. With the right arm, reach over opponent's left shoulder, grasping his right hand firmly with your right hand; releasing your left hand, apply Front Headlock, as shown in Illustration No. W-134.

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Headlock and Bar Arm

Position No. 1

Illustration No. W-135

From position shown in Illustration No. W-2, place the right hand high on opponent's head, jerking his head forward and downward, applying Front Headlock with the left arm, as shown in Illustration No. W-135.

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Position No. 2

Illustration No. W-136

From position shown in Illustration No. W-135, the aggressor locks his left hand securely on opponent's chin, extending the right arm under opponent's left arm, grasping his back with the right hand, raising the arm high, and twisting opponent's head sidewise, as shown in Illustration No. W-136.

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Position No. 3

Illustration No. W-137

From position shown in Illustration No. W-136, the aggressor drops to his right knee, forcing opponent to mat, as shown in Illustration No. W-137. Retain a firm grip on opponent's head with your left arm, your right shoulder planted in opponent's left arm-pit, and with your chin locked over his left shoulder. In this position he is securely held.

Pointers to Progress

Don't think because you are strong that you can afford to let your opponent get the hold he is after, figuring you will break it after he secures the hold. That is not good generalship. It is much better to block the hold. At all times **save your strength.** You will need it in the critical moments.

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Position No. 4

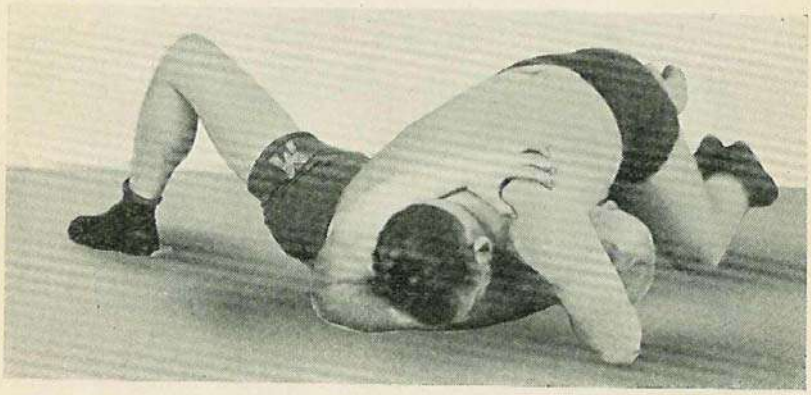

Illustration No. W-138

From position shown in Illustration No. W-137, force your full weight against opponent's left arm, at the same time twisting his neck upward with your left arm, forcing his shoulders flat to the mat, as shown in Illustration No. W-138. Retain the original Headlock with the left arm, shifting your right hand to opponent's right shoulder, holding his arm up from the mat, making it impossible for him to execute a Bridge. It is also possible to Scissors an opponent's right arm in turning him from the last position.

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Counter For Headlock and Bar Arm

Position No. 1

Illustration No. W-139

From position shown in Illustration No. W-135, force your head quickly forward and with the right arm apply Inside Crotch on opponent. Place the left arm over opponent's right shoulder with the hand firmly set in the back, as shown in Illustration No. W-139.

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Position No. 2

Illustration No. W-140

From position, as shown in Illustration No. W-139, extend the right arm high into opponent's crotch and raise him from the mat, allowing his head to drop to your left with his feet high above your head, from which position he can be dropped to the mat and a fall scored.

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The Knee and Ankle Drop

Position No. 1

Illustration No. W-141

Starting from position shown in Illustration No. W-1, take a Front Headlock, if opponent assumes an erect position. His head and eyes are lifted at same time he is off balance, thus leaving the legs open for attack.

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Position No. 2

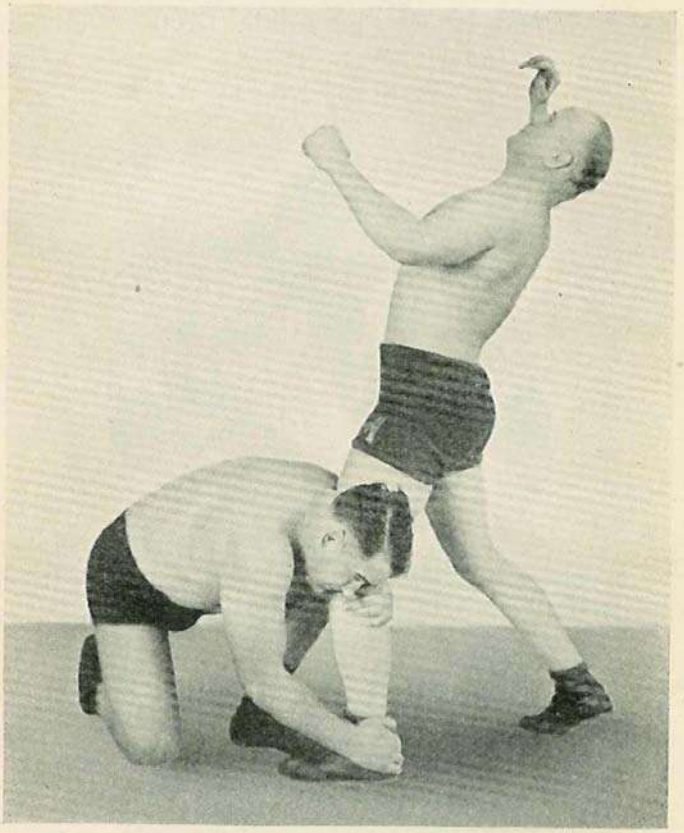

Illustration No. W-142

From position No. 1 shown in Illustration No. W-141, aggressor dives at opponent's left foot, the right hand grasps the heel on the outside, the shoulder strikes solidly against the inside of the opponent's left knee, which is grasped at the same time by the aggressor's left hand. It will be noticed that the aggressor throws himself well under the opponent, dropping on his right knee and left foot, holding the opponent's foot and heel on the floor.

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Position No. 3

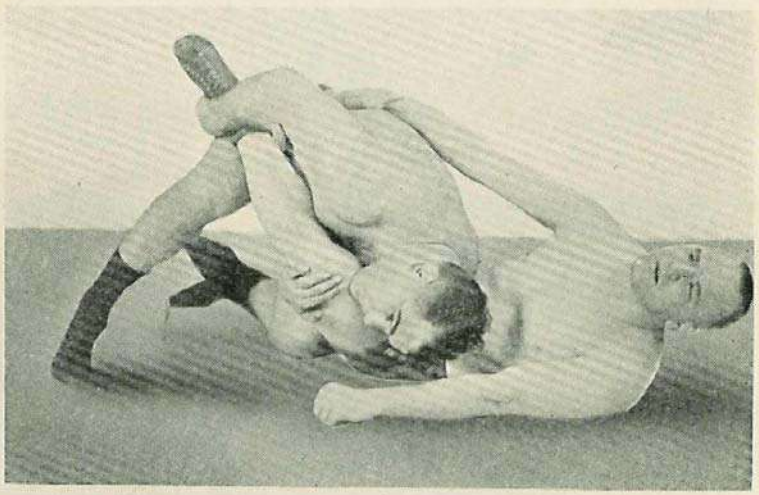

Illustration No. W-143

From position No. 2, shown in Illustration No. W-142, the pressure is exerted outward on the inside of the knee and backward. The opponent's knee is quickly flexed as he turns to the left and is forced to the mat.

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Position No. 4

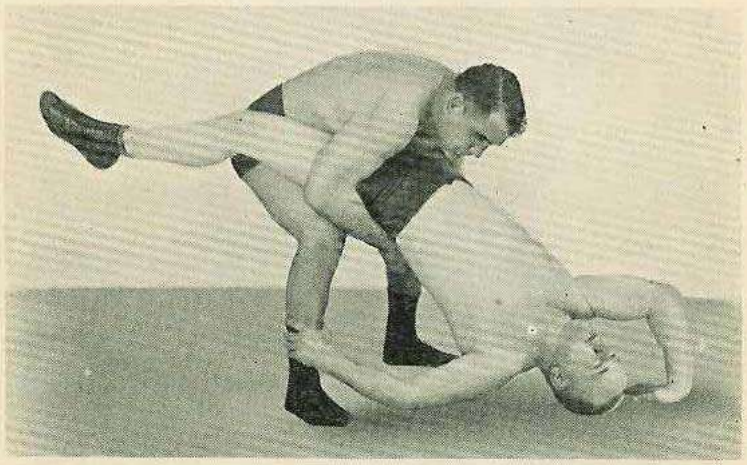

Illustration No. W-144

As the opponent strikes the mat, as shown in position No. 3, Illustration No. W-143, follow closely, step well into the crotch and lift the opponent's foot and leg in order to force him to Bridge or turn in an effort to escape.

Pointers to Progress

Be quick. Be careful. Don't lose your temper. Always remember you cannot think clearly if you lose your self-control. In such a case you can't control your muscles, for your temper controls you.

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Position No. 5

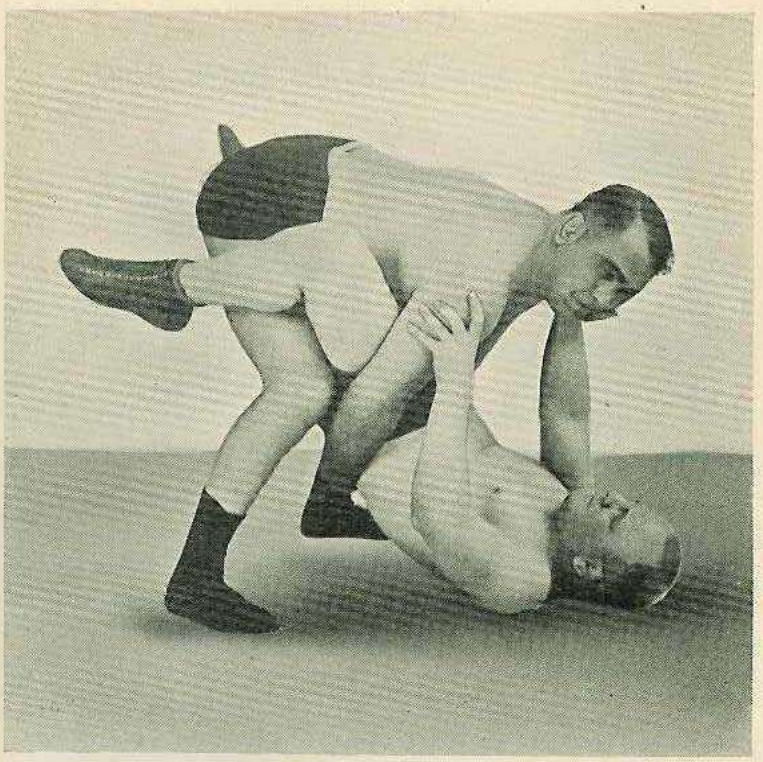

Illustration No. W-145

As the opponent turns, as shown in position No. 4, Illustration No. W-144, step well into the crotch, lock arms securely around opponent's thighs, taking the Double Thigh and Crotch Hold. From this position a fall is imminent.

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Escape from Knee and Ankle Drop

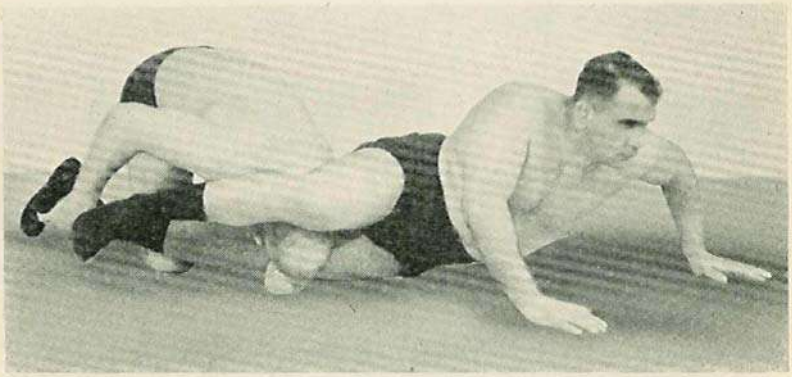

Illustration No. W-146

When the aggressor succeeds in trapping his opponent into the feint as shown in Illustration No. W-141, and secures the second position as shown in Illustration No. W-142, instead of resisting the aggressor when it is necessary to fall, prepare to turn toward the side upon which the foot has been grasped. In so turning step completely over the aggressor and assume a safe position on hand and knees, as shown in Illustration No. W-146.

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Safe Position On the Mat

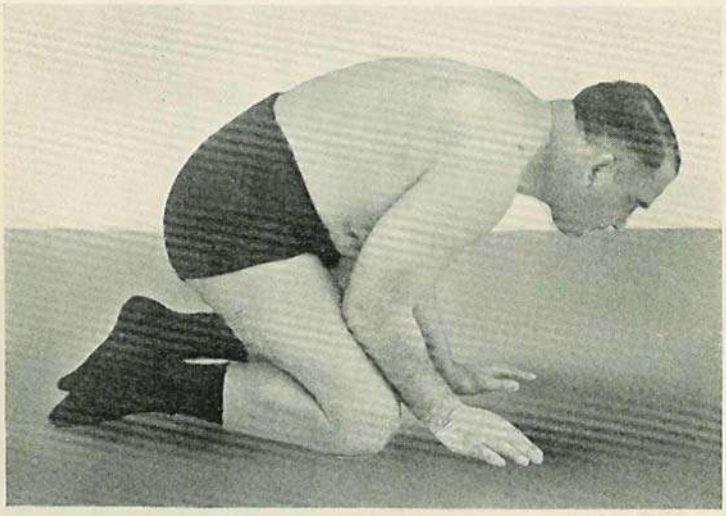

Illustration No. W-147

The mat position shown in Illustration No. W-147, shows the proper safe position when thrown on the defensive. The body is relaxed, knees on a line with the shoulders, arms drawn in with elbows rested on the thighs, toes turned down, with hands flat on the mat. The knees are set about six inches apart in order to maintain perfect balance; the head is kept straight in line with the hips. This position is known as "Lewis' Safe Mat Position."

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Trapping An Opponent On the Mat

Position No. 1

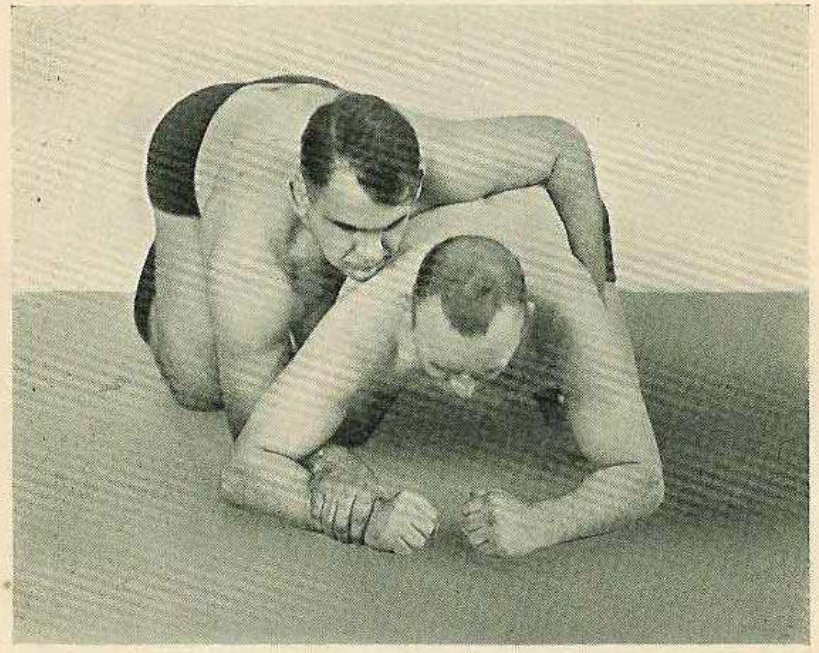

Illustration No. W-148

In assuming the aggressive position on the mat as shown in Illustration No. W-148, assume a position well to the rear of opponent. Place the left knee solidly against opponent's right knee, with the left arm over opponent's back, grasp his body above the hip, with the right arm reach under opponent's right arm, grasping his wrist. Pull opponent off balance with a sudden jerk of the left arm, at the same time pull his right arm back.

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Position No. 2

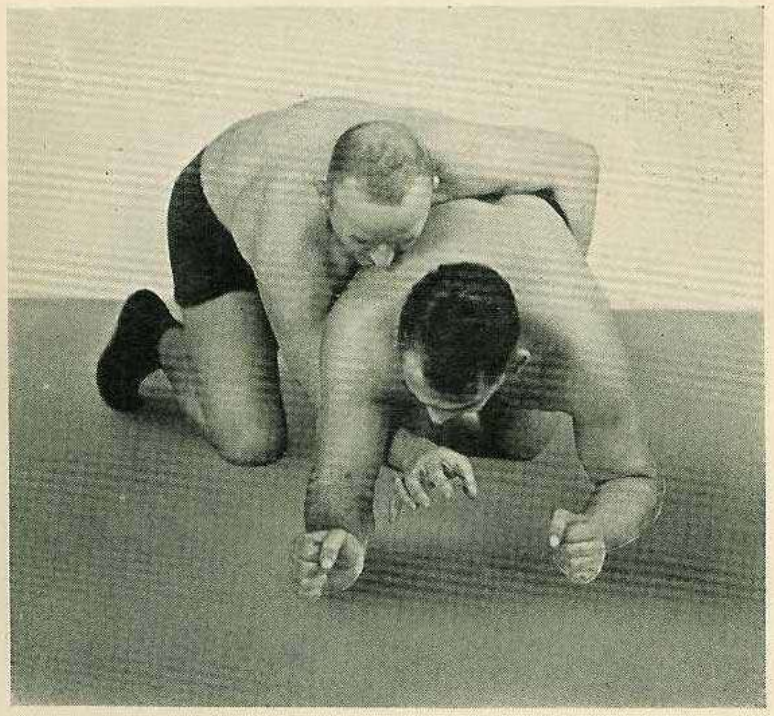

Illustration No. W-149

Assume aggressive position same as shown in Illustration No. W-148, move forward, placing your chin on opponent's neck and center as much weight as possible on his back, release wrist hold on opponent's right arm and draw arm from underneath, reach quickly for opponent's right wrist from the outside, executing jerk on body with left arm same as in position W-148.

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How To Escape When Trapped On Mat

Position No. 1

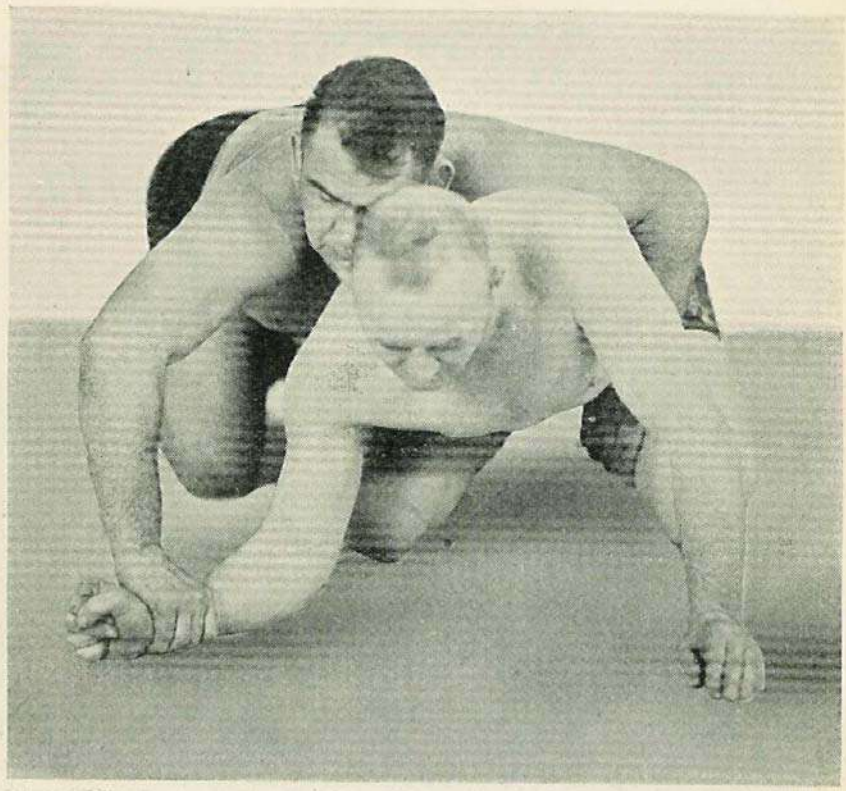

Illustration No. W-150

When trapped on mat, as shown in Illustration No. W-148, defensive grappler sets right elbow solidly on the mat, extending the left elbow slightly forward and to the left; the right hand is clenched, and the forearm extended straight forward, forming a bar against the fingers of the aggressor's right hand.

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Position No. 2

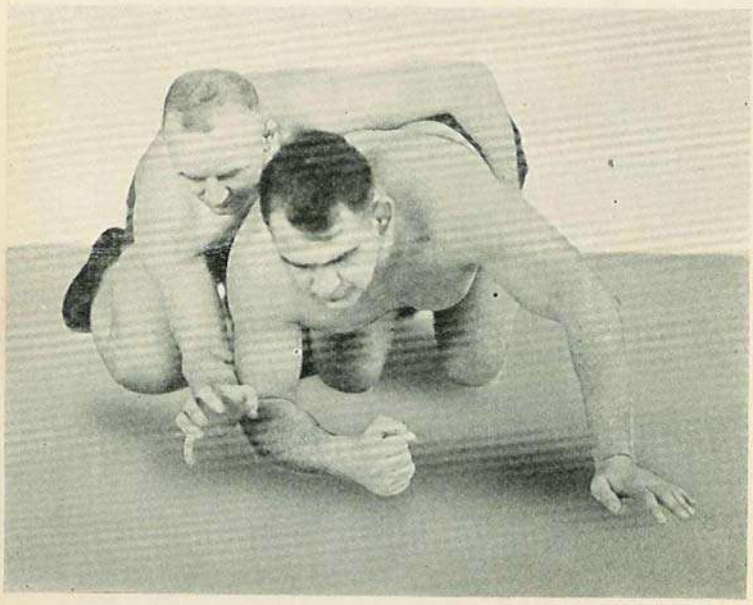

Illustration No. W-151

When trapped on the mat as shown in Illustration No. W-150, set right elbow solidly against the mat, same as in position No. W-149, clench the fist and draw arm inward, at the same time raising head high to throw opponent off balance.

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Another Method of Escaping From Trap

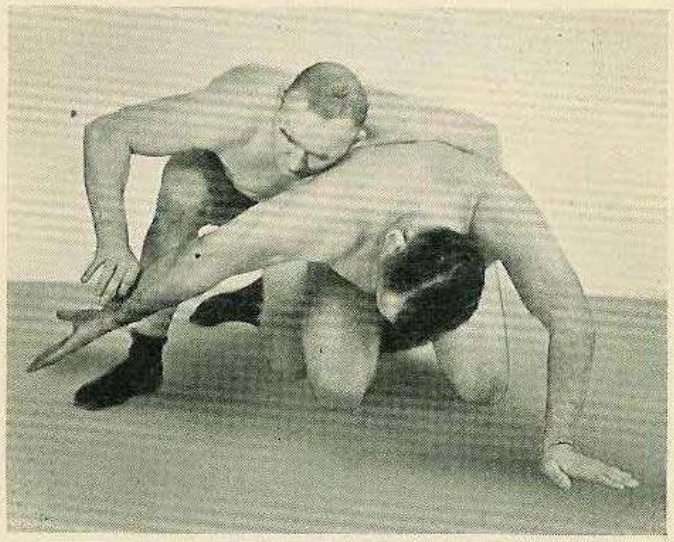

Illustration No. W-152

When trapped on mat as shown in position No. W-148 and W-150, defensive grappler sets left arm solidly on the mat, dropping head and slightly raising the hips, the right arm is straightened outward, palm up, throwing aggressor off balance.

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Inside Leg Work

Position No. 1

Illustration No. W-153

Working from the side the aggressor grasps opponent's right ankle with left hand, reaching under opponent's body with right arm, opponent's left thigh is grasped with the right hand. Aggressor plants chest firmly against opponent's right hip and holds position by planting chin into opponent's back.

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Position No. 2

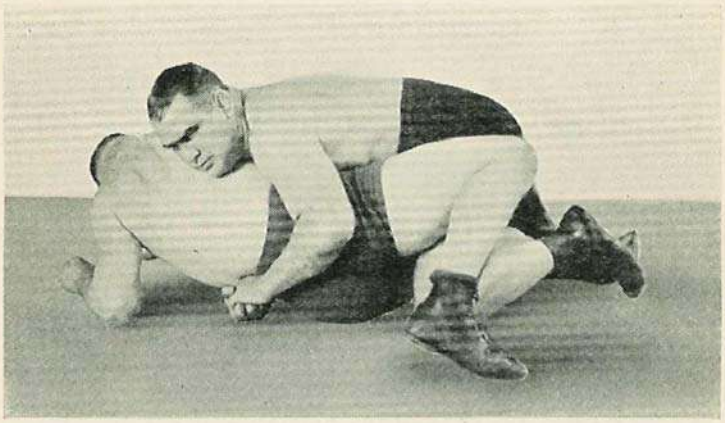

Illustration No. W-154

After assuming position as shown in Illustration No. W-153, aggressor grasps the left knee of opponent with the right hand, at the same time lifting the opponent's right leg by the original hold on the ankle, jerking the opponent well toward him. The aggressor steps with the left knee inside the opponent's crotch and takes the Double Body Hold.

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Position No. 3

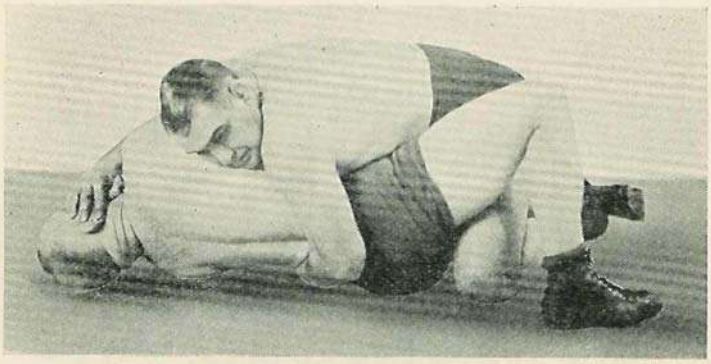

Illustration No. W-155

After the aggressor assumes position as shown in Illustration No. W-154, opponent invariably tries to assume a sitting position. The aggressor places the right hand against the opponent's neck and chin pushing opponent back against the mat with one shoulder down.

Pointers to Progress

Force your opponent to work as much as possible. Wear him down. Ring generalship counts greatly in this. Don't try to follow up the same method of attack and defense with each opponent—work according to the method your opponent employs.

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Position No. 4

Illustration No. W-156

The aggressor having forced opponent back and down toward mat as shown in Illustration No. W-155 he lessens grip on neck, allowing opponent to expose himself to a Half Nelson.

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Position No. 5

Illustration No. W-157

The aggressor having gained position as shown in Illustration No. W-156 changes from the inside leg to a Crotch Hold. Raising the opponent's body high into the air, his head forced upward on the mat with pressure applied on neck and crotch as shown in Illustration No. W-157; a fall may then be secured.

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The Bridge

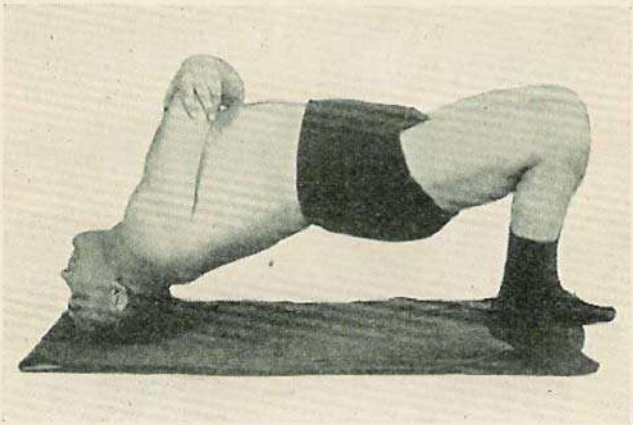

Illustration No. W-158

This is a very good exercise for the student of wrestling. Practice it day in and day out, until you are expert at Bridging. It not only will get you out of many dangerous holds, but is a wonderful developer of the neck and back muscles, lending you added resistance to the tiring-tactics sometimes used by your opponent in bearing down with all possible weight upon the back of your neck. When your back and neck muscles are well-developed you can afford to let your opponent try to wear you out in this way, to some extent, as in the long run he will be more tired from his efforts than you will be.

The Bridge is a simple position, but requires some practice to perfect. Note that Champion Lewis' head is thrust well back, until his weight rests upon the very top of his head—not upon the back of his head. He is firmly balanced, and this is something you must strive for in developing your ability to Bridge.

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Combination Crotch and Half Nelson

Position No. 1

Illustration No. W-159

From position as shown in Illustration No. W-1, aggressor places left arm around opponent's neck, at same time stepping forward forcing head under opponent's left arm. With the right hand grasp opponent's left leg just above the knee, raising opponent's foot off mat and drawing his leg into the right thigh.

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Position No. 2

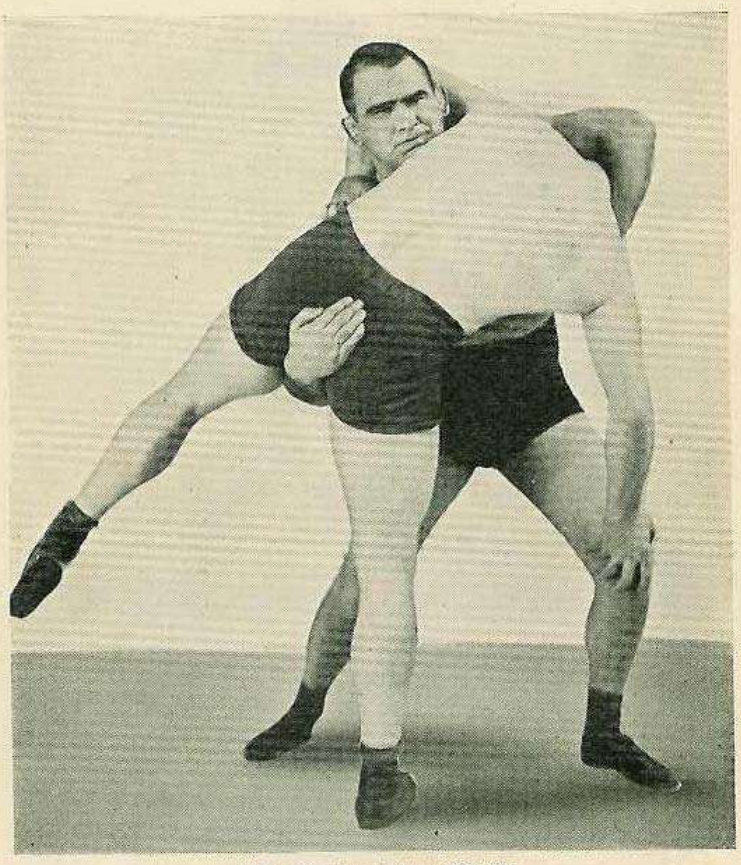

Illustration No. W-160

From position No. 1 as shown in Illustration No. W-159, the opponent is lifted entirely from the mat, the aggressor's right arm is quickly released from the opponent's left leg and placed through the crotch from which position opponent may be easily lifted. The fall is scored as shown in Illustration No. W-157.

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Arm Scissors

Position No. 1

Illustration No. W-161

The aggressor working on the left side of opponent on the mat applies Further Nelson as shown in Illustration No. W-161; aggressor's left leg must be placed forward with right leg anchored on ball of foot ready to swing over body of opponent.

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Position No. 2

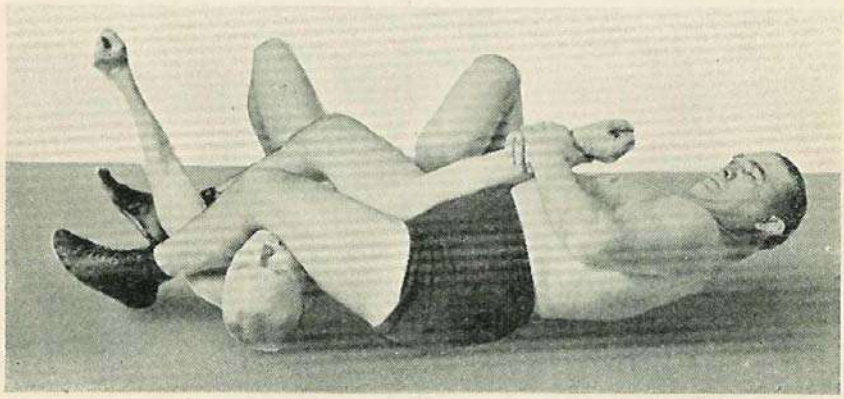

Illustration No. W-162

From Position No. 1, Illustration No. W-161, aggressor falls suddenly backward, drawing opponent's right arm high into air, the left leg is swung across body of opponent close into his right shoulder and across face. In rolling, aggressor changes position of hands, grabbing opponent's right wrist with both hands. Opponent's right arm is drawn high into crotch and leverage applied with both the Arm Stretch and Scissors.

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Leg Lift and Drop

Position No. 1

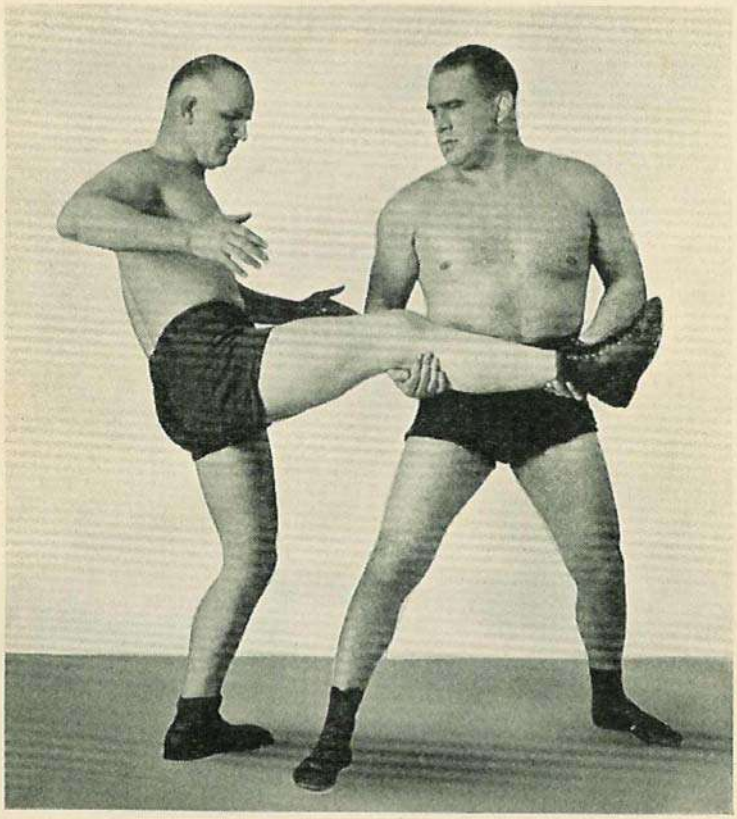

Illustration No. W-163

From position shown in Illustration No. W-1, aggressor feints opponent into an erect position, grasping inside of opponent's right knee with the right hand and quickly drawing the leg upward by throwing opponent off balance with the right shoulder planted against the chest, with the left hand grasping opponent's right ankle.

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Position No. 2

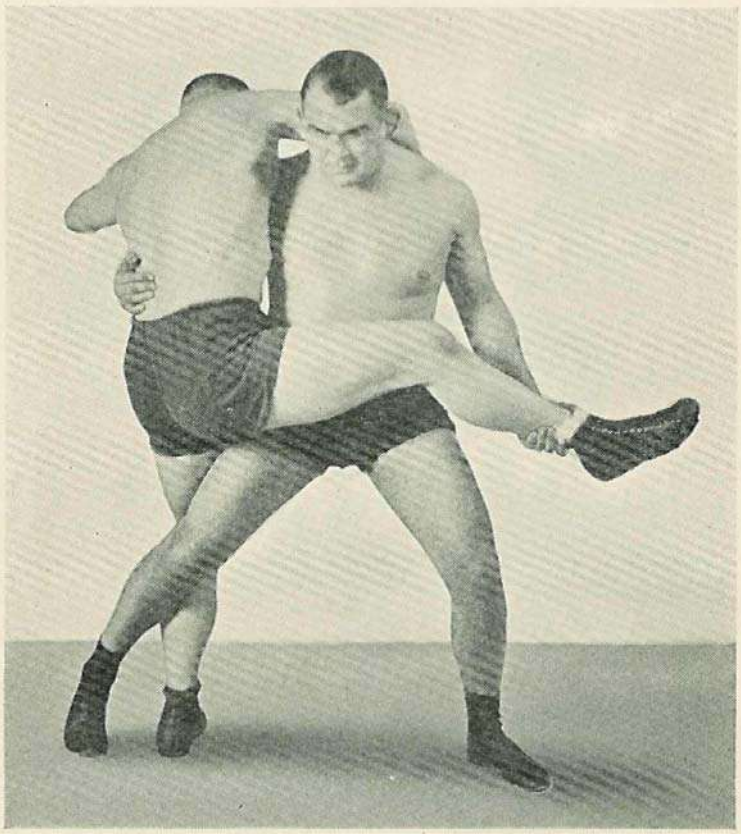

Illustration No. W-164

From position No. 1, shown in Illustration No. W-163, aggressor steps in closely to opponent, raising opponent's right leg high, at the same time planting the right leg back of opponent's left leg; executing a Back Heel by throwing full weight against opponent's chest.

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The Leg Split

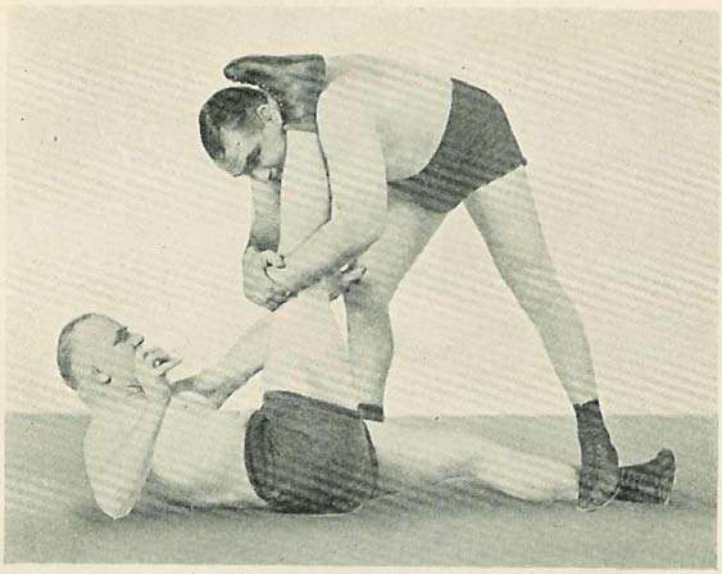

Illustration No. W-165

This punishing hold may be applied by aggressor after bringing opponent to mat with Leg Lift and Drop as shown in Illustration No. W-164. The aggressor upon dropping opponent retains hold upon right leg. With the left foot aggressor steps squarely upon opponent's left ankle, holding the left leg flat to mat by centering full weight upon the ankle. With the shoulder and arms aggressor now raises opponent's right leg straight upward.

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Forcing Opening, Opponent Flat On Mat

Position No. 1

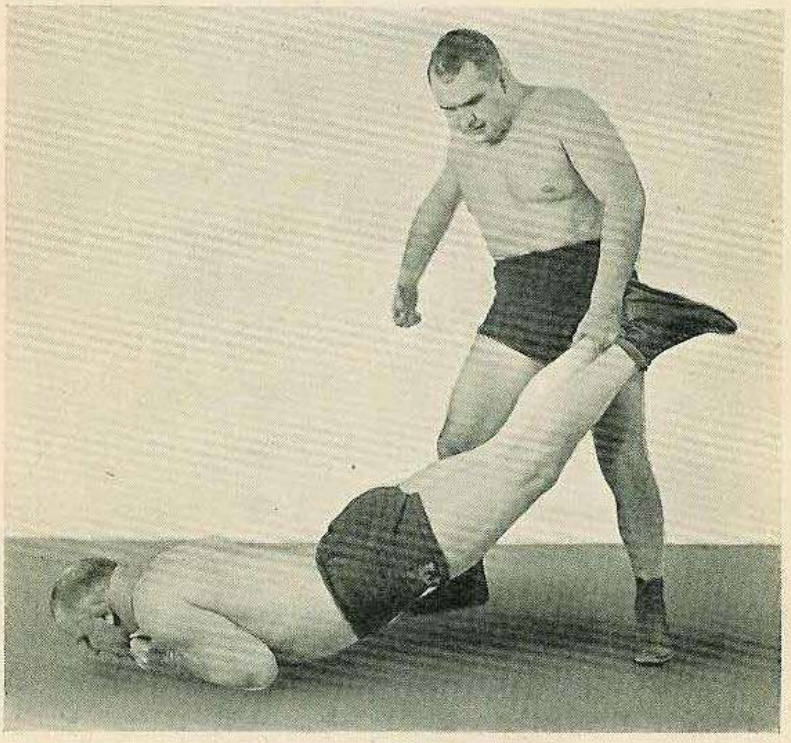

Illustration No. W-166

When opponent lies flat on mat, arms closely guarded and legs close together, aggressor may force opening by grasping the right ankle of opponent and raising leg high into the air as shown in Illustration No. W-166.

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Position No. 2

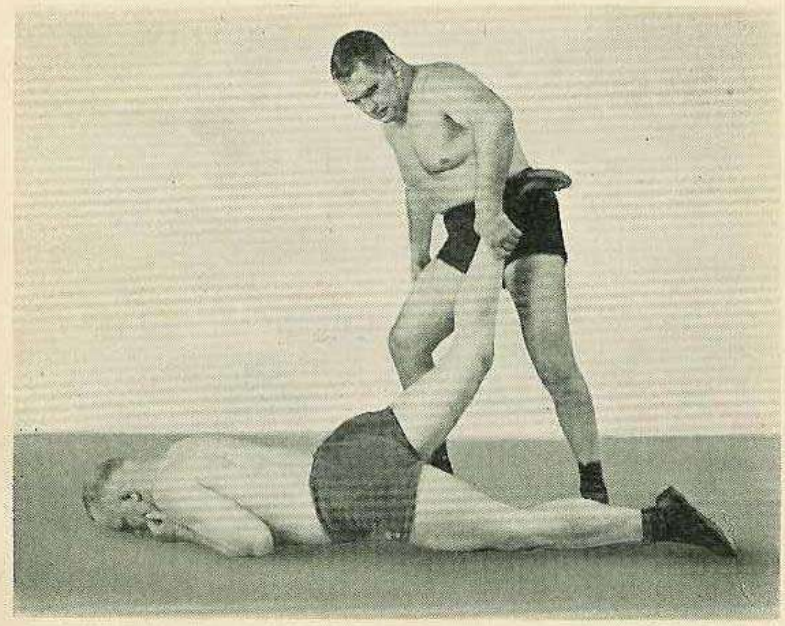

Illustration No. W-167

After raising opponent's legs, as shown in Illustration No. W-167, aggressor releases hold upon the ankle, allowing the legs to drop about eight inches. The defensive wrestler, believing the hold has been abandoned, opens legs to break the fall. At the instant the opponent drops the right leg, aggressor again grasps right ankle with the left hand as shown in Illustration No. W-167.

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Position No. 3

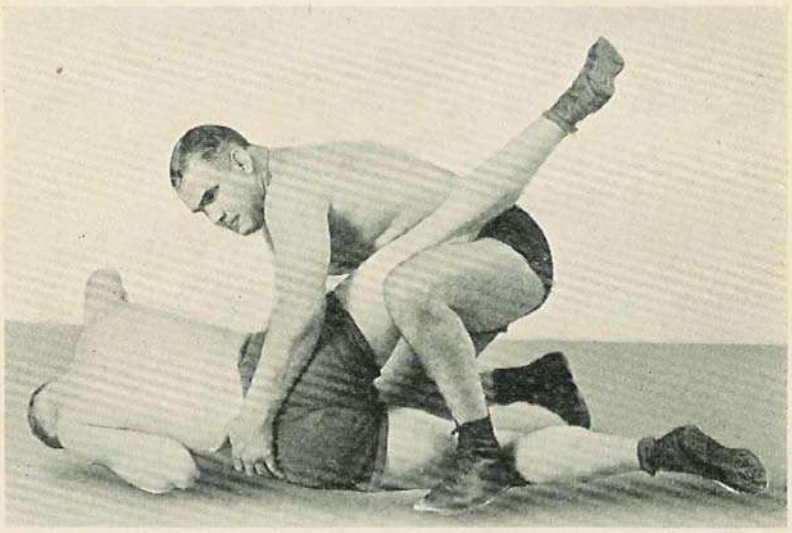

Illustration No. W-168

Aggressor having again grasped opponent's ankle as shown in Illustration No. W-167, aggressor drops to mat on right knee. At the same time he steps over opponent's right leg with left leg, sliding the right thigh high into opponent's crotch, and grasping opponent's left hip with the left hand.

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Position No. 4

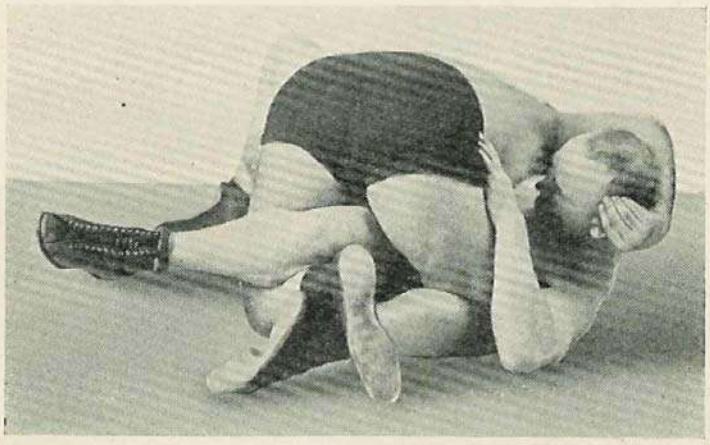

Illustration No. W-169

After placing opponent in position as shown in Illustration No. W-168, aggressor turns opponent onto back by forcing the right leg to the side. Aggressor plants right knee solidly on mat, closely to side of opponent and with the left leg applies Scissors Hold on opponent's right leg, securing the grip by locking the toe of the left foot over the right leg as shown in Illustration No. W-169. The fall is scored by working directly on top of opponent using the Half Nelson and Leg Scissors Combination.

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Forcing Opening, Opponent Flat On Mat

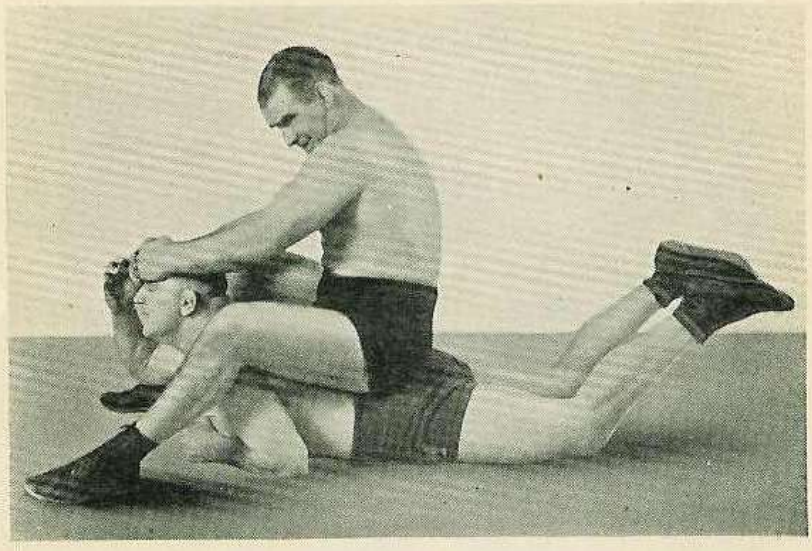

Illustration No. W-170

When working at side of opponent who covers by lying flat on mat, straddle opponent, sitting in small of his back; place legs forward and with both hands placed over his forehead draw head back. This will cause opponent to shift, forcing an opening for aggressor, and sometimes compels opponent to concede fall.

This is a good hold to use for developing the neck muscles, by forcing the head back while you are resisting, or your wrestling partner is resisting you, it will develop a good defense for the Half or Full Nelson.

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Breaking Opponent's Position to Secure Half Nelson

Position No. 1

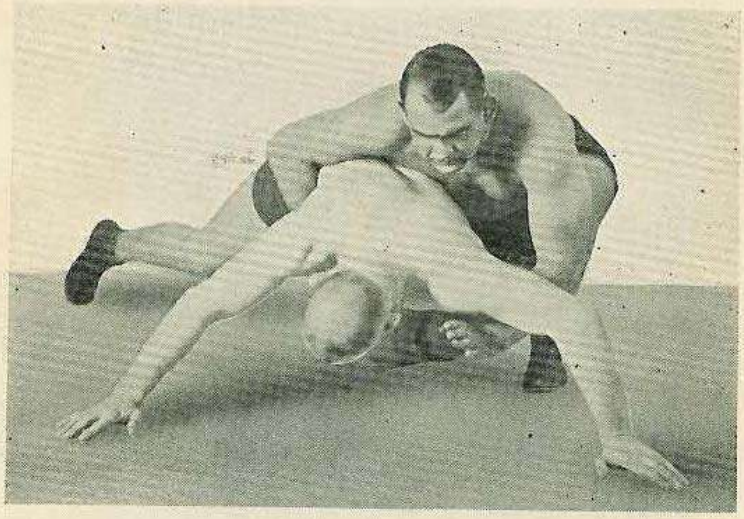

Illustration No. W-171

Working aggressively from a side position on the mat you can throw opponent out of position by placing the right knee solidly against opponent's left knee. With the right hand catch opponent just above the right hip and quickly jerk his body toward you, placing the left arm under opponent's left arm.

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Position No. 2

Illustration No. W-172

Aggressor having jerked opponent into position as shown in Illustration No. W-171, he follows through with the left arm under opponent's left arm, placing the hand high on the head and using the arm as a bar-lever, applying the Half Nelson Hold. Fall may be secured from this position.

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The Sweep From Standing Position

Illustration No. W-173

From position shown in Illustration No. W-1, aggressor catching opponent with legs close together grasps opponent at biceps, and stepping back quickly pulls opponent off balance. With the right foot aggressor instantly strikes solidly against opponent's left foot, at the same time tilting him to the left. This method of establishing the aggressive position on the mat is very effective when proper study has been given to the science of balance and position.

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Counter For Headlock and Hiplock Combination

Position No. 1

Illustration No. W-174

To counter Headlock and Hiplock Combination, defensive grappler steps from side of opponent to front, at same time grasping the forearm with both hands, one placed at the wrist and the other at the elbow, leaning slightly forward as shown in Illustration No. W-174, in order to maintain perfect balance.

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Position No. 2

Illustration No. W-175

Having assumed position as shown in Illustration No. W-174, positions are now changed placing the defensive wrestler on the aggressive. By a sudden upward movement of the hips pull opponent off the mat, jerking right arm forward and down, hurling opponent over head.

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Counter For Headlock From Standing Position

Position No. 1

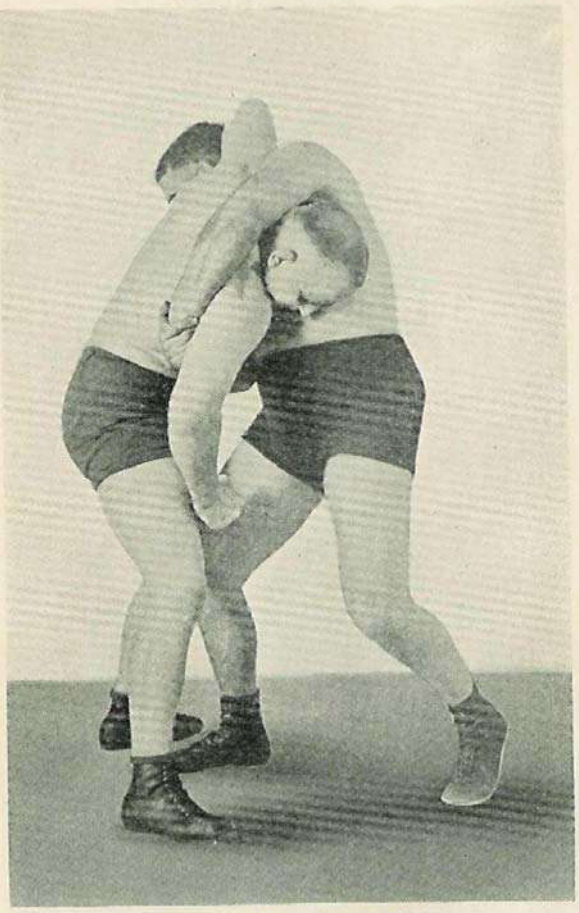

Illustration No. W-176

To counter Headlock from standing front position, assume position with legs as shown in Illustration No. W-176, right foot forward in line with opponent's right foot. Extend the left foot back slightly to maintain proper balance and raise head high in air to bring opponent's head forward. Quickly place right arm across opponent's chest and under right arm-pit, with the left arm reach over opponent's left shoulder and cross to right arm-pit locking wrist of left arm with your right hand.

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Position No. 2

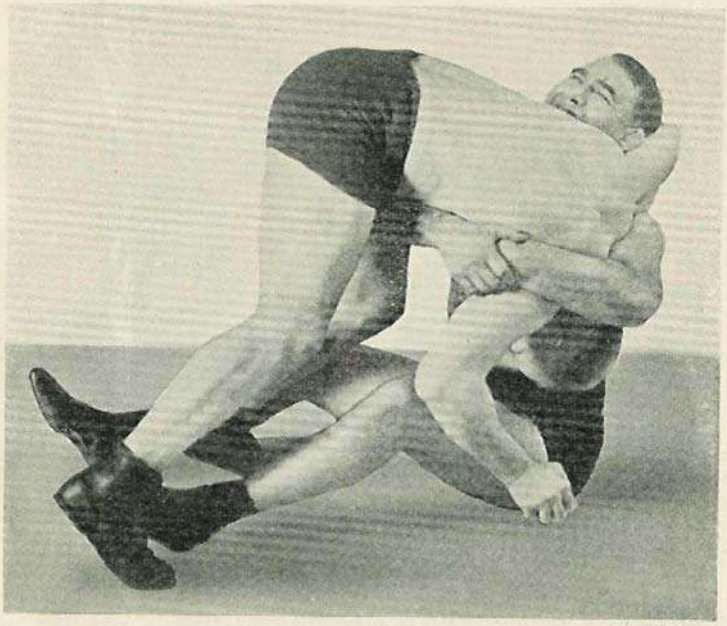

Illustration No. W 177

From position as shown in Illustration No. W-176, positions have changed, placing defensive wrestler on aggressive. Drop back quickly to a sitting position, retaining hold across back and chest, and drawing opponent's head downward and on top of your left thigh.

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Position No. 3

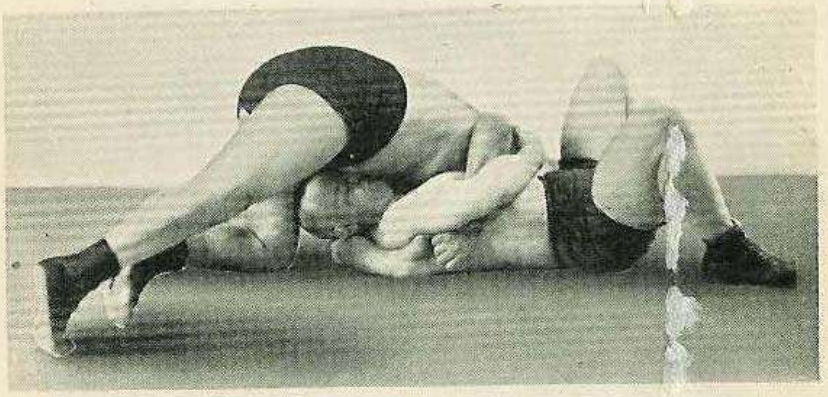

Illustration No. W-178

From position as shown in Illustration No. W-177, bring opponent to mat by hurling his legs through the air, at the same time shifting with him to maintain the hold about his head and body. Do not release the head and body hold at any time. The fall is scored as shown in Illustration No. W-178.

The End

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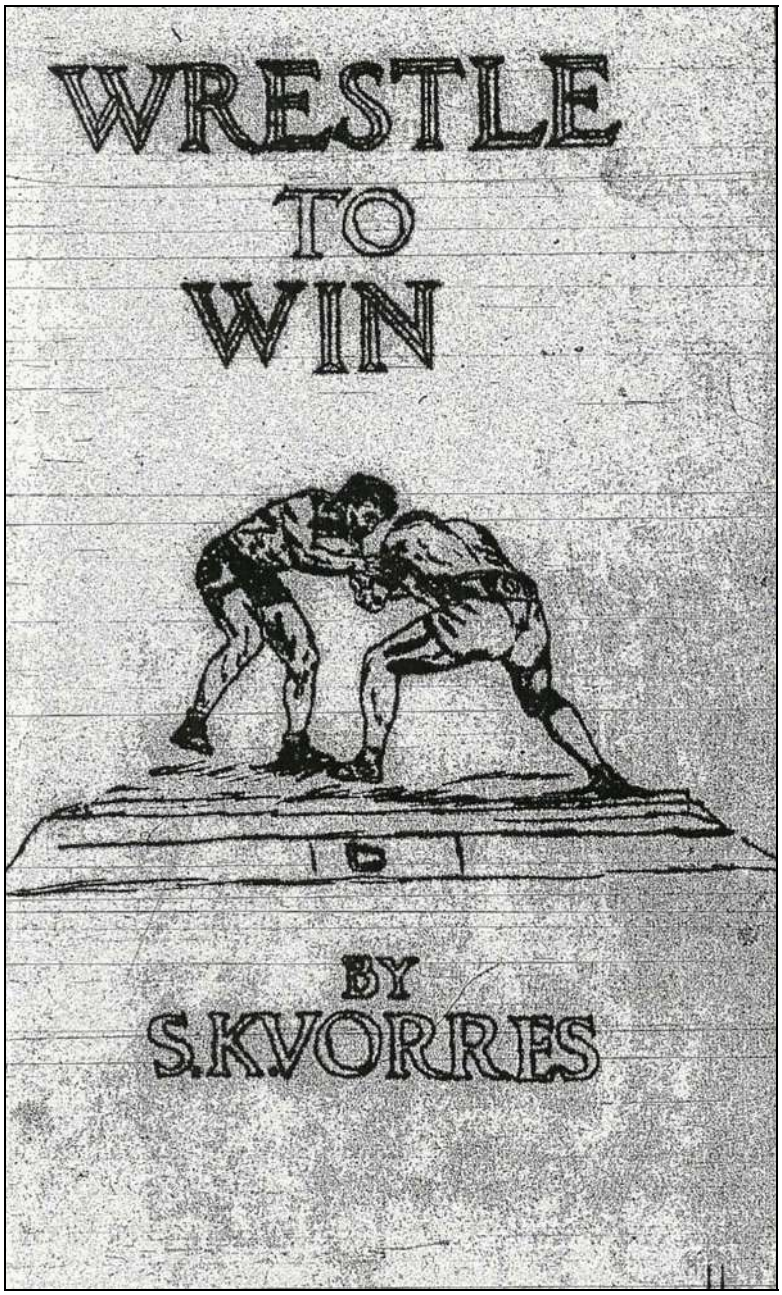
Excerpts from 'Wrestle to Win' by Spyros Vorres



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WRESTLE TO WIN.

Spyros K. Vorres.

Coach of Wrestling University of Chicago.

Instructor of Wrestling
in the following Chicago Y.M.C.A. Departments:
Central 1919-1928; Wilson 1923-1930;
Larrabee 1926-28; Irving Park 1927-30;
Englewood 1927-28; Hyde Park 1929-30;
Chicago Y.M.C.A. College 1926-1929.

Record as Amateur Wrestler:

National Amateur Athletic Championships:

1913	Pre-Olympic Tryouts		125 pound Champion;
1914	N.A.A.U.	Chicago	125 pound Champion;
1915	N.A.A.U.	San Francisco	125 pound Champion;
1918	N.A.A.U.	Chicago	135 pound Champion;

Central States A.A.U.
1915, 1916, 1917, 1918, Lightweight Champion.

National Y.M.C.A. Championships:
1918 Gary, Indiana, 135 pound Champion.

International Gymnastic Union:
1913-1917 Annual Champion in the
125 or 135 pound class.

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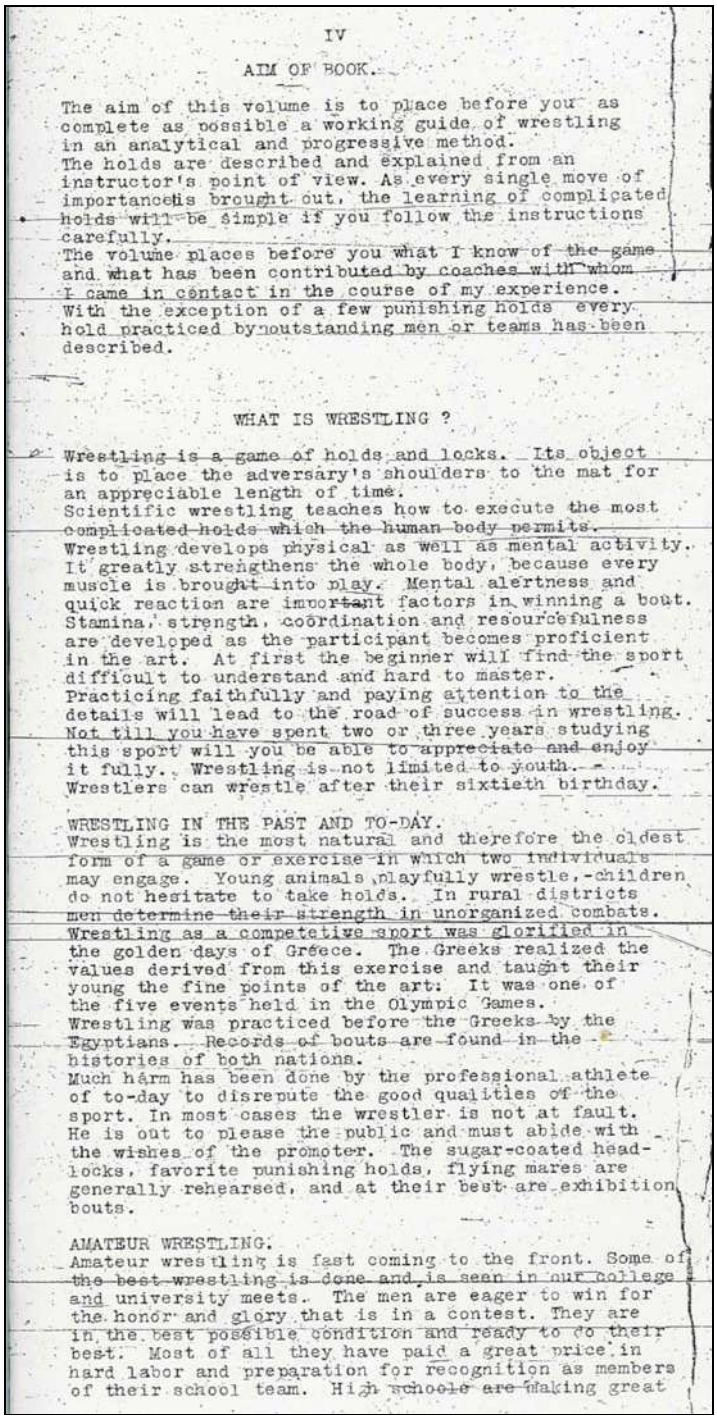

IV

AIM OF BOOK.

The aim of this volume is to place before you as complete as possible a working guide of wrestling in an analytical and progressive method. The holds are described and explained from an instructor's point of view. As every single move of importance is brought out, the learning of complicated holds will be simple if you follow the instructions carefully.
The volume places before you what I know of the game and what has been contributed by coaches with whom I came in contact in the course of my experience. With the exception of a few punishing holds every hold practiced by outstanding men or teams has been described.

WHAT IS WRESTLING ?

Wrestling is a game of holds and locks. Its object is to place the adversary's shoulders to the mat for an appreciable length of time.
Scientific wrestling teaches how to execute the most complicated holds which the human body permits.
Wrestling develops physical as well as mental activity. It greatly strengthens the whole body, because every muscle is brought into play. Mental alertness and quick reaction are important factors in winning a bout. Stamina, strength, coordination and resourcefulness are developed as the participant becomes proficient in the art. At first the beginner will find the sport difficult to understand and hard to master. Practicing faithfully and paying attention to the details will lead to the road of success in wrestling. Not till you have spent two or three years studying this sport will you be able to appreciate and enjoy it fully. Wrestling is not limited to youth. Wrestlers can wrestle after their sixtieth birthday.

WRESTLING IN THE PAST AND TO-DAY.
Wrestling is the most natural and therefore the oldest form of a game or exercise in which two individuals may engage. Young animals playfully wrestle, children do not hesitate to take holds. In rural districts men determine their strength in unorganized combats. Wrestling as a competetive sport was glorified in the golden days of Greece. The Greeks realized the values derived from this exercise and taught their young the fine points of the art. It was one of the five events held in the Olympic Games.
Wrestling was practiced before the Greeks by the Egyptians. Records of bouts are found in the histories of both nations.
Much harm has been done by the professional athlete of to-day to disrepute the good qualities of the sport. In most cases the wrestler is not at fault. He is out to please the public and must abide with the wishes of the promoter. The sugar-coated head-locks, favorite punishing holds, flying mares are generally rehearsed, and at their best are exhibition bouts.

AMATEUR WRESTLING.
Amateur wrestling is fast coming to the front. Some of the best wrestling is done and is seen in our college and university meets. The men are eager to win for the honor and glory that is in a contest. They are in the best possible condition and ready to do their best. Most of all they have paid a great price in hard labor and preparation for recognition as members of their school team. High schools are making great

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strides in placing wrestling before the younger boys and thus help build them up. - Incidentally, wrestling helps the boys for other athletic activities.

EFFECTS OF WRESTLING ON THE INDIVIDUAL.

Wrestling as an exercise involves all the muscles of the body. If the exercise is practiced judiciously it improves the muscular tone and consequently improves mental activity. It is known that students who are in good physical condition can work harder and more efficiently on their studies than those in poor physical condition.

In the trials of making a wrestler the individual learns to acquire aggressiveness and alertness; he will learn to take the initiative, and take it fast; thus his resourcefulness will be improved. Courage and the will to win will be developed in the man who works hard on the mat, his perseverance will lead him to success - giving him confidence in himself. A spirit of fair play, self-control - mental and moral poise, cooperation - all these qualities, known as good sportsmanship, are brought out in a bout. If you really want to know your closest friend, start a wrestling bout with him, and you will surely learn his inner self very quickly. Rubbing shoulders on the mat brings the participants into much closer contact than anything else, and a better understanding and citizenship is formed.

COACHING.

The most important thing for the coach is to study his squad. He should consider allmembers out as candidates for his team. The disposition and temperament of each member must be known before the individual is used in a contest. Encouragement and a good word will accomplish much more than a call down. Study the men and talk to them singly. Point out the mistakes as you work with the individual on the mat.

DISCIPLINE. Demand that the men keep strict discipline during their training season. Report promptly for practice and do not permit the men to come in fifteen or twenty minutes late. Insist on regular hours for meals and sleep.

Presentation of Work. The coach should know what he is going to give to his group each day. The program must be worked out so that every man is kept busy on the mat. If the coach is on the job and keeps working, the squad will follow him enthusiastically. The most important feature of his work comes with teaching the timing and countering of holds. The fundamentals must not be overlooked as no wrestler is able to acquire them in a short time.

Inferiority and Over-Confidence. The beginner does not believe that he has an equal chance with the old-timer. The old timer, on his part, gives little credit to a new comer and is sometimes defeated by an inferior opponent. The coach must instill confidence in the beginner and guard against over-confidence in the other case.

Tradition in the sport is helpful to stimulate and create confidence in the men. Place stress on individual performance and team work for your victories. Do not expect to key the team for every meet. Tell

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them what they are up against and never underrate an opponent. Be square with your men and let them know that they have a chance for the team and that you are behind them.

SPORTSMANSHIP. Before each meet most coaches talk to the men. The team should go out and get all they can fairly and squarely and live up to the spirit of the rules. They must be gentlemen whether they lose or win.

Student Body. The larger the student body the harder the fight of the home team. Men fight better if they know that the student body is behind them. Clean wholesome rooting is a great factor to the morale of the team.

THE COACH. The coach must live a clean life and be the living example for his men. His sportsmanship should be beyond reproach. He is brought in such intimate contact with his men that his sportsmanship would be quickly reflected. He should be able to demonstrate, and if possible, perform the most intricate hold in order to inspire his best technicians. Above all he must understand and help build men.

Summary of Coaches Knowledge and Duties:

A. History of Wrestling.
B. Fundamentals and Science of Sport.
C. Preliminary Training. (Calisthenics, Mat Work.)
   a. Simple arm, leg and trunk movements.
   b. Chest weight exercises,
   c. Various apparatus.
   d. Punching bags and rope skipping.
   e. Mat work etc.
D. Have Technical Knowledge.
   a. Training. (First aid to injured.)
   b. Injuries - common to wrestling.
   c. Massage.
   d. Taping. (Ears, ankle, shoulder, etc.)
   e. Wrestling equipment.
E. Supervision.
   a. Class work.
   b. Freshman teams. (Direct work of assistants.)
   c. Organize advanced work.
   d. Varsity teams. (Experts.)
   e. Outline and present work to the Physical Education Department (Coaching School), if there is one.
F. Organize and Promote Wrestling.
   Where there is an intra-mural department, most of the work in section F is carried out by that department.
   a. Inter-class meets.
   b. Inter-house meets.
   c. Open intra-mural tournaments.
   d. Practice or local meets.
   e. Conference dual meets.
   f. Championship meets.
   g. Work with managers' or leaders' organization to produce successful results.
   h. Work with publicity department. (Local papers, associated press, pictures and posters.)
G. Executive Work.
   a. Schedule making.
   b. Selection of referees.
   c. Correspondence.
   d. Understand the origin of rules.
   e. Know the policies of the institution.
H. Understand Psychology of Athletics.

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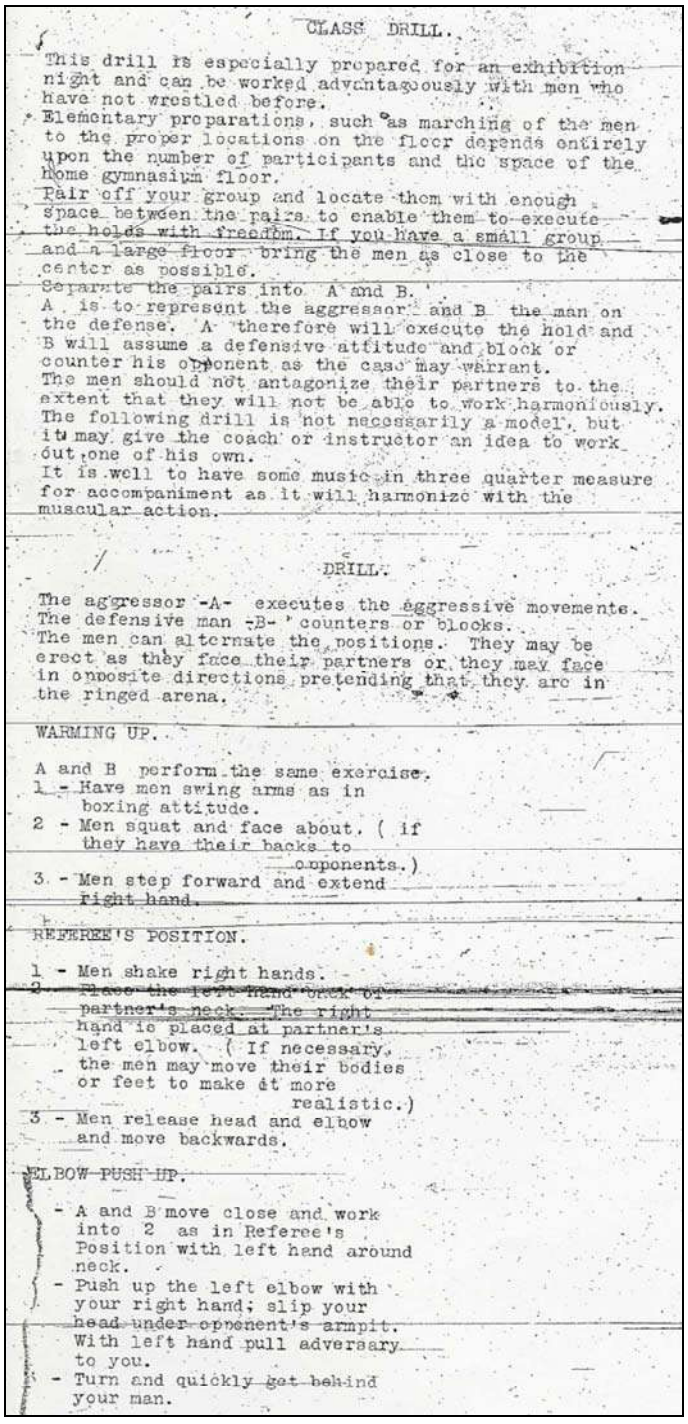

CLASS DRILL.

This drill is especially prepared for an exhibition night and can be worked advantageously with men who have not wrestled before.
Elementary preparations, such as marching of the men to the proper locations on the floor depends entirely upon the number of participants and the space of the home gymnasium floor.
Pair off your group and locate them with enough space between the pairs to enable them to execute the holds with freedom. If you have a small group and a large floor bring the men as close to the center as possible.
Separate the pairs into A and B.
A is to represent the aggressor and B the man on the defense. A therefore will execute the hold and B will assume a defensive attitude and block or counter his opponent as the case may warrant.
The men should not antagonize their partners to the extent that they will not be able to work harmoniously.
The following drill is not necessarily a model, but it may give the coach or instructor an idea to work out one of his own.
It is well to have some music in three quarter measure for accompaniment as it will harmonize with the muscular action.

DRILL.

The aggressor -A- executes the aggressive movements.
The defensive man -B- counters or blocks.
The men can alternate the positions. They may be erect as they face their partners or they may face in opposite directions pretending that they are in the ringed arena.

WARMING UP.

A and B perform the same exercise.
1 - Have men swing arms as in boxing attitude.
2 - Men squat and face about. (if they have their backs to opponents.)
3 - Men step forward and extend right hand.

REFEREE'S POSITION.

1 - Men shake right hands.
2 - Place the left hand back of partner's neck. The right hand is placed at partner's left elbow. (If necessary, the men may move their bodies or feet to make it more realistic.)
3 - Men release head and elbow and move backwards.

ELBOW PUSH UP.

- A and B move close and work into 2 as in Referee's Position with left hand around neck.
- Push up the left elbow with your right hand; slip your head under opponent's armpit. With left hand pull adversary to you.
- Turn and quickly get behind your man.

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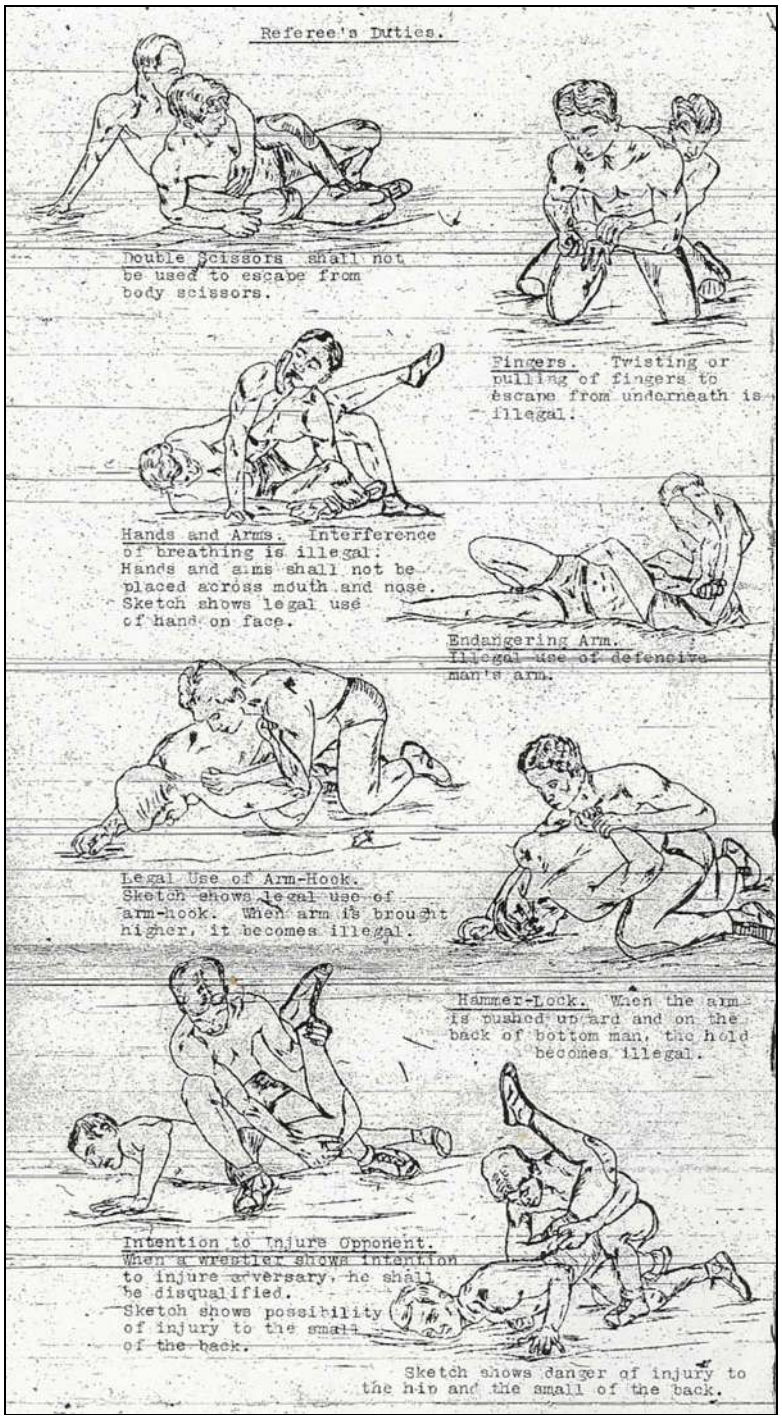

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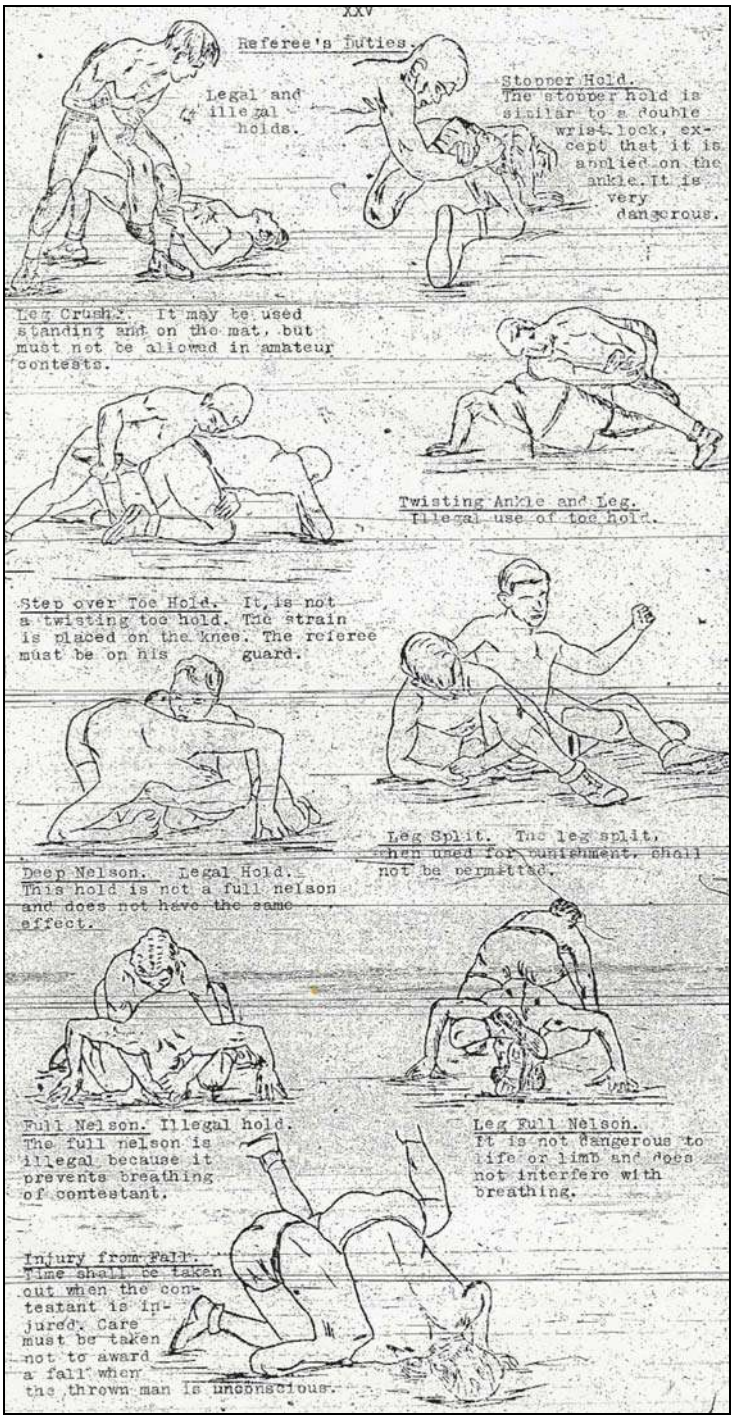

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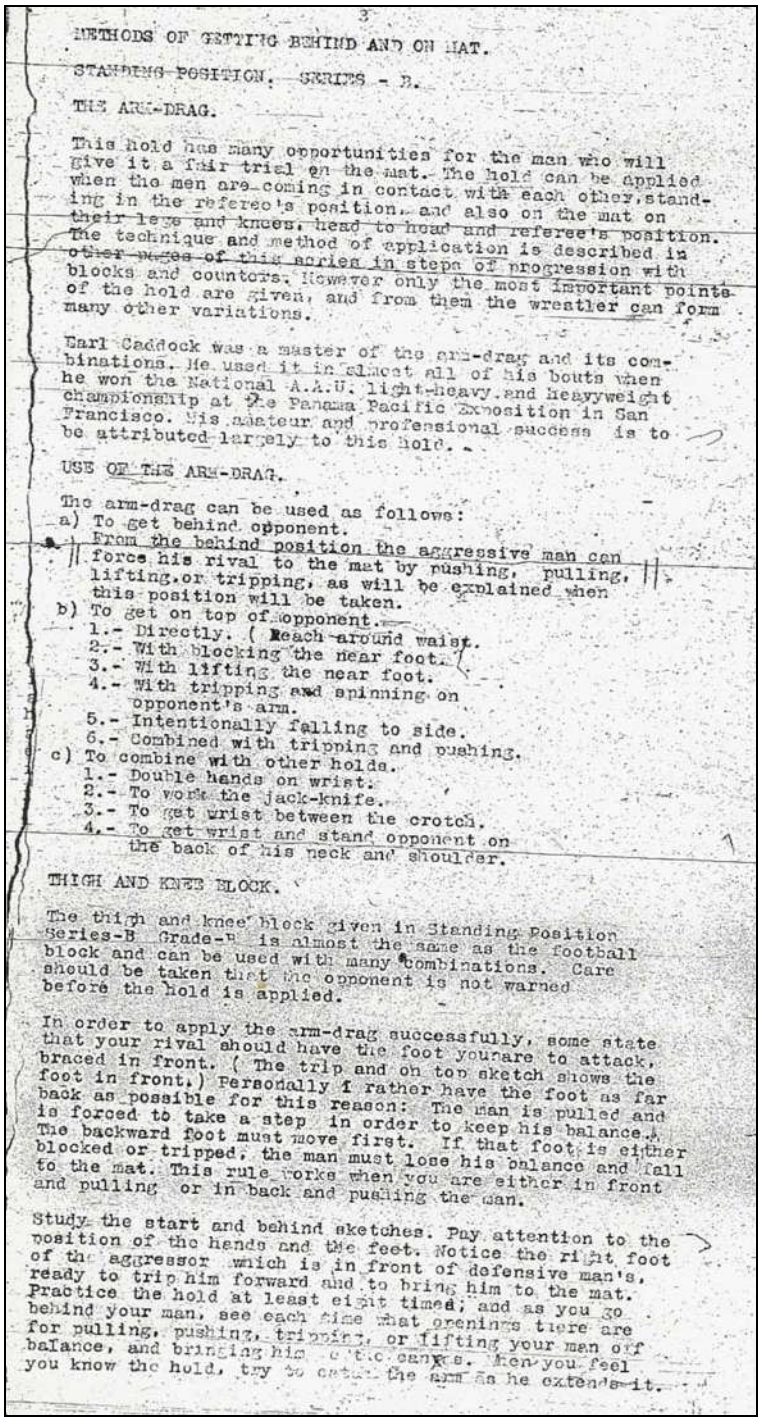

3

METHODS OF GETTING BEHIND AND ON MAT.

STANDING POSITION. SERIES - B.

THE ARM-DRAG.

This hold has many opportunities for the man who will give it a fair trial on the mat. The hold can be applied when the men are coming in contact with each other, standing in the referee's position, and also on the mat on their legs and knees, head to head and referee's position. The technique and method of application is described in other pages of this series in steps of progression with blocks and counters. However only the most important points of the hold are given, and from them the wrestler can form many other variations.

Earl Caddock was a master of the arm-drag and its combinations. He used it in almost all of his bouts when he won the National A.A.U. light-heavy and heavyweight championship at the Panama Pacific Exposition in San Francisco. His amateur and professional success is to be attributed largely to this hold.

USE OF THE ARM-DRAG.

The arm-drag can be used as follows:
a) To get behind opponent.
   From the behind position the aggressive man can force his rival to the mat by pushing, pulling, lifting or tripping, as will be explained when this position will be taken.
b) To get on top of opponent.
   1.- Directly. (Reach around waist.
   2.- With blocking the near foot.
   3.- With lifting the near foot.
   4.- With tripping and spinning on opponent's arm.
   5.- Intentionally falling to side.
   6.- Combined with tripping and pushing.
c) To combine with other holds.
   1.- Double hands on wrist.
   2.- To work the jack-knife.
   3.- To get wrist between the crotch.
   4.- To get wrist and stand opponent on the back of his neck and shoulder.

THIGH AND KNEE BLOCK.

The thigh and knee block given in Standing Position Series-B Grade-B is almost the same as the football block and can be used with many combinations. Care should be taken that the opponent is not warned before the hold is applied.

In order to apply the arm-drag successfully, some state that your rival should have the foot you are to attack, braced in front. (The trip and on top sketch shows the foot in front.) Personally I rather have the foot as far back as possible for this reason: The man is pulled and is forced to take a step in order to keep his balance. The backward foot must move first. If that foot is either blocked or tripped, the man must lose his balance and fall to the mat. This rule works when you are either in front and pulling or in back and pushing the man.

Study the start and behind sketches. Pay attention to the position of the hands and the feet. Notice the right foot of the aggressor which is in front of defensive man's, ready to trip him forward and to bring him to the mat. Practice the hold at least eight times; and as you go behind your man, see each time what openings there are for pulling, pushing, tripping, or lifting your man off balance, and bringing him to the canvas. When you feel you know the hold, try to catch the arm as he extends it.

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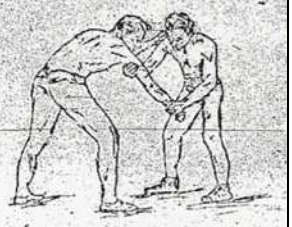
METHODS OF GETTING BEHIND.

STANDING-SERIES B.

THE ARM-DRAG.

Position of men: The start, referee's hold, one arm at armpit, one arm at shoulder, one arm at thigh, or any position the two may assume while they are standing on their feet. The arm-drag can be applied when the men are on the mat on their knees and legs, with heads together and their hands in referee's position.



THE START OF THE ARM DRAG

HOW TO APPLY THE ARM-DRAG.

hand
of your the call of time both men come ri to the center of the mat in a crouched f position and ready to go. Let us say that the man on the left places his right hand on the back of the neck of the man on the right, and they are in the referee's position. By the arm-drag is meant the grasping of opponent's right wrist with your left hand and forcing it to your waist height. Next guide his right by forcing it to his left and inside of you, so that it will clear your body. Step with your left foot to the left in order to be outside of him, simultaneously grasp his right arm by catching it with your right hand at the upper arm from the inside. Pull hard and cause the body of your rival to turn to the left and close to you. Release the right wrist with your left hand reach over and around his waist with it.

BEHIND

COUNTER

Summary: The operations of the hold are as follows: Take the arm down, guide it, simultaneously grasp the upper arm and step out, pull, and get behind. (See fig. 1 and 2.)

COUNTER: ARM-DRAG OR ARM-DRAG.

When your opponent has forced your left arm down and is forcing it to the right in order to clear his body, bend the attacked arm and place the elbow of the left arm which he is about to place under your armpit. Pull him forward and to the left. Step outside of him with your right foot, reach behind and around his body with your ri arm, get behind him and ready to bring him down and to the mat.

BLOCK

BLOCK WITH ARM AND HEAD.

As your left hand and left arm is brought down to waist height, place it against rival's thigh and prevent him from pulling you to the right. In doing so force your head close to the side of his jaw, force him backward and prevent him from going behind. (See fig. 4.)

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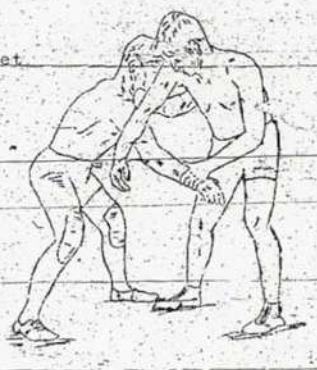
METHODS OF GETTING BEHIND AND ON TOP.

STANDING. SERIES - B. GRADE - B.

STANDING SWITCH.

When your opponent is on his feet and crouched and is rushing you with his right arm in the referee's hold position grasp his right wrist with your left hand and lower it to waist height. Brace your right upper arm directly over his right upper arm and shoulder. Reach over and grasp his inner thigh with your right palm. Throw your weight on opponent's arm; pull his thigh toward you, turn your body quickly to the right, so that your right side is turned toward opponent. In this position your right foot should be slightly forward and outward, so as to permit you to turn and get behind your antagonist. Release his right wrist with your left hand and reach around his waist, so that when you are behind your opponent you can lock both of your hands around him. Your hold on opponent's waist should not be too tight, as this would prevent you from acting instinctively and quickly.



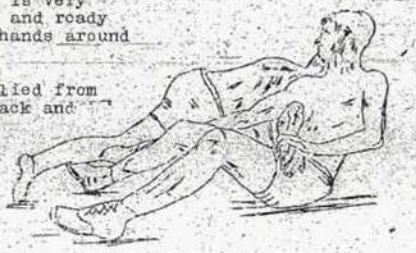
The top sketch shows the aggressive man holding the right wrist and placing his right arm over opponent's right upper arm.

The switch can be prevented - By placing your right hand, which is held by the aggressor, into his crotch. As he is moving toward your back follow him as quickly as possible; throw all weight and leverage on his right upper arm; work with much more speed than he is expecting you to use. Try hard to get behind him.

The sketch above shows the aggressive man holding the right wrist and placing his weight on the upper arm.

When your opponent has grasped your right wrist and is reaching for your inner thigh, step back with your right foot, thus throwing your rival off balance. You will find that he is very close to you in place and ready for you to lock your hands around his waist.

The switch can be applied from standing by falling back and sitting down on mat. When you are placing your weight on the right upper arm sit backward, and in so doing, see that your right leg is outside of adversary's body. Bring him down with you. Release the right hand as above. Turn and get behind opponent.



The sketch above illustrates the top man in a sitting position with his right hand in opponent's crotch, ready to release the left and get to the top.

SUMMARY: Grasp rival's right hand, throw your right arm over his upper arm, pull his thigh, release his hand, and get behind.

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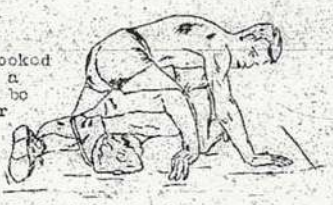
ON MAT AND ON TOP.

HOW TO OBTAIN FALLS. CRIP'S - C.

HALF NELSON WITH THE LEGS.

The half nelson with the leg when combined with the arm hooked between the thigh and leg is a very effective hold. It must be applied by an expert wrestler or on a tired opponent to produce the desired result. There are a lot of good leg wrestlers, and when you are on the mat with one of them pay particular attention to his legs.



The upper sketch shows the top man having his legs over the head and under the arm of opponent. He is ready to turn his man for a fall.

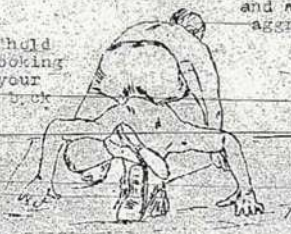
HOW TO APPLY THE LEG NELSON.

Let us assume that you are on top of your man and on his left side. When your man keeps his head high force it down with your left hand and quickly turn on his back so that you will face in the opposite direction. Slip your right leg under the armpit of the left arm and over the back of opponent's head. Step over his right arm and place your left leg under it. Sit up and lift his leg. Turn him slowly on his back. Force the arm to you as he turns. Bear down on the thigh and pin his shoulders to the mat.

The sketch above shows the bottom man held on his back. Note the position of the leg and arms of aggressor.

FULL NELSON WITH LEGS.

Work the beginning of this hold as above, but instead of hooking the bottom man's arm slip your left foot and leg over and back of his neck. Lift his left thigh and fall backward on your buttocks. This position on the mat causes a great pain on the back of defensive man's neck and you will find him willing to concede a fall. Hold his left leg and bear down on it. Support yourself with your arm till you are tapped on the shoulder.



DEFENSE FOR LEG NELSONS.

Do not keep your head on the mat. As the top man gets on top of you follow him in the same direction. When his legs are placed back of your neck reach with your hand and pull them off. If you are on your shoulders and about to be pinned try hard to bridge and throw your legs over opponent. Break his balance and fight for the standing position.

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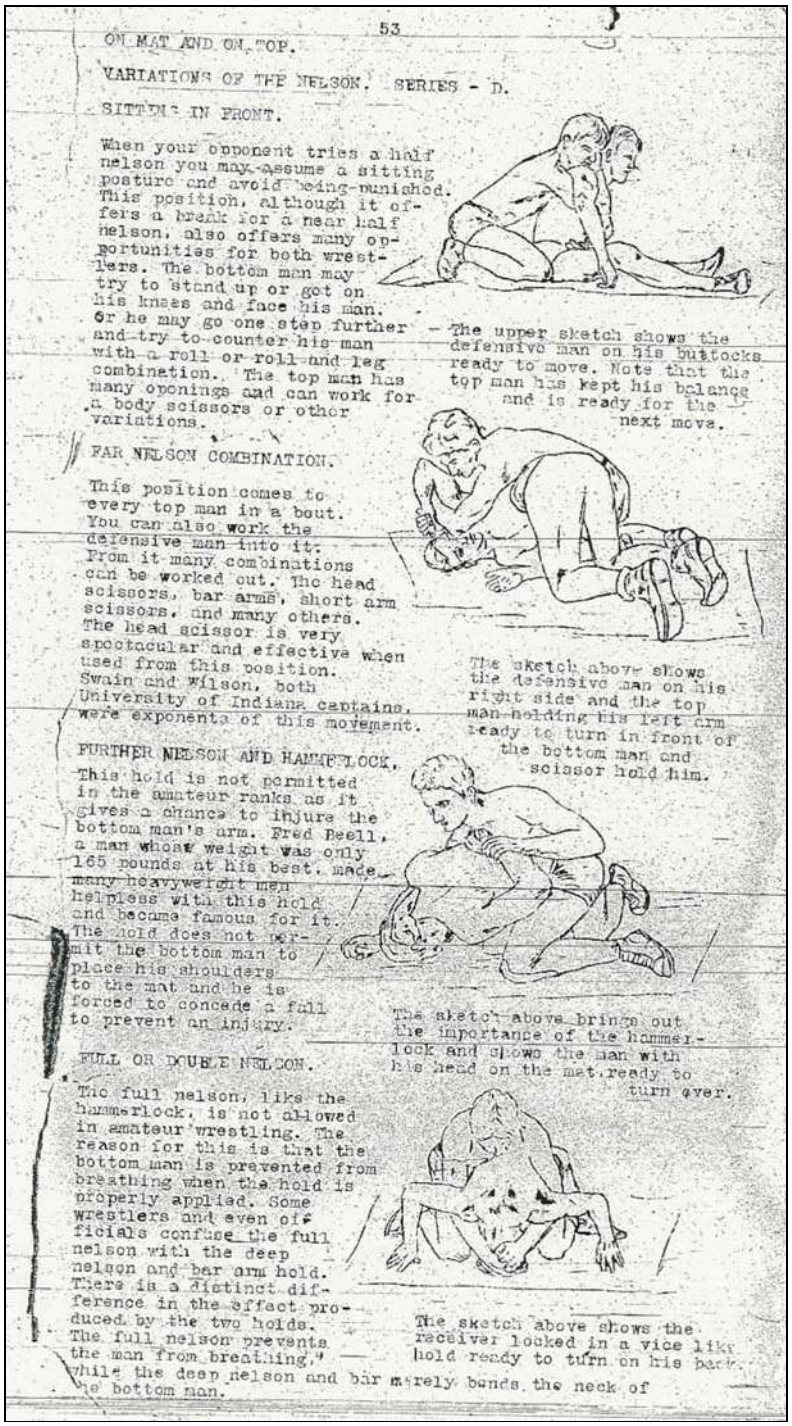

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ON MAT AND ON TOP.

VARIATIONS OF THE NELSON. SERIES - D.

SITTING IN FRONT.

When your opponent tries a half nelson you may assume a sitting posture and avoid being punished. This position, although it offers a break for a near half nelson, also offers many opportunities for both wrestlers. The bottom man may try to stand up or get on his knees and face his man. Or he may go one step further and try to counter his man with a roll or roll and leg combination. The top man has many openings and can work for a body scissors or other variations.

The upper sketch shows the defensive man on his buttocks ready to move. Note that the top man has kept his balance and is ready for the next move.

BAR NELSON COMBINATION.

This position comes to every top man in a bout. You can also work the defensive man into it. From it many combinations can be worked out. The head scissors, bar arms, short arm scissors, and many others. The head scissor is very spectacular and effective when used from this position. Swain and Wilson, both University of Indiana captains, were exponents of this movement.

The sketch above shows the defensive man on his right side and the top man holding his left arm ready to turn in front of the bottom man and scissor hold him.

FURTHER NELSON AND HAMMERLOCK.

This hold is not permitted in the amateur ranks as it gives a chance to injure the bottom man's arm. Fred Beell, a man whose weight was only 165 pounds at his best, made many heavyweight men helpless with this hold and became famous for it. The hold does not permit the bottom man to place his shoulders to the mat and he is forced to concede a fall to prevent an injury.

The sketch above brings out the importance of the hammerlock and shows the man with his head on the mat ready to turn over.

FULL OR DOUBLE NELSON.

The full nelson, like the hammerlock, is not allowed in amateur wrestling. The reason for this is that the bottom man is prevented from breathing when the hold is properly applied. Some wrestlers and even officials confuse the full nelson with the deep nelson and bar arm hold. There is a distinct difference in the effect produced by the two holds. The full nelson prevents the man from breathing, while the deep nelson and bar merely bends the neck of the bottom man.

The sketch above shows the receiver locked in a vice like hold ready to turn on his back.

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ON THE MAT AND UNDERNEATH.

ESCAPES FROM THE NELSON. SERIES - B.

FAR AND NEAR ARM BLOCK.

When your opponent has forced the near half nelson on you reach with your far hand, grasp his hand at the lower end and push it entirely off the back of your head and neck. This maneuver helps you to stop the hold momentarily but does not prevent the top man from working some other hold. You may remove the near nelson with your near arm in the same direction.

The upper sketch shows the near nelson removed with a far arm.

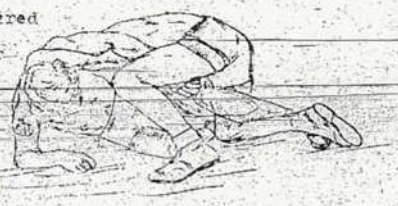
ESCAPE FROM FAR NELSON.

The far nelson is often used by aggressive wrestlers and may be prevented with the use of either hand. Let us say that your adversary applies a far nelson on your right side. With your right hand reach and grasp his palm and fingers and force the hand off the back of your head and neck. Elevate your head and force his arm down. You can remove adversary's arm from the same position with the left hand if convenient.

The sketch above illustrates the far nelson removed with a far arm.

ARM TO THIGH BLOCK.

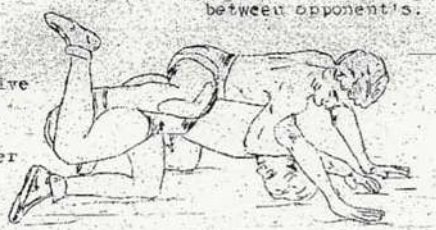
If you find yourself lowered to the canvas with the near nelson by a stronger opponent, do not fail to place your hand and arm to the inside crotch of the top man. By doing so you will escape being turned over and on your back. If opportunity permits use your leg between opponent's legs in order to avoid being thrown.



The sketch above pictures the nelson blocked with an arm in the crotch and the leg between opponent's.

LEG BLOCK.

Sometimes the aggressive wrestler secures a further half nelson and quickly jumps over your body in order to turn the hold into a near half nelson. You can prevent him by placing your leg upward and stop his going over.



The bottom sketch depicts the leg block.

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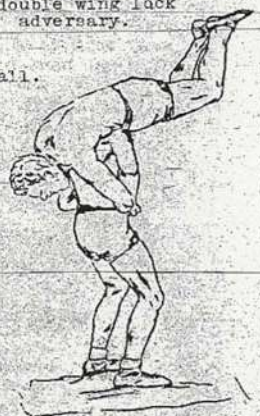
STANDING ON MAT AND FACING OPPONENT.

BRINGING OPPONENT TO MAT.

STANDING DOUBLE WING LOCK.

The standing double wing lock is a very dangerous hold when timed and executed correctly. The hold can often be secured in a mix-up or can be played for after an attempt for a leg pick-up. When underneath of your man cause him to place his arms around your body by pushing him backward and upward. When he places his arms over and around your body lock them just above the elbow by placing your upper arms tightly around them. Quickly sit backward and carry your adversary over you and to the mat. The fall, if executed correctly, will place your adversary in such a position and will jar him enough to render him helpless for a fall. The standing double wing lock is used mostly by professional wrestlers when they are about to finish a bout. As a rule the opponent does not come back for the next fall. CAUTION: When going over in your practice start from the head to head position and gradually increase the height. Be sure to bend the head so that you will land on the side of your head and shoulders as you fall to the mat.

The sketch above shows the underneath man ready to double wing lock adversary.

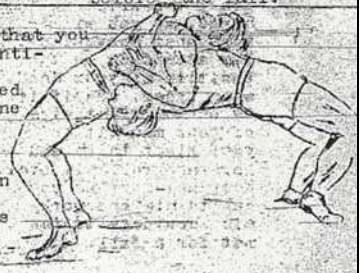


The sketch above shows how high a man can be raised before the fall.

BLOCK.

When you notice that your opponent aims to double wing lock you, draw arms upward and to you quickly and forcefully. Use one of your legs to grapevine opponent and cause him to go to the mat first, thereby breaking the fall.

The sketch to the right shows that you can go over much faster than anticipated and land on your feet. The same position can be reached from the one shown in sketch one if the bottom man turns to either side instead of sitting and lifting opponent over. You can work into this position from bridging when on the mat. This position is commonly known as a double-bridge.



The sketch to the left shows another variation of the double wing lock. The man is in a higher position with less lifting but more twisting power.

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METHODS OF GAINING FALLS.

STANDING OU HAT. SERIES - C.

IN FRONT AND BEHIND. ON TOP AND UNDERNEATH.

DOUBLE WRIST LOCK.

GENERAL: The double wrist lock, although a new hold to the amateur wrestler, particularly the High School and University wrestler, is an old hold and specially old to the European.
The double wrist lock has had quite a fascination for me; first, because it is a very effective as well as a dangerous and intricate hold, and second because there are so many opportunities for its use. However, you have to find these opportunities and you must know how to take advantage of them.
An inventive mind can create many combinations, blocks, counters, and counters upon counters from the principles of the double wrist lock. For every hold there are several blocks and counters, yet the holds can be applied effectively if they are timed and executed properly. There are times when a double wrist lock will not work in one direction but can be switched to the opposite side, and the opponent becomes a victim of his own block or counter. I shall call this process a counter upon a counter, and it takes a third grade wrestler to perform the trick.
Third grade men are those who have had considerable coaching and have been successful either in their practice or in meets. A third grade means at least three years of competition. Men who have wrestling instinct and can apply a hold after seeing it once are exceptions and they are very few. Third grade men are made and not born wrestlers. Very man has a chance to become a skilled wrestler but he must work hard and concentrate all his efforts on the sport for several years.

The double wrist lock is an extremely dangerous hold for the one who is not versed with its blocks and counters. The main dangers are the following:
First - The elbow is often strained because of the force applied when in a bent position.
Second - The upper arm often suffers a simple or compound fracture because in most cases the man affected refuses to go over and throws his weight in the opposite direction, thereby breaking his arm.
Third - The collar-bone is easily dislocated either by forcing the arm too far upward and downward or falling directly on the shoulder with the weight of both wrestlers on it.

Among the amateurs Karl Sarpalous stands out as a very good standing double wrist lock man. It was he who really introduced or brought-out the importance of the hold to the Big Ten coaches and wrestlers. He was so effective with it that the hold was barred for at least a year. In the professional ranks Johnnie Meyers, the middle-weight champion and one of the best wrestlers I have seen and wrestled, is an outstanding wrist lock man on the mat. He is successful because he bends his adversary's arm before he really turns to face his man and pushes the hand and arm back and behind of opponent. Meyers always uses a bridge when he applies this hold.

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COMBINATIONS AND VARIATIONS OF THE DOUBLE WRIST LOCK.

In order to hold opponent in place momentarily or permanently it is best to apply the double wrist lock combined with some other hold, so that enough pressure is applied to make the double wrist lock effective. The leg is generally placed over defensive man's leg in order to prevent him from escaping or moving from the position he is already in.
This leg block is barred from the amateur wrestling as it increases the chances of injury to the arm.
The double wrist lock when used with scissors on the arm, head, body, or leg is most effective. The combination hold is intended only to hold the man in place so that pressure can be applied to the arm.
A variation of the double wrist lock is the reverse double wrist lock often seen in professional bouts. This hold is not as effective from the standing position as it seems; it is used mostly to play the spectator. On the mat with combinations it can be made a dangerous hold.
The Japanese Jack-knife or short arm scissors is another variation of the double wrist lock. Some men can start the hold from the standing position while its effect is best felt on the mat. It has the advantage of the pressure on the biceps as well as the leverage pressure applied on the arm and shoulder. Pelagrino, a young amateur wrestler from Hamilton Park, and a pupil of L.Talaber, is an exponent of the hold.
A very new variation of the double wrist lock is the Arm Jack-knife or short arm hook. It is very effective and impossible to break once one is caught in it.

HOW - WHEN - AND WHERE THE DOUBLE WRIST LOCK IS APPLIED.

The double wrist lock can be applied when the men are on their feet and facing each other. It is used aggressively by pulling adversary's arm or as a counter to a hold tried by the aggressor, for example a counter to a leg lift or a switch. The hold can be used effectively either on the left or the right arm of opponent.

SUMMARY: USE OF THE DOUBLE WRIST LOCK.

The double wrist lock can be used as follows:

a) Standing facing opponent;
aggressively by pulling the arm to you,
defensively as a counter to a leg pick up,
as a counter to a body lift, when on the way
to fall to the mat.

b) Standing behind opponent;
when adversary tries to break your waist lock.

c) When head to head;
aggressively and defensively. Look for
an opening.

d) On the mat and on top;
on near arm - when opponent is on all fours,
on near arm - when opponent is flat on abdomen,
on far arm - when opponent is on all fours,
on far arm - when opponent is on his side which
is close to you.

e) On the mat and in the defensive position;
use it on near arm - to escape,
use it on near arm - as a counter,
use it on far arm - directly,
use it on far arm - with cross leg scissors.

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STANDING AND FACING OPPONENT.

BRINGING TO MAT. SERIES - C.

STANDING DOUBLE WRIST LOCK.

Force your opponent to work hard against you, and as you do so, watch his arms and feet. When he has his right arm on the back of your neck lower it with your left hand; or, at times your adversary pushes your left around with his right. Either pull his hand hard and low to you or allow your opponent to force your hand around. Turn slightly to your left side and throw your right front on or against him as you step close to him with your left foot. Throw your right arm over his head and shoulders and place your forearm under his right elbow. Grasp your left wrist. Bend his right arm upward and turn to your right. Force man to get on his knees as you step backward with your right foot. Bend his arm and force him to turn on his side and shoulders. Throw your weight on his chest as you stretch his arm outward or bend it upward for a fall.

The sketch above shows aggressive man forcing the arm backward. He is holding his own and opponent's wrist.

SUMMARY: Lower the arm, turn to side, place your arm over, encircle opponent's arm, grasp your own wrist, step backward, bring him to mat for a fall.

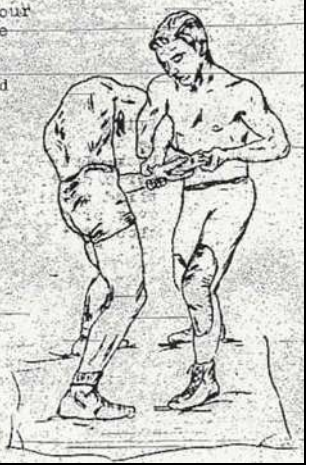
The sketch to the right illustrates the defensive man on his knees and supporting himself with his left hand. His right is forced upward. He will be thrown for a fall.

BLOCK FOR STANDING DOUBLE WRIST LOCK.
(DOUBLE WRIST LOCK ON DOUBLE WRIST LOCK.)

As your opponent is about to force your right arm backward and upward, circle your forearm over his right. Grasp your own wrist with your left hand which is free. Pull the arm and hand to you and to the left. Tear his hands apart and grasp his right wrist with your left hand. With your right hand grasp your own left wrist. Pull your arm upward, turn to the right; bring your man to the canvas.

SUMMARY: Pull your arm to you, grasp your hand, tear his hold, grasp his wrist and your own, bring him to mat for a fall.

The bottom sketch pictures the defensive man hooking adversary's arm and pulling his right arm away. He is ready to turn to the right and get on top.



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when adversary tries to break your waist lock.

c) When head to head;
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use it on far arm - with cross leg scissors.

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STANDING AND FACING OPPONENT.

OR ENTRY TO MAT SERIES - C.

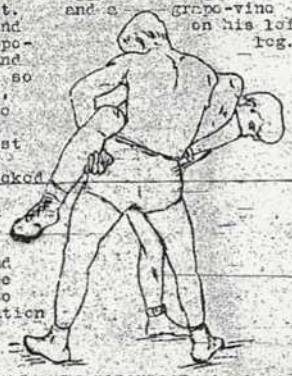
DOUBLE WRIST LOCK WITH GRAPE VINE.

When you are standing on your feet and in the reforce's position, the opportunity comes often to grasp your opponent's right arm with your left hand and to draw it to you. Place your right arm over his head and shoulder. Bring your right forearm under his right arm and close to the bend of the arm and grasp your left wrist. Pull his arm upward and on his back. Try to turn to your right foot and bring your man to the mat.

When you find that your man is too close to you and you are not able to get an effective hold, grapevine his left leg with your right. Quickly turn to the right and force your opponent's arm upward and to his left. Work for timing of the grapevine and wristlock in turning the arm and taking the foot off the mat. Brace yourself on your left foot and pivot on it till you bring your opponent on the mat on his left side and back. As you land on the mat, turn so that you will get the top position, release the grapevine and force the arm on his back for a fall.

SUGGESTION: Sometimes even the best laid out plans do not work; and if you find yourself countered or blocked or say that the left foot and leg of opponent is too far out and you cant grapevine it, shift your attack on his right leg and try to backheel him. Swing your weight and your shoulder to the left and place power behind the turn. Heave him to the floor. Once you have the situation under control see that your right thigh and leg is brought to the top and over the left side of your man. Get at right angles to him and hang on to the wrist lock. Work hard to place his shoulders to the mat. See that your weight rests directly on his chest. Pin the arm and nail adversary to the mat.

Sketch above shows aggressive man having double wrist lock on opponent's right arm and a grape-vine on his left leg.



The middle sketch shows defensive man countering adversary with a thigh and leg lift.

COUNTER : THIGH AND LEG LIFT.

Bring your body close to your man as he is applying the double wrist lock. Bring him to the mat ready for a double wrist lock to be applied on him. With your left arm over or under the thigh that is closest to you. Lift it off the mat. See that your right arm is brought close to your body and is protected from the double wrist lock.

BLOCK: Force adversary away and go behind.

When your partner lowers your left and throws his left over your arm, push his shoulder away from you and draw your right arm outward. You will find that a slight force will bring his back to you so you can get easily behind him. Lock your hands around his wrist or apply any hold that you think best for the moment and bring him to the mat.

The bottom sketch illustrates the defensive man forcing the aggressor to the right and away from him.

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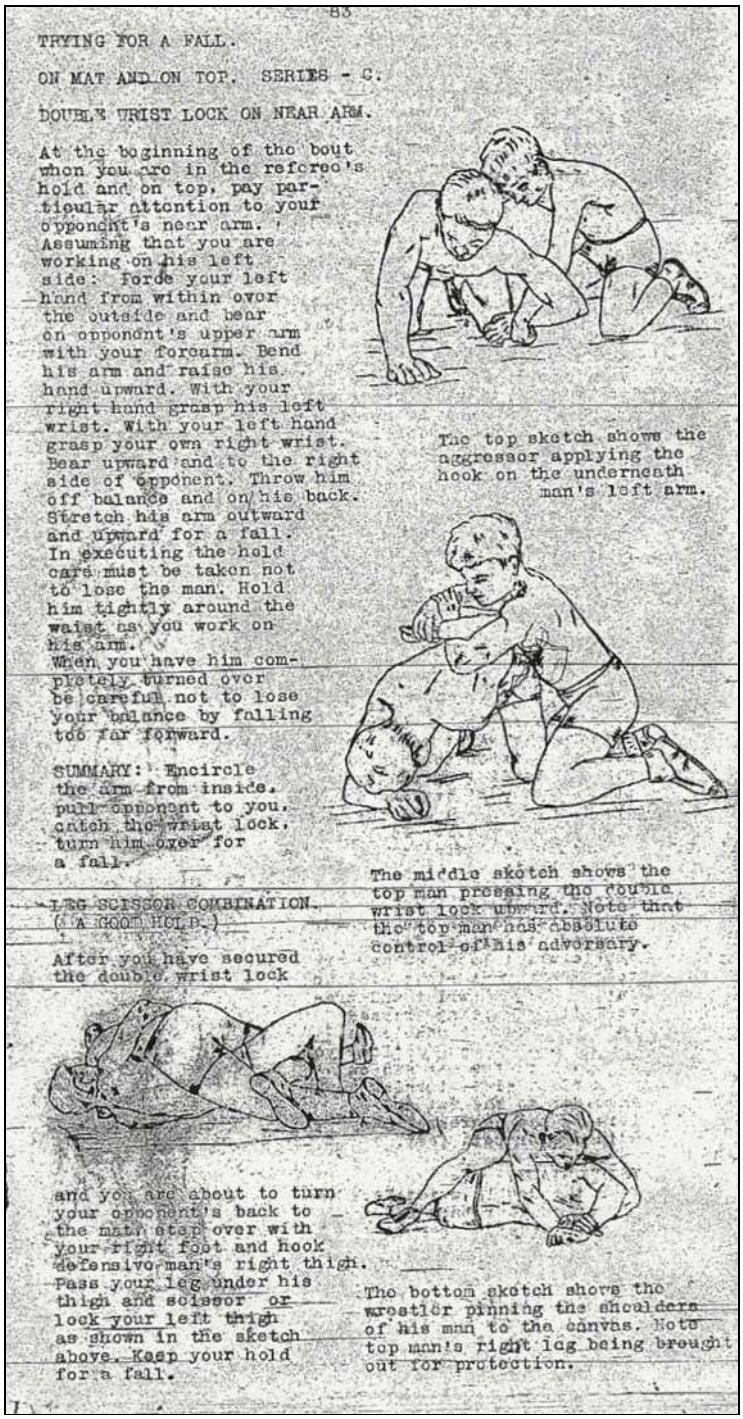

83

TRYING FOR A FALL.

ON MAT AND ON TOP. SERIES - C.

DOUBLE WRIST LOCK ON NEAR ARM.

At the beginning of the bout when you are in the referee's hold and on top, pay particular attention to your opponent's near arm. Assuming that you are working on his left side: force your left hand from within over the outside and bear on oppondnt's upper arm with your forearm. Bend his arm and raise his hand upward. With your right hand grasp his left wrist. With your left hand grasp your own right wrist. Bear upward and to the right side of opponent. Throw him off balance and on his back. Stretch his arm outward and upward for a fall. In executing the hold care must be taken not to lose the man. Hold him tightly around the waist as you work on his arm. When you have him completely turned over be careful not to lose your balance by falling too far forward.

SUMMARY: Encircle the arm from inside, pull opponent to you, catch the wrist lock, turn him over for a fall.

LEG SCISSOR COMBINATION. (A GOOD HOLD.)

After you have secured the double wrist lock and you are about to turn your opponent's back to the mat, step over with your right foot and hook defensive man's right thigh. Pass your leg under his thigh and scissor or lock your left thigh as shown in the sketch above. Keep your hold for a fall.

The top sketch shows the aggressor applying the hook on the underneath man's left arm.

The middle sketch shows the top man pressing the double wrist lock upward. Note that the top man has absolute control of his adversary.

The bottom sketch shows the wrestler pinning the shoulders of his man to the canvas. Note top man's right leg being brought out for protection.

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STANDING BEHIND OPPONENT.

BRINGING TO MAT. SERIES - C.

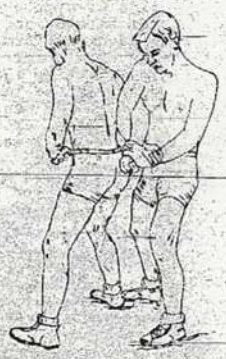
DOUBLE WRIST LOCK.

This hold is rarely seen on the mat, and I believe it has a place here. When your opponent is in front of you and is trying to break a waist lock hold, watch his hands, and as he works on your fingers and hands, quickly encircle or hook his right forearm with your right arm. With your left hand reach and grasp his right wrist and catch your own left wrist with your right hand. Turn to the right as you force the arm upward and back of him. Make room for your opponent to turn and fall to the mat. See that your legs are not too close to opponent. Take your time in forcing adversary to the canvas. Force the arm up and bear heavily on the man's shoulders before he falls. When on top make room for bottom man to turn his shoulders to the mat. Pull the arm up and outward. Rest on his chest with your weight and secure a fall.

The sketch above shows aggressor behind with his arms around the waist in a locked position.

DEFENSE FOR STANDING DOUBLE WRIST LOCK.

FIRST STAGE. COUNTER.
When your opponent encircles your forearm and is about to release his waist hold you are in position to counter with a standing switch by placing your right hand and arm in his crotch and turn so as to face him. Follow your turn and gain the behind position.



The middle sketch shows the man applying the double wrist lock on adversary's right arm.

SECOND STAGE.
If the behind man has already grasped his wrists for a double wrist lock you may try to turn to your right side and catch your own wrist and prevent it from being pressed behind you. When unable to work the above suggestion, you can fall to the mat and on your right side, turning your shoulder to the mat and forcing the aggressor away with one or both feet.

THIRD STAGE.
When the double wrist lock is forced on your back and you have no other course to take go to the mat and on your knees. Sit on your left side as if you would place your shoulders to the mat. Stiffen your right arm and draw it to you. Continue the turn to the left and reach over your man's back and shoulders with your left arm. Pull your legs to you and work hard to get behind opponent.

The sketch above shows aggressor forcing the right arm on the back of defensive man from the

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TRYING FOR A FALL.

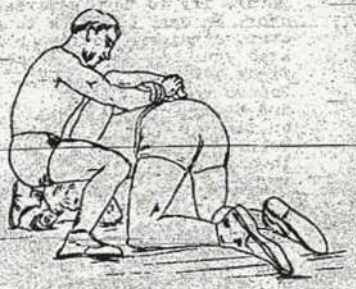
ON MAT AND ON TOP. SERIES - C.

DOUBLE WRIST LOCK ON FAR ARM.

Having a position on the right side of bottom man watch his general attitude and particularly his left arm. Pull or push his right arm around in order to draw his attention to it. Quickly place your left knee against the side of opponent's head and grasp his left wrist with your right. See that you bring your left arm under his and catch your right wrist. Throw your weight on the head and shoulders and brace yourself with the right foot. Pull the left arm upward and bend it toward opponent's back. Force the arm upward and outward thereby inducing your adversary to turn on his back for a fall. In order to be able to hold his back to the mat pay attention to your chest and see that all of your weight rests directly on him.

The sketch above shows the aggressive man braced with a double wrist lock on the left hand of defensive wrestler.

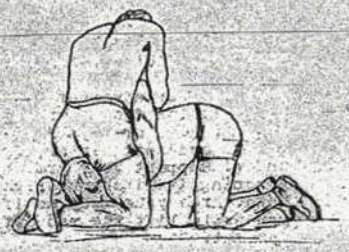
SUMMARY: Place your knee close to opponent's head, swing body and grasp left wrist, get the double wrist lock, turn to the left and force opponent for a fall.



The middle sketch brings out the follow up on the double wrist lock. Note the position of aggressor's legs. See how well he is braced.

DOUBLE WRIST LOCK COMBINED WITH HEADSCISSORS.

Carry the double wrist lock as above up to the point where you are to turn to the left. Lock your legs around the head of the under man. Pull the left arm outward and upward as before and work opponent for a fall.



The bottom sketch illustrates the aggressive man applying the head scissors. Note his control of the under man. Head faces down and left arm is pulled upward and outward.

SUMMARY: Place knee close to head, grasp far wrist lock; lock legs and bring man to mat for a fall. Pull his arm outward and upward.

DEFENSE FOR DOUBLE WRIST LOCK AND HEAD-SCISSORS.

Do not allow the double wrist lock to the top man. If caught in it see the counters given for the double wrist lock. Remove your head form the thighs. You may try to roll over if you are carried further.

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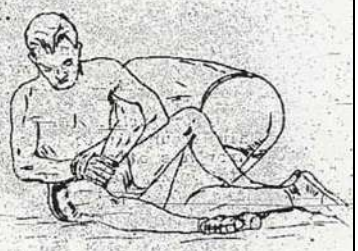
ESCAPES FROM UNDERNEATH.

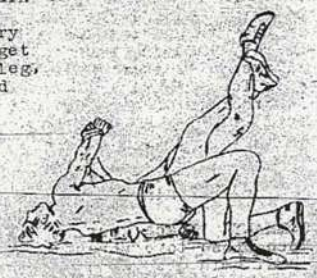
SITTING POSITION. SERIES - C.

DOUBLE WRIST LOCK WITH LEG BLOCK.

When you are underneath and have a strong antagonist and one who likes to hug you tightly around the waist, get to a sitting position; that is, sit on the right thigh and buttock, and while doing so place your left leg and foot over opponent's left leg. Grapevine the leg. Hook it with your ankle. Thrust your left upper arm over and the forearm under opponent's left arm and grasp the wrist with your right hand. Get a double wrist lock by grasping your own right wrist with the left hand. Move outward with your rump and turn to the left. Pull opponent's attacked arm upward and backward. Turn to the left with speed and power. Try to turn adversary over. In case he fails to get over, straighten out your leg, arch your body, bridge, and fight hard to get over. Remove your grapevine and bring the left leg on the mat for support. Pull the arm upward and inward for a fall. For amateur wrestlers the arm should be brought outward instead of inward.



The sketch above shows the under man with wrist lock and leg block, ready to turn to the left.

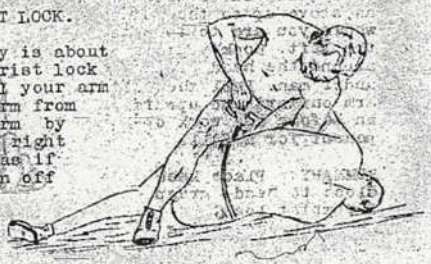


The middle sketch illustrates the fight one has to put up in order to place the hold over. The man is bridging and holding the grapevine. The arms are stretched out and working on the bent arm.

SUMMARY: Sit on one side. Place arm and leg over opponent's, turn to get on top, fight your way up there, turn him and pin his shoulders to the mat.

BLOCK FOR DOUBLE WRIST LOCK.

Just as your adversary is about to apply the double wrist lock on your left arm, pull your arm to you and hook his arm from under. Support your arm by grasping it with your right hand. Arch your body as if you would lift the man off the mat. Step over your adversary's body with the right leg and brace yourself. Youare now in position to apply a double wrist lock on opponent's left arm.



The bottom sketch shows the man grasping his left hand with the right and supporting himself with the right foot. Note the arch of the top man's body.

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ON MAT AND ON TOP.

GAINING A FALL. SERIES - D.

ARM JACK-KNIFE OR SHORT ARM HOOK.

General: This hold is one of the latest and has not been published before. It is not my invention however, and I am sure it is a worthy contribution to the sport. The very effective hold escapes the attention of the wrestling mind probably on account of its simplicity. One may apply it from such starting positions as the double wrist-lock, head scissors, bar arm, jack-knife, and even nelsons. The hold is a variation of the double wrist-lock. Instead of pushing the wrist backward and upward as in the double wrist lock, you encircle the wrist and grasp the upper arm of the same side.

The upper sketch shows the arm hooked and circled by the top man.

Assume that you are on top and on the right of defensive man. Push him off balance and on his right side. With your left arm reach underneath his left arm and hook it. Bear enough pressure on his shoulders and back to keep him in this position for a moment. Quickly spin to the right and in front of him. With your right arm circle his hooked forearm and grasp the upper arm with your hand. Lock your arms tightly. Force bottom man to fall on his back and and clear his head with body. Bear down tightly with your body and side and raise upward at the point of his elbow. If you lock his arm tighter at the wrist and upper arm he will be ready to concede a fall. Watch his shoulders at all times.

The sketch above shows the aggressor leaning on the underneath man and locking his arm.

The sketch above brings out the helpless position of the defensive man.

SUMMARY: Force him to you, hook his arm, spin in front, circle the arm, lean on him, and bear on the arm.

The bottom sketch pictures the defensive man grasping his hand and bearing down on it.

BLOCK.

As your adversary has hooked your arm reach and grasp your hand with your other hand and bear down on it heavily. Try to regain your feet, or better still, roll him on his back. It is extremely difficult to escape from this hold when it is properly applied. Another escape is to str i ditch your arm.

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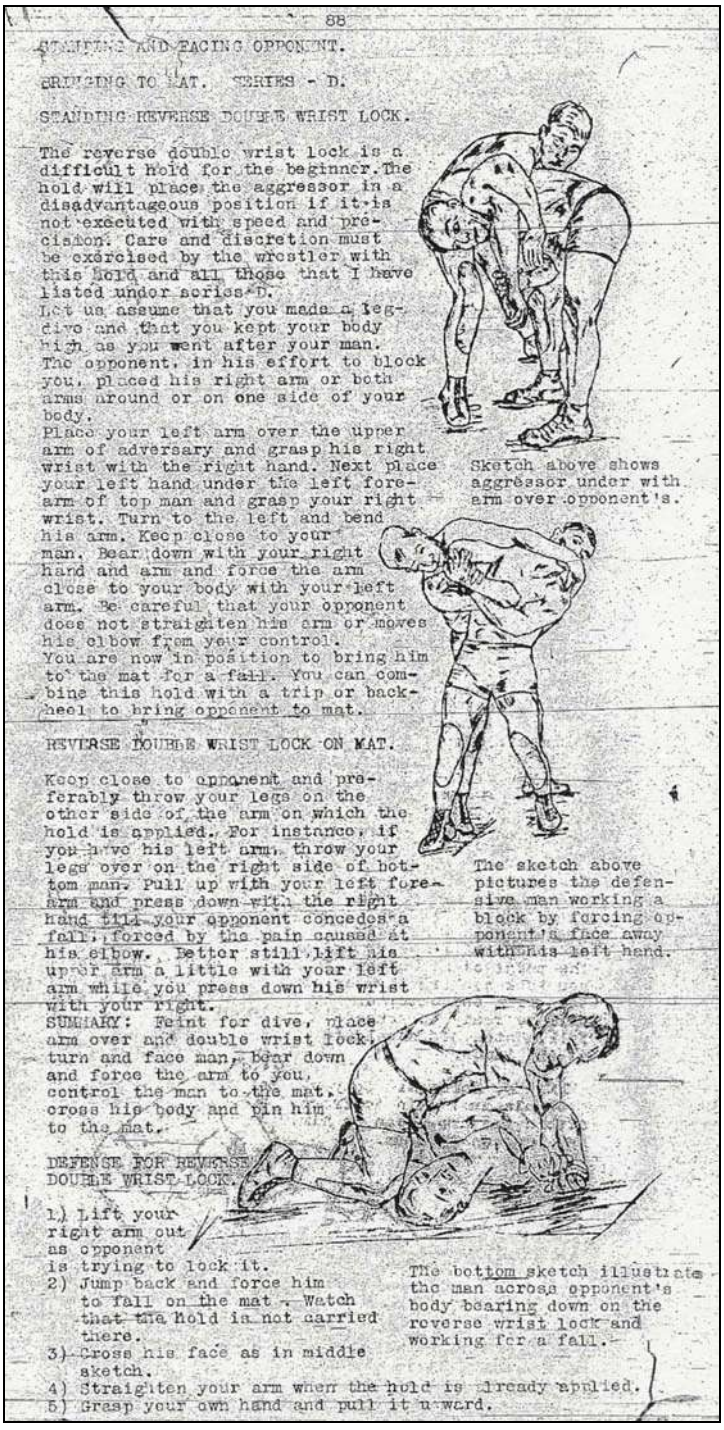

88

STARTING AND FACING OPPONENT.

BRINGING TO MAT. SERIES - D.

STANDING REVERSE DOUBLE WRIST LOCK.

The reverse double wrist lock is a difficult hold for the beginner. The hold will place the aggressor in a disadvantageous position if it is not executed with speed and precision. Care and discretion must be exercised by the wrestler with this hold and all those that I have listed under series-D.
Let us assume that you made a leg-dive and that you kept your body high as you went after your man. The opponent, in his effort to block you, placed his right arm or both arms around or on one side of your body.
Place your left arm over the upper arm of adversary and grasp his right wrist with the right hand. Next place your left hand under the left fore-arm of top man and grasp your right wrist. Turn to the left and bend his arm. Keep close to your man. Bear down with your right hand and arm and force the arm close to your body with your left arm. Be careful that your opponent does not straighten his arm or moves his elbow from your control.
You are now in position to bring him to the mat for a fall. You can combine this hold with a trip or back-heel to bring opponent to mat.

Sketch above shows aggressor under with arm over opponent's.

REVERSE DOUBLE WRIST LOCK ON MAT.

Keep close to opponent and preferably throw your legs on the other side of the arm on which the hold is applied. For instance, if you have his left arm, throw your legs over on the right side of bottom man. Pull up with your left fore-arm and press down with the right hand till your opponent concedes a fall, forced by the pain caused at his elbow. Better still lift his upper arm a little with your left arm while you press down his wrist with your right.
SUMMARY: Feint for dive, place arm over and double wrist lock, turn and face man, bear down and force the arm to you, control the man to the mat, cross his body and pin him to the mat.

The sketch above pictures the defensive man working a block by forcing opponent's face away with his left hand.

DEFENSE FOR REVERSE DOUBLE WRIST LOCK.

1) Lift your right arm out as opponent is trying to lock it.
2) Jump back and force him to fall on the mat. Watch that the hold is not carried there.
3) Cross his face as in middle sketch.
4) Straighten your arm when the hold is already applied.
5) Grasp your own hand and pull it upward.

The bottom sketch illustrates the man across opponent's body bearing down on the reverse wrist lock and working for a fall.

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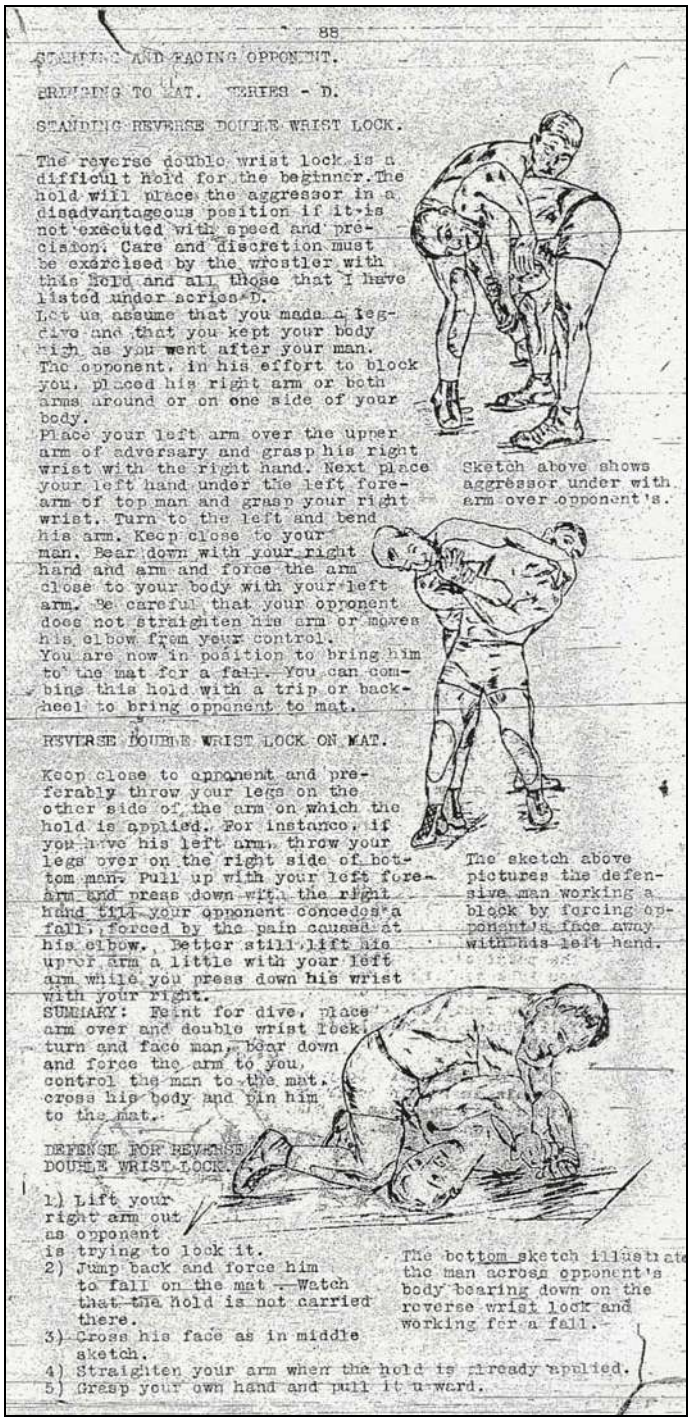

88

STANDING AND FACING OPPONENT.

BRINGING TO MAT. SERIES - D.

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Sketch above shows aggressor under with arm over opponent's.

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2) Jump back and force him to fall on the mat. Watch that the hold is not carried there.
3) Cross his face as in middle sketch.
4) Straighten your arm when the hold is already applied.
5) Grasp your own hand and pull it u-ward.

The bottom sketch illustrate the man across opponent's body bearing down on the reverse wrist lock and working for a fall.

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ON MAT AND ON TOP.

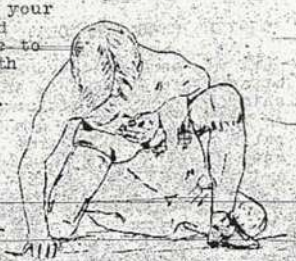
GAINING A FALL. SERIES - D.

SHORT ARM SCISSORS. ANKLE CLOSE TO HEAD.

The short arm-scissor hold can begin from the standing position, but it is not effective unless used for exhibition, and therefore I am taking the hold on the mat. Many times during a bout your opponent assumes the starting position of the short arm scissors or you place him there. Let us assume that you are on top and on the right side of opponent. Force him to the right and place him on the mat sideways. If he reaches out with his left arm hook it with your left hand and arm while you keep him down on the canvaswith your weight. Turn him so that his left side is closest to you and your arm is bearing down on his left side. Hold him momentarily and have your feet prepared to step over. With your left foot step over his left arm. Care must be taken to place the forearm close to the knee joint. The leg should be placed over opponent's upper arm and must be bent so as to tighten up on the arm. Throw your weight on adversary's arm and shoulder. Turn your left side to him. Pull up on the elbow with your right arm and bear down on the wrist with your thigh. This will cause pain at the joint as the lower and upper arm are pressed in opposite directions. Spread out your right knee and leg and find a posture that will give you a good balance. Force the elbow upward till you bring the shoulders for a fall.

The upper sketch shows the aggressor reaching with the arm and keeping opponent on the mat.

In the sketch above the defensive man is brought to the side and his arm is hooked.



Sketch above illustrates the step over the arm.

SUMMARY: Force opponent to side, hook his arm, step over the arm, balance yourself, pull arm up for a fall.

DEFENSE.

Do not permit the arm to be pulled back. As the top man steps over turn to the left and quickly pull the arm to you. If you are caught in the hold the best thing to do is to throw your leg over his head and face and make him lose his balance. Force opponent to fall on his face by pushing with your right hand.

The bottom sketch pictures the defensive man on his back.

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ON THE MAT AND ON TOP.

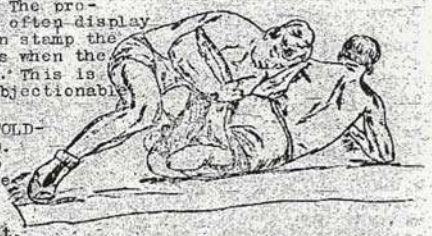
HOW TO GAIN FALLS.

TOE HOLDS.

The toe hold series are not allowed in amateur wrestling but play a great part in the professional game. A working knowledge of the holds will benefit the student who wants to know a little more about the science of the sport.

The toe hold is not as dangerous as the hammer-lock, as the hold permits the defensive man to place his shoulders to the mat and thus avoid injury of the ankle and foot. The professional wrestlers often display facial agony or even stamp the mat with their fists when the toe hold is applied. This is poor practice and objectionable.

The sketch above shows the aggressor lifting the ankle and leg off the mat.



THE CROSS-OVER OR FOLD-OVER TOE-HOLD.

When you are on top and on the left side of opponent grasp his left ankle and raise it off the mat. Place the ankle in the hook of bottom man's right leg and force him off balance and on his right side. With your right arm lock the right ankle and force the leg on the back and on top of the thigh. Bear enough pressure on the leg to force opponent to turn his back to the mat.

The sketch above shows the cross-over toe-hold. Note position of top man.

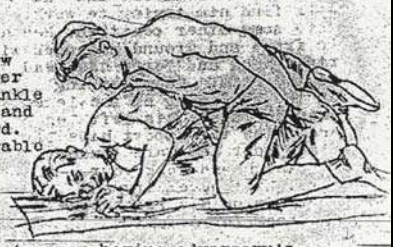
KNEE ON LEG AND TWISTING-TOE-HOLD.

Force your knee on top of the left leg of bottom man and reach for his ankle. Pull the ankle upward and force your man to fall forward so you can apply a more advantageous hold.

The sketch above pictures the aggressor twisting defensive man's toe. Care should be taken not to break bottom man's ankle in your practice.

STEP OVER NEAR LEG TOE-HOLD.

When on top and on the left side of bottom man lift his left thigh and leg and throw your right leg and thigh over opponent's left. Pull his ankle upward with your left hand and draw your left thigh forward. You will find that considerable pressure is applied on defensive man's knee and foot. Force him to his side and work for a fall.



The bottom sketch shows the top man having adversary's leg in his crotch.

COUNTER: When the aggressor applies a toe hold on your left leg, place your left side to the mat. Turn completely over and with your right foot placed on top man's body push yourself free.

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ON THE MAT AND ON TOP.

HOW TO GAIN FALLS.

STEP-OVER NEAR THIGH TOE-HOLD.

The aggressor turns to the left and throws his left thigh and leg over the left leg of the bottom man. The next step is to force the left ankle and leg upward and pocket the foot in his crotch. Bring your right leg close to your man and force him to turn his shoulders to the mat.

The sketch above shows the aggressor holding opponent's foot.

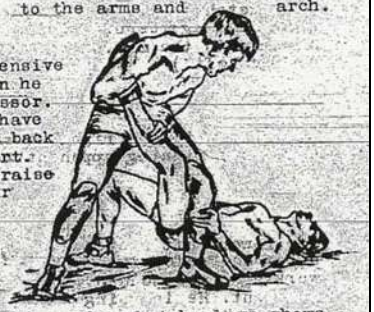
COUNTER TOE HOLD FROM HEAD SCISSORS.

Grasp ankle and toe of the aggressor as he is forcing the head scissors. Force the ankle to you and against the upper thigh of top man. Cause him to release the pressure of the head scissors. Follow up with the toe hold and work it into a cross-over toe hold for a fall.

The sketch above shows the defensive man forcing the top man to his side. Note the position of defensive man. Pay particular attention to the arms and arch.

STOPPER TOE HOLD.

The stopper holds are holds which have the same effect as the double wrist lock holds. The difference is that in the stopper holds the defensive man cannot go further than he is permitted by the aggressor. There are times when you have your opponent flat on his back and his legs are wide apart. Grasp his left ankle and raise it off the mat. Place your arm over the outside and then under and inside of the leg. Have the ankle very close to the armpit. Place your left hand at his chin bone and bring your right hand to the wrist of the left. Step over his left leg with your left. Arch your body backward and come into a sitting position. Bear enough pressure on the ankle to cause opponent to concede a fall.



The sketch above shows the aggressor having opponent's ankle at his armpit and his leg over the bottom man's.

STOPPER ON THE MAT.

The sketch to the right shows the top man applying a stopper hold on opponent's near ankle and foot. Note position of his hands and arms.

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ON THE MAT AND ON TOP.

HOW TO GAIN FALLS.

THE BACK-HAMMER OR BAR ON ARM.

From the referee's position and on the left side and on top of opponent reach under and then over the left arm of bottom man. Force him to fall on his left front. Reach over and grasp his right wrist with your right hand. Work hard to flatten opponent to mat. Once you have him under your control step over from behind to his right side. exercise enough pressure on his left arm and shoulder to cause your man to turn to his right side and back. Care should be taken at this point not to force the left arm upward and turn the bar on the arm into a hammer lock. Force your arm toward the back and spine in order to obtain a prying hold. Bear down with your left wrist at the back and raise upward with the upper arm. Once you have your opponent started to turn, keep close enough to him so that he will not roll over too fast and change the position of your right arm. With your right hand reach under his body and clasp your left hand. You must keep adversary's left arm constantly in your power and see that it does not slip out of the lock. When your man bridges high and tries to escape lock him tightly and do not try to throw him at once. Take your time and tire your man before you gain a fall.

The sketch above shows the top man having a back-hammer on the bottom man's left arm.

The sketch above shows the aggressor on his way to the right side of defensive man.

The sketch above shows the bottom man briding high. Note position of left arms.

SUMMARY.

Break opponent's balance; place your arm under his and over his body; grasp his far wrist; go over to the other side; lock your arms; bear down till you tire your man out.

ESCAPE.

When you are bridging and trying to turn use your free arm on the top man's chin. Force his chin upward and cause your adversary to elevate his body. Quickly remove your arm, turn to your side and face the mat.

The bottom sketch shows the defensive man keeping the aggressor away by the use of his palm against top man's chin.

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STANDING POSITION ON MAT.

DANGEROUS THROWS.

INSIDE DOUBLE WRIST LOCK WITH HIP THROW.

Grasp opponent's right wrist with your right hand. Raise his arm slightly upward and pull it to you. Turn your body to the right. Force your left upper arm as close as possible to the inside of the right armpit of adversary. Turn your forearm so that it is placed under the upper arm which you are holding and grasp your right wrist. Pull downward with your right arm and upward with your left. This will cause your man to hesitate. Turn inward to your man and force your head underneath his body and stomach. Your turn must be fast and you must croutch and see that you fit in there closely. Also see that your head has cleared the body of the upper man. Lock adversary's right arm and by straightening up you will be in position to lift your man off his feet. Turn to your left side and and bring opponent to mat with a bang.

The sketch above shows the aggressor applying the inside double-wrist lock.

DOUBLE WRIST LOCK AND HIP THROW.

With this double wrist lock turn so that your rump has cleared opponent. Turn and bring him to his shoulders and on the mat for a fall.

The sketch above shows the aggressor forcing his way underneath opponent's body.

ESCAPE.

As you are approaching the mat reach the mat with your hand, follow up with the head. Land on the mat; head spin and fall on the same side of double wrist-lock. Work for the top position.

The sketch above shows the hip combination.

The sketch below shows the defensive man breaking the violence of the throw. He is ready to spin to the right and gain the top position.

The sketch above shows the hip throw with the regular double wrist lock.

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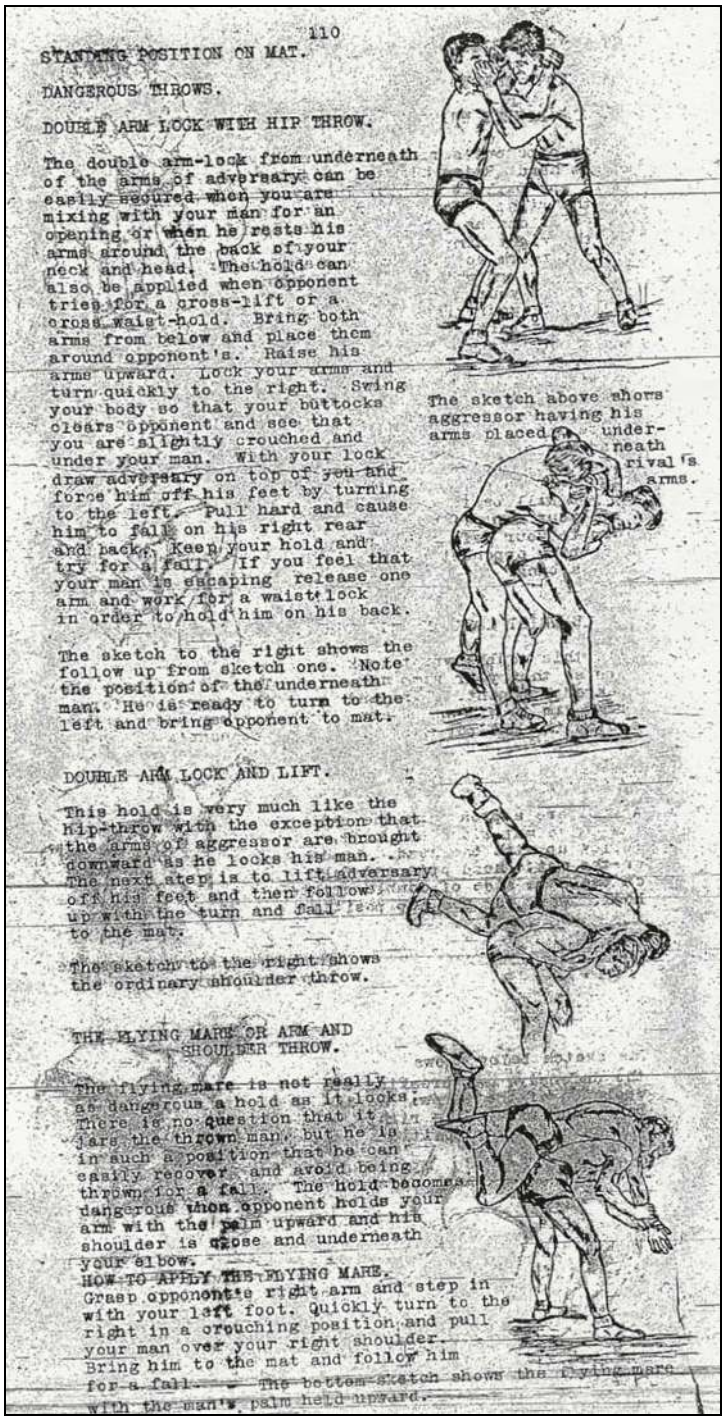

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STANDING POSITION ON MAT.

DANGEROUS THROWS.

DOUBLE ARM LOCK WITH HIP THROW.

The double arm-lock from underneath of the arms of adversary can be easily secured when you are mixing with your man for an opening or when he rests his arms around the back of your neck and head. The hold can also be applied when opponent tries for a cross-lift or a cross waist-hold. Bring both arms from below and place them around opponent's. Raise his arms upward. Lock your arms and turn quickly to the right. Swing your body so that your buttocks clears opponent and see that you are slightly crouched and under your man. With your lock draw adversary on top of you and force him off his feet by turning to the left. Pull hard and cause him to fall on his right rear and back. Keep your hold and try for a fall. If you feel that your man is escaping release one arm and work for a waist lock in order to hold him on his back.

The sketch above shows aggressor having his arms placed underneath rival's arms.

The sketch to the right shows the follow up from sketch one. Note the position of the underneath man. He is ready to turn to the left and bring opponent to mat.

DOUBLE ARM LOCK AND LIFT.

This hold is very much like the hip-throw with the exception that the arms of aggressor are brought downward as he locks his man. The next step is to lift adversary off his feet and then follow up with the turn and fall to the mat.

The sketch to the right shows the ordinary shoulder throw.

THE FLYING MARE OR ARM AND SHOULDER THROW.

The flying mare is not really as dangerous a hold as it looks. There is no question that it jars the thrown man, but he is in such a position that he can easily recover and avoid being thrown for a fall. The hold becomes dangerous when opponent holds your arm with the palm upward and his shoulder is close and underneath your elbow.

HOW TO APPLY THE FLYING MARE.

Grasp opponent's right arm and step in with your left foot. Quickly turn to the right in a crouching position and pull your man over your right shoulder. Bring him to the mat and follow him for a fall. The bottom sketch shows the flying mare with the man's palm held upward.

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Excerpts from 'Physical Culture, Vol. IX', published by Bernarr Macfaddan 1902-1903

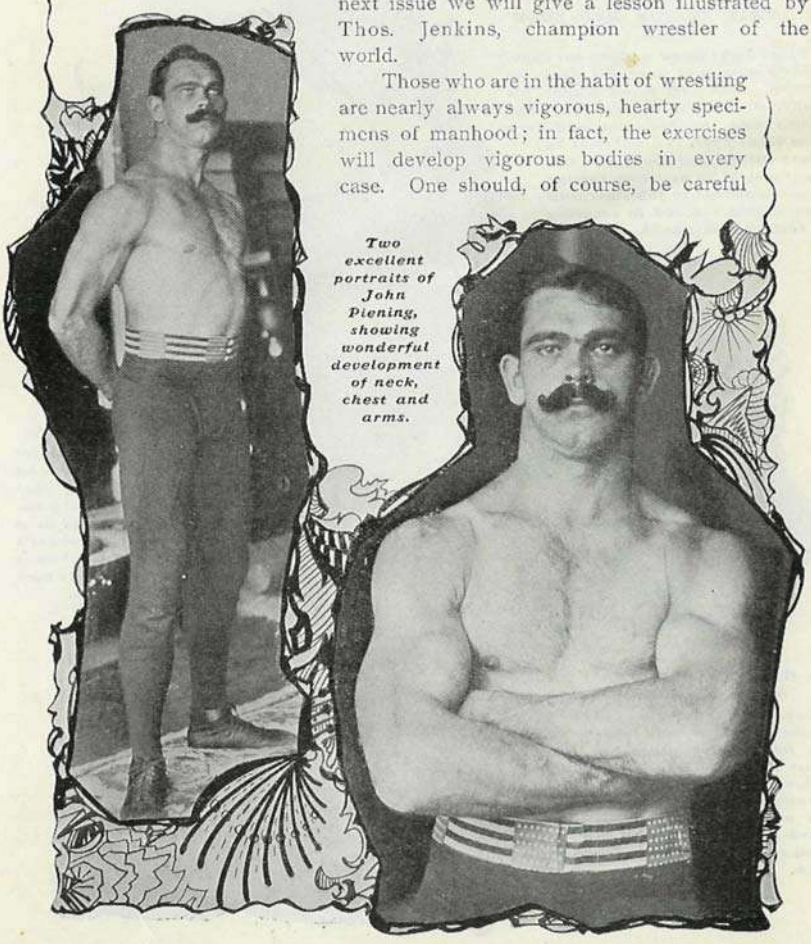
SCIENCE OF WRESTLING

Some Effective Tricks

Illustrated by the Famous Wrestler, John Piening

Beginning with this issue we intend to give our readers a few lessons in the muscle building sport of wrestling. The "holds" shown here are illustrated by John Piening, the famous Græco-Roman heavyweight wrestler, with the assistance of Prof. Anthony Barker. In the next issue we will give a lesson illustrated by Thos. Jenkins, champion wrestler of the world.

Those who are in the habit of wrestling are nearly always vigorous, hearty specimens of manhood; in fact, the exercises will develop vigorous bodies in every case. One should, of course, be careful



Two excellent portraits of John Piening, showing wonderful development of neck, chest and arms.

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in the beginning to avoid the possibility of strain, though if you wrestle with one who is about your strength and do not become excited, there is but little danger of injury. The body is required to be strong in all parts in order to become a wrestler of ability. Strong neck, arms and back are especially required.

The "holds" here shown are used in Greek and Roman wrestling.

When you have succeeded in getting your opponent on his hands and knees, the object, of course, as most of my readers know, is to force him until he lies flat on the floor on his back, both shoulders touching the floor.

In the recent exciting contest between John Piening and George Bothner,

1. HALF NELSON AND BODY HOLD.

Place right hand under your opponent's arm and over his neck, as shown, then left hand under his body, as shown. Force the head down and the body up and turn him clear over. This should be done quickly and you should use your weight to assist in forcing your opponent to the floor and you should succeed in securing a fall from this hold.

2. QUARTER NELSON.

Place the left arm under your opponent's arm and grasp the forearm of your right hand, as shown. Now, using your right hand as a pry, force your opponent's head downward until he is compelled to turn on his back.

3. HAMMERLOCK AND HALF NELSON.

Put right hand under your opponent's arm and over his head; then grasp his wrist with left hand, quickly bringing his arm up and turning it, as shown. Force the arm gradually up toward his neck until he is compelled to turn on his back.

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which took place at the Grand Central Palace, New York, Piening overcame Bothner twice by virtue of his "Hammerlock Hold."

This was one of the most exciting and closest contests Piening had ever engaged in. He tried every trick in the game and had he not had recourse to this excellent "hold" the issue would have been doubtful indeed. Bothner promises great things in the wrestling arena and with great apparent ease eluded and broke from the veteran Piening. In this contest, Piening undertook to throw Bothner four times within an hour, but when the sixty minutes expired there were only two throws to Piening's credit.

4. DOUBLE FULL NELSON.

Putting right and left arms under your opponent's arms and over his neck, locking the hands, as shown; now force your opponent's head down until he turns on his back.

5. STRANGLE HOLD.

This is a dangerous hold and is not advised in friendly wrestling. Lock your arm under your opponent's chin as shown, forcing head backward and at the same time using your right hand for a pry, under your opponent's arm and over his back, to turn him over.

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SCIENCE OF WRESTLING

By Bernarr Macfadden

ILLUSTRATED BY PHOTOGRAPHS SPECIALLY POSED BY TOM JENKINS AND CLARENCE BOUDIN

SECOND PAPER

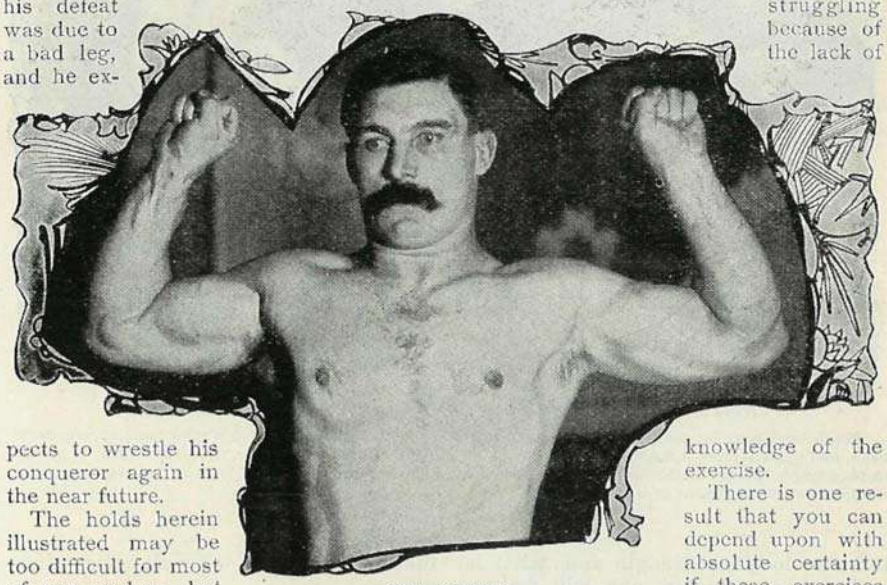
TOM JENKINS, until recently the world's champion catch-as-catch-can wrestler, whose photographs illustrate the wrestling tricks shown in this article, is a remarkable specimen of physical manhood. Every line of his body indicates the rugged vigor which has enabled him to win so many hard-fought contests. Recently he was beaten by Dan McLeod, though he claims that his defeat was due to a bad leg, and he expects to wrestle his conqueror again in the near future.

The holds herein illustrated may be too difficult for most of our readers, but by a little practice they can be easily mastered. Of course, I would not recommend that the Strangle Hold be used at any time in a wrestling bout. The Hammer-Lock is also a dangerous hold, and should be used with great caution.

Be careful to avoid the mistake of trying to learn too rapidly. Select someone whose strength is no greater than your own, and, instead of attempting to secure a fall at first, it would be far better if you would simply practice the "holds" here shown.

After learning a few of them you can then attempt to gain a fall, though do not work too vigorously at first. This is one of the greatest dangers in learning to wrestle. Beginners are too apt to strain every nerve to gain an advantage, and they waste their strength in useless struggling because of the lack of knowledge of the exercise.

There is one result that you can depend upon with absolute certainty if these exercises are practiced regularly: They will harden every muscle of the body and develop a vigor which no other exercise can give you, for wrestling practically exercises every muscle of the body. Of course, the muscles of the arms and back are used more thoroughly



Tom Jenkins
World's Champion Catch-as-Catch-Can Wrestler

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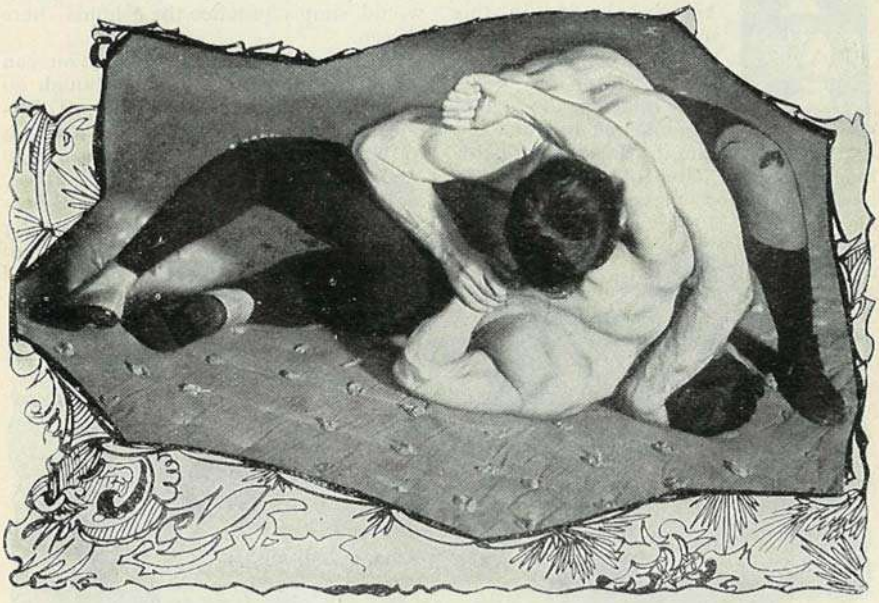
and effectively than other parts, but after you have acquired some knowledge of the sport, and when you are able to indulge in an active bout, you will quickly realize that there is no part of the body that has not been used.

The writer has seen many weaklings develop into vigorous men while practicing this exercise. You must not expect results too quickly, for it takes time, but gradually, day by day, if you practice regularly you will notice an increase in your strength and, what is really more valuable, you will feel an increased vitality and improved health in every way.

A careful study of the photographs of almost all well-known wrestlers will prove the truth of these statements, and it is a well-known fact that many of these men were comparatively weak in their youth, and that their great strength has been developed almost entirely by the practice of this one exercise.

It is hardly advisable to wrestle on the hard floor unless you are very careful to avoid injuring your opponent or being injured yourself. Wrestle on the grass or soft ground. About the best thing for wrestling on indoor is a mat made from boiler felt. It can be laid on the floor and a canvas pulled tightly over it. though it is much better if quilted, for otherwise it will soon break or tear into pieces.

A mat can also be made by spreading sawdust over the floor, about two or three inches deep, and then stretching a canvas tightly over it and tacking it down at the sides. However, if a mat of this kind is used very long, it becomes very hard, so that the sawdust should be raked up frequently.



Hold No. 1. HAMMER-LOCK AND PARTIAL HALF-NELSON

Reach over your opponent while on hands and knees, grasp the wrist of his right hand in your right hand, and quickly force it backward and upward, bending the arm and forcing it up the back, as shown in photograph. Secure Half-Nelson either before or after having secured this hold, the Hammer-Lock, then slowly force your opponent over on his back.

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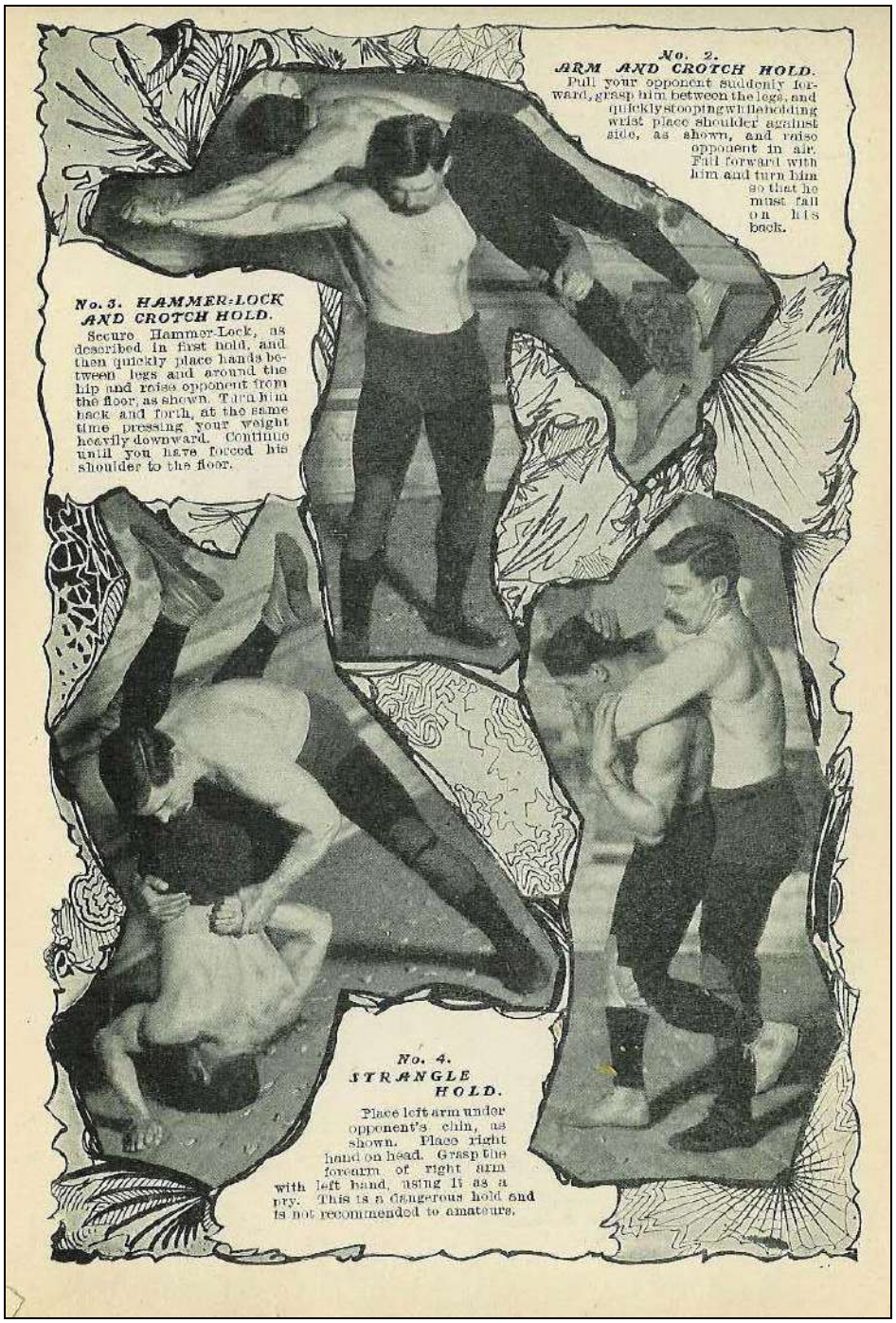

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The Science of Wrestling and The Art of Jiu Jitsu by Earl Liederman

IT is not my intention to weary the reader with a detailed description of the history of wrestling, nor any minor information that anyone can find in various wrestling books which now flood the market, but my endeavor in publishing this book is to reveal modern holds and styles used by champions both in Catch-as-Catch-Can wrestling and Jiu-Jitsu, some of which have never been imparted to the public.

I find it necessary, however, to mention the fact that wrestling dates back to the early days of man. Considerable credit can be given to the Greeks, Chinese and Japanese for discovering and perfecting the numerous holds, counters and escapes. Wrestling today naturally has progressed with the progress of the world, though old-time wrestlers used many of the same holds that are now scientifically applied by our present-day champions. Catch-as Catch-Can is the more modern form of wrestling. This means that any hold can be taken on any part of the body. This differs from the Græco-Roman style, which forbids obtaining holds below the waist.

With a thorough knowledge of wrestling, the weakest man will find it exceedingly easy to overpower a man of twice his size and strength, providing, of course, he is clever and well versed in the various tricks which will be found within the pages of this book.

There is a lot more to wrestling than the mere struggling of two contestants on the mats. A determination to succeed as a wrestler is most important. Next comes everlasting persistency. An unforgetful knowledge of all the holds, tricks,

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blocks, and counters, as well as escapes, is also of paramount importance.

In modern wrestling bouts the strangle hold is usually barred, owing to the danger of it. This also applies to a great number of the Jiu-Jitsu holds, for considerable damage would be done if some of these holds were permitted. There is hardly a wrestler who does not have some knowledge of Jiu-Jitsu, and the reader will find it advantageous to combine Jiu-Jitsu in wrestling, even though the former may not be used completely, for there may come occasions where such combined knowledge will help you out of considerable difficulty.

As a protection in self-defense, Jiu-Jitsu and wrestling combined is the most perfect combination that anyone could adopt. The writer has demonstrated that he can better any fighter by using the combined knowledge of Catch-as-Catch-Can wrestling and Jiu-Jitsu, and make the fighter disabled in an exceedingly short period of time. Having had considerable experience both in boxing and wrestling, I have no doubts as to which is the quicker method of disabling anyone. Most wrestlers are fairly good boxers, whereas most boxers are very poor wrestlers.

The Jiu-Jitsu attacks and defenses in this book may some day save the life of the reader, and I urge careful study and observation of each and every attack and counter, so as to become thoroughly familiar with every detail.

An expert in the art of Jiu-Jitsu possesses considerable self-confidence, and would not hesitate for the moment to apply his knowledge on any thug or hold-up man should they come within his reach. Nearly every hold is practically a bone-breaker, and I advise no one to practice them on any friend or wrestling partner without telling his opponent just what he intends to do, and at the same time opening

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and executing the attack with the greatest caution—otherwise serious results will arise owing to the dangers of the hold.

Wrestling is one of the best means to obtain a powerful physique, and you will rarely see a wrestler who does not possess unusual strength and a splendid muscular development. Every muscle in the body is brought into play in Catch-as-Catch-Can wrestling, and all the internal organs really benefit as well by the vigorous work performed during a bout.

A wrestler has practically unlimited vitality, for this strenuous sport does not burn up your energy as boxing or fighting does. Wrestlers who lead clean lives are at their best between 35 and 40 years of age, whereas most fighters are through at the age of 30 owing to the continual strain of the road work which burns up their vitality and tissues.

Wrestling is not merely a muscle-developing pastime or a sport that increases your strength alone, but it will give you endurance and perseverance and change your outlook on the physical world completely. It will give you self-confidence, and that alone is an asset that everyone should have.

If the reader will practice with an opponent each and every one of the attacks and counters shown in this book, not only will he become a proficient exponent on the mat, but he will never again have any physical fear in him—no matter how heavy or tough his adversary may be. You will also find that wrestling will, without a doubt, change your whole physical appearance, especially the neck and back, for a great stress is put on these parts of your body by the constant mat work.

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Wrestling is no sport for the tenderfoot, and any one who fears scratched elbows or knees should never consider wrestling seriously. It is a real man's sport, and it must be tackled with a real he-man's sporting blood. Nevertheless, the one who is timid and frail and who lacks courage should not shrink from the thought of a little rough pastime. No matter how delicate a person may be, if he will wrestle for a few months he will soon toughen up and notice a vast difference both in his strength and physical appearance.

It has been said that wrestlers are muscle-bound and slow. Of course, I will admit there are a few—a very few, but then you will find slow athletes in every line of sport. If any one should take wrestling seriously enough to work with speed in every movement, he need have no fear of becoming what is known as muscle-bound, a term which is often mistaken for slowness. Much depends upon how you train. If you are exercising, whether it be with an apparatus or without one, and the movements are performed slowly, you can never expect to be as speedy as the chap who works with lots of pep and enthusiasm. The same thing applies to scientific wrestling. If you wrestle with the idea of seeing how long you can last, naturally you are not going to work with as much speed as you would if you wrestle with determination and with the intention of becoming as fast as possible.

As an exercise and an aid in developing the muscles of the body, wrestling is superior to any other athletic sport known. As I have said, every muscle is brought into play, some while on the offensive and others while defending. A considerable gain in weight will also be noticed, unless, of course, your body contains superfluous fat.

Better digestion of the food and functioning of the internal organs will be noticed after a few months' training. The

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wind will be improved, the mind will become more active and the eye quicker. A healthy, active and strong body is one of the first requisites toward physical perfection which wrestling will bring.

When training for wrestling, you should engage in exercises that deal with development of speed, endurance, and, most important of all, strength. A clever wrestler, with a fair knowledge of holds combined with good staying powers and strength, stands an excellent chance of making a name for himself in the wrestling game.

A great deal of importance should be attached to the nature of the exercises indulged in when training. Avoid exercises that develop slow muscles. Running and rope-skipping are very good for building up endurance. Running is a natural exercise for expanding and developing the lungs, while rope-skipping will make you light and quick on your feet. Of course, care should be taken not to overdo either of these, for when an exercise is carried to a point of exhaustion more harm can result than good. However, running is a natural means of lung expansion, and you will find that your staying powers depend greatly upon a good lung development with easy and regular breathing.

I advise you to do your running in the cool of the morning, for then the air is pure. A two- or three-mile trot early each morning on the open roads breathing the pure fresh air, will produce a beneficial effect on your system and build up your nerves, and eventually bring you the endurance necessary to become a successful wrestler.

You will find after you take up the mat game seriously that the wind is of extreme importance. That is why I emphasize the importance of road work. After running I advise you to take a shower, preferably a cold one, so that you will remove the perspiration from the body.

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A rub-down after the shower will be found very helpful. You might use a solution of three quarters witch-hazel and one quarter alcohol for this rub. A massage is also important in training. If you are not able to have someone massage you, the exercise you get by doing it yourself will help you considerably. Roll and knead the muscles and push them from one side to the other. The rubbing is not of vital importance, but the rolling and kneading is. The alcohol and witch-hazel used while massaging invigorates the nerves. Skipping the rope will build up endurance in your leg muscles and also add to your wind. When skipping, I suggest you go through the performance as quickly as possible, for doing it in this manner will quicken the leg muscles: Speed is absolutely essential in wrestling, and I want to impress upon your minds that unless you are quick you will stand but little chance in the wrestling world.

Your arms, legs, eyes, and in fact every part of your body must be ready to co-ordinate with your thoughts. Being clever enough to notice an opening is one thing, but taking advantage of an opening at the right time is another. You should develop speed in your arm muscles as well as your legs. You will find punching the bag especially beneficial in producing results in that particular line, and will also be helpful in quickening the eye.

I advise you to refrain from any form of muscle-binding exercises. When in training try to strengthen all the muscles in general. An apparatus that offers you a lively yet strong resistance is best, and fifteen or twenty minutes a day will be sufficient time to spend in home training. A beginner, of course, should take it exceedingly easy at the start and gradually increase the length of time as he becomes accustomed to the strain that is placed upon the muscles while exercising.

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When wrestling and when exercising always work vigorously and with plenty of speed and snap. Stick to it until you are tired, which should be after 15 or 20 minutes, and a light perspiration is coming from your body—then the shower and rub-down.

I also suggest that you wrestle 10 or 15 minutes each day, moderately at first, and as you become stronger and develop endurance, you may gradually lengthen the time. Practice deep breathing morning and evening. You will find the natural way of deep breathing superior to all the fancy methods. Never force yourself into any particular style of breathing, but breathe slowly and deeply and let your chest rise and fall in its own natural way. Take care not to breathe through your mouth. Of course, there are times when you will have to execute mouth breathing, especially when you are wrestling and find yourself short of wind. The reader will find these pointers and suggestions of a great benefit if he will adhere to them.

If you can spare the time a few nights a week, I suggest you take a short walk in the open before retiring. This will make you sleep more soundly, and sleep is another subject of vital importance. Sleep is nature's way of renewing the worn tissues and building up the muscles throughout the body. Try to be regular and sleep at least eight hours each night. Keep your windows open wide so as to get all the fresh air possible, for you cannot get too much fresh air. In the warm weather you might try sleeping out and, in fact, spending as much of your time out of doors as possible.

Do not expect to become a champion after a few months' practice. No one ever obtained success by his own efforts over night. It may require a couple of years of practice before you are accustomed to all the holds and counters;

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but be satisfied even though progress be slow, for you will find this a much quicker and assured way to advance.

Exercising too strenuously and being impatient with the slow but sure progress will prove disastrous to you. Start slowly, wrestling in moderation until your muscles are able to stand the strain of a vigorous contest. As you increase in strength, add to your program in wrestling.

Do not work your body until you are completely exhausted, for experience will tell you when you have had enough. You may find that your muscles will become sore once in a while, but do not let this hinder you from exercising. This soreness is only a natural condition and can easily be worked out by a massage and light training.

Stick to your daily exercising and let nothing stop you, regardless of circumstances, unless a serious injury should happen to you, for once you neglect your training you will find it more difficult to start over again. Remember, a tool always in use never becomes rusty. Do not be satisfied with one form of exercising. Vary the movements and change your program occasionally, so as to prevent it from becoming monotonous. Pay particular attention to your diet, and eat only plain, wholesome food. Eat plenty of vegetables in the summer and avoid meat and too much sugar as much as possible.

It is exceedingly hard to outline a diet, for everyone's appetite is as different as is the condition of their digestion. I suggest, however, a cereal food for breakfast, a light lunch and a good nourishing dinner consisting of plenty of vegetables. Thorough mastication and slow eating is essential. Do not wash your food down with liquids, but masticate it well before swallowing. Avoid alcoholic bever-

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ages in any form, for this will only tend to poison your system. Sweets, such as pies, pastries, candies and also highly seasoned dishes should be entirely dispensed with in the wrestler's menu. Eat all the ripe fruit you want with your meals, and should you become hungry between meals I advise you to eat nothing but a little fruit. Drink plenty of water throughout the day, as this will keep your kidneys in good order. Avoid ice water, especially when overheated, and when you drink swallow it slowly.

When your intentions of taking up wrestling become serious, your thoughts should turn to the development of speed. Never allow yourself to work slowly. Great care should be taken when applying holds to perform your movements as quickly as possible, so as to prevent a possible counter or escape by your opponent. Make up your mind as to what you intend to do—then do it quickly before your opponent catches on to your intentions and changes his position. Make all your movements with a confident feeling that you are going to defeat your adversary. Don't lose courage. It is only natural that you will feel a little shaky in your first few encounters. This feeling will disappear with a little experience, and you will soon acquire a self-confident attitude.

Never show your opponent that you are the least bit worried when he attacks you, but adopt that "don't care" attitude—though at the same time you should keep your eyes open and always be on the watch for a trick. Push, shove and treat him just as roughly as he treats you, even adding interest to it if necessary. When wrestling place your hand on his neck, take and push his head from side to side roughly and let him see how rough you are, and in most cases your opponent will feel as though you are superior to him in strength.

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Show him you are strong. If you block his every move and try to discourage him, you have the battle half won. Use your eyes, arms, legs, and most important of all, your brain. Keep your muscles loose and ready for an attack or defense, for your muscles will rebel against speedy action if held rigid or tensed. So don't tense them—leave them loose. If you tense your muscles you unconsciously burn up a lot of energy that you might be able to use elsewhere to better advantage. Learn to save your strength as much as possible. Rest as much as you can, especially by placing your weight on your opponent. In this way you will save your strength. However, be prepared to use it to good advantage when the opportunity arises.

When you are working with your opponent on the mat, always bear heavily on him at all times. Lean your weight on his neck and tire him that way. The idea is to try and reserve your strength until the proper time comes to use it to good advantage. By this rest I don't mean that you should be lazy. Make things appear as though you are taking it easy, but at the same time be prepared to accept or to give a surprise. Never allow your opponent to discourage you. When you have secured a hold and your efforts seem useless, put that last and almost dying effort into your exertions and you will find your opponent weakening. Remember that your opponent may be just as tired as you are, but he may be playing his part, endeavoring to fool you just as I am telling you to fool him.

You will find in most cases when your opponent is resisting you that he is tired but is trying to appear fresh, thinking to discourage you. Do not believe in appearances, but try him out. See how much strength he really has left, and at the same time observe his breathing. When he breathes hard it is the first step to fatigue. When once you have him ex-

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ceedingly tired, you can almost roll him over on his back without much effort.

Never waste your strength by forcing your opponent if you are met with too strong a resistance—but try and change point of attack. Time your exertions, watch for an opening to change your hold, and then suddenly force him to the mat with the help of his own resistance. You will find that speed and strength are essential in completing a fall after you have secured a hold.

You must also remember that it is possible for your opponent to have a serious hold on you, and you may think that all your resistance and efforts to free yourself are useless. Do not give up, for sometimes a sudden jerk, pull or shove will do more than all the resistance you can offer while on the defensive.

Then, again, when your opponent has you in a bad fix and is forcing your shoulders down, a sudden kick with both feet, combined with a vigorous twist of the body, will set you free. After you have freed yourself, use your head and watch for an opening on your opponent and be prepared to take advantage of the first one that presents itself. Keep cool at all times, even though you feel you are near defeat. Sometimes an opportunity or escape arises at the last moment, just when you are about to give up hope.

If you are perplexed, don't allow your opponent to detect it. However, if he does, it means the finish of you. You must think fast and avoid becoming rattled, for when you are rattled it simply means clumsy actions, slow movements and a number of other things that will place you at a disadvantage.

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Care should be taken as to the position of the feet. A firm, strong position is absolutely necessary at all times. Never keep your feet too close together, for if they are it will give your opponent a good chance to trip you; and by holding them too far apart you will be prevented from moving quickly. Holding the feet sprawled out to the sides affords a good chance for your adversary to knock you off your balance.

Don't allow yourself to be caught in an awkward position, whether you are on your feet or down on the mat. Of course, the distance you place your feet apart depends a great deal on your height. A tall wrestler will naturally have a greater span than a smaller man. The usual distance is about 20 inches, and one foot should be slightly in advance of the other.

Strengthen your position by experimenting with the different postures customary for wrestlers to assume. In this way you will find one particular style that will suit you. Watch every angle of your adversary's body. If you find him weak on his feet, give him no rest whatsoever. There are numerous holds you can apply to the legs that will soon tire him out, and once you have your opponent leg-weary it will be an easy victory for you. As I said before, do not think that your opponent is weary because he appears so. Sometimes he will simply be fooling you in order to lead you into a cleverly arranged trap.

Some wrestlers have a habit of telegraphing their intentions, but always try your best to conceal your motive until you are prepared for the attack. Keep your opponent guessing at all times. You must attack by surprise, escape from his attacks as quickly as possible, and keep him wondering as to where your next move will be. Keep on the alert; and again I say, be prepared.

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Remember that your opponent is studying you perhaps even more closely than you are studying him. He is watching every move you make, looking for openings and weak spots, the same as you are. It will do you good to find your own weak points and strengthen them, for a weak defense simply means that your opponent will keep plugging away until he wearies you into defeat.

Again, you must not allow yourself to be discouraged. Be game and ready to fight back. Say to yourself it is impossible for you to be thrown, and keep on believing that until both your shoulders are actually pinned to the mat. When caught in a bad place study your opponent's position and also your own; yet do not waste one second. Use every trick you have learned, exert every ounce of strength you have left in order to escape and never give up. Do not wince when hurt, for this will only show a little yellow streak. Just laugh, and let your opponent see that you are game. Once he begins to feel that you are the stronger and gamer man, he will feel discouraged, and a victory for you won't be very far away.

Many holds of great importance can be secured while blocking your opponent's attacks. An aggressive wrestler leaves many openings, and it is only after several months of practice that you will be able to discover them at the right time. You will find after a few encounters just where you lack training and what holds you are weakest on. You must practice breaking holds as well as securing them. When a wrestler refuses to try any holds on you and is simply blocking your every move, be very careful as to the extent of your attacks. When your opponent is working on you, he places himself in a more dangerous position than if he were on the defensive.

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It often happens that a wrestler tries for a hold and is met with a clever defense. This leaves the aggressive wrestler in a weak position, for after being checked or blocked he is generally off balance. Always keep in mind the position you hold, whether on the mat or standing up. Picture yourself in your opponent's place and see if you have left an opening of any kind. Watching for openings is of less importance than taking advantage of them at the right time. If you develop speed both in applying various holds and escaping your opponent's advances, he will have but little chance of defeating you, providing, of course, you are a little quicker than he is.

There is an escape or block to almost every hold known. Practice all the holds you see or hear of, and let your training partner apply them to you and see if you can escape. You should practice slipping from one hold to another. Study your opponent and try to anticipate his intentions. Leave an opening purposely and see how quick he is to detect it, and by doing so you will learn if your opponent is fast or not.

When you are in a dangerous position, keep your eyes open for a counter or some possible means of escape without leaving yourself in a worse position than you held before. Most wrestlers are very careless and fail to notice a possible means of escape when they almost have their opponent's shoulders to the mat.

It is cleverness that helps a wrestler to escape, but it is a combination of cleverness, speed and headwork to escape without leaving any possible opening that your opponent might take advantage of. Do not try for one particular hold all the time—neither should you have any favorite holds.

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Practice every hold so that you will be able to apply any one of them when a suitable opening presents itself.

If you master every hold you know of, you will be surprised with the many openings that will arise in a wrestling match that will give you an opportunity to apply one of them. It is useless to exert yourself in trying for a certain hold unless a good opening presents itself. Never be too hasty in avoiding your opponent's attacks. In most cases he may be laboring to surprise you, and is just trying to lead you into a trap. Beware of combination holds that your opponent might try on you, for they are very difficult to break, and you will find if you are not quick enough they will more than once prove disastrous to you.

You must also take extreme care that your opponent is not misleading you, for he may pretend his strongest part is his weakest. Size him up and judge for yourself where his weakest point of attack really is. If he succeeds in misleading you, he will have the advantage and will be prepared to spring a surprise on you. You can fool him also by hiding your strongest point of attack until you see an opening that would be suitable for you to concentrate on.

Play for his neck, body, feet, and in fact every part of him until you find the part where he offers the weakest defense. Then prepare to attack. Feint him into the position you want him and watch for an opening. Feint a hold that will leave him open to just the position where his defense will be weakest. Try and secure a more complicated hold or a combination of holds that you have perfected.

There is more importance to feinting than the average wrestler realizes. I will try and give you a few examples and a clearer idea as to just how it should be done. Seize your

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opponent in some particular hold opposite to the one in which you intend to throw him. Make him believe you really intend to throw him with that particular hold. As soon as he conceives your intentions and offers to resist your efforts, be prepared to catch him in a more serious combination of holds. Another example—when on the mat with your opponent working over you, extend one arm a little further out to the side than usual. This will leave a possible opening for one of the Nelson holds where one of his arms will slip under your armpit and in back of your neck. As soon as he applies such a hold be prepared to counter with a side roll.

You should exercise a great deal of caution as to whether your opponent is feigning or not. It happens very often that an adversary feigns defeat, and of course it is only natural to allow your thoughts to dwell on an easy victory. Do not fall into this trap, for you may be in serious danger of defeat. Just when you are congratulating yourself, thinking you are on the high road to victory and success, always remember one of you will win and the other will lose. Make up your mind before you start that you will defeat him regardless of how many defenses he offers.

When working on the mat pay particular attention to how you hold your hands and feet. Never leave your fingers sticking out, for if you do your opponent may grasp them and you are liable to suffer a broken finger. Keep your fingers under the palms of your hands in a sort of half clenched position. The position of your feet is also important while down on the mat. You should be in a sort of half sitting posture—that is, your hips should almost be touching your heels. This will prevent your opponent from securing a toe hold on you. Keep your toes turned half way in when

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resting flat on the mat, and never allow them to stick out to the sides. Keep your elbows close to your body and slightly bent. Don't keep your head too far up—neither should you keep it too low, as this will afford an opportunity for your opponent to secure a Nelson hold on you. When on the mat with your adversary working over you, you stand more chance of securing a hold on him than he does on you. Watch his every move, and if he tries for a Nelson hold be prepared to counter with a side roll.

When standing, look out for trips. If you find that you are encountering a wrestler who is faster on his feet than you are, try to get him on the mat. Avoid his feet above everything else and, again I repeat, when attacked, not only block your opponent's advance but watch for openings so that you may be able to bring a successful combination of holds into the operation.

Before attempting to practice any of the holds described in this book, I would advise you to study all the illustrations first until you are thoroughly accustomed to all of them. This will make it much easier and quicker to master them. Practice all the holds and escapes that are used when in a standing position, also the ones applied while on the mat. Pay special attention to the blocks, counters and escapes that are described and make sure that you understand their true meaning.

You must find a partner to train with. I suggest you get one who is clever and who is strong enough to give you a vigorous workout. After you have become accustomed to the various holds, etc., I would advise you to visit a few gymnasiums where you will meet wrestlers of all weights and classes. Pay particular attention to the clever ones and watch their every

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move. Remember, you can learn a lot from men who do things, and if you will carefully observe someone who knows more about wrestling than you do it would help you greatly in making the most of your ambitions.

If possible, while training always wrestle with someone who is a little heavier and faster than you are. In order to keep up with him you will have to work fast and hard. This is essential in order to succeed. The harder you work while training, the more staying power you will develop, and when put to a test in a real encounter you will be successful.

There are a great many holds that are torturous, and you are liable to break your partner's bones or sprain his ligaments severely unless you use great care in the manipulation. This especially applies to the toe hold and hammer-lock, for these two holds are dangerous, and it requires but very little effort on your part to cause a serious injury.

The scissor hold is another that may cause internal injury unless you apply it with care. While you are training and working as hard and as fast as you can, you should be careful not to become enthusiastic to such an extent that either you or your partner will be injured, for there is always a possible chance of hurting yourself if you strenuously resist a hold when applied to you.

I suggest you study and master the simple holds first before any attempt is made toward the more complicated holds and combinations. Be satisfied to go along slowly. Don't be too hasty—remember haste makes waste—so take your time at the start. Do not try to master all the holds in one day, but advance gradually. Take one hold at a time, study it and practice it for a week. Then take another, and so on. At the

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end of each month review the work you have previously mastered, and if you have the time review the holds every week.

Do not expect to throw your partner with every hold you take. The main thing you need is practice, such as pushing and tugging, and you will find out for yourself that practice is absolutely necessary. Practicing the holds alone won't get you very far, but you should apply them with speed and accuracy. Have your partner apply the holds to you and then you can put your cleverness and resisting powers to the test.

Time yourself and see how long you can wrestle before you are winded. Practice the wrestler's bridge, and while practicing this bridge see that your head touches the floor nearer your forehead than the back of your neck. In other words, do not simply raise it with your feet and the back of your head, but endeavor to obtain a good arch in your back, for this will give you a better leverage. This will strengthen the neck and lower back muscles.

Ask your opponent continually to inform you whether your position when wrestling is weak and whether your defense is strong enough. It is these little things that are important, and it would be a good thing for you to pay attention to all of them. Your partner is better able to tell you whether you make mistakes or not; also whether you are leaving any dangerous openings.

A good idea would be to allow your partner to secure a hold on you. It really does not matter which hold he chooses. Then try your speed and see if you are on time in blocking his moves. This will give you good practice and will make

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you very fast in reading your opponent's intentions. You must find out for yourself the different little ways of blocking and employing the holds.

Do not be satisfied with blocking the holds alone, but let your partner secure them and see how fast and strong you are in breaking them. Study the different plans of attack. If you master more than one method of attack and defense, you will have much more science and cleverness with which to puzzle your opponent. It would be impossible to illustrate every position in which a wrestler finds himself, whether he is on the defensive or the aggressive. Many of the holds can be applied easier from one angle than from another, and it is up to you to study the different angles.

A great deal of importance lies in how you carry your body, and how you use it in the leverage holds. For instance—if you grasp your opponent's knee you will have less leverage to your advantage than if you took hold of his ankle. The farther away from the main body you apply your attack, the easier will be the efforts.

There seems to be a lot of difficulty in making the muscles respond to the call of the brain. This requires considerable practice before you can master it. If you practice all the holds with speed, and try your escapes and watch for openings and seize them at once, you will have co-ordination in your muscles that is more than ordinary. Speed is the main thing, and you will find out for yourself how many openings you let escape you. When you are in a tight place there may be a fraction of a second that your opponent's thoughts are centered elsewhere, and if your muscles are not fast enough to co-operate with your brain, you stand but little chance in successfully escaping.

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Don't let anyone tell you wrestling is easy. If you find it so you are not really wrestling or using the same amount of effort that is required. It is hard work and it will develop you to a remarkable degree, even if you do not indulge in any other form of exercise. However, if you combine wrestling with scientific systematic training, there is nothing that will keep you from becoming a remarkable specimen of physical development.

Your training must be done with intelligence, and it must be progressive, and if you do not understand the fundamentals of systematic training, I advise you to consult someone who is well versed on this subject. Whether you train for development and strength with heavy weights or some apparatus, you must progress. You must work harder and harder each week, and I sincerely advise you to secure the exercising paraphernalia that will offer you strenuous resistance.

I do not claim that the student should devote his entire time spent in physical training to wrestling exclusively, but he should adopt some form of systematic exercising in conjunction with his wrestling, for much more rapid results will be accomplished when scientific training methods are applied as far as muscular development is concerned.

Do not become "chesty" because you are a wrestler. Never take advantage of the weak by your experience, unless you are forced to do so in self-defense. Do not experiment with the Jiu-Jitsu or wrestling tricks shown in this book on one who has never seen them, simply to show your skill, unless you wish to break your friend's bones, for I have known

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instances like this where serious consequences have resulted. Always listen to advice from those who know, and don't take things for granted, but find out first whether the advice is based on scientific principles or not.

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Official Wrestling Rules of the Amateur Athletic Union

Catch-as-Catch-Can

Section 1. In all wrestling competitions the ring shall not be less than 16 feet nor more than 24 feet square, and shall be formed of posts and ropes, the latter extending in triple lines, 2, 3 and 4 feet from the floor of the ring. The floor of the ring shall extend beyond the lower rope for a distance of not less than 2 feet. Posts must be properly padded and padding on the floor shall be not less than one-half inch in thickness.

Sec. 2. Competitors must wrestle in regulation trunks and may wear light slippers or rubbers without heels.

Sec. 3. Classes to be: 108 lbs. and under; 115 lbs. and under; 125 lbs. and under; 135 lbs. and under; 145 lbs. and under; 158 lbs. and under; 175 lbs. and under; and over 175 lbs.

Sec. 4. An athlete who fails to compete after entering an event shall be required to furnish a satisfactory excuse for such failure or render himself liable to censure or suspension by the local Registration Committee. Any athlete who weighs in and then fails to compete without an excuse satisfactory to the Registration Committee shall be suspended for a period of six months. Competitors shall weigh in within three hours of a contest. Weighing in shall cease in each class when the drawing for bouts in that class commences. Competitors shall sign their names to a weighing list upon weighing in and whenever demanded by the Referee.

Sec. 5. The Wrestling Committee of each Association of the Amateur Athletic Union shall prepare an official list of

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competent wrestling officials to serve as Referees, Weighers, Timers, Announcers, and Clerks of Wrestling. All tournaments must be conducted by officials selected from this official list.

Sec. 6. A fall shall terminate the bout and in no case shall the duration of a preliminary bout exceed 10 minutes. A fall shall terminate the final bout which in no case shall exceed 15 minutes. If no fall has been obtained by either contestant at the termination of the bout, the Referee must award the bout to the competitor who shows the best qualities, or who has acted mostly upon the aggressive.

Sec. 7. Both shoulders shall be pinned to the floor at the same time to constitute a fall. Any hold, grip, lock or trip allowed except the hammer-lock, strangle, full Nelson and toe holds. Striking, kicking, gouging, hair pulling, butting, strangling, or anything that endangers life or limb will not be allowed.

Sec. 8. Immediately before the contest competitors who have weighed in shall draw numbers to determine the bouts they take part in. The drawing to be as follows: Have the first preliminary bout to reduce the number of competitors to 2, 4, 8, 16, and so on. (Thus, if there are three competitors, have one preliminary bout to reduce to two; if five, have one bout to reduce to four; if six, have two bouts to reduce to four; if seven, have three bouts to reduce to four; if nine, have one bout to reduce to eight; if ten, have two bouts to reduce to eight; if eleven, have three bouts to reduce to eight, and so on.) Competitors drawing a bye on the first drawing on each day shall receive the lowest numbers on the second drawing. Thus, if there be one bye drawn, such competitor shall receive number 1; if two byes are drawn such competitors shall receive numbers 1 and 2 for the second

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drawing, and if there be three byes, such competitors shall receive the numbers 1, 2 and 3 in the second drawing. In all drawings where numbers 1, 2, 3, 4, and so on are drawn, number 1 competes with number 2, 3 with 4, and so on. When the class is brought to a multiple of 2, 4, 8 or 16, the contest proceeds regularly to the final bout. Where the competition is not concluded in one day, there shall be a new drawing for each subsequent round of bouts started on a following day. The winner of the final bout receives first prize and the loser receives second prize.

Sec. 9. Each competitor shall be entitled to the assistance of two seconds only, and no advice or coaching shall be given to any competitor by either of his seconds or by any other person during the progress of any bout. For a violation of this section the Referee may disqualify the competitor who is so advised or coached.

Sec. 10. If a competitor refuses to break any hold when so ordered by the Referee, he may be disqualified by the Referee.

Sec. 11. The Referee shall have full control of the competition and his decision shall be final and without appeal.

Sec. 12. No bandages of any kind shall be used on hands, arms or head.

Sec. 13. Any athlete who competes in a wrestling contest of longer duration than provided for in these rules shall be suspended for such period as the Registration Committee shall decide.

Sec. 14. In the event of any question arising not provided for in these rules, the Referee shall have full power to decide such question and also interpret these rules.

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Sec. 15. If one shoulder of either contestant goes off the mat in a wrestling bout, the Referee shall be empowered to order the men to break their holds and go back to the center of the mat, with the man who was on top when the contestants left the mat assuming the upper position again. In the event of the Referee being unable to determine which man had the upper position when they both left the mat, he shall be empowered to order them to assume the standing attitude in the center of the mat.

WRESTLING RULES

Catch-as-Catch-Can (or Lancashire Style)

The Catch-as-Catch-Can style of wrestling is now the most popular branch of the pastime.

Opponents may grasp any part of each other's body.

No form of strangling is permitted, unless especially agreed to by the principals. Before each match the announcement is usually made, "strangle hold barred."

Neither contestant is allowed to rub any oil or grease on his body.

Seconds must not touch their man during a bout. Neither shall they give him advice until a resting period is reached.

The stakes go with the referee's decision in every event.

Contestants shall be allowed 10 minutes between each bout.

A fall is scored against a man when both shoulders touch the floor at the same time.

A single arm may be pressed against an opponent's throat, but the free arm or hand must not touch any part of the opponent's head or neck.

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The referee shall slap on back or shoulders the wrestler securing a fall, so that the under man will not be strained by being held too long in a possibly painful position.

When a wrestler refuses to continue a contest at the referee's command, the decision and stakes shall be awarded to his antagonist.

When wrestlers roll off a mat, under the ropes, or foul the boundary lines in any way, they shall be ordered to the middle of the mat by the referee and to resume the holds they had obtained when moved. (In some bouts the men are allowed to stand and begin anew in this emergency.)

Biting and scratching are fouls.

The timers shall announce when limited time bouts are within three minutes of the end and then shall call off every minute. He may divide the last minute into halves or quarters if he so desires.

Rolling falls do not count.

The referee shall decide all questions that are not covered by these regulations.

Græco-Roman (French Style)

The Græco-Roman style of wrestling is very similar to the Catch-as-Catch-Can or Lancashire method.

Catching hold of the legs (holds below the waist) is barred.

Tripping constitutes a foul.

The rules of the catch-as-catch-can style that do not conflict with the foregoing regulations may be followed for further guidance.

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Collar and Elbow Rules

Contestants must wear shirt, short jacket with a strong collar, sleeves well sewed in.

Contestants shall grasp each other's collar with right hand, opposite left ear.

Contestants must not change position of hands on collars until a fall is scored.

Changing the grip on collar or moving the hand is a foul and loses a fall.

Two shoulders and one hip or two hips and one shoulder must touch the floor at the same time to constitute a fall.

Kicking is foul.

Butting is foul.

Contestants shall not be allowed to rest during bout unless special circumstances arise, when agreement by seconds of both men is necessary to make the pause rulable.

Rubber-soled shoes, or shoes of some other light material should be worn.

Side Hold Wrestling

Contestants must wear a set of strong leather harness reaching from neck to elbow and from shoulder to waist.

Choice of holds shall be decided by toss. The "right and over" or "left and under" are at the disposal of the winner.

"Right and over" means to grasp an adversary's harness back of right shoulder with right hand, seizing opponent's right hand with the left.

"Left and under" means to seize an opponent's harness at the left side of the waist with the left hand and his left hand with the right.

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Kicking is a foul, forfeiting the match if serious enough.

Contestants shall stand side by side.

The original grips must be held. To break or change a hold means the loss of a fall.

A fall occurs when a man's two shoulders strike the floor at the same time.

From fifteen to twenty minutes may be allowed between falls. No rest is permitted before a fall results.

Cumberland and Westmoreland Wrestling

Contestants take hold and stand chest to chest.

Each man rests his chin on his opponent's shoulder. Each grasps the other around the body. The left arm of each is placed above his opponent's right.

Kicking is barred.

Each man must retain the original hold throughout.

Loosening the hold loses the fall, provided the other man retains hold.

When a man touches the floor with any part of his body (except his feet, of course) he loses the fall.

When both men fall to the floor, the first one to strike it loses the fall.

"Dog falls" (when both men fall at the same time, so that the referee cannot decide which touches first) are to be wrestled over again.

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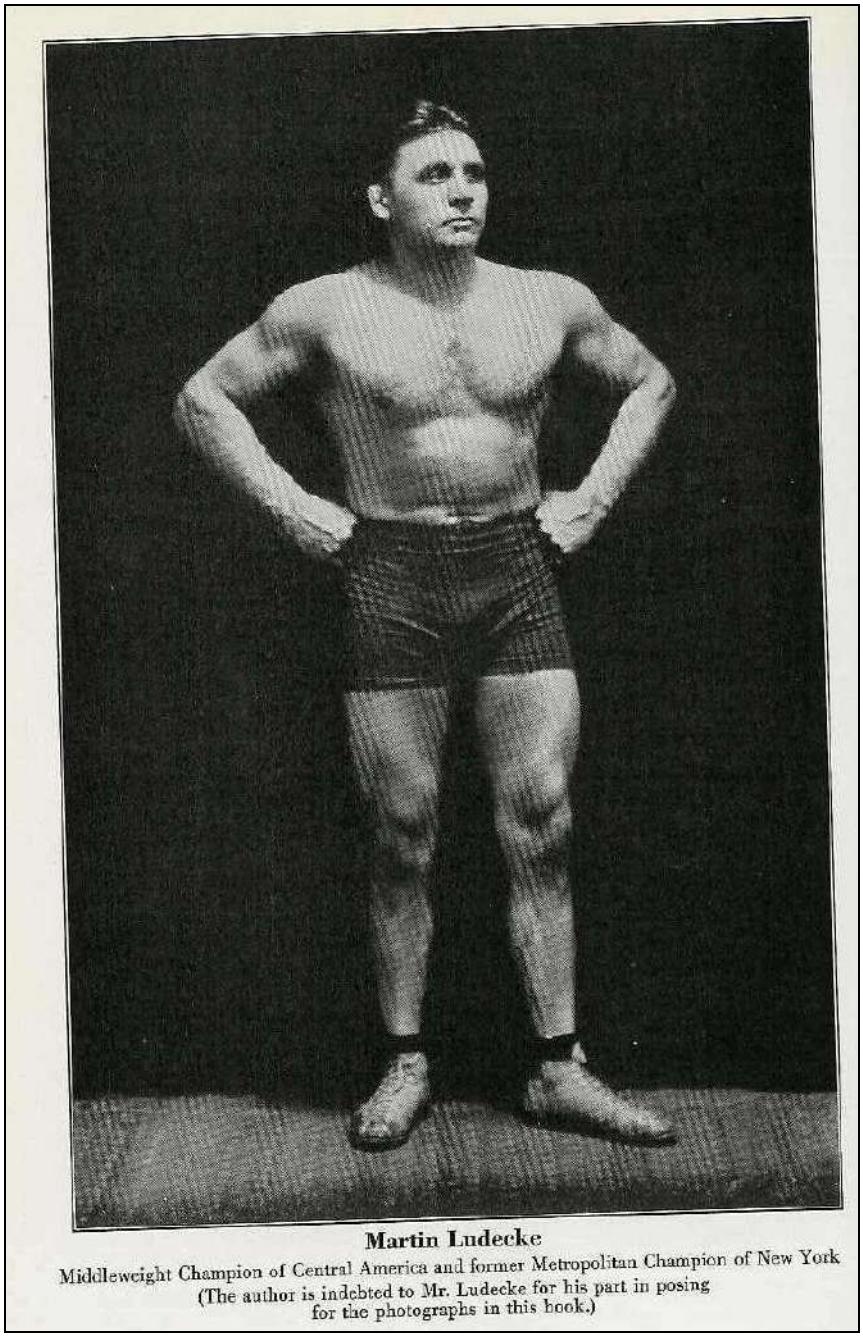
The Science of Wrestling



Martin Ludecke
Middleweight Champion of Central America and former Metropolitan Champion of New York
(The author is indebted to Mr. Ludecke for his part in posing
for the photographs in this book.)

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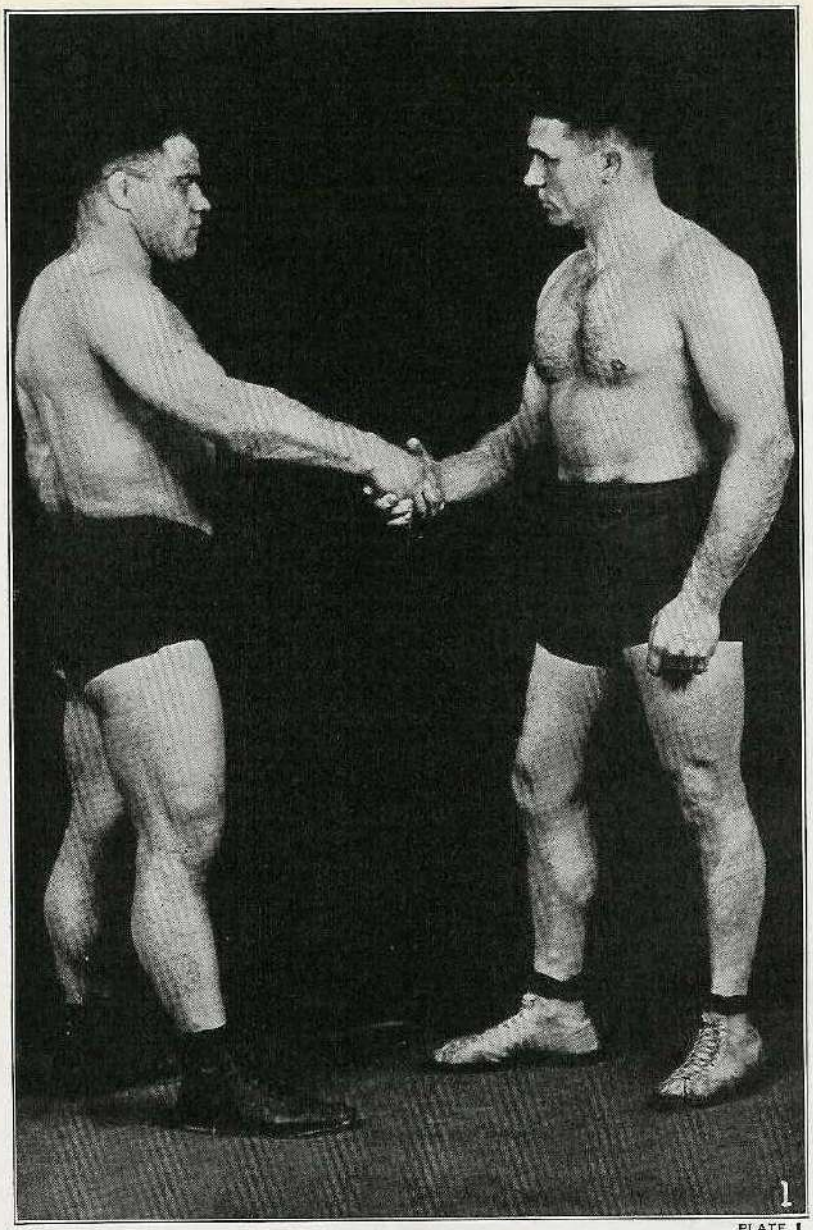

PLATE I

Shaking Hands

This is one of the rules in which the wrestling bout begins. The referee usually gives the order of shaking hands; the men step back after that, and then start to wrestle.

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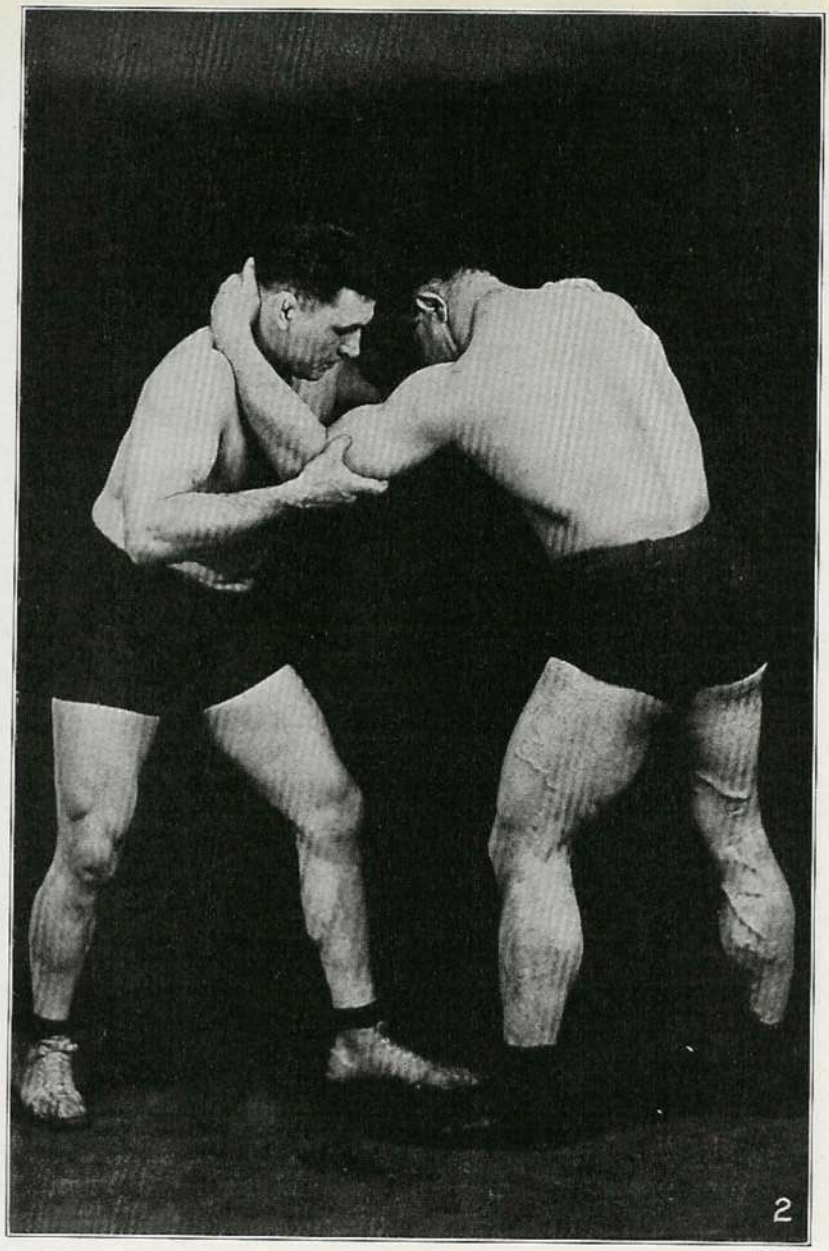

PLATE 2

Referee's Hold

After shaking hands the contestants come together in this manner. Each usually has one hand on his opponent's neck and both men look for an opening into which his adversary can be drawn.

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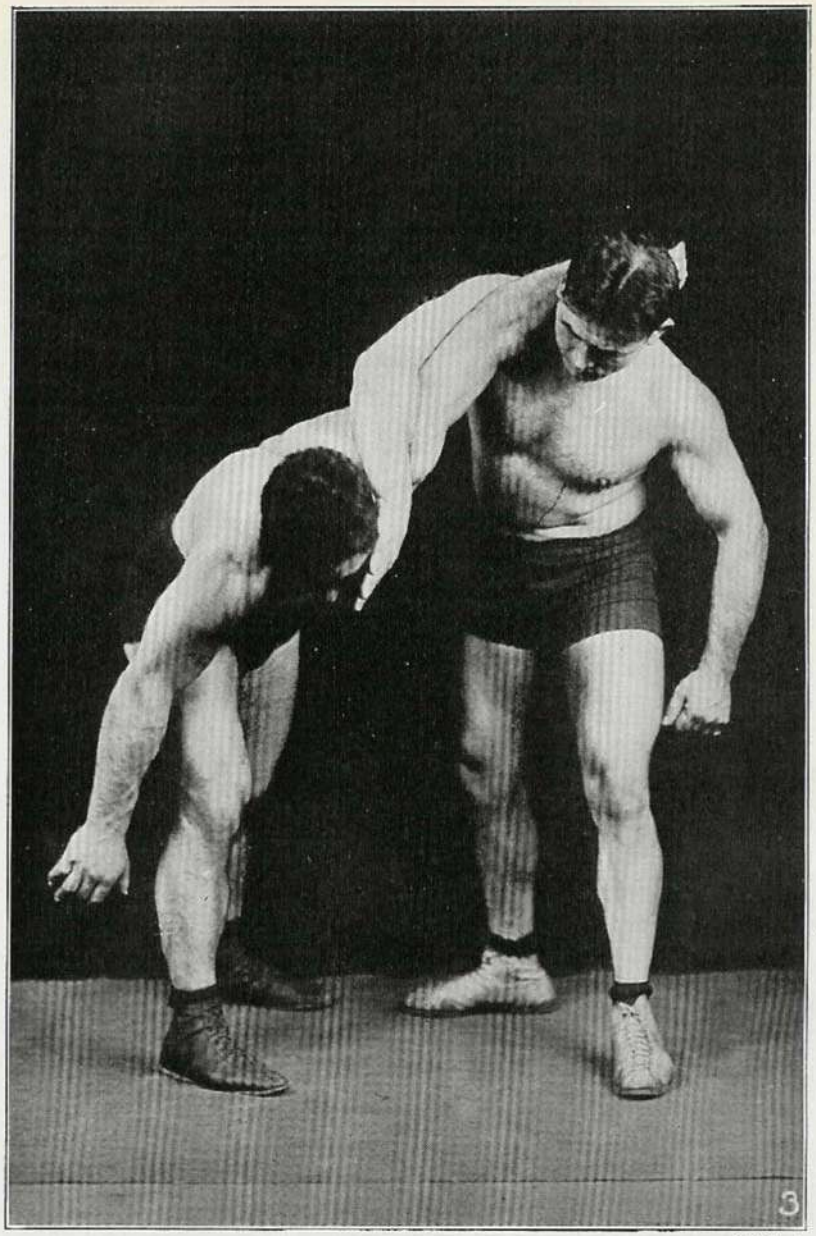

PLATE 3

Straight Reverse Arm Lock

This hold can easily be secured from the referee's hold illustrated by Plate No. 2. Slip your right hand in back of your opponent's left shoulder; then bring it to left side of his face, at the same time forcing his neck back and straightening out his left arm.

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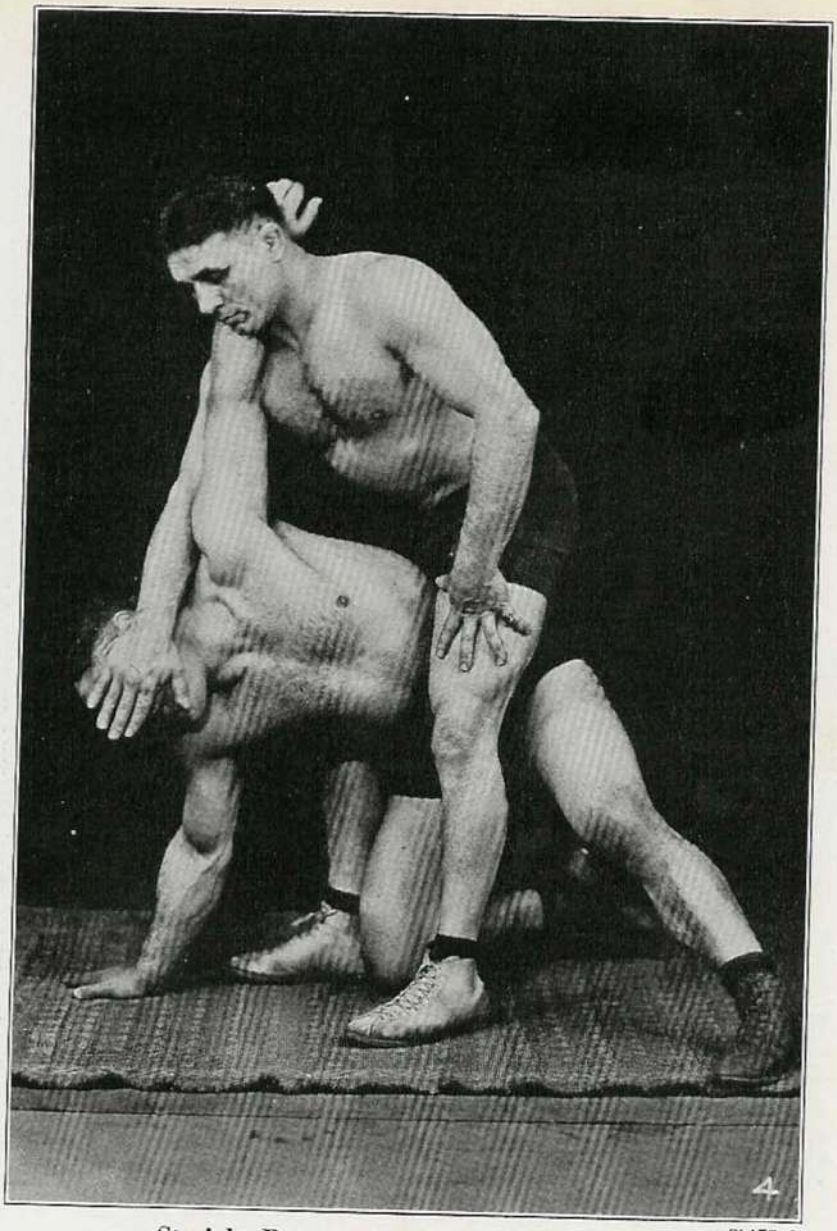

PLATE 4

Straight Reverse Arm Lock (Continued)

By continuing from position shown in Plate No. 3, bring opponent forward and downward to his knee. When doing this, keep forcing the side of opponent's face, holding his neck stiff so your adversary cannot slip his left arm away from your neck. Then step over your opponent, ready to pull him sideways into a body scissors.

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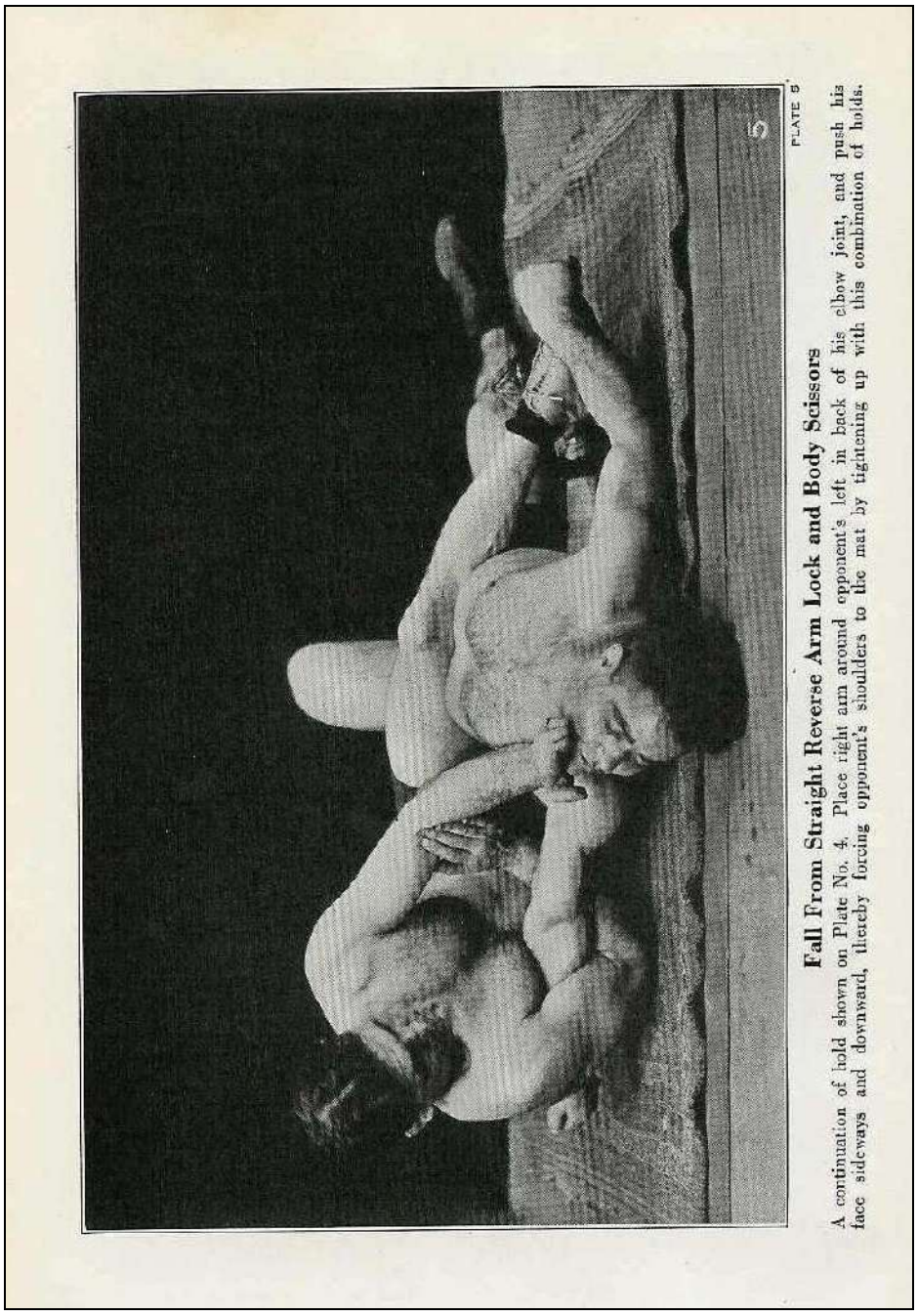

PLATE 5

Fall From Straight Reverse Arm Lock and Body Scissors

A continuation of hold shown on Plate No. 4. Place right arm around opponent's left in back of his elbow joint, and push his face sideways and downward, thereby forcing opponent's shoulders to the mat by tightening up with this combination of holds.

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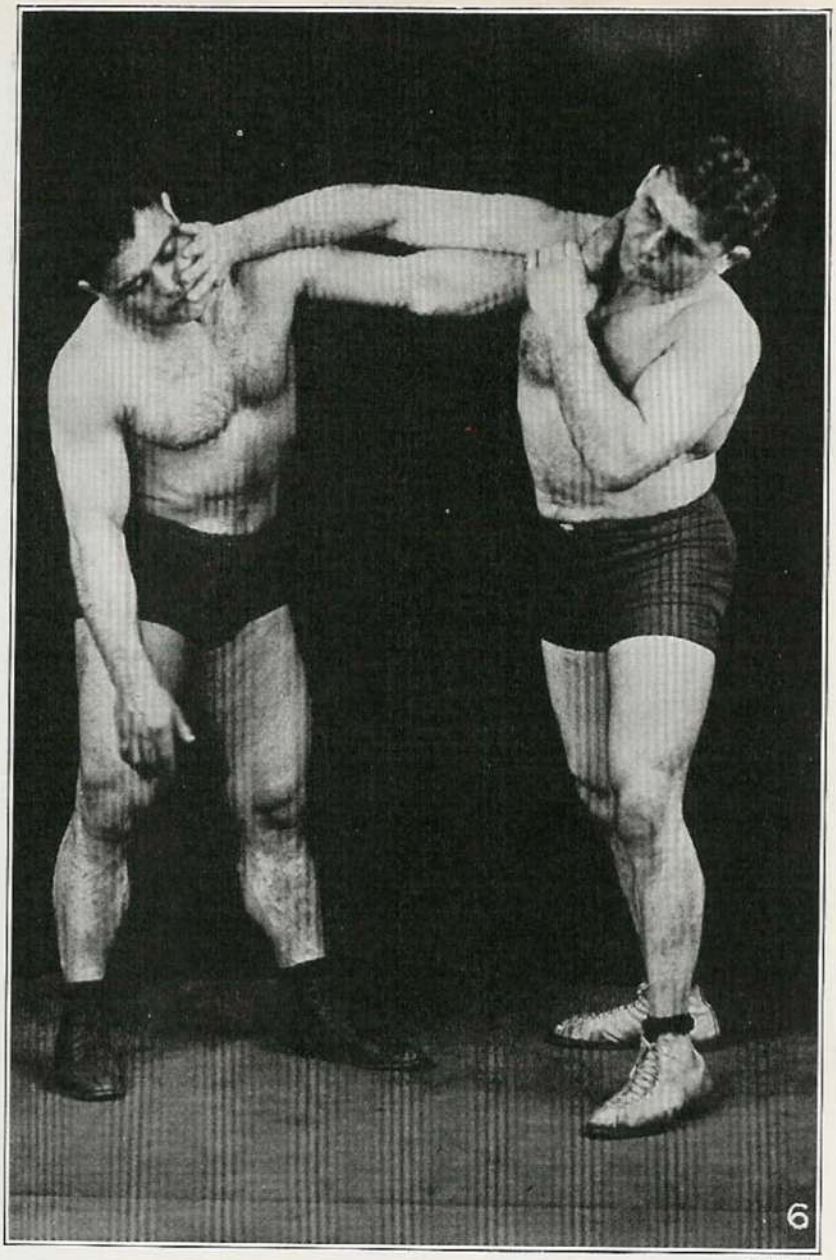

PLATE 6

Starting a Reverse Slip Lock

Reach for opponent's left wrist. Pull his hand away from the side of your neck where he placed it in the referee's hold, shown in Plate No. 2, at the same time use your right hand in pushing his face sideways, and away from you.

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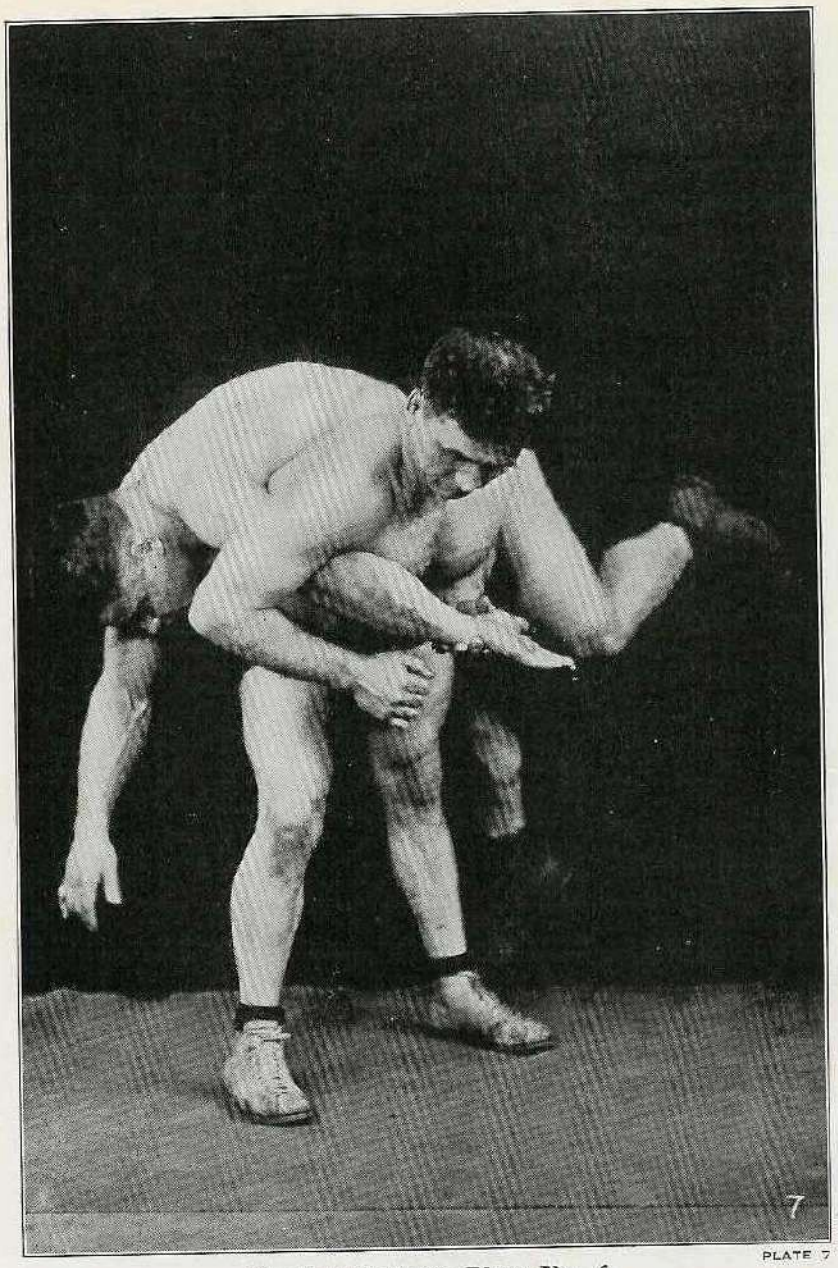

PLATE 7

Continued From Plate No. 6

Turn your body clear around in front of your opponent and bring your right arm from the back over his left arm, lock it tightly and lift him from the floor, as shown above.

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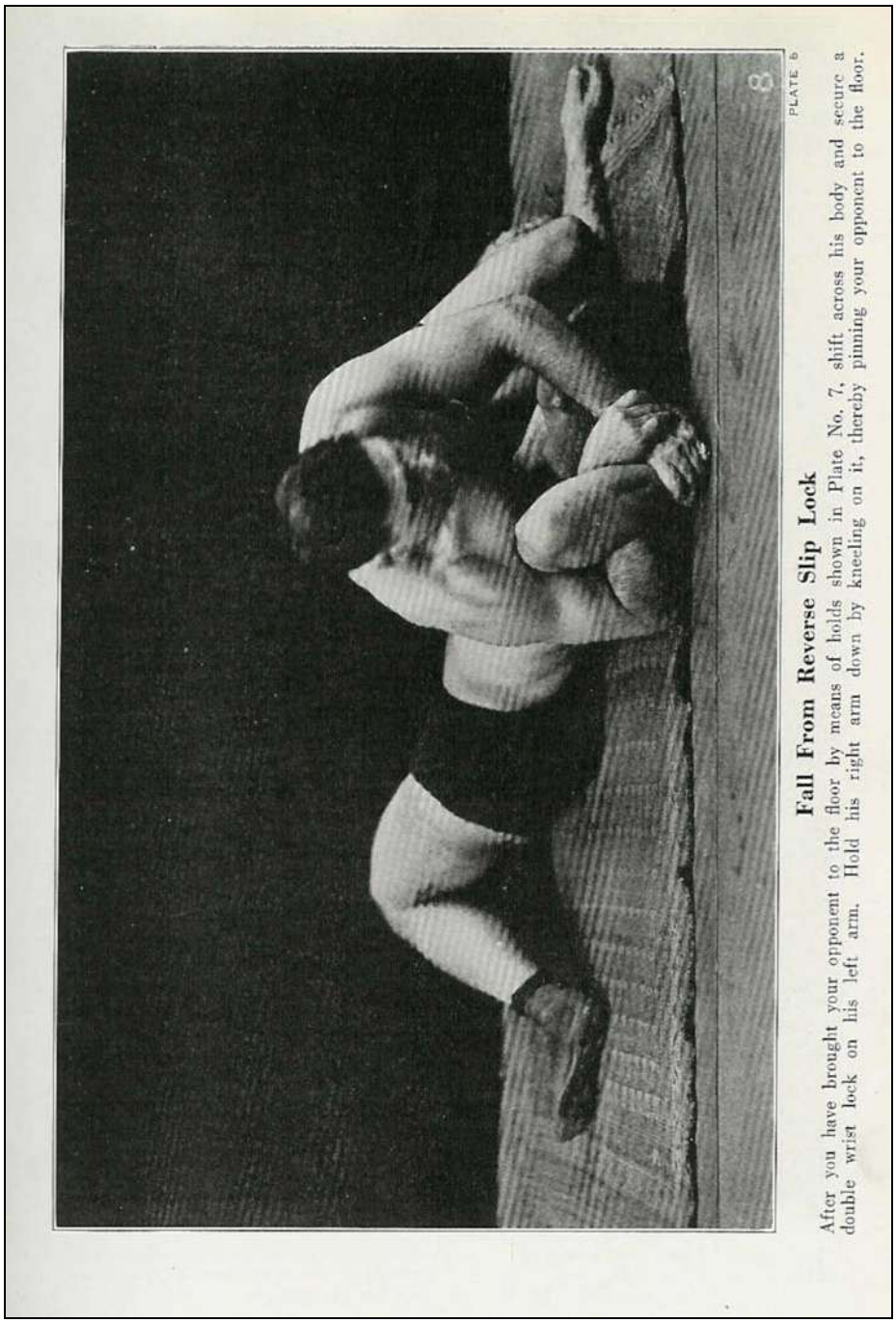

PLATE 6

Fall From Reverse Slip Lock

After you have brought your opponent to the floor by means of holds shown in Plate No. 7, shift across his body and secure a double wrist lock on his left arm. Hold his right arm down by kneeling on it, thereby pinning your opponent to the floor.

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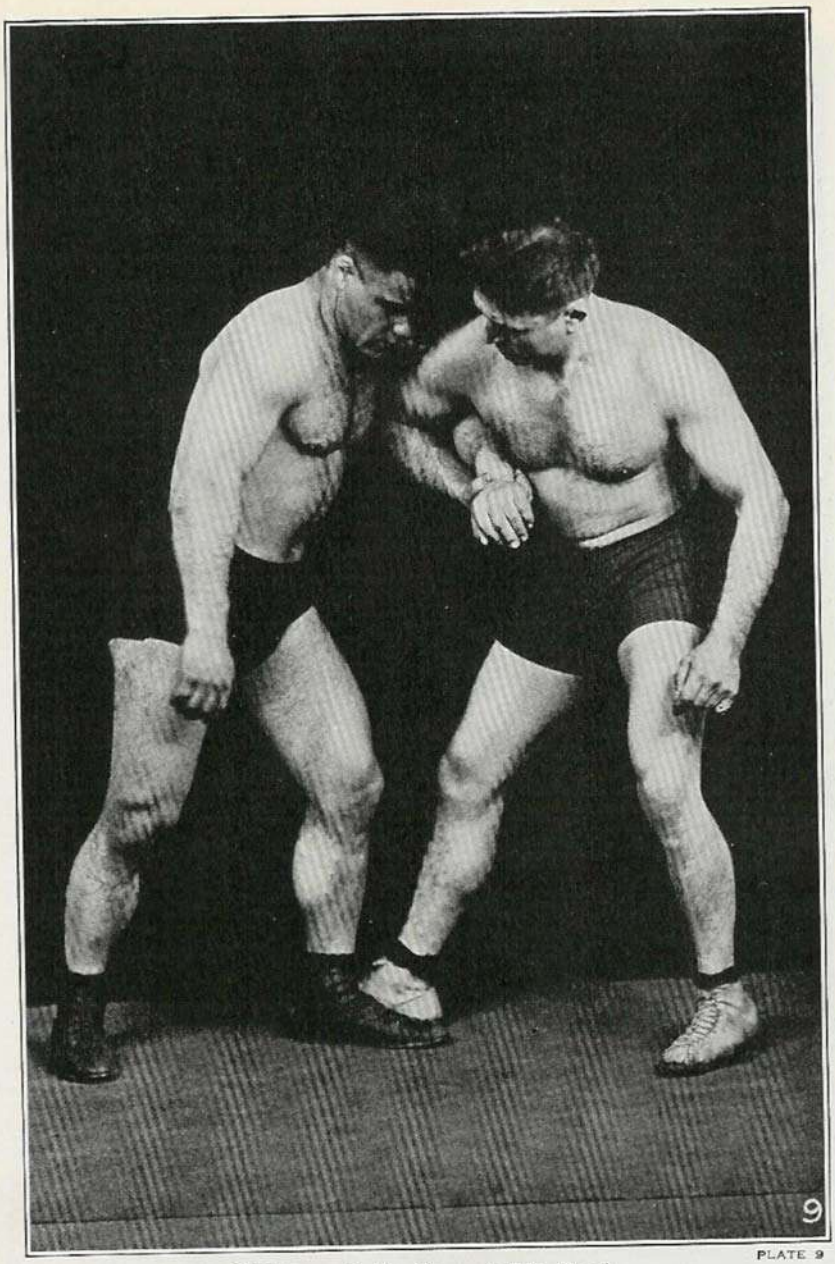

PLATE 9

Wrist and Further Ankle Lock

This is started from referee's hold shown in Plate No. 2, by reaching for your opponent's left wrist with your right hand. Pull it downward, at the same time throwing your left elbow over and inside of his left arm-pit.

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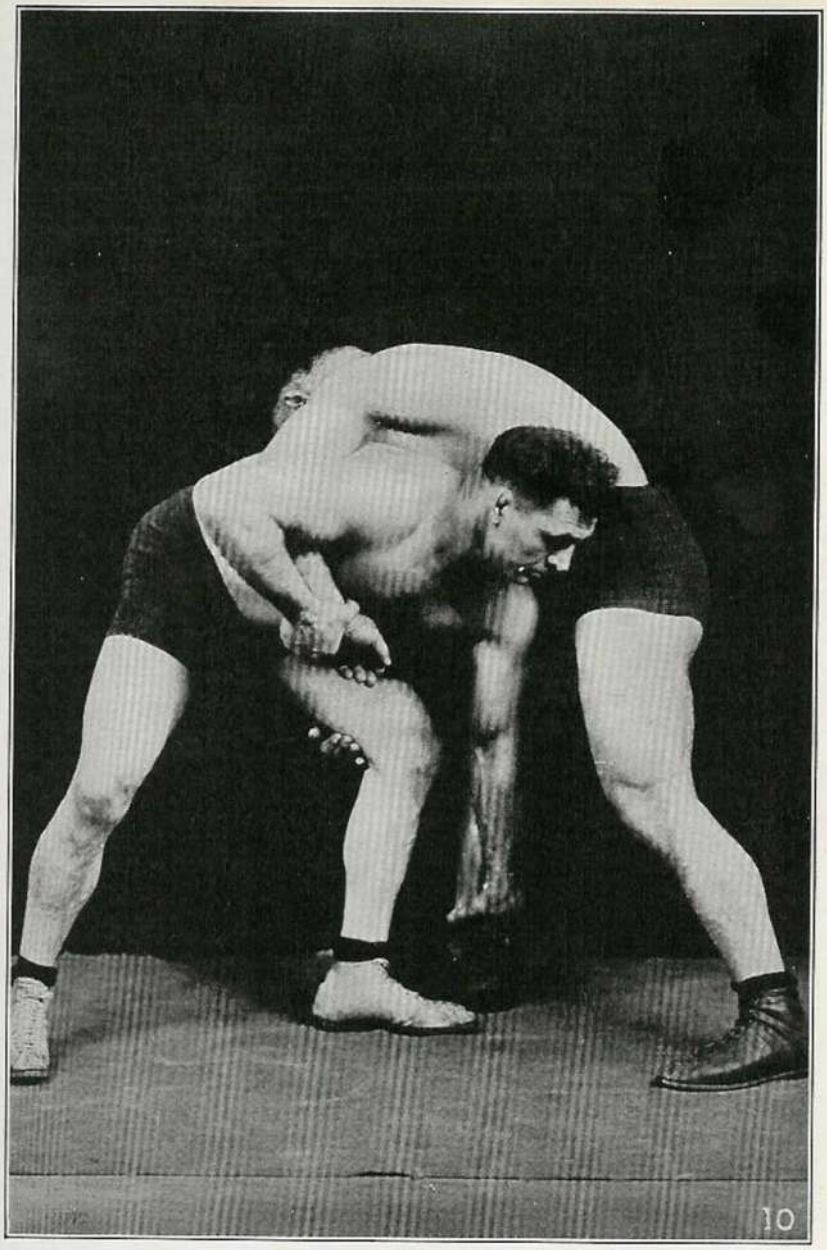

PLATE 10

Wrist and Further Ankle Lock (Continued)

Dive in under opponent's left arm as shown above. Lock it tightly, and at the same time reach for his right ankle with your left hand.

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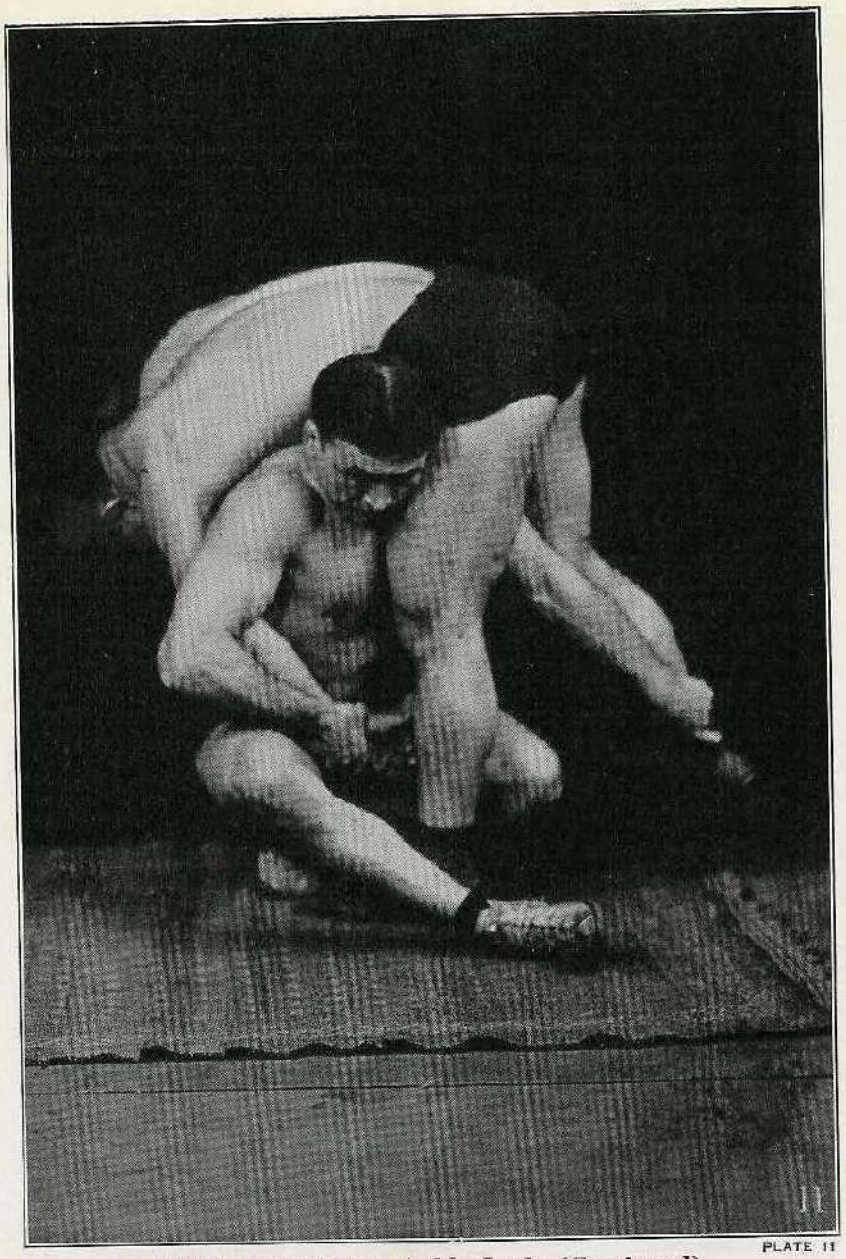

PLATE 11

Wrist and Further Ankle Lock (Continued)

This is the third position shown retaining the same holds on your opponent. Start to sit back, throwing your right leg out and falling into a sitting position, as shown above.

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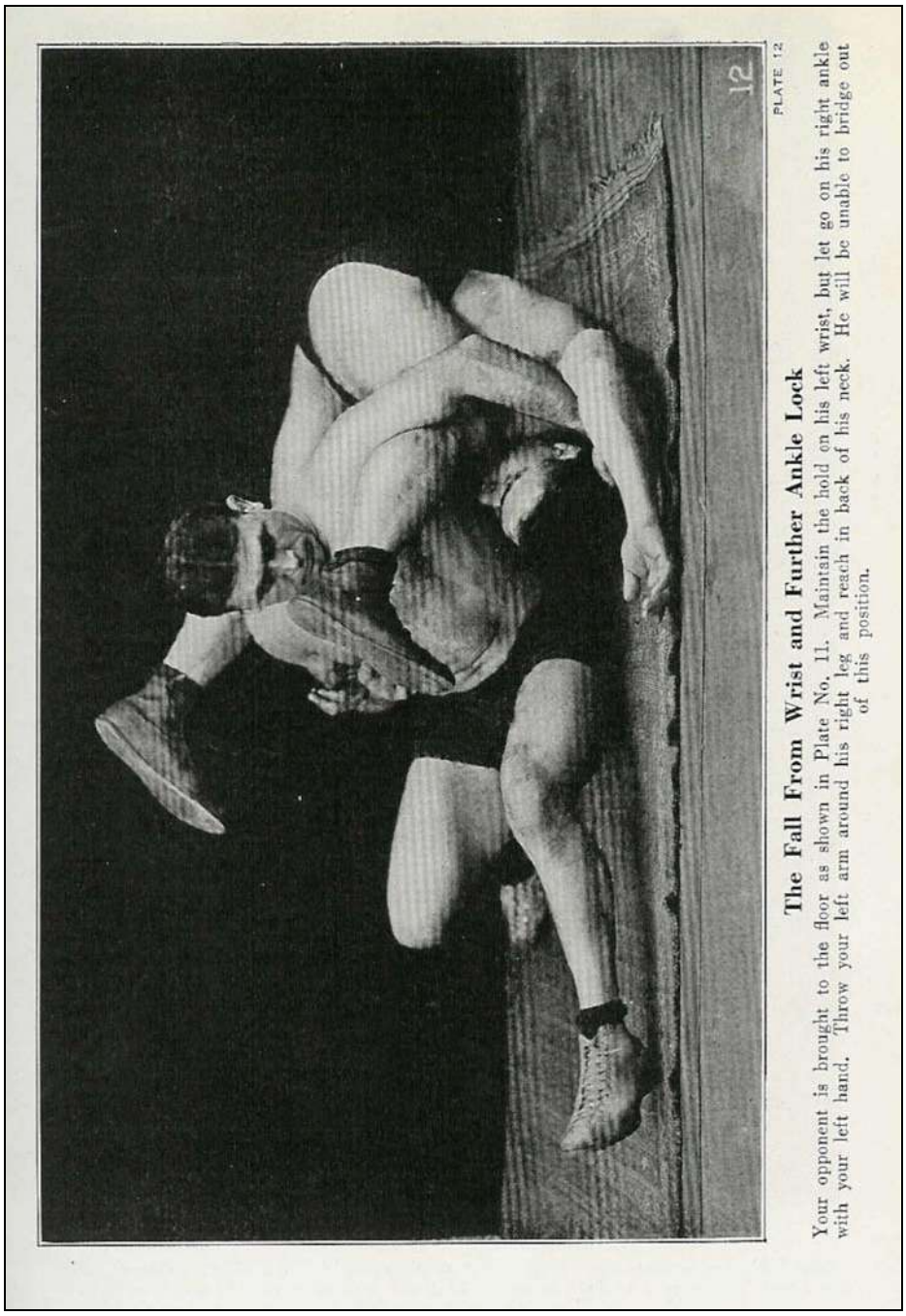

The Fall From Wrist and Further Ankle Lock

Your opponent is brought to the floor as shown in Plate No. 11. Maintain the hold on his left wrist, but let go on his right ankle with your left hand. Throw your left arm around his right leg and reach in back of his neck. He will be unable to bridge out of this position.

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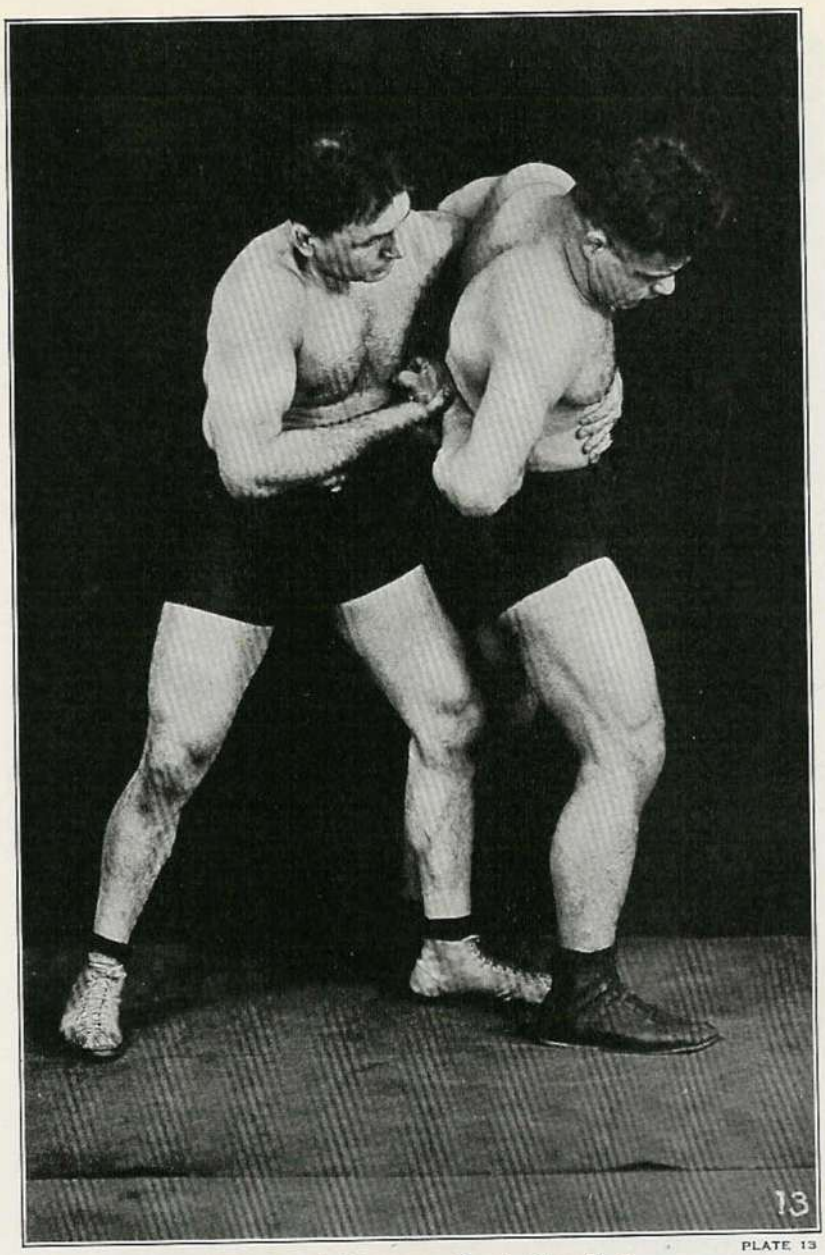

PLATE 13

Waist and Hammer Lock Standing

Take hold of opponent's right wrist with your right hand. Raise his arm upwards, step in under his arm and in back of him. Twist his wrist upward. Secure a waist lock with your left arm and bring your man to the ground.

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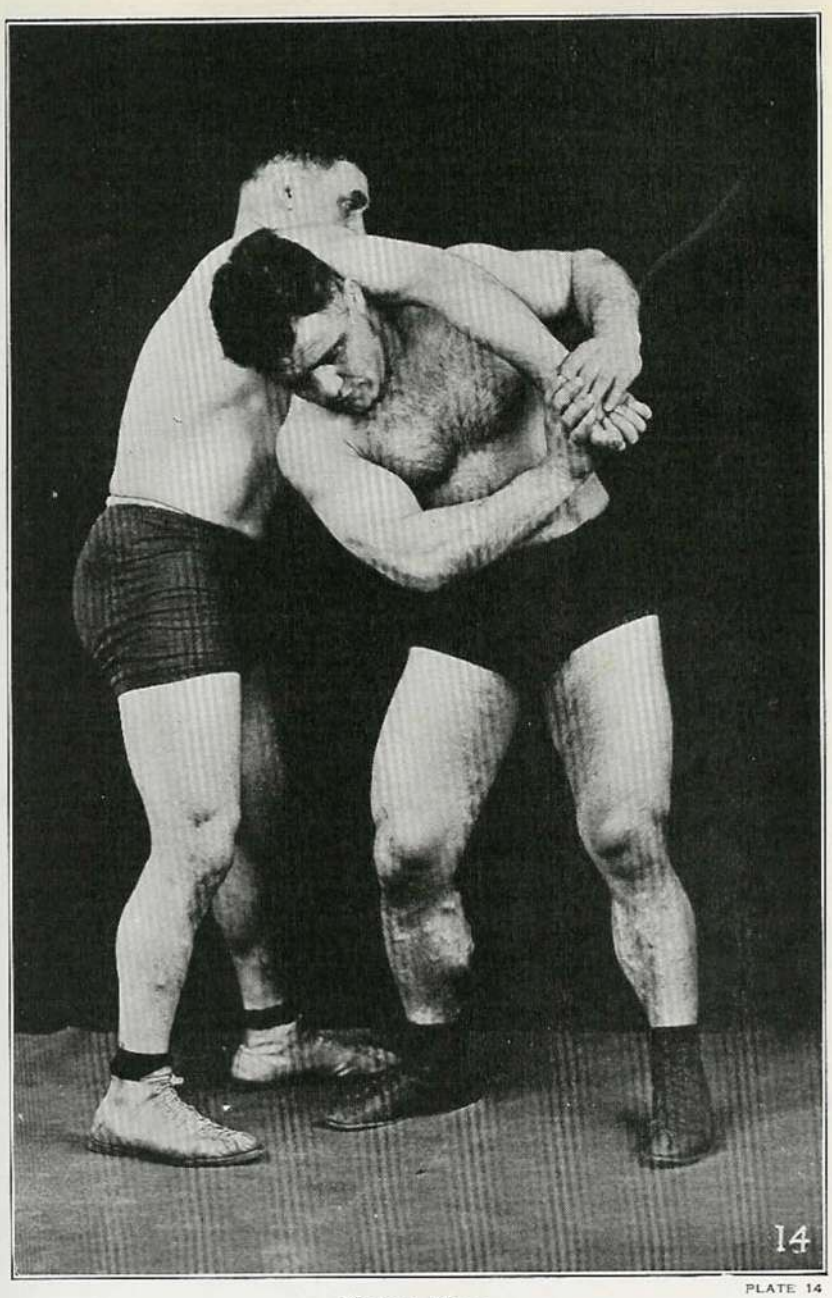

PLATE 14

Flying Mare

From a standing position, raise your opponent's arm and duck in under his arm. Place your back securely against his hips.

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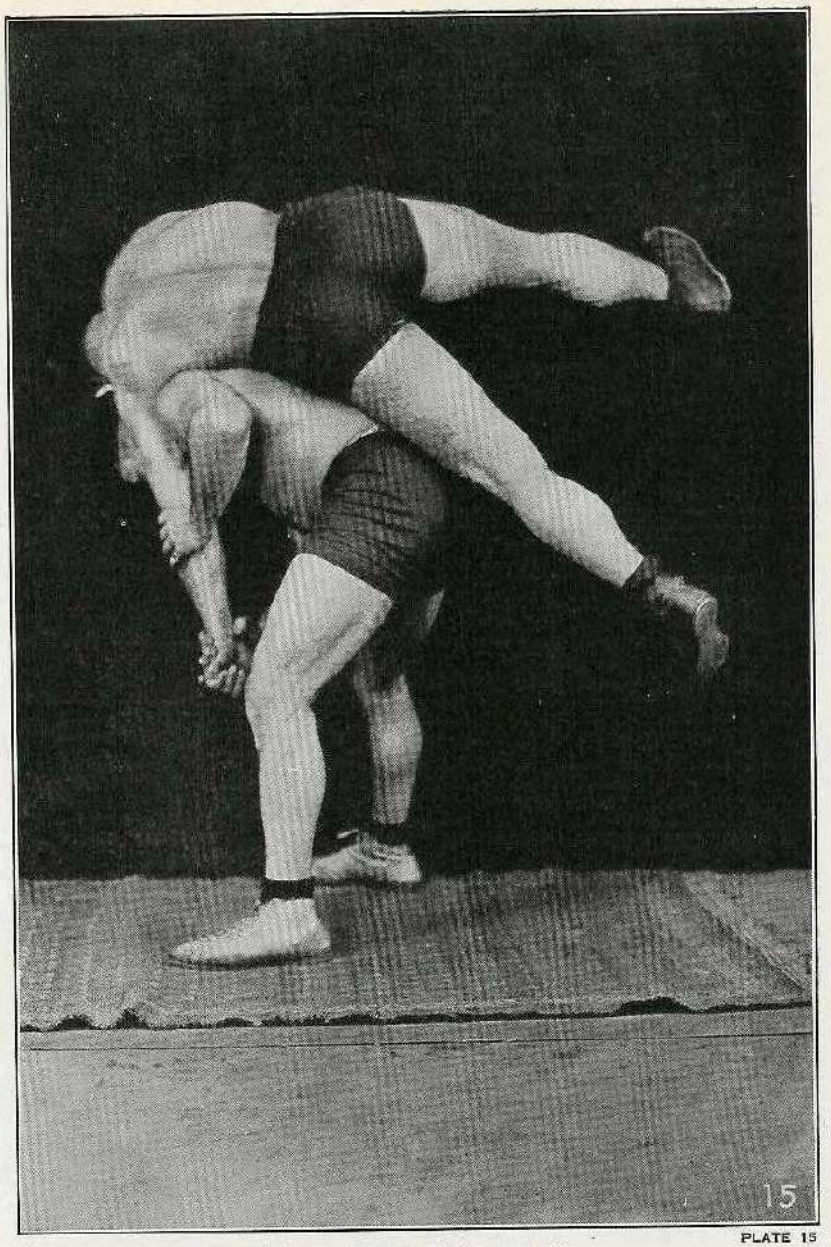

PLATE 15

Flying Mare (Continued)

This position shows your opponent while in the air, and just a little forward bending will bring him to the ground with a very hard fall. Keep his arm straight.

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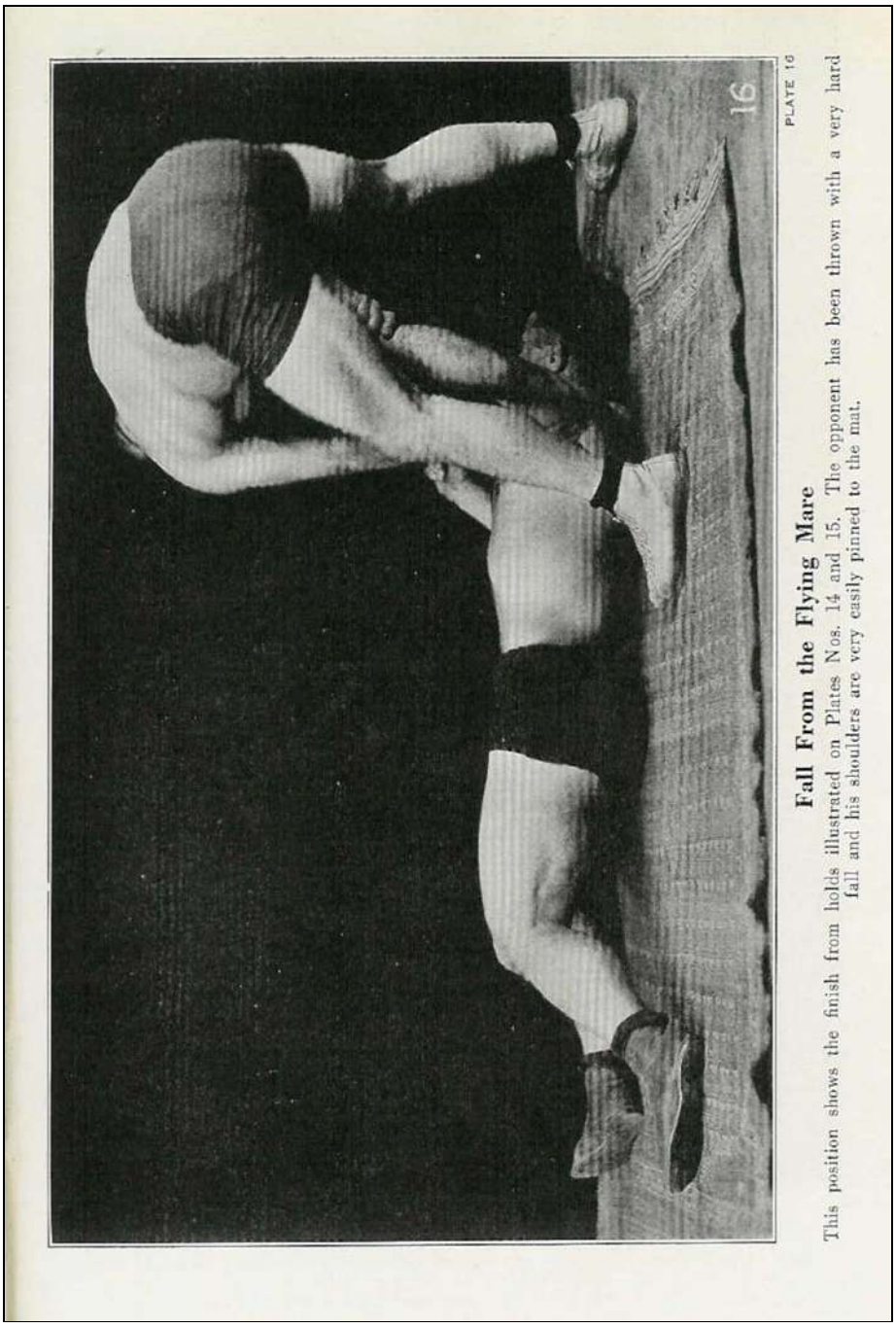

Fall From the Flying Mare

This position shows the finish from holds illustrated on Plates Nos. 14 and 15. The opponent has been thrown with a very hard fall and his shoulders are very easily pinned to the mat.

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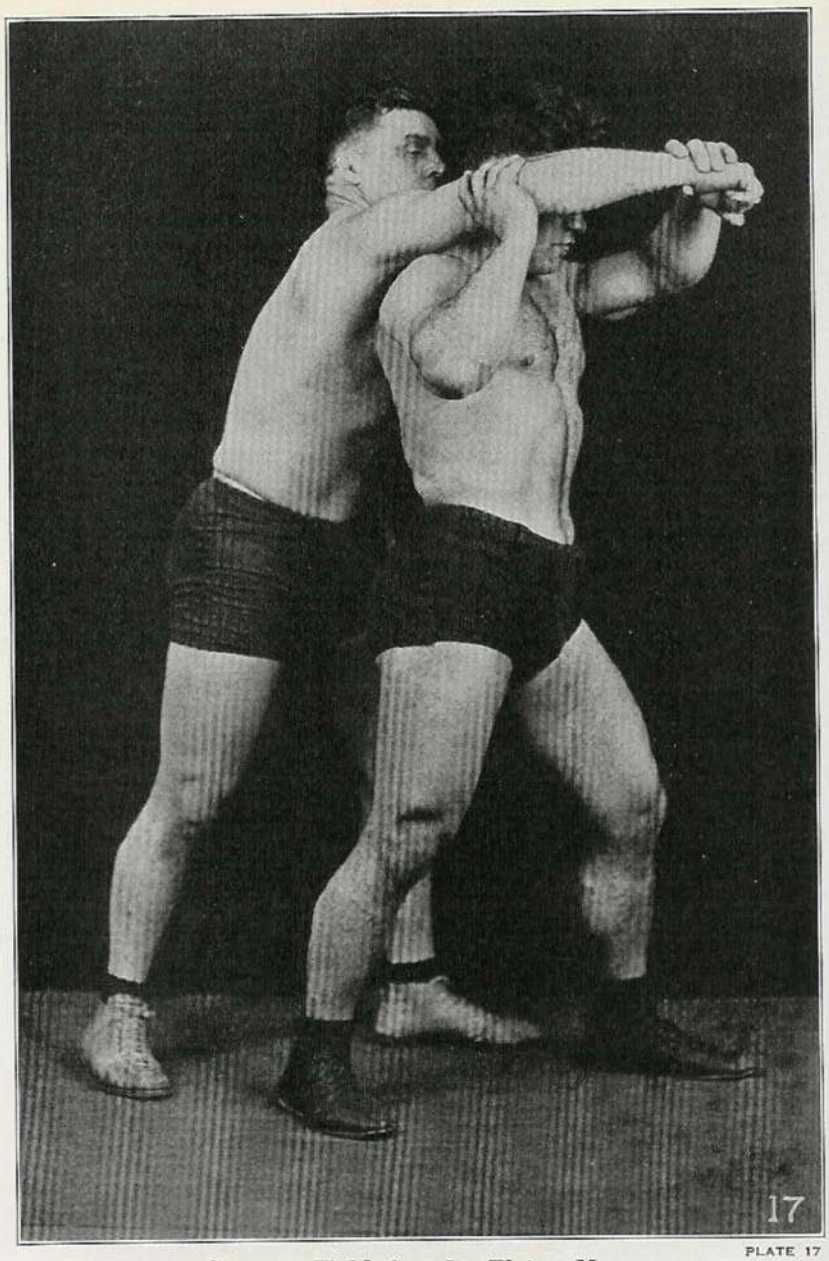

PLATE 17

Counter Hold for the Flying Mare

Should your opponent secure the arm hold for a Flying Mare—holding your right arm over his right shoulder, move quickly to his left side, at the same time locking your right arm around his head. Sink your arm-pit into the back of his neck.

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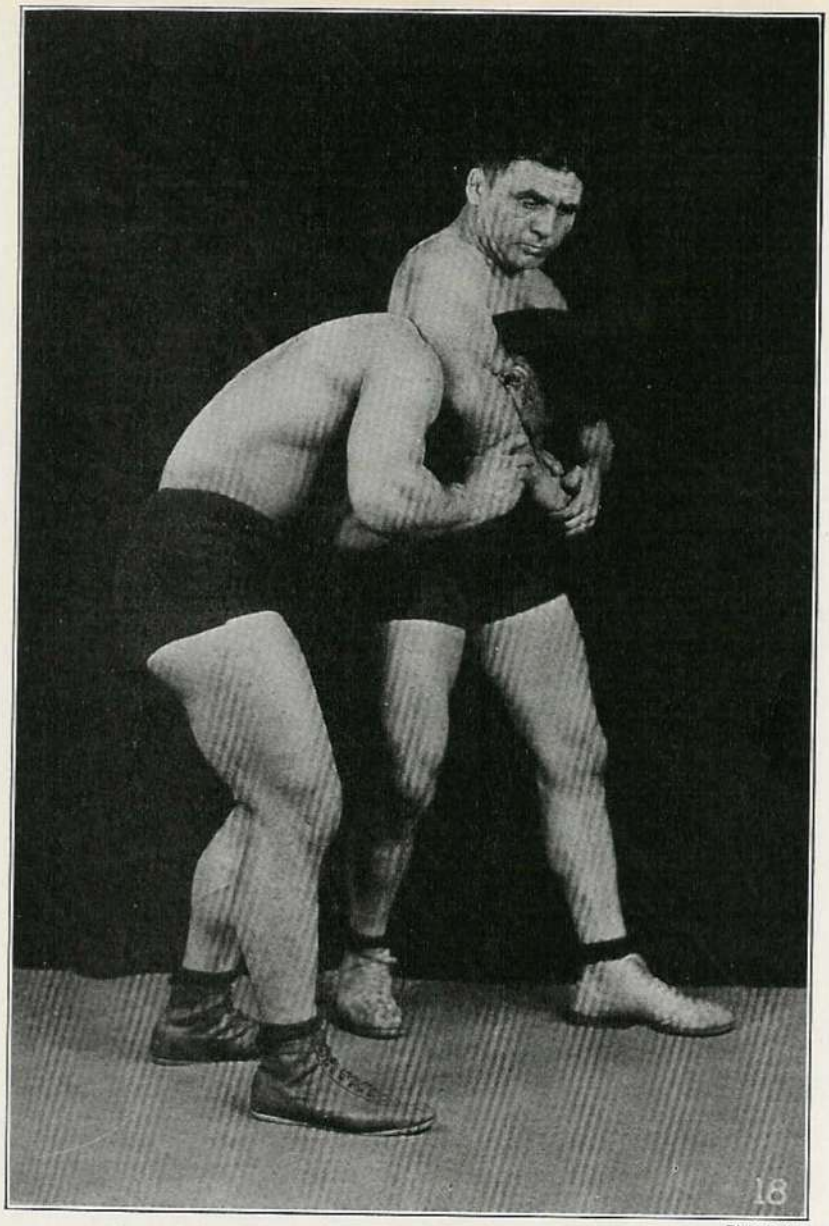

PLATE 18

Complete Counter for Flying Mare (Continued)

By stepping quickly to the left around your opponent, you can easily secure a head lock and counter your adversary's Flying Mare as shown above. From this position, you may bring him down for a fall.

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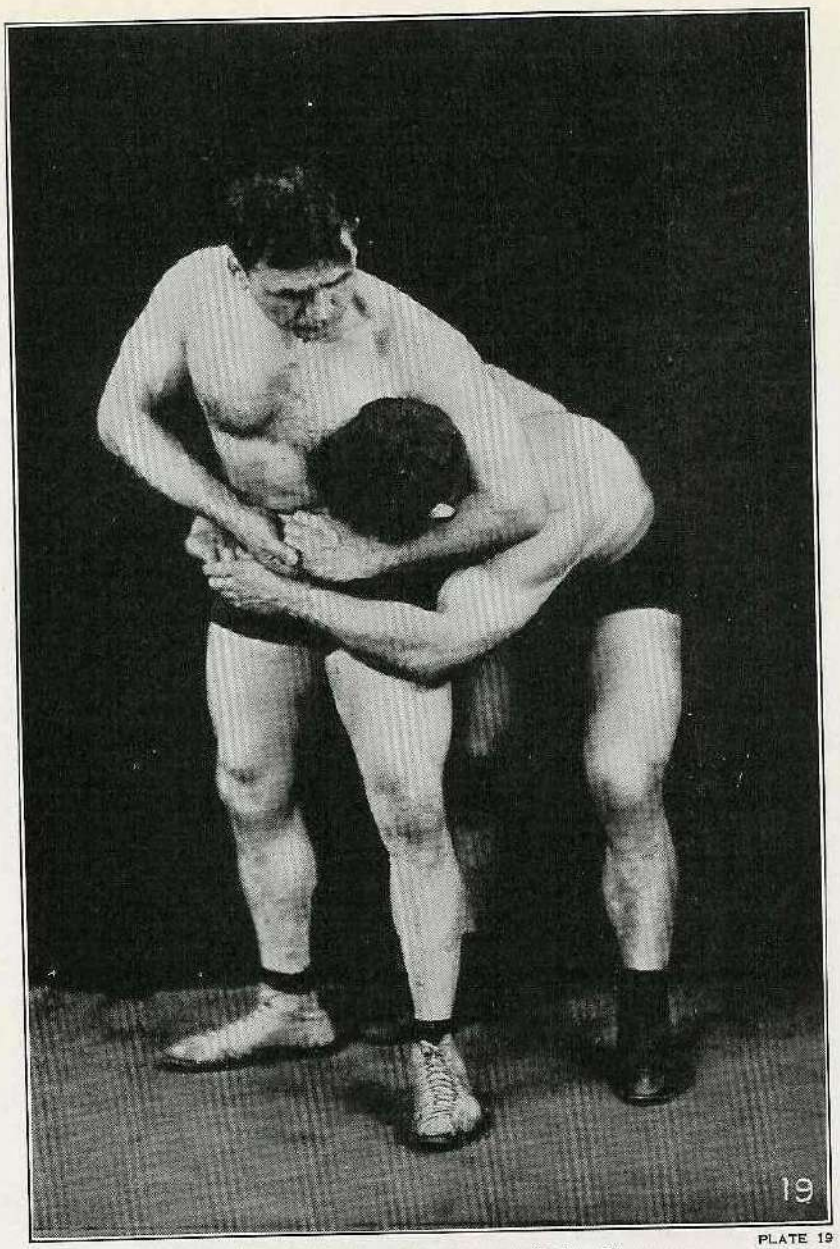

PLATE 19

Standing Side Head Lock or Side Chancery

The opportunity to secure this hold may be afforded from the referee's hold, shown on Plate No. 2, by slipping your left arm around your opponent's neck, stepping sideways at the same time and locking both of your hands.

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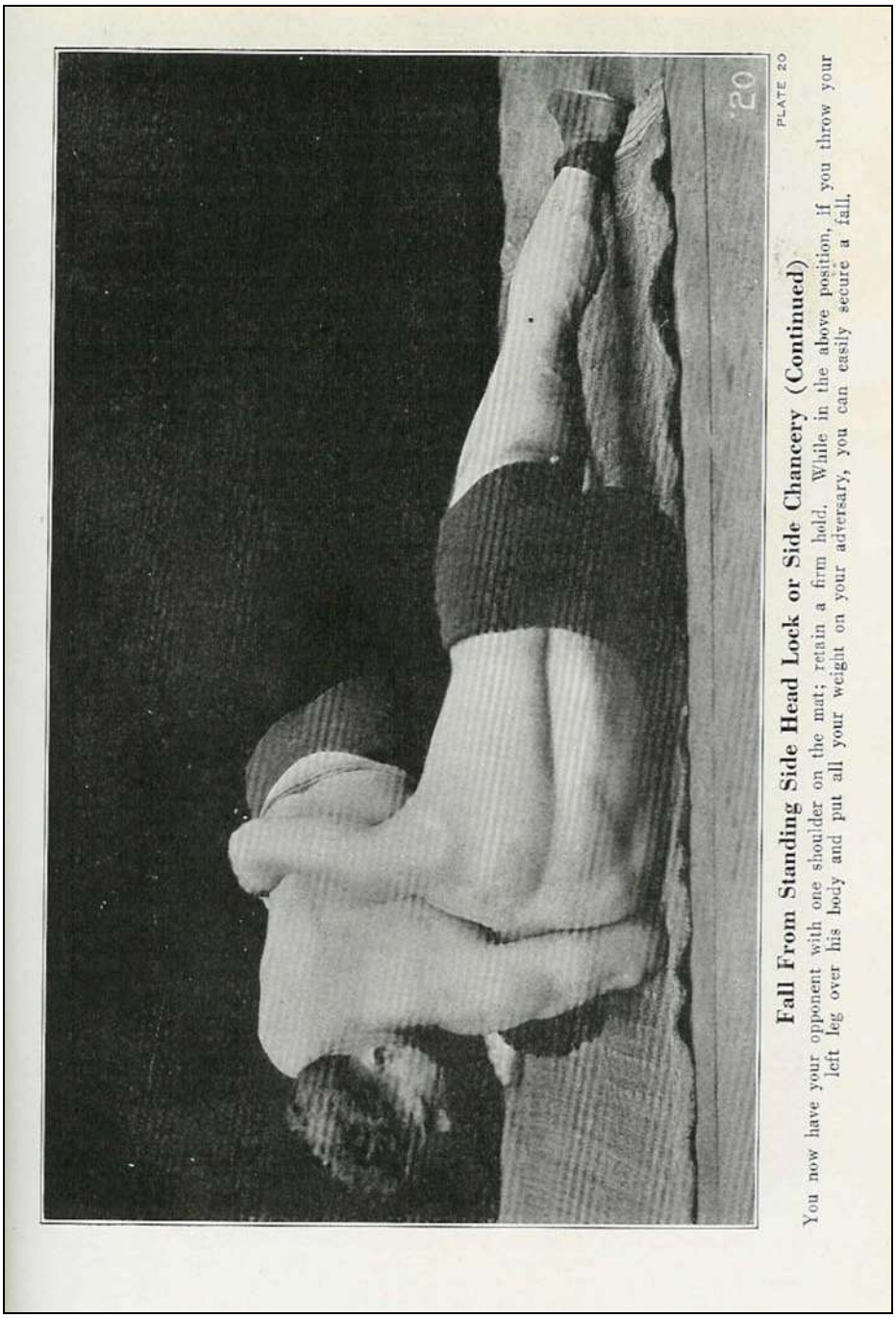

Fall From Standing Side Head Lock or Side Chancery (Continued)

You now have your opponent with one shoulder on the mat; retain a firm hold. While in the above position, if you throw your left leg over his body and put all your weight on your adversary, you can easily secure a fall.

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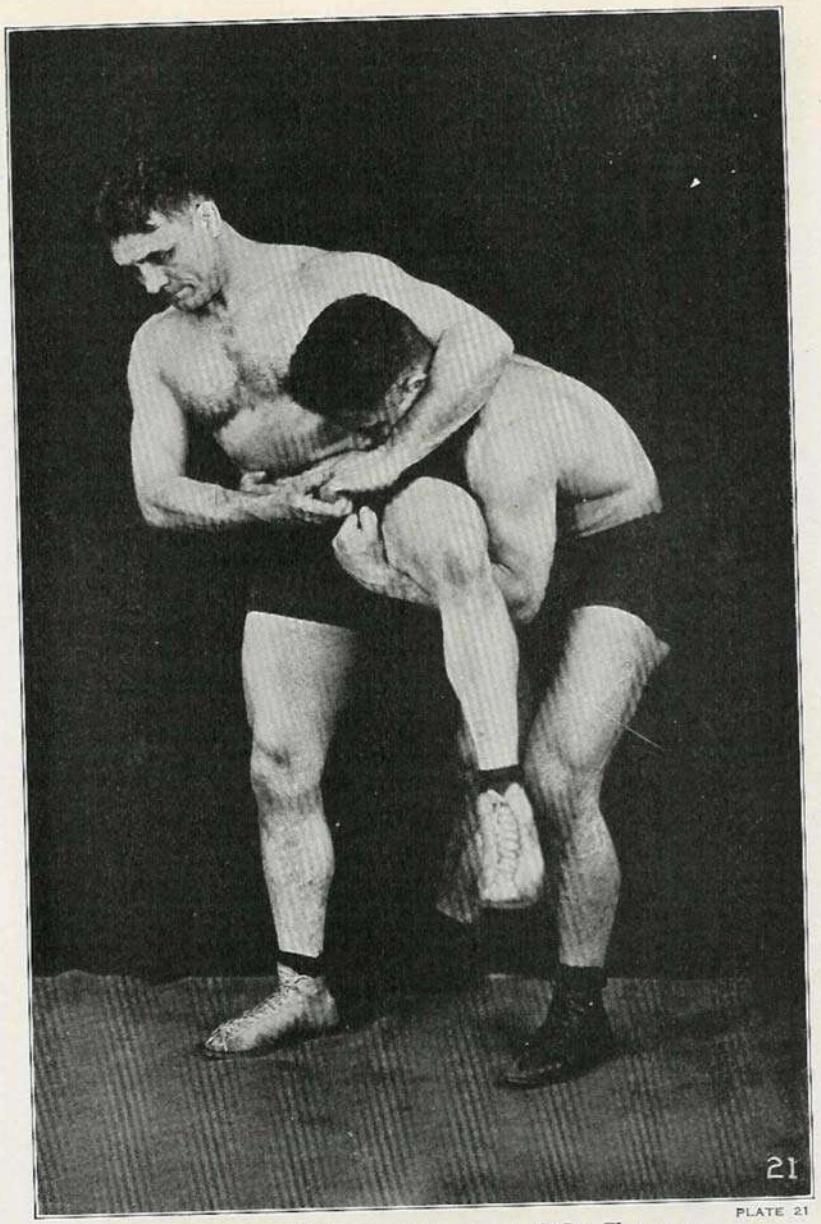

PLATE 21

Counter for Side Head Lock or Side Chancery

When opponent has secured side head lock, reach down in back of his left leg with your left arm and raise it upwards. At the same time keep his waist locked with your other arm, and you can easily secure a fall from this position by throwing yourself down on your right side, and bringing his shoulders to the mat.

[66]

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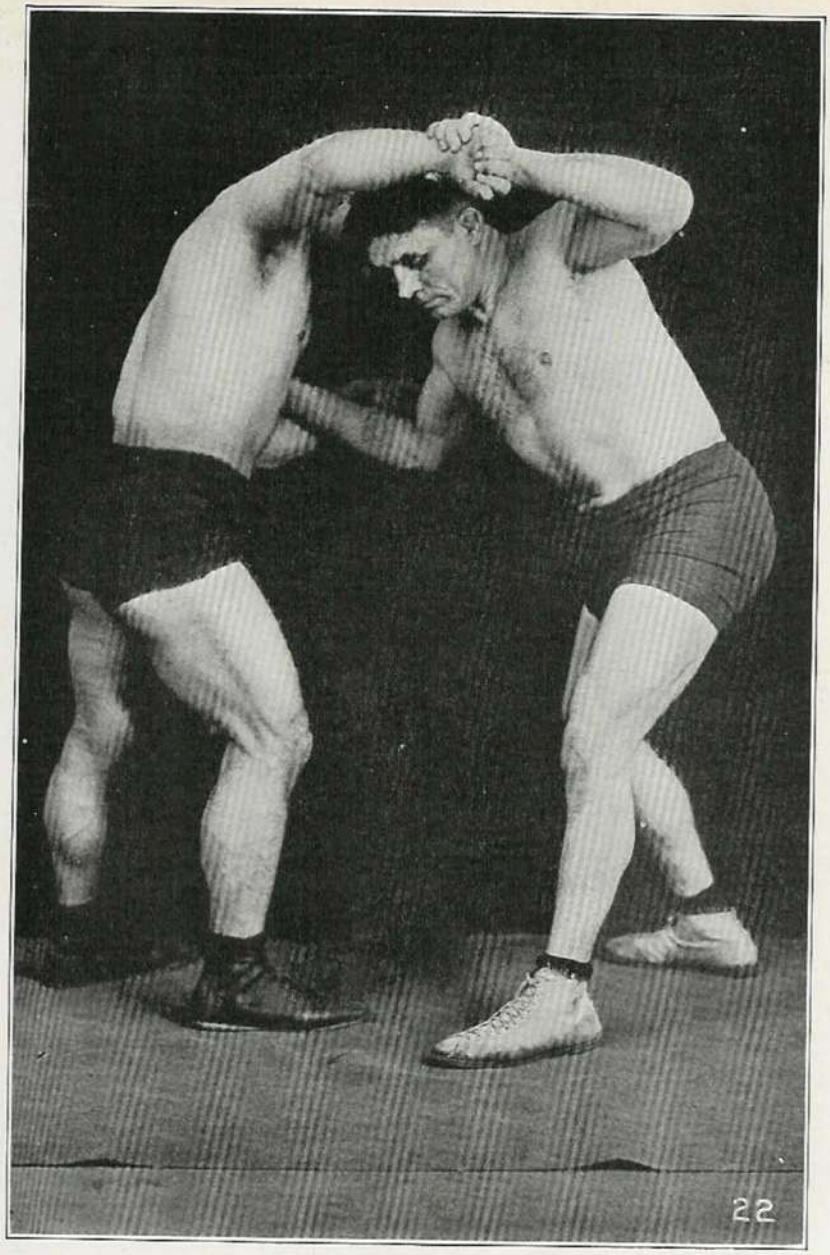

PLATE 22

Start of Back Heel and Waist Lock

Raise opponent's right or left arm, whichever you have the opportunity to take, and dive under with your head as shown above.

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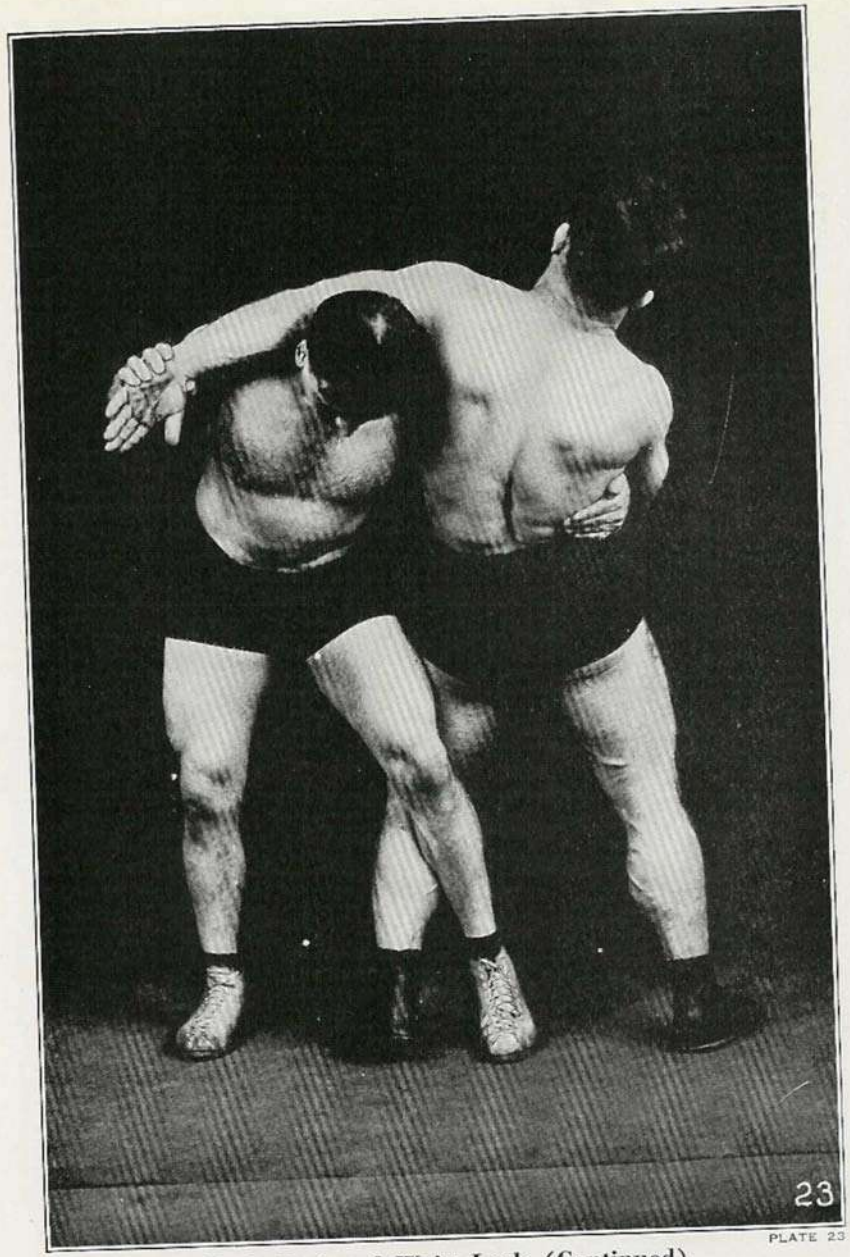

Back Heel and Waist Lock (Continued)

By dropping forward and tripping opponent as shown above, you can easily bring him to the mat.

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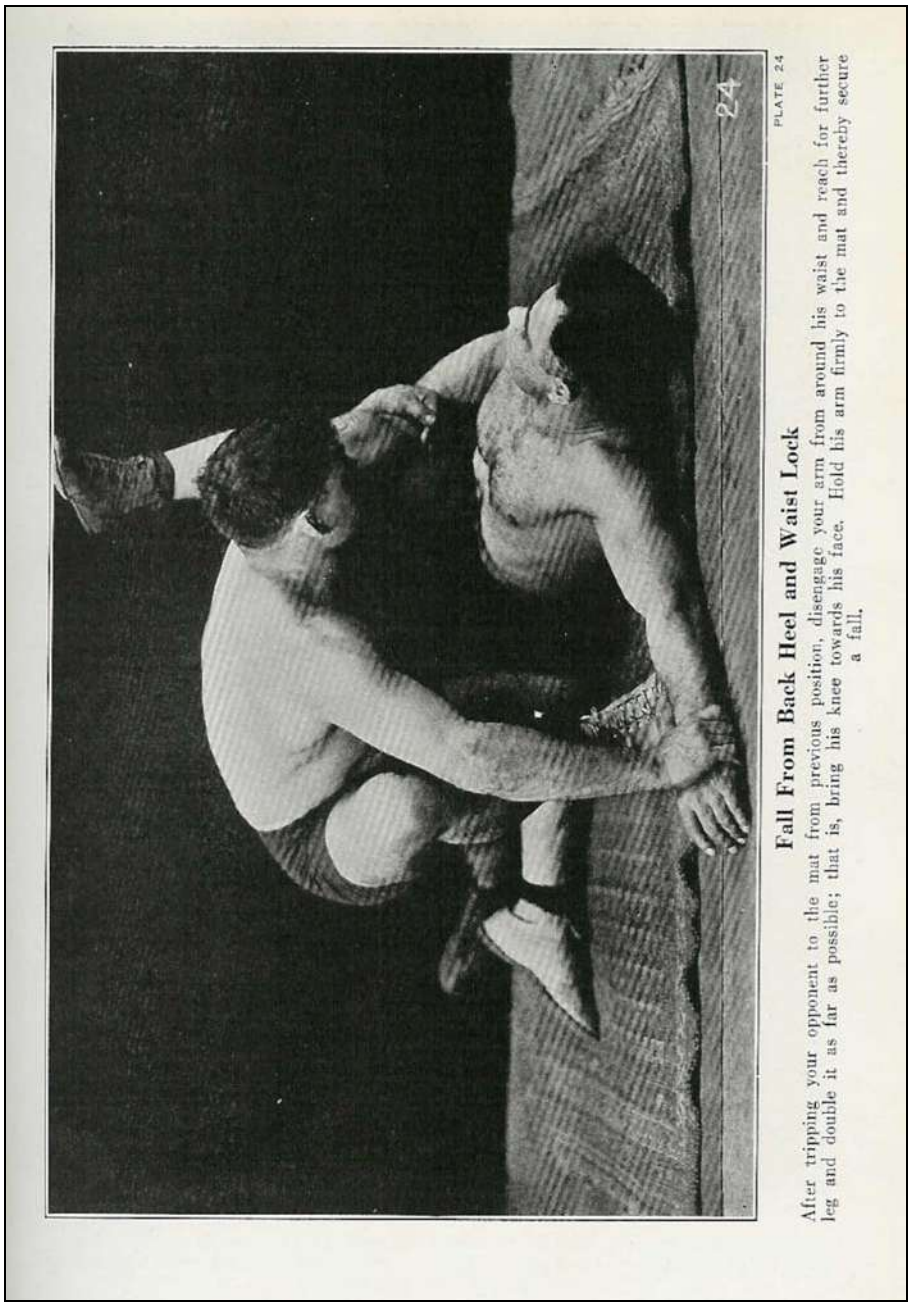

Fall From Back Heel and Waist Lock

After tripping your opponent to the mat from previous position, disengage your arm from around his waist and reach for further leg and double it as far as possible; that is, bring his knee towards his face. Hold his arm firmly to the mat and thereby secure a fall.

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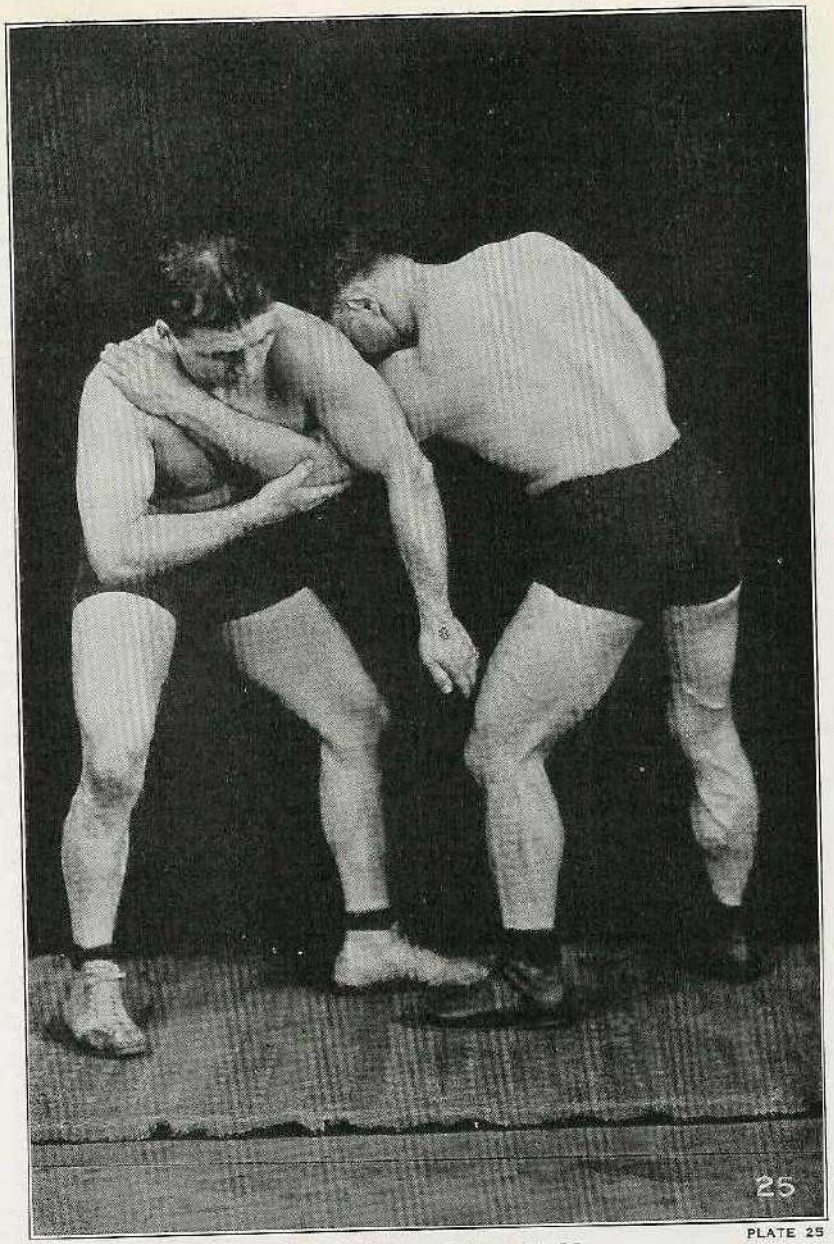

PLATE 25

Back Heel and Leg Hold

This position is acquired from the referee's hold, as shown in Plate No. 2. Bring your left arm over opponent's head and in back of his left arm and reach downward for his leg, and pull same upward.

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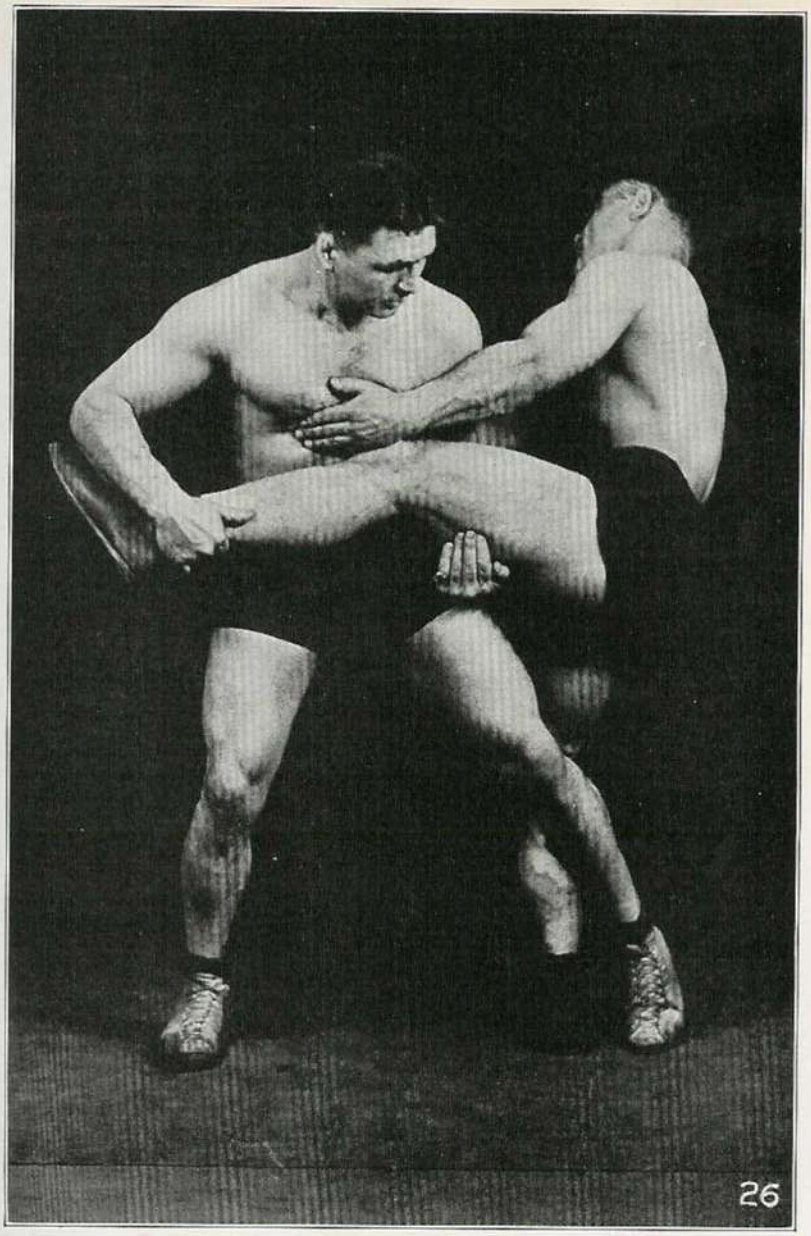

PLATE 26

Back Heel and Leg Hold (Continued)

You now have your opponent's left leg raised upwards and by holding the heel of his right leg back with your left leg, it will be easy now to bring him to the ground by flooring him backwards.

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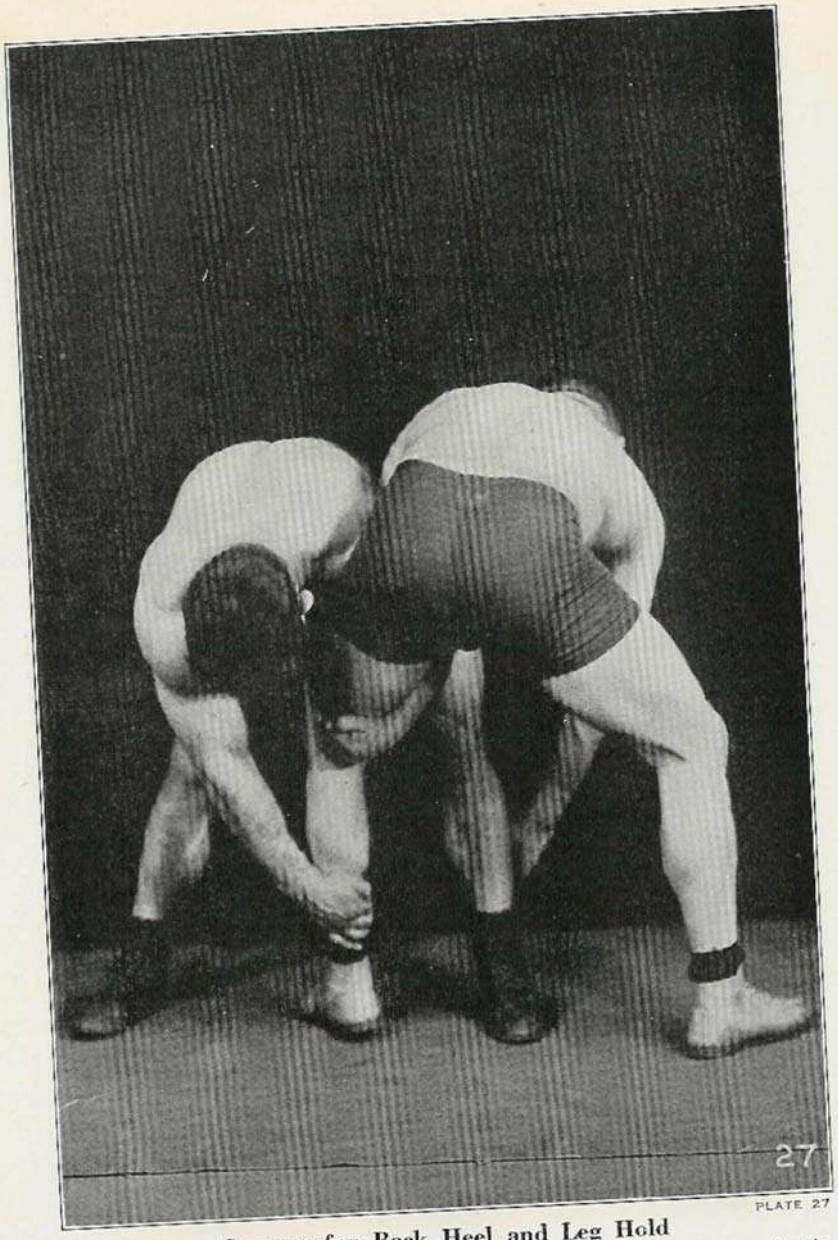

PLATE 27

Counter for Back Heel and Leg Hold

If your adversary starts to make a move, as shown in Plate No. 25, he is open for the same hold. You can counter with it by a quick move and so get in position, as shown in Plate No. 26. In this case both of you will have practically the same hold. You can, in this event, follow it up with a fall as shown in Plate No. 24.

[72]

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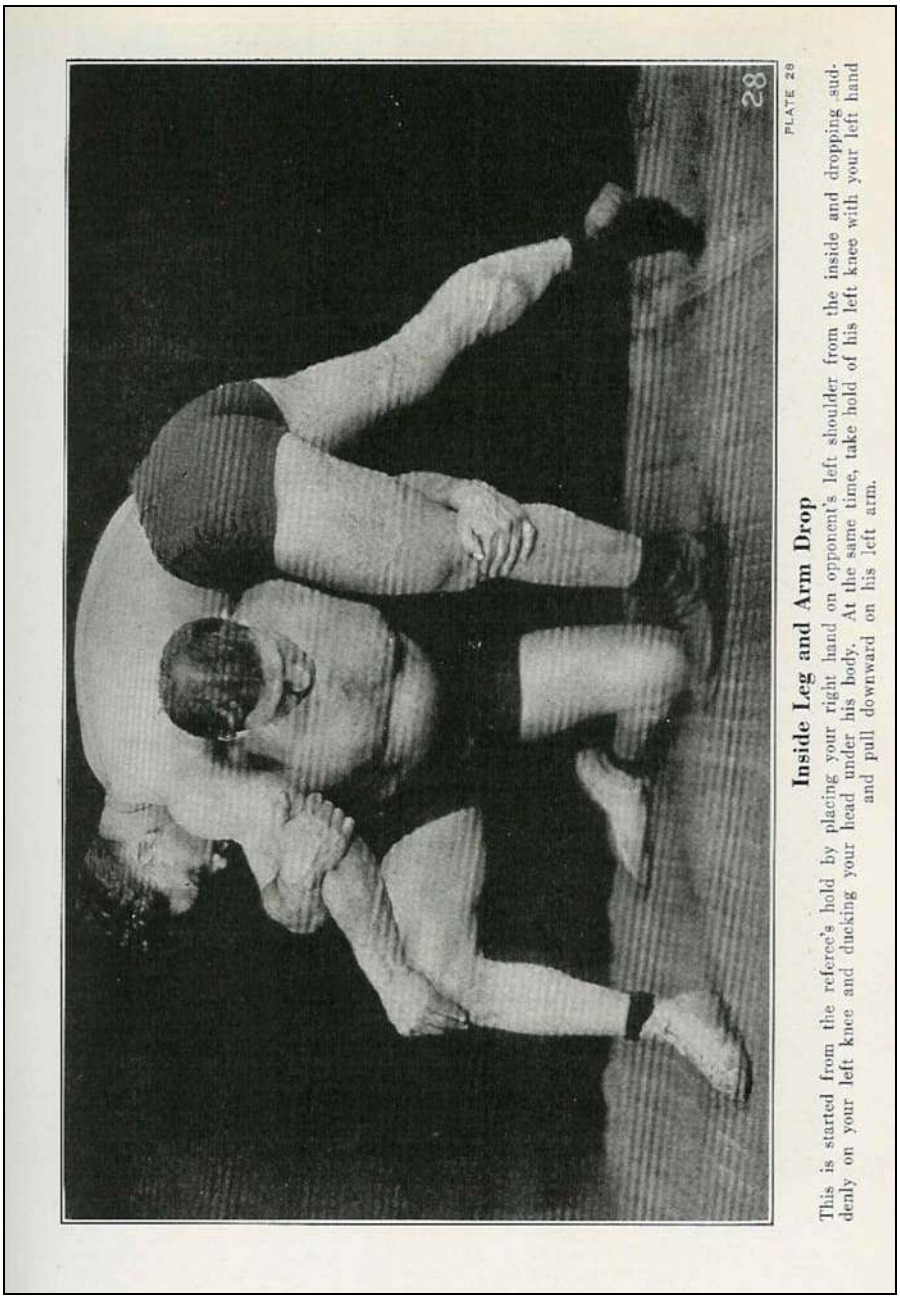

Inside Leg and Arm Drop

This is started from the referee's hold by placing your right hand on opponent's left shoulder from the inside and dropping suddenly on your left knee and ducking your head under his body. At the same time, take hold of his left knee with your left hand and pull downward on his left arm.

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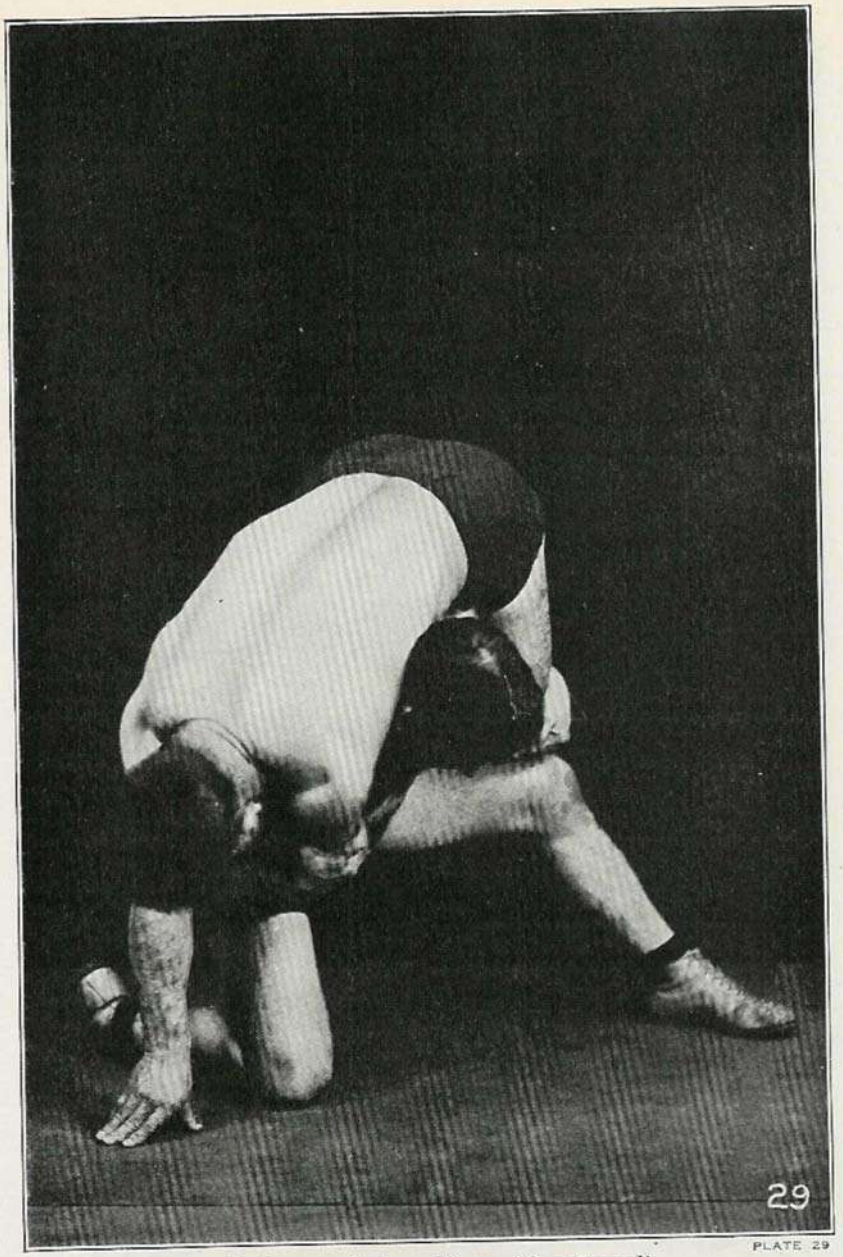

PLATE 29

Inside Leg and Arm Drop (Continued)

This position shows that by pulling further downward on your opponent's left arm and raising his left leg, you have him almost thrown. It is important that you shift the position of your legs by dropping on your right knee and bring up your left. This will give you a better balance and makes the lifting of your opponent much easier.

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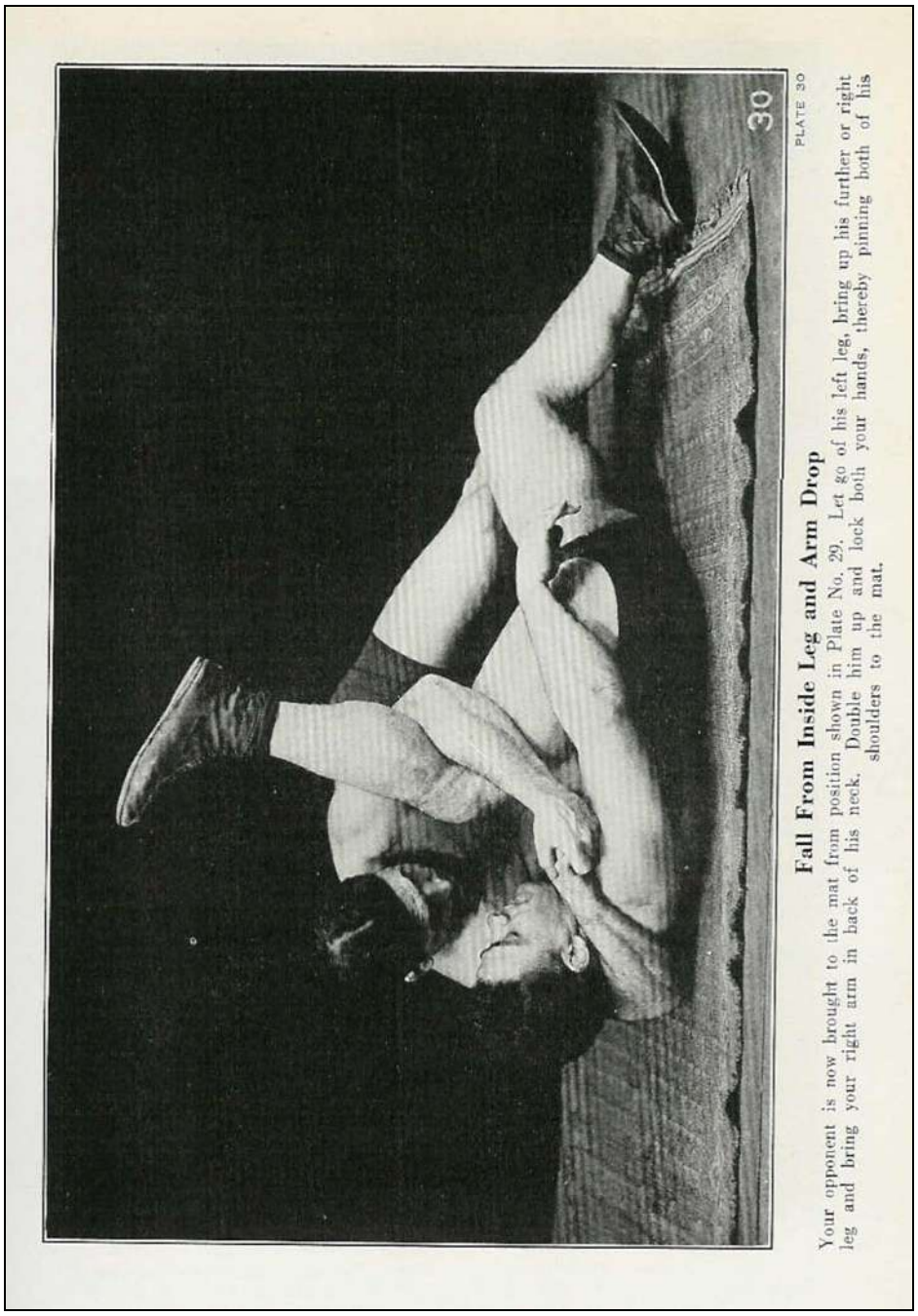

Fall From Inside Leg and Arm Drop

Your opponent is now brought to the mat from position shown in Plate No. 29. Let go of his left leg, bring up his further or right leg and bring your right arm in back of his neck. Double him up and lock both your hands, thereby pinning both of his shoulders to the mat.

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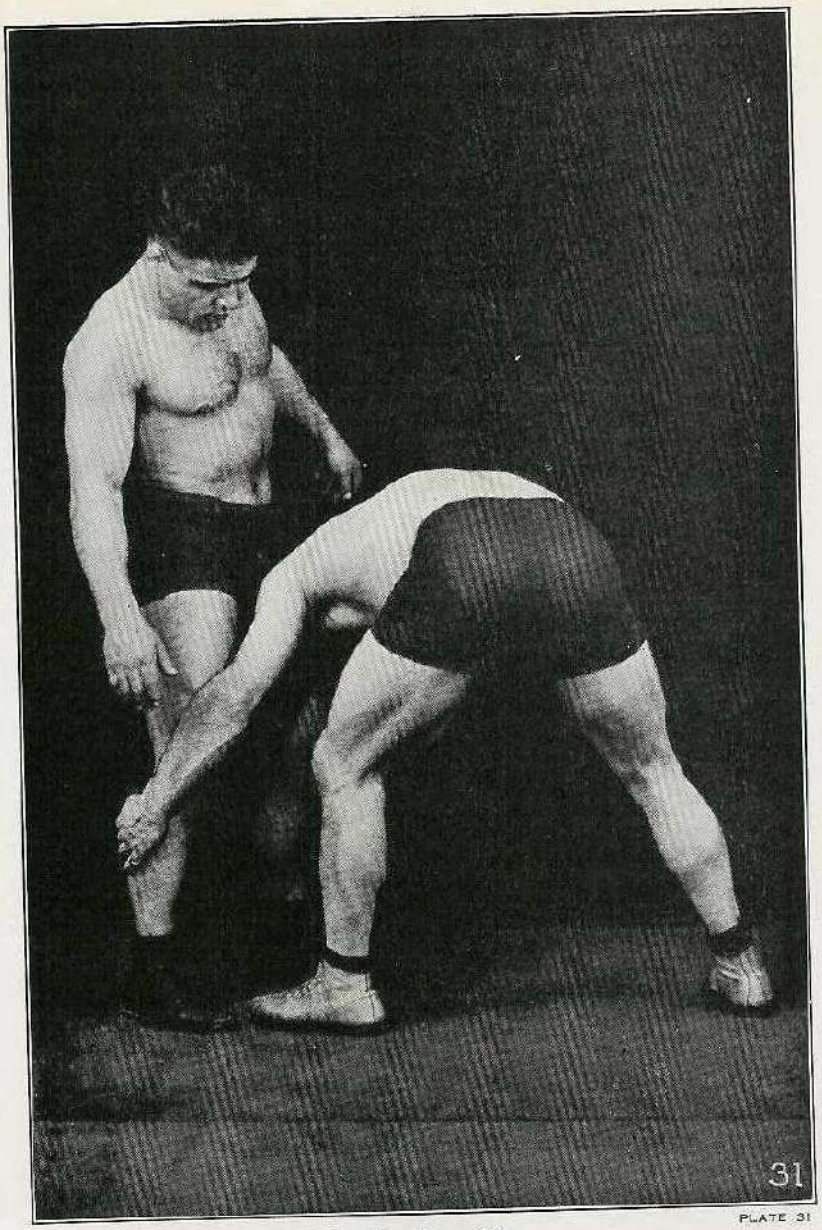

PLATE 31

Double Leg Dive

When possible, make a quick dive for your opponent's legs as shown above. This is a simple manner of bringing him to the mat, for as soon as you secure a grip of his legs, you immediately heave him and at the same time trip him.

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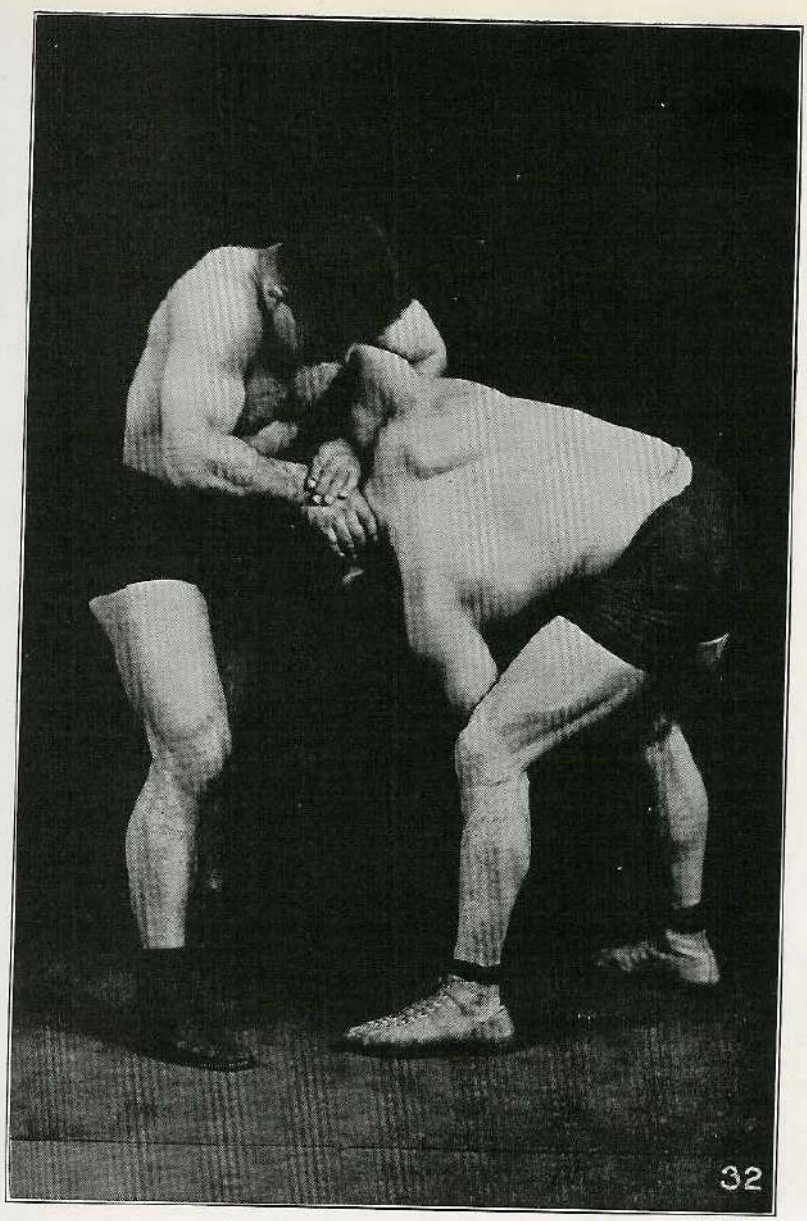

PLATE 32

Counter for Double Leg Dive

When your opponent takes hold of both your legs, push his head down with your right hand and bring your left hand in under his right arm, thereby securing a Standing Quarter Nelson, from which position you can easily force him to the mat.

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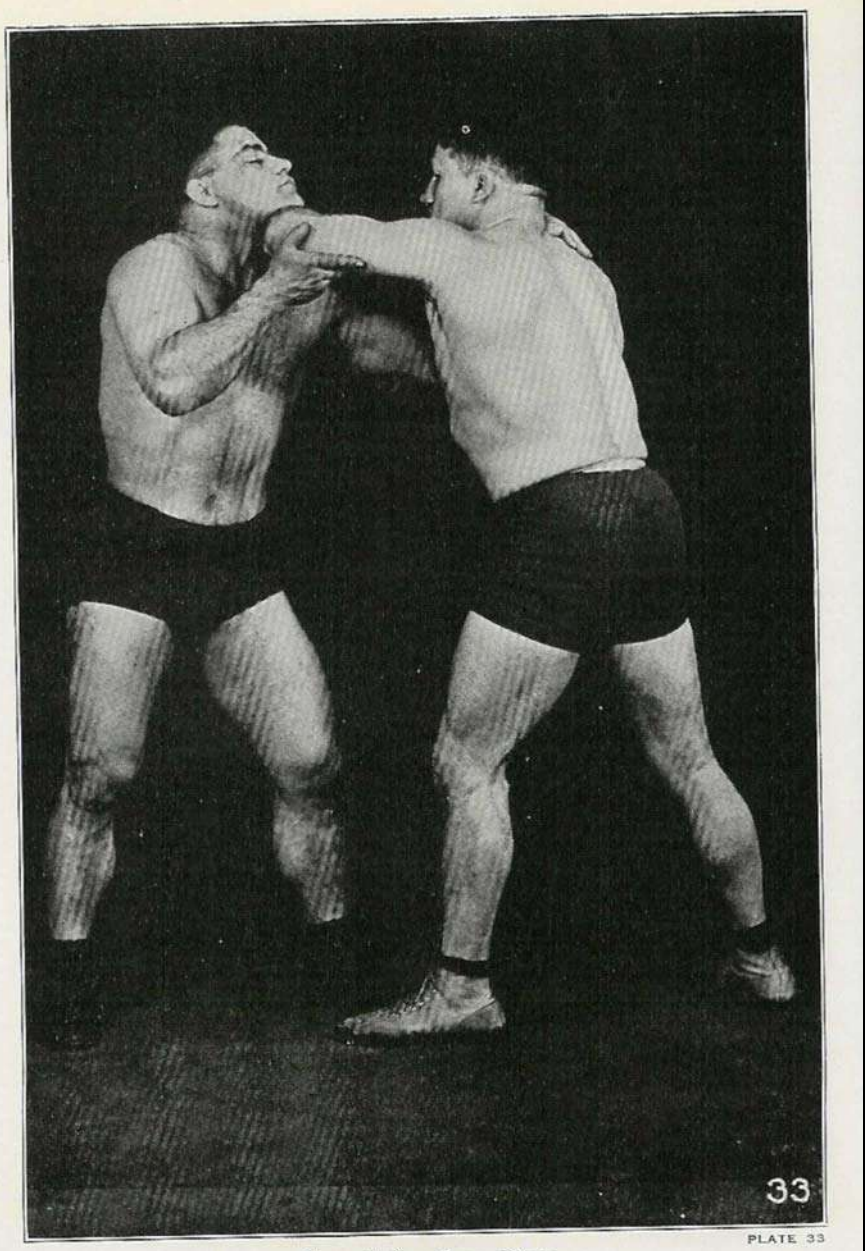

PLATE 33

Guard for Leg Dive

When opponent makes a move to dive for your legs, reach with either hand for opponent's opposite shoulder, with the front part of your elbow underneath his chin. This will raise his face upwards and prevent him diving for your legs. To strengthen this hold grasp his other arm near the shoulder.

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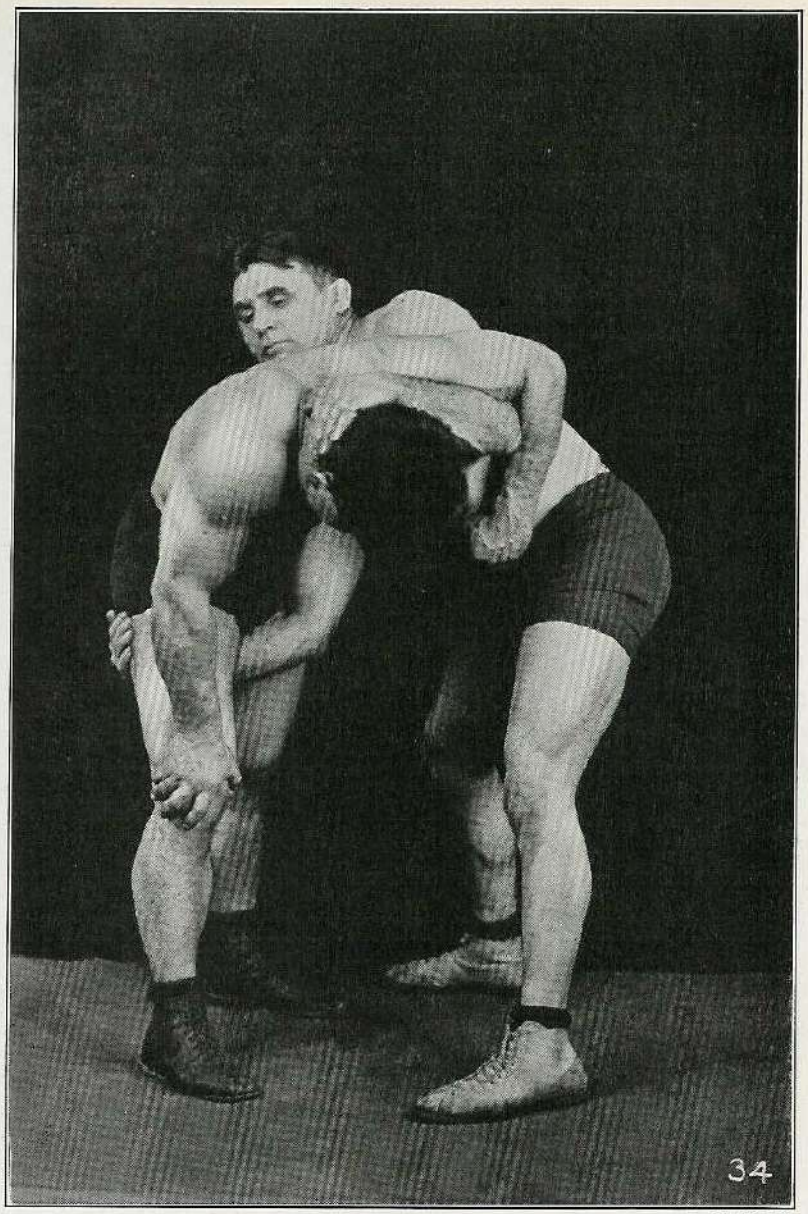

PLATE 34

Standing Crotch and Half Nelson

This hold can be secured from the referee's hold shown on Plate No. 2, by throwing your opponent's left arm over your head, and shifting your left hand into a Half Nelson; at the same time reach with your right arm between his crotch around his outside leg, bringing your right shoulder well under his body. Then lift him up and bring him to the mat.

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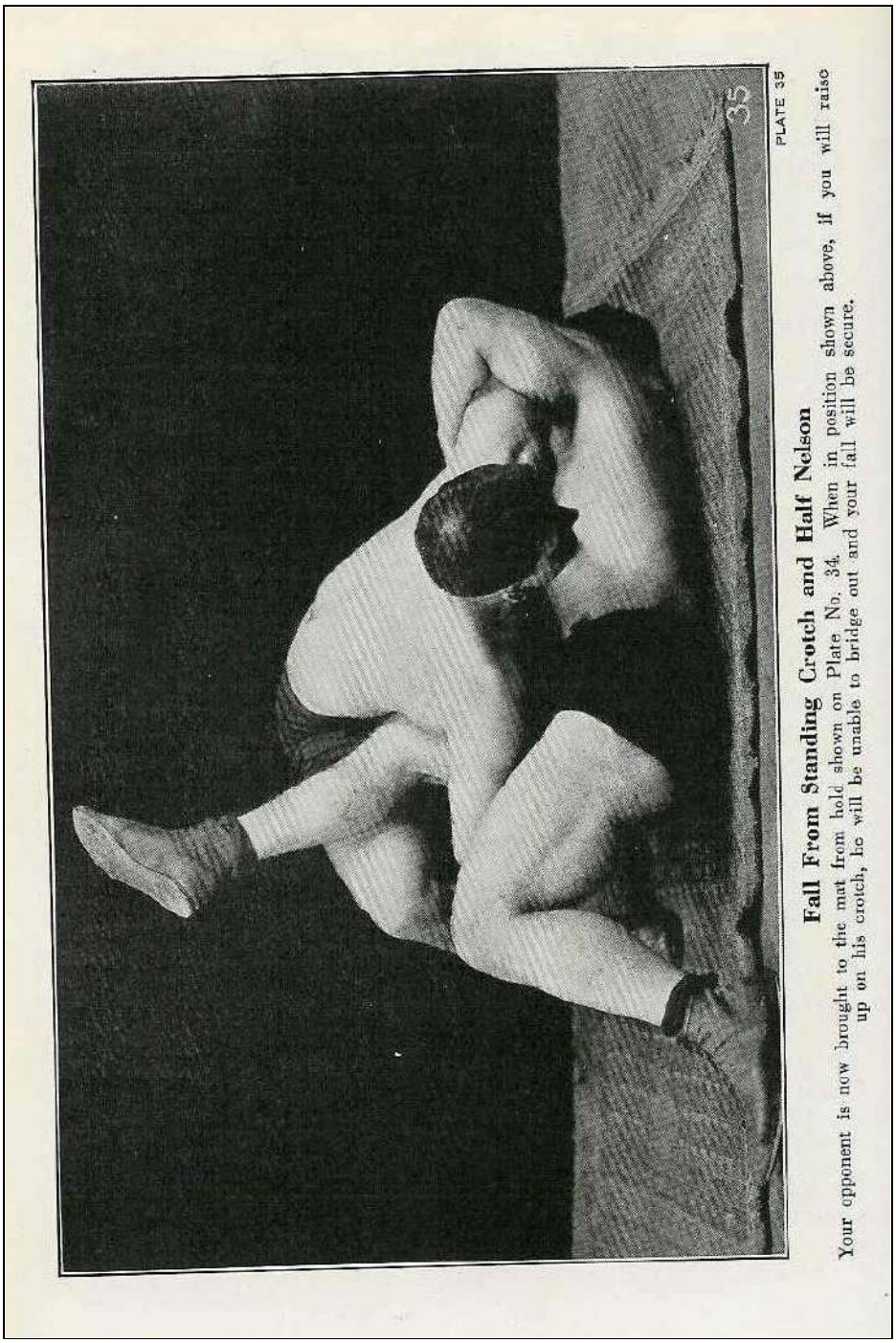

Fall From Standing Crotch and Half Nelson

Your opponent is now brought to the mat from hold shown on Plate No. 34. When in position shown above, if you will raise up on his crotch, he will be unable to bridge out and your fall will be secure.

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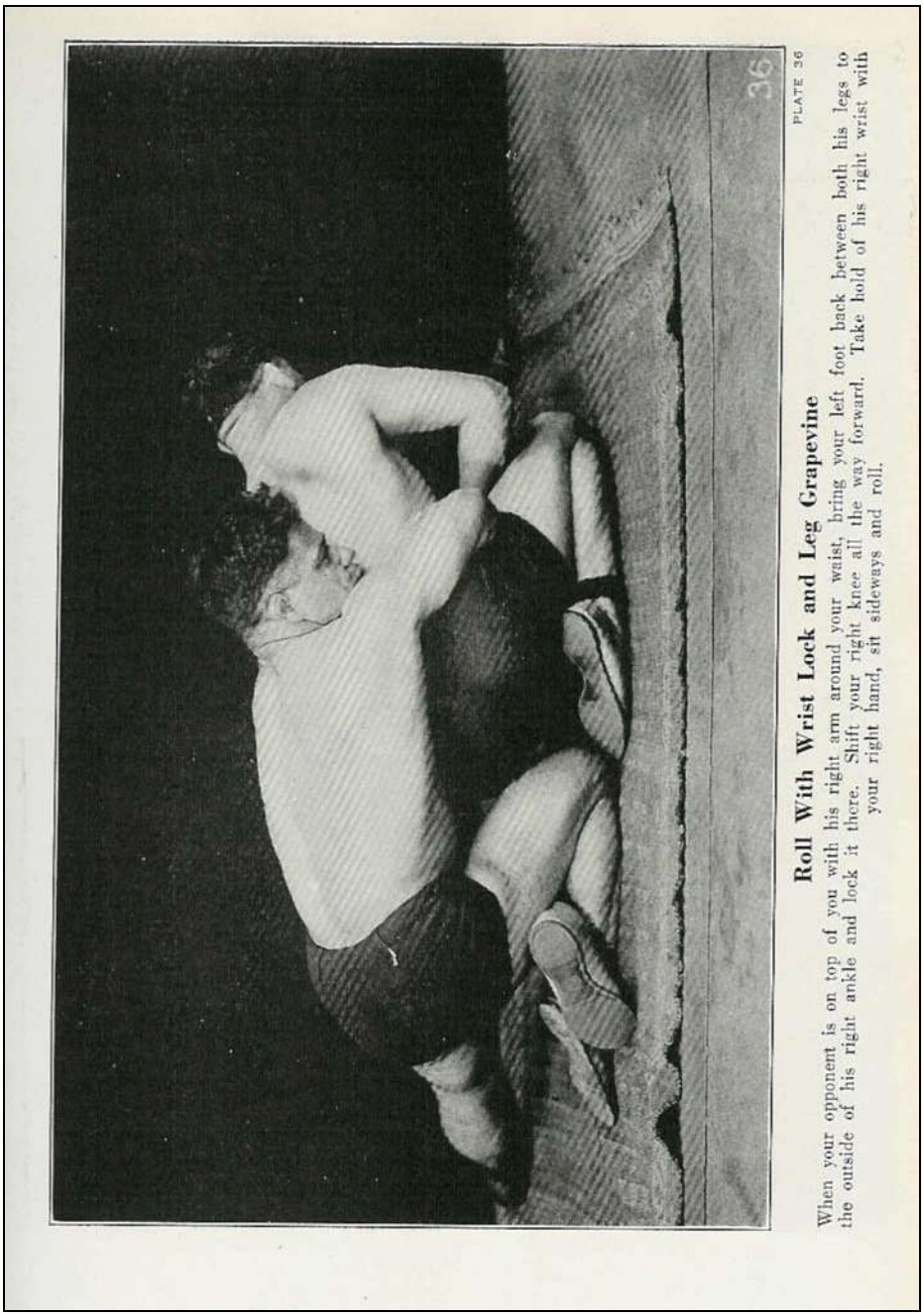

PLATE 36

Roll With Wrist Lock and Leg Grapevine

When your opponent is on top of you with his right arm around your waist, bring your left foot back between both his legs to the outside of his right ankle and lock it there. Shift your right knee all the way forward. Take hold of his right wrist with your right hand, sit sideways and roll.

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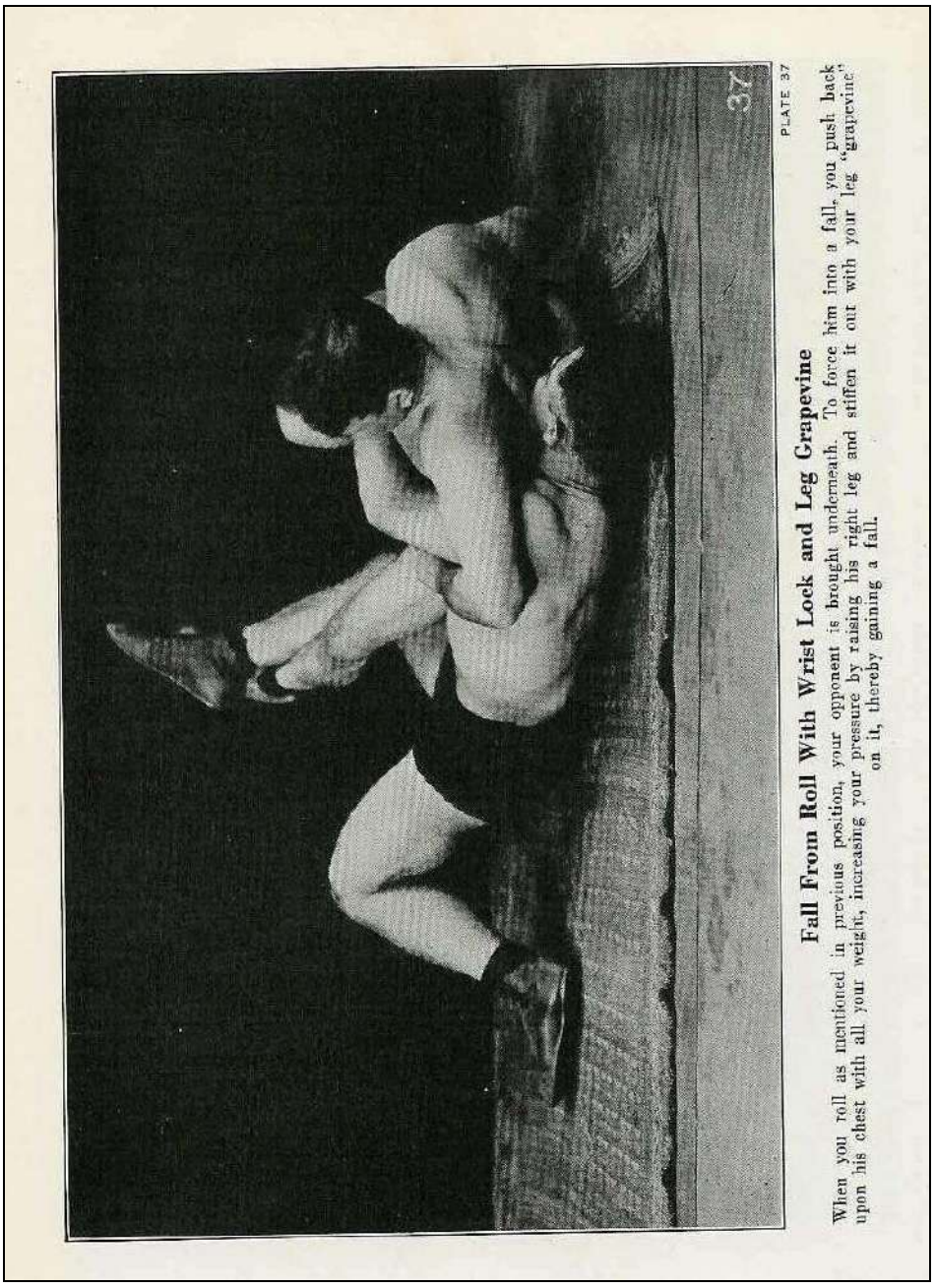

Fall From Roll With Wrist Lock and Leg Grapevine

When you roll as mentioned in previous position, your opponent is brought underneath. To force him into a fall, you push back upon his chest with all your weight, increasing your pressure by raising his right leg and stiffen it out with your leg "grapevine" on it, thereby gaining a fall.

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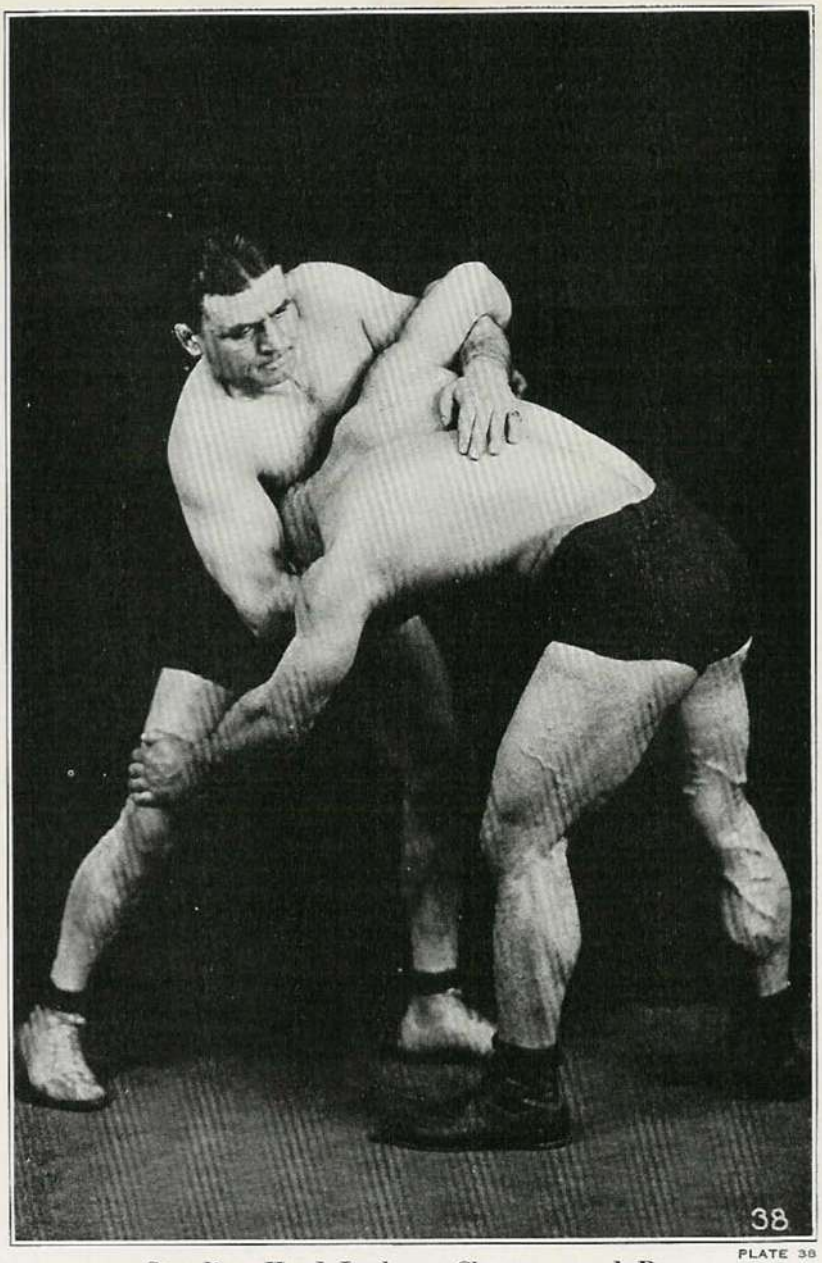

PLATE 38

Standing Head Lock or Chancery and Bar

Starting from referee's hold (Plate No. 2) pull your opponent's head in under your right arm, bring his right arm up with your left, pull your right leg away back and drop on the knee, forcing his shoulder backward with your left arm.

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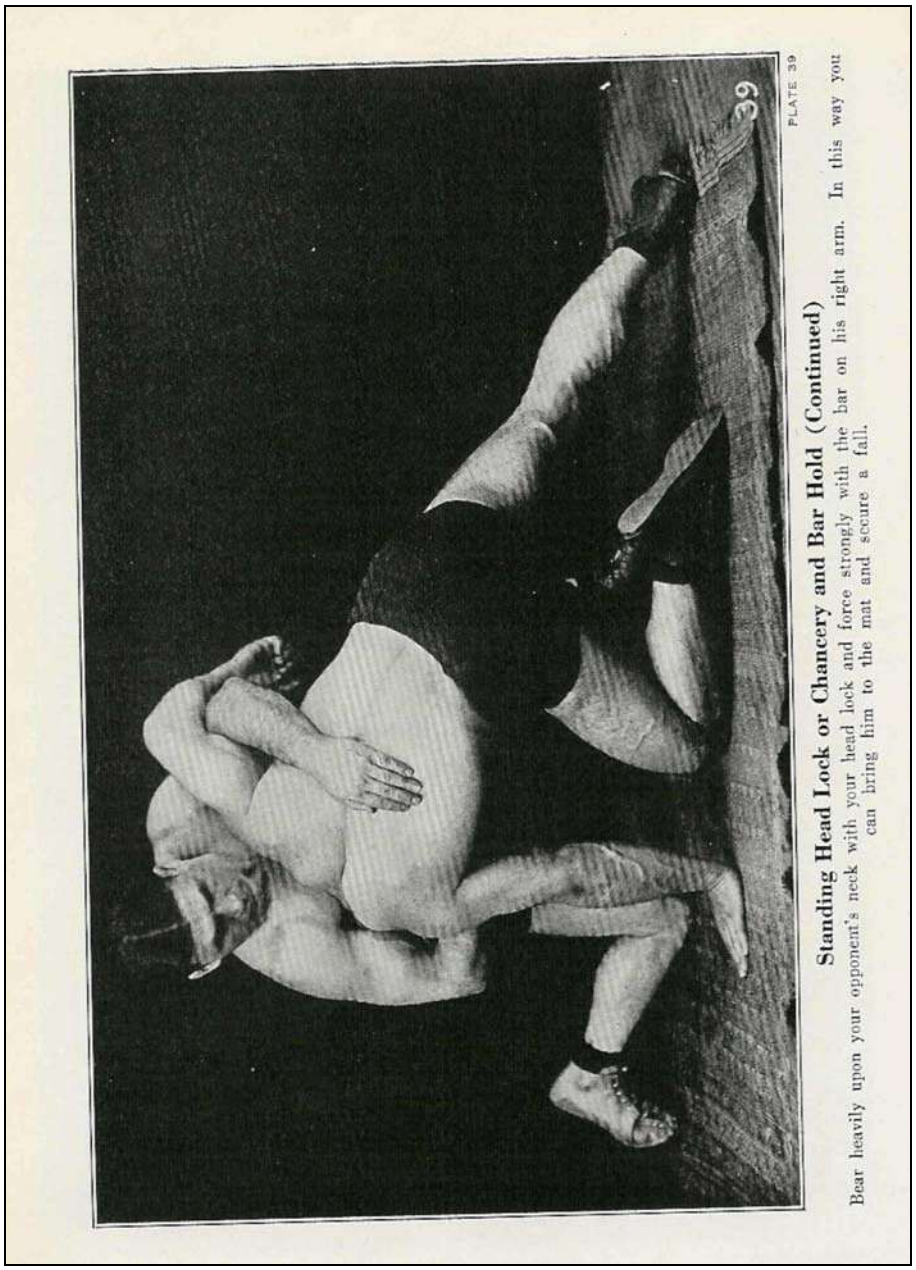

Standing Head Lock or Chancery and Bar Hold (Continued)

Bear heavily upon your opponent's neck with your head lock and force strongly with the bar on his right arm. In this way you can bring him to the mat and secure a fall.

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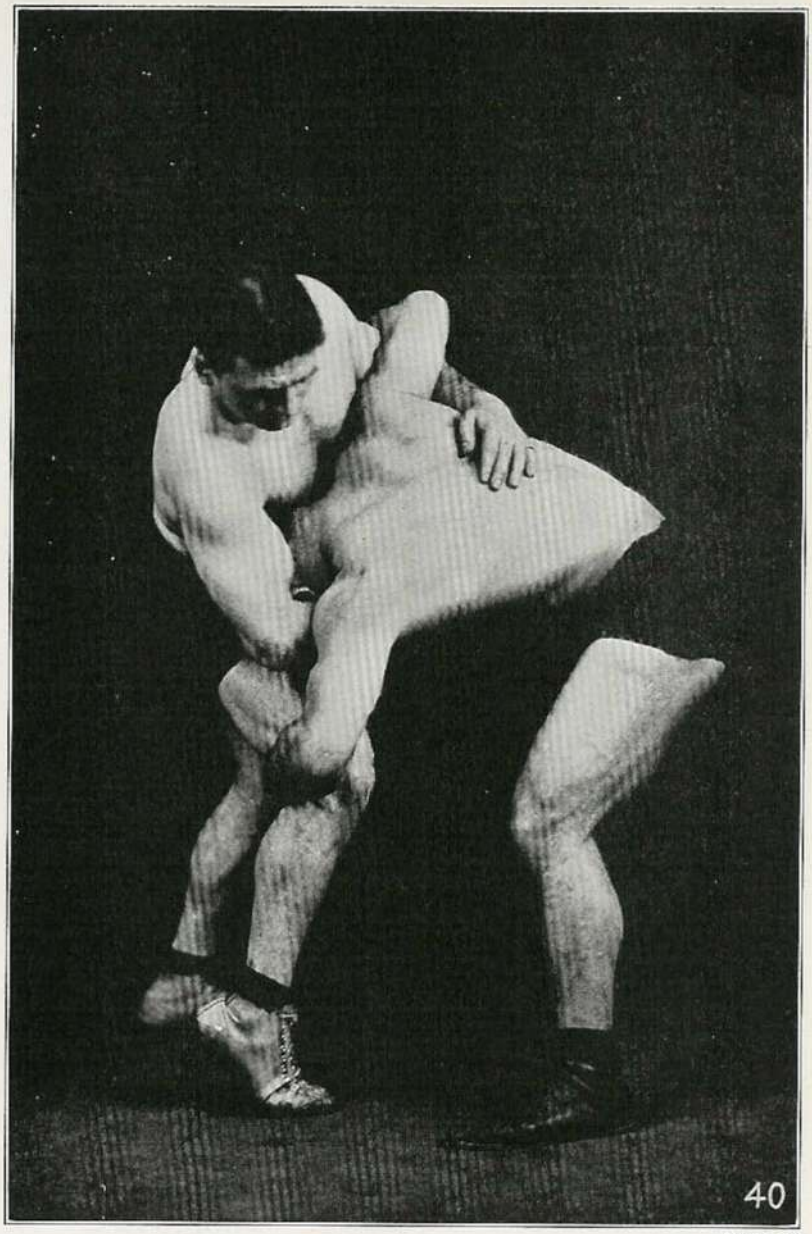

PLATE 40

Counter for Standing Head Lock or Chancery and Bar

When your opponent has secured the above hold, reach down quickly for his right leg with your left arm, pull strongly upward, thereby forcing him to break his hold.

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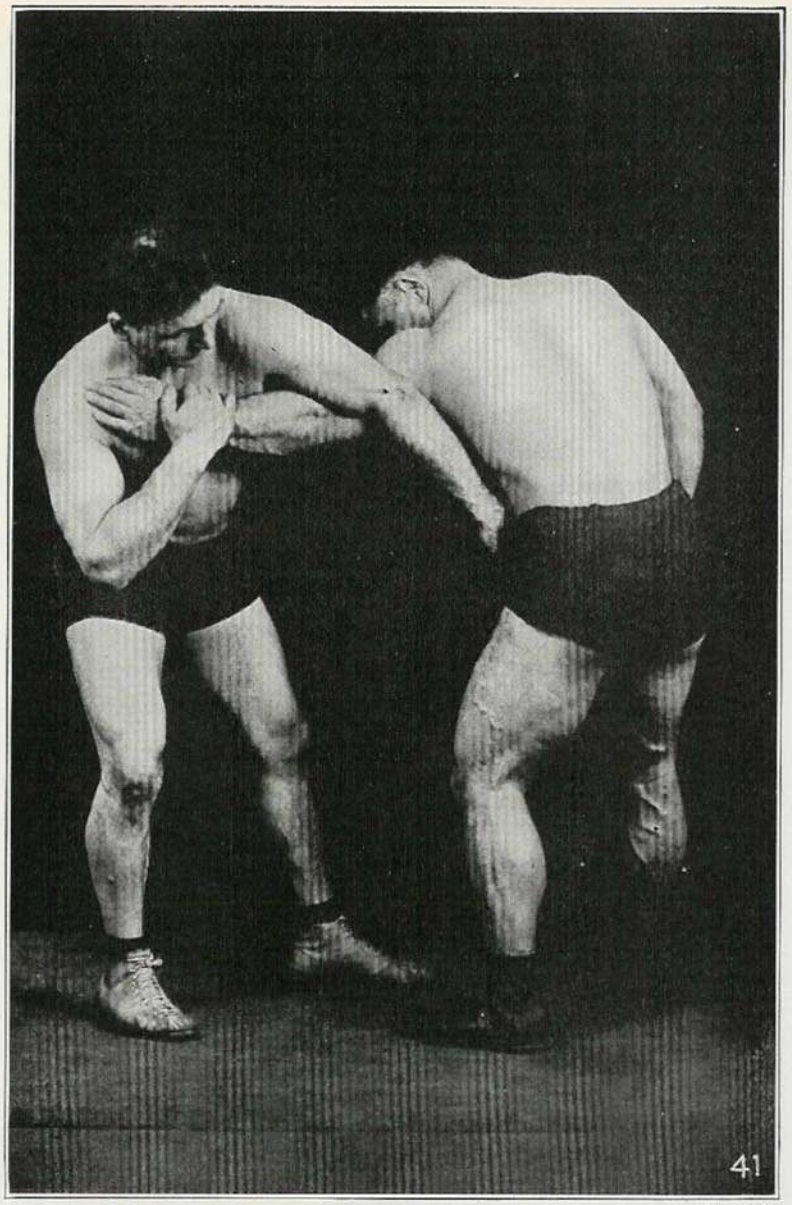

PLATE 41

Start of Waist Lock From Behind

This hold can be secured from referee's hold, as shown in Plate No. 2, by reaching over opponent's head with your left arm. Next bring it down over his left arm and quickly swing yourself in back of him and secure a waist lock. Push his left arm downward and to the left with your right arm so that you may pass him more easily.

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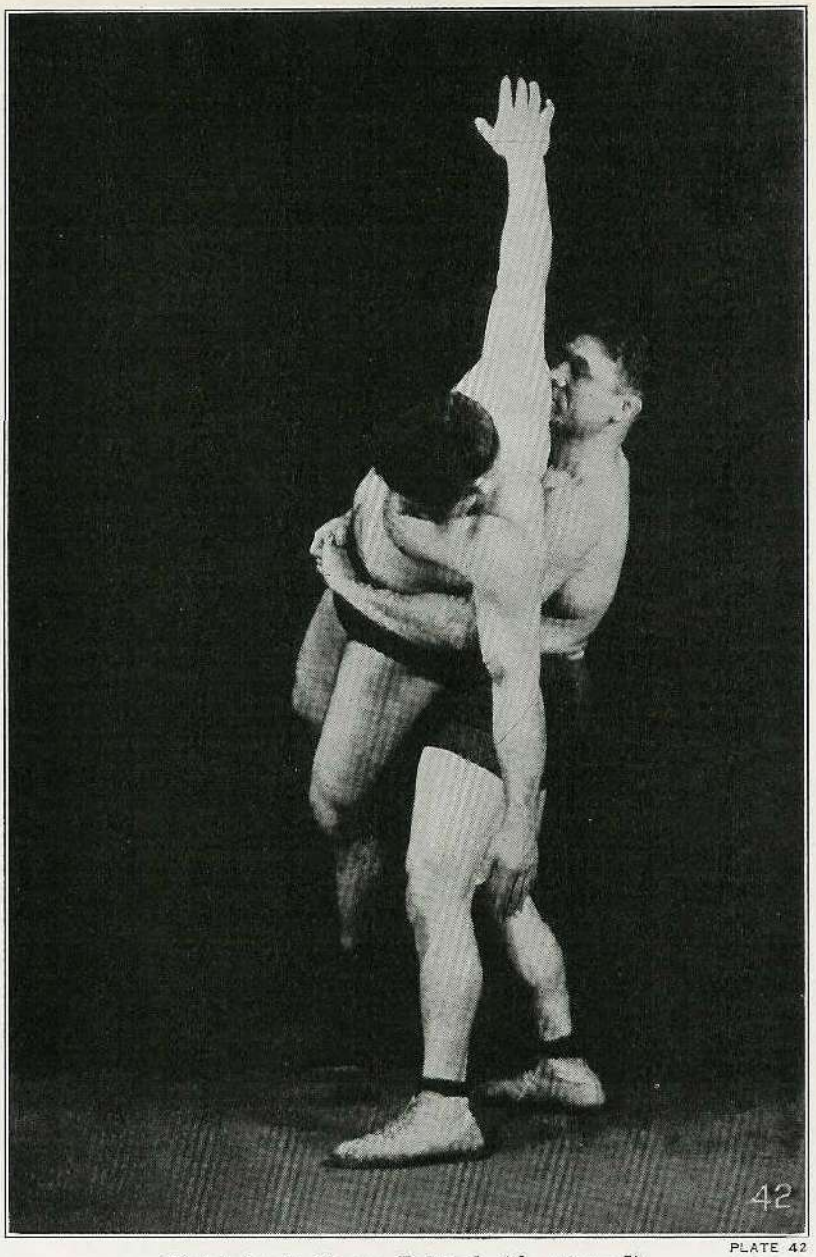

PLATE 42

Waist Lock From Behind (Continued)

By swinging quickly around your opponent as explained on previous page (Plate No. 41), you easily secure the waist lock from behind. Lift your opponent clear from the mat and bring him down forcibly.

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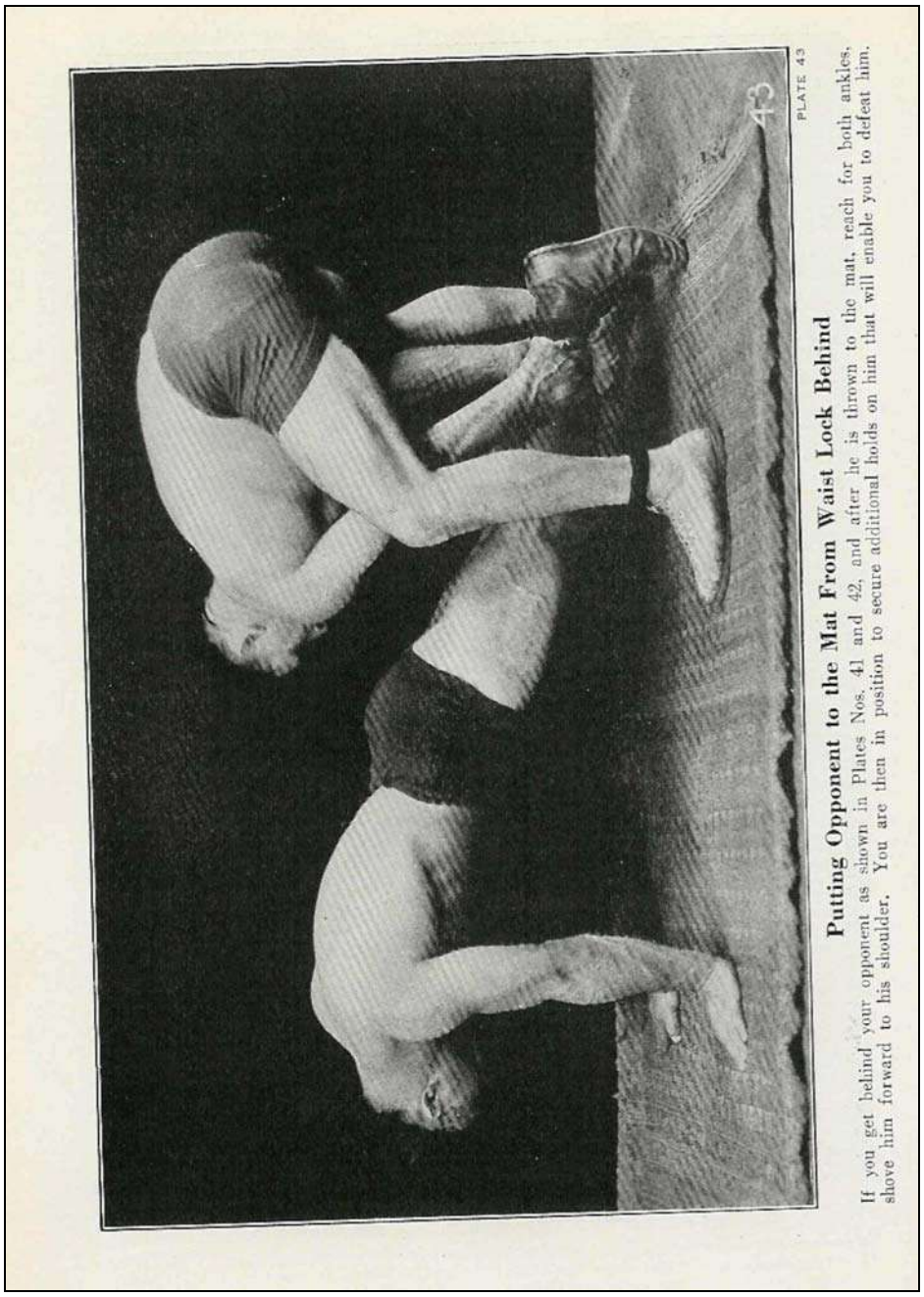

Putting Opponent to the Mat From Waist Lock Behind

If you get behind your opponent as shown in Plates Nos. 41 and 42, and after he is thrown to the mat, reach for both ankles, shove him forward to his shoulder. You are then in position to secure additional holds on him that will enable you to defeat him.

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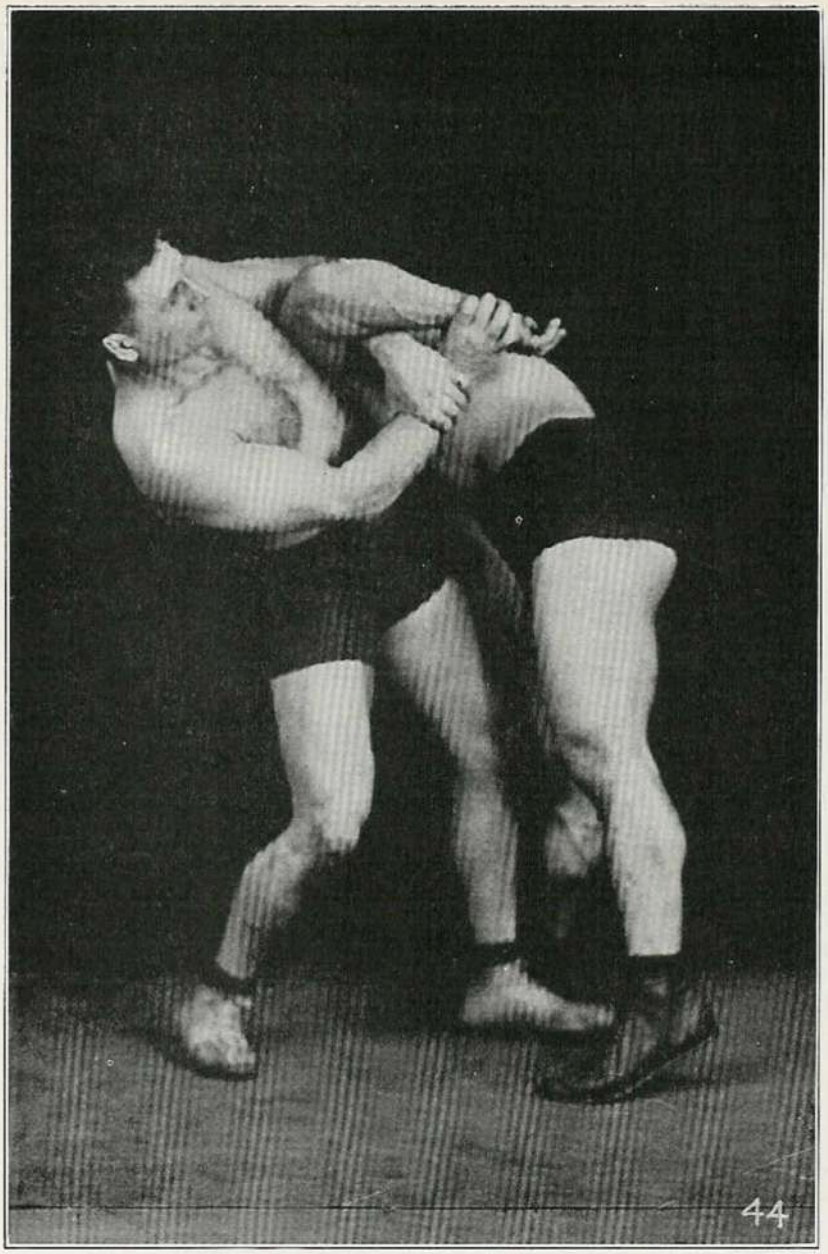

PLATE 44

Double Wrist Lock Standing

This hold is taken from a standing position. You grasp your opponent's left wrist in your right hand, reach over in back with your left arm, taking hold of your right wrist and locking it as illustrated. Push his wrist back as far as possible, fall backwards on your shoulder, carrying him over.

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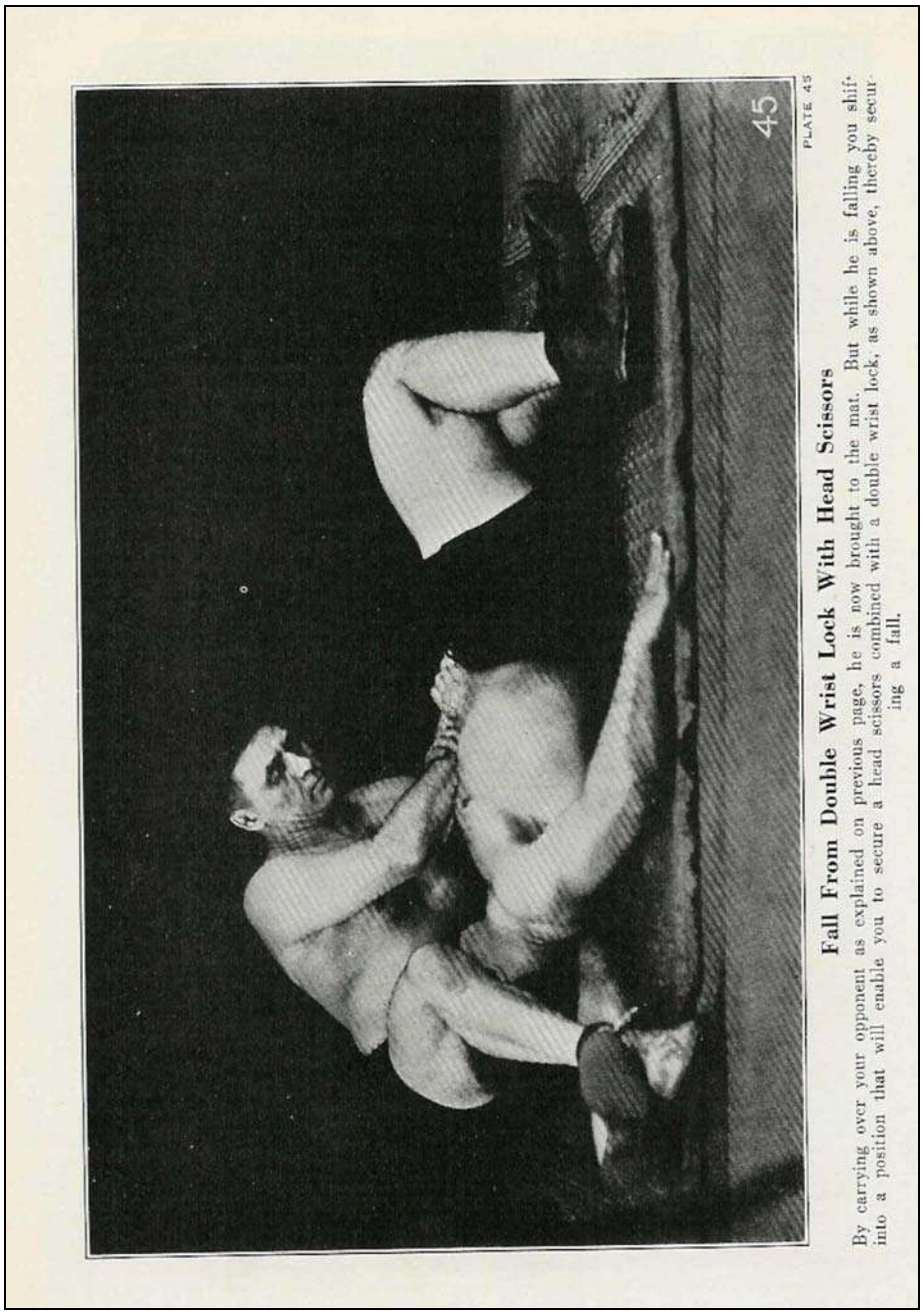

Fall From Double Wrist Lock With Head Scissors

By carrying over your opponent as explained on previous page, he is now brought to the mat. But while he is falling you shift into a position that will enable you to secure a head scissors combined with a double wrist lock, as shown above, thereby securing a fall.

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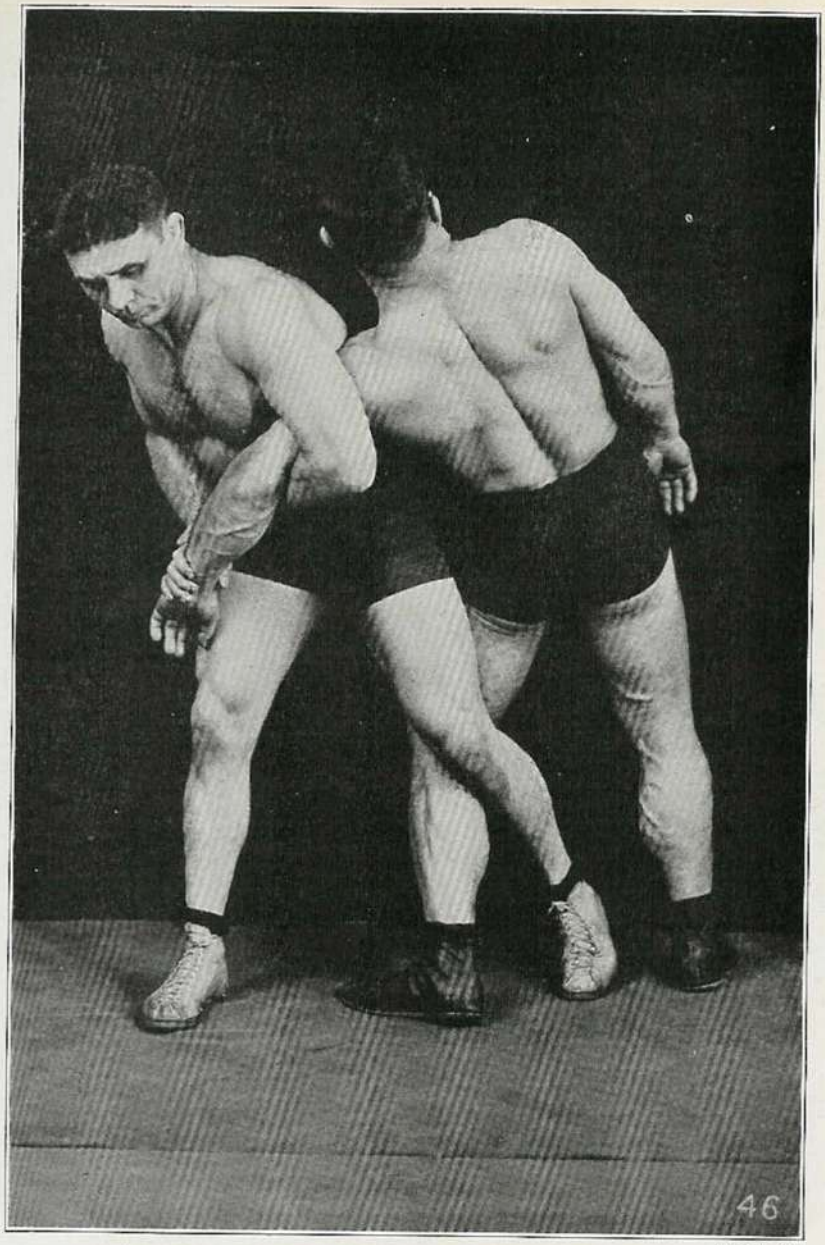

PLATE 46

Standing Double Wrist Lock With Back Heel

This hold can be secured from referee's hold by taking hold of your opponent's left wrist with your right hand. Bring your left arm over his head and in back of his left arm and grasp your right wrist. At the same time, step in back of your opponent's left knee with your left leg and force him backwards to the mat.

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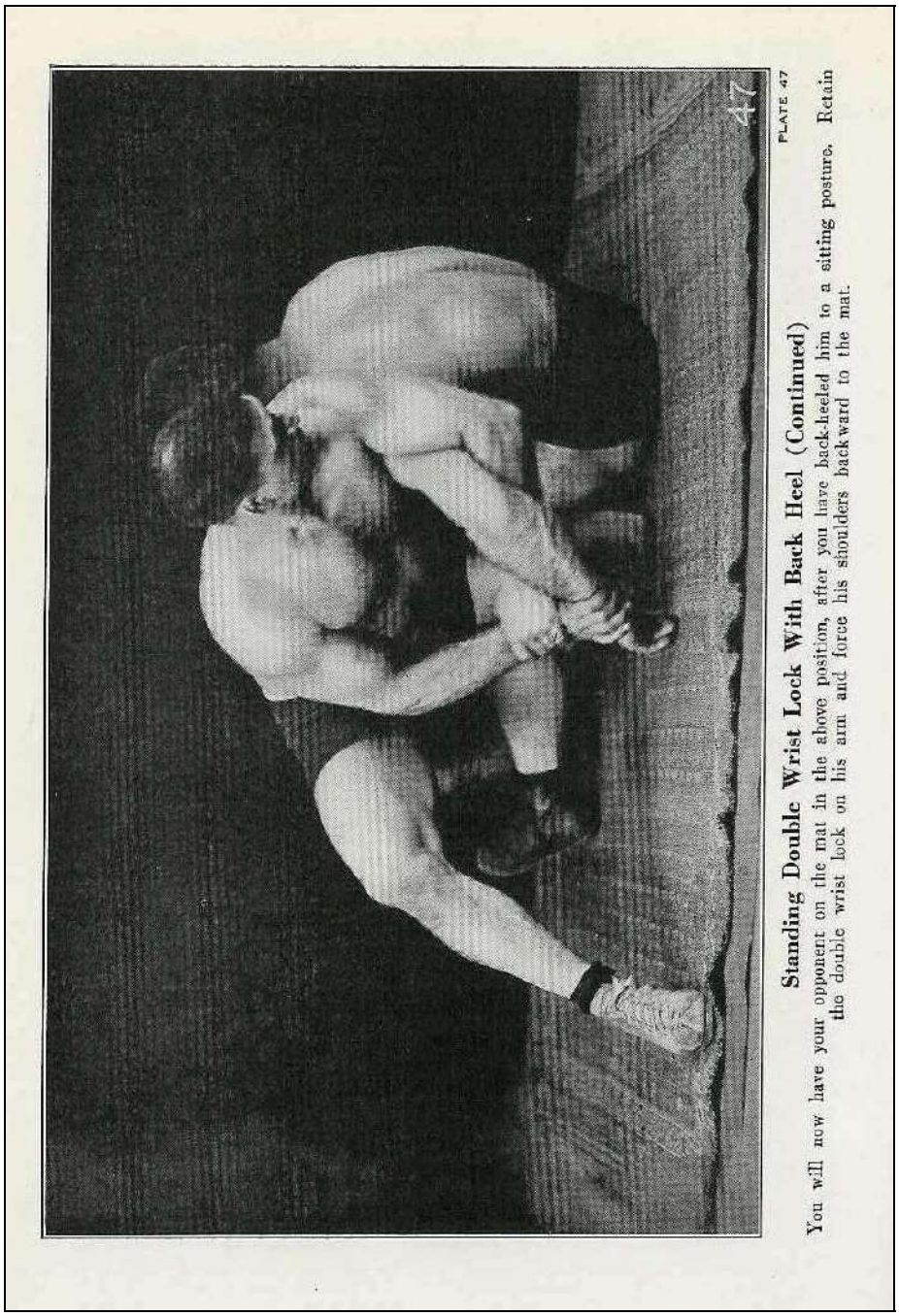

PLATE 47

Standing Double Wrist Lock With Back Heel (Continued)

You will now have your opponent on the mat in the above position, after you have back-heeled him to a sitting posture. Retain the double wrist lock on his arm and force his shoulders backward to the mat.

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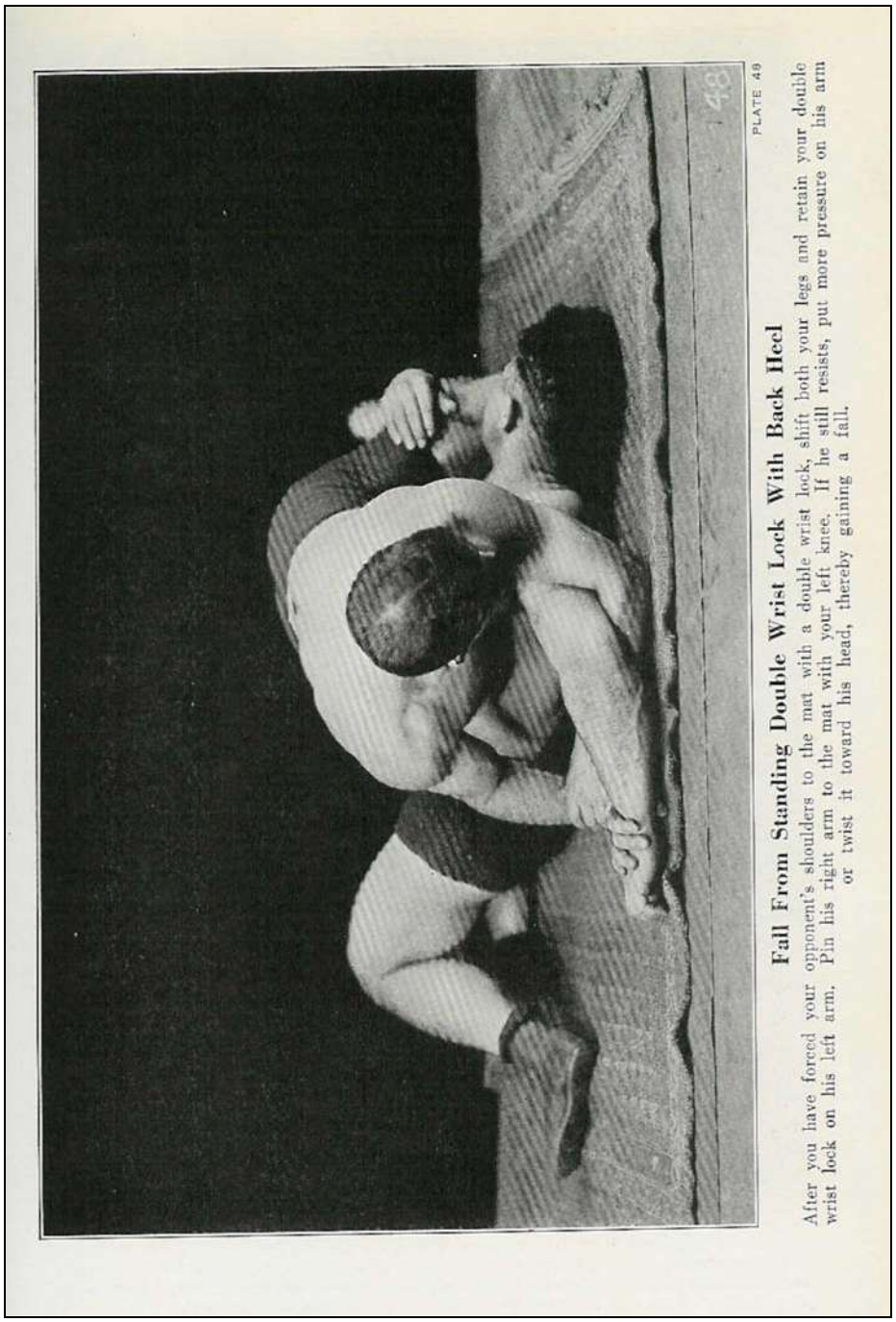

PLATE 49

Fall From Standing Double Wrist Lock With Back Heel

After you have forced your opponent's shoulders to the mat with a double wrist lock, shift both your legs and retain your double wrist lock on his left arm. Pin his right arm to the mat with your left knee. If he still resists, put more pressure on his arm or twist it toward his head, thereby gaining a fall.

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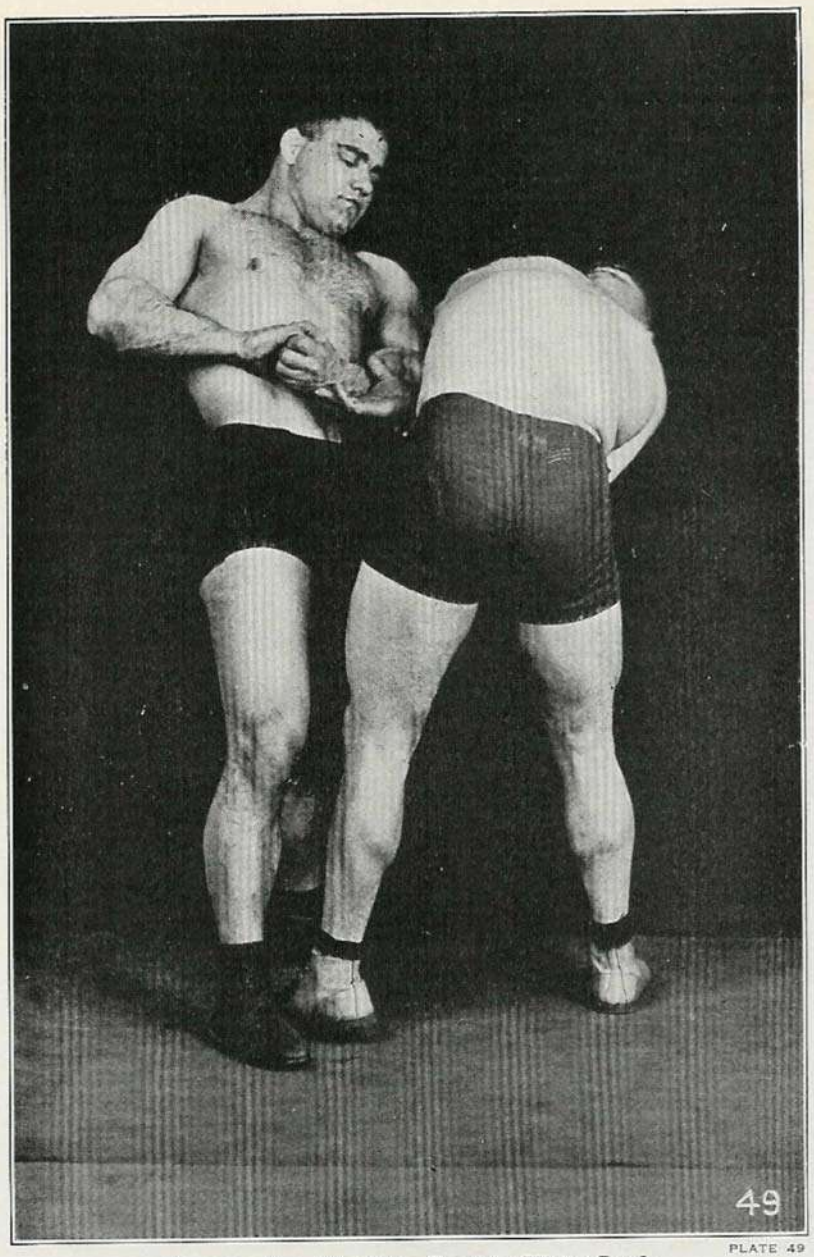

PLATE 49

Counter for Standing Double Wrist Lock

When your opponent starts a double wrist lock, as shown in Plate No. 44, before he is able to push your arm upwards too far, take hold of your left hand with your right and break his hold. Retain your hold and pull his arm further up into a reverse bar hold and thereby put him to the mat.

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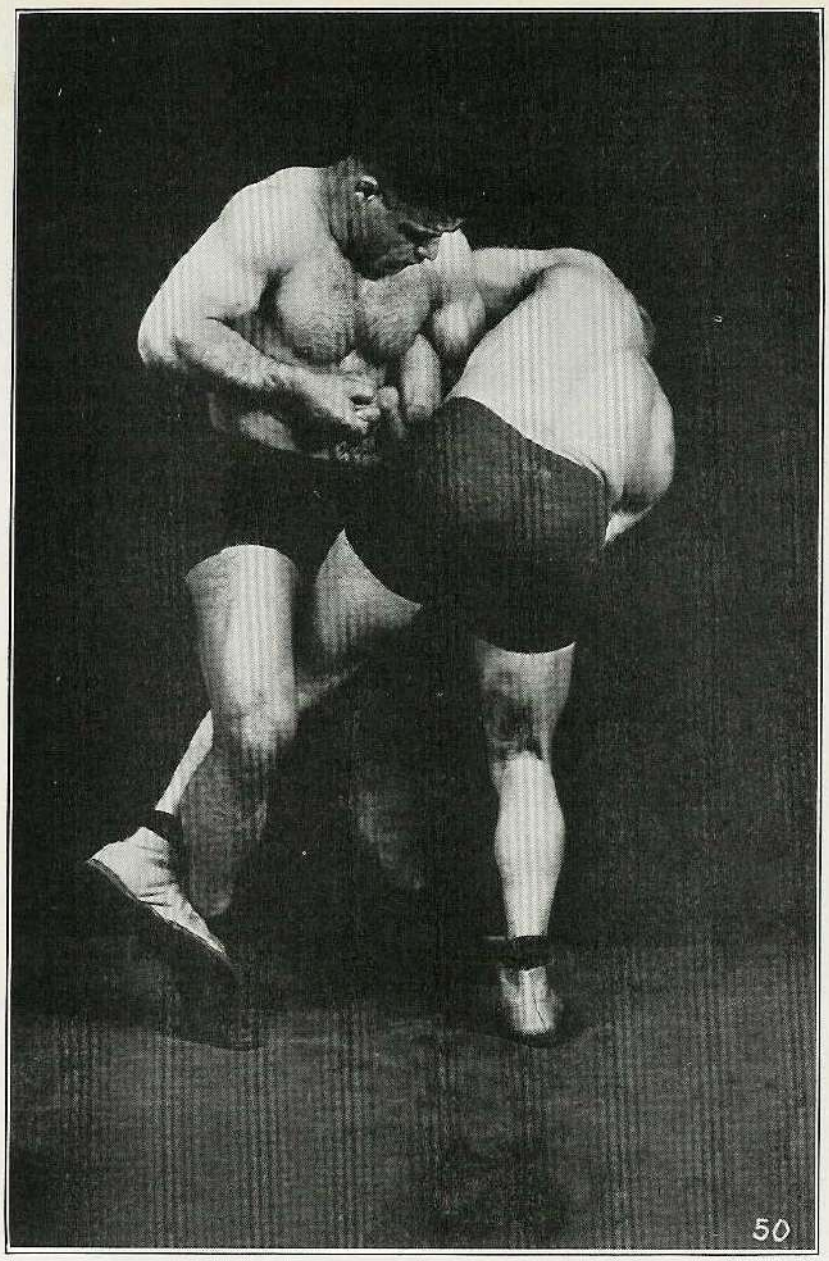

PLATE 50

Countering a Counter for a Standing Double Wrist Lock

As shown in Plate 49, where your hold has been countered by your opponent, you can grapevine your left leg around his right leg, thereby giving you greater leverage. This will block his counter and afford you the chance of bringing him to the mat.

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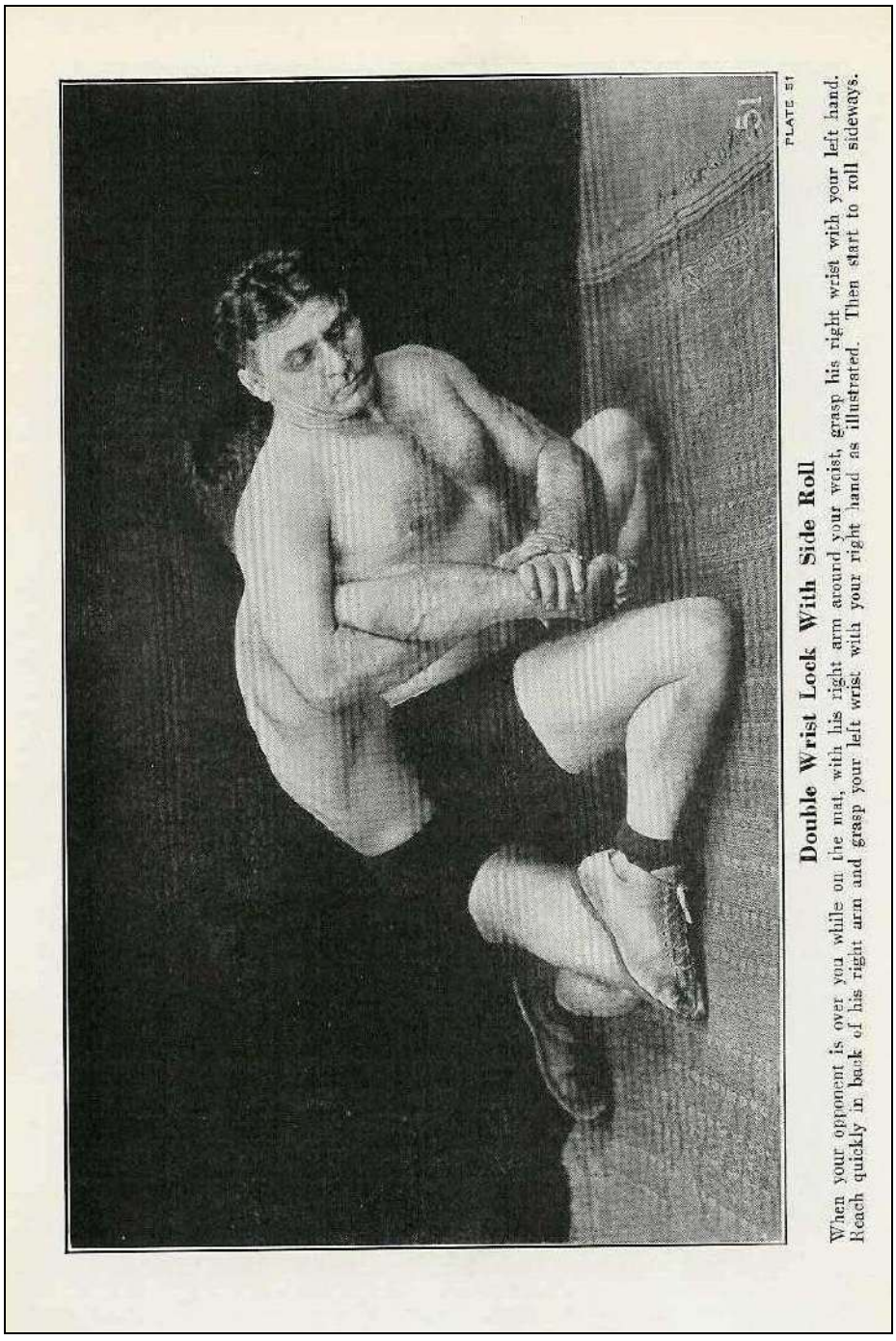

PLATE 51

Double Wrist Lock With Side Roll

When your opponent is over you while on the mat, with his right arm around your wrist, grasp his right wrist with your left hand. Reach quickly in back of his right arm and grasp your left wrist with your right hand as illustrated. Then start to roll sideways.

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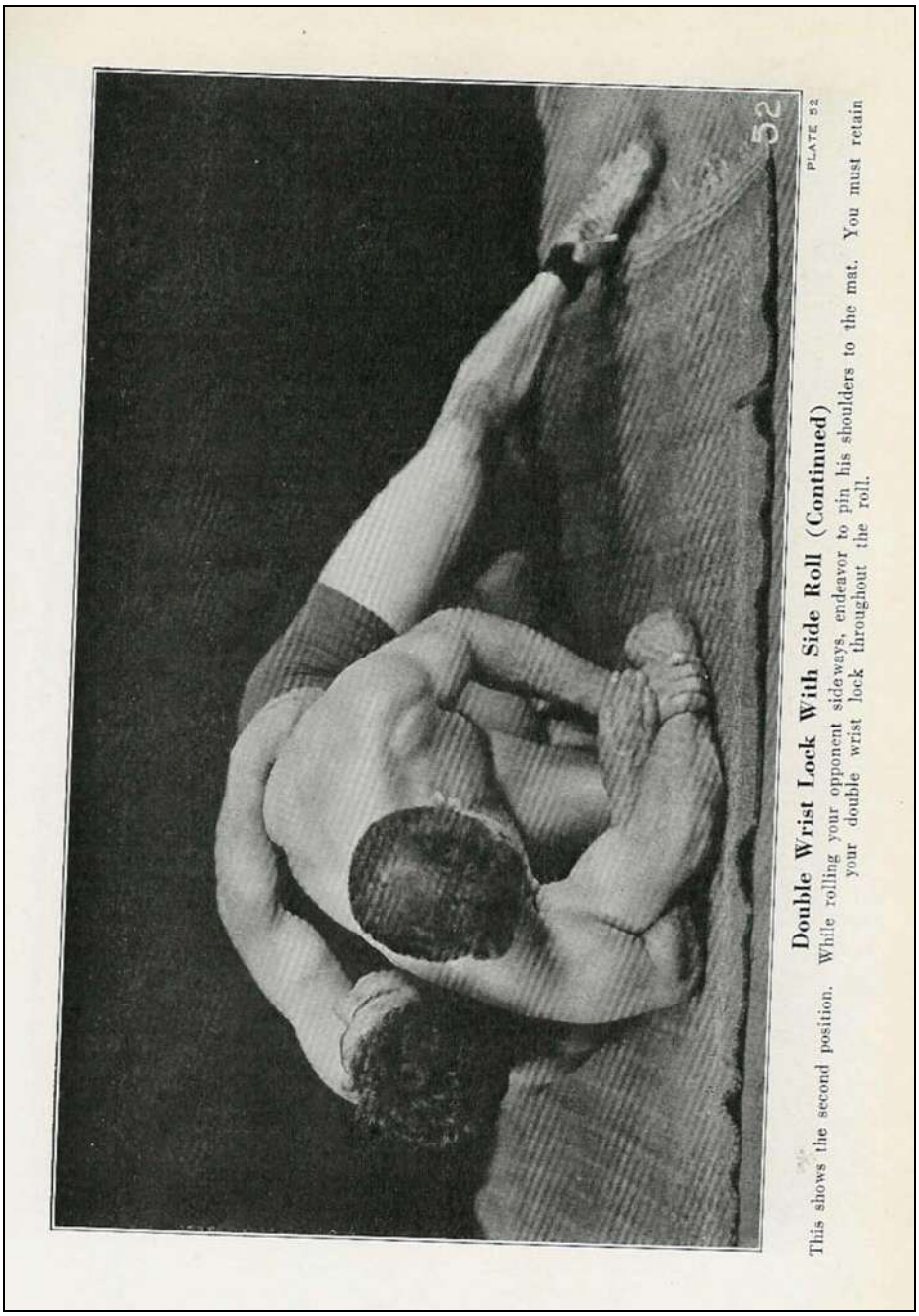

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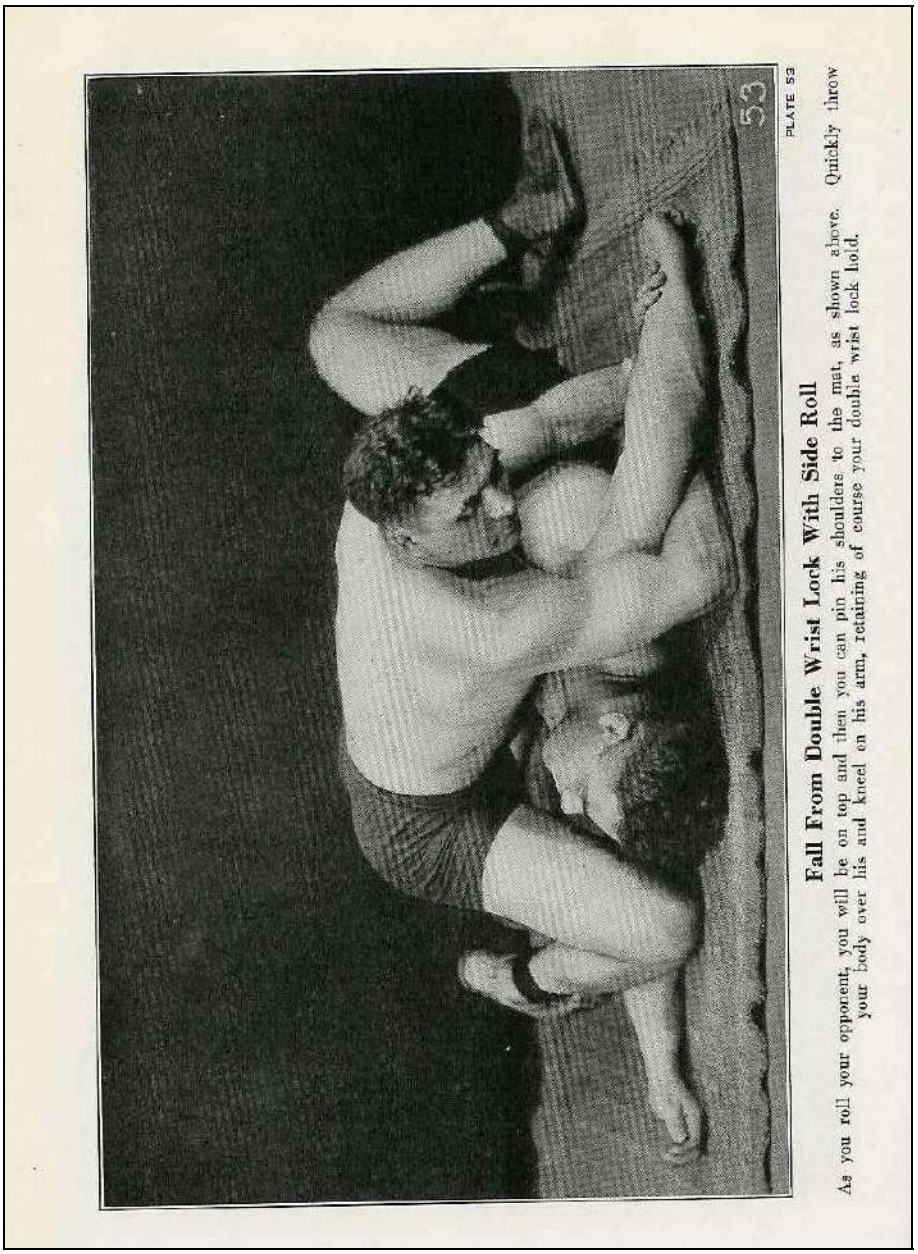

Fall From Double Wrist Lock With Side Roll

As you roll your opponent, you will be on top and then you can pin his shoulders to the mat, as shown above. Quickly throw your body over his and kneel on his arm, retaining of course your double wrist lock hold.

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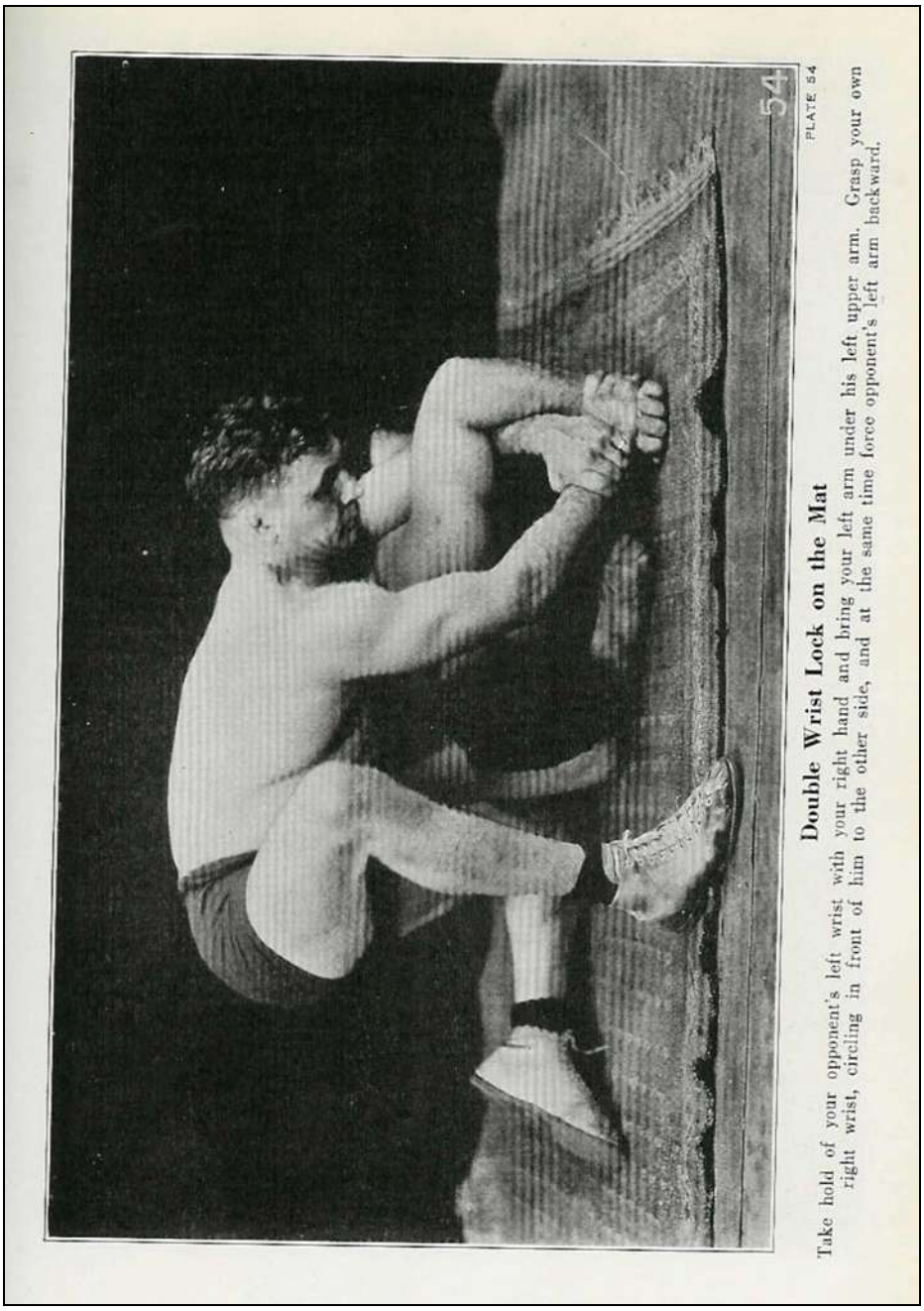

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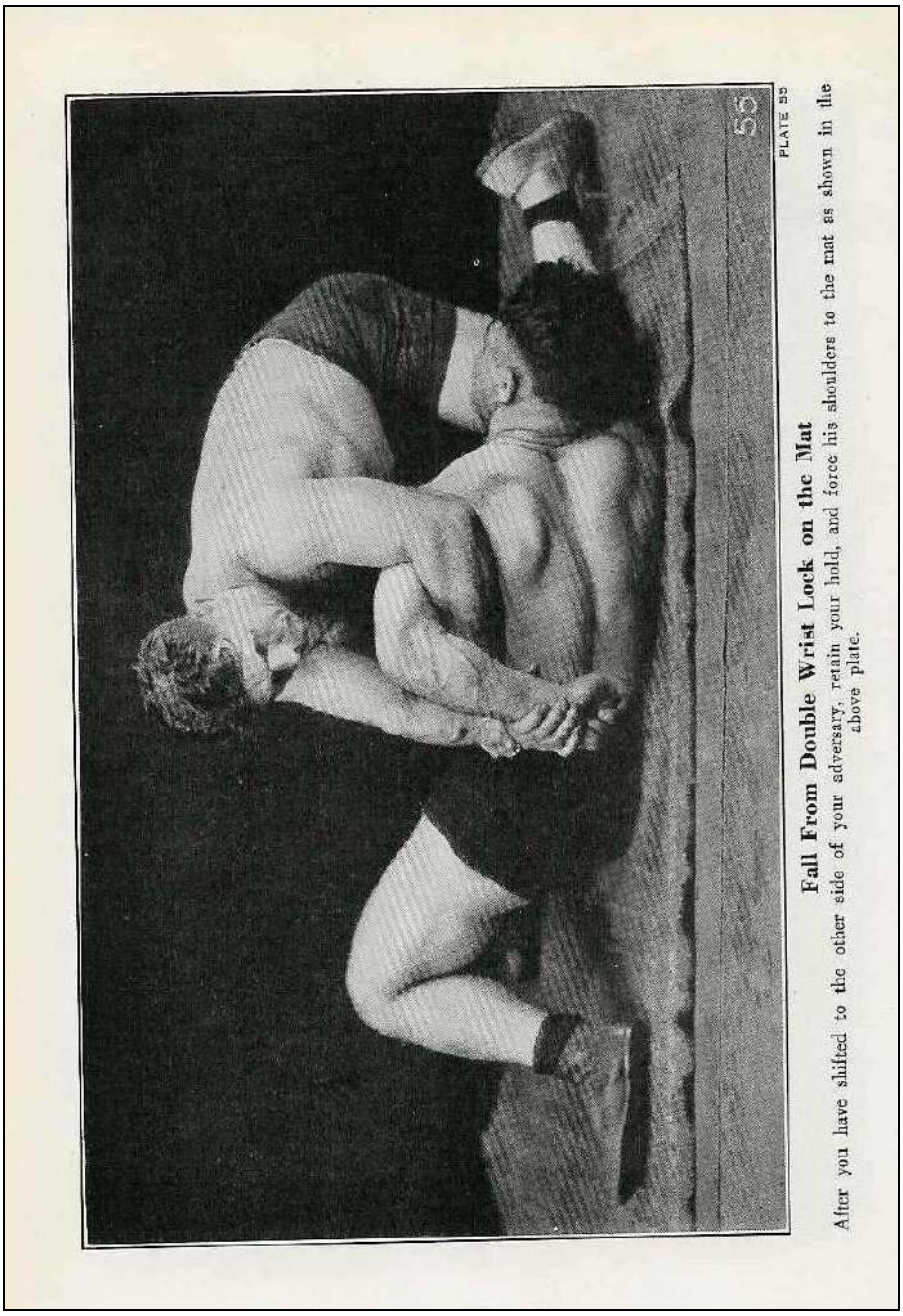

Fall From Double Wrist Lock on the Mat

After you have shifted to the other side of your adversary, retain your hold, and force his shoulders to the mat as shown in the above plate.

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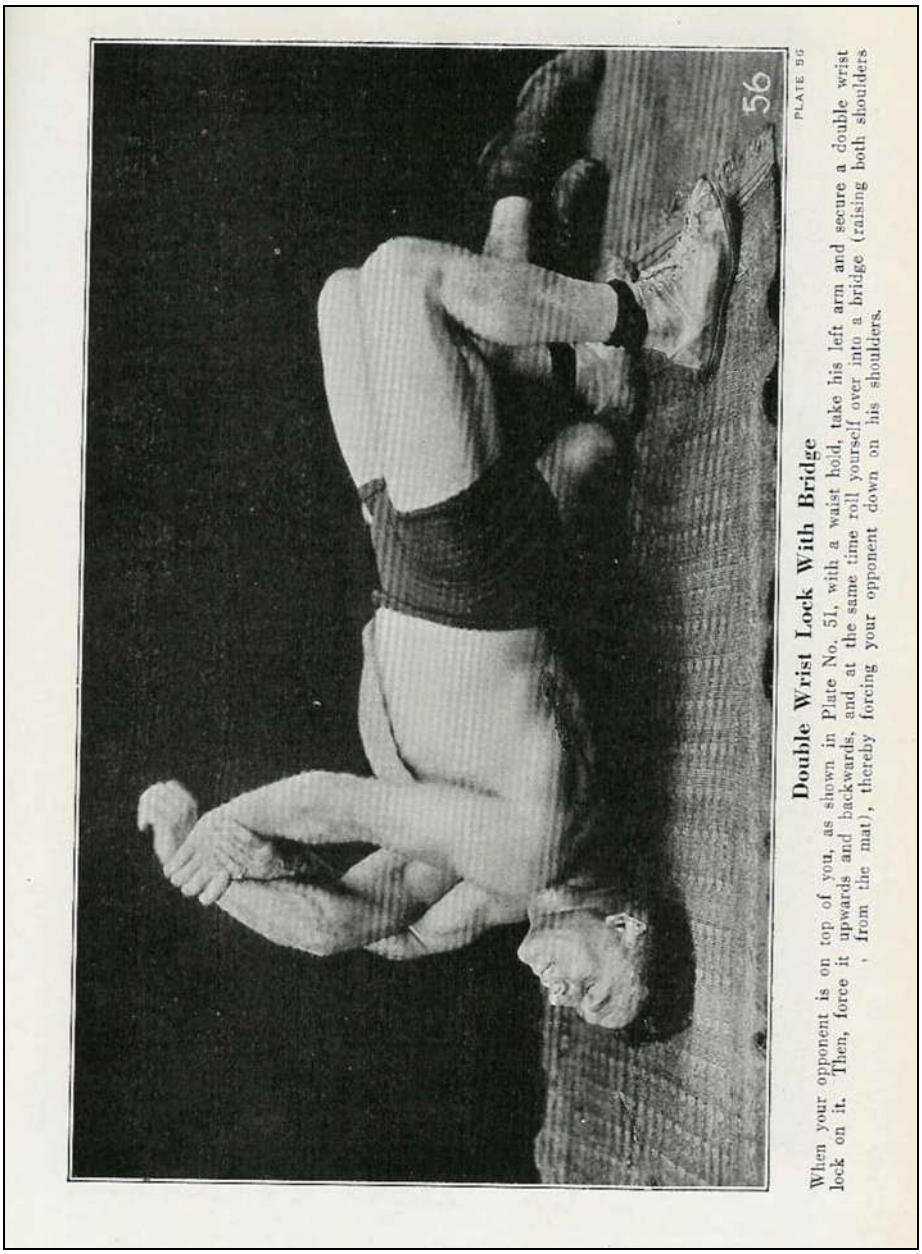

Double Wrist Lock With Bridge

When your opponent is on top of you, as shown in Plate No. 51, with a waist hold, take his left arm and secure a double wrist lock on it. Then, force it upwards and backwards, and at the same time roll yourself over into a bridge (raising both shoulders from the mat), thereby forcing your opponent down on his shoulders.

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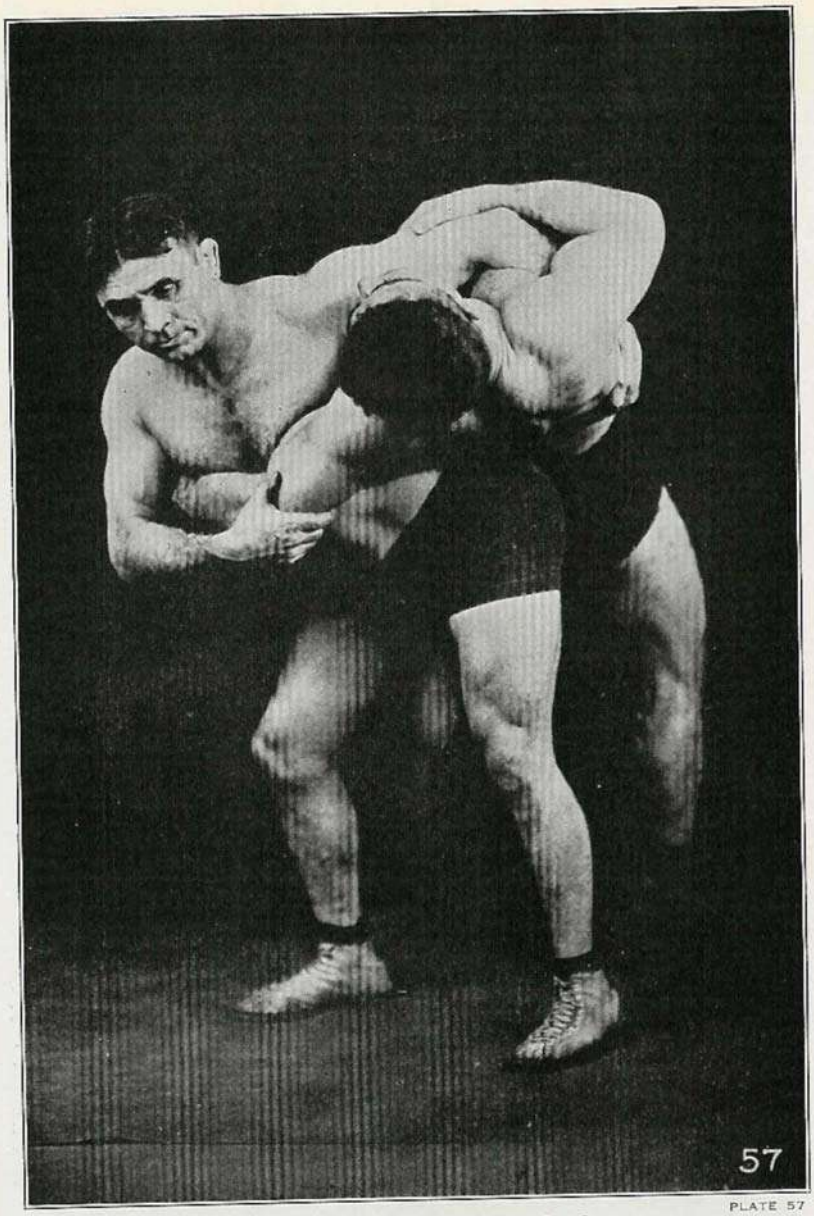

PLATE 57

Cross-Buttock and Waist Lock

This hold can be secured from positions as shown in Plate No. 2. Hold your opponent's left arm with your right hand just above the elbow, and slip your left in under his right arm and around the waist. Pull his left arm toward you and shift your left hip quickly in back of him, heave him upwards and drop him to the mat.

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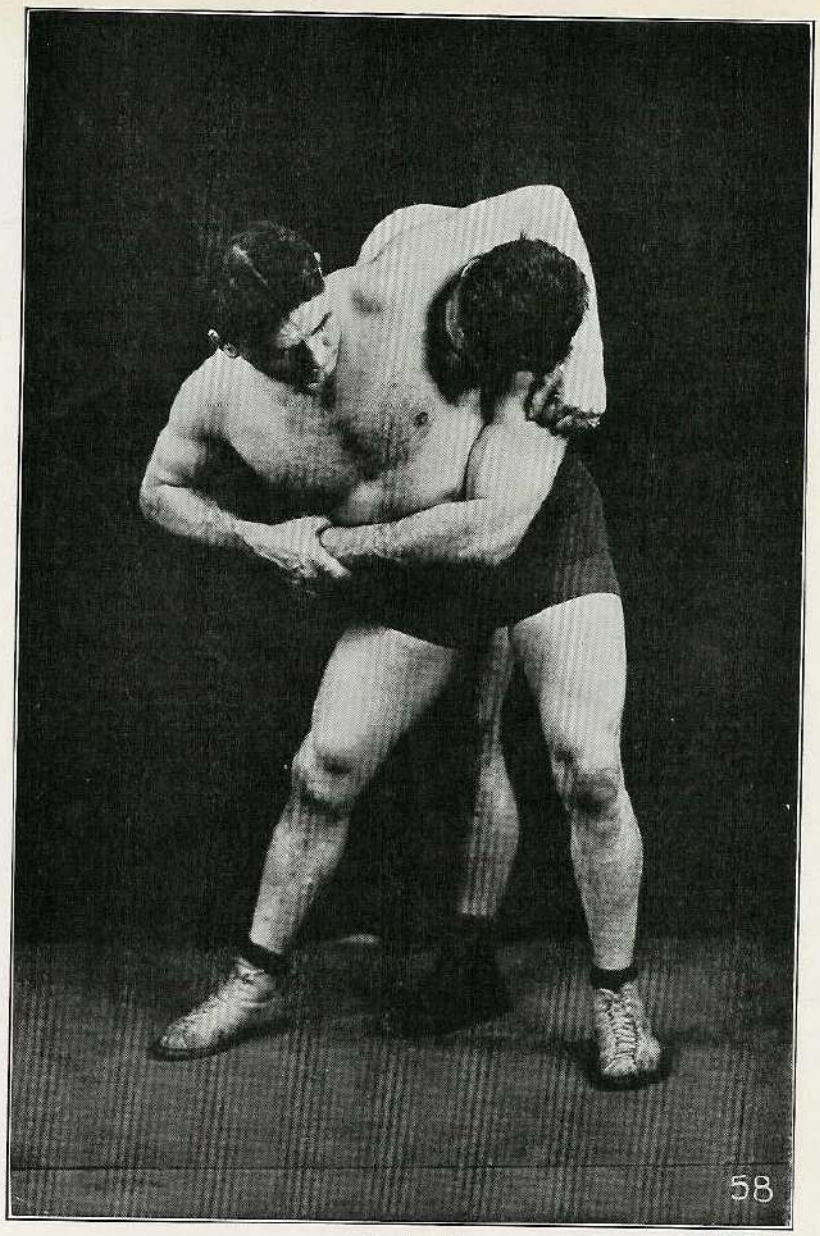

PLATE 58

Hip Lock

This hold can be secured from positions shown on Plate No. 2. Shift your right hand to opponent's left wrist and bring your left arm around his neck. Shift the back of your left hip against the right side of your opponent and bring him sideways to the mat.

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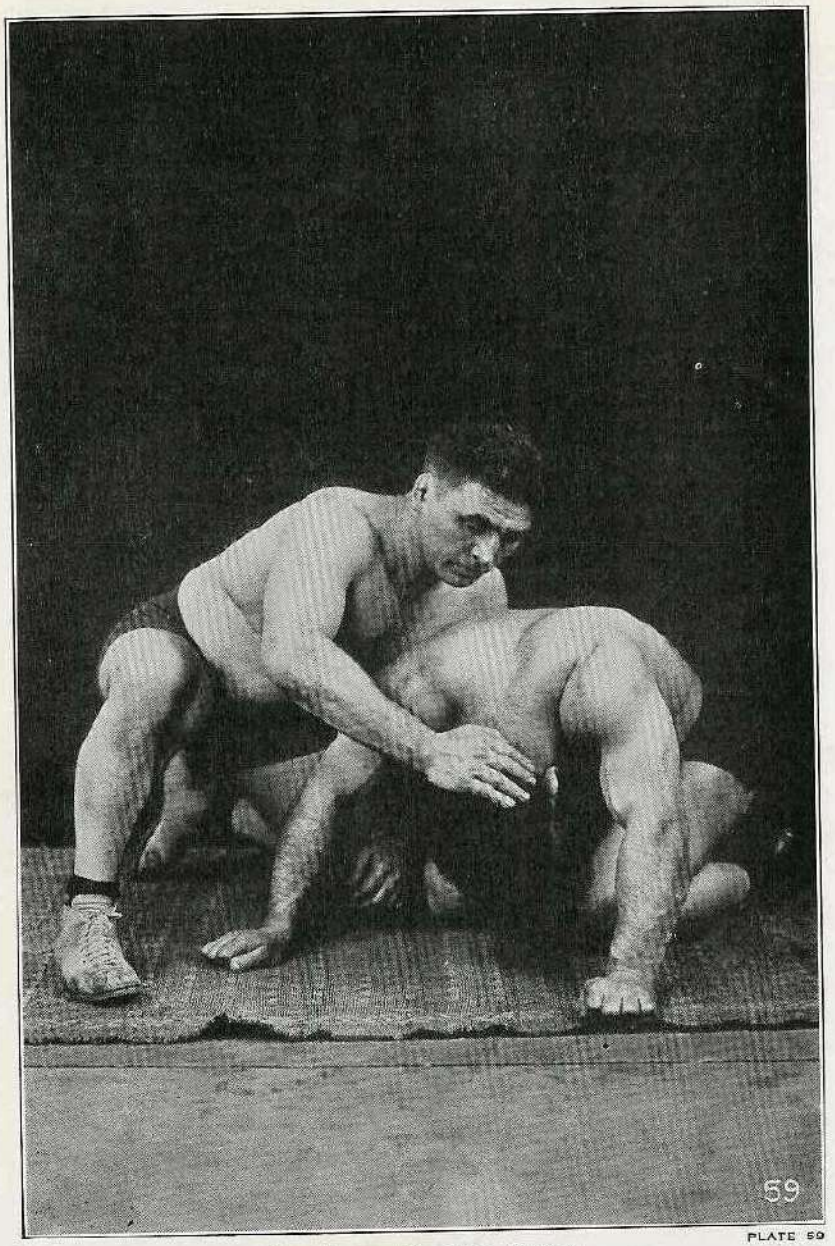

PLATE 59

Starting a Quarter Nelson

Push your opponent's head down as you would when taking any kind of a Nelson hold. To get better leverage it is well for you to put your outside foot on the mat so as to be well braced.

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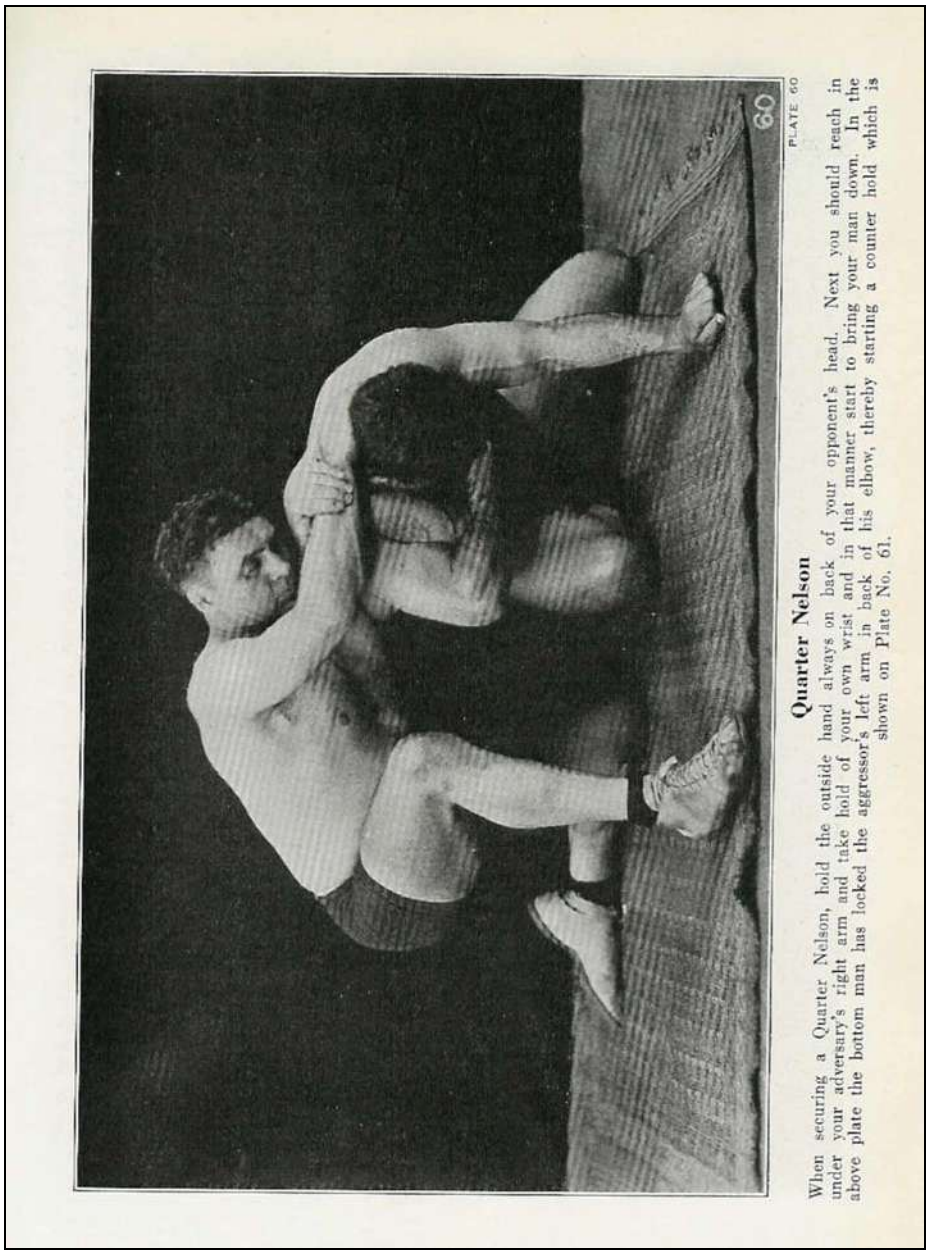

Quarter Nelson

When securing a Quarter Nelson, hold the outside hand always on back of your opponent's head. Next you should reach in under your adversary's right arm and take hold of your own wrist and in that manner start to bring your man down. In the above plate the bottom man has locked the aggressor's left arm in back of his elbow, thereby starting a counter hold which is shown on Plate No. 61.

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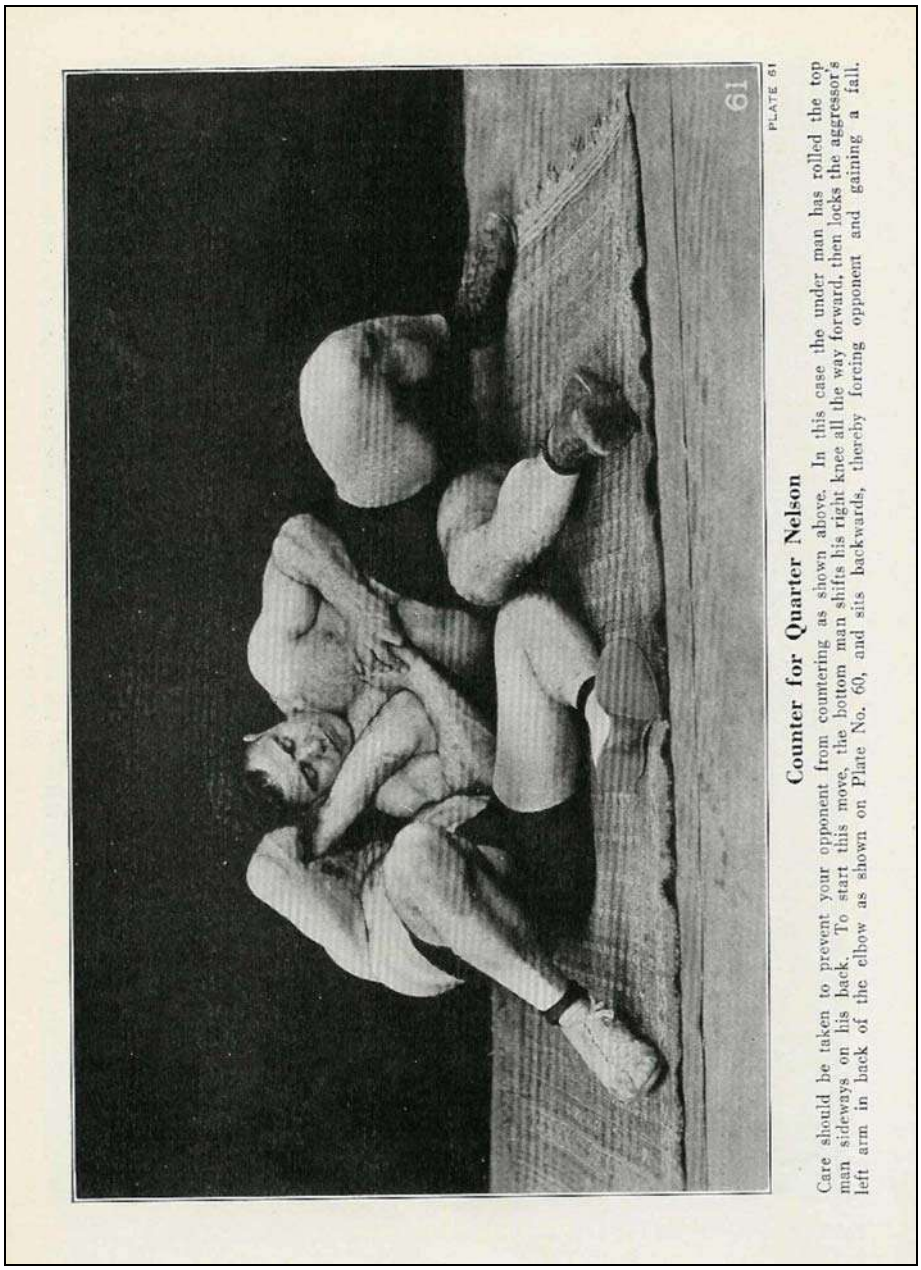

Counter for Quarter Nelson

Care should be taken to prevent your opponent from countering as shown above. In this case the under man has rolled the top man sideways on his back. To start this move, the bottom man shifts his right knee all the way forward, then locks the aggressor's left arm in back of the elbow as shown on Plate No. 60, and sits backwards, thereby forcing opponent and gaining a fall.

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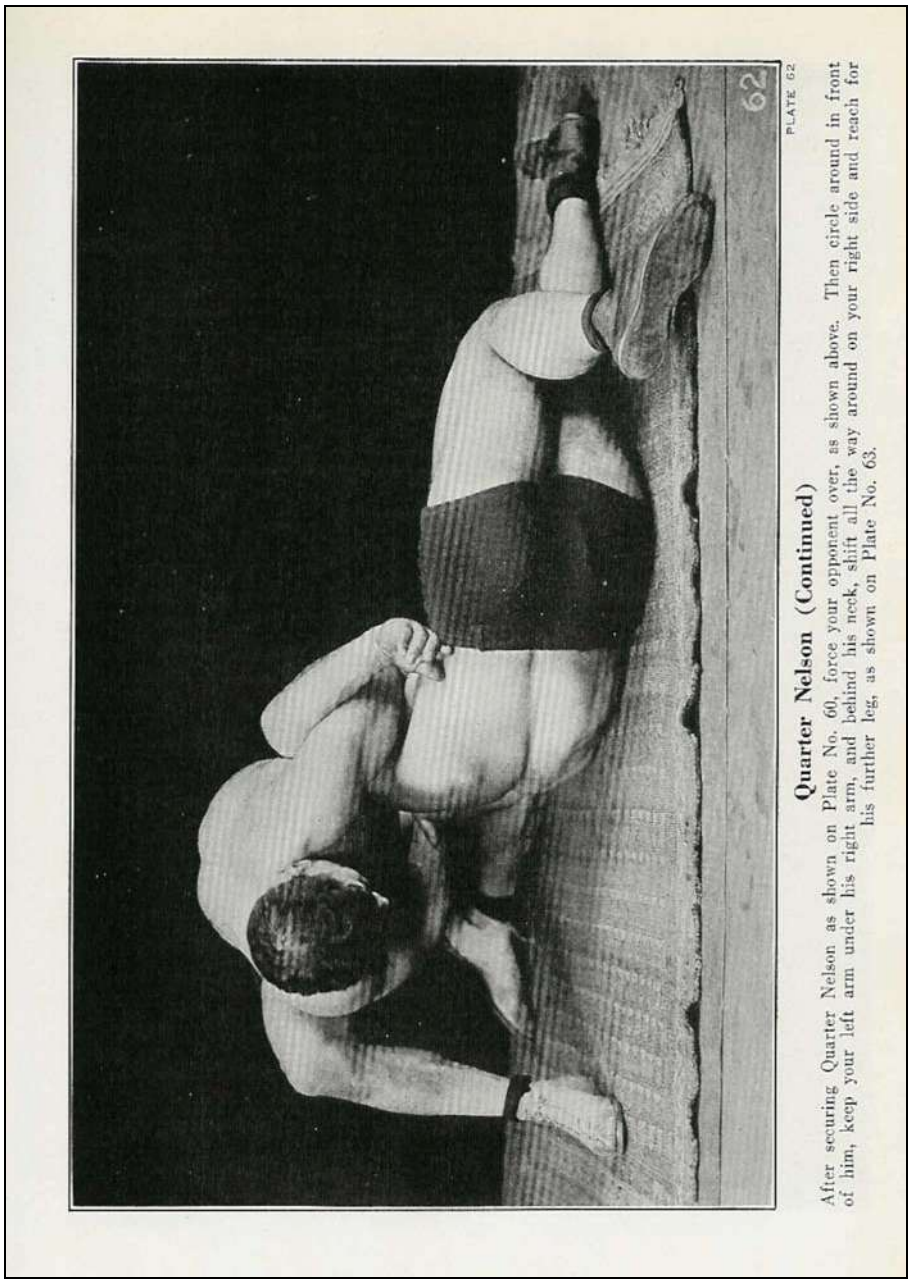

Quarter Nelson (Continued)

After securing Quarter Nelson as shown on Plate No. 60, force your opponent over, as shown above. Then circle around in front of him, keep your left arm under his right arm, and behind his neck, shift all the way around on your right side and reach for his further leg, as shown on Plate No. 63.

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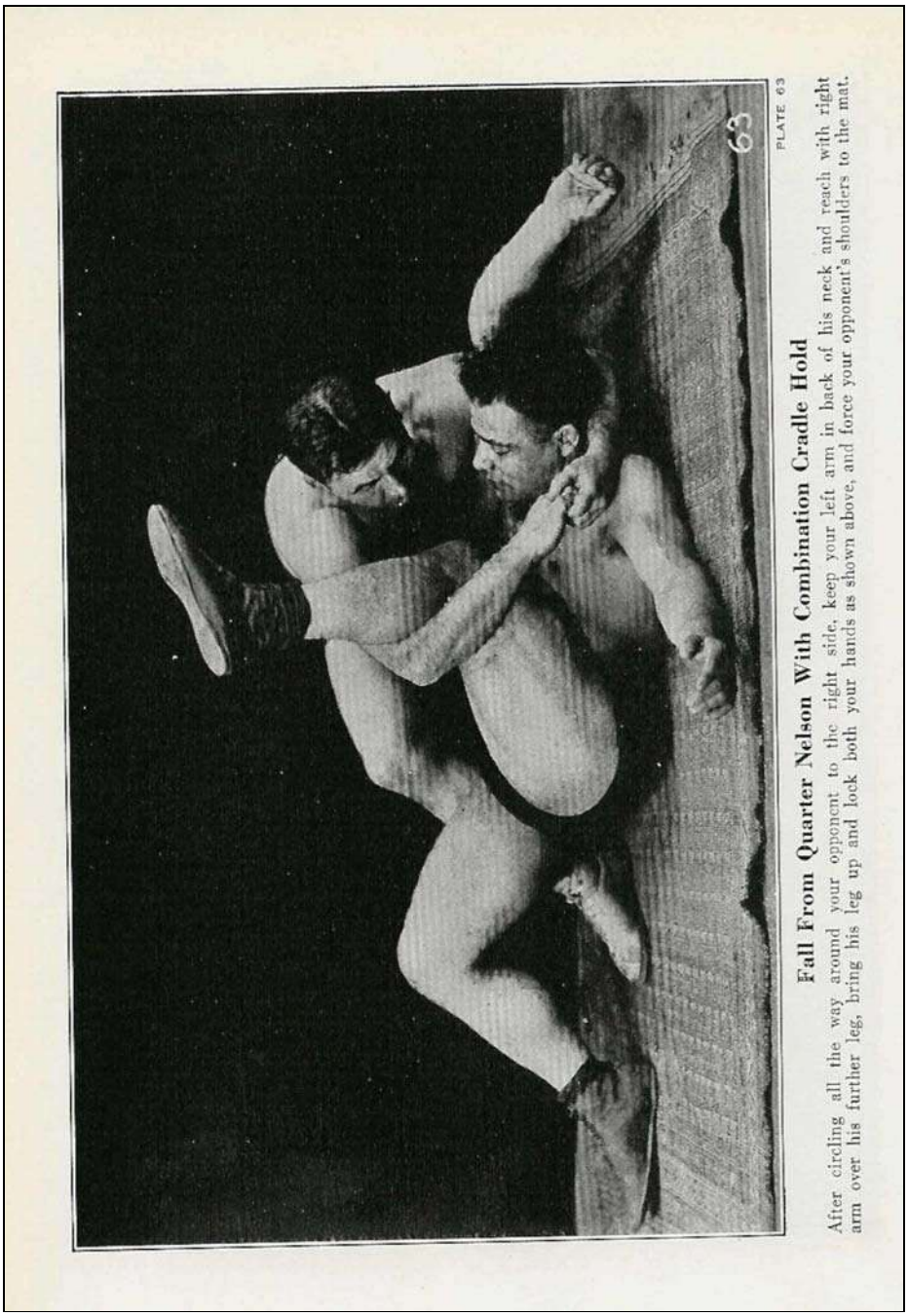

PLATE 63

Fall From Quarter Nelson With Combination Cradle Hold

After circling all the way around your opponent to the right side, keep your left arm in back of his neck and reach with right arm over his further leg, bring his leg up and lock both your hands as shown above, and force your opponent's shoulders to the mat.

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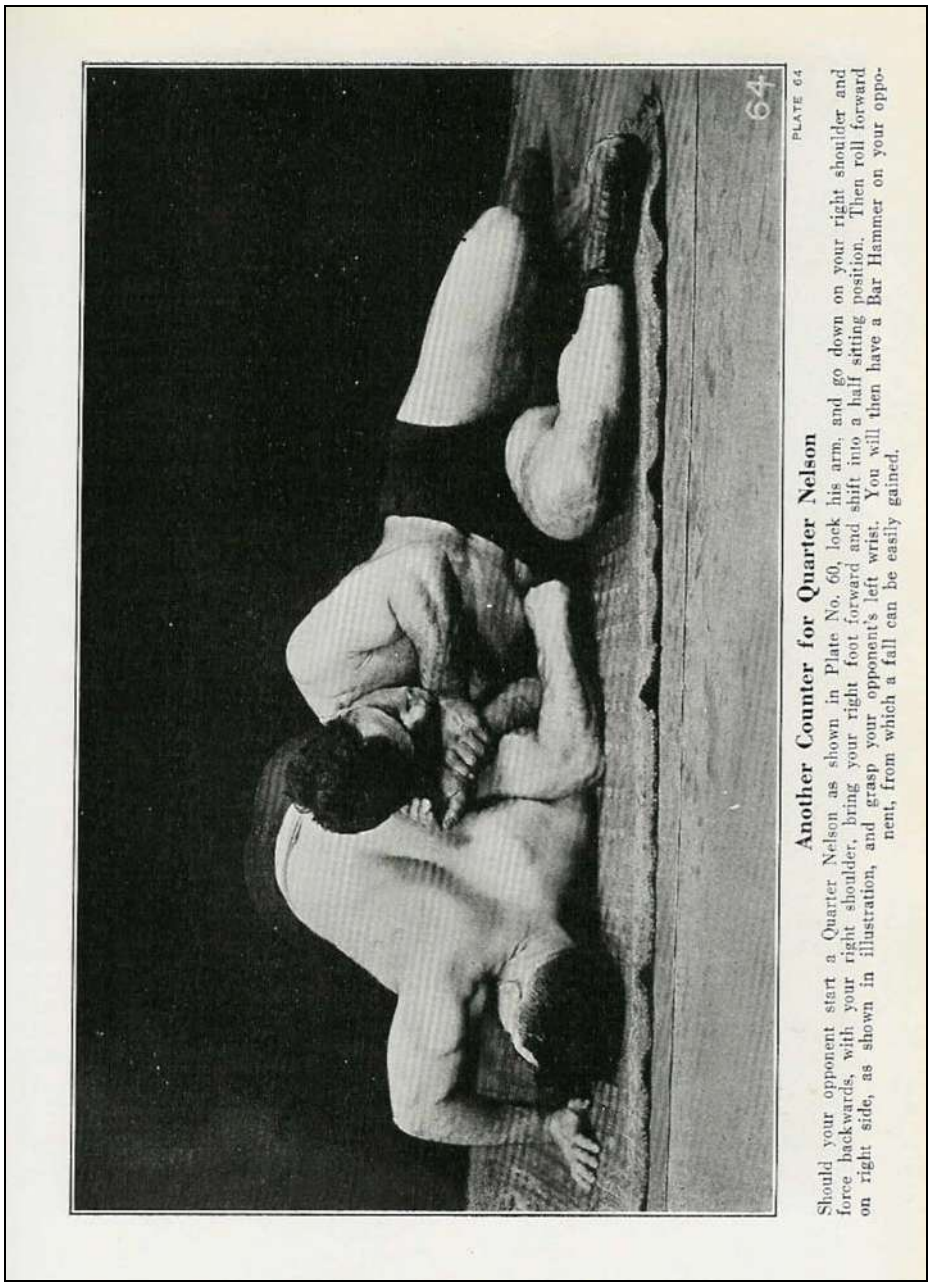

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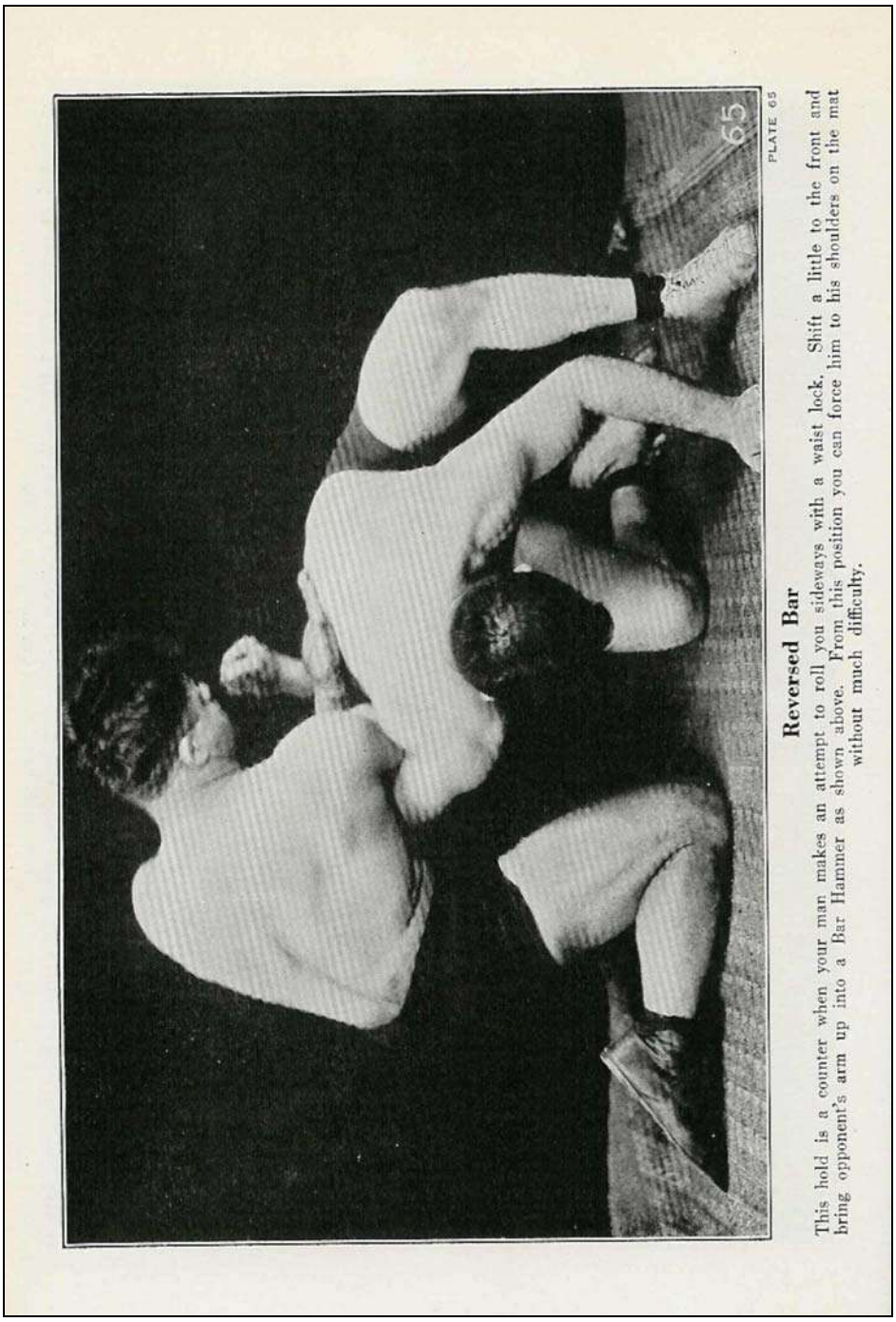

Reversed Bar

This hold is a counter when your man makes an attempt to roll you sideways with a waist lock. Shift a little to the front and bring opponent's arm up into a Bar Hammer as shown above. From this position you can force him to his shoulders on the mat without much difficulty.

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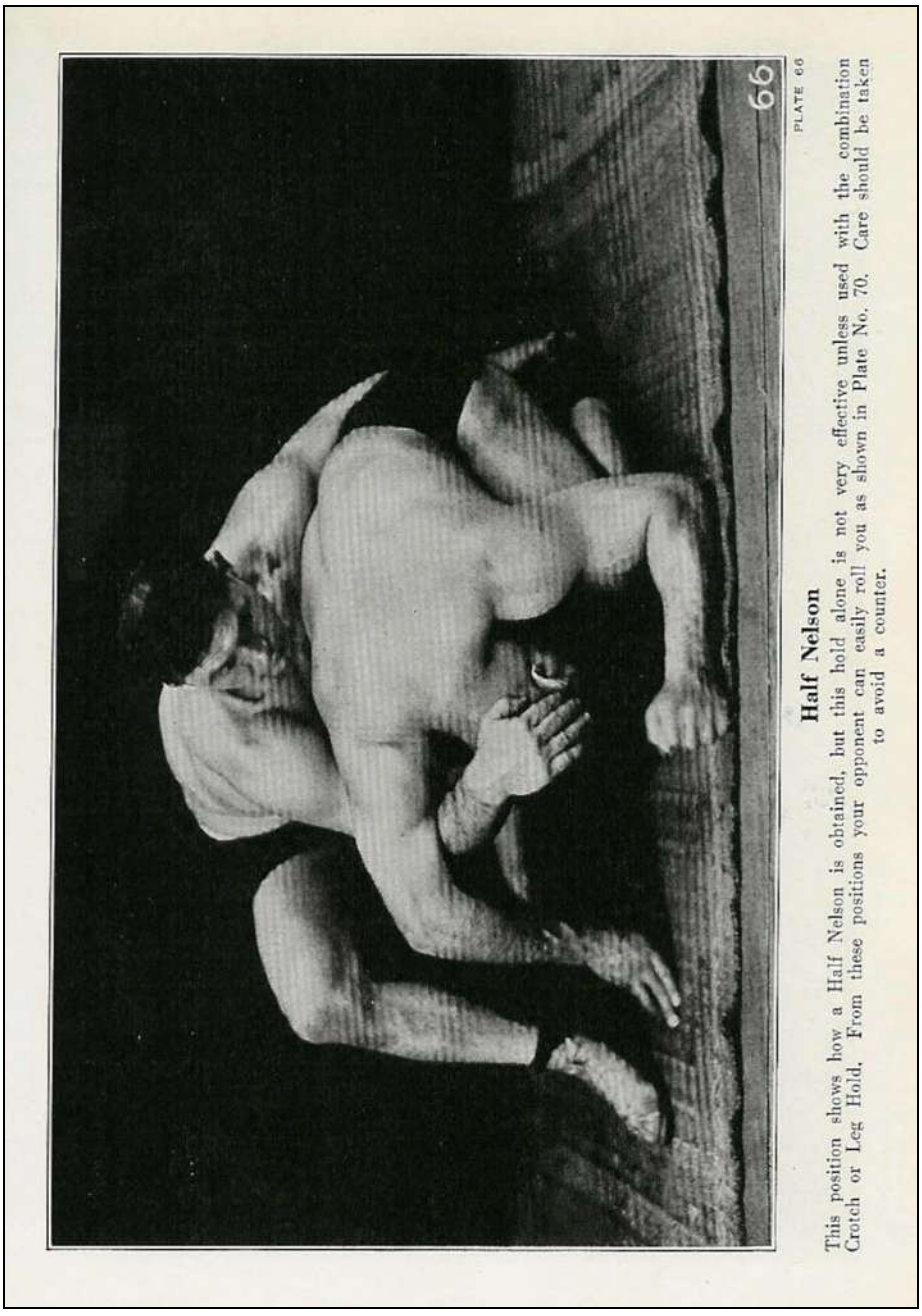

Half Nelson

This position shows how a Half Nelson is obtained, but this hold alone is not very effective unless used with the combination Crotch or Leg Hold. From these positions your opponent can easily roll you as shown in Plate No. 70. Care should be taken to avoid a counter.

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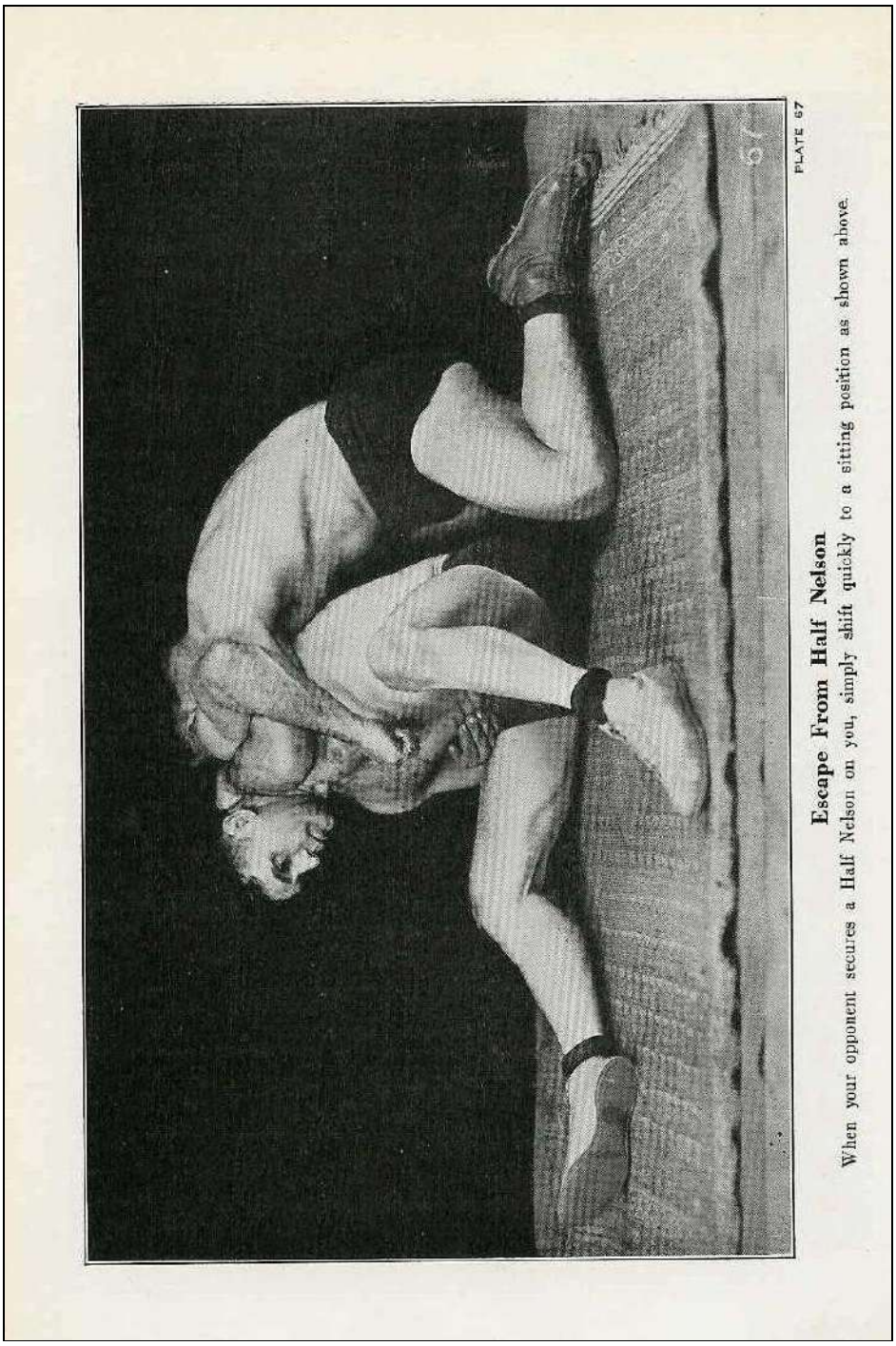

PLATE 67

Escape From Half Nelson

When your opponent secures a Half Nelson on you, simply shift quickly to a sitting position as shown above.

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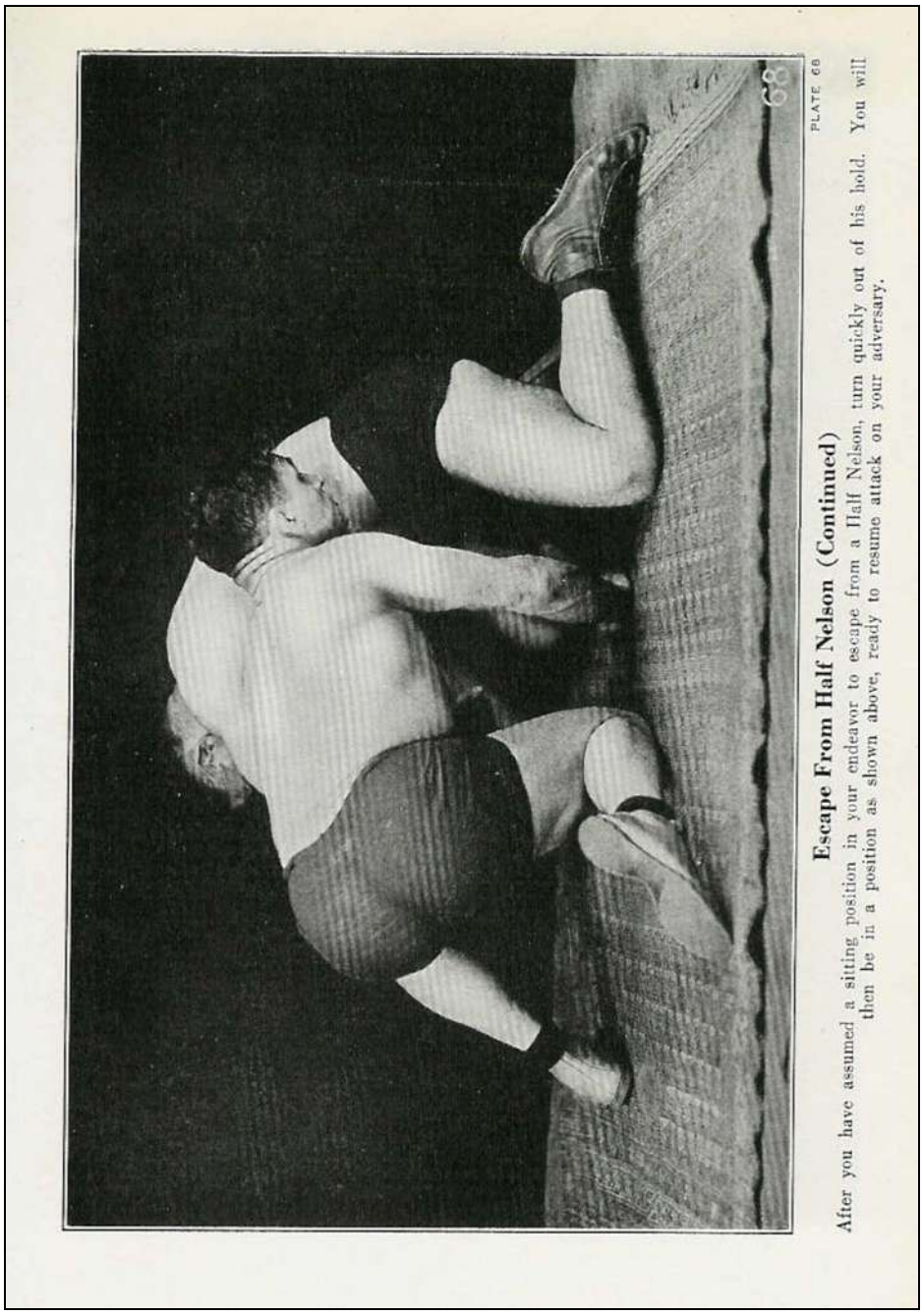

PLATE 68

Escape From Half Nelson (Continued)

After you have assumed a sitting position in your endeavor to escape from a Half Nelson, turn quickly out of his hold. You will then be in a position as shown above, ready to resume attack on your adversary.

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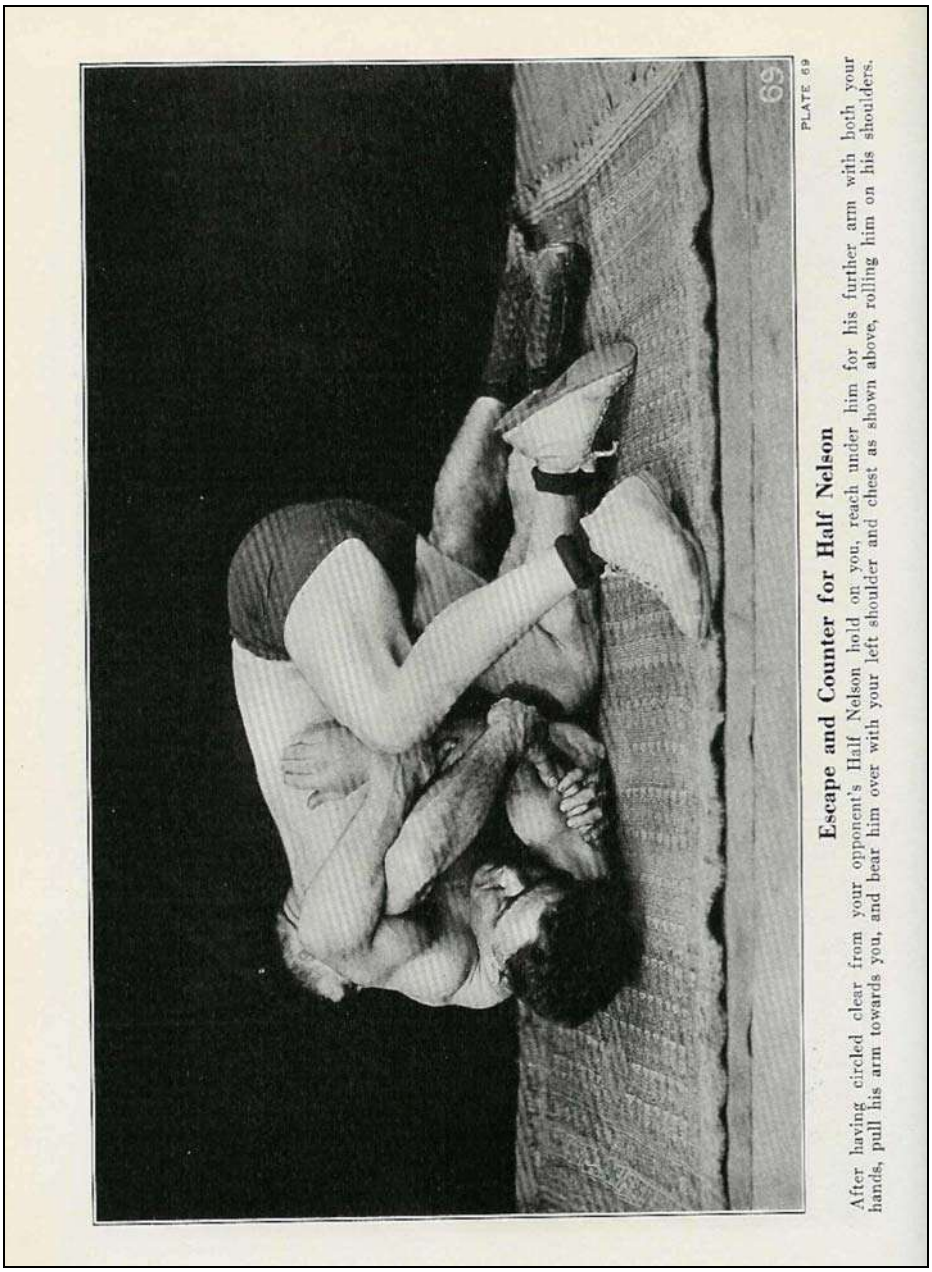

PLATE 69

Escape and Counter for Half Nelson

After having circled clear from your opponent's Half Nelson hold on you, reach under him for his further arm with both your hands, pull his arm towards you, and bear him over with your left shoulder and chest as shown above, rolling him on his shoulders.

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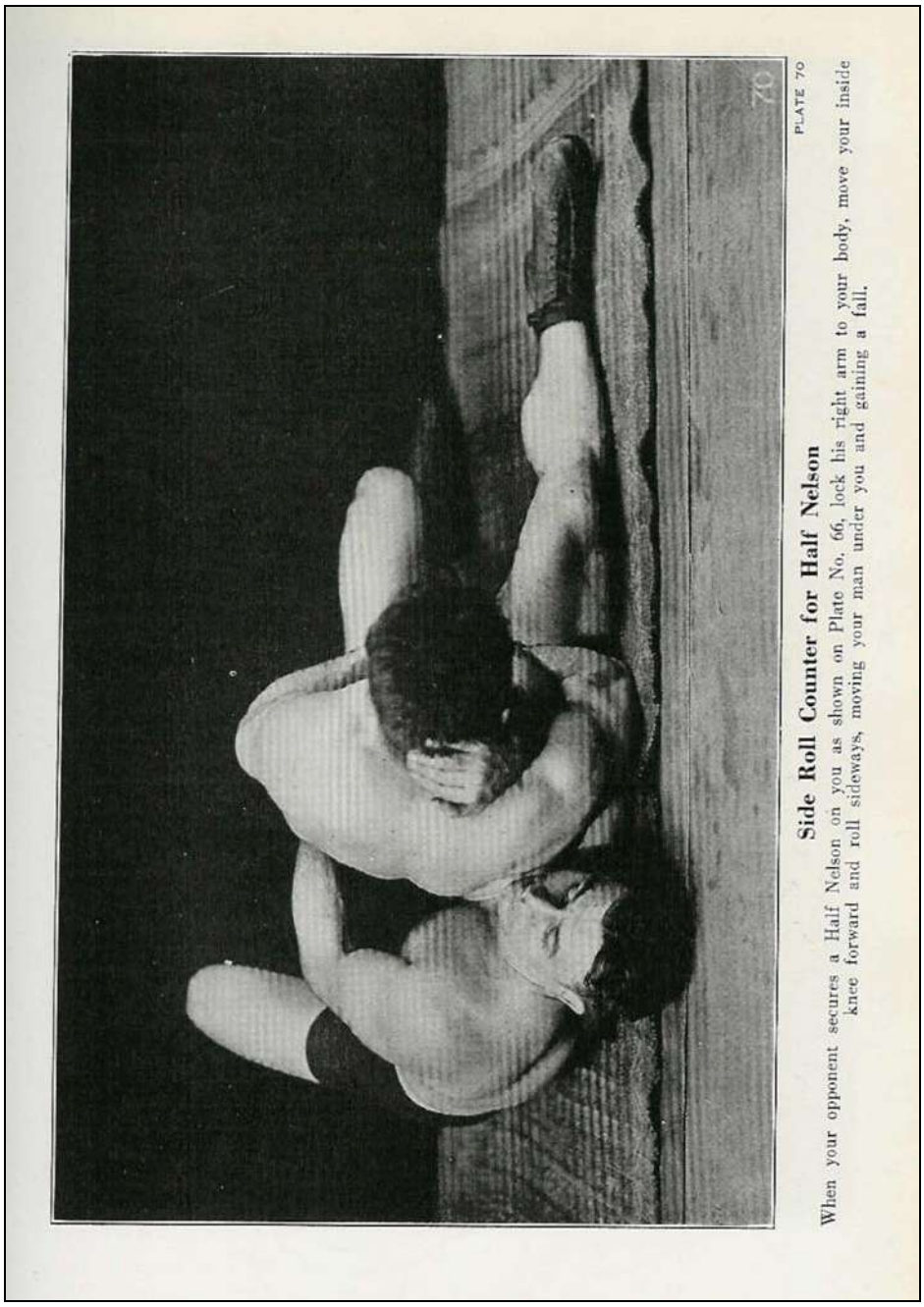

PLATE 70

Side Roll Counter for Half Nelson

When your opponent secures a Half Nelson on you as shown on Plate No. 66, lock his right arm to your body, move your inside knee forward and roll sideways, moving your man under you and gaining a fall.

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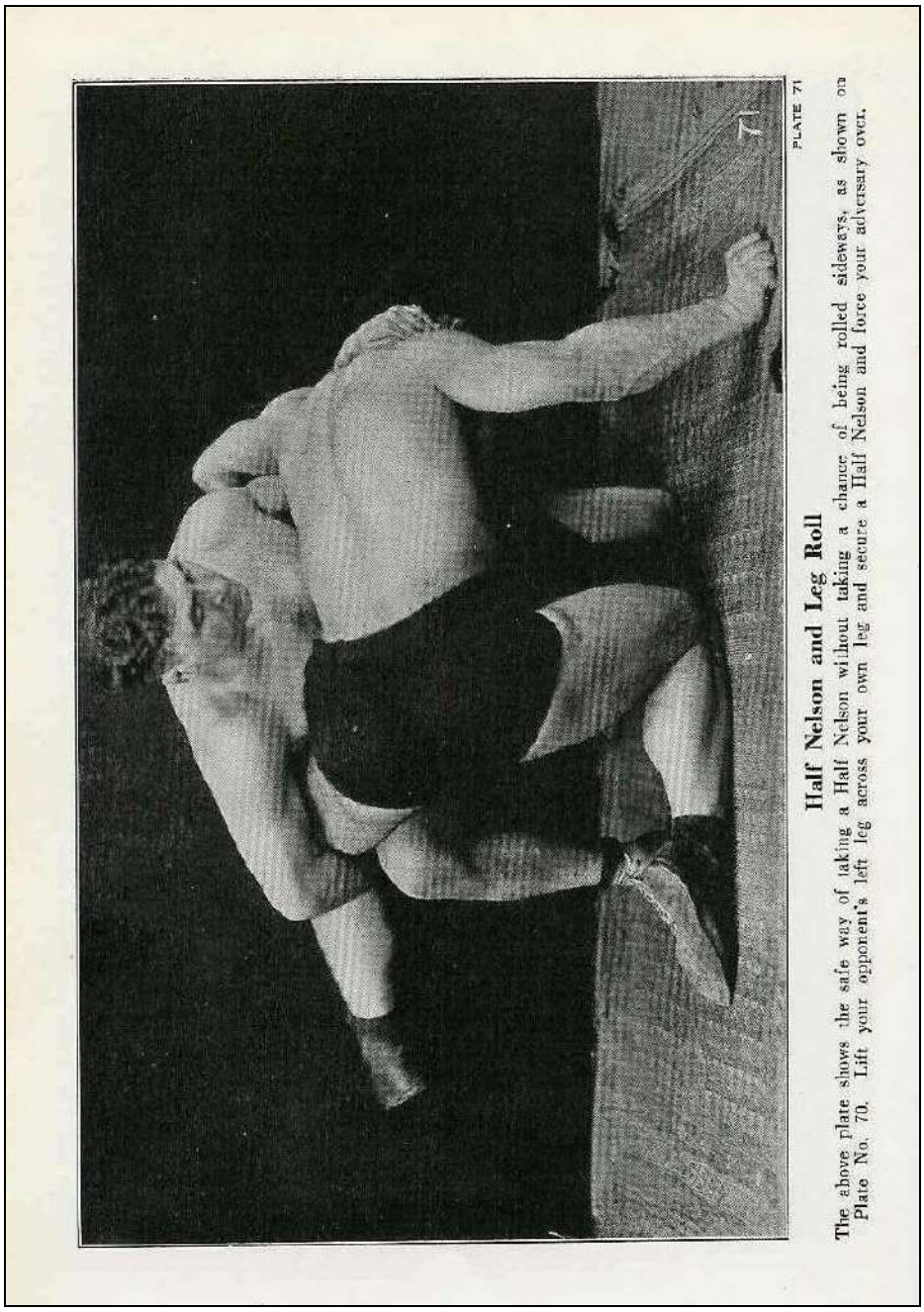

PLATE 71

Half Nelson and Leg Roll

The above plate shows the safe way of taking a Half Nelson without taking a chance of being rolled sideways, as shown on Plate No. 70. Lift your opponent's left leg across your own leg and secure a Half Nelson and force your adversary over.

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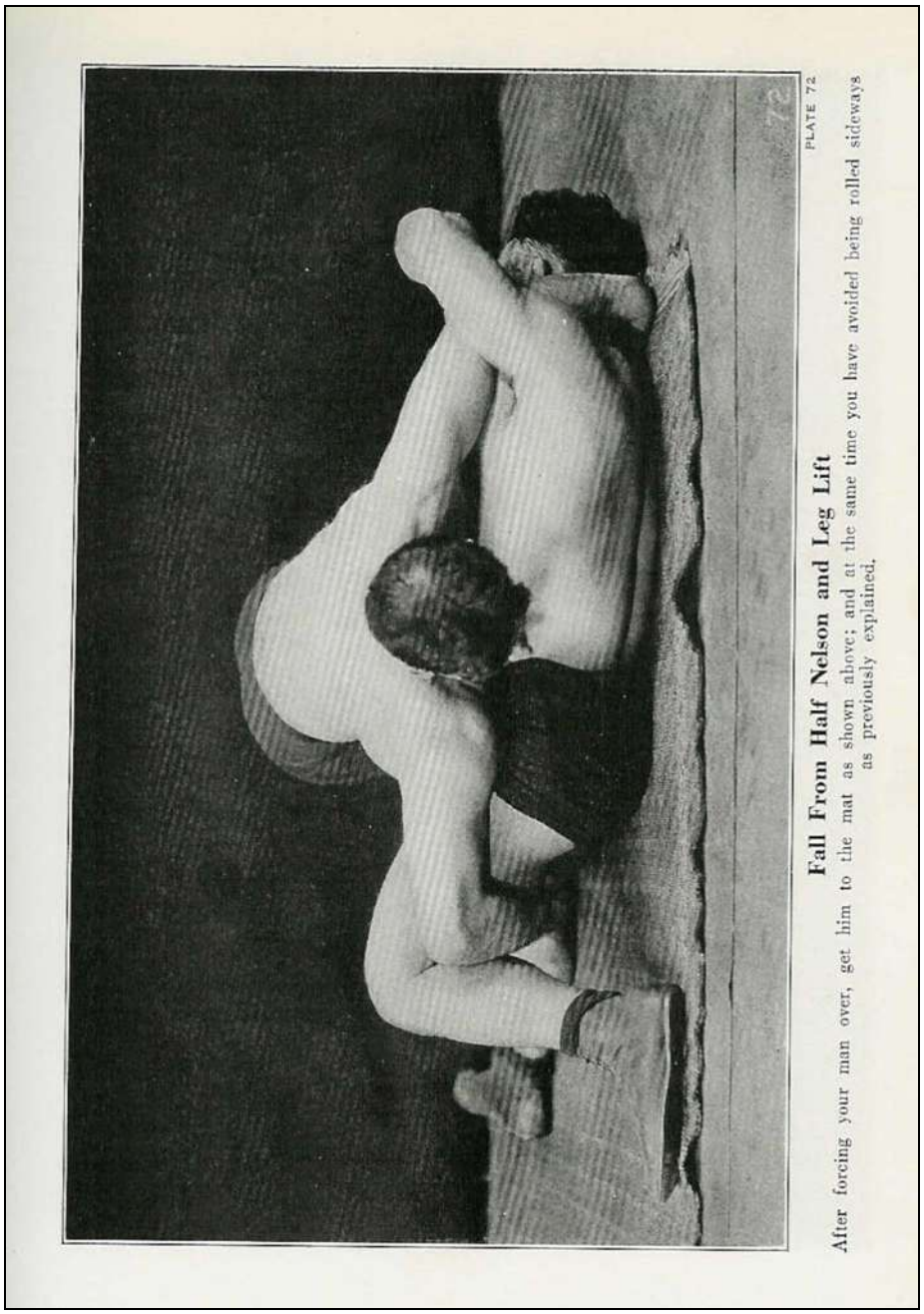

PLATE 72

Fall From Half Nelson and Leg Lift

After forcing your man over, get him to the mat as shown above; and at the same time you have avoided being rolled sideways as previously explained.

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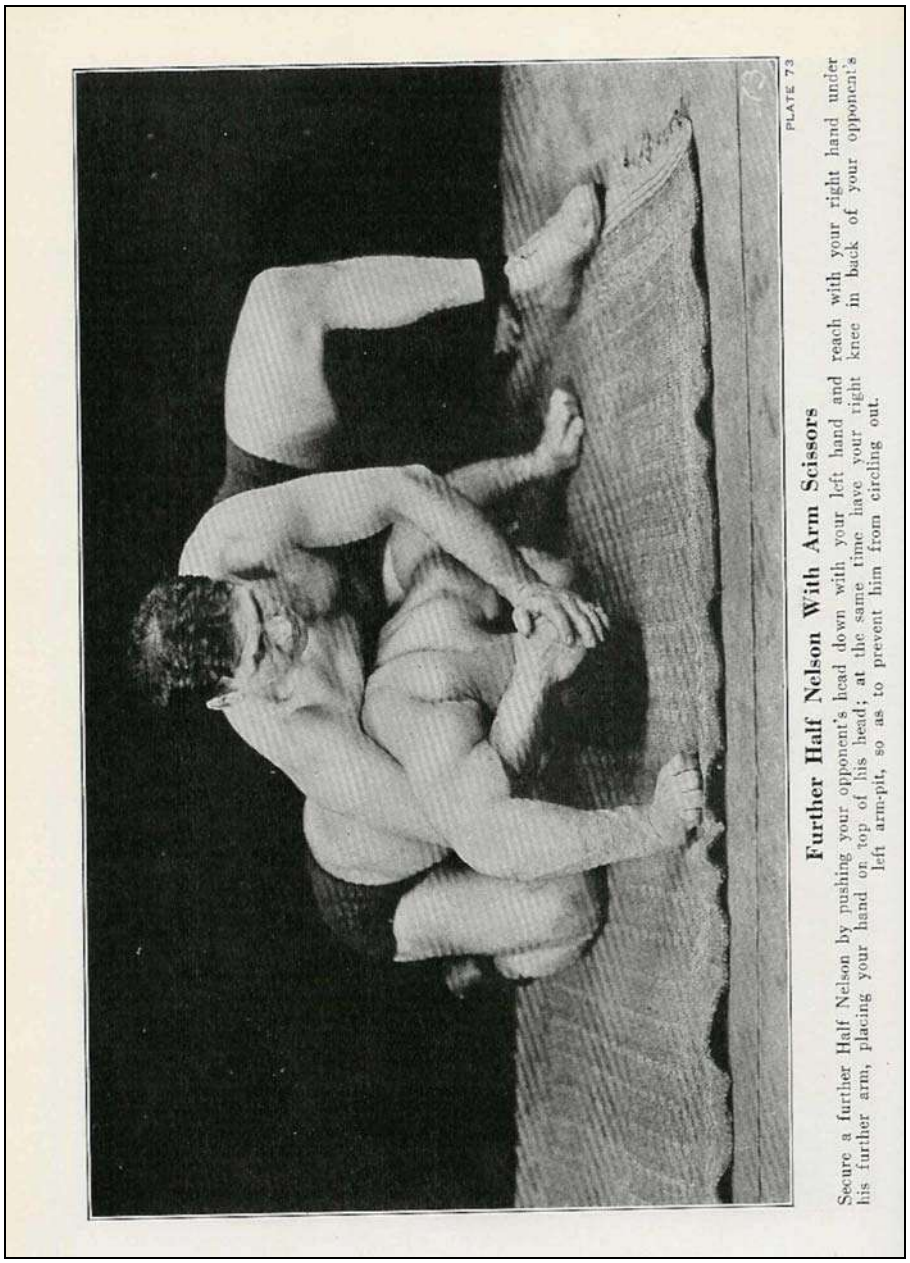

PLATE 73

Further Half Nelson With Arm Scissors

Secure a further Half Nelson by pushing your opponent's head down with your left hand and reach with your right hand under his further arm, placing your hand on top of his head; at the same time have your right knee in back of your opponent's left arm-pit, so as to prevent him from circling out.

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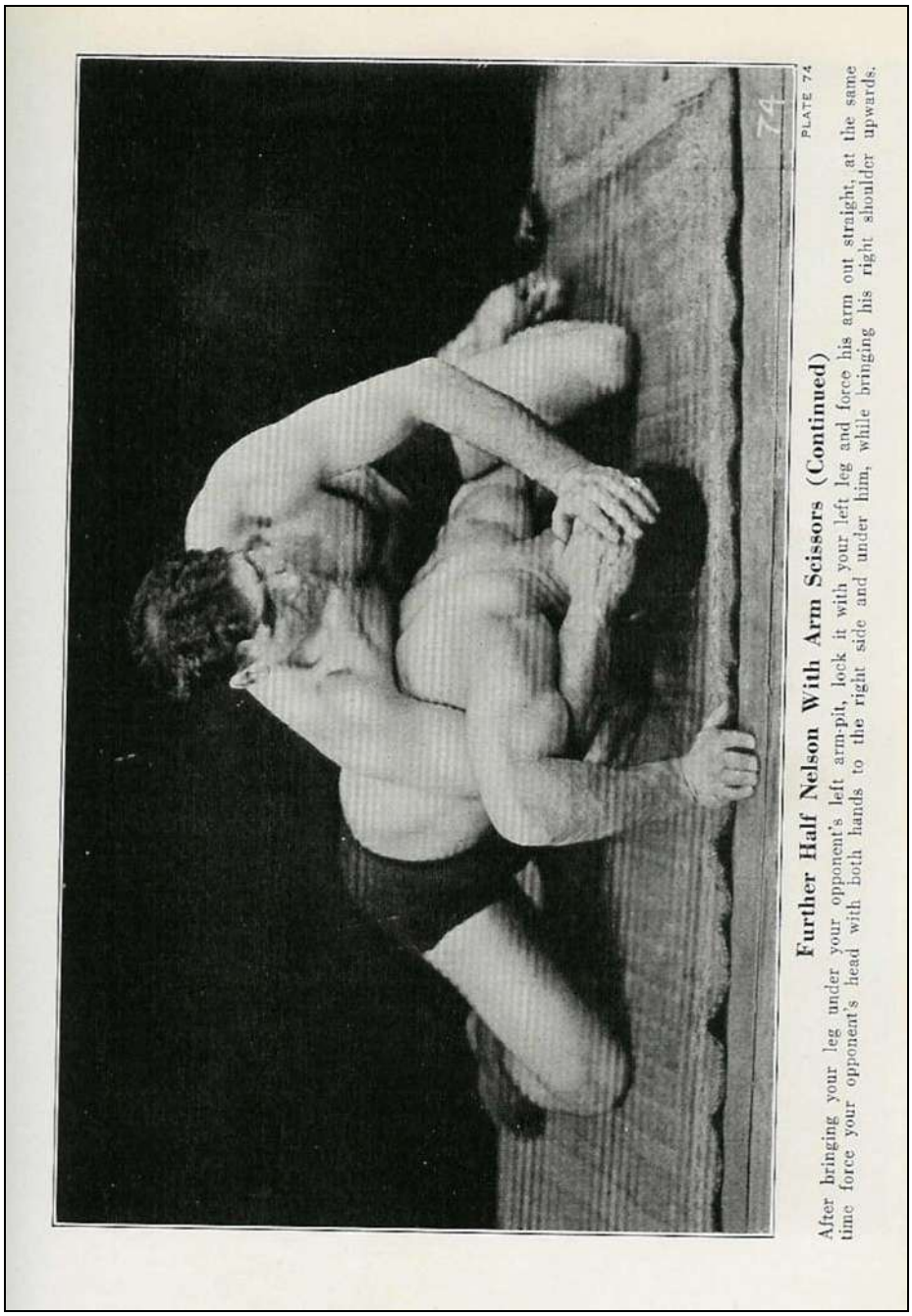

PLATE 74

Further Half Nelson With Arm Scissors (Continued)

After bringing your leg under your opponent's left arm-pit, lock it with your left leg and force his arm out straight, at the same time force your opponent's head with both hands to the right side and under him, while bringing his right shoulder upwards.

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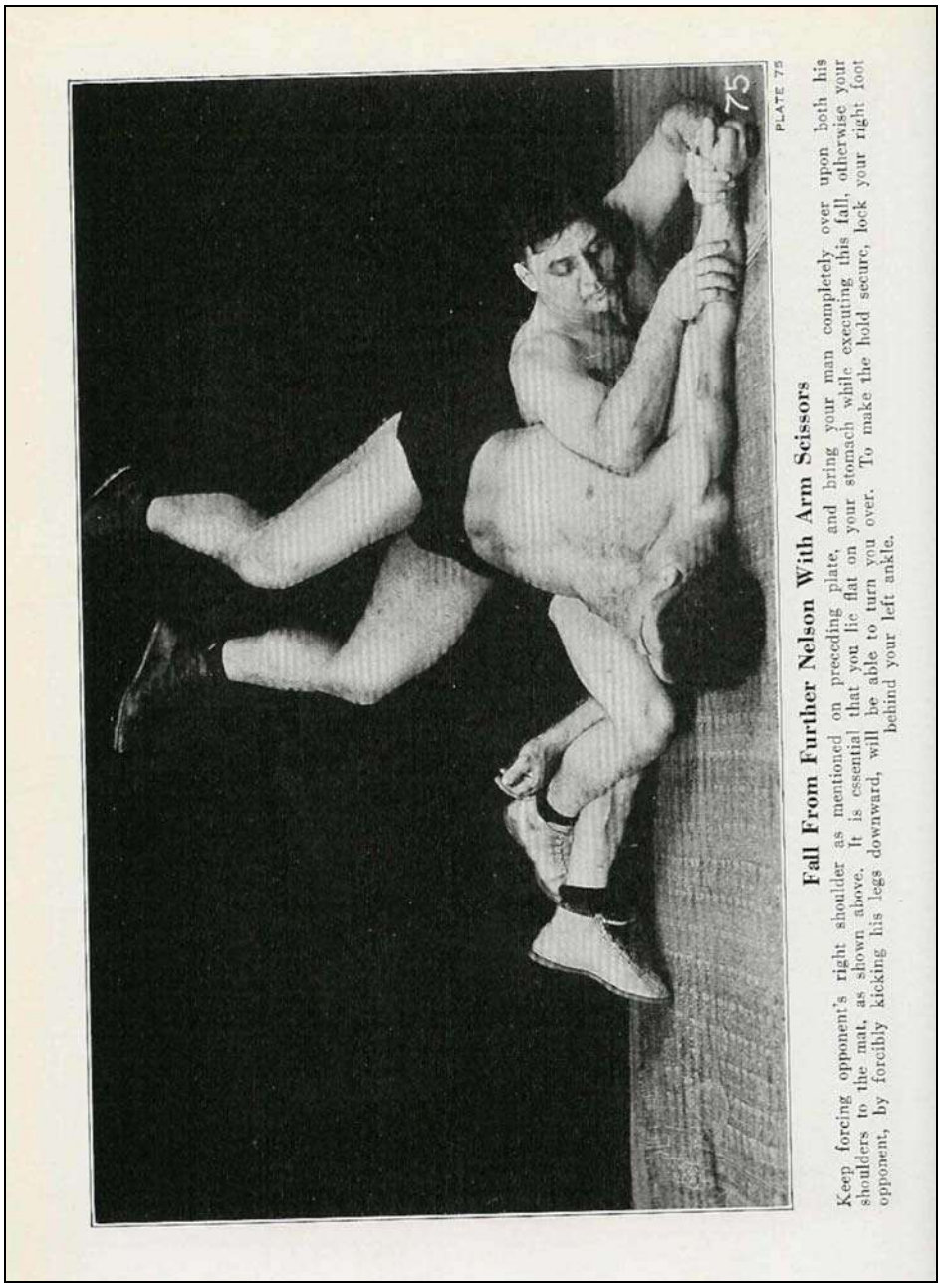

Fall From Further Nelson With Arm Scissors

Keep forcing opponent's right shoulder as mentioned on preceding plate, and bring your man completely over upon both his shoulders to the mat, as shown above. It is essential that you lie flat on your stomach while executing this fall, otherwise your opponent, by forcibly kicking his legs downward, will be able to turn you over. To make the hold secure, lock your right foot behind your left ankle.

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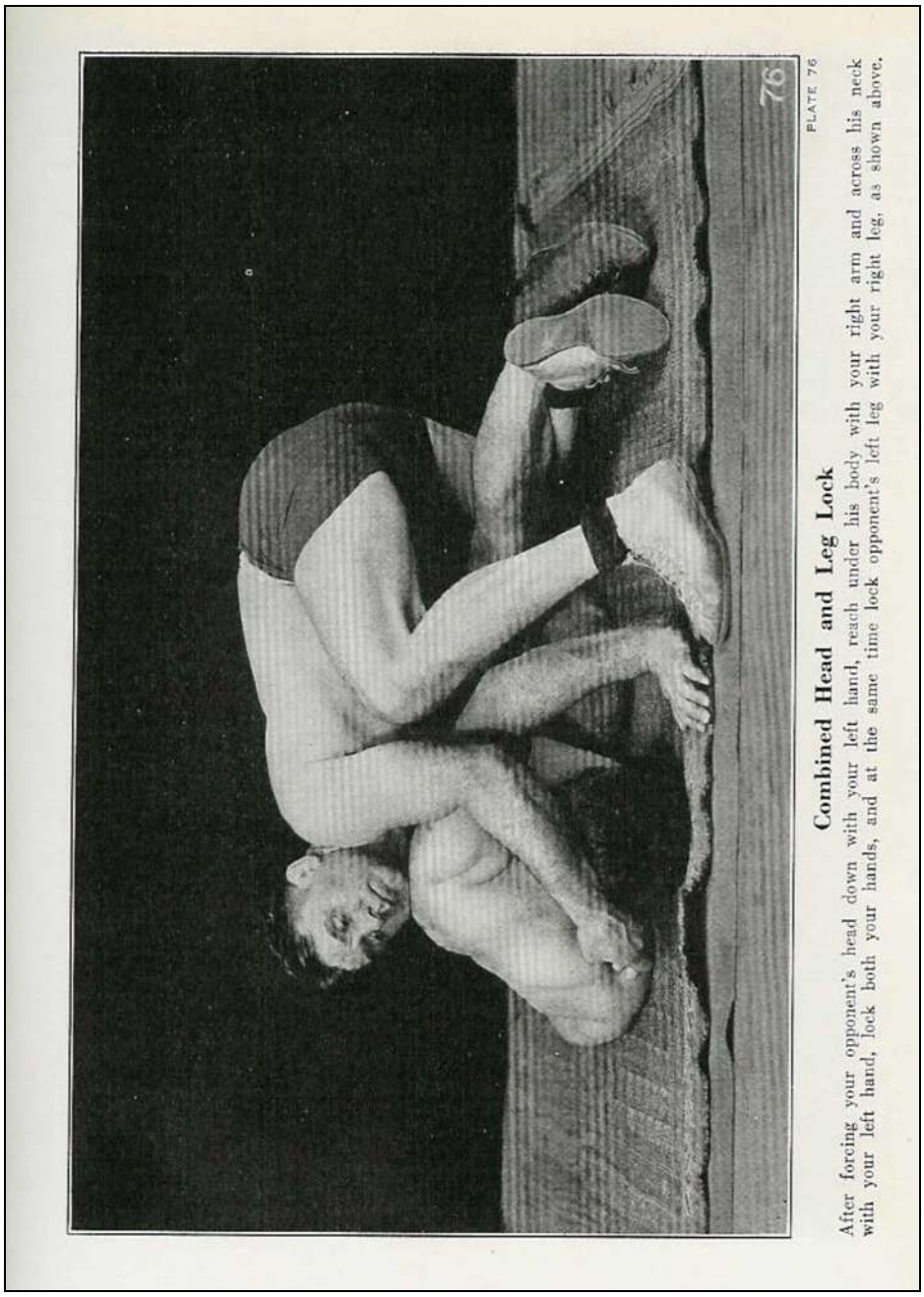

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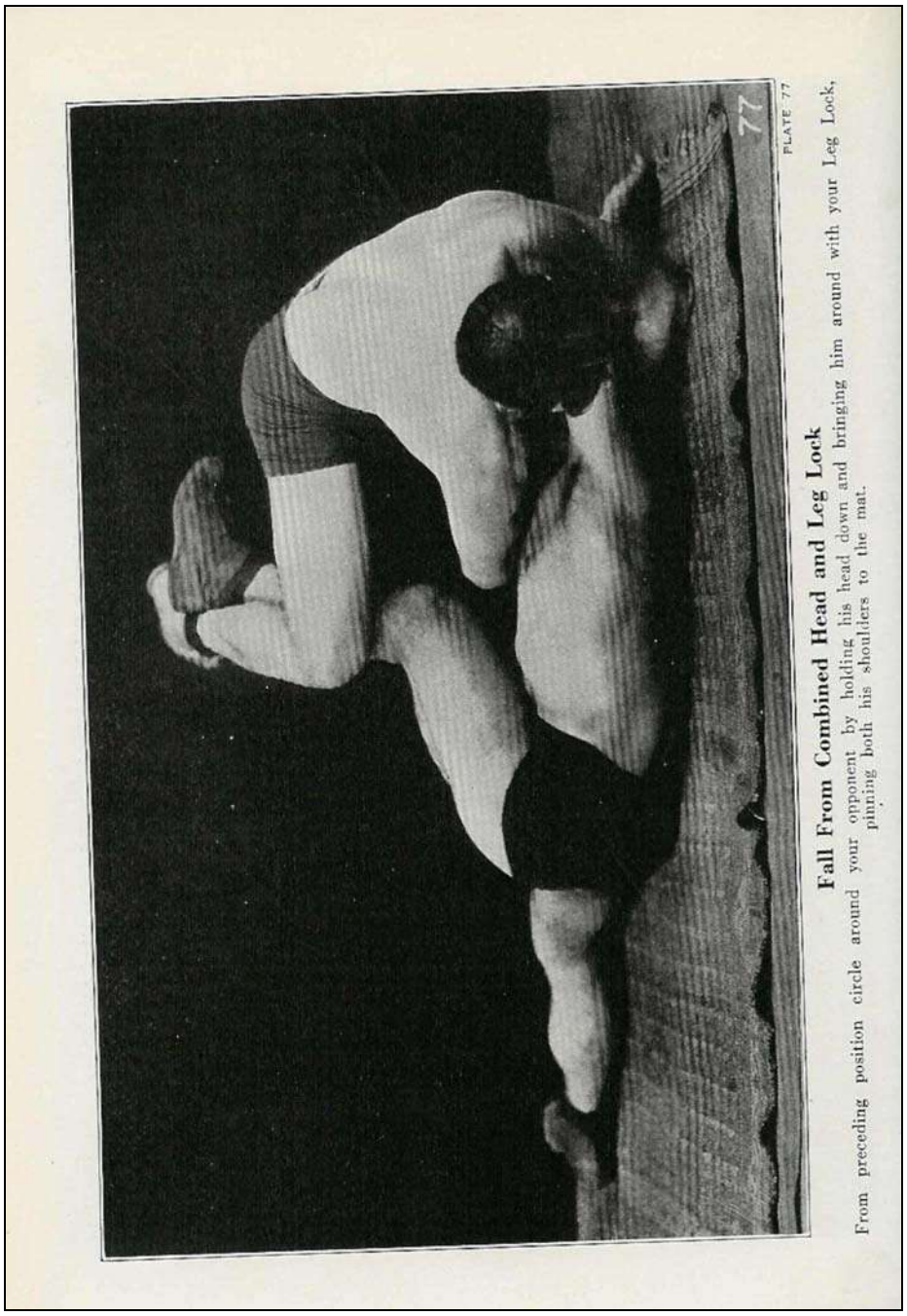

Fall From Combined Head and Leg Lock

From preceding position circle around your opponent by holding his head down and bringing him around with your Leg Lock, pinning both his shoulders to the mat.

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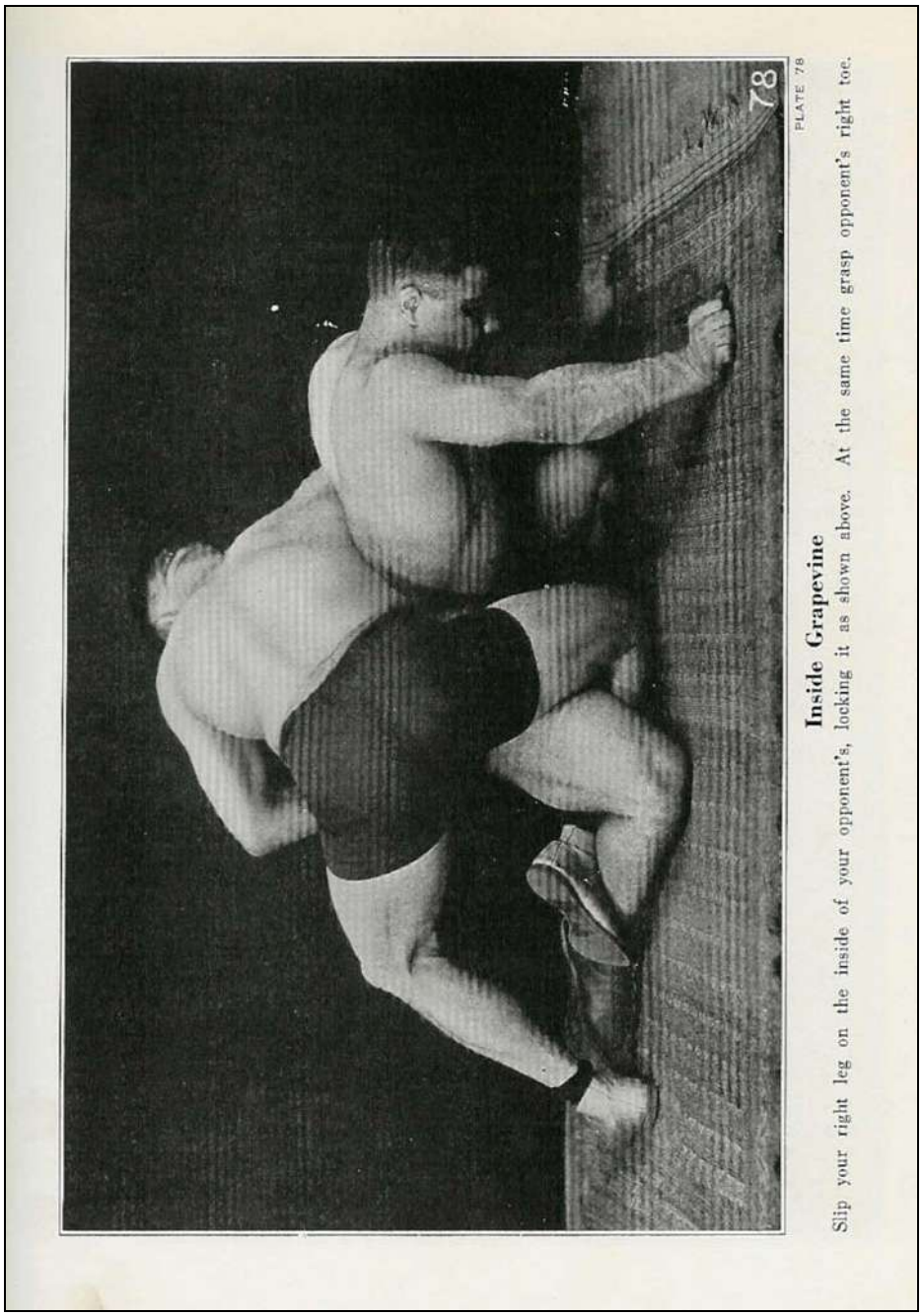

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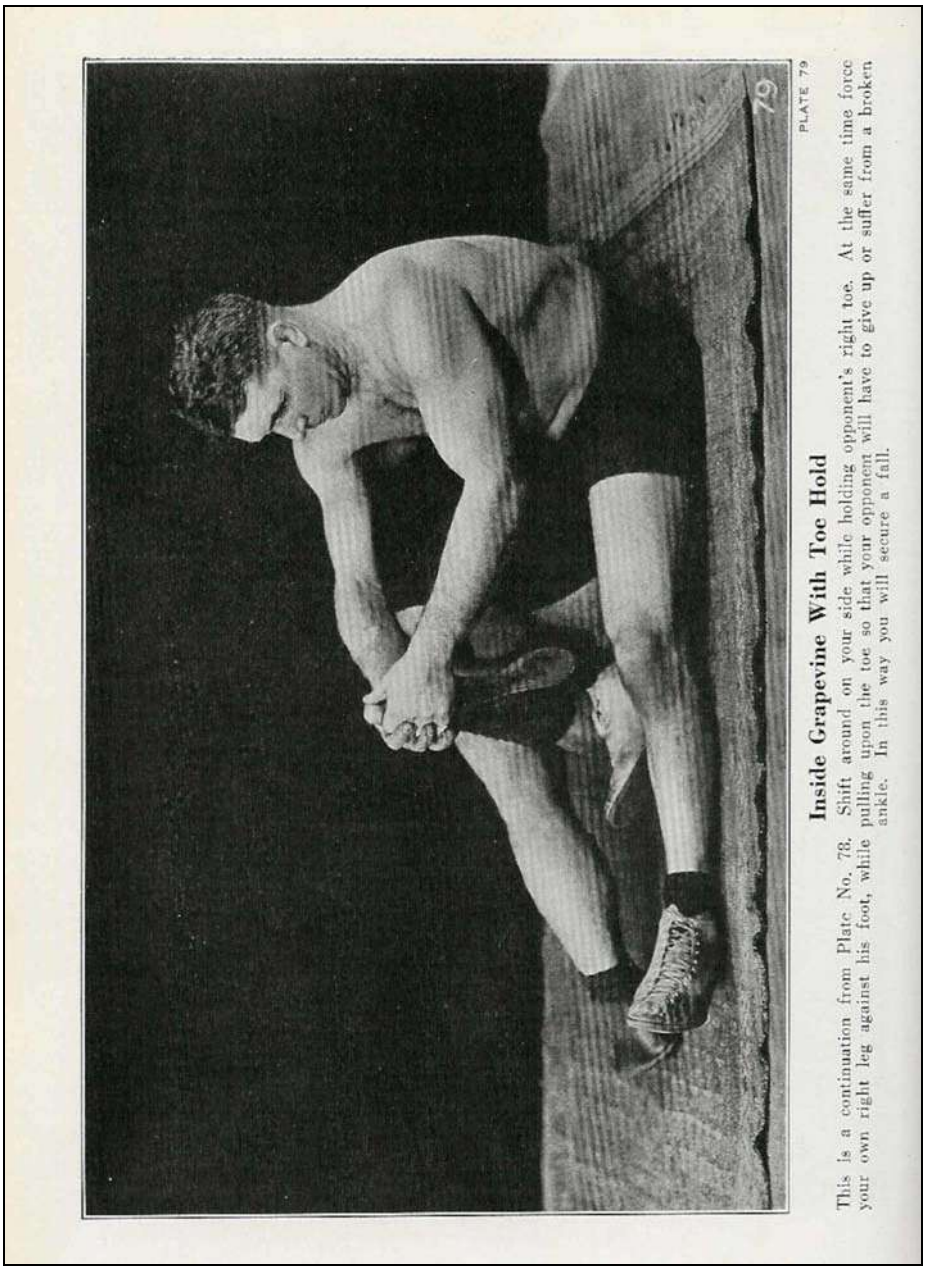

PLATE 79

Inside Grapevine With Toe Hold

This is a continuation from Plate No. 78. Shift around on your side while holding opponent's right toe. At the same time force your own right leg against his foot, while pulling upon the toe so that your opponent will have to give up or suffer from a broken ankle. In this way you will secure a fall.

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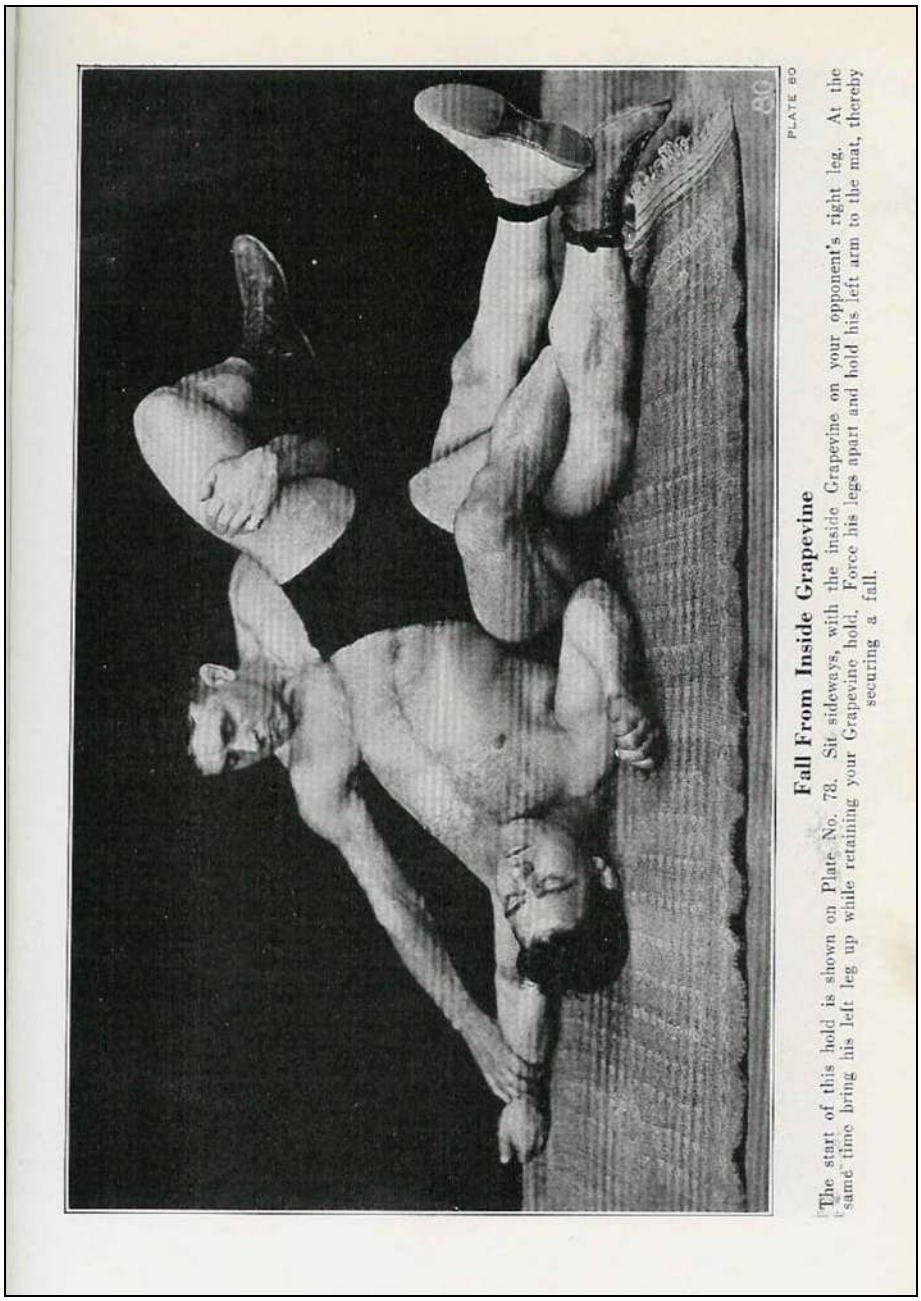

PLATE 60

Fall From Inside Grapevine

The start of this hold is shown on Plate No. 78. Sit sideways, with the inside Grapevine on your opponent's right leg. At the same time bring his left leg up while retaining your Grapevine hold. Force his legs apart and hold his left arm to the mat, thereby securing a fall.

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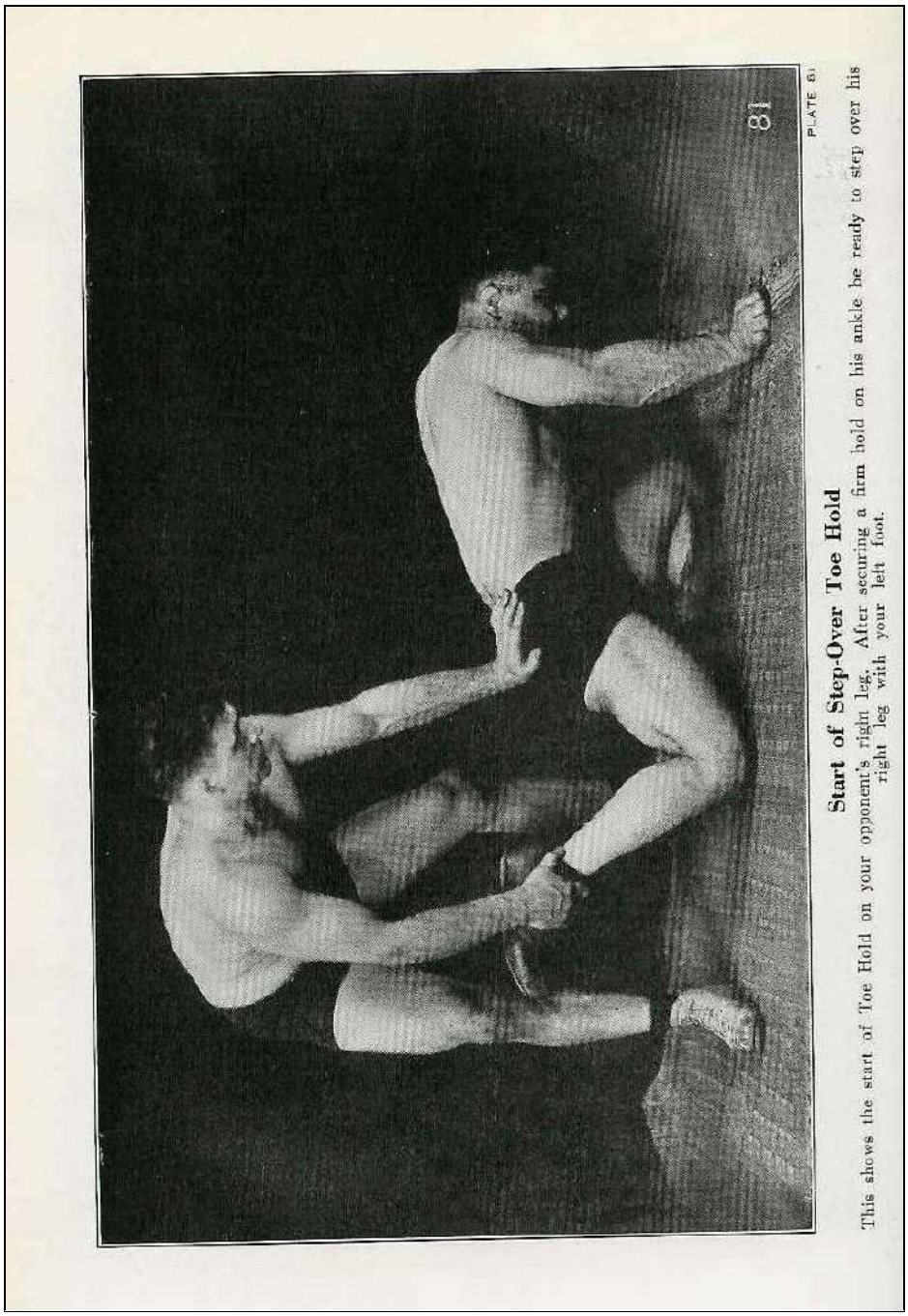

Start of Step-Over Toe Hold

This shows the start of Toe Hold on your opponent's right leg. After securing a firm hold on his ankle be ready to step over his right leg with your left foot.

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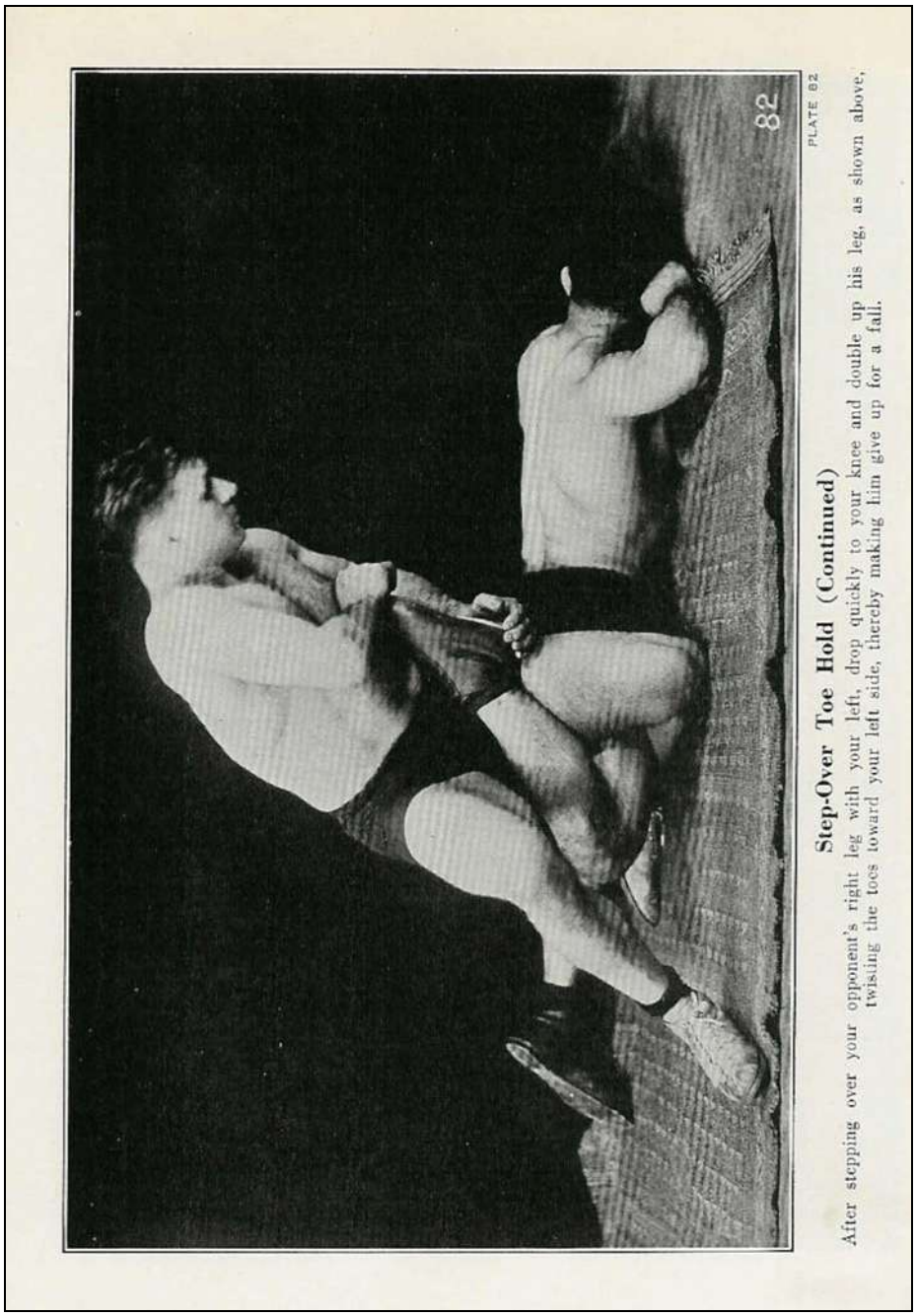

Step-Over Toe Hold (Continued)

After stepping over your opponent's right leg with your left, drop quickly to your knee and double up his leg, as shown above, twisting the toes toward your left side, thereby making him give up for a fall.

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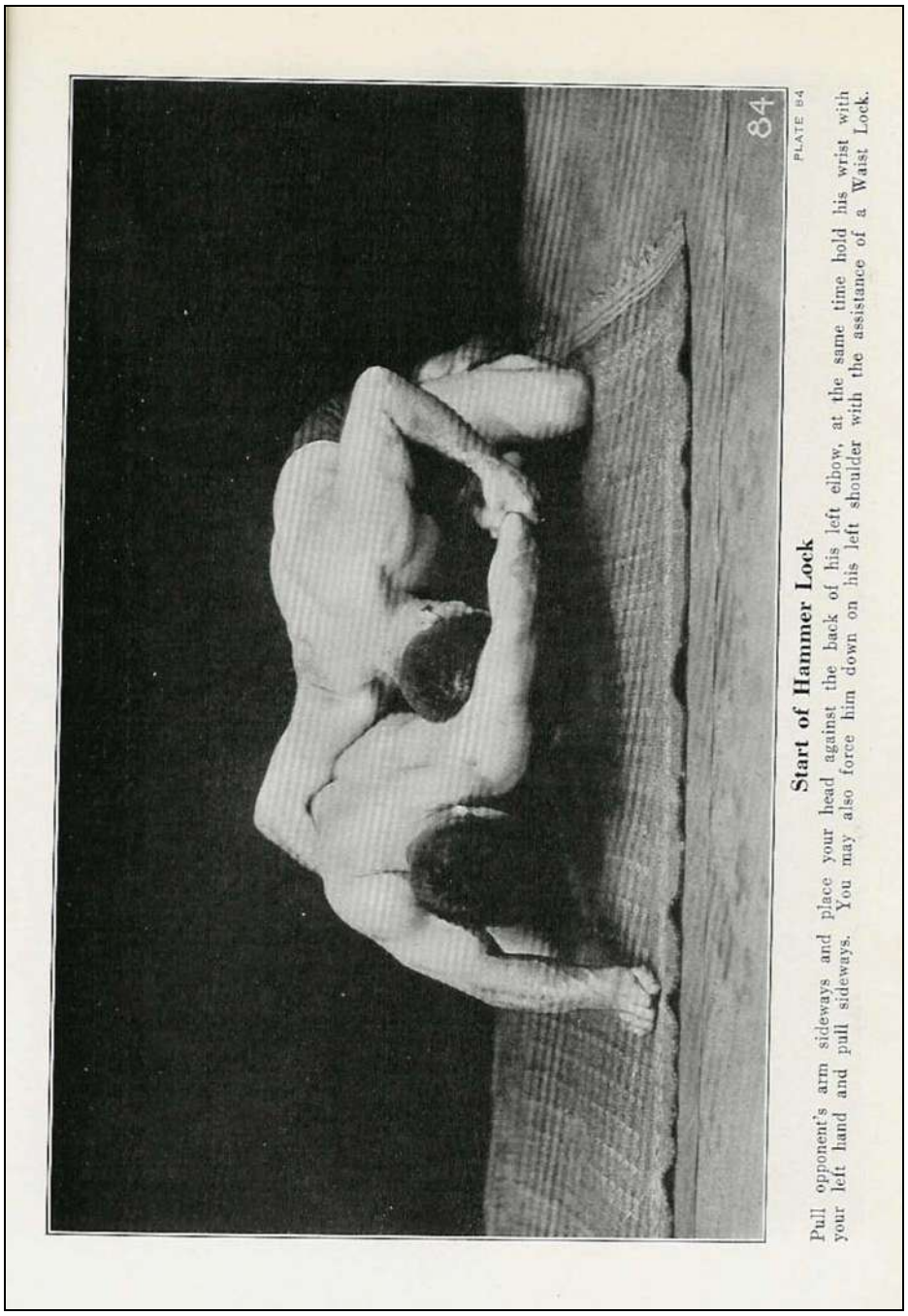

Start of Hammer Lock

Pull opponent's arm sideways and place your head against the back of his left elbow, at the same time hold his wrist with your left hand and pull sideways. You may also force him down on his left shoulder with the assistance of a Waist Lock.

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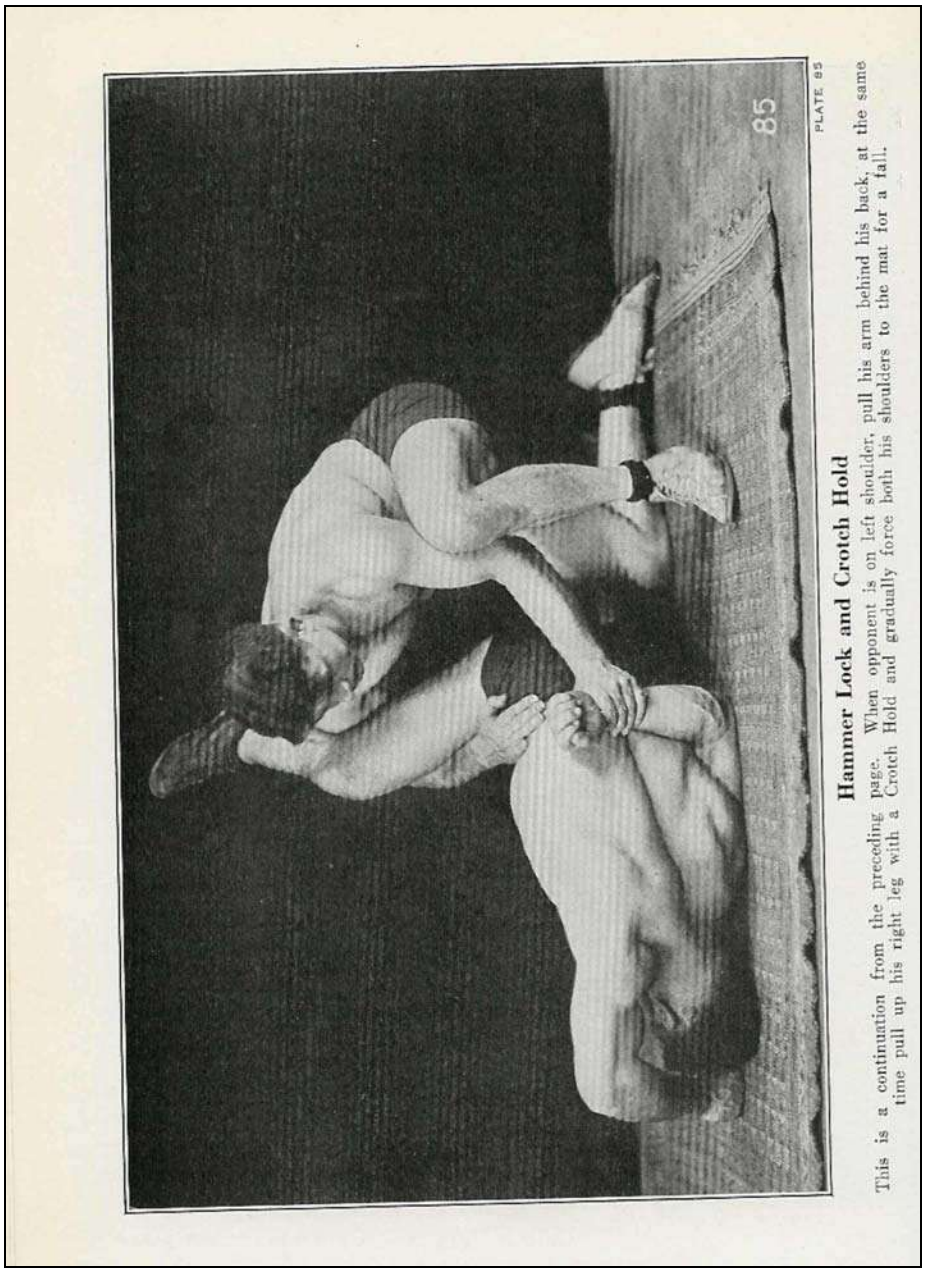

Hammer Lock and Crotch Hold

This is a continuation from the preceding page. When opponent is on left shoulder, pull his arm behind his back, at the same time pull up his right leg with a Crotch Hold and gradually force both his shoulders to the mat for a fall.

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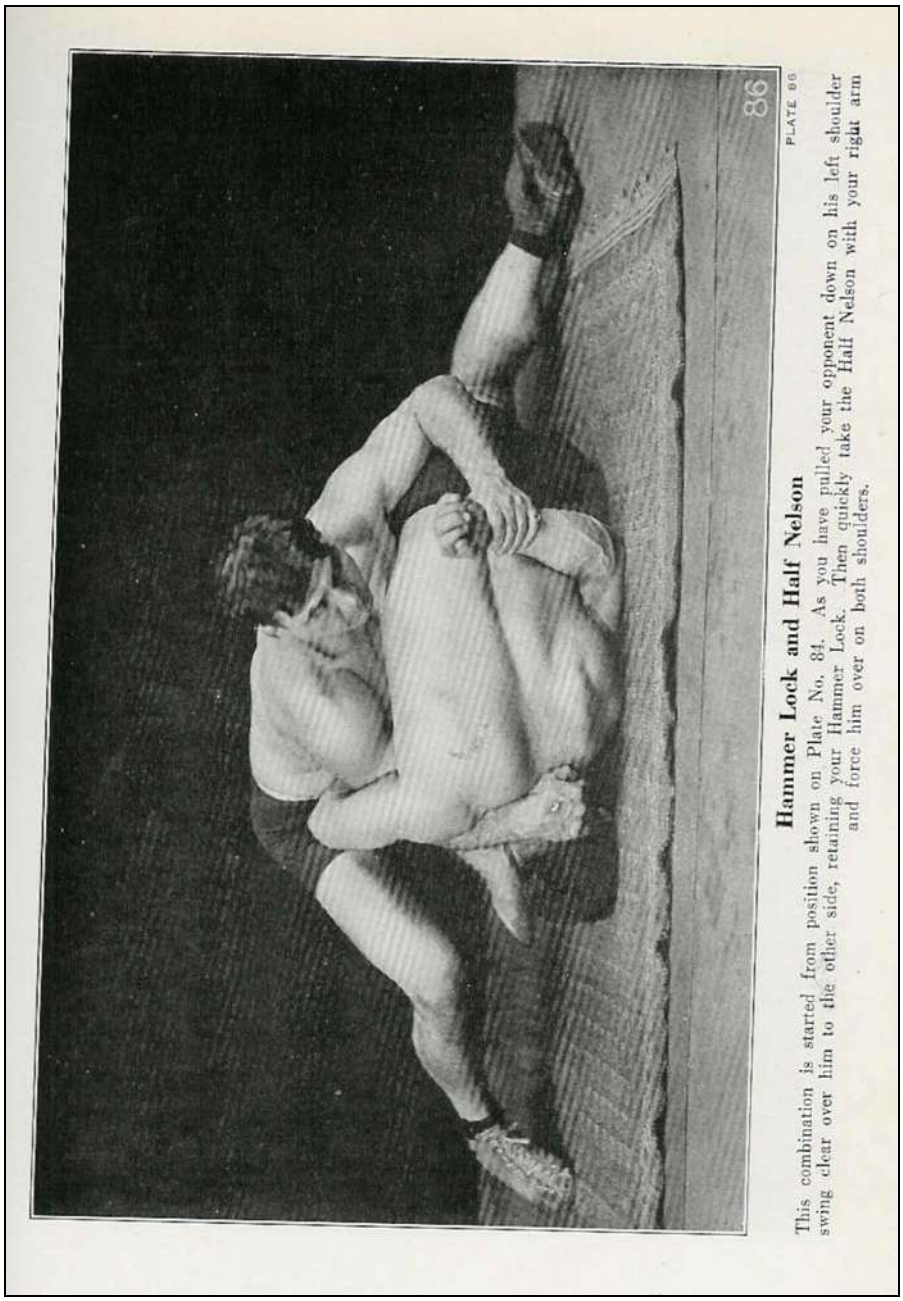

Hammer Lock and Half Nelson

This combination is started from position shown on Plate No. 84. As you have pulled your opponent down on his left shoulder swing clear over him to the other side, retaining your Hammer Lock. Then quickly take the Half Nelson with your right arm and force him over on both shoulders.

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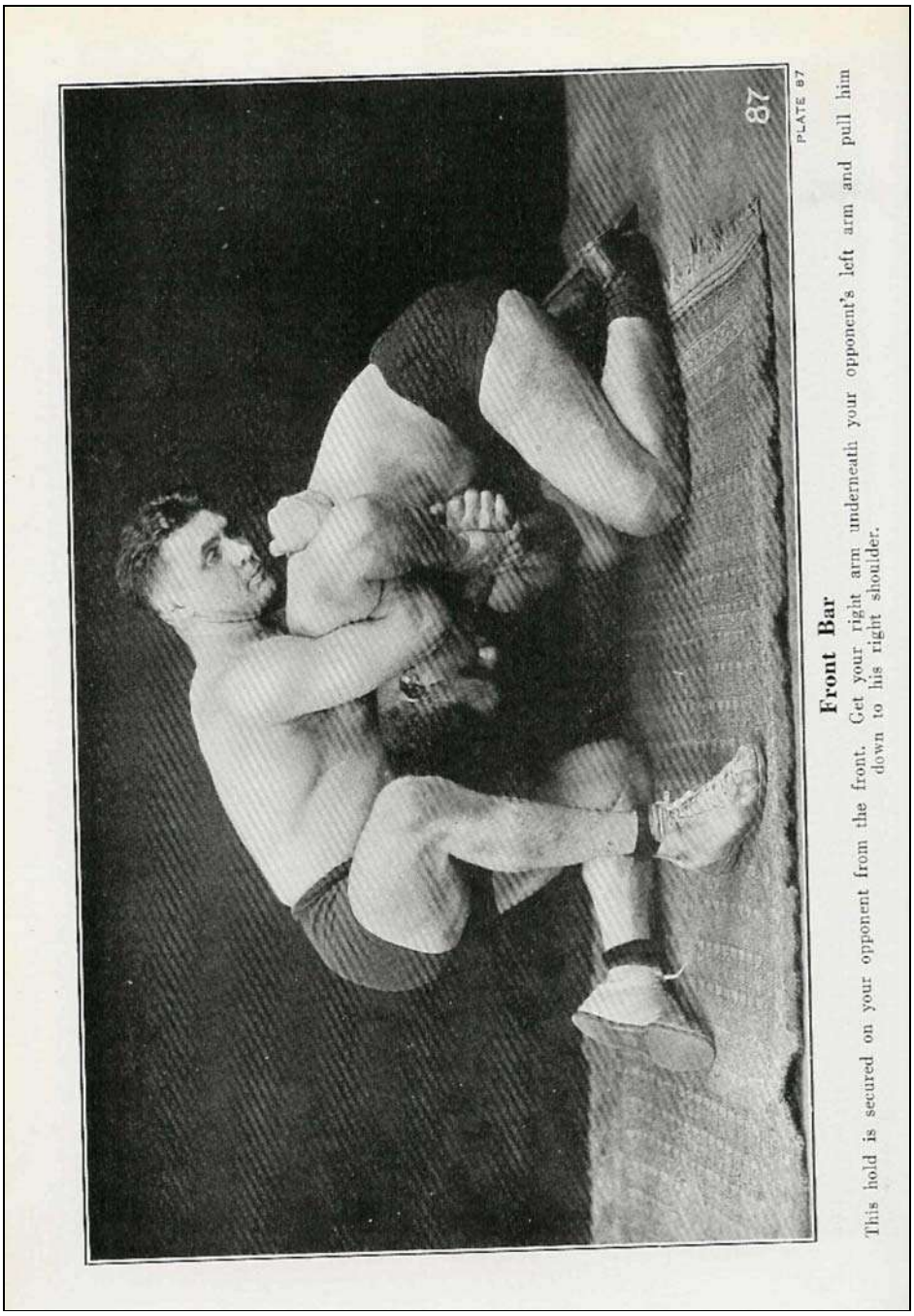

Front Bar

This hold is secured on your opponent from the front. Get your right arm underneath your opponent's left arm and pull him down to his right shoulder.

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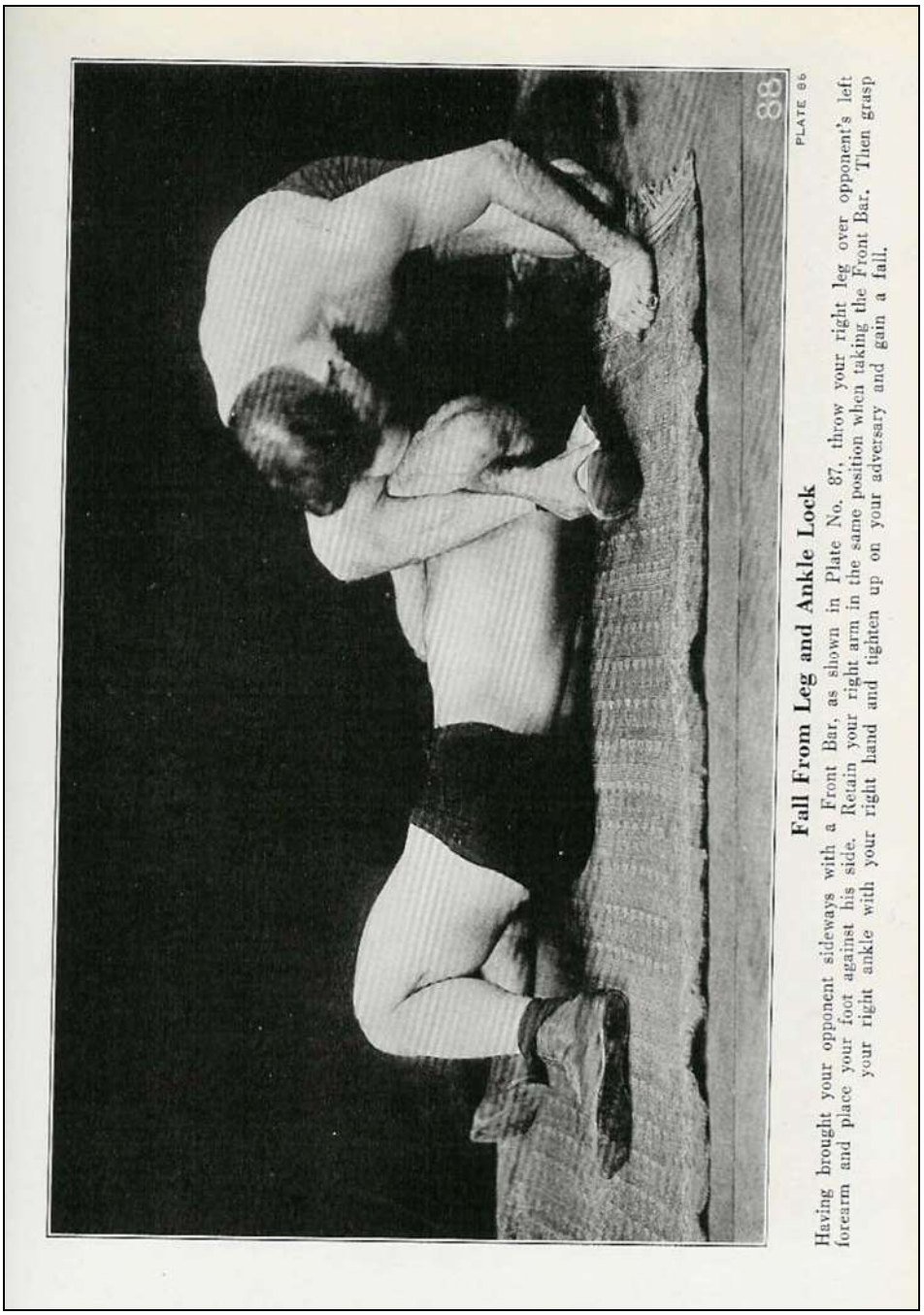

88

PLATE 86

Fall From Leg and Ankle Lock

Having brought your opponent sideways with a Front Bar, as shown in Plate No. 87, throw your right leg over opponent's left forearm and place your foot against his side. Retain your right arm in the same position when taking the Front Bar. Then grasp your right ankle with your right hand and tighten up on your adversary and gain a fall.

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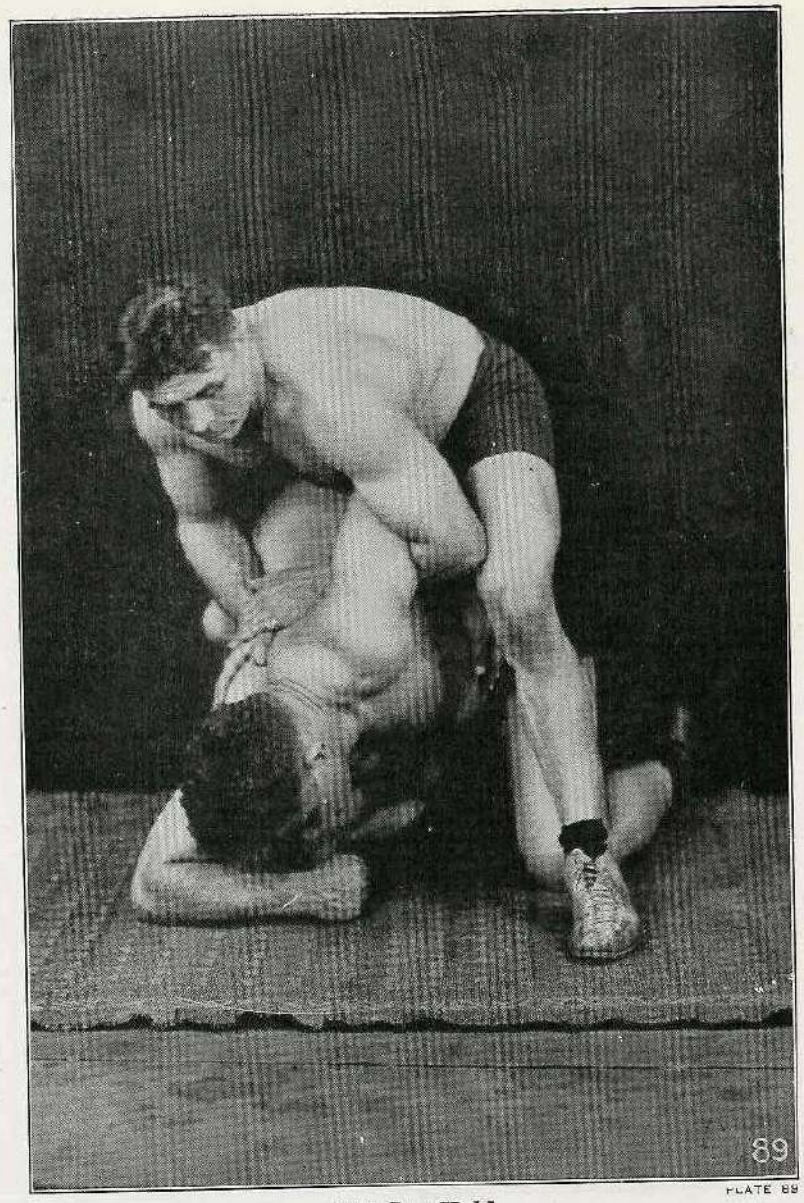

Side Bar Hold

Secure a Bar Hold from the side with your left arm under opponent's left arm. Pull him over on his right side while retaining your Bar Hold.

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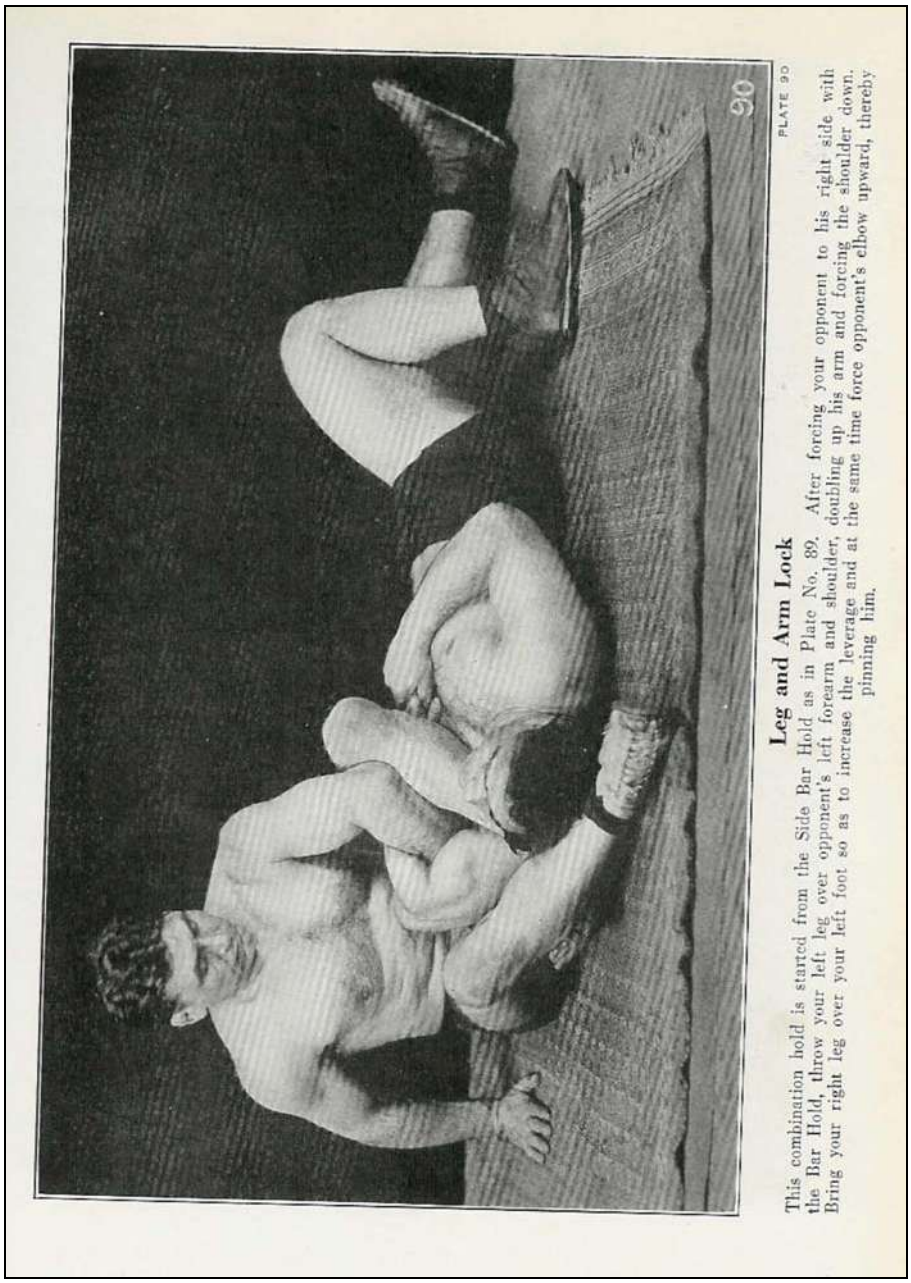

Leg and Arm Lock

This combination hold is started from the Side Bar Hold as in Plate No. 89. After forcing your opponent to his right side with the Bar Hold, throw your left leg over opponent's left forearm and shoulder, doubling up his arm and forcing the shoulder down. Bring your right leg over your left foot so as to increase the leverage and at the same time force opponent's elbow upward, thereby pinning him.

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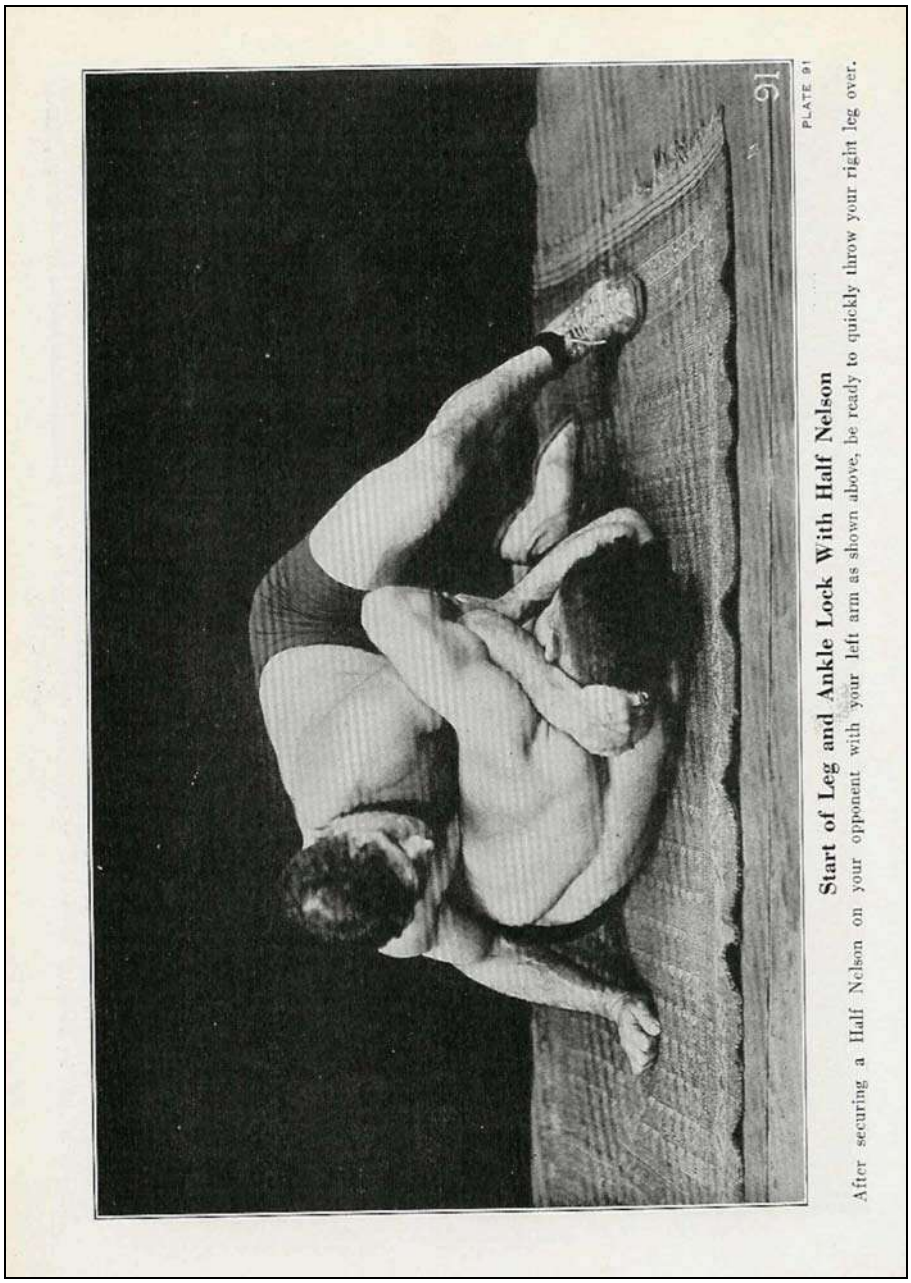

PLATE 91

Start of Leg and Ankle Lock With Half Nelson

After securing a Half Nelson on your opponent with your left arm as shown above, be ready to quickly throw your right leg over.

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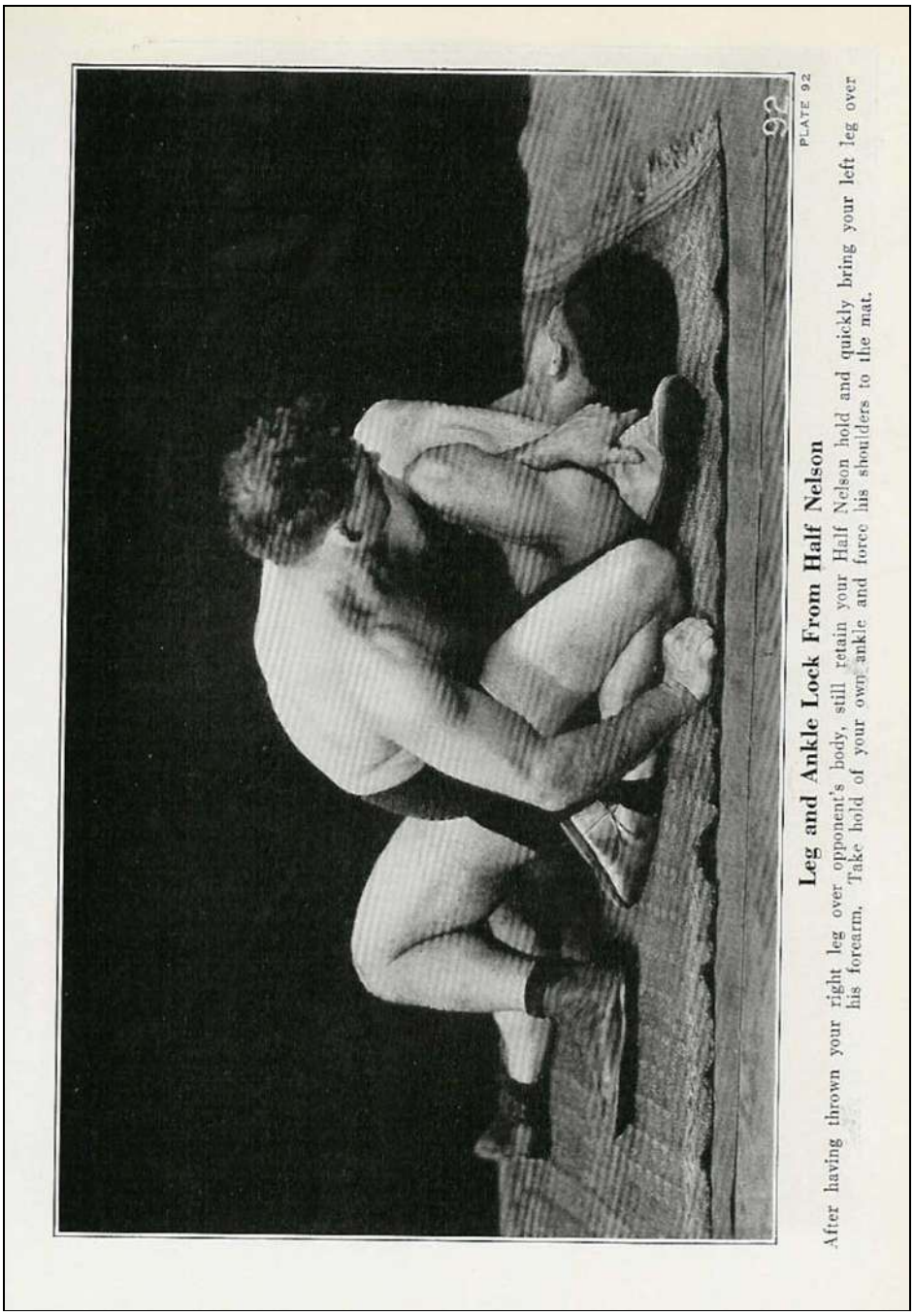

Leg and Ankle Lock From Half Nelson

After having thrown your right leg over opponent's body, still retain your Half Nelson hold and quickly bring your left leg over his forearm. Take hold of your own ankle and force his shoulders to the mat.

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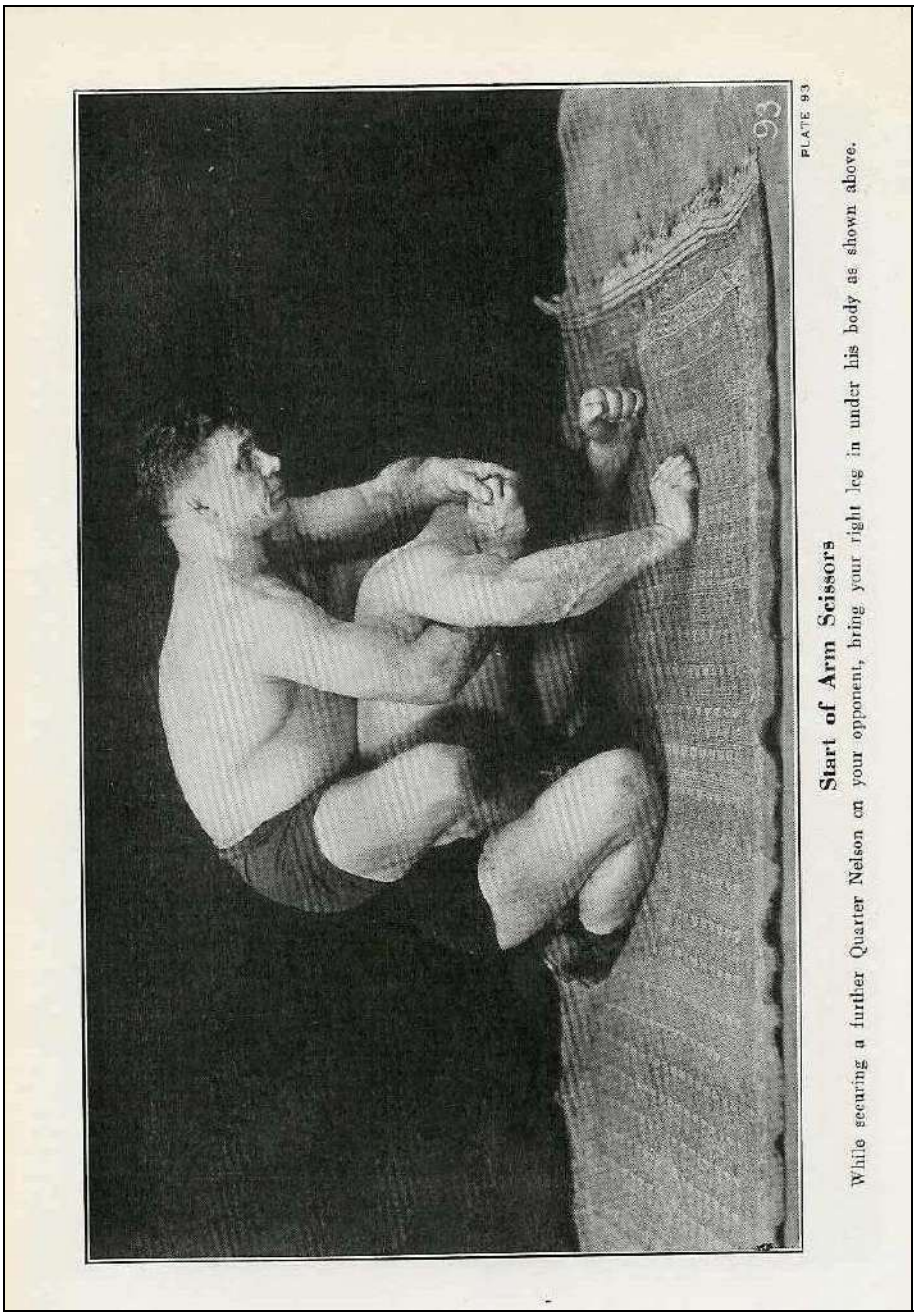

Start of Arm Scissors

While securing a further Quarter Nelson on your opponent, bring your right leg in under his body as shown above.

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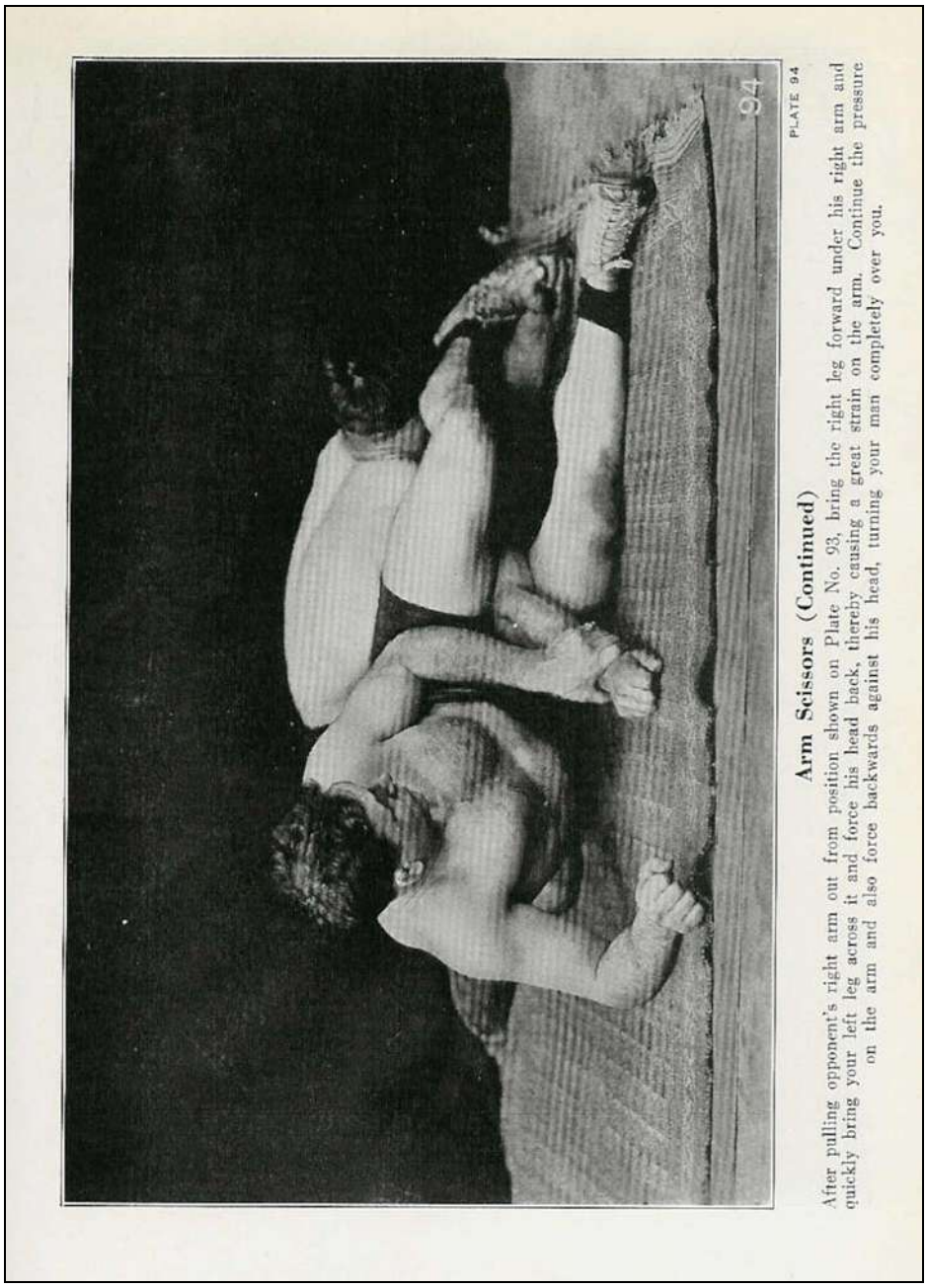

PLATE 94

Arm Scissors (Continued)

After pulling opponent's right arm out from position shown on Plate No. 93, bring the right leg forward under his right arm and quickly bring your left leg across it and force his head back, thereby causing a great strain on the arm. Continue the pressure on the arm and also force backwards against his head, turning your man completely over you.

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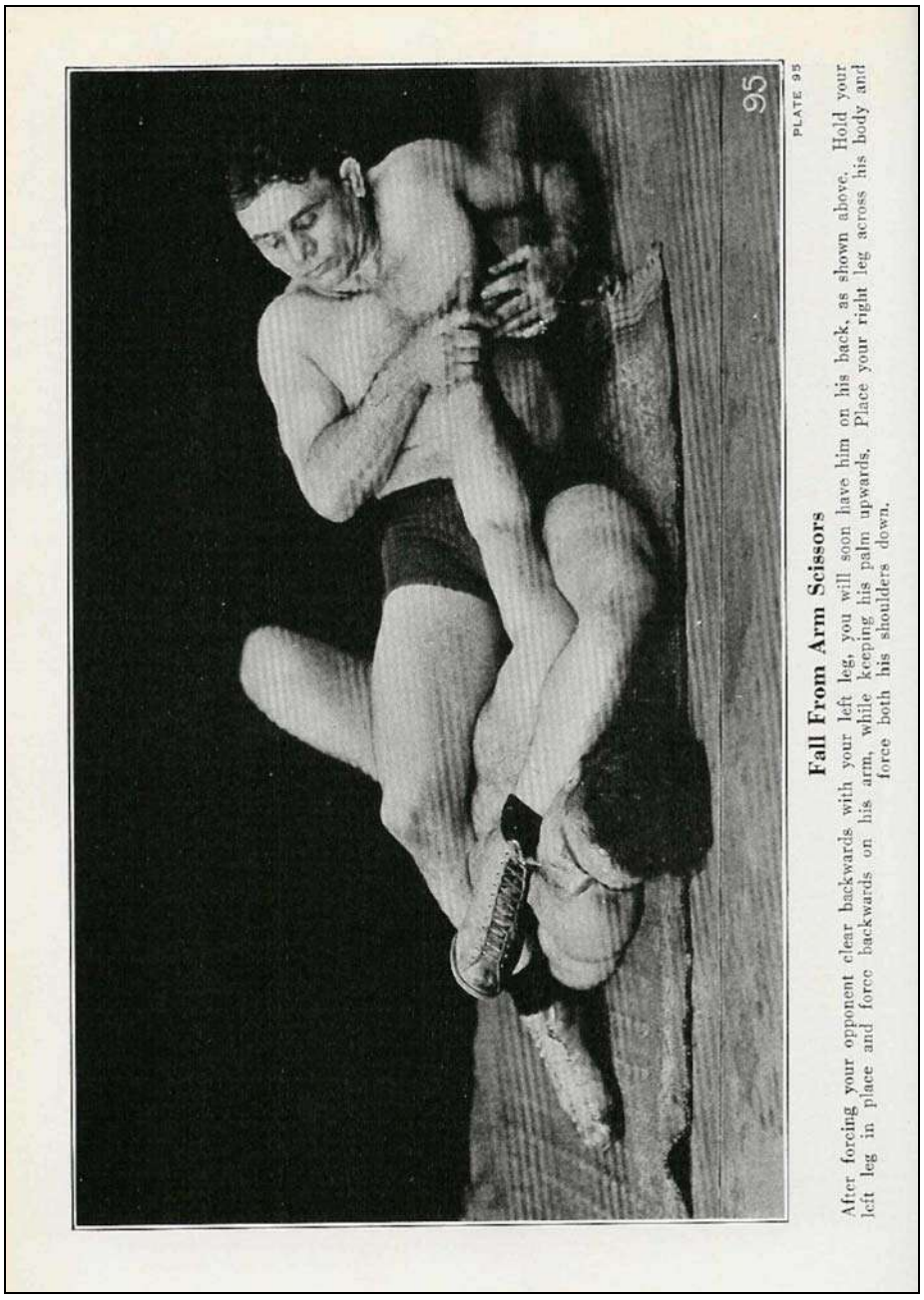

Fall From Arm Scissors

After forcing your opponent clear backwards with your left leg, you will soon have him on his back, as shown above. Hold your left leg in place and force backwards on his arm, while keeping his palm upwards. Place your right leg across his body and force both his shoulders down.

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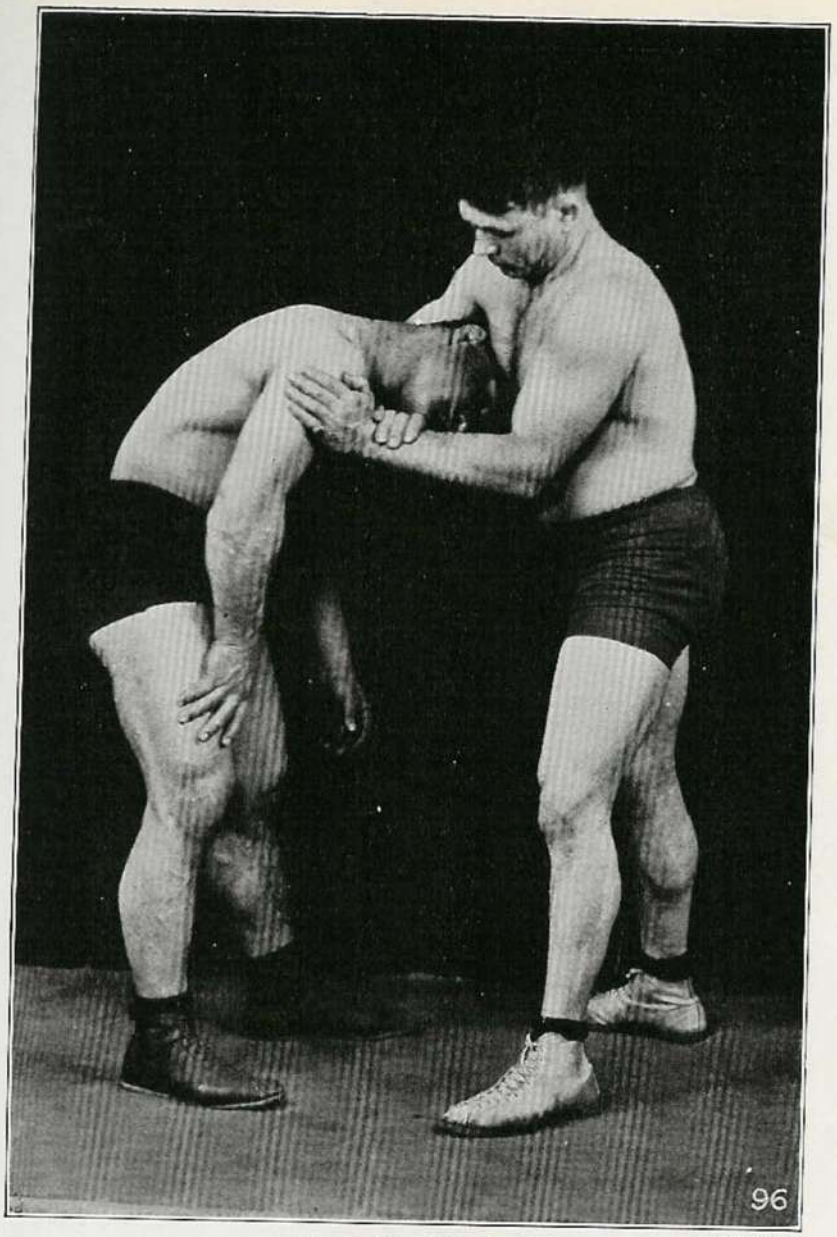

PLATE 96

Front Head Lock

This hold can be taken from referee's hold shown on Plate No. 2. Pull opponent's head under your right shoulder, place left hand on opposite shoulder and lock your left wrist with your right hand. Put plenty of pressure on your opponent's face below his ear and across his jaw-bone with your right forearm. He can be easily put to the mat with this hold.

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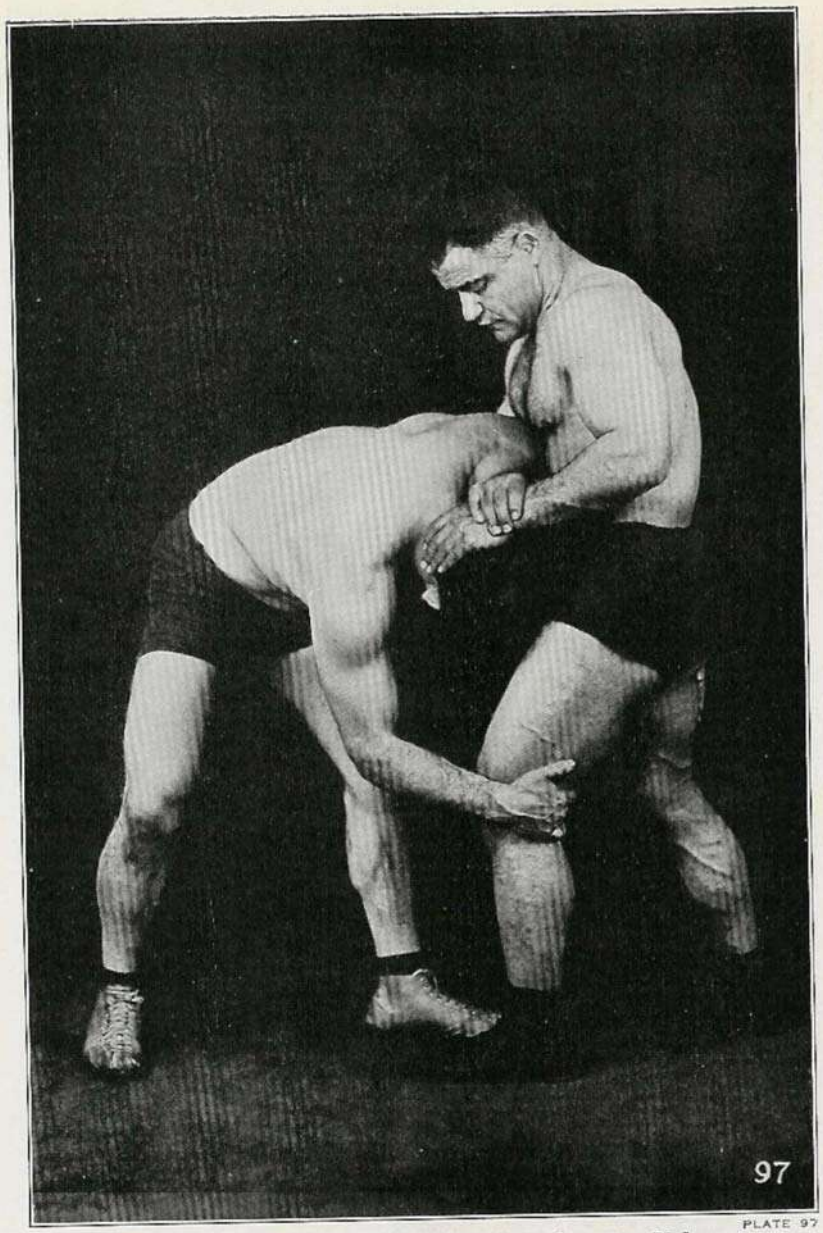

PLATE 97

Block for Leg Dive With Standing Quarter Nelson

Should your opponent dive for your left leg with his right hand, block him by forcing his head down with your left hand and reach under his left arm with your right, taking hold of your own left wrist and forcing him to the mat.

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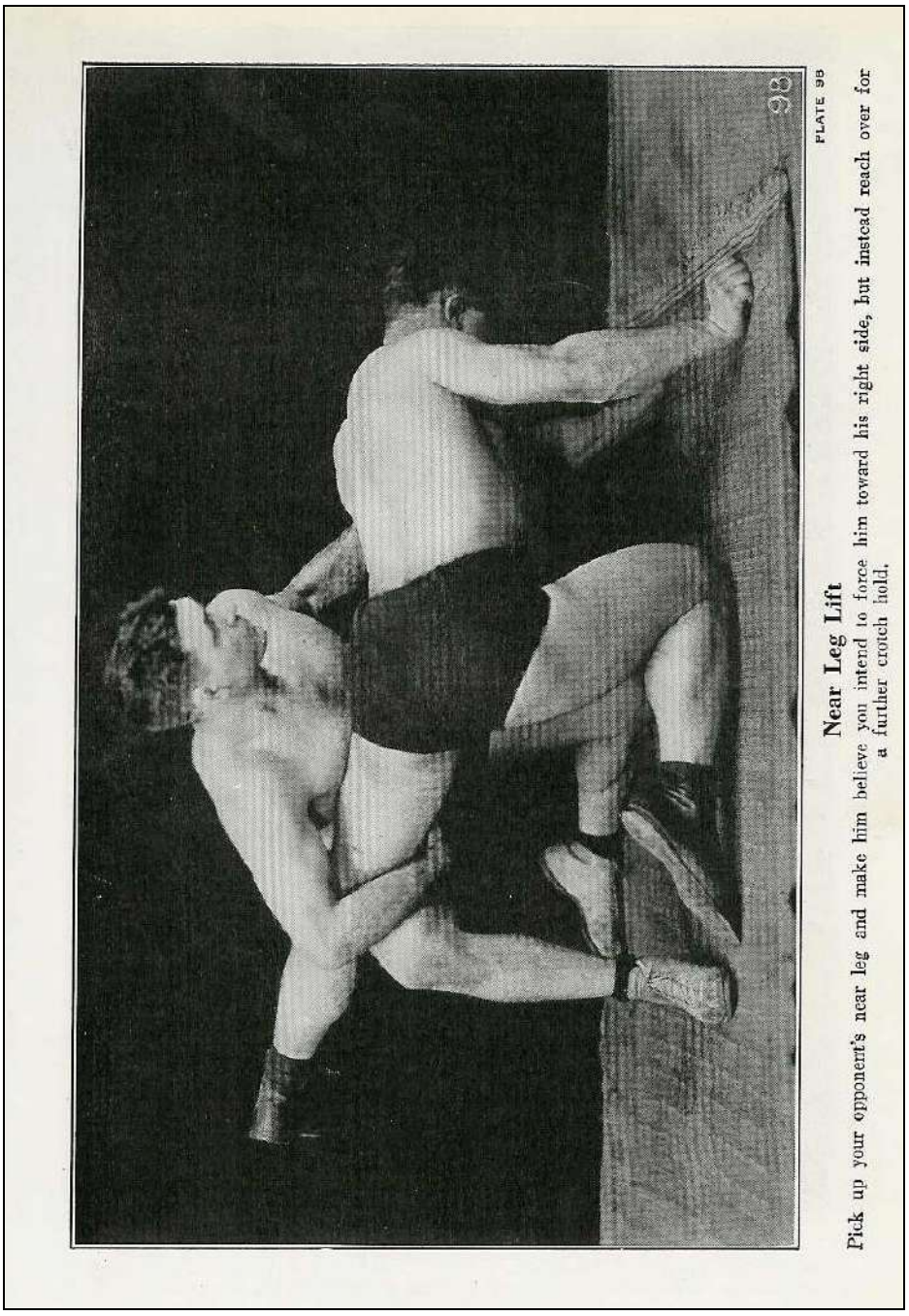

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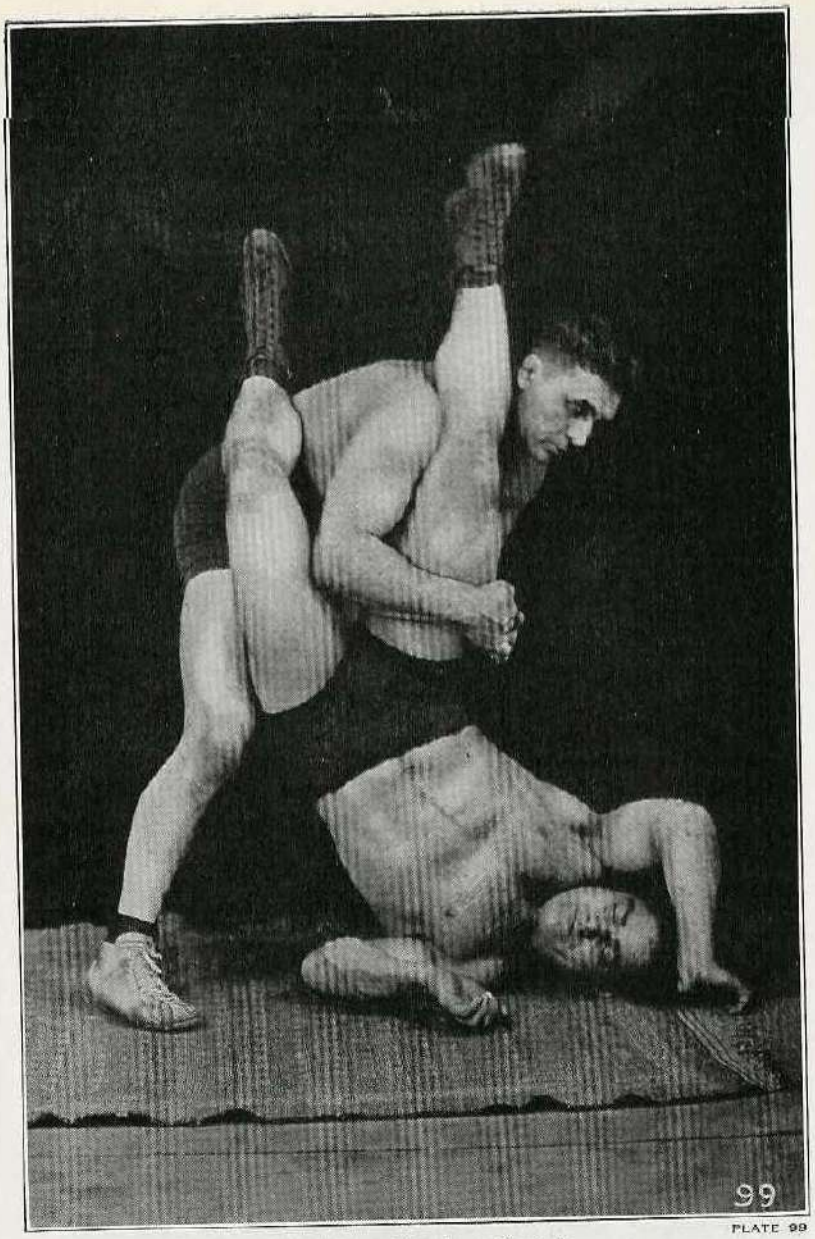

PLATE 99

Fall From Further Crotch

From position shown on Plate No. 98, shift your hold from near leg and lift to a further Crotch Hold. Force your opponent's shoulders to the mat. A fall can be secured from the above Crotch Hold.

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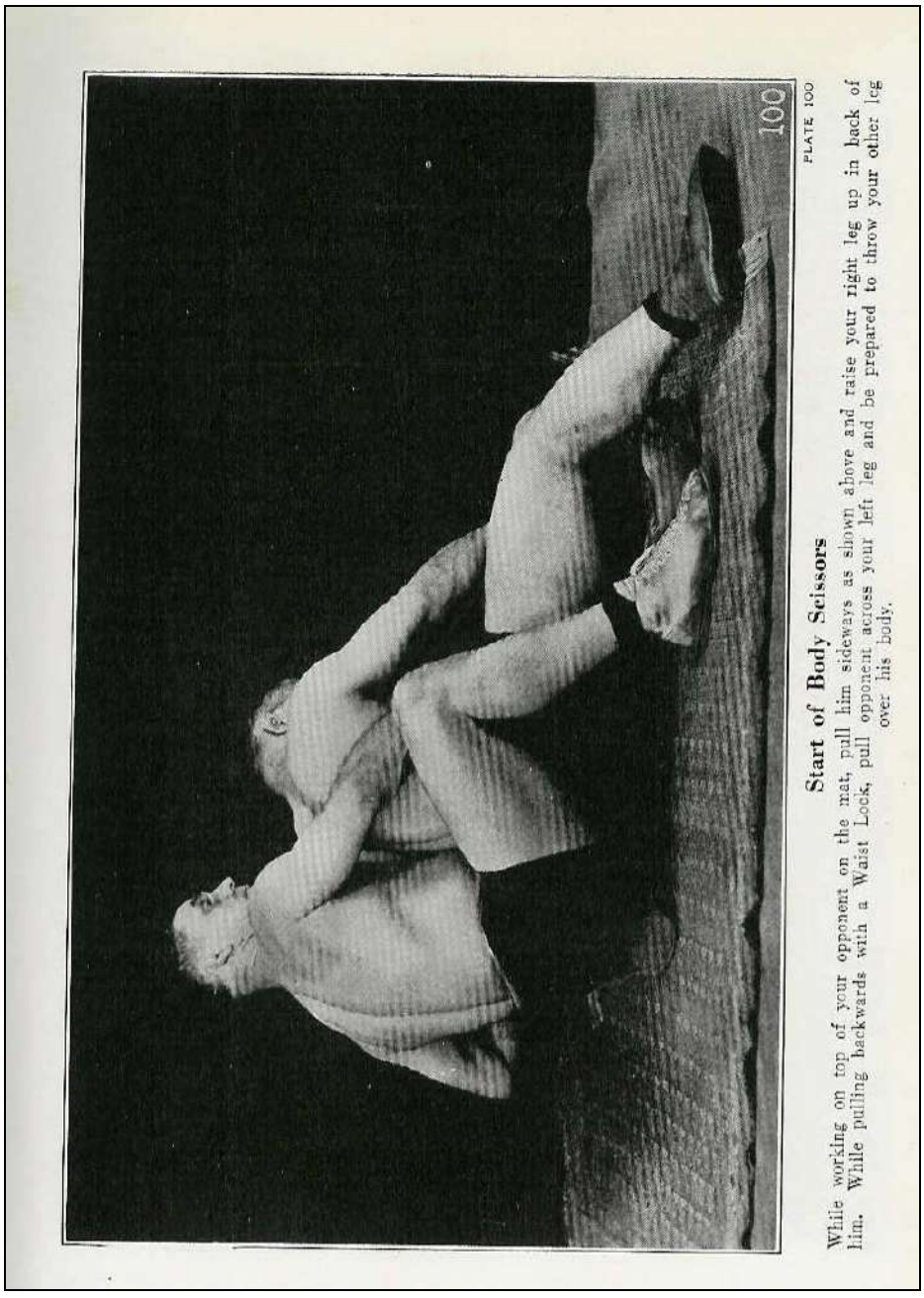

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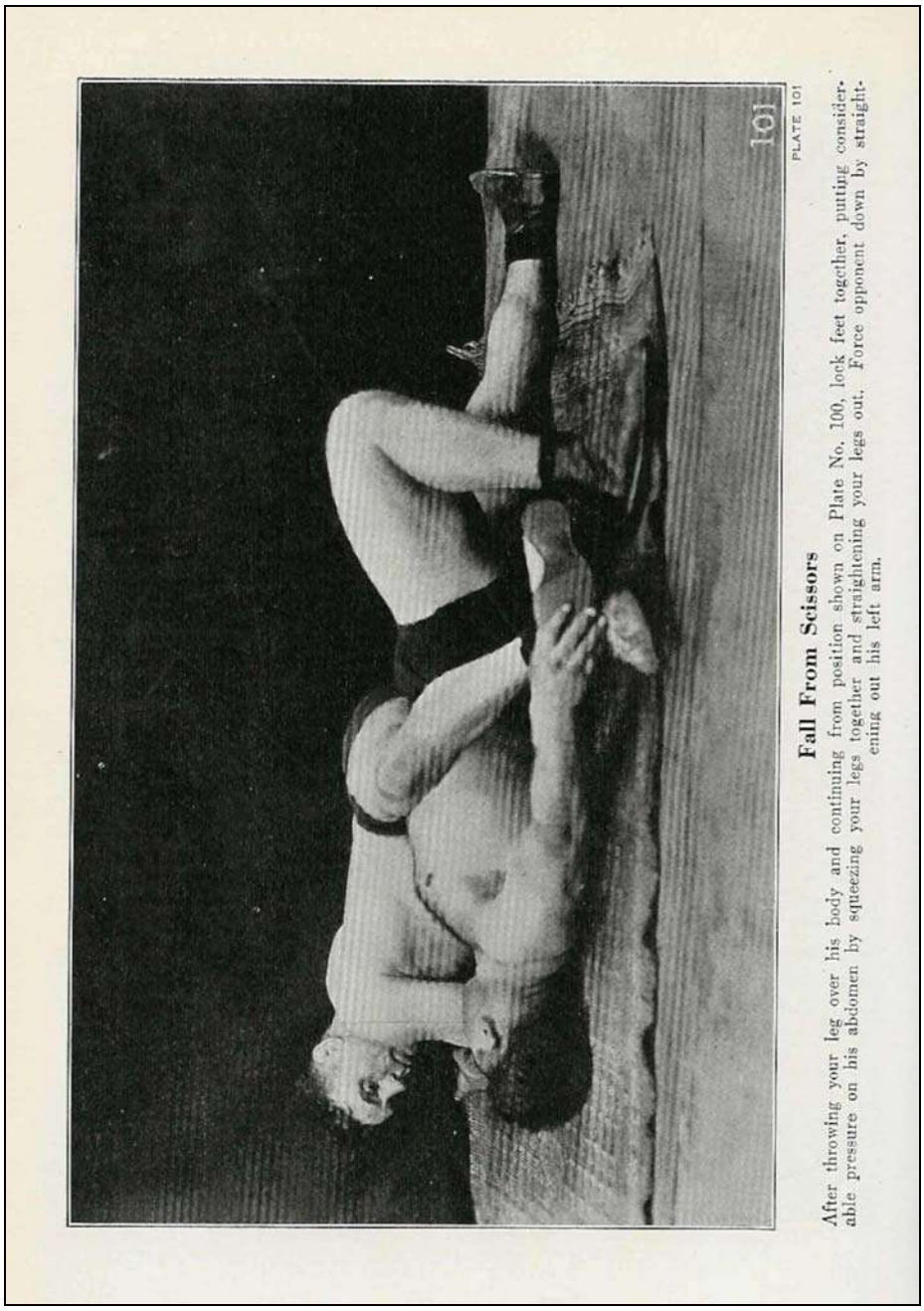

Fall From Scissors

After throwing your leg over his body and continuing from position shown on Plate No. 100, lock feet together, putting considerable pressure on his abdomen by squeezing your legs together and straightening your legs out. Force opponent down by straightening out his left arm.

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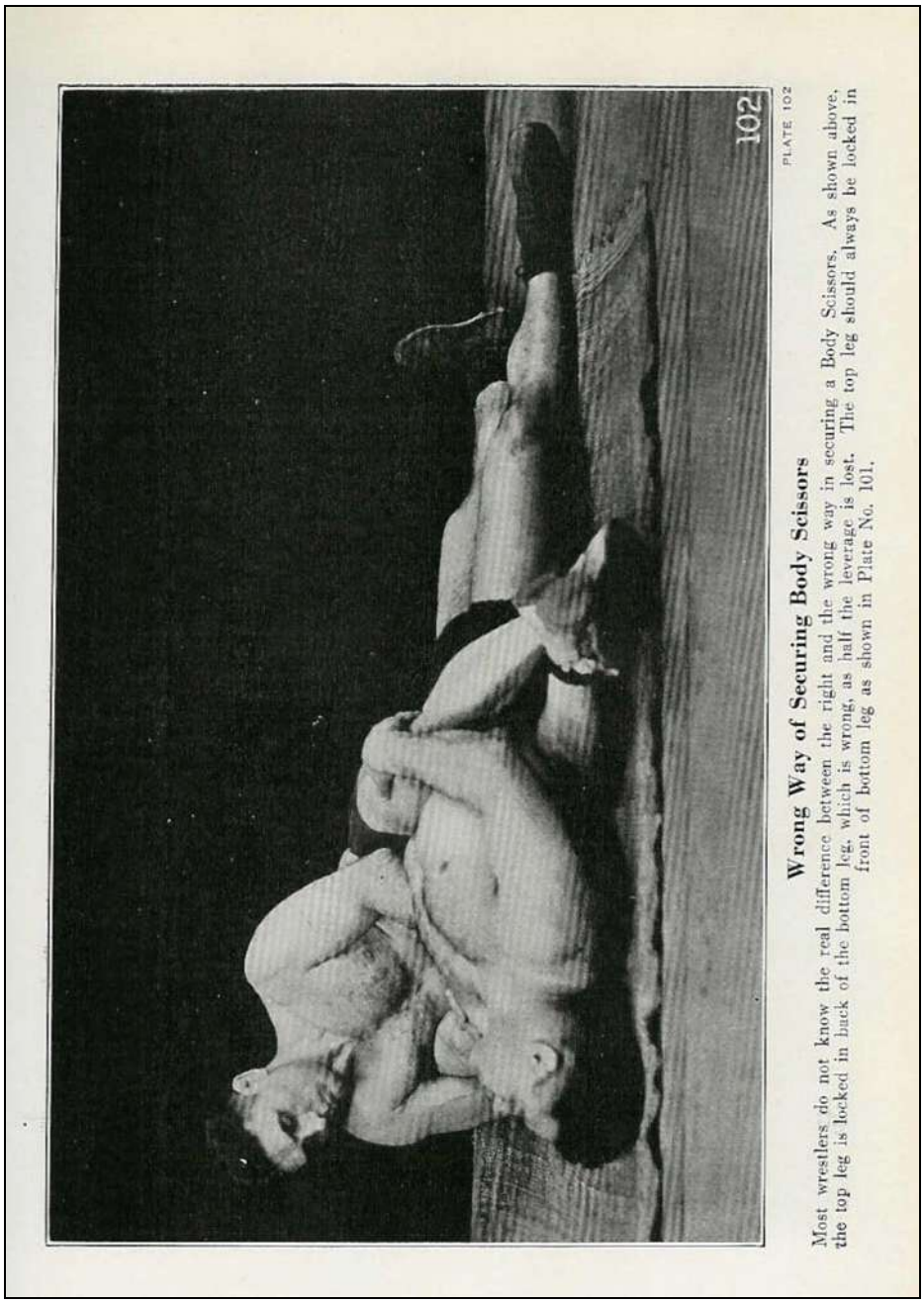

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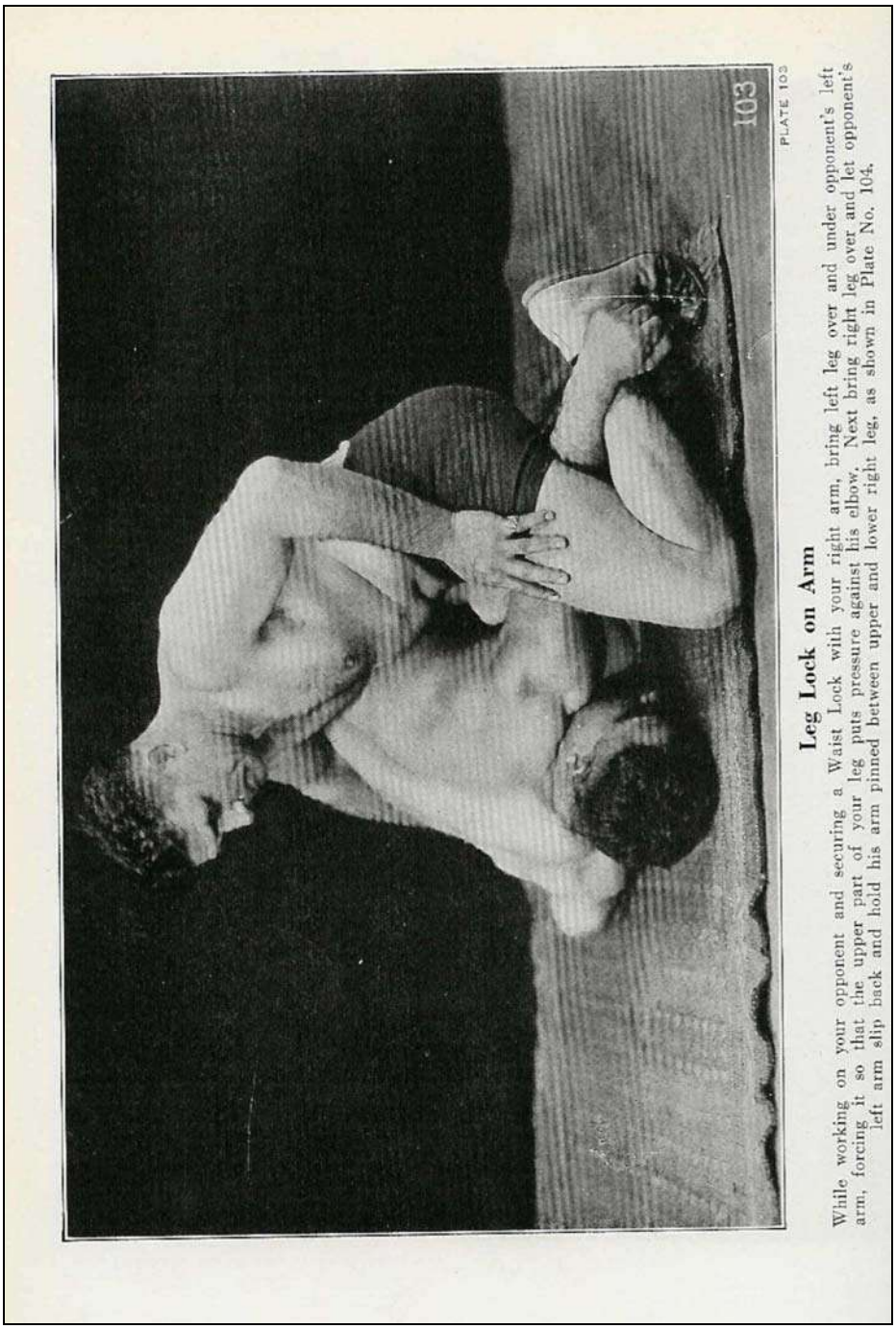

Leg Lock on Arm

While working on your opponent and securing a Waist Lock with your right arm, bring left leg over and under opponent's left arm, forcing it so that the upper part of your leg puts pressure against his elbow. Next bring right leg over and let opponent's left arm slip back and hold his arm pinned between upper and lower right leg, as shown in Plate No. 104.

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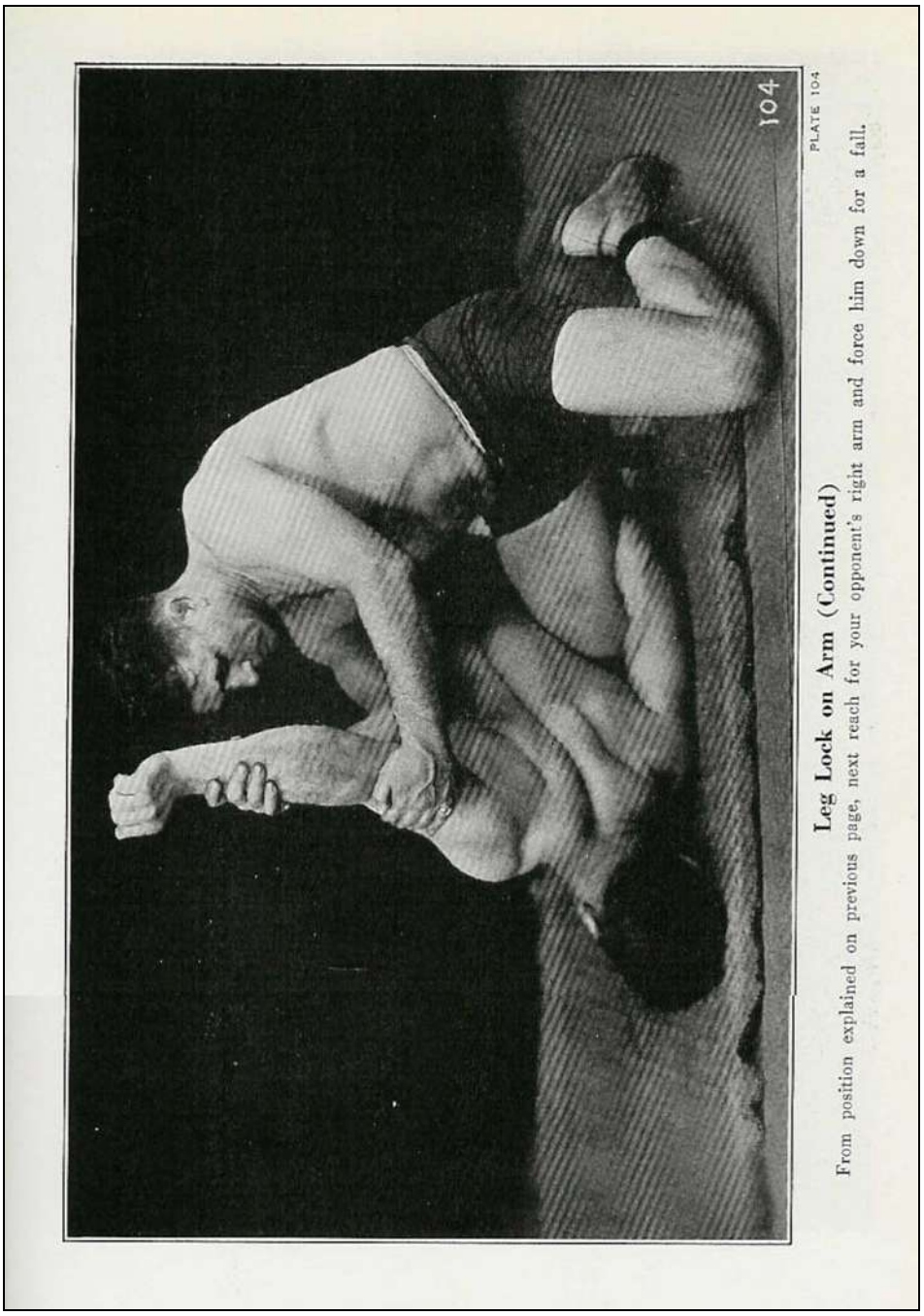

Leg Lock on Arm (Continued)

From position explained on previous page, next reach for your opponent's right arm and force him down for a fall.

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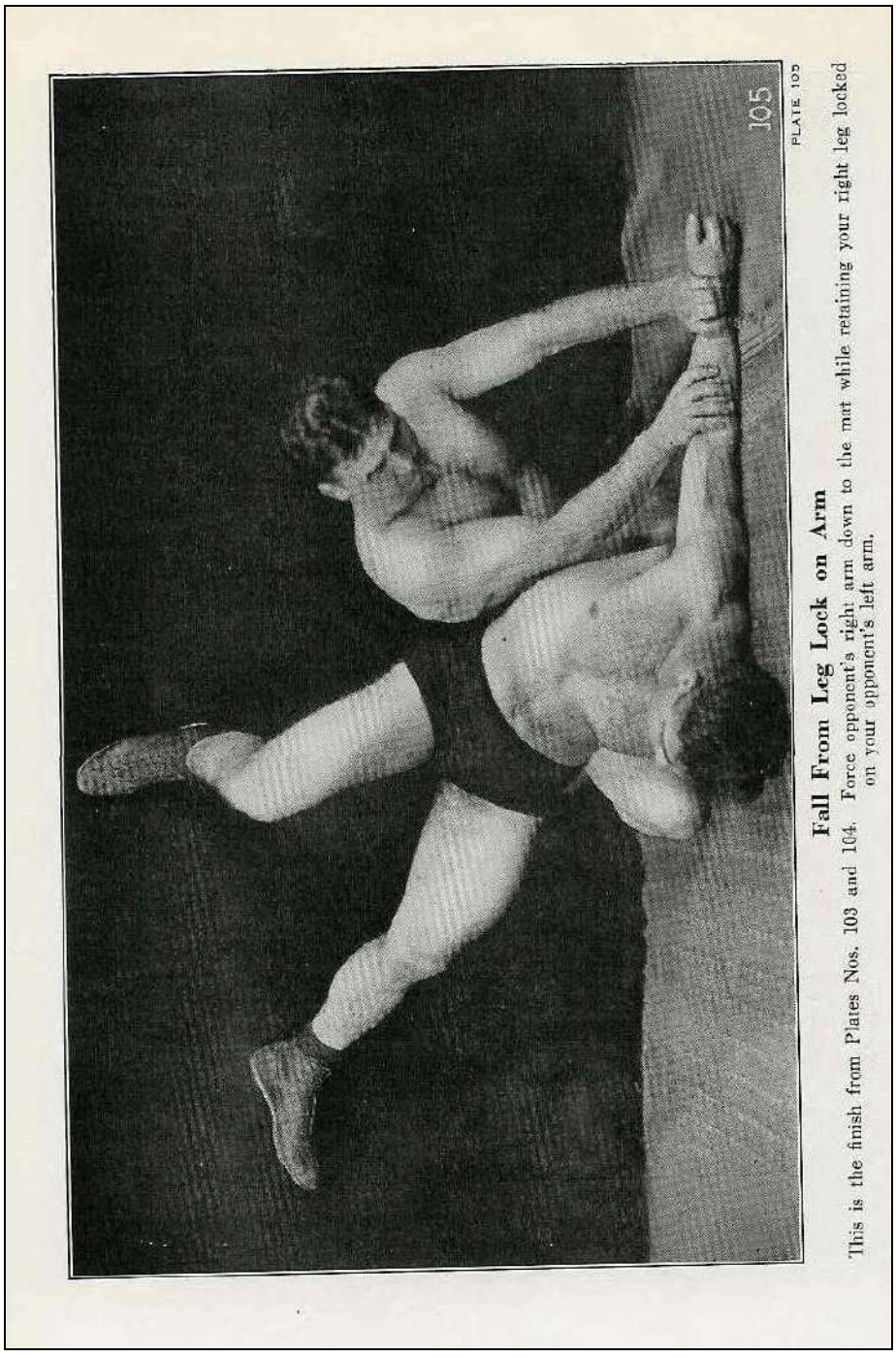

Fall From Leg Lock on Arm

This is the finish from Plates Nos. 103 and 104. Force opponent's right arm down to the mat while retaining your right leg locked on your opponent's left arm.

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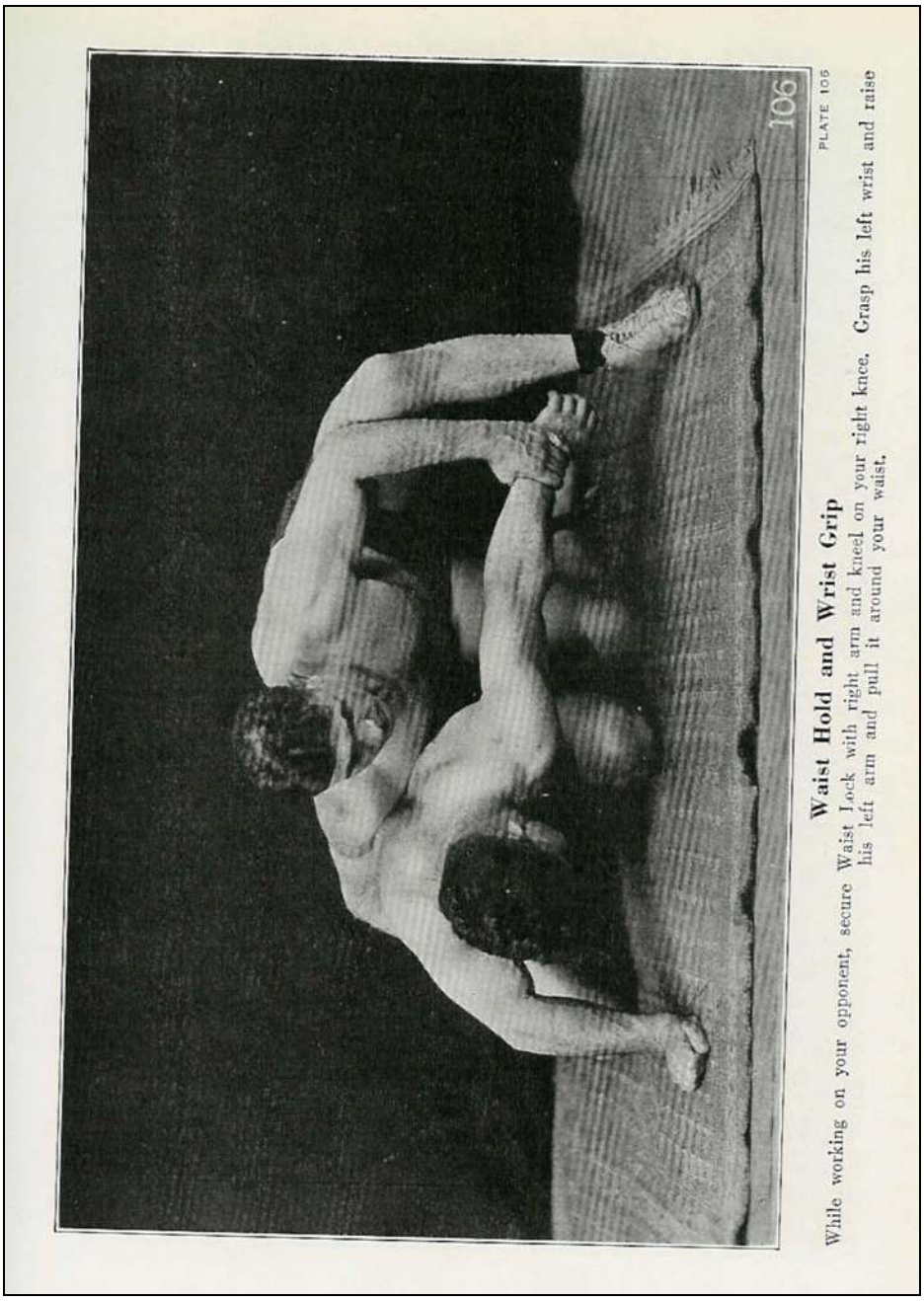

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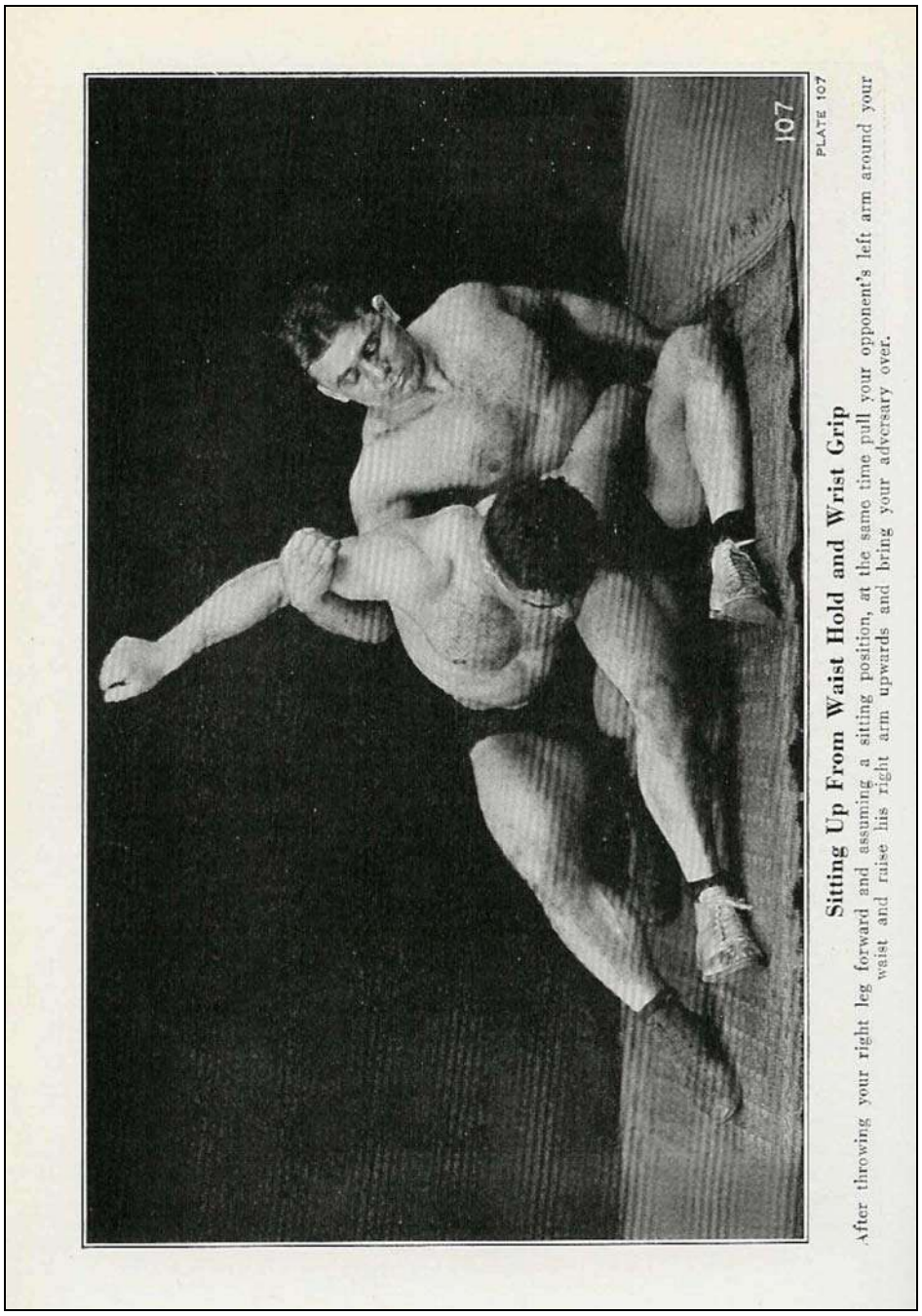

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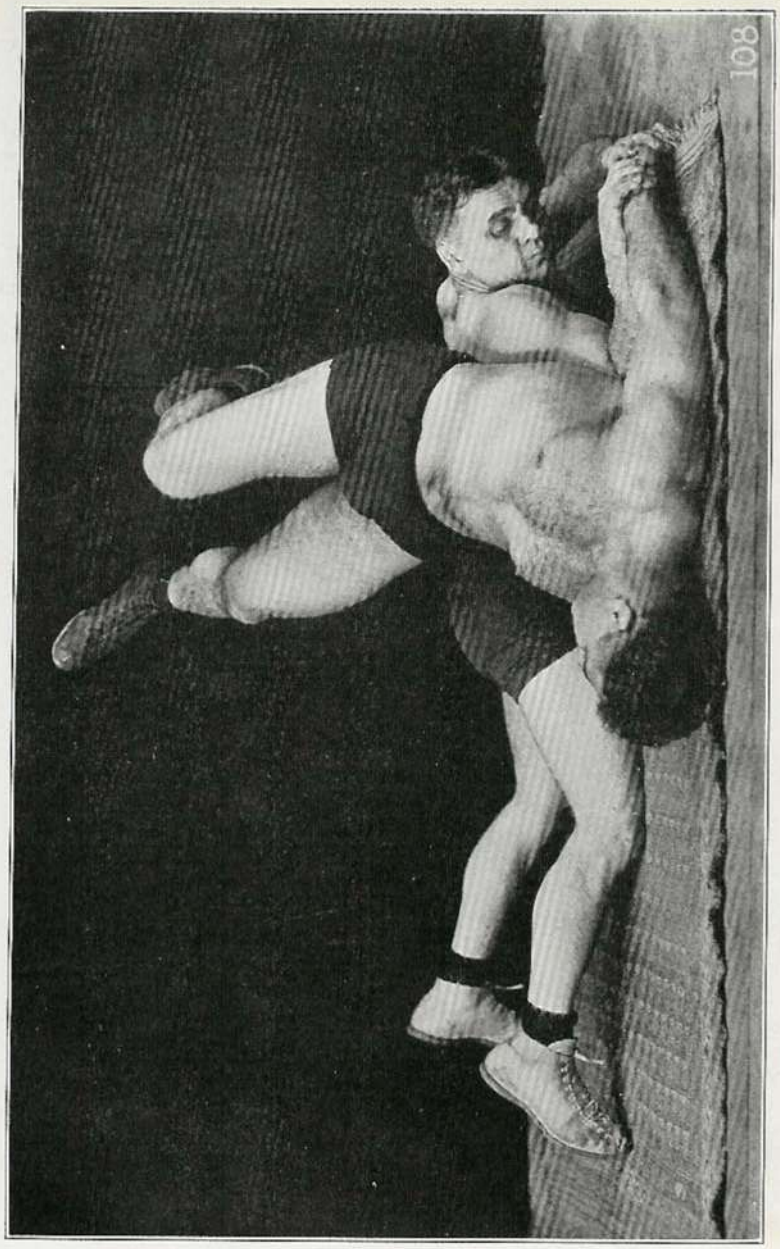

Fall From Sitting Up Waist Hold and Wrist Grip

After having pulled your opponent clear over, with his left arm under your waist, force the right arm over and gain a fall by pinning both his shoulders to the mat.

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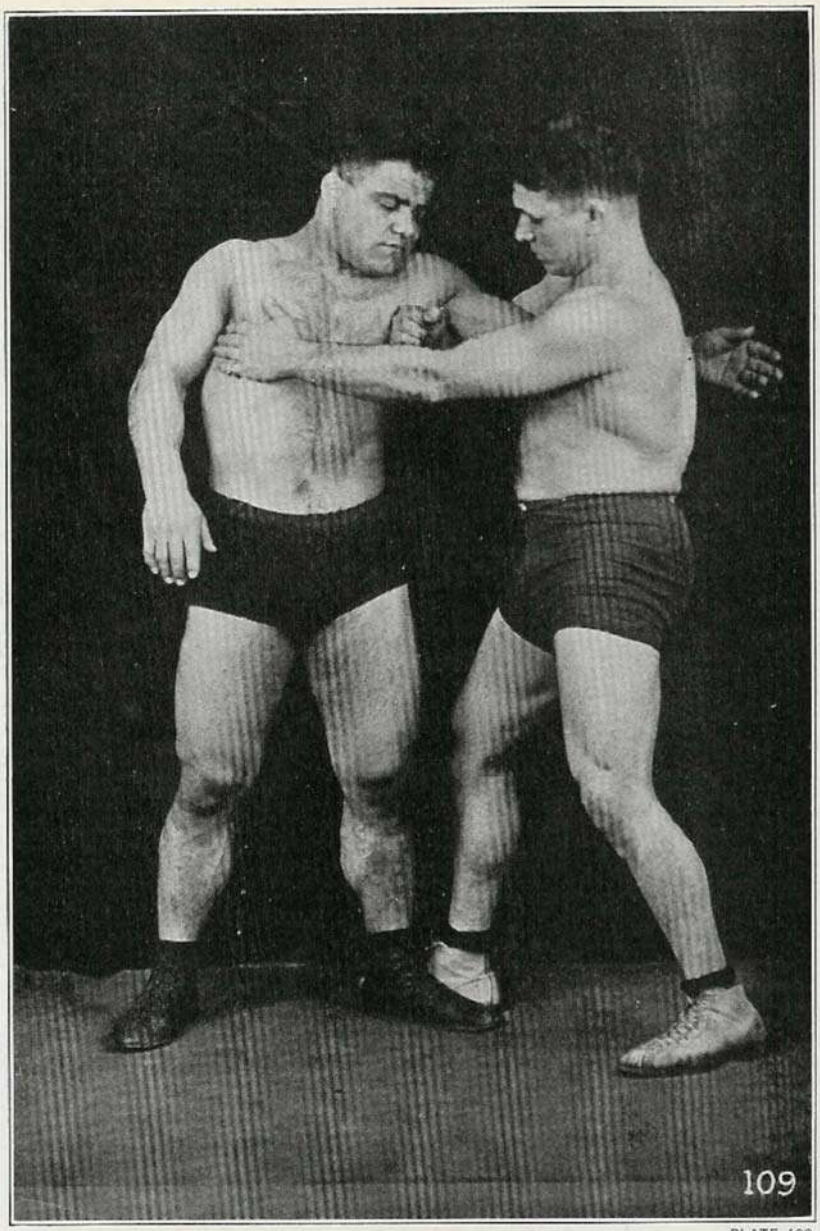

PLATE 109

Standing Arm Lock and Leg Block

This hold can be secured from the hold shown on Plate No. 2. Bring your right arm over opponent's left, reach with your left in under opponent's right arm-pit with your right foot blocking opponent's left foot and fall backwards. As soon as your opponent hits the mat, turn him over quickly.

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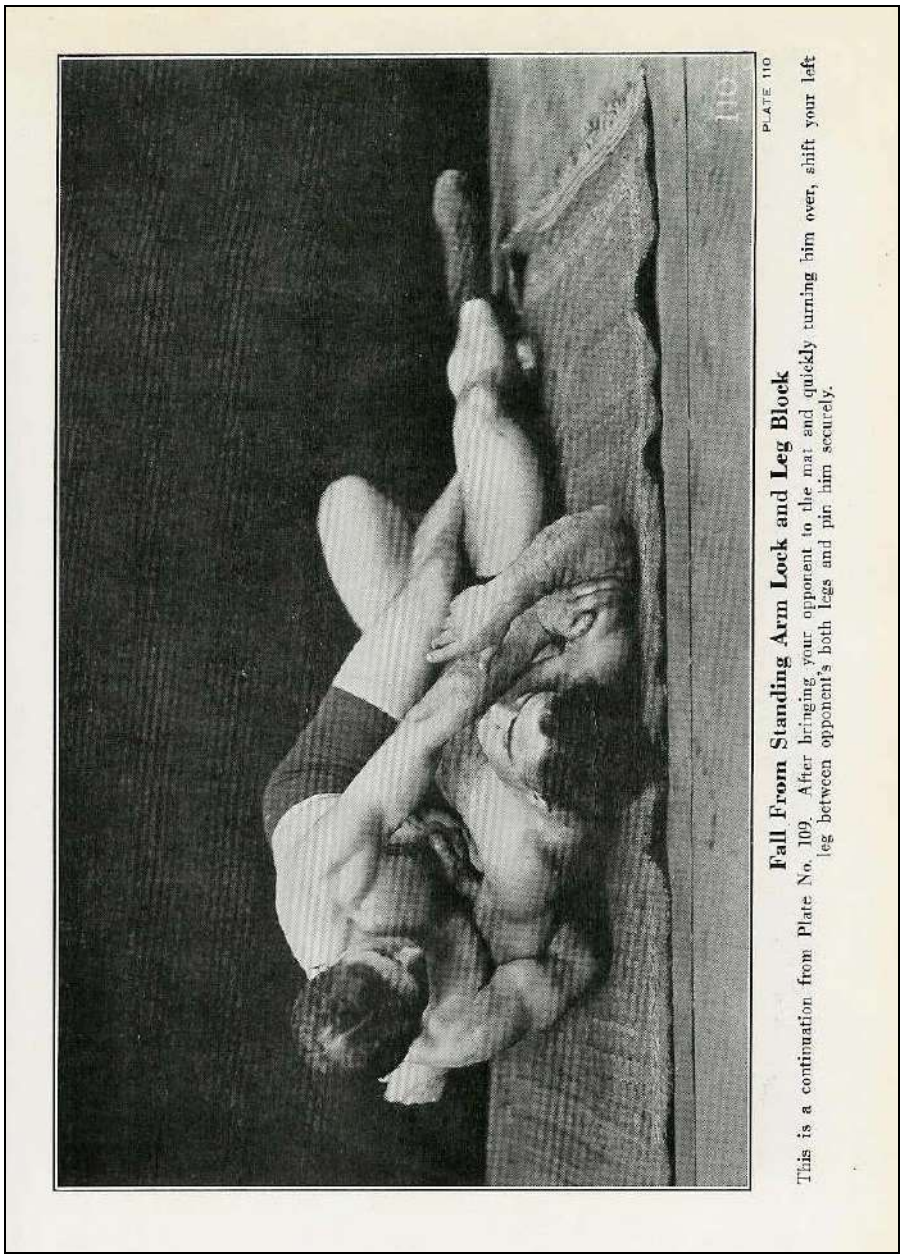

PLATE 110

Fall From Standing Arm Lock and Leg Block

This is a continuation from Plate No. 109. After bringing your opponent to the mat and quickly turning him over, shift your left leg between opponent's both legs and pin him securely.

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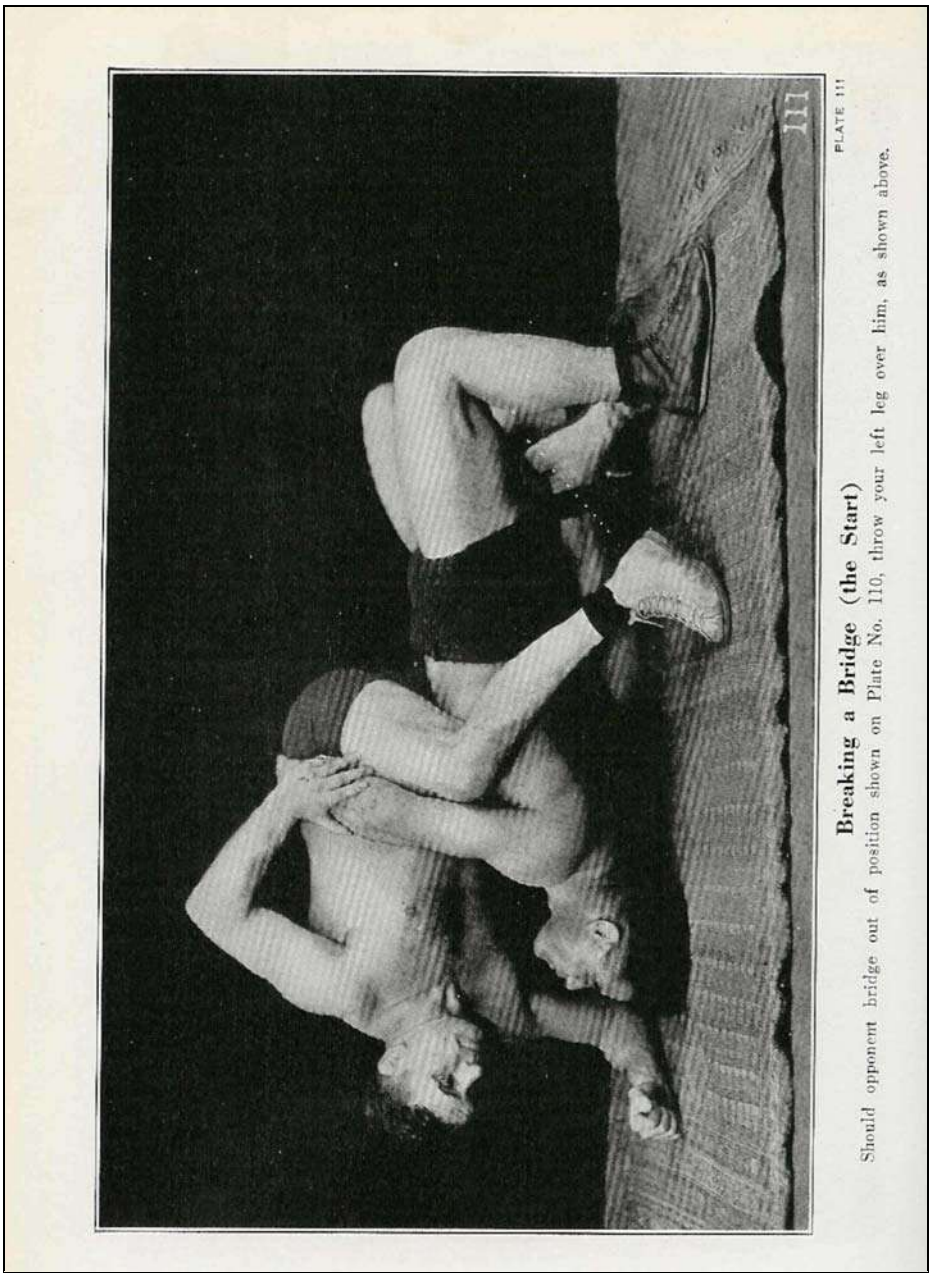

Breaking a Bridge (the Start)

Should opponent bridge out of position shown on Plate No. 110, throw your left leg over him, as shown above.

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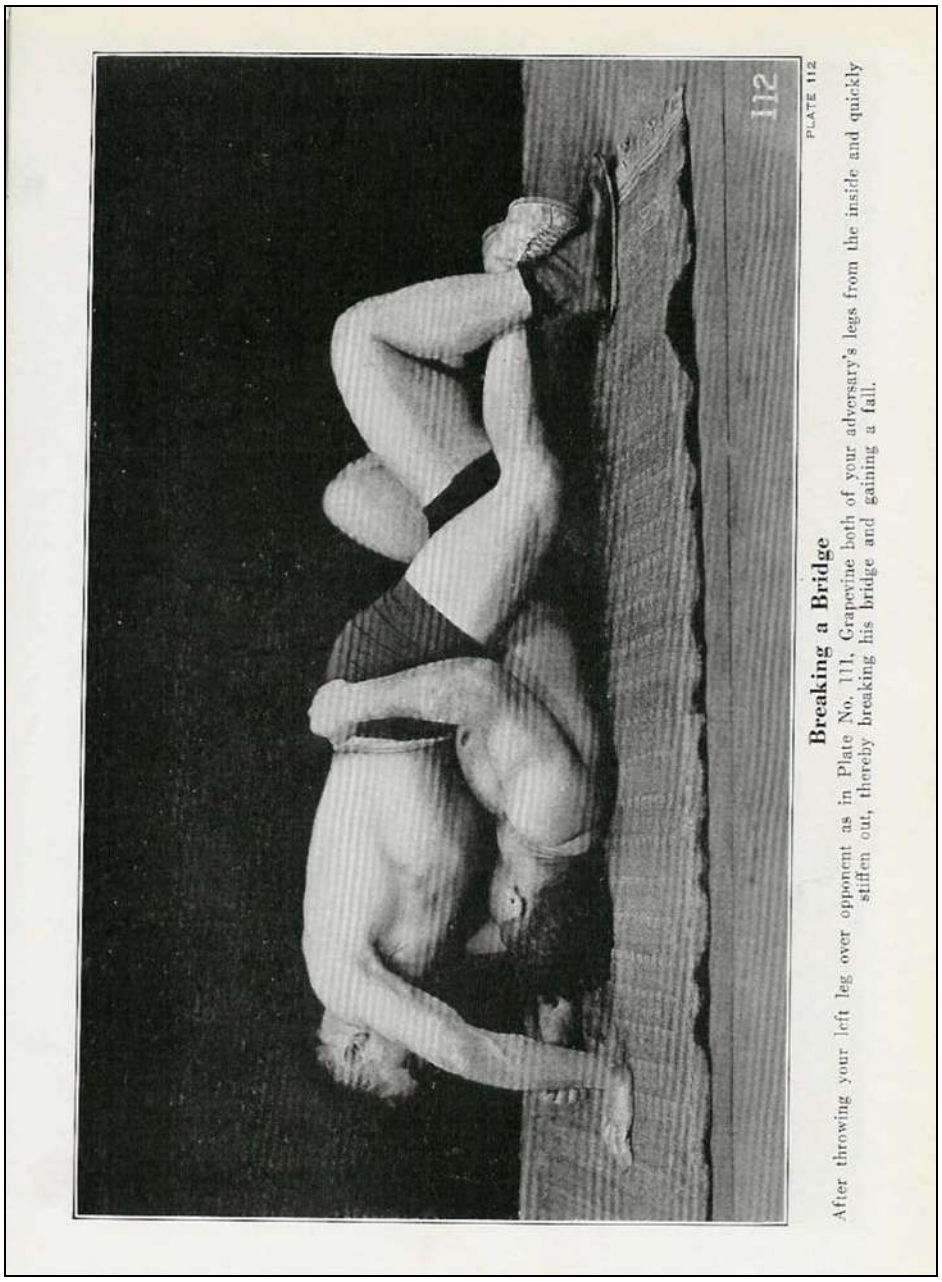

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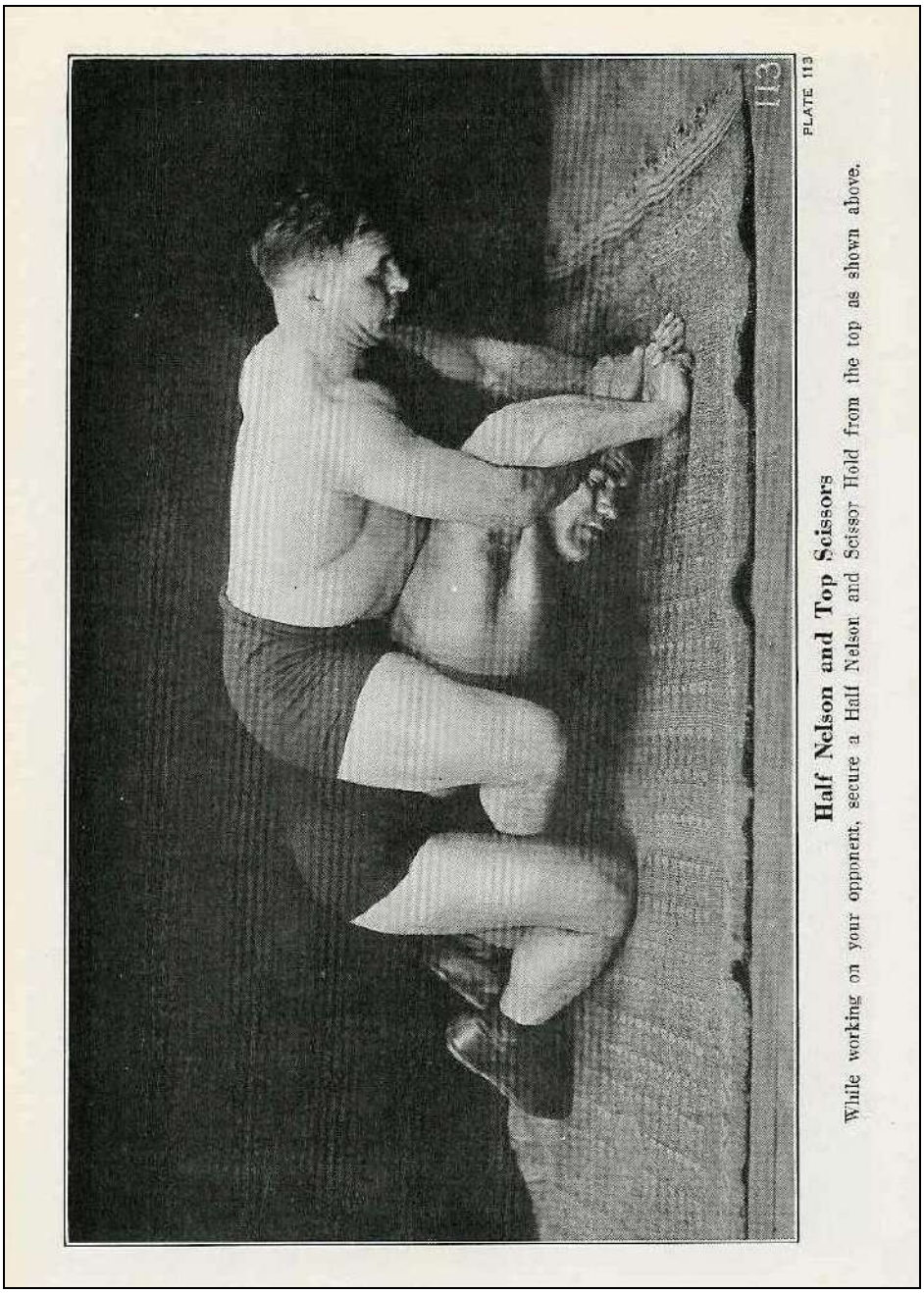

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Fall From Top Scissors and Half Nelson

From previous position, you can easily pull your opponent over sideways and force his shoulders to the mat with this combination of holds. Be sure in securing the Scissor Hold that the top leg is locked in front of the under leg, for this will give considerable more leverage and cause pressure on your opponent's waist.

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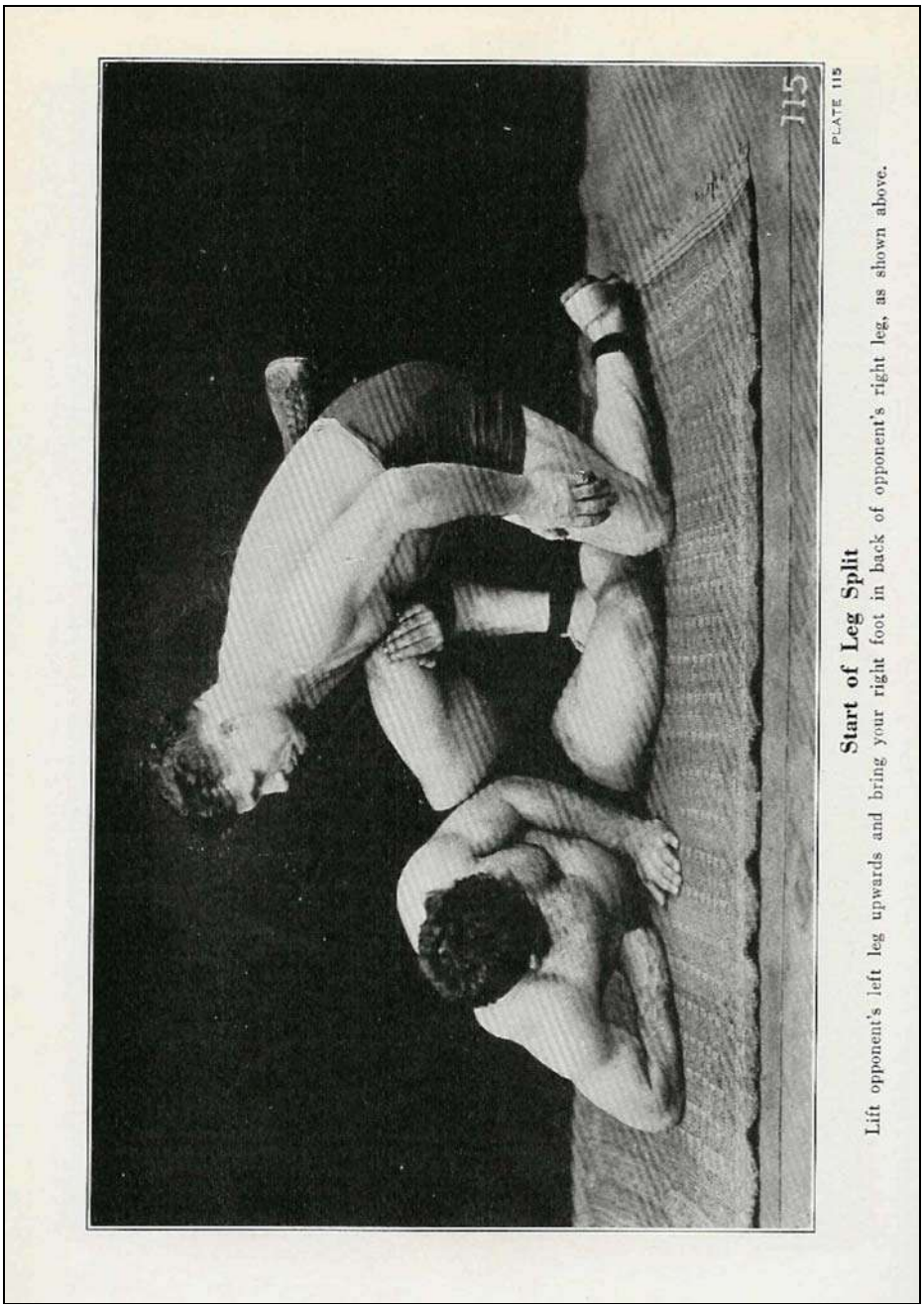

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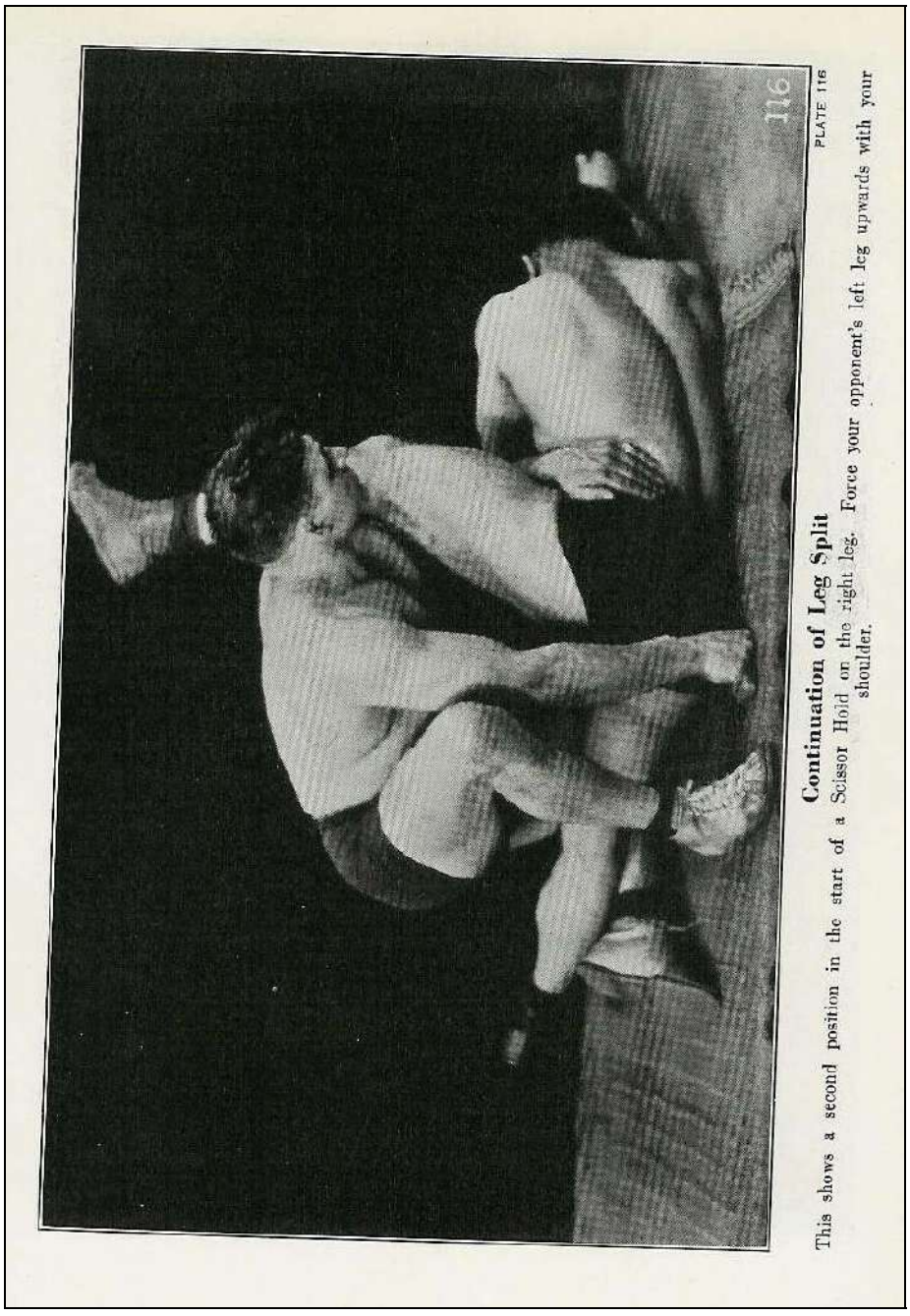

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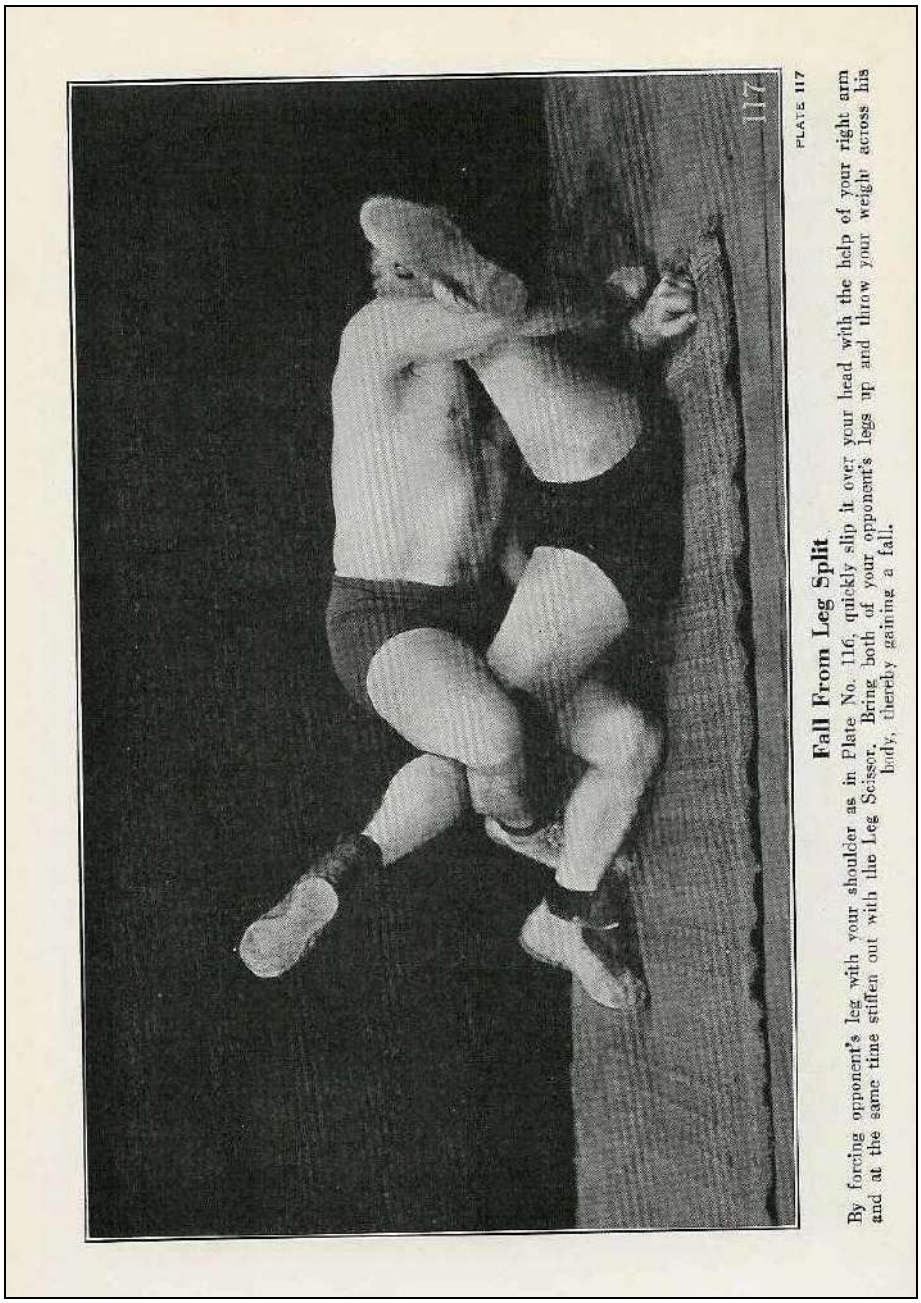

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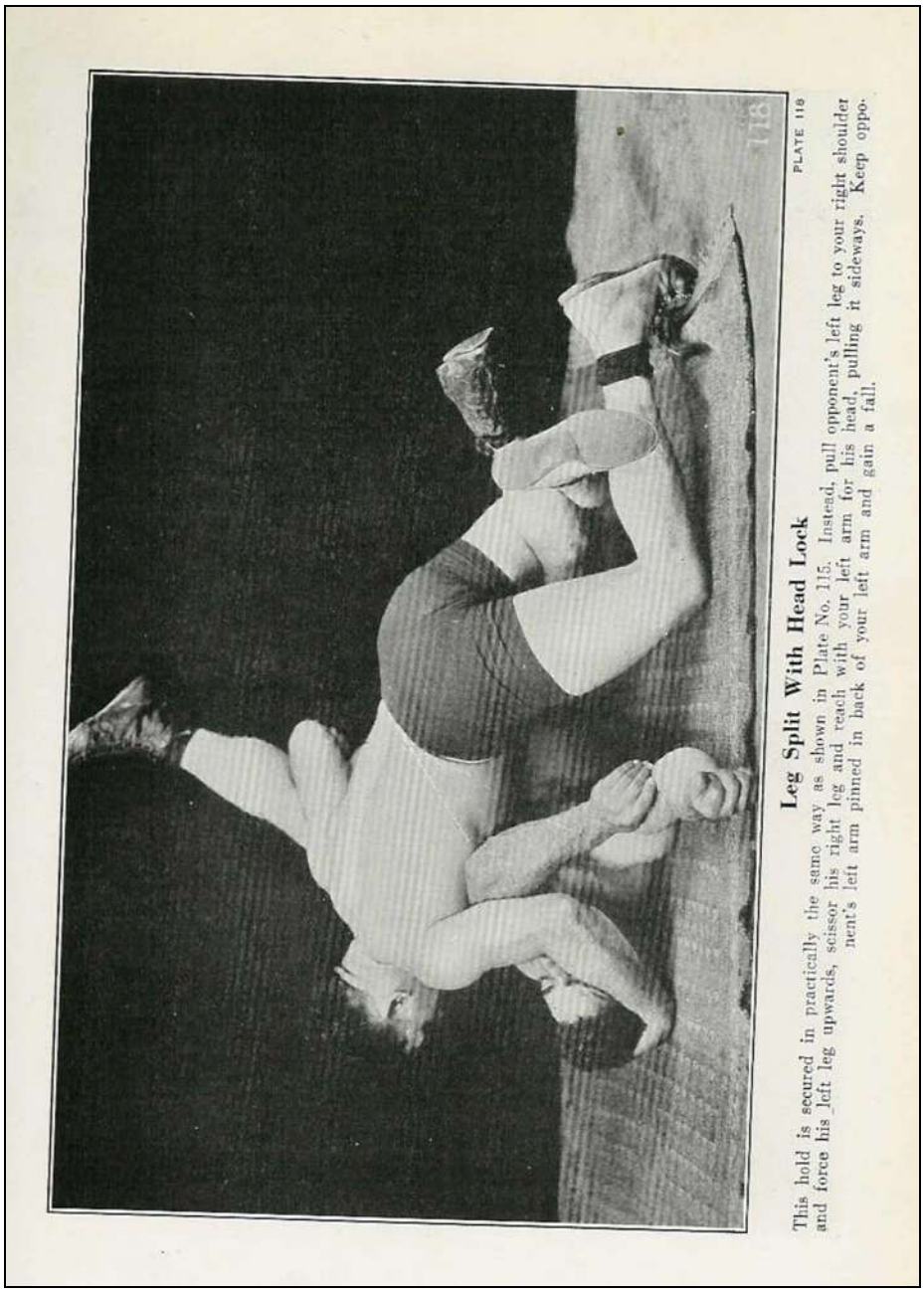

PLATE 118

Leg Split With Head Lock

This hold is secured in practically the same way as shown in Plate No. 115. Instead, pull opponent's left leg to your right shoulder and force his left leg upwards, scissor his right leg and reach with your left arm for his head, pulling it sideways. Keep opponent's left arm pinned in back of your left arm and gain a fall.

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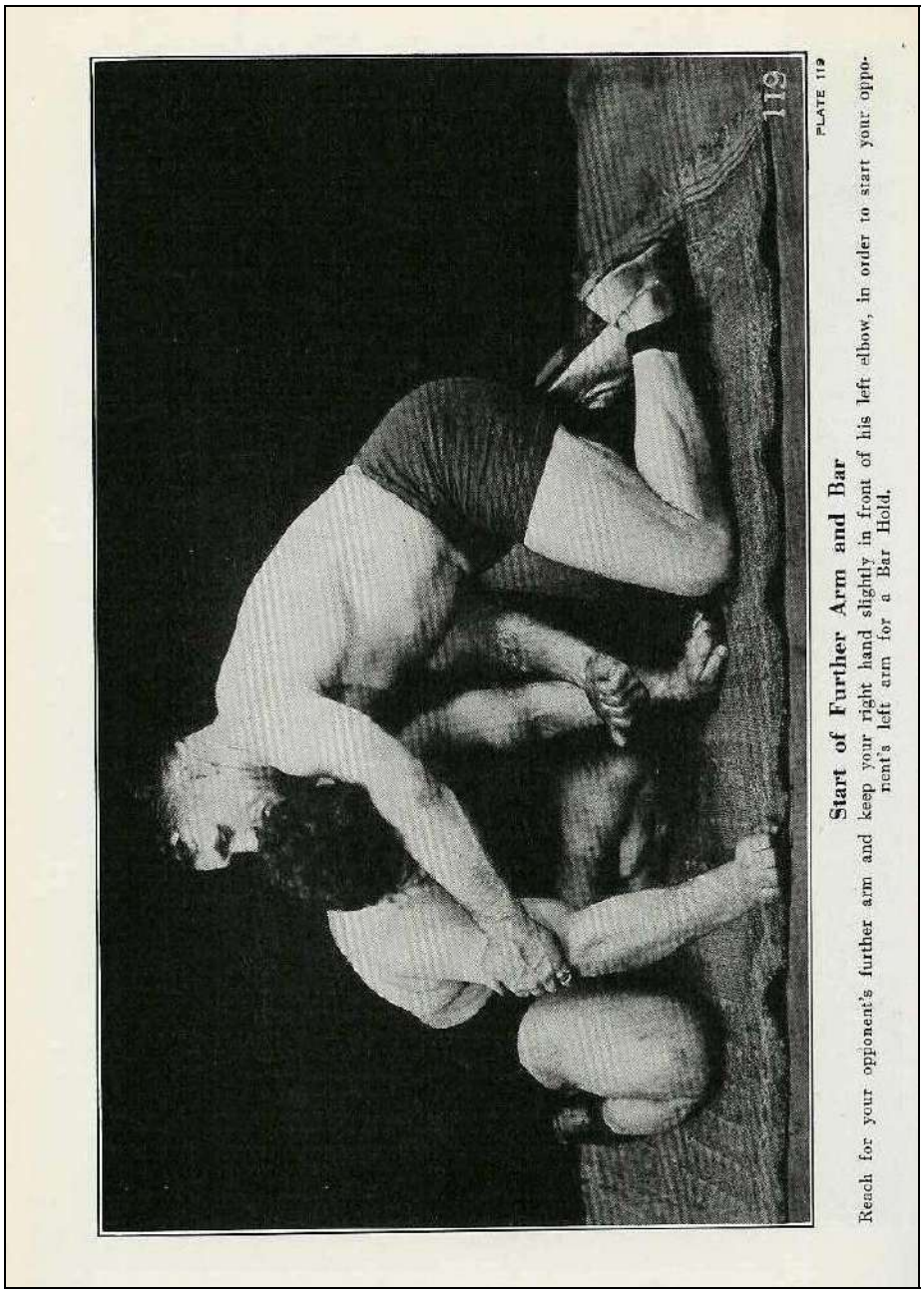

Start of Further Arm and Bar

Reach for your opponent's further arm and keep your right hand slightly in front of his left elbow, in order to start your opponent's left arm for a Bar Hold.

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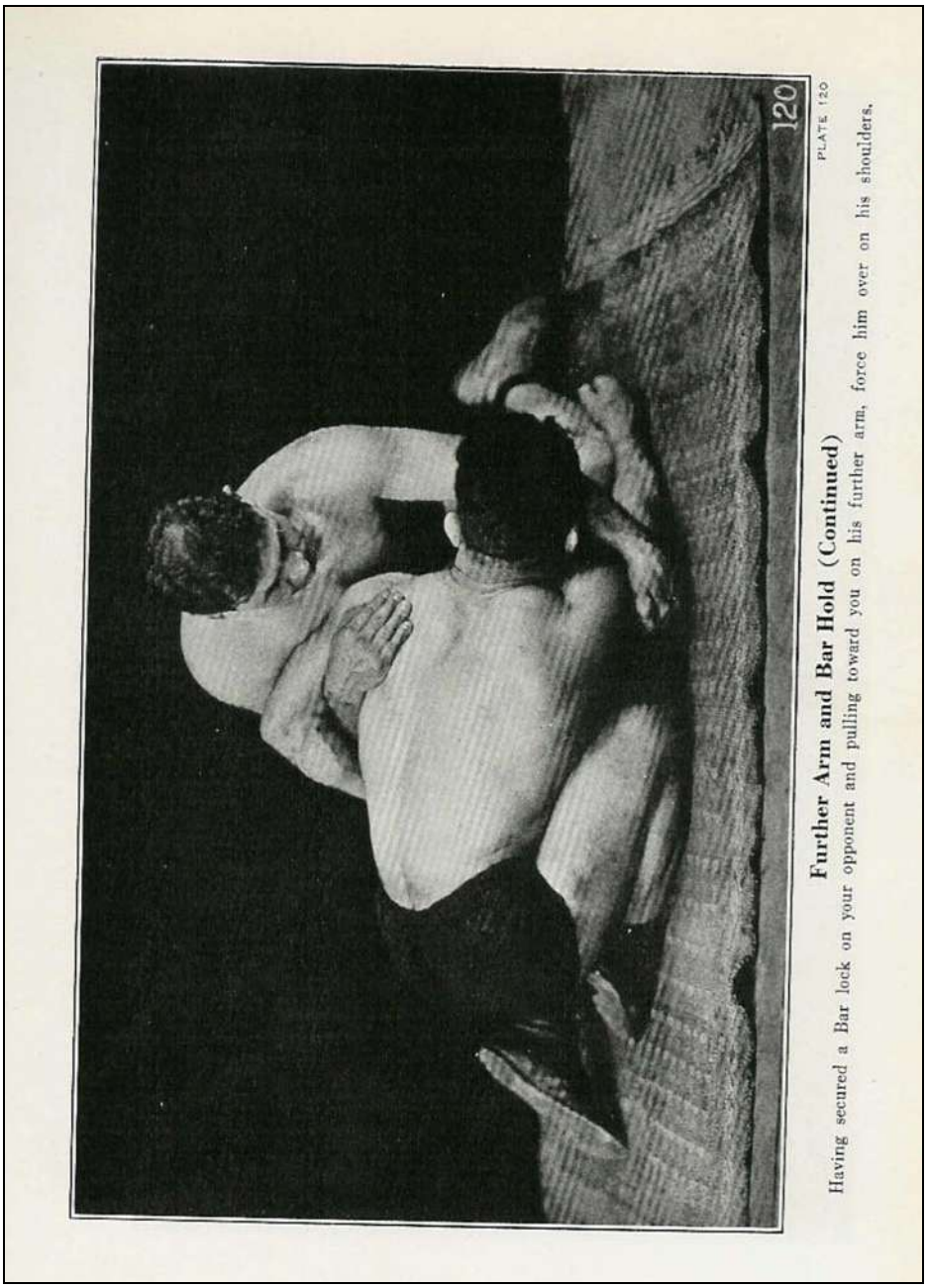

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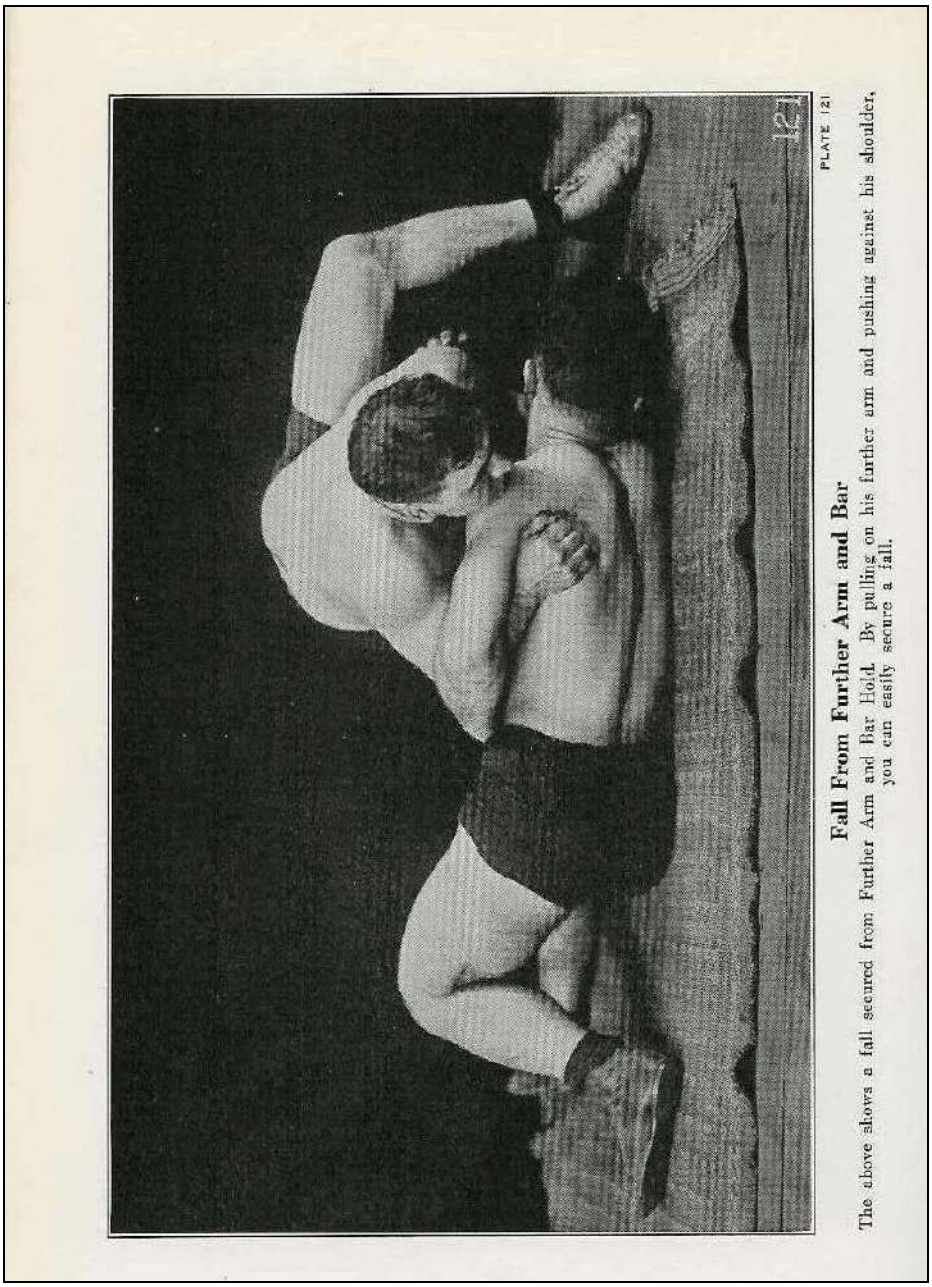

PLATE 121

Fall From Further Arm and Bar

The above shows a fall secured from Further Arm and Bar Hold. By pulling on his further arm and pushing against his shoulder, you can easily secure a fall.

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The Art of Jiu-Jitsu

Jiu-Jitsu is the Japanese art of self-defense, and is the most dangerous style of wrestling. If you are accustomed to this particular style, you will find it exceedingly easy to overpower a much stronger man than yourself, especially if you are forced to use it in self-defense. There are certain holds in Jiu-Jitsu that resemble the Catch-as-Catch-Can style. If you wish to develop speed of the highest degree, I suggest you take up this style of wrestling. You will find you will have to be about twice as fast in escaping from your opponent's attacks in this method. Be very careful when practicing any of the bone-breaking holds, for if you are the least bit careless a serious injury is liable to be the result.

This form of wrestling is a great test for your temper. When you are in a dangerous position and lose your head, you stand little chance of escaping and you are in great danger of becoming seriously injured. Therefore, be game at all times, and remember Jiu-Jitsu is not to be fooled with.

Be exceedingly careful when you practice these holds with your opponent. Always tell him just what you are going to do before you do it. Keep this knowledge of Jiu-Jitsu in your head to be used only in the case of emergency when you may be attacked by a rough-neck, and then bear in mind that there is no necessity of breaking your opponent's limbs if you can overpower him otherwise. There is always a limit to the amount of resistance a person can offer, and it is not for you to judge as to what extent it is safe for you to enforce.

You should not become discouraged if you find it difficult to perform these Jiu-Jitsu holds, for it takes a lot of patience and practice to get the right knack, leverage and balance.

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PLATE 122

Should you be attacked in the street and grabbed around the waist by your opponent and held tightly in a clinch, reach up with either hand to his face and force two of your fingers into his eyes. With this pressure your opponent will soon release his hold.

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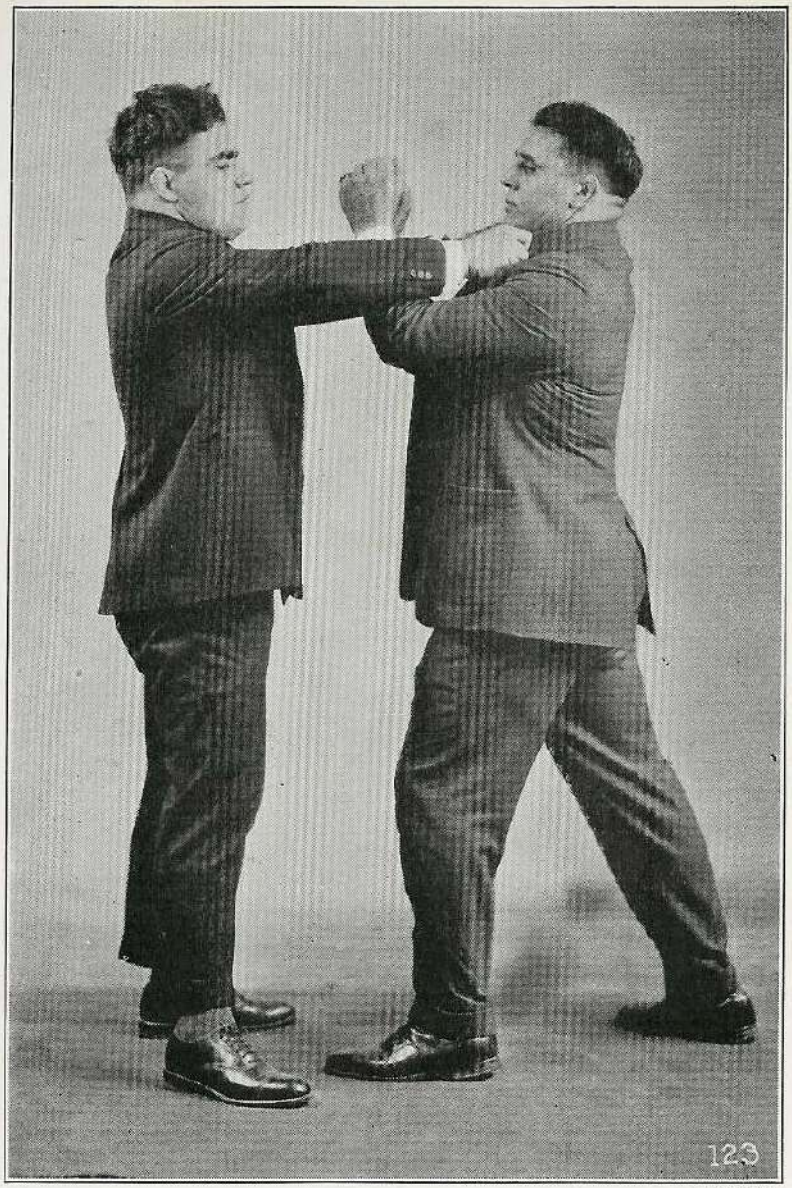

PLATE 123

Should anyone attack you and grab hold of your coat lapels with both hands, defend yourself by throwing both of your hands upward and inside of your opponent's arms, forcing them outward as shown in Plate No. 123.

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PLATE 124

From this position you can easily force your left arm up and around your opponent's right arm as shown in Photo No. 124. This will cause him intense pain, which will cause him to surrender.

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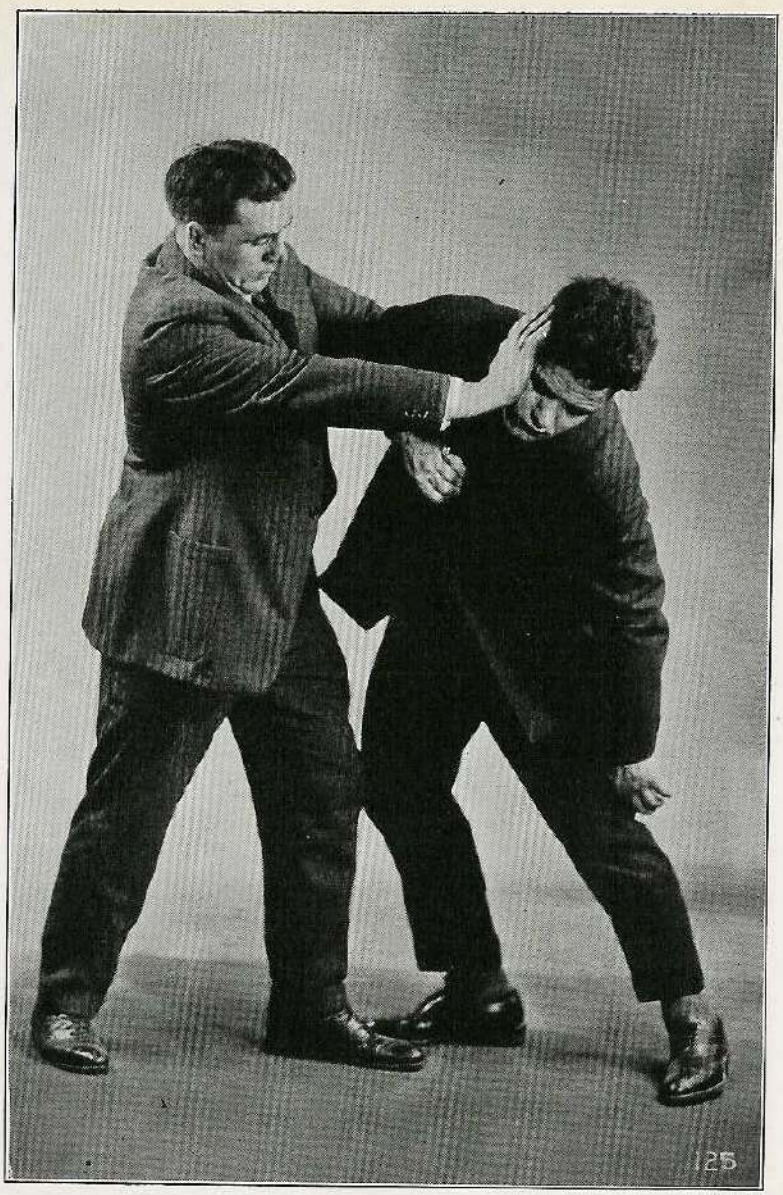

PLATE 125

Bring your hands upwards as shown in Plate No. 125, throw your left arm around your opponent's right arm, and reach for his further coat lapel, putting pressure on it and place your right hand on opponent's right side of face, forcing face sideways. You will then have him completely at your mercy.

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PLATE 126

Should a person reach towards his hip pocket for a gun or any weapon with his right hand, stop him quickly and prevent him from raising his hand as shown above. Secure a firm grip on his wrist.

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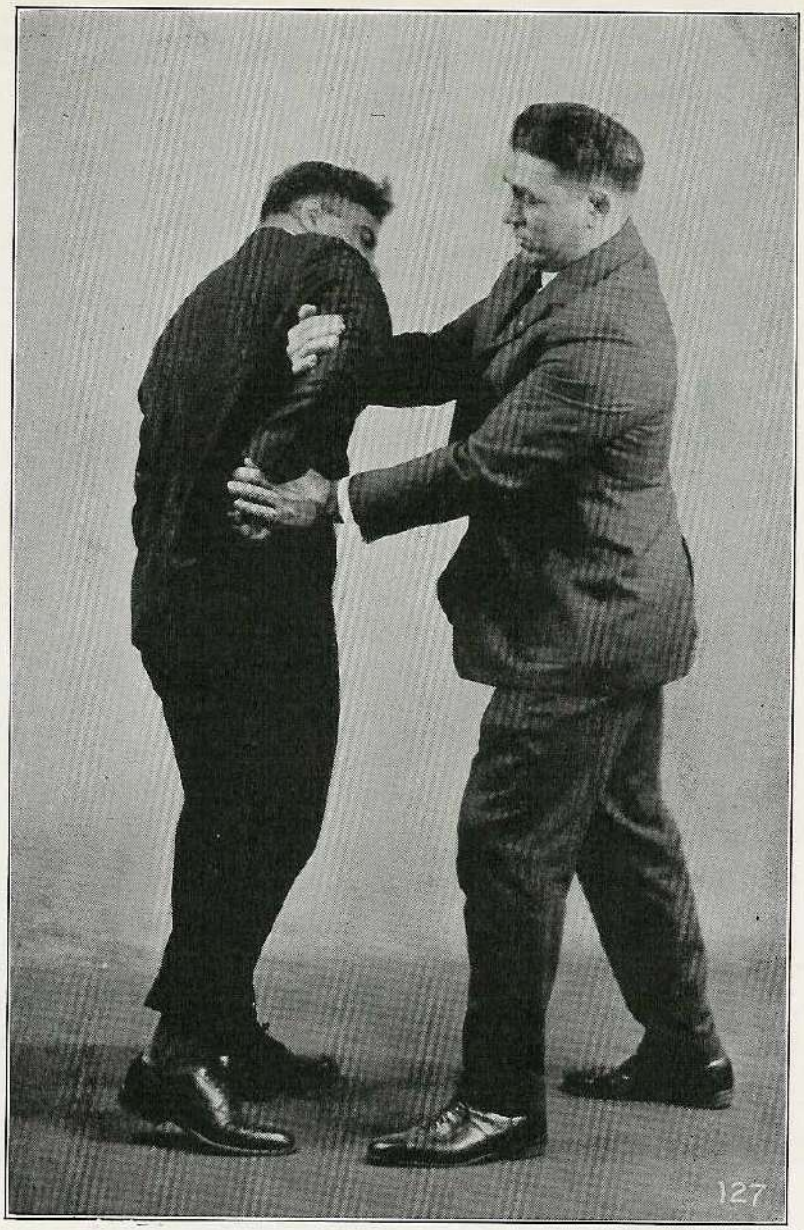

PLATE 127

Next, quickly bring in your right hand, grasping opponent's elbow, hold same by forcing his wrist up with your left hand as shown above.

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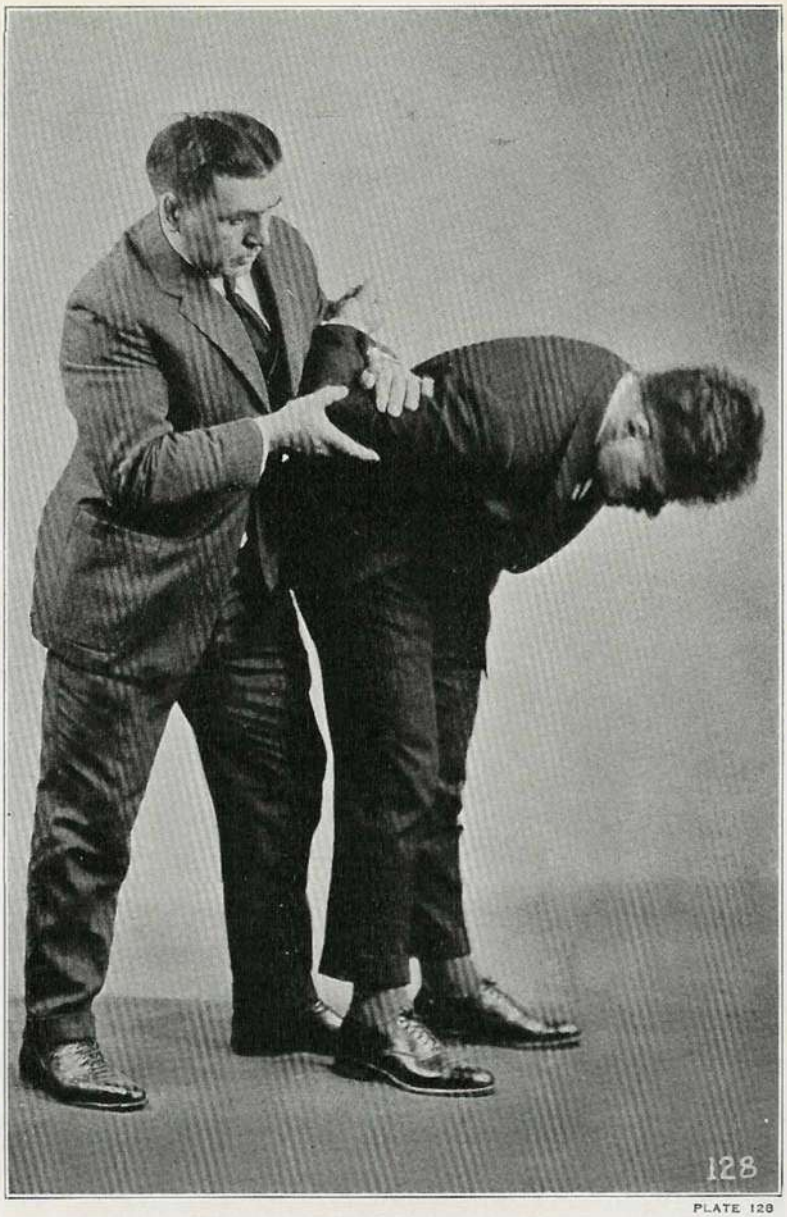

PLATE 128

While still retaining hold on his elbow, you now can punish your opponent as shown in above photo. Slide your left hand upwards in back of his right arm and force him down. His wrist will then lie in the crotch of your left elbow. Keep your body close to him and if he still resists, just force his wrist away and upward from his body. This will cause him severe pain and make him helpless.

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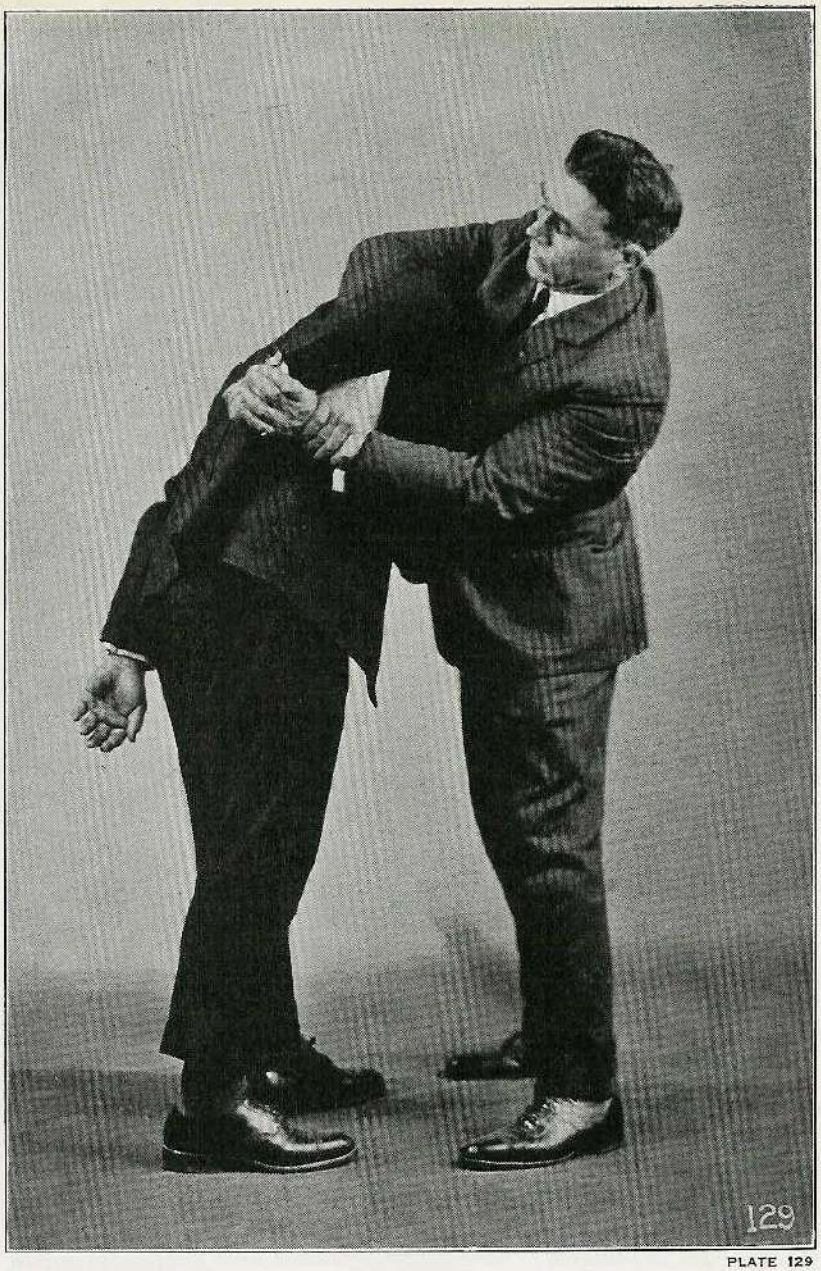

PLATE 129

Another way of defending yourself, if a person reaches for his pocket to get a weapon, is shown above. Grasp your opponent's right wrist with your left hand, reach with your right arm over in back of his right arm, take hold of your own wrist and force his arm backwards as above.

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PLATE 130

Then straighten out your opponent's locked arm, forcing your arm upwards against his elbow joint as shown above. This will cause your adversary enough pain to make him give up quickly.

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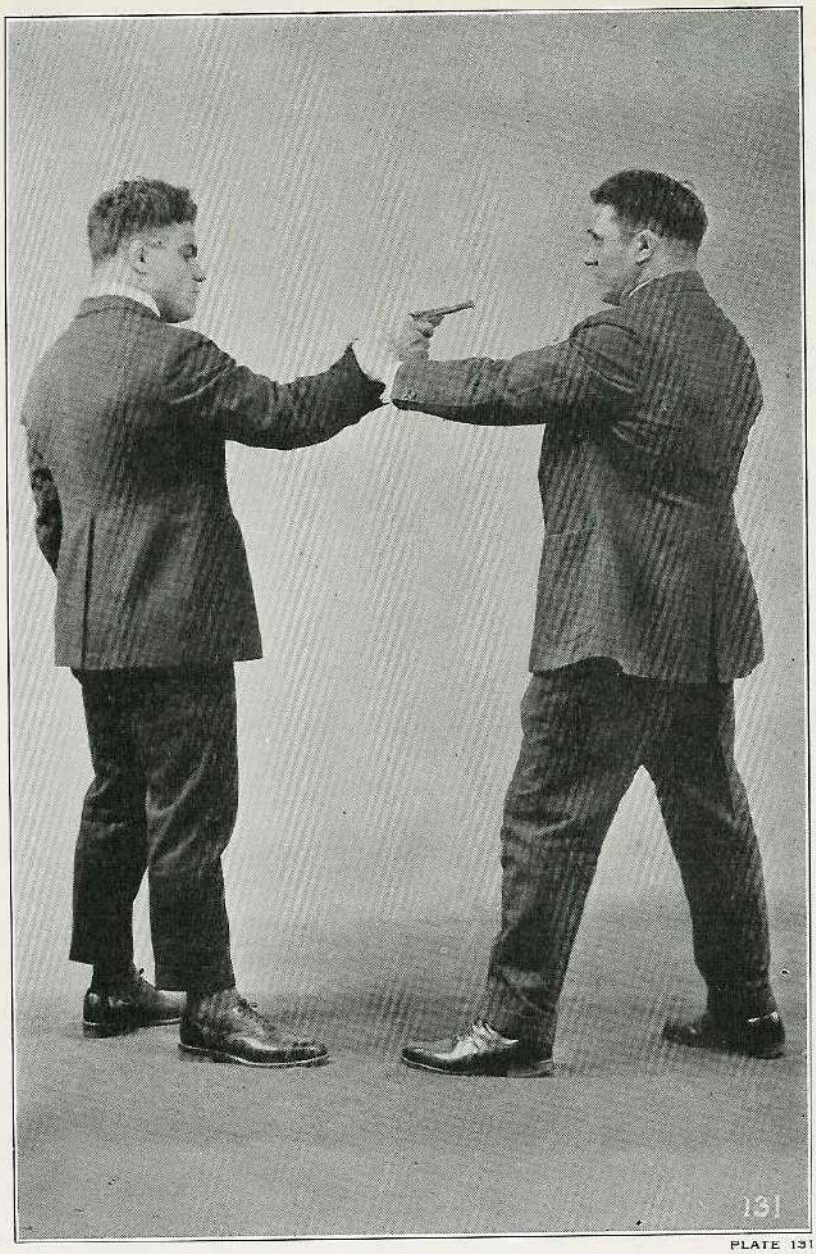

PLATE 131

When held up with a gun, step quickly towards the left side, and at the same time take hold of the attacker's right wrist with the left hand, as shown above, shoving it sideways so that you are out of the way of fire.

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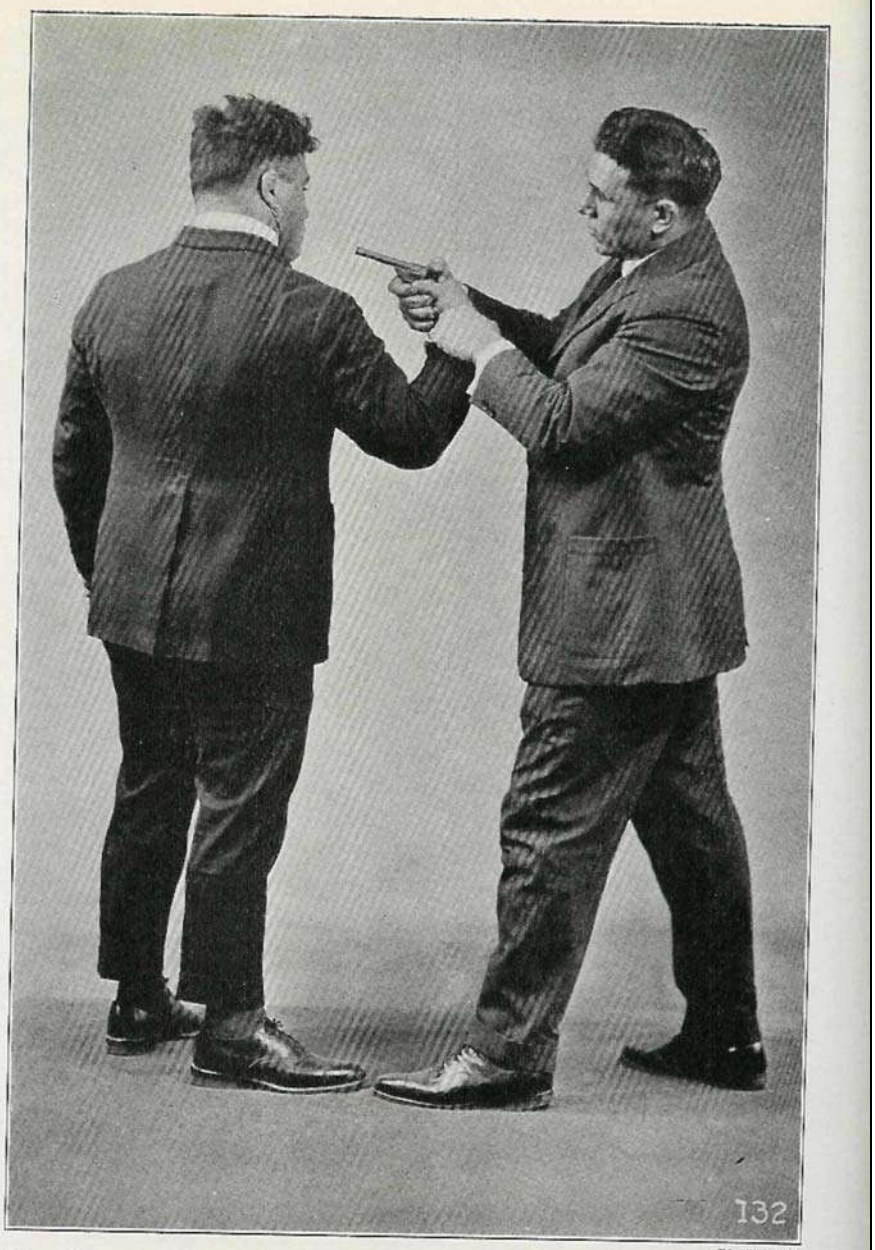

PLATE 132

Then follow up with your right hand, turn the pointed gun into your opponent's face as shown above. By continual twisting of his wrist, you will soon have him disarmed. This movement requires speed, and much practice may be necessary before this hold is perfected.

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PLATE 133

Should a person make a move to strike you with his left fist, grasp his right wrist quickly and step forward, as shown above.

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PLATE 134

Pull his arm toward you, then quickly reach over his right arm with your left arm, bring it underneath, reaching for your right wrist, tighten up on the hold and force against your adversary's elbow joint. This will render him powerless.

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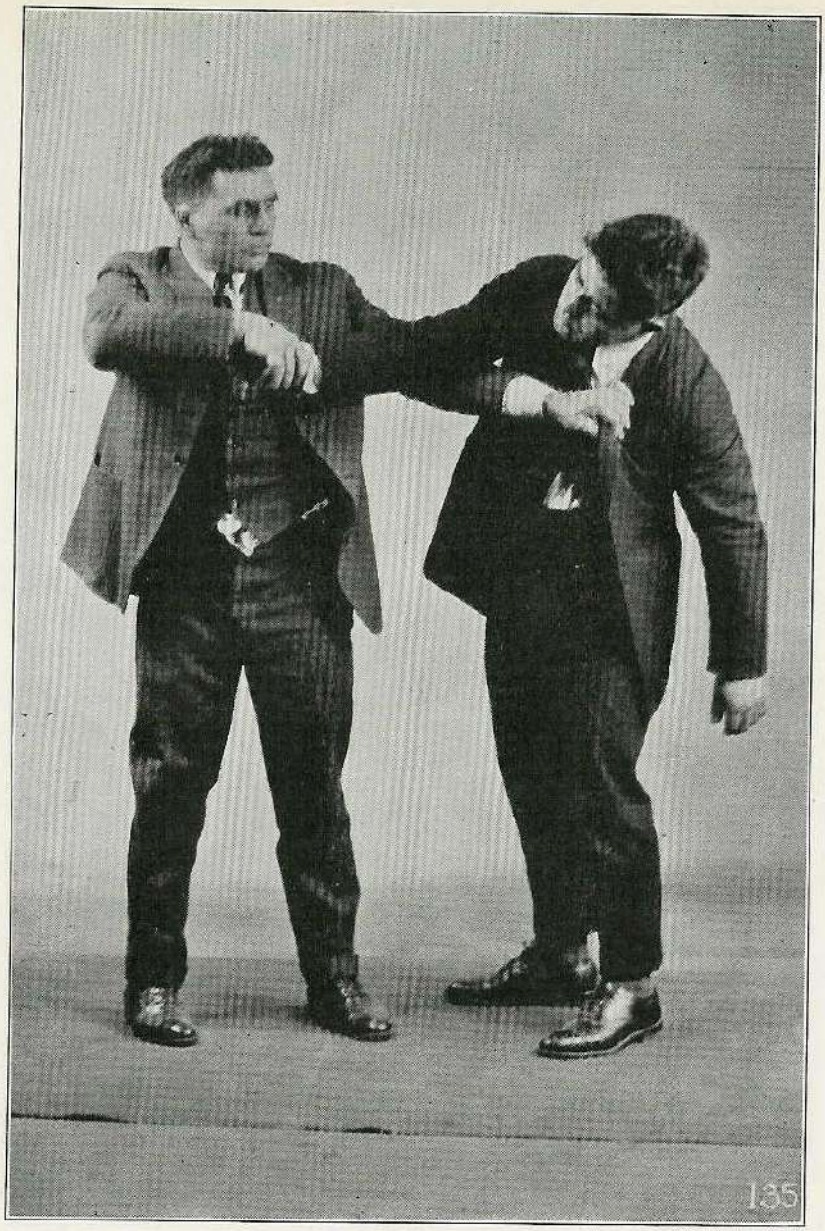

PLATE 135

Another method, if attacked as shown in Plate No. 133: Instead of pulling your opponent's arm toward you, bring it upwards and reach in under his arm for his further coat lapel. Bring the back of his elbow across your left arm, forcing his hand downward and twisting his wrist outward at the same time. This will make anybody give up immediately.

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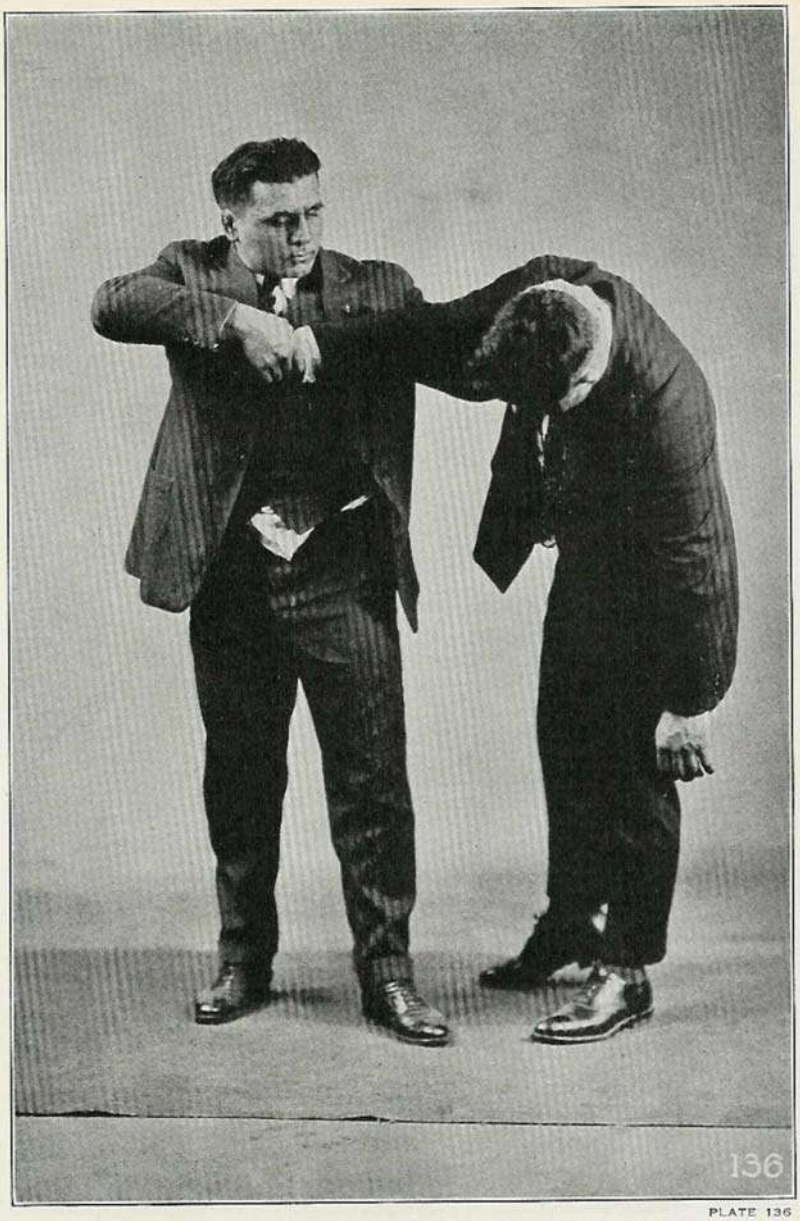

PLATE 136

Another method to meet an attack, as shown in Plate No. 136, is to bring your opponent's arm up high and reach in under his arm to the back of his neck. Then twist his wrist so that the palm of his hand is turned upward. Have the back of his elbow across your arm and force the elbow upwards and the wrist downwards. This is another way to break an arm and easily subdue your opponent.

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PLATE 137

Should a person attack you and endeavor to punch you, as shown in Plate No. 133, grasp his right wrist, push it upward, and duck underneath his right arm as shown above. His arm will then rest on the back of your neck. Twist the arm so that the palm points upward, then force down and reach with your right hand for opponent's throat, so as to overcome him speedily.

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PLATE 138

The above photo shows another way to overcome an attack as shown in Plate No. 133. Raise opponent's right arm and duck underneath, as shown in previous Plate No. 137. Have his elbow again resting on the back of your neck with his palm turned upward. Then reach with your free arm around his back, pinning his other arm to his body. By forcing down on his arm which rests on the back of your neck, you will have your opponent helpless on his toes.

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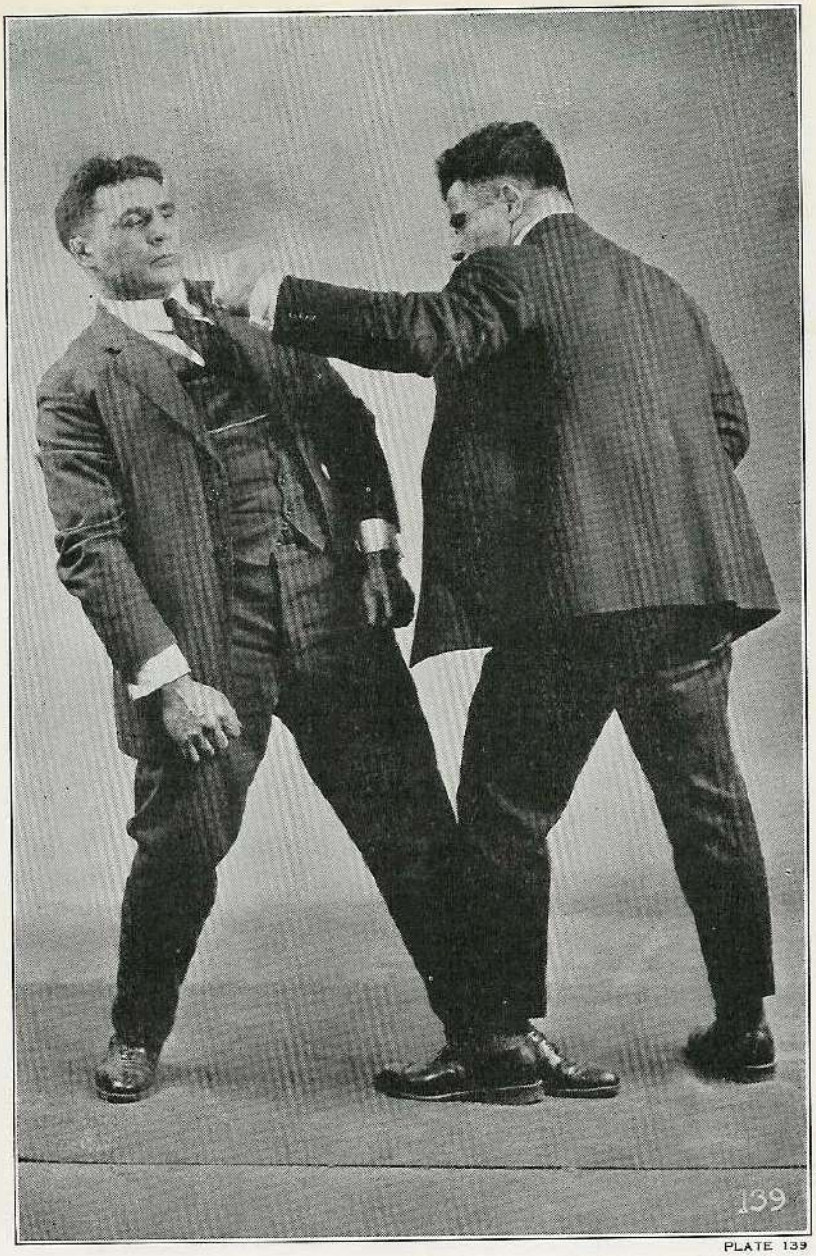

PLATE 139

If a person strikes you or endeavors to hit you a blow in the face, throw your face backwards as far as possible, but leave your left foot against the inside of his left foot, as shown above.

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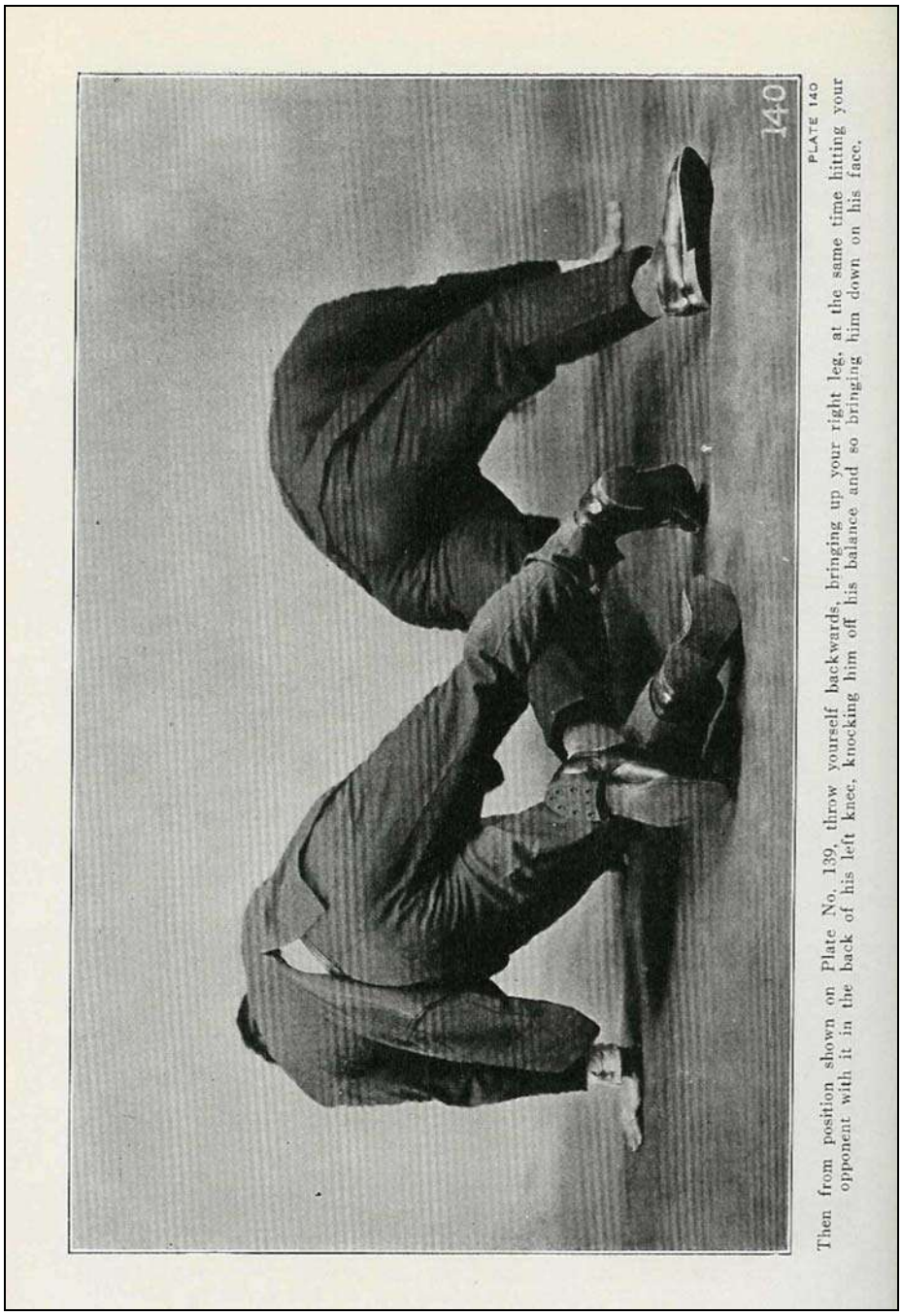

PLATE 140

Then from position shown on Plate No. 139, throw yourself backwards, bringing up your right leg, at the same time hitting your opponent with it in the back of his left knee, knocking him off his balance and so bringing him down on his face.

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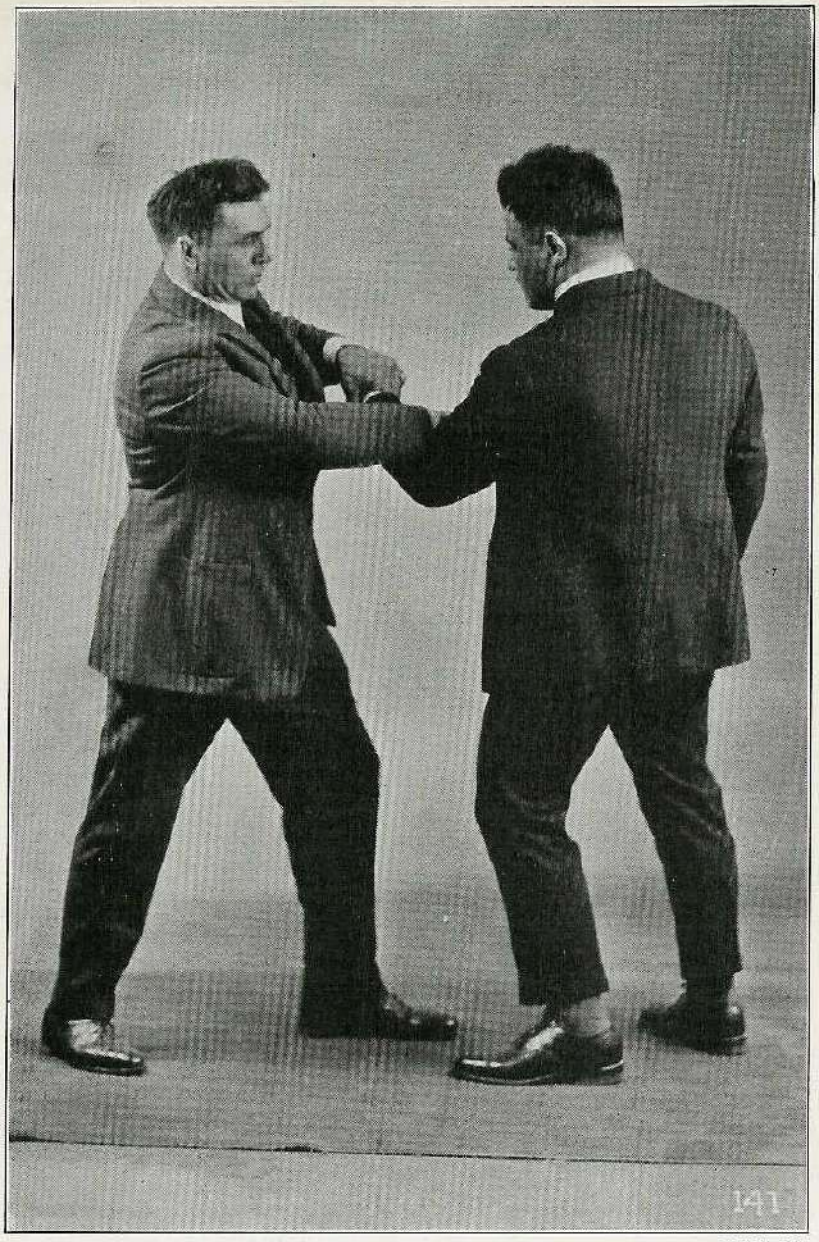

PLATE 141

Should a person endeavor to strike you, as shown in Plate No. 133, side step to the left and take hold of his left wrist with your left hand, throwing your right wrist into the crotch of his left elbow, as shown above.

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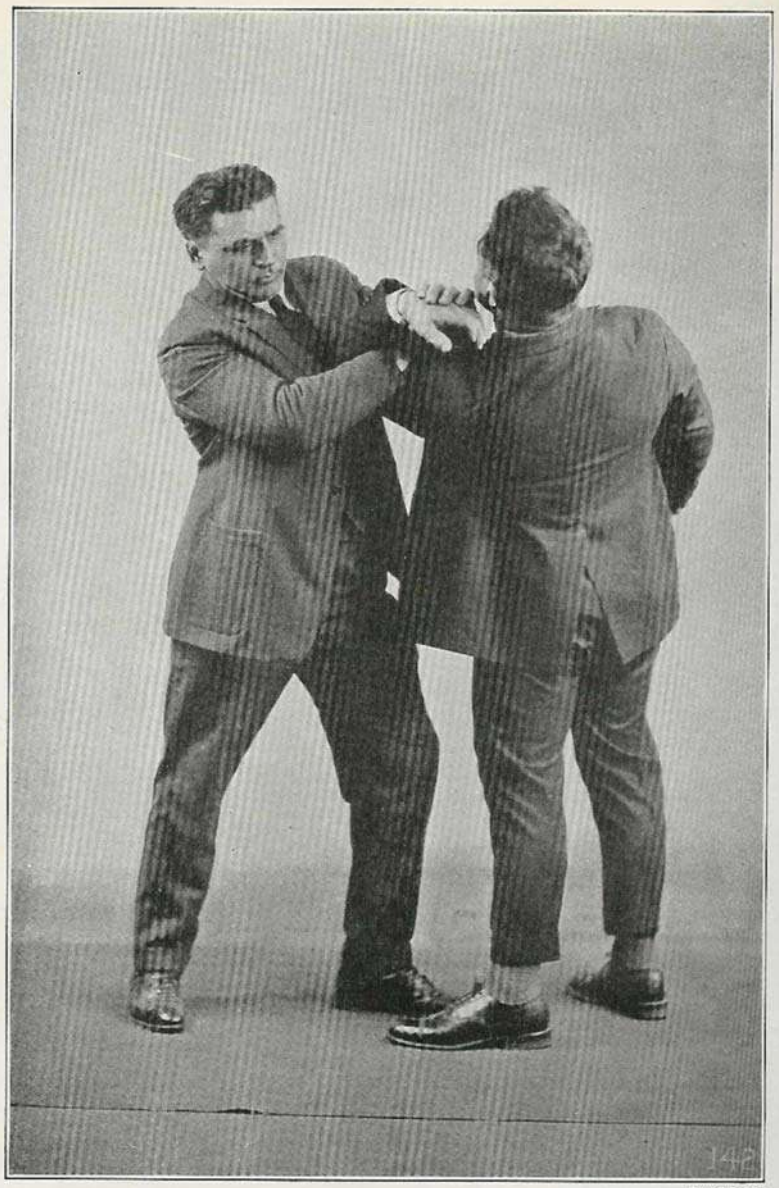

PLATE 142

Then keep forcing up with your left hand until your right hand can take hold of your left wrist, thus securing practically a reverse double wrist-lock, which will cause your adversary enough pain to make him quit.

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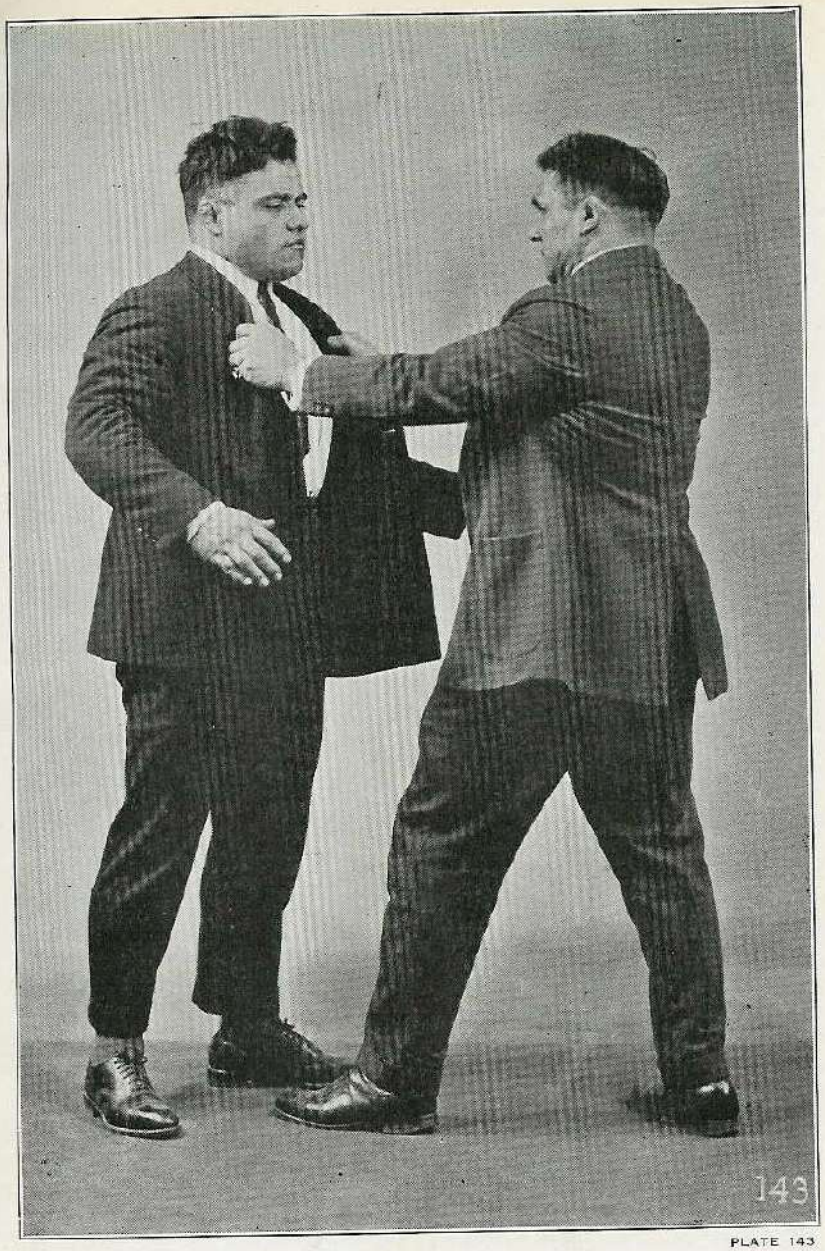

PLATE 143

Should a man rush to attack you, reach quickly with both hands for his coat lapels.

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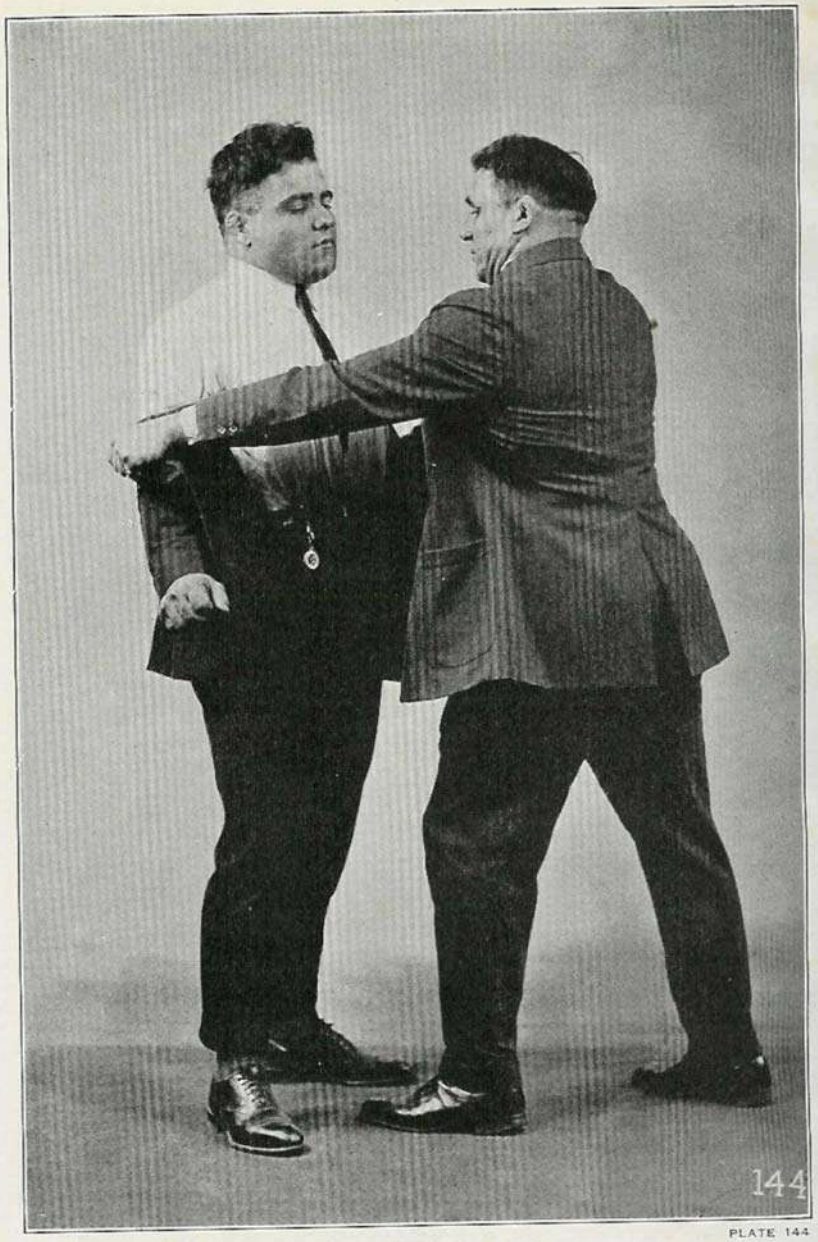

PLATE 144

Next, with a quick move, pull his coat collar over his shoulders and half-way down on his arms. In this position you have him at such a disadvantage that he is unable to do any further harm at the present time.

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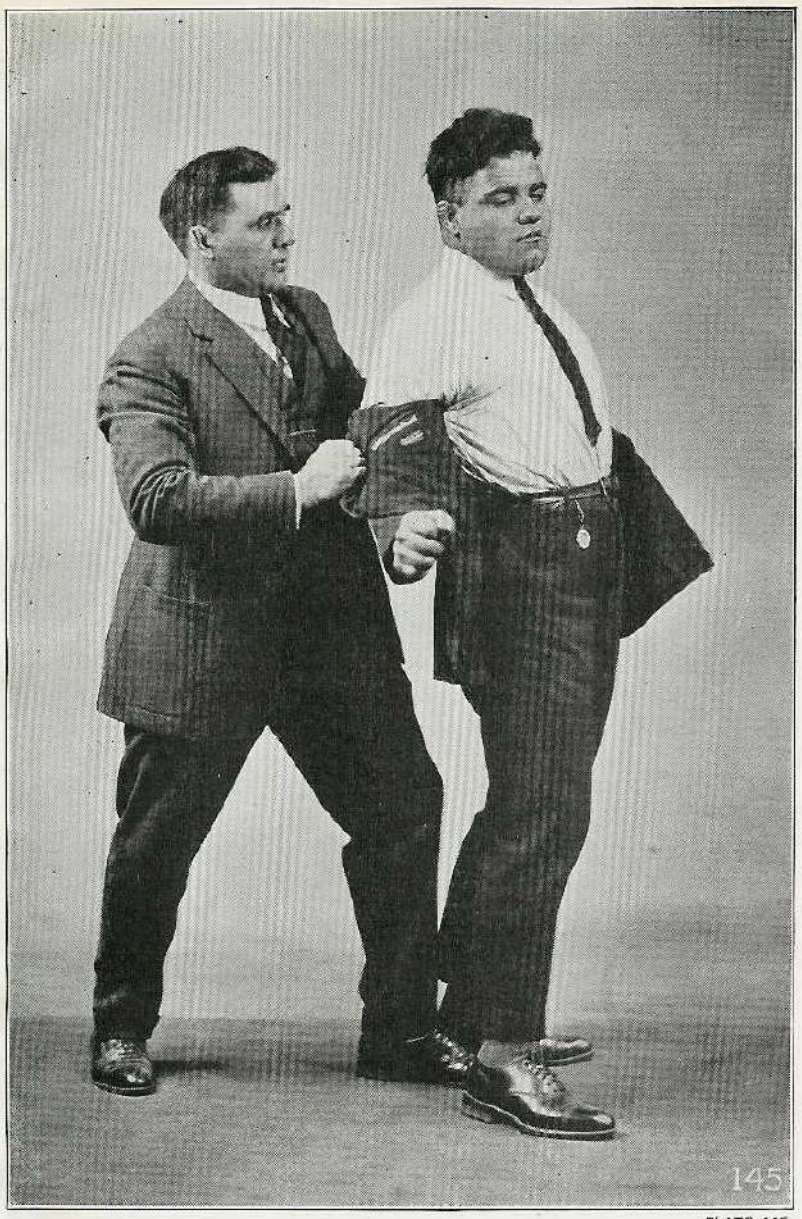

PLATE 145

There is another counter when an opponent rushes at you as shown in Plate No. 133. Instead of grasping both coat lapels, simply take hold of his left coat lapel with your right hand, step around in back of him quickly and pull the coat over his left shoulder, at the same time and as soon as you are able, reach his other coat lapel and pull the coat over his other shoulder half-way down, as shown above. This will stop the attack.

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PLATE 146

Should anyone grab you by the throat as shown above (continued on Plate No. 147)

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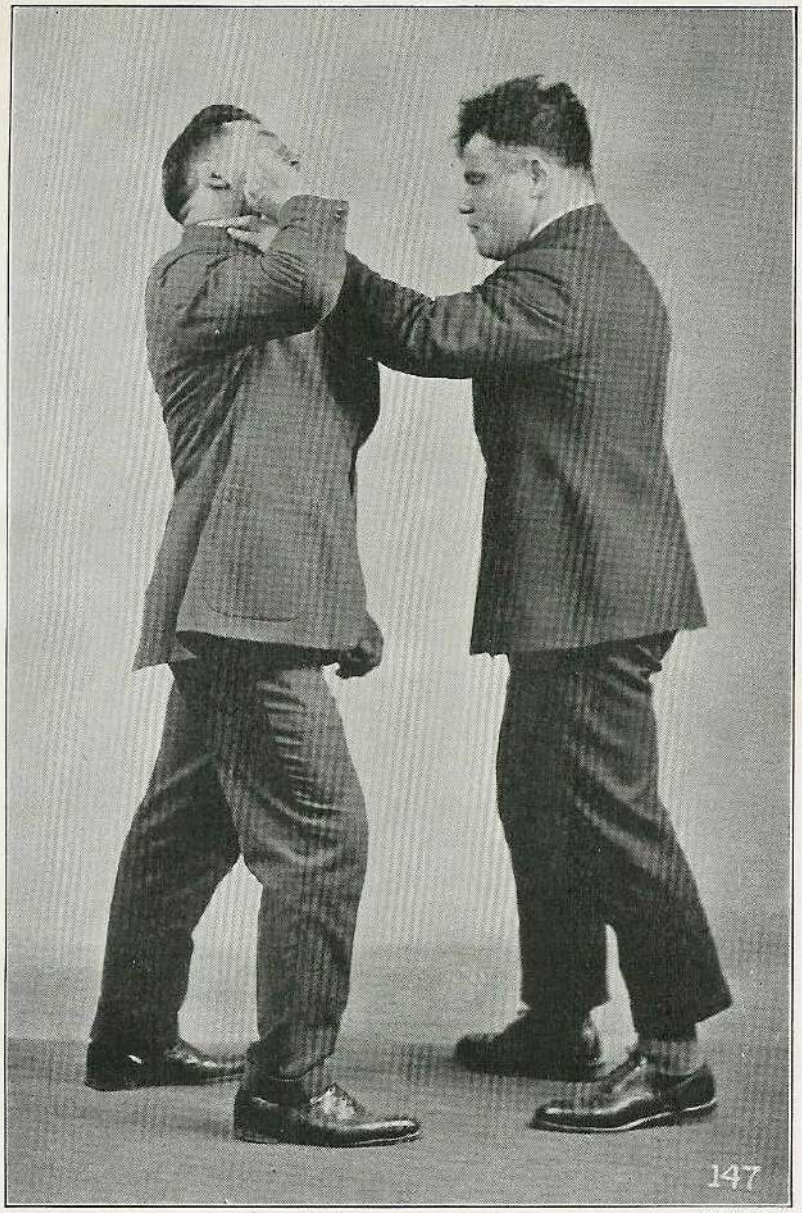

PLATE 147

—simply reach upward with your hand and grasp one or more of his fingers and pull them away from your throat as quickly as possible.

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PLATE 148

Next endeavor to place your arm under your opponent's without letting go of his fingers. By pulling down strongly and forcing his arm upward with your own arm, you have him at your mercy with one hand.

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PLATE 149

Should your opponent attack you with a strangle hold with his right arm, reach up with your left, place your fingers on the inside of his palm and your thumb on the back of his hand and pull his hand away sideways and outward. Then place your right hand thumb the same as the left on the back of his hand so as to have him in your power.

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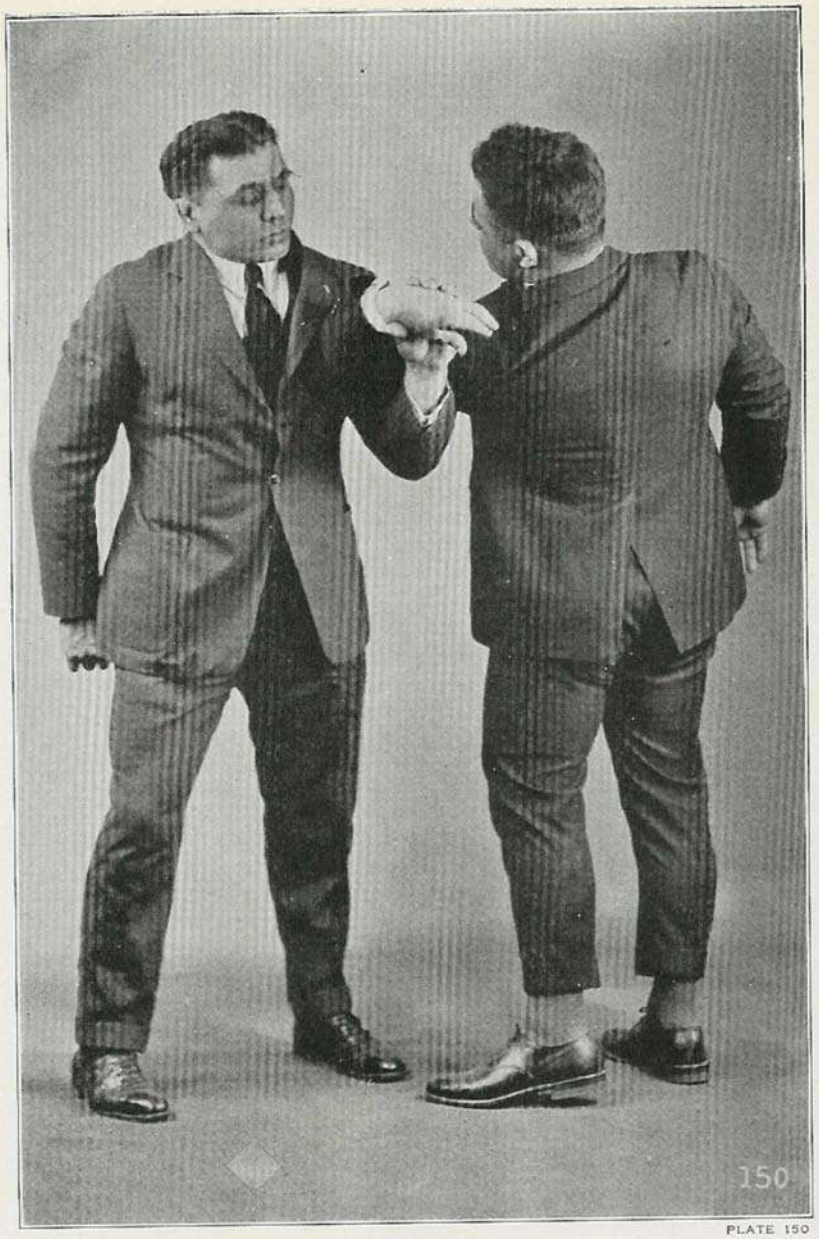

PLATE 150

Another way of making a man helpless from an attack as shown in Plate No. 150. Grasp his fingers, pull them away from your throat with your right hand, then follow by reaching with your left hand in back of his left elbow and grasp his hand and twist inward so as to render him helpless.

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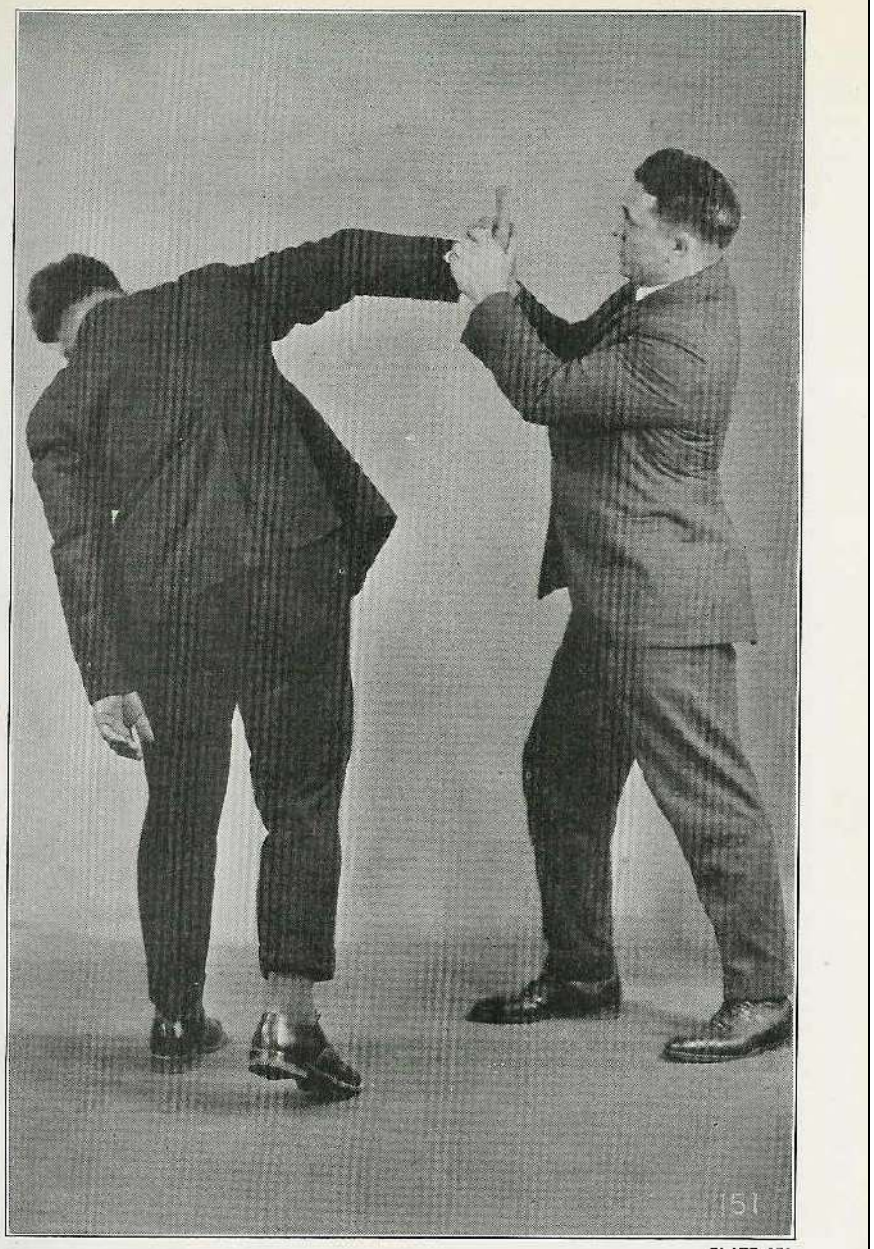

PLATE 151

Still another way for defending yourself from a strangle hold as shown above is if opponent has taken you by the throat with his right hand, reach with your right hand, placing your fingers on the inside of palm and with your thumb on the back of his hand, twist inward. Follow up by using your left in the same manner. Keep on twisting his arm until he gives up.

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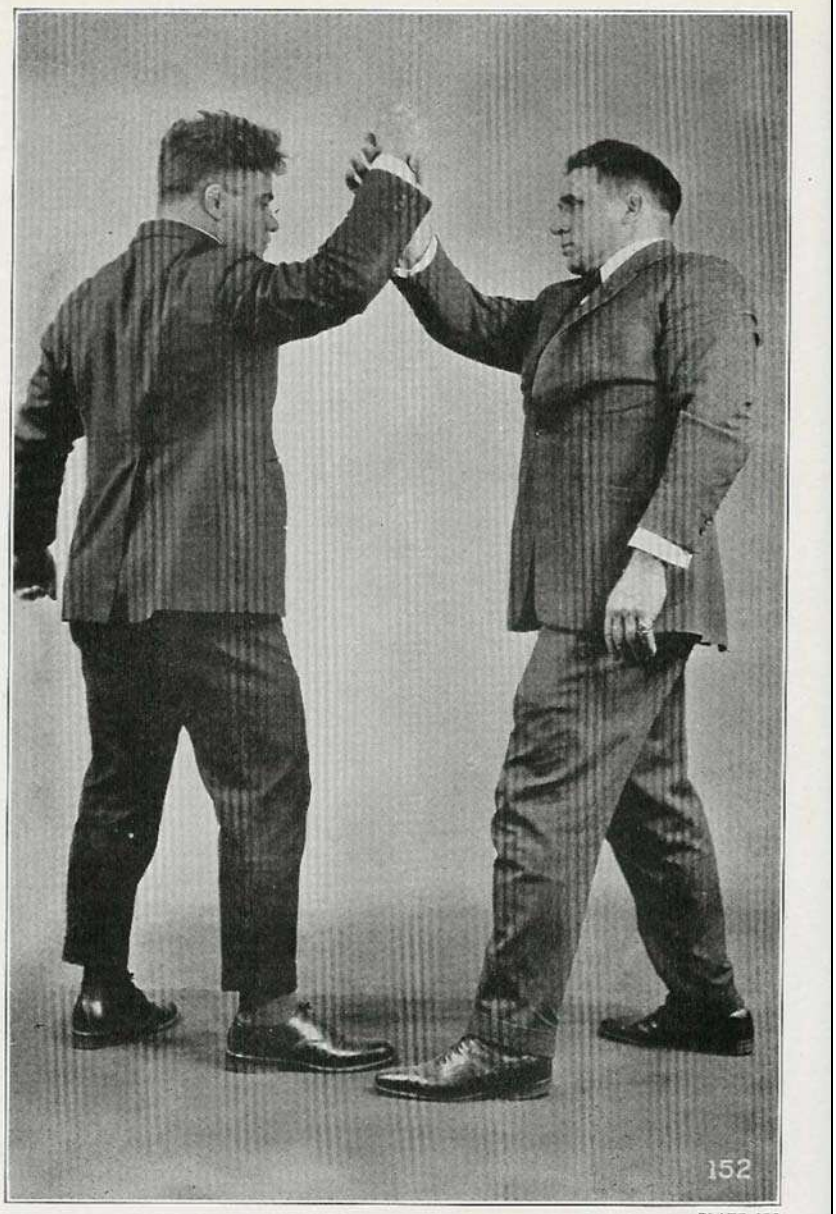

PLATE 152

When a person makes an attempt to strike a blow with his right hand, grasp his wrist with your right hand and shove it upwards, as shown above.

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PLATE 153

From preceding position, force your opponent's right arm over his right shoulder and reach between his shoulder and forearm with your left hand, bend his arm and take hold of your right wrist with your left hand, tighten up on your holds and you have him.

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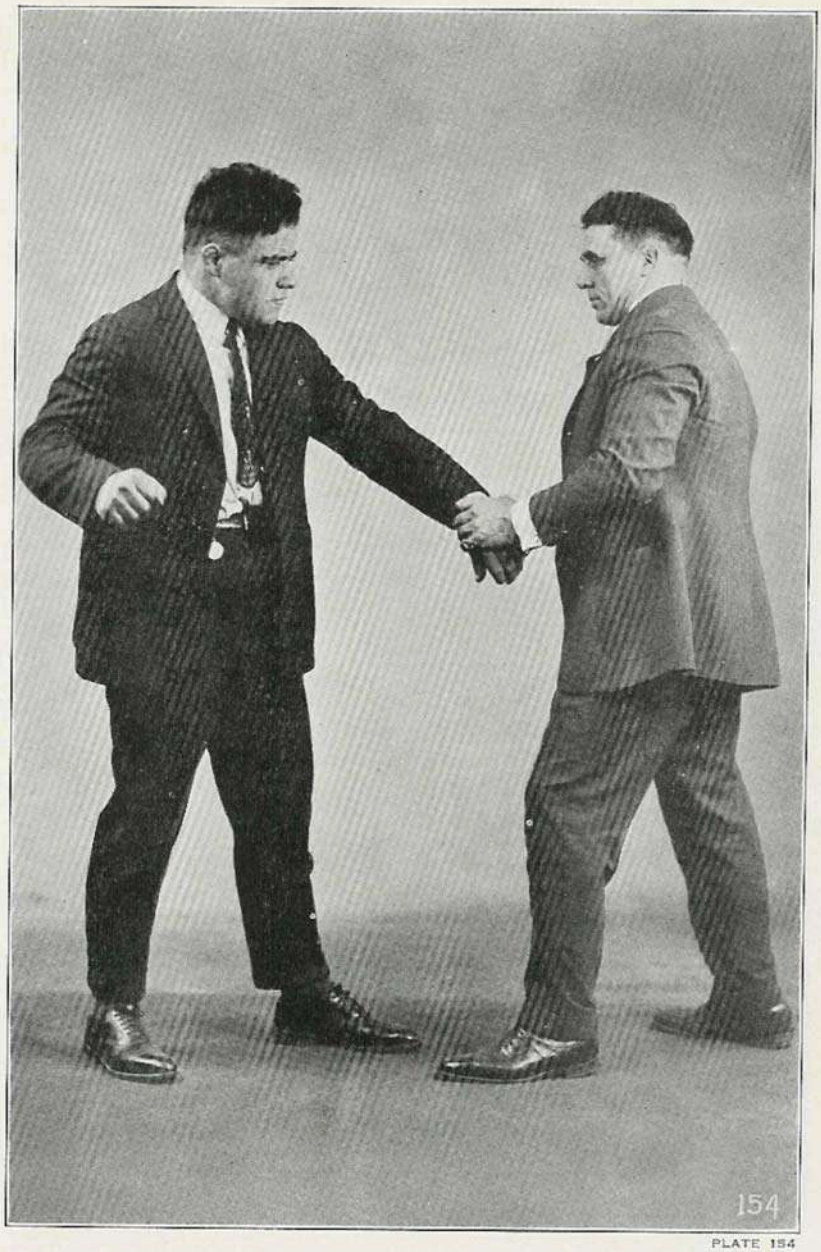

PLATE 154

When a man makes an attack swinging with his right fist, reach quickly for his left arm with your left hand and pull it towards you as shown above.

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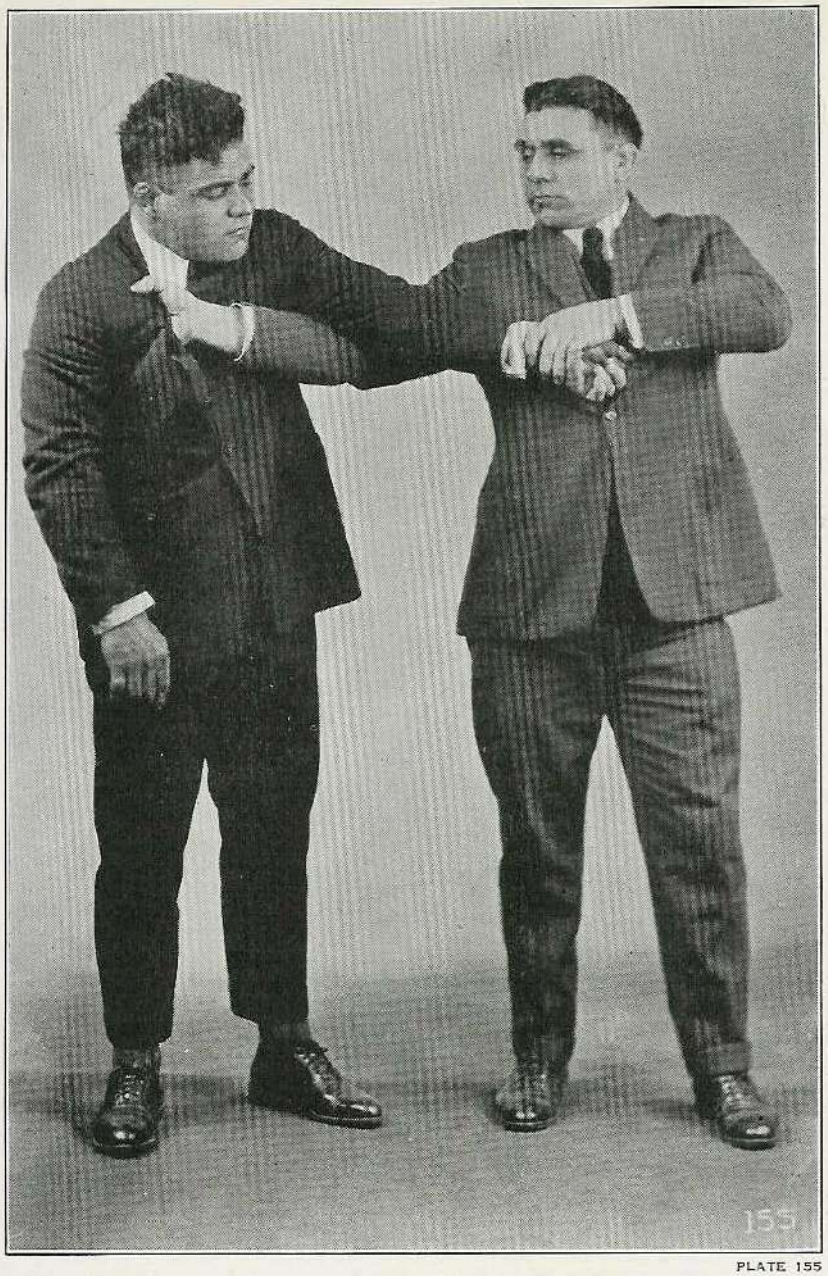

PLATE 155

Then pull your opponent's arm towards your left shoulder and twist his wrist so his palm turns upward. Reach under with your right hand for his right coat lapel and force his left wrist downward against your elbow, twisting his palm upwards.

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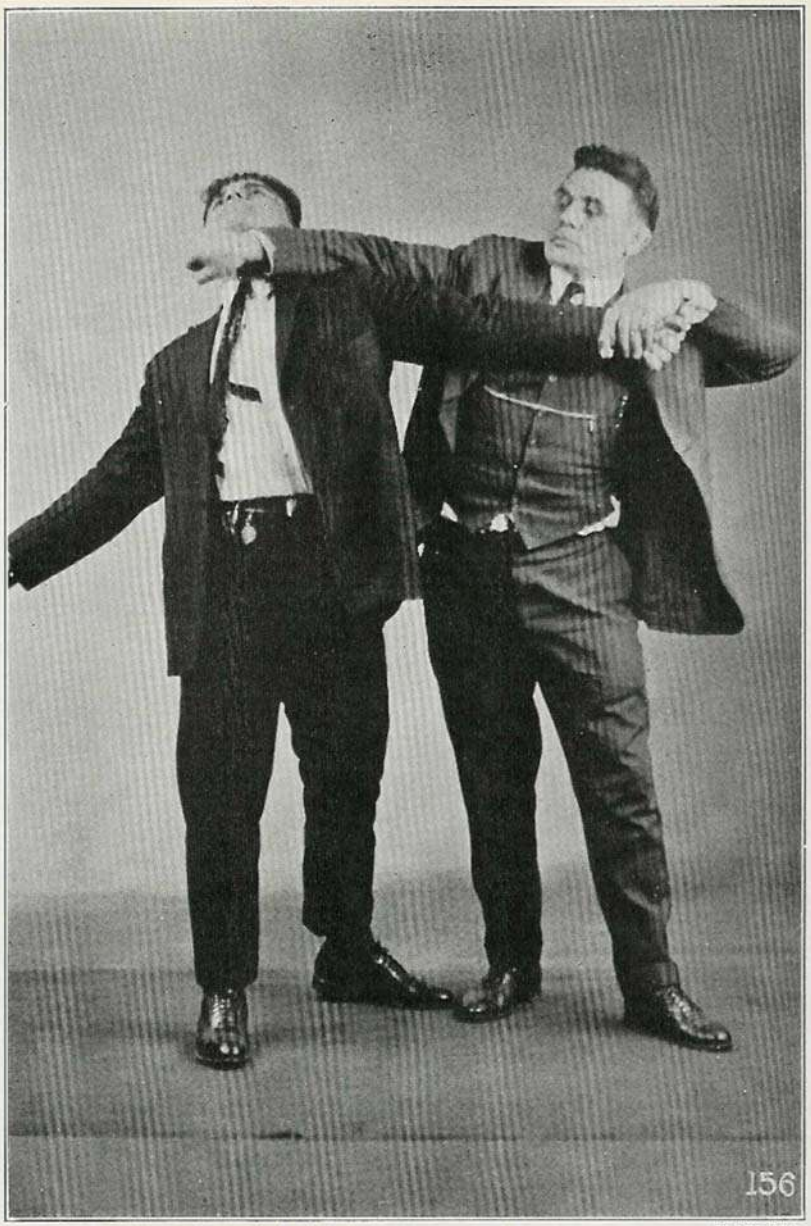

PLATE 156

The above photo shows another method of preventing an attack, as shown in Plate No. 154. Grasp your opponent's left wrist with your left hand and pulling it toward you quickly and across your chest, reach up with your right arm, place your right elbow on his left shoulder and force his chin backward with your wrist. Tighten up on his left arm, while raising his chin and you have him in a bad position.

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PLATE 157

A simple method to overcome an attack is to grab your adversary's both coat lapels, as shown above, and place your left foot against his stomach, throwing yourself backwards on the ground and send him flying through the air, still retaining your hold on his coat lapels.

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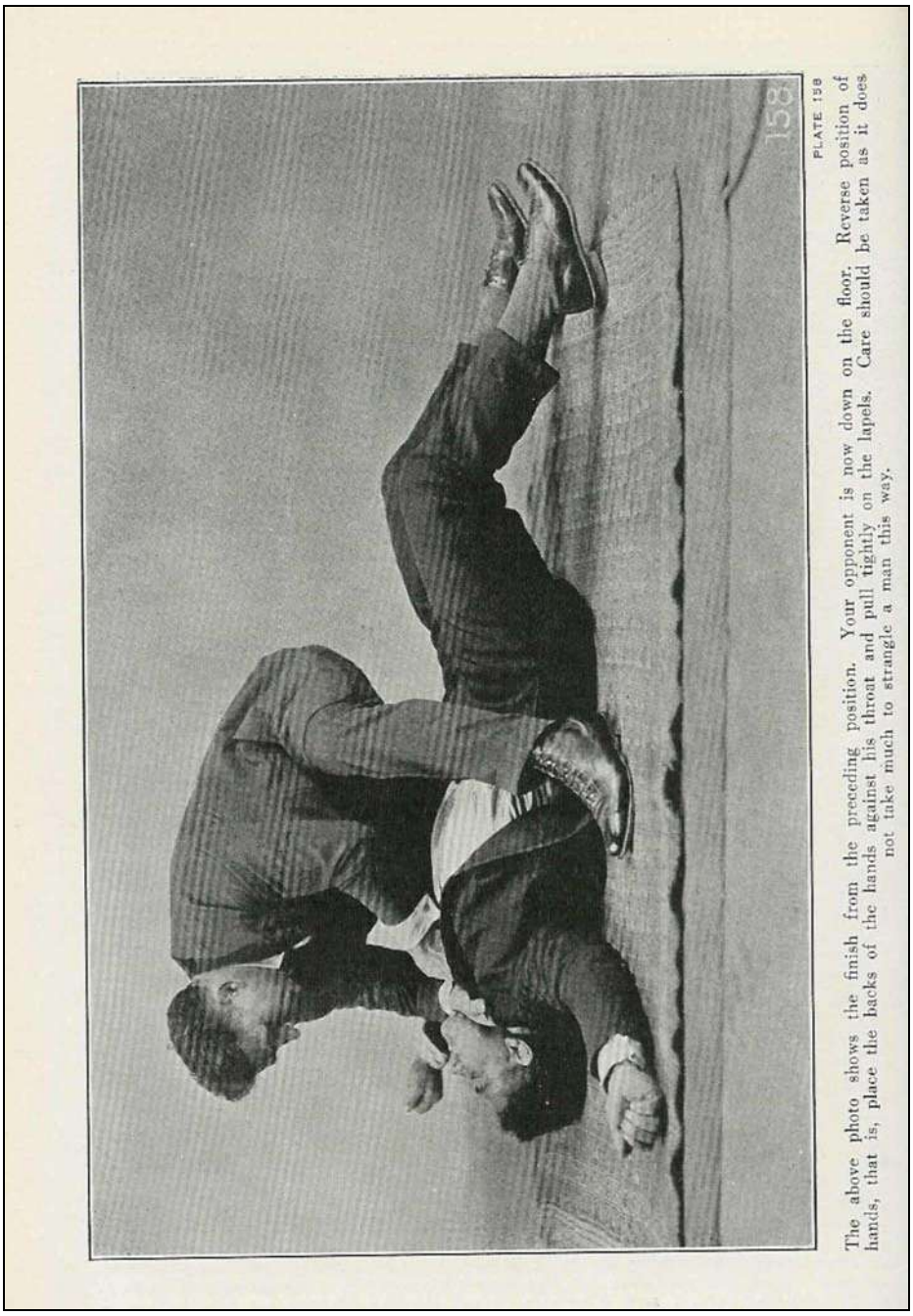

PLATE 158

The above photo shows the finish from the preceding position. Your opponent is now down on the floor. Reverse position of hands, that is, place the backs of the hands against his throat and pull tightly on the lapels. Care should be taken as it does not take much to strangle a man this way.

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PLATE 159

Another bone-breaking hold is to grasp opponent's left hand with your right, placing the ends of your fingers inside of his palm, with your thumb on top of his wrist.

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PLATE 160

Twist opponent's left arm outward and upward, at the same time raise your right arm and step in under his raised arm, as shown above.

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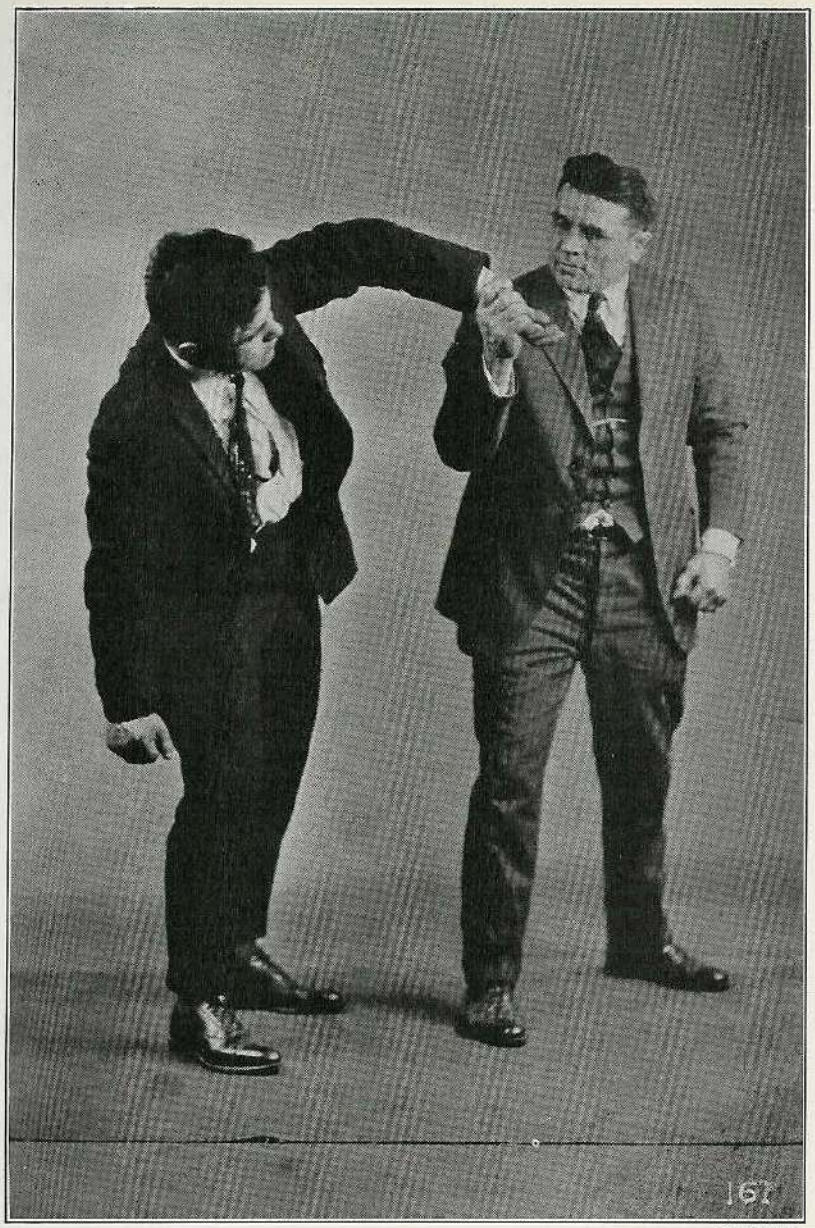

PLATE 161

Turn completely around until you are facing your opponent again, as shown above. Then, while retaining grip on his hand, keep twisting opponent's left arm around as in the above photo, until he is willing to give up. You can make this hold more severe with additional assistance of other hand, thus doubling your force in twisting his arm.

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PLATE 162

To render your adversary helpless in another way, take hold of his left elbow with your right hand, reach up with your left for his right coat collar, step in back of him, placing your hip against him, and in this way heave him clear off the ground and throw him on his back.

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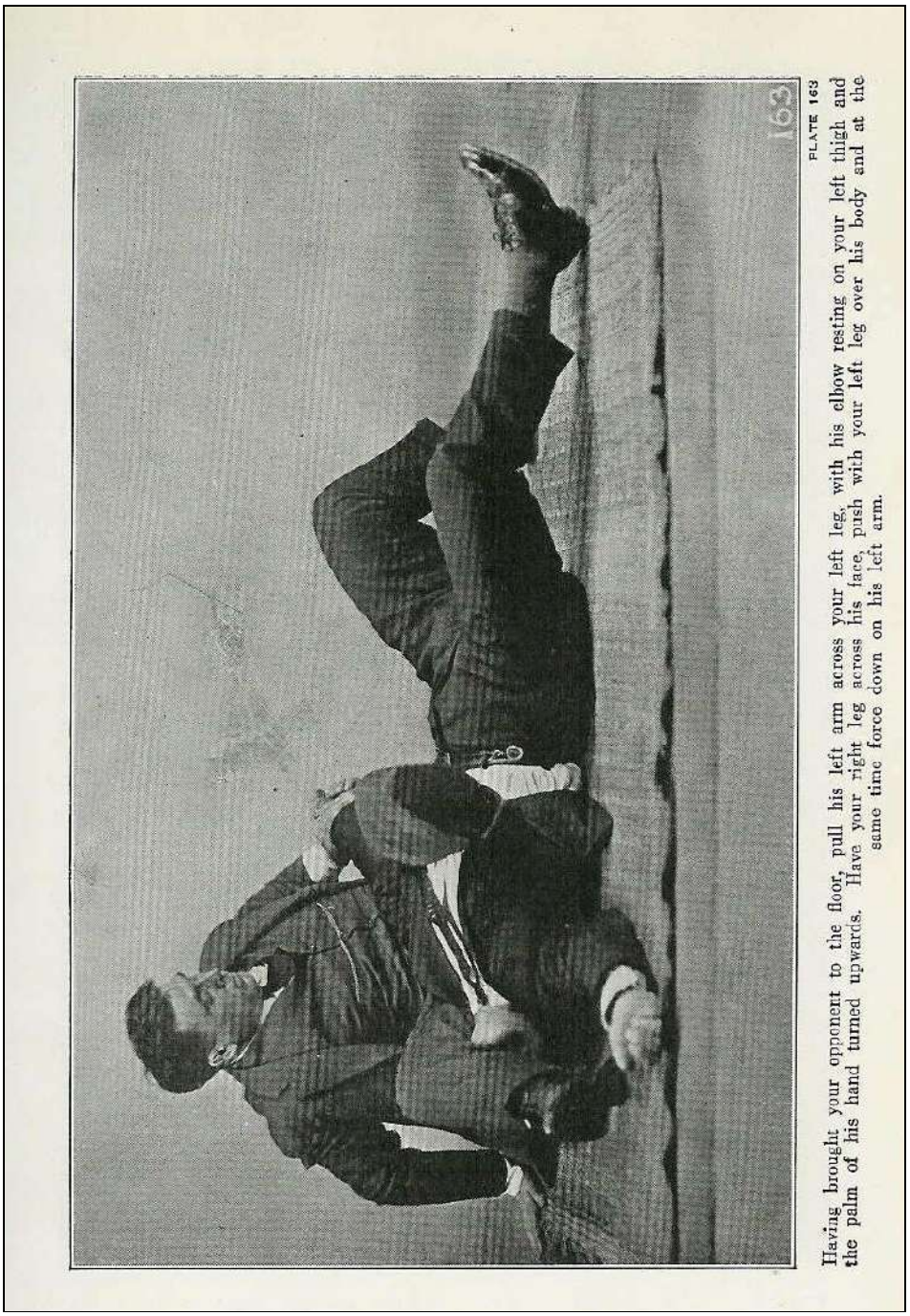

PLATE 163

Having brought your opponent to the floor, pull his left arm across your left leg, with his elbow resting on your left thigh and the palm of his hand turned upwards. Have your right leg across his face, push with your left leg over his body and at the same time force down on his left arm.

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PLATE 164

When an opponent endeavors to strike you with his right hand, reach for his left hand and grasp the back of his fingers in your right palm, twist inward toward your left arm, and pull his left elbow toward you with your left hand, stepping alongside of him.

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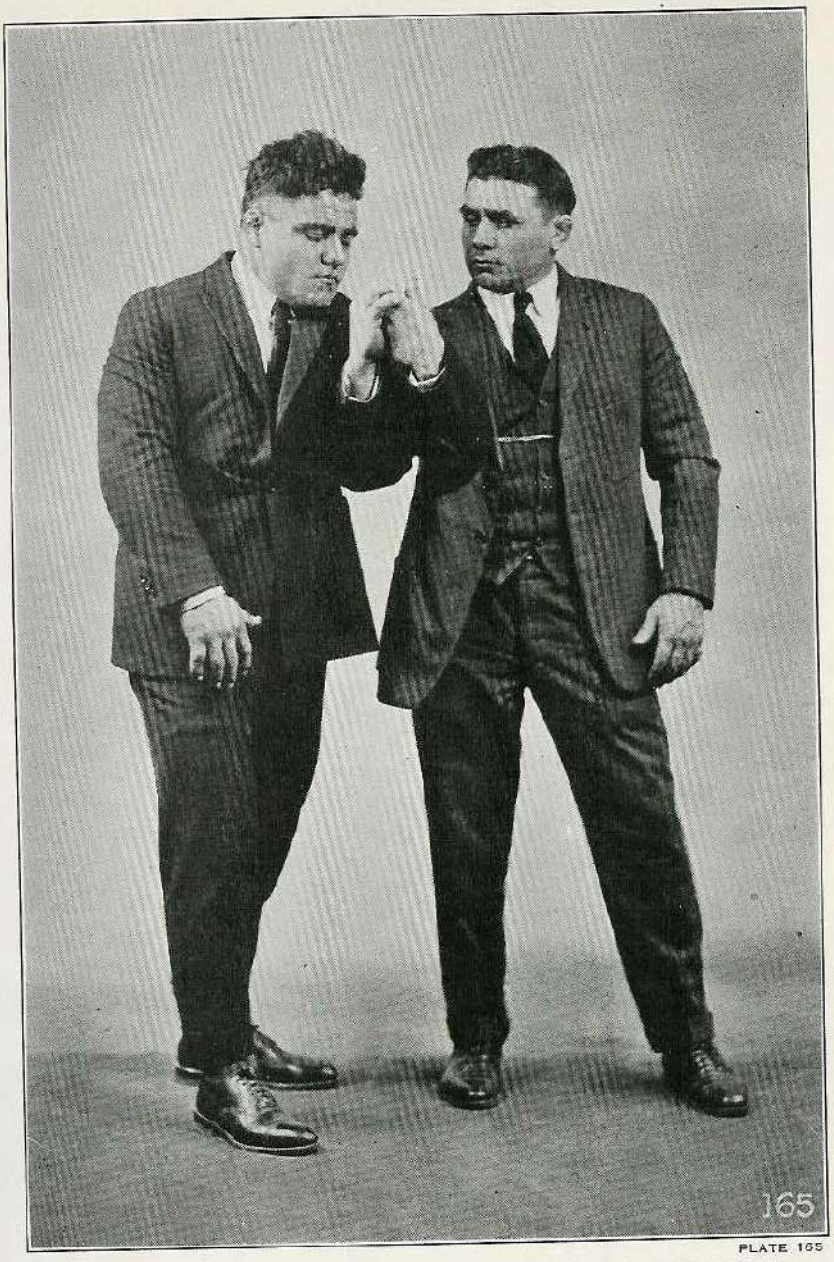

PLATE 165

As you step close to him, put your right arm in back of his elbow, hold the fingers of his left hand firmly with your right, twisting it into the crotch of your elbow. With this position obtained, you can easily make him give up, when using much strength.

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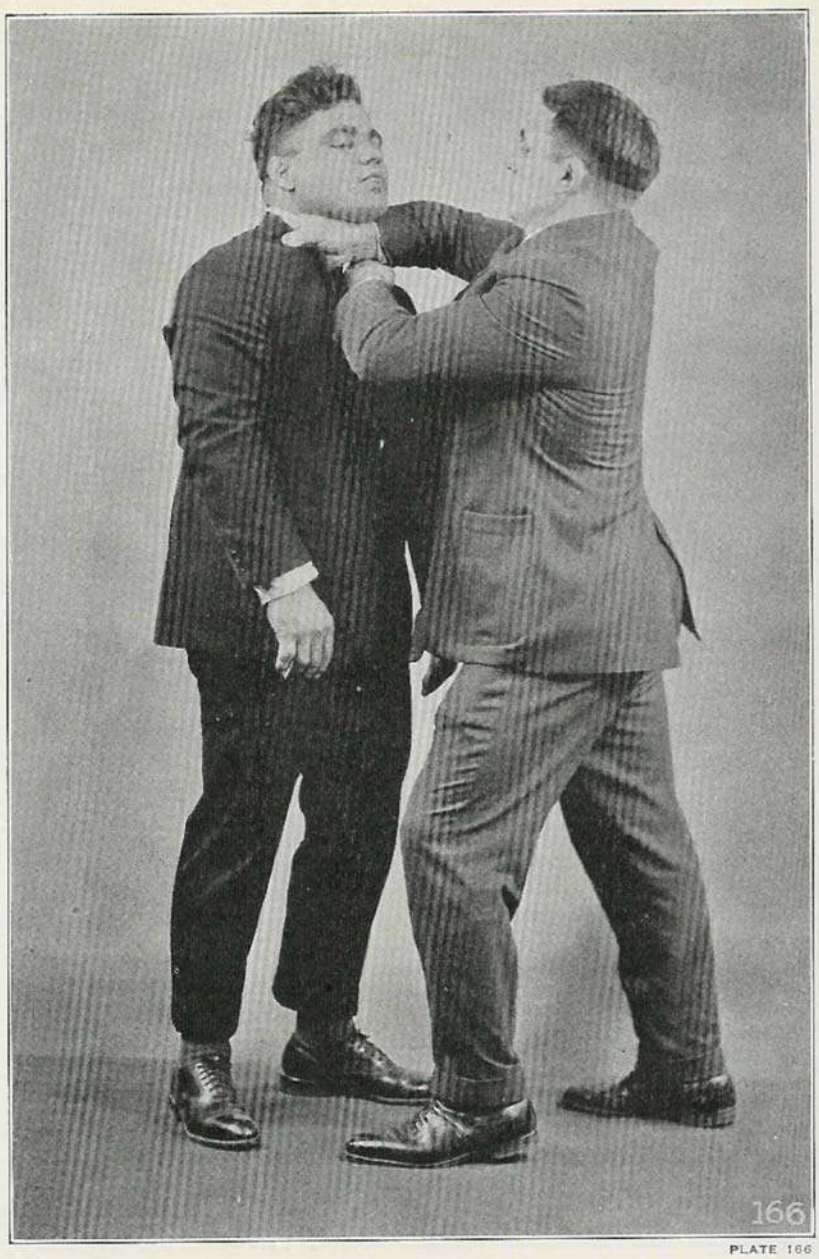

PLATE 166

To obtain a Strangle Hold from the front, reach for each side of your opponent's coat collar with the backs of your hands against his throat, as shown above. Tighten up with your grip and force against his windpipe until you have him at your mercy.

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PLATE 167

Another method of obtaining a Strangle Hold from the front, pull your opponent's head down over your right forearm by placing your left hand on his right shoulder. Reach across his throat with your right forearm and grasp your left wrist with your right hand to make the hold secure. Tighten your grip on his right shoulder and you have your opponent in a dangerous way.

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PLATE 168

To overpower a man when you are in back of him, take hold of his coat on both shoulders and pull him backwards. You can break his resistance by placing your left knee into the small of his back.

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PLATE 169

Then secure a strangle hold from the back with your left forearm coming across your adversary's throat and pull his head backwards. Grasp your left hand with your right. Press down with your chin on top of his head and you will have him powerless.

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PLATE 170

Another way of taking the strangle hold from the back when starting it as shown in Plate No. 168 is reaching around your opponent's throat with your left arm, taking hold of your right forearm and placing your right hand on top of his head. Force his head backwards.

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PLATE 171

When opponent is rushing at you, throw yourself to the ground and place your right heel in back of his left heel as illustrated. Then force your left foot against the inside of his left knee. If he resists this trip, his knee joint will snap very easily.

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PLATE 172

Another simple method of flooring your adversary is to reach for his left hand with your right. Step quickly against his left knee with your right foot. Pull sideways and at the same time push him with your left hand on the side of his face, thus bringing him easily to the ground.

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PLATE 173

When attacked from behind and opponent pins both of your arms against your body, as shown in above photo;

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PLATE 174

Throw both your arms upwards and outwards, as shown above, also drop your body downward a trifle and at the same time turn quickly and hit your opponent a blow in the stomach with your right elbow.

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PLATE 175

You will then be in a position to reach quickly through your legs for your opponent's foot, pull it upwards between your crotch. Then sit down on his knee and twist his foot around. The great pain from this hold will soon make him give up.

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