

*The “Art” of Refereeing*

*Freestyle  
&  
Greco-Roman*

*Wrestling*

*Ninth Edition*

*United States Wrestling Officials Association*

## **PREFACE**

Development into a top-level referee is based on two disciplines. The first discipline is the science of refereeing. A referee must learn and practice the technical rules of wrestling. Understanding the science of refereeing can be accomplished through training and education. It is paramount to not only have a firm understanding of the rules of wrestling, but also to have a solid technical foundation in order to be able to develop the second discipline, the art of refereeing. This discipline encompasses the application of the science of refereeing. Developing a mastery of effective bout management without involving yourself or affecting the outcome is truly an art and will take time, patience, and dedication to perfect.

Over the years, I have been mentored by some of the best referees, not only in the United States, but on the World level. In an effort to capture the philosophies and techniques they have shared with me and pass them on to help others, "The Art of Refereeing Freestyle and Greco Roman Wrestling" was created. It is a compilation of philosophies and techniques learned during senior referee mentoring sessions, mat side situation discussions with fellow referees and coaches, clinics, Officials Education Program (OEP) and watching other referees apply their skills both nationally and internationally.

This guide is designed to complement the rulebook and is not all encompassing. It is not intended to be "the way;" but rather, "a way" of bringing together the art and science of refereeing Freestyle and Greco-Roman wrestling.



Tim J. Pierson  
2024

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## TABLE OF CONTENTS

<b>CHAPTER 1 - ESSENTIAL UWW TERMINOLOGY</b>	6
<b>CHAPTER 2 - ESSENTIAL UWW VOCABULARY</b>	6
<b>CHAPTER 3 - PRE-BOUT PLANNING</b>	7
<b>CHAPTER 4 - REFEREE MECHANICS</b>	7
DURING EACH BOUT TWO THING OCCUR	7
STARTING/RESTARTING THE ACTION	7
BREAK THE MAT INTO QUADRANTS	7
REFEREE OUTSIDE-LOOKING IN	7
FORM A TRIANGLE WITH THE JUDGE AND CHAIRMAN	8
ANTICIPATE THE DIRECTION OF THE ACTION	8
LEVEL CHANGE	8
HOLD THE WHISTLE IN YOUR HAND	8
VERBAL COMMUNICATION	8-9
VISUAL COMMUNICATION	9
HAND SIGNALS	9-12
EYE SCAN PATTERN	13
MAKING THE CALL	13
MAINTAINING CONTROL OF THE MAT	13
MAINTAINING CONTROL OF THE CORNERS	14
<b>CHAPTER 5 - JUDGE MECHANICS</b>	14
CALL YOUR OWN BOUT	14
PROPER SCORING-PADDLE MECHANICS	14-15
PROPER SCORING-PADDLE MECHANICS IN SUPPORT OF PASSIVITY	15
IMPROPER SCORING-PADDLE MECHANICS	15
PROPER SEATING DURING A BOUT	15
IMPROPER SEATING DURING A BOUT	16
<b>CHAPTER 6 - CHAIRMAN MECHANICS</b>	16
RESPONSIBILITIES	16
BASIC MECHANICS	16
CALLING A CONFERENCE	16
WHEN IS A CONFENCE NEEDED	16
CONFERENCE MECHANICS	17
RED & YELLOW CARD PLACEMENT	17
REFEREE & JUDGE BEING CALLED FOR A CONFERENCE	17
ASK YOURSELF WHY	17
CHAIRMAN HAS AN AGENDA	17
LISTEN CAREFULLY AND ANSWER ACCORDINGLY	17
CHAIRMAN COMMUNICATING WITH THE REFEREE TEAM	17
BEFORE THE SESSION	17
DURING THE SESSION	17
AFTER THE SESSION	17
WORKING WITH VOLUNTEER TABLE WORKERS	17
WORKING WITH VIDEO & LIVE STREAMING	18
<b>CHAPTER 7 - EVALUATING THE ACTION</b>	18
OFFENSIVE TACTICS THAT LEAD TO TECHNICAL POINT OR SCORES	18
DIFFERENCE BETWEEN ATTACK, COUNTER-ACTION AND COUNTER-ATTACK	18
ATTACK	19
COUNTER-ACTION	19
COUNTER-ATTACK	19
2 POINTS VS 4 POINTS VS 5 POINT ACTIONS	19
THREE (3) POINTS OF CONTACT	19
NO TAKEDOWN VERSUS TAKEDOWN	20
QUADPOD	20
MERKEL	20
FRONT HEAD LOCK	20-21
ATTACKING WITH THE FRONT HEAD LOCK	21
DIFFERENCE BETWEEN STANDING UP OR GETTING LIFTED	21
STANDING UP	21

GETTING LIFTED.....	21
THROWS .....	21-22
GRAND AMPLITUDE THROWS .....	22
RISK - CORRECT HOLD/THROW .....	22
RISK – NOT A CORRECT HOLD/THROW .....	23
EVALUATING THE SCORING OPTIONS ON A CORRECT HOLD/THROW .....	23
RISK - SLIP THROW .....	23
MISIDENTIFIED ACTION AS A SLIP THROW .....	24
TAKEDOWN TO TURN VERSUS THROW .....	24
<b>CHAPTER 8 - TIME MANAGEMENT .....</b>	<b>25</b>

## **ANNEXES**

<b>A - REFEREE CORE COMPETENCIES .....</b>	<b>26</b>
<b>B - PHILOSOPHIES &amp; THOUGHTS .....</b>	<b>27</b>
<b>C - THREE PHASES OF A SCORING ACTION.....</b>	<b>28</b>
<b>D - TOTAL BOUT CONCEPT .....</b>	<b>29</b>
MACRO EVALUATION TO MICRO EVALUATION PROCESS .....	29
VERBAL WARNING & ATTENTION .....	30
<b>E - THE PROTECTION AREA/OUT OF BOUNDS.....</b>	<b>30</b>
PROTECTION AREA .....	30
LET SITUATIONS DEVELOP .....	30
PARTERRE OUT OF BOUNDS.....	31
GOING INTO THE PROTECTION AREA .....	31
DIFFERENCE BETWEEN "ATTACKING" AND "PUSHING" INTO THE PROTECTION AREA .....	31
DIFFERENCE BETWEEN COUNTER-ATTACKS "IN" AND "GOING INTO" PROTECTION AREA...	31
COUNTER-ATTACKS "IN" THE PROTECTION AREA .....	31-32
COUNTER-ATTACKS "GOING INTO" THE PROTECTION AREA .....	32
<b>F - PARTERRE.....</b>	<b>32</b>
STARTS.....	32
WHEN TO STAND THEM UP .....	33
GUT WRENCH / TURNS / TILTS .....	33
PARTERRE HOOKING .....	33
MISIDENTIFIED TURN (KICK OVER) .....	33
<b>G - NEGATIVE, FLEEING, BRUTALITY &amp; PASSIVITY .....</b>	<b>34</b>
NEGATIVE WRESTLING, FLEEING, BRUTALITY & PASSIVITY.....	34
<b>APPENDIX 1 - NEGATIVE WESTLING .....</b>	<b>34</b>
INTERLOCKING FINGERS OR GRABBING THE HANDS .....	34
INDICATORS OF WHO'S LOCKING FINGERS OR GRABBING THE HANDS .....	35
HEAD IN THE CHEST.....	35
BLOCKING OR PUSHING ON THE FACE .....	35
BLOCKING WITH ONE OR BOTH HANDS .....	35
OFFENSIVE PUSHING.....	36
<b>APPENDIX 2 - FLEEING .....</b>	<b>36</b>
FLEEING THE HOLD.....	36
STANDING .....	36
PARTERRE.....	36
UNDER-ATTACK.....	36
FLEEING THE MAT .....	37
STANDING .....	37
PARTERRE.....	37
DANGER.....	37
<b>APPENDIX 3 - BRUTALITY .....</b>	<b>38</b>
HANDS TO THE FACE .....	38
CLUBBING OR HARD SHOT TO THE HEAD WITH HANDS, ELBOW OR SHOULDER .....	38
HEAD BUTT .....	38
BLOCKING, PUSHING OR GRABBING THE THROAT .....	39
TWISTING OR BENDING THE FINGERS .....	39
TWISTING ARMS OR LEGS .....	39
PULLING HAIR .....	40



<b>APPENDIX 4 - PASSIVITY</b> .....	40
PASSIVITY IS NOT STALLING.....	40
TECHNICAL PASSIVITY .....	40
DIFFERENCE BETWEEN ATTACKING AND MOVING FORWARD .....	40
CRITERIA TO CONSIDER WHEN EVALUATING PASSIVITY .....	40
WHAT IS NOT PASSIVITY .....	41
WHAT IS NOT ACTIVITY .....	41
IDENTIFY GRECO-ROMAN & FREESTYLE PASSIVITY .....	41
GRECO-ROMAN ACTIVITY .....	41
GRECO-ROMAN HOOKING TARGET AREAS .....	41
GRECO-ROMAN HOOKING.....	41-42
FREESTYLE ACTIVITY .....	42
REFEREE-JUDGE-CHAIRMAN PASSIVITY TEAMWORK .....	42
EXPECT EVERY BOUT TO BE 0-0 .....	42-43
FREESTYLE EXAMPLE: 0-0 BOUT.....	43
FREESTYLE EXAMPLE: 1 <sup>ST</sup> PERIOD SCORING.....	43
GRECO-ROMAN EXAMPLE: 0-0 BOUT .....	44
THREE GRECO-ROMAN SCENARIOS .....	44
MANY TIMES THE WRONG PASSIVITY CALL IS MADE .....	44
<b>H - THE FALL</b> .....	45
NO DEFENSIVE FALLS .....	45
CALLING THE FALL.....	45
CHAIRMAN MUST CONFIRM THE FALL.....	45
TAKING A WRESTLER OFF THEIR BACK .....	45
<b>I - UNDERSTANDING THE IMPACTS OF PENALTIES</b> .....	45
<b>J - HAVE COURAGE TO MAKE A BOUT DEFINING CALL</b> .....	46
<b>APPENDIX 1 - FOULS &amp; ILLEGAL HOLDS</b> .....	46
DEFENSIVE FOUL .....	46
DEFENSIVE ILLEGAL HOLD .....	46
OFFENSIVE FOUL / ILLEGAL HOLD.....	46
TREADING/STEPPING ON OPPONENTS FOOT .....	46
ATTACKING THE LOCK (HANDS) .....	47
PIKE POSITION .....	47
VISUALLY COMMUNICATING FOUL/ILLEGAL HOLD WITH THE REFEREE TEAM.....	47
<b>APPENDIX 2 - GRECO-ROMAN LEG FOULS</b> .....	48
INCIDENTAL LEG CONTACT.....	48
OFFENSIVE LEG FOUL .....	48
DEFENSIVE LEG FOUL .....	48-49
PARTERRE LEG FOULS .....	49
DIFFERENCE BETWEEN GOOD COUNTER-ATTACK/DEFENSE OR FOUL .....	49
<b>K - END OF THE BOUT</b> .....	50
<b>L - THE CHALLENGE</b> .....	50
<b>M - JURY MECHANICS</b> .....	50-51
<b>N - WHEN DISASTER STRIKES</b> .....	51
<b>O - FINAL THOUGHTS</b> .....	51
<b>P - PROPERLY FILLING OUT A BOUT SHEET</b> .....	51-54
<b>LIST OF FIGURES &amp; PHOTOGRAPHS</b> .....	55-56

## **CHAPTER 1 - ESSENTIAL UWW TERMINOLOGY**

**Standing Position** – Wrestlers are in a vertical or upright position off their knees and on their feet.

**Parterre Position** – Wrestlers are on one or two knees on the mat. Parterre is ground wrestling whether there is control or not.

**Initial Position** – Defensive Wrestler has his/her chest facing the mat in parterre.

**Danger Position** – Defensive wrestler's back is exposed to the mat less than 90 degrees.

**Points of Contact** – Head, Hands, Knees

**Grand Amplitude** – Defensive wrestler's hips go over the head in a broad sweeping arc.

**Risk** - the willingness of the wrestler to expose themselves to the possible loss of position or points during attempts to score.

## **CHAPTER 2 - ESSENTIAL UWW VOCABULARY**

**"Action"** – *to* inform a wrestler to wrestle more aggressively and actively try to improve position or to attempt more scoring actions.

**"Contact"** - *to* inform a wrestler to place his/her hands on the back of their opponent in a parterre starting position or to assume body-to-body contact in the standing position. This term is often used for wrestlers who are failing to engage holds with their opponent.

**"Open"** - *to inform a* wrestler they must alter their position to allow their opponent to take hold. Often used when wrestlers are "clammed up" while in parterre, interlocking fingers, or blocking holds of their opponent in a standing position.

**"No Block"** - *to* inform a wrestler that they are using their hands, arms or head to block offensive activity from his or her opponent and must change tactics to allow their opponent to take hold.

**"Attention"** - *to* inform a wrestler of an illegal action or impending penalty. Often tied to passivity or fleeing type actions, as well as, potential leg fouls in Greco-Roman.

**"Head Up"** - *to* inform a wrestler to raise their head to avoid using the head as a weapon and/or blocking tool.

**"Continue"** - *if* the wrestlers stop due to confusion (a whistle on an adjacent mat, e.g.) or if the wrestlers should continue an action where a potential score is developing slowly.

**"Zone"** - *used* to inform a wrestler that they have entered the one (1) meter outer perimeter of the mat area and that they are close to going into the protection area.

**"Center"** - *used* to inform a wrestler to attain position away from the out-of-bounds and closer to the starting area on the mat.

**"Place"** - *used* to inform the defensive wrestler in parterre that they are getting close to the protection area and should make an effort to stay in the wrestling area.

**"No Fingers"** - *used* to inform the wrestlers to quit grabbing or interlocking fingers from any position on the mat.

**"Take Hold"** – *used* to inform a wrestler they are avoiding contact and must take hold of their opponent.

**"Up"** - The bout will be resumed in the standing position.

## **CHAPTER 3 - PRE-BOUT PLANNING/PREPARATION**

What are you thinking about before a bout? Are you thinking about wrestling or something completely unrelated to wrestling? Don't just wing it and hope for the best.

Pre-bout planning/preparation should be based on the level of competition you are refereeing and should include points of emphasis to help you focus on during the bout such as personal weak areas, clinician directives, wrestler's tendencies, etc.

Preparation tips;

1. Keep your concentration high.
2. Mentally review bouts.
3. Study wrestlers techniques during a tournament.
4. Focus on your hand signals and communication with your team.
5. Be Confident.

*Good  
Preparation  
is the key to  
a success*

## **CHAPTER 4 - REFEREE MECHANICS**

**During each bout, there are two (2) things occurring**

1. The match occurring between the two wrestlers.
2. The referee team working together to make the right call at the right time.

**When starting/restarting the action, ensure you can see between the wrestlers**  
(Figure 1 applies)

At the start of each period, ensure the judge and chairman are ready before blowing the whistle starting the action.

Watch for a head butt, eye gouge, punch, etc.

Do not start/restart the bout from the zone or protection area or looking into a wrestler's backside.

Move in close so the wrestlers can feel your presence. But not so close you block the view of the judge or chairman.

**Break the mat into quadrants, "Clock Positions"**

You should try to referee within the 1:00 to 5:00 and 7:00 to 11:00 quadrants.  
(Figure 2 applies)

When the action begins, move to a position where you can best evaluate the scoring situation. Be in a position so both wrestlers can hear your commands.

The most important thing when you are the referee; "Position," "Position," "Position."

**Referee outside looking in**

Do not stand in the middle of the mat and watch the action move away from you. Move to the outside and pull the action towards you. (Figure 3A applies)

Do not get so close that you get kicked or hit by the wrestlers. (Figure 3B applies)

Stay back so you can see the entire action sequence.



Figure 1

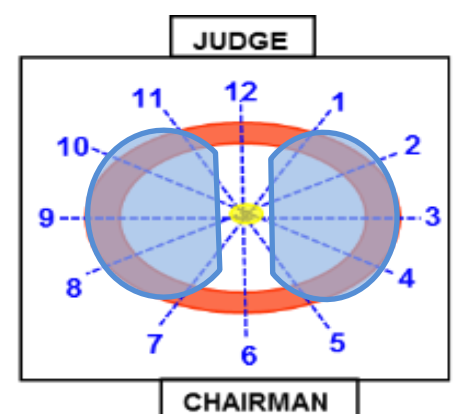


Figure 2



Figure 3A

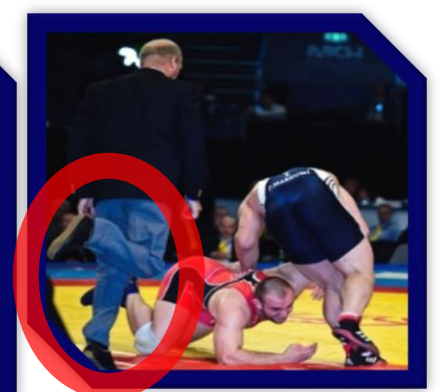


Figure 3B

## Form a triangle with the Judge and Chairman

Be aware of your position in relation to: Judge, Chairman, Wrestlers, and Clock.

Work for a position that keeps the wrestlers between you and the Judge. You and the Judge are a team and must work together. Try to not block their view of the action. (*Figure 4 applies*)

As a Referee: "You should feel like you're pulling the action towards you, not pushing the action away." Chuck Almeida.

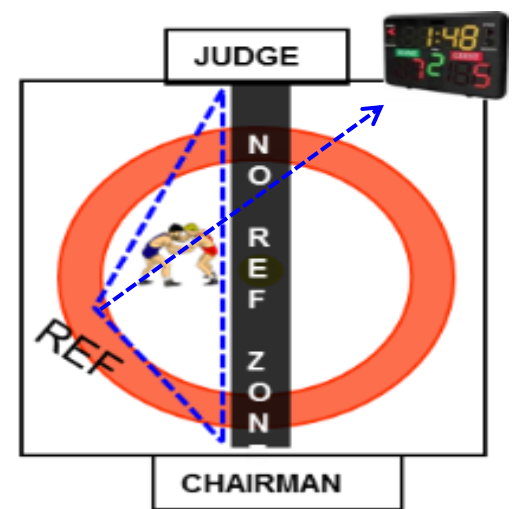


Figure 4

## Anticipate the direction of the action

Work the short side of the mat. When the action moves away from you; walk briskly, cutting off the mat (through the central wrestling area) to get into position. Never Run. (*Figure 5 applies*)

You do not need circumnavigate the central wrestling area. This takes time and could cause you to be out of position and miss the final stages of a scoring action.

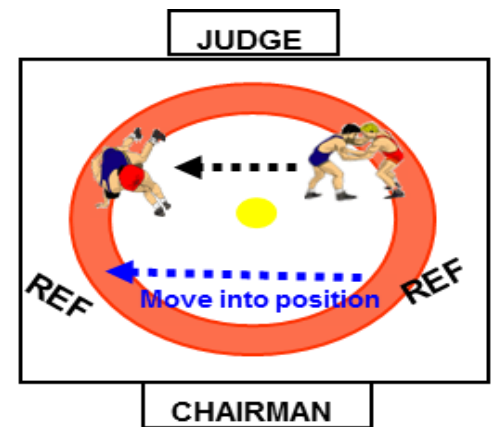


Figure 5

## Level change

As the action changes levels, so should you in order to be in the best position to observe/evaluate the action. (*Figures 6A & 6B apply*). This is especially true in Greco. When a lift/throw begins, move into good position and lower your level to watch for leg fouls.

Lowering your level will give you a good view of how the action lands on the mat, see chokes/illegal holds and observe a fall.

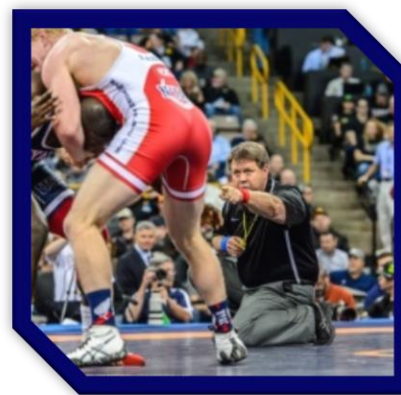


Figure 6A



Figure 6B

If the action quickly changes direction away from you and you are unable to get into the best position, don't chase the action; lower your level.

## Hold the whistle in your hand, not in your mouth (*Figure 7 applies*)

This helps prevent an inadvertent whistle especially at the edge of the mat. It also allows you to verbally communicate with the wrestlers



Figure 7

## Verbal communication

When speaking to a wrestler, you are giving him/her an opportunity to correct a behavior.

Must be vocal. When talking to the wrestlers use proper UWW vocabulary identified in chapter two (2) and are very clear and strong.

Two (2) reasons for verbal communication.

1. Talking to the wrestlers for activity.
2. Talking through the wrestlers to the referee team, setting up a call.



The difference between “Commanding” and “Nagging” the wrestlers.

- *Commanding*: Spread out your commands giving the wrestler’s time to react. They will listen and react to what you want.
- *Nagging*: Non-stop chatter does not give the wrestlers time to adjust. When you “Nag” the wrestlers they will stop listening to you.

## Visual communication



Figure 8A

When talking to the wrestlers or blowing the whistle you must use your hands to give a visual signal. (*Figures 8A & 8B apply*)

Signaling with your hands visually lets everyone (wrestlers, coaches, and spectators) know who you are addressing or why you blew the whistle stopping the action.



Figure 8B

Not everyone can hear what you are saying or may not understand why you stopped the action. Visual Communication breaks that barrier and keeps everyone informed.

## Primary Hand & Arm Signals

- 1-2-4-5 points (*Figures 9A, 9B, 9C & 9D apply*)
- Addressing a Wrestler (*Figure 10 applies*)



Figure 9A



Figure 9B



Figure 9C



Figure 9D



Figure 10

- Passivity (*Figure 11A applies*)
- Passivity Confirmation (*Figure 11B applies*)
- Freestyle Passivity Verbal Warning (*Figure 11C applies*)
- Freestyle Passivity Activity Period (*Figure 11D applies*)



Figure 11A

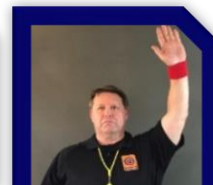


Figure 11B

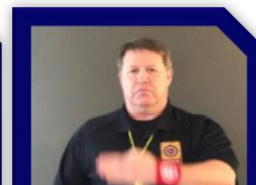


Figure 11C

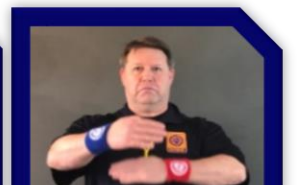


Figure 11D

- Greco-Roman Passivity Choice “Standing” (*Figure 12A applies*)
- Greco-Roman Passivity Choice “Parterre” (*Figure 12B applies*)
- Caution (*Figure 13 applies*)



Figure 12A



Figure 12B



Figure 13

- Place (*Figure 14 applies*)
- Out of Bounds (*Figure 15 applies*)
- Time (*Figure 16 applies*)
- Up (*Figure 17 applies*)



Figure 14



Figure 15



Figure 16



Figure 17

- No Score/Control. Used when emphasizing a call. Does not need to be used in every no score/control situation. (*Figure 18 applies*)
- Contact “Standing” (*Figure 19A applies*)
- Contact “Parterre” (*Figure 19B applies*)

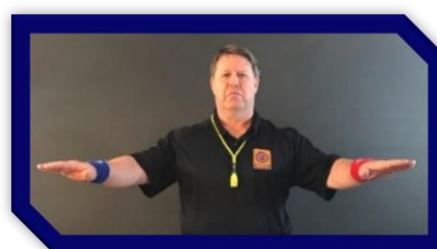


Figure 18



Figure 19A



Figure 19B

## Information hand signals

- Head up – (Figures 20A & 20B apply)
- Fingers – (Figure 21 applies)
- Hanging on the wrist. Not improving. (Figure 22 applies)
- Hand(s) blocking on the chest. (Figure 23 applies)
- Arm(s) tight against body blocking. (Figure 24 applies)
- Choke – (Figure 25 applies)
- Offensive Leg Foul – (Figure 26A & 26B applies)



Figure 20A



Figure 20B



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26A



Figure 26B

## Proper point scoring signal for a single action

Hold points high above your head so everyone can see what you are calling. (Figures 27A, 27B, 27C & 27D apply)



Figure 27A



Figure 27B



Figure 27C



Figure 27D

## Proper signal for a Correct Throw



Figure 28

When a correct throwing action occurs and scores, display the appropriate score above your head and slowly wave your hand from side-to-side. The waving action of your arm differentiates a correct throw from a takedown. (Figure 28 applies)

## Proper point scoring for a multiple scoring action

Award points for all "Actions in a Series" as "YOU" see them, not just the final action like in Folkstyle. When scoring multiple actions, show only one color at a time, in the order the points are scored.

Example: (Figures 29A & 29B apply)

- Blue scored 4-points then Red scored 1-point.
- You should show the first scoring action (Blue-4pts), lower your right (Blue) arm and then show the next scoring action by raising your left arm (Red 1-pt).



Figure 29A



Figure 29B

## Improper scoring for a multiple scoring action



Figure 30

Do not show points for multiple scoring actions at the same time. The order in which points are scored can affect criteria. (Figure 30 applies)



## Proper signals for Freestyle Passivity

Prior to requesting passivity, attempt to stimulate action by giving "Action" commands. (*Figure 31A applies*)

If after giving the "Action" commands, a wrestler is still passive; request passivity by holding the arm of the corresponding color out to the side. (*Figure 31B applies*)

Once passivity is confirmed, raise the arm of the corresponding color over your head. (*Figure 31C applies*)

- 1<sup>st</sup> passivity offense, the Inactive/Passive wrestler receives a Verbal Warning (V). Move the arm of the corresponding color in a circular motion to indicate a warning. (*Figure 31D applies*)
- 2<sup>nd</sup> and subsequent passivity offenses, the Inactive/Passive wrestler is placed on a 30 second Activity Period (P), "Shot Clock." Move both arms in a circular motion to indicate an activity period. (*Figure 31E applies*)



Figure 31A



Figure 31B



Figure 31C



Figure 31D



Figure 31E

## Proper signals for Greco-Roman Passivity

Prior to requesting passivity, attempt to stimulate action by giving "Action" commands. (*Figure 32A applies*)

If after giving the "Action" commands, a wrestler is still passive; request passivity by holding the arm of the corresponding color out to the side. (*Figure 32B applies*)

Once passivity is confirmed, raise the arm of the corresponding color over your head. (*Figure 32C applies*)

Active wrestler receives the passivity penalty point[s]. (*Figure 32D applies*)



Figure 32A



Figure 32B



Figure 32C



Figure 32D



Figure 32E



Figure 32F

Active wrestler can choose the starting position (Standing or Parterre) of the passive wrestler.

- Choice for standing position is indicated by showing the palm up. (*Figure 32E applies*)
- Choice for parterre position is indicated by showing the palm down. (*Figure 32F applies*)

## Improper signal for Greco-Roman Passivity

Once passivity is confirmed, do not hold both arms in the air at the same time. Holding both arms in the air at once gives the appearance of a caution. (*Figures 33A & 33B apply*)



Figure 33A



Figure 33B

Improper signal



Figure 34A

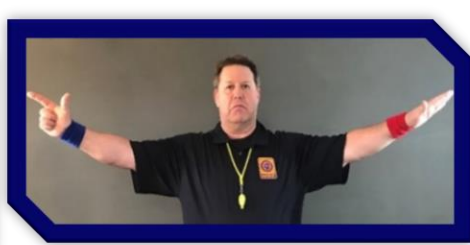


Figure 34B

## Proper signal for a Caution

Point at the identified foul. (*Figure 34A applies*). Then signal caution and appropriate point[s]. Arms should be out to the side and parallel with the ground. (*Figure 34B applies*)

## Improper signal for a Caution (Figures 35A & 35B apply)

Arm[s] should not be raised above your head. Keep arms out to the side.



## Proper signal for Contact



In the standing position, the wrestlers must make contact. "Take ahold."  
(Figures 36A & 36B apply)

In the parterre position, top wrestler must place both hands on the back of the bottom wrestler. (Figures 37A & 37B apply)



## Proper signal for interrupting the bout – Out of Bounds

### Foot out

When one foot entirely touches the protection area, signal by pointing at the step out. (Figure 38A applies)

If no action is executed, signal out of bounds, and blow your whistle stopping the action. (Figure 38B applies)



### Head Out

When the bottom wrestler's entire head touches the protection area, signal by pointing at your head, then pointing at the bottom wrestler.  
(Figures 39A & 39B apply)

If no action is executed, signal out of bounds, and blow your whistle stopping the action.  
(Figure 39C applies)



**Evaluation Note:** In both cases above, (Foot & Head out) you must exercise patience. If there is action occurring on the edge, hold your whistle. It is very important to give the attacking wrestler an opportunity to complete his/her action and score.



## Eye scan pattern

As a referee, you must watch/evaluate numerous things during a bout, wrestlers, clock, score, judge, and chairman. It is important to monitor each without overlooking the others or losing overall focus of the bout. Develop an eye scan pattern while on the mat. Similar to how we scan the road when we drive a car.

Example: *(Figure 40 applies)*

- Position A = Watching the road and evaluating the conditions. *(Watch the wrestlers / evaluate the action).*
- Position B = Monitoring the rear-view mirror. *(Monitor the clock/score).*
- Position C = Scanning the driver & passenger mirror. *(Scan the judge and chairman).*

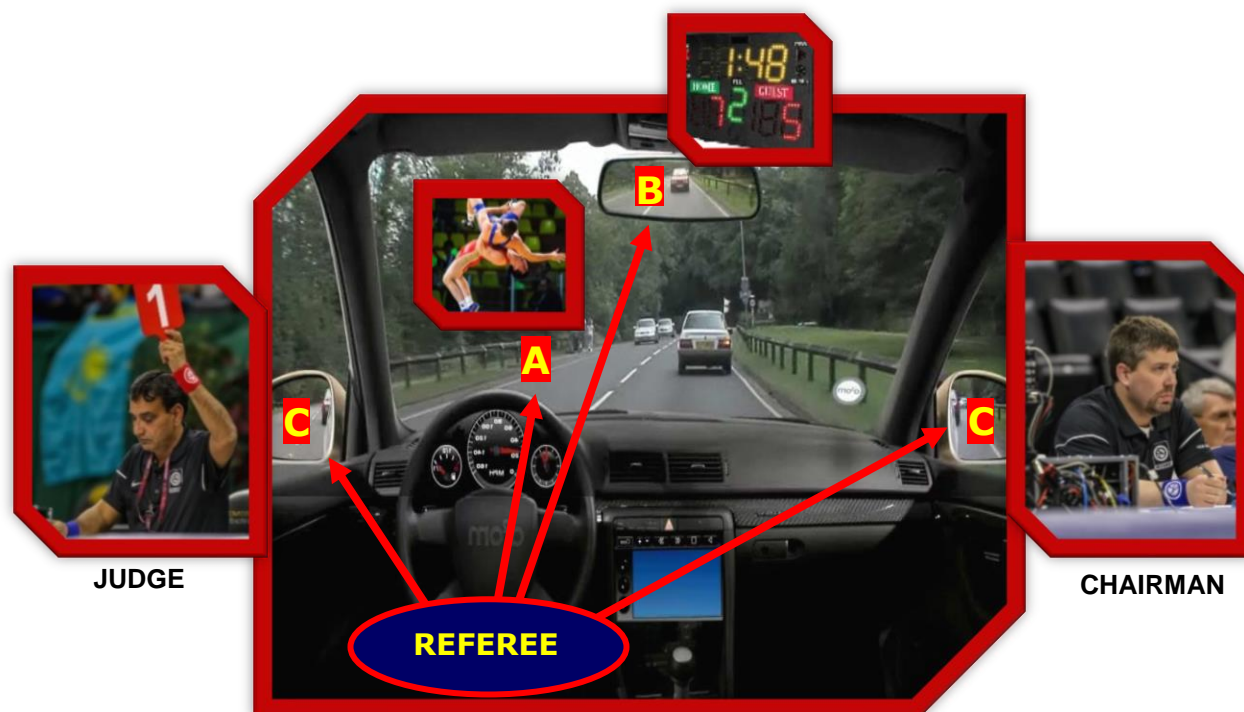


Figure 40

Developing a scan pattern will also help you maintain proper position on the mat, enable you to non-verbally communicate with the judge and chairman when setting up a call and assist when looking for confirmation.

## Making the call

Be decisive, confident and sell your call. Hold your points high so everyone can see what you scored. *(Figures 41A & 41B apply)*

Make your call and continue with the action/bout. If the team confirms a different call, don't show emotion or displeasure; continue with the bout. Remember, it's not how you score the action (that's your opinion). It's how the referee team scores the action.

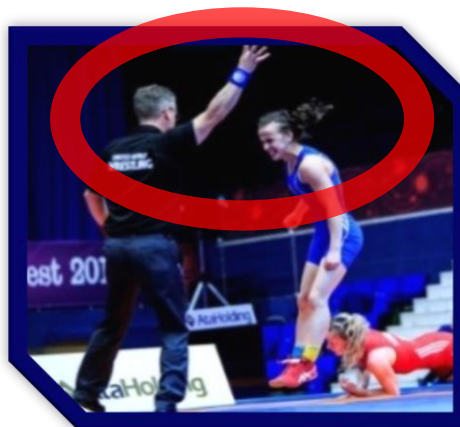


Figure 41A



Figure 41B

## Maintaining control of the mat

As a referee, you must ensure discipline is maintained. *(Figure 42 applies)* You set the tone for what will and will not be accepted. Do not let the wrestlers or coaches dictate discipline to you.

There is a difference between aggressive wrestling and brutality. Things can and will escalate quickly unless you maintain control.



Figure 42

## Maintaining control of the corners

Use proper protocol and be respectful when dealing with coaches.

Coaches are emotionally invested in their wrestlers; referees are not. They are going to talk, yell, cheer, etc. Don't overreact to everything a coach says or does. Coaches are trying to help their wrestler. It's not personal.

Be aware of who is in the corner. From the novice dad-coach to the national team coach, each coach is different. Some sit quietly in the corner, and some become very vocal and animated. (*Figures 43A & 43B apply*)

You must be mentally prepared to deal with the corner.

Typically, a big bout will have high-level coaches in the corner. If a coach begins to direct his/her focus on you vice the wrestlers; stop the bout at an appropriate time.

- "Respectfully" give them an attention and ask them to stop.
- If they continue, you can give them a yellow card. (*Figure 43C applies*)
  - If you must give a yellow card, be professional and non-emotional.
  - You do not want to give the appearance you're trying to show up or embarrass a coach.
  - Pull your card out of your pocket. Show it to the coach. Place it back in your pocket and continue with the bout.
  - Professionalism is absolutely critical in these very emotional situations.
- If a coach still continues, a red card may be appropriate.



Figure 43A



Figure 43B

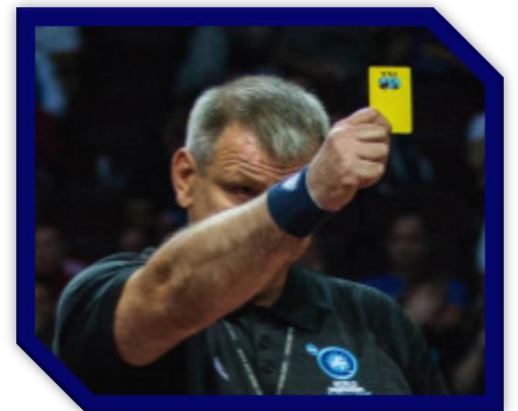


Figure 43C

## CHAPTER 5 - JUDGE MECHANICS

**PHILOSOPHY:** A "**Strong**" or "**Weak**" Judge can "make" or "break" the referee team.

### Call your own bout

The referee and judge are a team and must work together. However, the judge is not required to agree with the referee. Offer options to the chairman "ONLY" when pertinent. Don't offer options just to offer something different. This could backfire on you and your option could get confirmed and the wrong wrestler could get undeserved points or win the bout. Be selective when giving options. Sit emotionless, no excessive movements. Do not draw attention to yourself.

**PHILOSOPHY:** Whenever you move your hands, you should either be writing a score on the score card or raising/lowering a paddle.

If you see a foul, signal caution, get the chairman's attention. Don't get into a discussion with the coach; that is the chairman's job. Your understanding of what is taking place in the bout can help or sink the referee. You need to be comfortable and proficient using the white paddle.

### Proper scoring-paddle mechanics

Do not play with the paddles. Score the action by raising the paddle above your head, *PAUSE*, set it down. Continue watching the action. Once the action has stopped, mark the score card. Do not look down at the score card until action has stopped. You may miss an action. When scoring multiple actions, raise only one-colored paddle at a time in the order the points are scored. Do not hold up multiple paddles at the same time.



## Proper Paddle Mechanics

- White paddle. (*Figure 44A applies*)
- Single scoring action. (*Figure 44B applies*)
- Multiple scoring actions. (*Figure 44C & 44D apply*)
- Caution & point[s]. (*Figure 44E applies*)



Figure 44A



Figure 44B



Figure 44C



Figure 44D



Figure 44E

## Proper scoring-paddle mechanics in support of passivity

If you do not agree with the referee's call, do not raise the opposite-colored paddle. If the referee asks for one color (**Red**), as the judge, you have several options.

- "Confirm the call" by raising the appropriate colored paddle (**Red**). (*Figure 45A applies*)
- "Disagree with the call." Raise the white paddle, allow the chairman to make a call. (*Figure 45B applies*)
- "Opposite Color is passive." Raise the white paddle disagreeing with the initial call. Set the white paddle down. Then raise the opposite-colored paddle (**Red**) indicating you are identifying **Red** as being passive, not **Blue**. (*Figures 45C & 45D apply*)



Figure 45A



Figure 45B



Figure 45C



Figure 45D

## Improper scoring-paddle mechanics

- Paddle out to the side. (*Figure 46A applies*)
- Palming the paddle in front of the face. (*Figure 46B applies*)
- Caution and points paddle out to the side. (*Figure 46C applies*)
- Both colors at the same time. (*Figure 46D applies*)
- Paddle held very low. (*Figure 46E applies*)
- Holding paddle, looking down during action. (*Figure 46F applies*)



Figure 46A



Figure 46B



Figure 46C



Figure 46D



Figure 46E



Figure 46F

## Proper seating during a bout

- Hands in your lap. (*Figure 47A applies*)
- Hands on the edge of the table. (*Figure 47B applies*)



Figure 47A



Figure 47B

## Improper seating during a bout

- Playing with the paddles. (*Figure 48A applies*)
- Head in your hand/looking bored. (*Figure 48B applies*)
- Lounging. (*Figure 48C applies*)
- Talking to coaches. (*Figure 48D applies*)



Figure 48A



Figure 48B

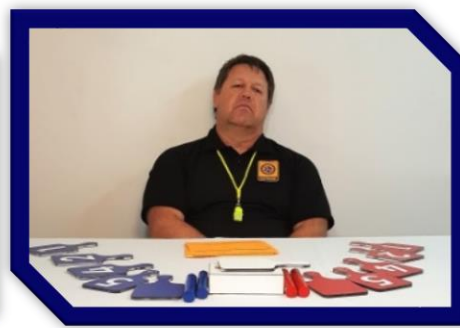


Figure 48C



Figure 48D

## CHAPTER 6 - CHAIRMAN MECHANICS

**PHILOSOPHY:** *There is a difference between sitting as the mat chairman and being the mat chairman/leader.*

### Chairman responsibilities

- Chairman must be an active participant in the bout. Confirm fouls, falls and passivity.
- Must be attentive to what is occurring on the mat.
- Always expect a bout to be 0-0 and strive to end the bout 2-1.
- You are the "Calm in the Storm." Solve issues, don't be the cause of them. (*Figure 49 applies*)
- Controls the mat and is poised to meet all uncertainty with professionalism and must have a solid understanding of the rules.
- Knows the strengths and weaknesses of their team. Who can you put in tough situations and what position is each official best.
- Can work with all officials and ensure everyone on the team is involved.
- Recognizes when high level bouts are coming to their mat and places the team in the best position to be successful.

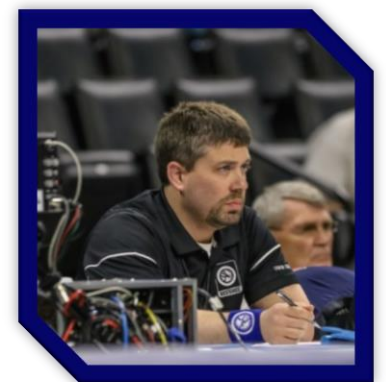


Figure 49

### Dealing with coaches

- To get respect, you must be respectful.
- Have a logical explanation to their question.
- You don't have to agree with the call, but you should be able to justify/explain it.
- If you can't give an answer, do not make something up.

### Chairman Mechanics

- Coordinate the work of the referee and the judge.
- Evaluate the referees in a fair and honest manner and give criticism when necessary.
- Follow the course of the bouts very carefully, without distractions.
- Be Decisive. If Referee and Judge don't agree, you must make the decision.
- Never be the first to give an opinion of an action.
- Must confirm falls and passivity.
- Interrupt a bout if a serious mistake is made by the referee.

### Chairman calling a conference/consultation

**When is a conference/consultation needed?** *You must know when a conference is needed and when to leave the situation alone.*

- You see a foul that the others didn't – leg foul
- You see a blatant error in scoring and could have impact on the outcome of the match



## **Conference/consultation mechanics** (*Figure 50 applies*)

- Mat Chairman will do most of the talking
- Will offer their opinion on the situation
- Mat Chairman must be 100% correct on their opinion if calling a conference.
- Keep the conference quick, short, and to the point.



*Figure 50*

## **Red & yellow cards**

- Red & yellow cards should not be placed on the table in open view. (*Figure 51 applies*).
- Openly displaying your red/yellow cards indicate you have taken an adversarial position with the coaches and are not approachable.
- However, your cards must be readily accessible, but out of sight.

Presenting a coach with a red or yellow card should be your last option.



*Figure 51*

## **Referee & Judge being called for a conference/consultation**

### **Ask yourself why the Chairman calling a conference/consultation**

#### **Chairman has an agenda for a conference/consultation**

- May have seen something that the Referee and Judge did not see.
- May want to clarify what happened.
- May be appealing a coach.

#### **Listen carefully and answer accordingly**

- Be very open-minded and flexible.
- Answer the Chairman's question and that's all. It's not a debate.
- Don't offer alternative possibilities, opinions, and solutions or defend your call during a conference.
- Your response should be short to the point.

## **Chairman Communicating with the referee team**

### **Before the session**

- Introduce yourself if you do not know them. Discuss important points of what you are looking for and how you want the mat to work. Emphasize no cell phones, magazines, newspapers while mat side.
- Discuss the main points from the pre-session clinic.
- Make sure that they are relaxed, and you do not put more added stress on the team.

### **During the session**

- Don't discuss a tough situation that coaches got heated right after it happens, wait a few matches.
- Make sure that your team gets a break, and they have a chance to step away.
- Take time to get to know each official better when you are rotated out.

### **After the session**

- Discuss how the session went – try to focus on the positives.
- Go over evaluations with each official.
- Thank each of your teammates for their help.

## **Working with volunteer table workers**

Be Respectful! They are volunteers just like you. Ask them what you can do to make their job easier. Communicate with them how you do things or things that you would like to have done. Items such as counting down at specific times, posting points, etc. Keep conversations profession and not personal.

## Working with video cameras & live streaming

Always assume the audio is working, be careful what you say, language, comments, etc. The camera may be pointed at you, make sure that you are conducting yourself properly. Look and act professionally.

### CHAPTER 7 - EVALUATING THE ACTION

#### Offensive tactics that lead to technical moves or scores

An offensive wrestler will utilize one or multiple offensive tactics in order to execute a technical move and score.

- Getting pressure back from opponent. (*Figure 52A applies*)
- Bending and raising the torso. (*Figure 52B applies*)
- Getting an angle. (*Figure 52C applies*)
- Motion towards a landing spot. (*Figure 52D applies*)
- Imposing feet position. (*Figure 52E applies*)
- Feints. (*Figure 52F applies*)



Figure 52A

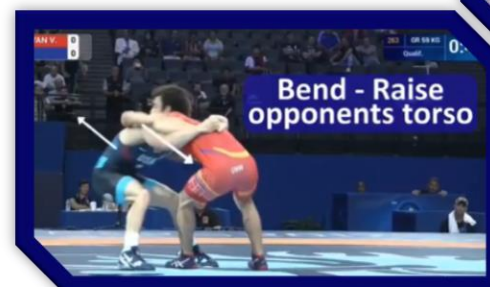


Figure 52B



Figure 52C



Figure 52D



Figure 52E



Figure 52F

#### Evaluating holds/actions

Four important questions to ask yourself:

1. Who took the risk/initiated the attack?
2. Did the action start in standing or parterre?
3. Was the action grand amplitude?
4. Did the defensive wrestler land in danger?

Your ability to answer these questions quickly will enable you to make more accurate and timely call.

#### There is a difference between Attack, Counter-attack and Counter-Action

As you evaluate Attacks versus Counter-Attack versus Counter-Action, there are additional questions to ask yourself when evaluating the action. (*Figure 53 applies*)

1. Did the offensive wrestler have one or two legs?
2. Did the momentum of the attack carry the offensive wrestler to his/her back?
3. Did the offensive wrestler's attack stall while in danger? If so, could be the result of a counter-action.
4. Did the offensive wrestler maintain the lock throughout the action? If so, reward the attacking wrestler.
5. Did the defensive wrestler stop or action change the direction of the attack? Right? Left? or Up? If so, could be the result of a counter-attack.
6. How did the action finish? Who ended up in danger or on top when the action finished?



Figure 53

**When in doubt, reward the attacking wrestler.**

**Attack** – to take the initiative and conduct an offensive action in trying to score.

Example:

- **Red** attacks with a standing double-leg taking **Blue** directly into danger. The momentum from attack causes **Red** to get carried over the top exposing his back.
- **Red** maintained the lock throughout the action and comes back up on top.
- **Red** scores points for the attack into danger. **Blue** does not score as **Red's** back exposure was due to the momentum of the attack and **Red** maintained the lock.

**Evaluation Note:** Watch the offensive wrestler's lock and momentum of the action.

**Counter-Attack** - an attack in response to an attack

Example 1:

- **Red** attacks with a standing double leg.
- **Blue** is able to change the direction of the attack by hipping **Red** into danger.
- **Blue** scores points for the counter-attack into danger.
- **Red** does not score.

Example 2:

- **Red** attacks with a standing double leg and takes **Blue** directly into danger.
- While on his/her back, **Blue** is able kick **Red** over into danger (with his own initiated action, NOT momentum).
- During the kick over, **Red** loses the lock.
- **Red** scores points for the attack into danger.
- **Blue** scores points for the counter-attack.

**Evaluation Note:** Watch the offensive wrestler's direction of attack.

**Counter-Action** – an action intended to stop an offensive move and hold the offensive wrestler in a position of danger.

Example:

- **Red** attacks with a bear hug and attempts to back arch (throw) **Blue**.
- As they go to the mat **Blue** spreads his arms, stops the offensive move and traps **Red** on his back.
- **Blue** is able to hold **Red** in danger for a short period of time.
- **Blue** scores points for the counter-action. **Red** does not score.

**Evaluation Note:** Watch the defensive wrestler's response to the offensive action. The counter-action must stop the offensive action in danger.

## 2-point versus 4-point versus 5-point actions

As you evaluate offensive actions, three (3) questions to ask yourself which can help you quickly analyze and determine the point values (2, 4, or 5 points) for each action.

1. Did the action start in standing or in parterre?
2. Was the action considered grand amplitude?
3. Did the defensive wrestler go to danger?

## Three (3) points of contact in relation to a takedown (Head, Hand(s) or Knee(s))

Criteria: To the wrestler who overcomes and then controls his opponent by passing behind the hips with three points of contact instantaneously make contact on the mat. Two arms and one knee or two knees and one arm or head.



## No Takedown versus Takedown

### Example (1) "No Takedown"

- In *Figure 54*, **Blue** has established a dominant position, however takedown criteria has not been met. It is very important to hold you whistle and allow both wrestlers an opportunity to either complete the scoring action or wrestle out of the situation.



Figure 54

**Evaluation Note:** This is counter-intuitive to folkstyle. According to the National Federation of High School Wrestling rules, this is a folkstyle takedown regardless of the body lock by Red.

### Example (2) "Takedown"

- In *Figure 55A*, **Blue** has established a dominant position. At this point it is "NOT A TAKEDOWN" as criteria has not been met. Same as Example (1). (*Figure 48 applies*)
- In *Figure 55B*, when **Red** posts his hand/arm back and his back less than 90 degrees. Criteria has been met and the takedown has been achieved.



Figure 55A



Figure 55B

## Quadpod

A quadpod is "NOT" a freestyle takedown, it is a folkstyle takedown. A quadpod DOES NOT meet freestyle takedown criteria "UNTIL" three points of contact touch the mat or the defending wrestler is turned/thrown. (*Figures 56A & 56B apply*)



Figure 56A



Figure 56B

## Merkel

The merkel is "NOT" a freestyle takedown. It is a folkstyle takedown. The merkel DOES NOT meet freestyle takedown criteria "UNTIL" the offensive wrestler's leg comes out and offensive wrestler goes behind the defending wrestler's hips. (*Figures 57A & 57B apply*)



Figure 57A



Figure 57B

## Front head lock

Watch for the choke. Lower your level and look from the bottom-up. Focus on the throat (airway/artery). If you see a key lock, a wrestler is going for the choke. (*Figures 58A applies*). If a wrestler is just hanging on to the head lock and not trying to improve (approx. 3-4 seconds):

Give a couple of quick "Action" commands. If no improvement, quickly stop the action. It only takes a few seconds for a wrestler to be choked unconscious.



Figure 58A

**Evaluation Note:** When evaluating a front head lock, watch the positioning of the lock.

- If the hands are locked on the side of the head, this is a good lock. (*Figure 58B applies*)



Figure 58B



- If the hands are locked underneath the chin, this is a bad lock as it will become a choke hold. (Figures 58C & 58D apply)



Figure 58C



Figure 58D

## Attacking with a front head lock

**Evaluation Note:** When evaluating a front head lock, watch the offensive wrestler's lock. (Figures 59A & 59B apply)

If the offensive wrestler maintains the lock throughout the action sequence, only the offensive wrestler should score points.

If the offensive wrestler loses the lock during the action and is counter-attacked, both the offensive & defensive wrestler can score points.



Figure 59A



Figure 59B

## There is a difference between "Standing Up" and "Getting Lifted"

### Standing up

If the offensive wrestler secures a takedown and the defensive wrestler, under his/her own power, stands up (establishes a standing position), turns, faces the offensive wrestler and the offensive wrestler returns the defensive wrestler back to the mat; this is a takedown. (Figure 60A applies)



Figure 60A

If the defensive wrestler gets to their feet and has not turned to face the offensive wrestler or their hands are still on the mat, (Quadpod position), hold your call until the action has completed. In this situation, if the defensive wrestler goes back to mat (parterre), no points.

### Getting lifted

If the offensive wrestler secures a takedown and lifts the defensive wrestler, unable to score and then returns the defensive wrestler back to the mat, no points. (Figure 60B applies)



Figure 60B

## Throws

When a throw begins, move into good position; lower your level so your eyes are even with the legs, and you can see the landing. (Figures 61A & 61B apply).



Figure 61A



Figure 61B

Watch the "Beginning" and most importantly the "Landing." A throw may start out looking big. Don't get caught up watching the middle of a big throw and lulled into making a grand amp into danger call. (Figures 61C & 61D apply)



Figure 61C



Figure 61D



There are times when a big throw doesn't land in danger, making it a basic takedown. (Figure 62 applies)



Figure 62



Figure 63

Attacker's knees can be on the mat. (Fireman's Carry). (Figure 63 applies)

On the edge: Watch the offensive wrestler's hips to evaluate a good throw or step out.

- "Step Out" - the hips will turn after stepping out-of-bounds. (Figure 64A applies)
- "Good Throw" - the hips will turn before stepping out-of-bounds. (Figure 64B applies)



Figure 64A



Figure 64B

### Grand amplitude throw

Feet/Hips go up and over the head. (Figure 65 applies). Does not go side-to-side, except for a reverse body lock. Two (2) Grand Amp evaluation factors: A Lift and an Arc thru space.

**PHILOSOPHY:** The requirement for how spectacular a throw; depends on weight. Lighter wrestlers have big throw, heavier wrestlers have lower throws. Keep in mind how big the wrestlers are. The bigger the wrestler, the more effort and risk it takes to lift and throw. (Figures 66A, 66B & 66C applies)



Figure 65



Figure 66A



Figure 66B

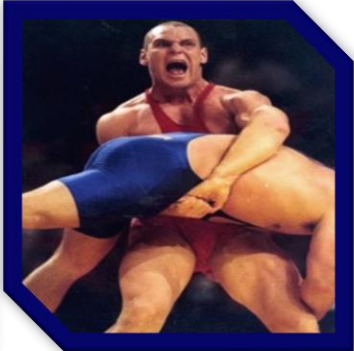


Figure 66C

### Risk – Correct Hold/Throw (Figures 67A, 67B & 67C apply)

A hold/throw that takes one wrestler off his/her feet and moves them 180 degrees but does not score. The defensive wrestler must "LOSE CONTROL" and lands on their hip, side, or stomach when they hit the mat as a result of the action. Reward the technique and risk taken by the offensive wrestler.



Figure 67A



Figure 67B



Figure 67C



## Risk – Not a Correct Hold/Throw (Figures 68A, 68B, 68C, 68D & 68E apply)

A throw that takes one wrestler off his/her feet and moves them 180 degrees and does not score. However, the defensive wrestler “MAINTAINS CONTROL” and lands on their knees or feet when they hit the mat.

Reward the defensive technique and counter-action taken by the defensive wrestler.

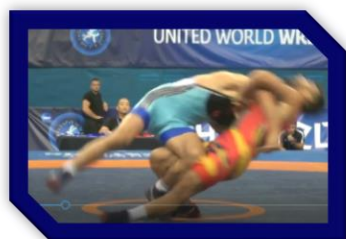


Figure 68A



Figure 68B

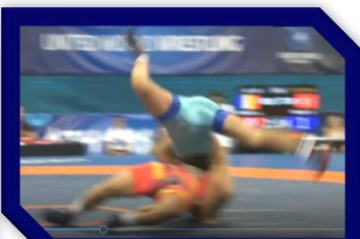


Figure 68C



Figure 68D



Figure 68E

## Evaluate the scoring options on a Correct Hold/Throw

**No Control.** (Figure 69A applies): **Red** executes a correct hold, does not gain control and Blue loses control. (Correct hold/throw point[s] for **Red**).

**Reversal.** (Figure 69B applies): **Red** executes a correct hold/throw; however, **Blue** counter-attacks and secures a reversal. (Correct hold point[s] for **Red**; Reversal point[s] for **Blue**).

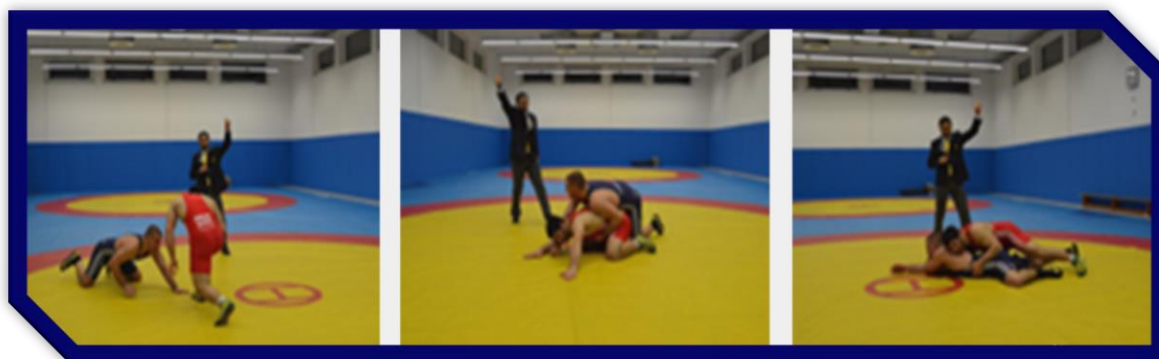


Figure 69A

Figure 69B

Figure 69C

**Control.** (Figure 69C applies): **Red** executes a correct hold/throw and gains control and secures the takedown. (Takedown points for **Red**).

## Risk - Slip Throw

Action that results in the offensive wrestling going “directly” to parterre without any action by the defensive wrestler is a slip throw. The defensive wrestler does not score any points. (Figures 70A & 70B apply).

**PHILOSOPHY:** Reward the offensive wrestler for taking risk by not giving the defending wrestler unearned points.

Must determine if the action was a legitimate attempt. If there is a slip throw, do not stop the bout. Get confirmation from the judge or chairman. A “desperation swing and miss” is not a slip. Typically, this occurs on the edge. A wrestler cannot be going backwards for a slip throw. This is typically a bail-out by the defensive wrestler.



Figure 70A



Figure 70B

**Evaluation note:** Throws do not start from the heels; they begin from the toes.

If the defending wrestler “catches” the offensive wrestler in a counter-attack and takes them to the mat, then it is not a slip. It is a takedown for the defending wrestler. (Figure 71 applies).

**Evaluation note:** A slip throw that results in the offensive wrestler landing flat on their own back is not a slip throw.

**Evaluation note:** A wrestler can be rewarded a slip throw going into the protection area; however, they will lose point(s) for the step out into the protections area.

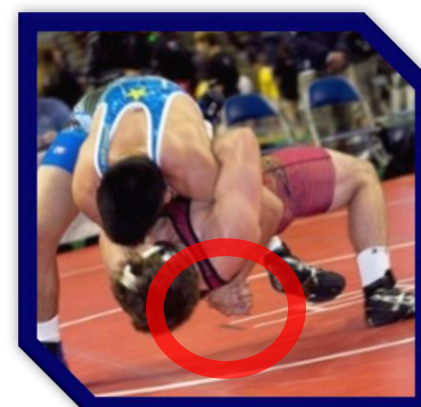


Figure 71



## Misidentified action as a slip throw

The following attack is often misidentified as a slip throw.

- In *Figure 72A*, both wrestlers are fighting for position.
- In *Figure 72B*, **Red** begins an attack (Headlock).
- In *Figure 72C*, **Red** passes by **Blue's** head and attacks (traps) **Blue's** right arm.
- In *Figure 72D*, **Red** successfully throws **Blue** into danger.

When evaluating this action, watch the follow through trapping the arm. The throw into danger is typically very quick which causes the slip throw misidentification. Don't get caught only watching the arm passing by the head and call a slip throw. Let the situation develop.



Figure 72A



Figure 72B



Figure 72C



Figure 72D

## Takedown to Turn versus Throw

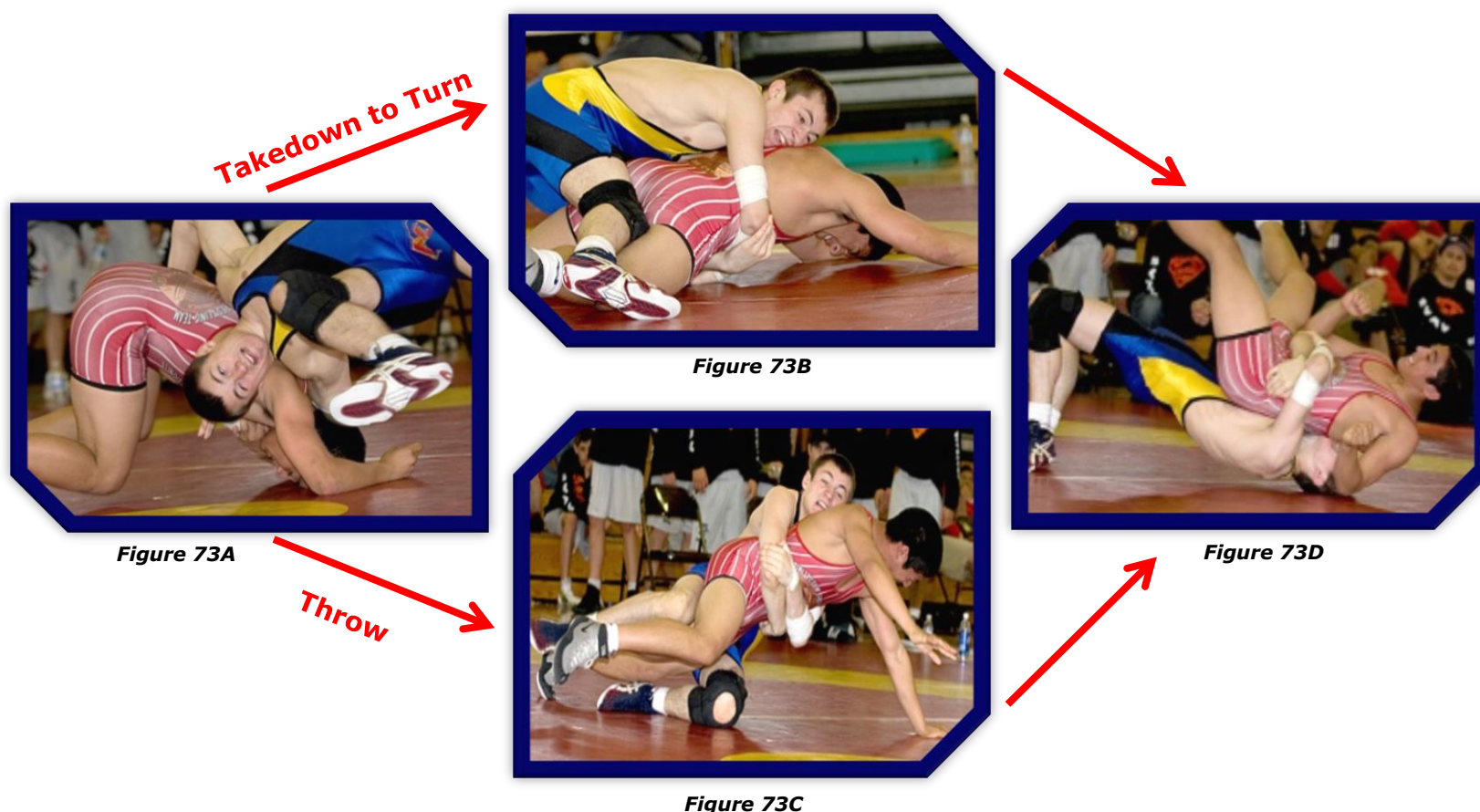
The difference between Take Down to Turn and Throw; a Takedown to Turn has two separate actions and a Throw has one action. The action sequence below is used to illustrate two possibilities:

### "Takedown to Turn"

- In *Figure 73A*, **Blue** begins the attack.
- In *Figure 73B*, **Blue** has placed **Red** on the mat. **"Takedown criteria has been met."**
- In *Figure 73D*, **Blue** immediately turns **Red** placing him in danger.

### "Throw"

- In *Figure 73A*, **Blue** begins the attack.
- In *Figure 73C*, **Blue** has placed **Red** in a quadpod position. **"Takedown criteria has not been met."**
- In *Figure 73D*, from the quadpod position, **Blue** throws **Red** placing him in danger.





## **CHAPTER 8 - TIME MANAGEMENT**

*The "CLOCK" is the 4<sup>th</sup> Member of the Referee Team. (Figure 74 applies)*

In order to effectively manage a bout, you must team-up with the clock and manage time.

**PHILOSOPHY:** *If you don't manage the clock; the clock will manage you.*



Figure 74

The Clock is involved in every part of the bout and becomes most important during time critical phases of the bout when keen decision-making skills are required. The Clock provides the requisite information (time, score, cautions and period) necessary to make time critical decisions for effective bout management. Without the Clock's constant feedback, our ability to properly manage the bout would be increasingly difficult to accomplish. The Clock becomes more important if the wrestlers are not scoring points and you are required to use passivity to determine the bout.

Must be aware of the wrestler who has scored points from actions (Total Bout Concept) and work with the clock to avoid letting negative wrestling, passivity and fleeing the hold determine the outcome of a bout. This is especially true if one wrestler has scored points.

Timing of your calls is equally important as evaluating the action.

- If you make calls too early; you'll have too much time remaining.
- If you make calls too late; you'll run out of time and options.
- Space your passivity warnings throughout the period in order to allow a wrestler to adjust. You should not call passivity then immediately make another passivity call. Timing is critical.

If you're going to make an end of bout call that will change the winner, you must know how much time is remaining. "I didn't know how much time was left" is inexcusable for making a poorly timed call that costs a wrestler a victory.

***Time management is a critical skill that takes effort and practice.***

## **ANNEXES**

### **Annex A – REFEREE CORE COMPETENCIES**

#### **#1 – Be Fair and Unbiased**

- Must evaluate holds fairly without undue influence
- Only see two wrestlers, Red and Blue
- Wrestlers “MUST” decide the winner, “NOT” the referee.

#### **#2 – Safety of the Athletes**

- Must prevent unnecessary injuries that occur during a bout
- Identification of potentially dangerous situations
- Stopping the bout at correct times to avoid injuries

#### **#3 – Evaluation of Holds**

- Must know the point values for basic holds
- Must be able to score basic situations
- Must be able to apply cautions and passivity when needed

#### **#4 – Proper Referee Mechanics**

- Verbal communication
- Starting and Ending Bouts
- Correct use of hand signals to indicate and display the correct points
- Correct use of hand signals: Falls, Out of Bounds, Fouls, Passivity, Stimulating Action

#### **#5 – Appearance and Mobility**

- Must work to be in the right position to score the correct points
- Must be able to change levels
- Must be able to move quickly without running
- Must look like a Referee

#### **#6 – Controlling the Bout**

- Must maintain a professional manner on the mat
- Must remain calm during stressful situations
- Must maintain control of the bout when wrestlers have unsporting behavior
- When to interrupt the bout
- Starting and Ending Bouts

#### **#7 – Referee Duties**

- Job as the Referee
- Job as the Judge
- Job as the Mat Chairman

#### **#8 – Tournament Protocol**

- Participation in Meetings
- Reflection of performance after bouts
- How to set up correct brackets
- Determining the winners and placement of each type of bracket



## Annex B - PHILOSOPHIES & THOUGHTS

**"STOP" Thinking like a Folkstyle Referee.** Philosophies in Freestyle and Greco are counter intuitive to Folkstyle. Situations are not always black and white; they are open to interpretation.

**You are part of a "Referee Team."** Do your job and let others do their job. Points are "*opinions*" until they are "confirmed by the referee team." It's not how you score the action; it's how the referee team scores the action.

**Expand your gray area & be flexible.** The broader your gray area, the better referee you'll become. Be flexible and able to adjust to change. Don't be rigid. Need to be able to adjust during a tournament or during a bout.

**Understand the seven (7) basic wrestling skills.** (1) Stance, (2) Motion, (3) Level Change, (4) Penetration, (5) Lift, (6) Back Step, (7) Back Arch.

**Understand the three (3) pillars of evaluation.** (1) Wrestler must use a variety of holds to score. (2) Wrestler must be active. (3) Wrestler must take risks.

**Understand the skill level of wrestlers you are refereeing.** (*Figures B1A & B1B apply*).

Different skill levels (Bantam to Olympian) and location (local high school gym to World Championship venue) can determine your mechanics. Each skill level requires an understanding of the wrestler's capabilities and referee skill set as situations may get called a little different. Good referees understand this well. As you work higher level competitions, the tournament clinician will provide guidance for each tournament. It is imperative you follow their instruction, or you may get disciplined.

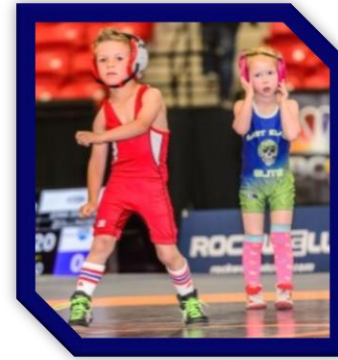


Figure B1A

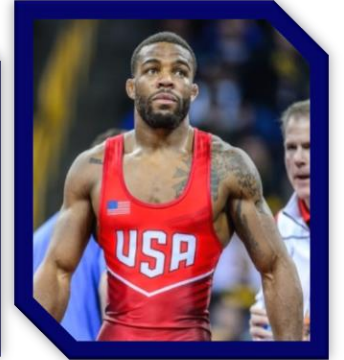


Figure B1B

**Your ability to manage the bout without involving yourself or affecting the outcome is an art.**

Plan, Think and Anticipate.

**Keep Learning.** Never stop learning. "*It's what you learn after you know it all that counts.*" John Wooden. Be observant at tournaments – watch and see how things are being called. Identify the referees that are good and watch them. Choose a mentor you can discuss calls and situations.

**Respect.** If you want to be respected, you must be respectful. As a referee, you should be able to mediate conflict not cause more of it.

**Opinions.** If you have an opinion, make sure it is in accordance with the rules. You must respect the rules. Read the rule book! Know the rules! Do not make stuff up!

**Evaluating the Action.** As a referee, you must feel the action. When evaluating the action your first thoughts are typically the best. As soon as the call comes to mind, call it. Go with your first instinct. If you wait, you'll begin to over-analyze and change your mind. Bottom line, call what you see not what you think.

**Three (3) things separate the "BEST" Referees from the Good Referees.**

- 1- Timing of Passivity Calls.
- 2- Edge Calls.
- 3- Fleeing the Hold Calls.

## Annex C – PHASES OF A SCORING ACTION (CYCLING)

Every scoring action in wrestling has three phases: *Initiation, Risk - Cycle, and Completion*

**1<sup>st</sup> phase – “INITIATION”** (*Figure C1A applies*) Initiation phase begins when a wrestler initiates/starts an offensive action. Initiating an action is not synonymous with taking risk. Just because a wrestler initiates an action, does not mean the action is all theirs. They must transition their attack (take risk) in order to score points.

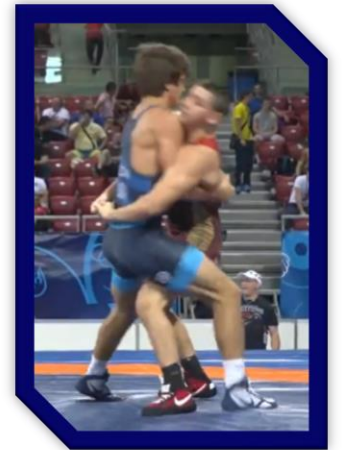


Figure C1A

**2<sup>nd</sup> phase – “RISK”** (*Figures C1B & C1C apply*) The Risk phase is complex and dynamic when it comes to evaluating the action. The Risk phase is where a wrestler will take risk and expose themselves to danger. The basic difference between Initiation and Risk phases; Initiation does not expose a wrestler to danger whereas Risk will expose a wrestler to danger while legitimately attempting to score. One wrestler can initiate an action and the other wrestler can take the risk and complete the action. When this happens, the phrase “he/she took the move from him/her” is commonly used. It is very important to understand risk and who’s taking it.

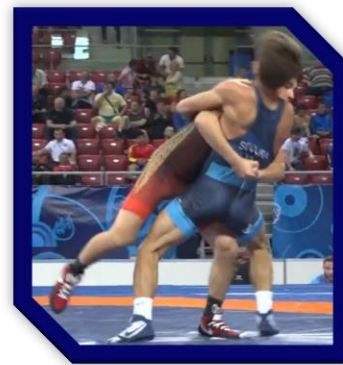


Figure C1B

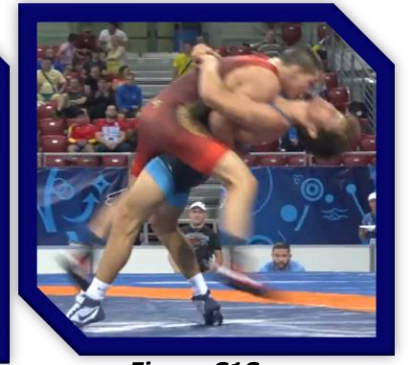


Figure C1C

**“CYCLING”** (*Figures C1D & C1E apply*) Within the Risk phase there is a secondary evaluation tool called “Cycling.” Cycling is how fast a wrestler can process what is occurring and quickly react in order to take control of an offensive situation. A wrestler must operate at a faster tempo than their opponent in order to get inside the opponent’s offensive action cycle and generate rapidly changing conditions that inhibit his/her opponent’s ability to adapt or react to those counter-offensive actions. It is common for two and three cycle actions to occur within the same offensive series.

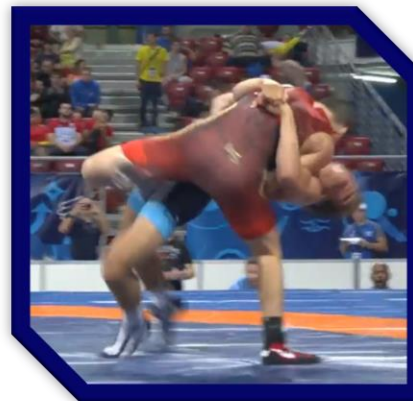


Figure C1D



Figure C1E

An example of cycling is when Blue initiates an action, secures a body lock on Red and takes risk. Blue begins a back-arch-throw over his left shoulder. This is Blue’s action. Recognizing Blue’s offensive tactics, Red initiates a counter-offensive cycle or gets inside Blue’s offensive cycle by stepping off the throw. By stepping off the throw, Red is able to take control of the situation by catching Blue in a body lock, and then subsequently throwing over his left shoulder. Since Red cycled the action, got inside Blue, the action now becomes Red’s action. If Blue subsequently recognized Red’s counter-offensive tactics, he/she could then cycle the action back to it becoming his/hers.

If Red steps off the throw and does not cycle the action and drops Blue straight down to his back, this would be a counter-attack and should be scored appropriately.

As referee’s, we must be able to recognize when a wrestler is cycling the action.

**3<sup>rd</sup> phase – “COMPLETION”** (*Figure C1F applies*) Completion phase is when a wrestler completes an action and scores points.



Figure C1F



## Annex D – TOTAL BOUT CONCEPT

As you evaluate negative wrestling, passivity, or fleeing the hold calls, you must keep the totality of the bout in mind.

- Who has scored points, how many, and when?
- Who has been the aggressor and who's been passive?
- How much time is remaining in the period, or bout?

Must constantly think of the wrestler who has scored points from actions.

Must understand the significance and impacts of your passivity and fleeing the hold calls in relation to the entire bout. Do not let passivity determine the outcome of a bout if one wrestler has been scoring points.

Typically, late in a bout with time running out, is when the Total Bout Concept will come into your evaluation thought process.

Example:

- **Red** has scored points and been more active than **Blue**. There is 0:28 seconds remaining in the bout. For the last ten seconds, **Red** has slowed down significantly and has begun to protect his lead.
- At this point you must take into consideration the totality of the bout and everything **Red** has done throughout the course of the bout (Total Bout Concept); not just the last ten seconds.
- Why would you immediately penalize **Red** when he/she has scored points and has been active for 5:22? You shouldn't. Always think about the totality of the bout, not just the last few seconds.

### Macro-evaluation to Micro-evaluation process

When you begin to evaluate passivity or fleeing the hold, start with a macro-evaluation and work inward towards a micro-evaluation.

Macro-evaluations analyze overall body positioning and mannerisms in order to help identify the aggressive and passive wrestler.

- Offensive indicators: Center-mat-dominance, maintaining contact, attacking.
- Defensive indicators: Head position, hip position, avoiding contact, negative wrestling.

Micro-evaluations analyze the inside fight. You must look inside in order to evaluate the subtle action.

- Offensive indicators: Hooking, setting up attacks, inside control.
- Defensive indicators: Forearm position, hand position (pushing or grabbing), thumb position, blocking.

Example:

- Macro-evaluation. (*Figures D1A applies*)
  - **Red**: Attacking, Head up, Hips in.
  - **Blue**: Defending, Hips going back, Head going down.
- Micro-evaluation. (*Figures D1B, D1C & D1D applies*)
  - **Red**: Right arm under-hooking.
  - **Blue**: Left arm pinching **Red's** under-hook, left hand blocking on the chest. Right hand blocking on **Red's** bicep.

Figure D1B



Figure D1C



Figure D1A

Figure D1D

## Using verbal warnings and attentions effectively



Figure D2A  
"Verbal" Warning

Verbal Warning. (Figure D2A applies)

- If a wrestler has a substantial lead and is slowing down, SO WHAT! They have "Earned the Right" to be technically passive (up to a point). You DO NOT need to immediately penalize them.
- Before penalizing the winning wrestler, ask yourself; what has the losing wrestler done to warrant the winning wrestler to get penalized? You can give the winning wrestler a few commands, "*Blue Action*," "*Blue Contact*," etc. This helps with clock management and lets the winning wrestler know they are being passive.

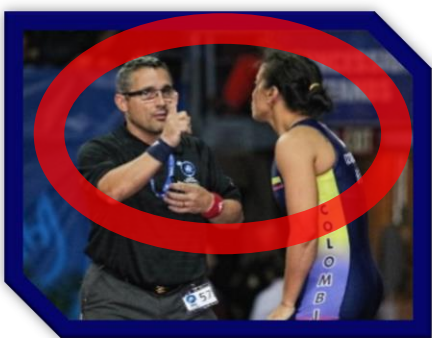


Figure D2B  
"Attention"

Attention. (Figure D2B applies)

- If you are at the point in the bout where the winning wrestler has received numerous verbal warnings and passivity is not the most appropriate call, you may consider fleeing the hold.
- If you decide to go with fleeing the hold, you must first give an "Attention." Example: "*Blue Action*," "*Blue Action*," no improvement, stop the bout, "*Blue ATTENTION Action*."

*It is very important when giving an attention, everyone knows why as the next call will be a caution.*

## **Annex E - THE PROTECTION AREA/OUT OF BOUNDS**

**Protection area (Out of Bounds)** (Figure E1 applies)

The boundary is NOT your friend. Do not let the wrestlers hang-out on the edge. He who steps out first...Is out-of-bounds (unless they score.)

**Evaluation note:** A hand in the protection area is not considered out.



Figure E1

## Let situations develop

Be patient when the action moves towards the edge.

**Evaluation note:** In Figure E2A & E2B, an action that starts in bounds can finish in the protection area. As a referee, it is imperative you do not have a quick whistle stopping the action too quickly. Allow the attacking wrestler a chance to complete their attack and score.

Scoring Sequence.

- In Figure E2A, Red begins his attack in bounds.
- In Figure E2B, Red continues his attack into the protection area.
- In Figures E2C & E2D, Red completes his attack causing Blue to land in danger.

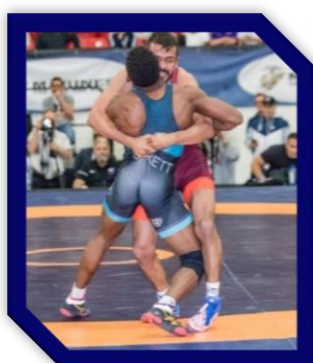


Figure E2A

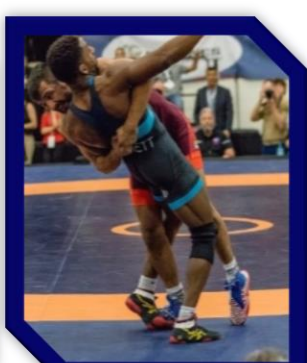


Figure E2B



Figure E2C



Figure E2D



## Parterre out of bounds

Based on the defensive wrestler's position, not the offensive wrestler.

- Defensive wrestler's head & shoulders in bounds, legs in the protection area = IN.
- Defensive wrestler's chest beyond the boundary into the protection area = OUT.
- One hand could possibly be called out if the chest is beyond the boundary line.
- Two hands in the protection area could possibly still be inbounds, if the chest is not beyond the boundary line.
- If the wrestlers are in parterre on the edge and stand up in the protection area: blow the whistle and bring them back to center mat. No points for step out.
- If the wrestlers are in parterre and stand up in the zone/central wrestling area and step out; then score the points for the step out.

## When the wrestlers go into the protection area

Escort the wrestlers back to center mat. (*Figure E3 applies*). This is your opportunity to talk to the wrestlers without giving an Attention.

Do not turn your back or take your eyes off the wrestlers regardless how quiet or respectful the bout has been. Punches, fights, etc. can erupt without any indication or provocation.



Figure E3

## There is a difference between "Attacking" and "Pushing" into the protection area

When evaluating the action to determine if a wrestler is "attacking" or "pushing," there are several indicators that will differentiate between the two actions.

A wrestler that is attempting to score technical points will typically "attack" his/her opponent using legitimate offensive techniques. The offensive wrestler will continue their attack and accompany the defensive wrestler into the protection area. (*Figures E4A & E4B apply*)

A wrestler that is deliberately "pushing" his/her opponent into the protection area will typically have their arms extended, not use legitimate offensive techniques and will stop just before the edge; not going into the protection area. (*Figures E5A & E5B apply*)

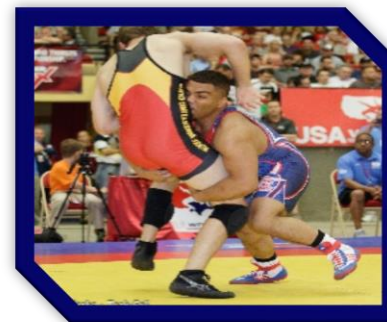


Figure E4A

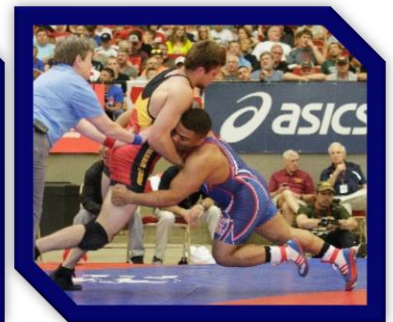


Figure E4B



Figure E5A



Figure E5B

## There is a difference between counters-attacks "In" or "Going Into" the protection area

When evaluating counter-attacks going near the protection area you must ask yourself the following:

- Where did the offensive action begin and where did it score?
- Where did the counter-attack begin?

## Counters-Attacks "In" the protection area = NO SCORE

Offensive wrestler initiates an action inbounds. That action will be allowed to continue and scored appropriately (even if it goes into the protection area), regardless of which wrestler touches out of bounds first. HOWEVER, counter-attacks cannot be scored when initiated in the protection area.

Example: (Figure E6 applies)

- Red initiates a throw in bounds causing Blue to go to his back just inside in the protection area.
- Since Blue landed in the protection area, Blue CANNOT initiate a counter-attack.
- Once Blue landed in the protection area, the action stops.

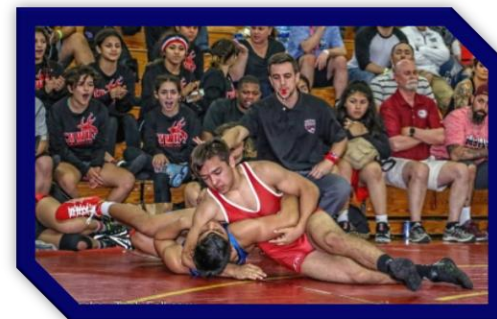


Figure E6

**Evaluation note:** Take note where the defensive wrestler landed.

A common counter-attack in the protection area that is often missed and awarded.

- In Figure E7A, Red begins a throw.
- In Figure E7B, during the throwing action, Blue quickly steps in the protection area stopping Red's throwing action.
- In Figure E7C, as a result of Blue stepping in the protection area, Red lands in danger. Blue should not score as a result of his counter-attack in the protection area.

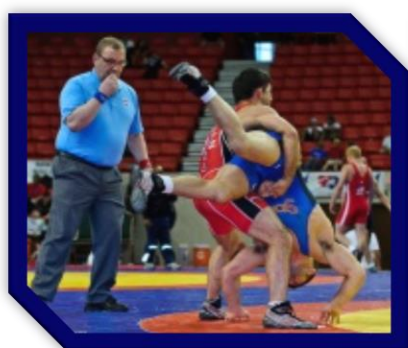


Figure E7A

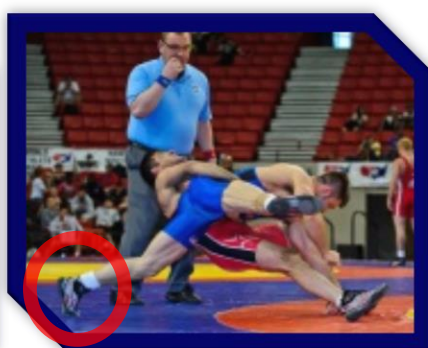


Figure E7B



Figure E7C

Step back so you can see then entire action sequence.

## Counter-Attacks "Going Into" into the protection area = POSSIBLE SCORE

Offensive wrestler initiates an action while in the wrestling area and completes the action on the edge. The defensive wrestler can immediately counter-attack going into the protection area. The defensive wrestler initiated his/her counter- action inbounds.

Example: (Figure E8 applies)

- Blue initiates a throw inbounds causing Red to go to his back on the edge.
- Since Red landed in the central wrestling area, Red CAN initiate a counter-attack into the protection area.



Figure E8

**Evaluation note:** Take note where the defensive wrestler landed.

## Annex F - PARTERRE

**Starts** - Must be fair.

Tell and show the wrestlers what you want. Be forceful and take control of the start or it will take control of you. Get the wrestlers set. Distinct "PAUSE" and blow the whistle. The pause should be approximately 1-2 seconds from when the wrestlers are set to when you blow the whistle. Don't allow either wrestler gain an advantage.

- Ensure Bottom is set correctly and doesn't move or jump before the whistle.
- Ensure Top is set correctly. Don't allow slowly lowering hands to the back, sliding the hands by the back not touching, not pausing or bumping the bottom wrestler with a knee causing them to jump.

**Work together as a team for a good, fair start.**



## When to stand them up?

**PHILOSOPHY:** While standing, a wrestler has up to a minute to set-up and score points. Why in parterre do we, as referees, stand the wrestlers up in only a few seconds? There is set up time and points to be scored in parterre. Parterre is not a rest time. The wrestlers need to work to score points in parterre just as they do while standing and we as referee must give them time to score.

If the offensive wrestler worked hard to score technical points, give extra recovery time. Conversely, if the offensive wrestler did not work hard, give less recovery time.

If the offensive wrestler is continuing to improve, no matter how slow the action is occurring, let them continue. (This is based on progression not speed.) (Figure F1A applies)



Figure F1B

If the offensive wrestler stops the action, looks at you and wants to stand up, don't let them. They are trying to dictate the bout to you. Give them an "Action" command. (Figure F1B applies). If they have tried to score and are unable, bring them up.



Figure F1A

**PHILOSOPHY:** Parterre wrestling is the perfect opportunity to exercise time management.

## Gut Wrench - Turns – Tilts

When the action begins, lower your level to observe a fall. (Figures F2 applies)

Watch the attacking wrestler's breathing.

- Action typically *begins*: "sucks-air-in, holds it, attempts turn."
- Action typically *ends*: "big exhale, action is done."

Make sure the bottom wrestler gets back to the initial position before the next scoring action.



Figure F2

## Parterre hooking

Watch for the bottom-wrestler "Hooking" the top-wrestlers elbow. (Figure F3 applies). Parterre hooks are often missed or misidentified as top-wrestler actions.



Figure F3

## Misidentified turn (Kick Over)

The offensive wrestler will position him/herself to kick themselves over the defensive wrestler, exposing their own back, in order to place the defensive wrestler in danger. A common error is to misidentify this action as a counter-attack and reward the defensive wrestler.

Example:

- In Figure F4A, **Blue** is the offensive wrestler and is positioning himself for a kick over.
- In Figure F4B, **Blue** kicks himself over exposing his own back.
- In Figure F4C, **Blue** places **Red** in danger and should score points.



Figure F4A



Figure F4B



Figure F4C



## Annex G – NEGATIVE WRESTLING, FLEEING, BRUTALITY & PASSIVITY

### Negative Wrestling, Fleeing, Brutality and Fleeing are all inter-related

Each of these categories adopt a “negative” approach to a bout by one or both wrestlers. The basic principle of a bout is “total wrestling.” Referees should encourage and stimulate activity at the appropriate times throughout the bout. The indicators and evaluation principles apply for all four situations across both styles of wrestling.

### Appendix 1 - NEGATIVE WRESTLING

**Negative Wrestling** – Actions that are potentially dangerous or contrary to the basic principle of “total wrestling” such as interlocking/grabbing fingers, head in the chest, blocking/pushing on the face, blocking with one or both hands or offensive pushing. (Avoiding Contact)

**When calling Negative Wrestling,** make sure the infraction is very obvious.

### Negative Wrestling – vs – Passivity

- |   |  |
|---|--|
| 1. Does the action prevent taking a hold? | 2. Does the action prevent starting an attack? |
| a. Yes – Negative Wrestling               | a. Yes - Passivity                             |
| b. No – Passivity                         | b. No – Continue wrestling                     |

### Interlocking or grabbing the fingers or hand(s)

**Evaluation note:** Grabbing fingers and twisting/bending fingers must be distinguished from each other. Grabbing fingers is more negative wrestling. Where twisting/bending the fingers falls more into the brutality category.

- In Figure G1A, Red is interlocked with Blue and is bending Blue's hand back.
- In Figure G1B, Red is twisting Blue's fingers.
- In Figure G1C, Red is grabbing and bending the fingers backwards. This action could be deemed brutality.
- In Figure G1D, Grabbing Hands/Wrists without starting an attack.
- In Figure G1E, When you see grabbing the fingers, tell the offending wrestler[s] “Open, No Fingers.”



Figure G1A



Figure G1B

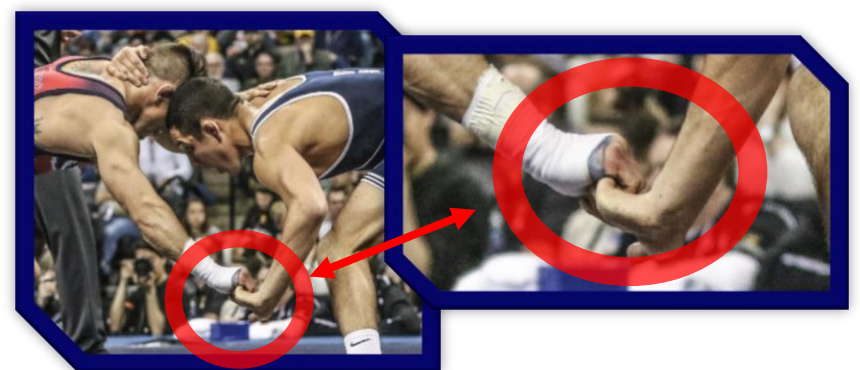


Figure G1C

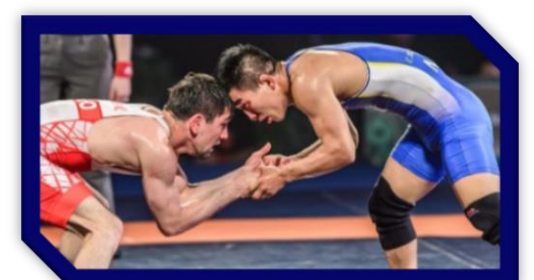


Figure G1D



Figure G1E



## Indicators of who is locking the fingers

When trying to determine which wrestler is guilty of locking the fingers; evaluate hand position.

- In *Figure G2A*, Both wrestlers have equal hand position, both are guilty.
- In *Figure G2B*, **Blue** has an open hand. **Red** is beginning to grasp the fingers.
- In *Figure G2C*, **Red** has an open hand. **Blue** has a firm grasp on the fingers.
- In *Figure G2D*, **Blue's** head is down and has a firm lock on **Red's** fingers. As you evaluate the fingers, also watch head position. The wrestler who is grabbing fingers will more than likely be blocking with the head.



Figure G2A



Figure G2B



Figure G2C

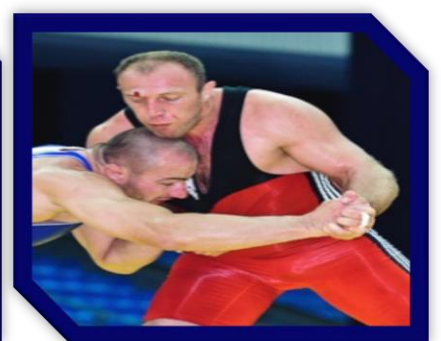


Figure G2D

## Head in the Chest / Down

The head in the chest is a defensive blocking tactic used to neutralize an offensive wrestler's tactics discussed in Chapter 8-Evaluating the Action."

When you see the head down in a blocking position, tell the offending wrestler[s] "Head up." (*Figures G3A & G3B apply*)



Figure G3A



Figure G3B

## Blocking/Pushing on the face.

When the attacking wrestler is hooking, the defensive wrestler blocks/pushes the attacker's face with one or two hands. (*Figures G4A & G4B apply*)



Figure G4A



Figure G4B

## Blocking with one or both hands.

Thumb position – Blocking. Pay attention to the thumbs. Wrestlers will use their thumbs to hook an opponent in order to block. (*Figures G5A, G5B & G5C apply*)



Figure G5A



Figure G5B



Figure G5C



## Offensive pushing

A wrestler that is deliberately “pushing” his/her opponent into the protection area will typically have their arms extended, not use legitimate offensive techniques, and will stop just before the edge; not going into the protection area. (Figures G6A & G6B apply)



Figure G6A



Figure G6B

## Appendix 2 - FLEEING

**Fleeing the Hold** - avoiding contact to prevent being scored upon. This can occur in either standing or parterre wrestling at any point in a bout, but most often occurs when time is running out. (Figure G7 applies)



Figure G7

### Standing

Verbally and visually set up your call. Use proper UWW vocabulary.

- After the verbal warnings if no improvement, stop the bout, give an attention.
- After the Attention, give the offending wrestler an opportunity to adjust. If there is still no improvement, stop the bout and ask for fleeing the hold penalty.
- This will keep time on the clock and prevent further issues from occurring.
- Tell the wrestler they are fleeing the hold, so they know why they are being penalized.

### Parterre

Verbally and visually set up the call.

- If the bottom-wrestler is closed and won't open, don't give a couple of open commands and then stand them up. You will be rewarding the bottom-wrestler for staying closed.
- Slap the mat and give an “open” command to the bottom-wrestler. (Figures G8A applies)



Figure G8A



Figure G8B



Figure G8C

- If the bottom-wrestler still won't open, ask for a fleeing the hold penalty.
- Leave the bottom wrestler down until they open up or penalized. (Figures G8B & G8C applies)

Don't let the bottom wrestler stay closed and dictate the bout to you. Give the top-wrestler a fair chance to score.

## Under-Attack

If the wrestler under-attack drops to their knees in the zone and then gets driven into the protection area, think about Fleeing the Hold. (Figure G9 applies).

They are dropping down to simulate being in parterre so they won't give up any points when they go into the protection area.

If a wrestler is sprawling, they have a responsibility to circle and stay on the mat.



Figure G9



## Fleeing the mat - Defensive wrestler must defend their position.

Look at the entire action sequence. Common mistake, “only” evaluating the last action (folkstyle). If a wrestler (standing or parterre) makes no attempt to stay on the mat, they are fleeing and penalize them accordingly.

Four (4) things to ask yourself when evaluating the action. (*Figure G10 applies*)

1. Where did the action begin? (center, zone, edge)
2. Who was the aggressor? (Red or Blue)
3. How did they get to the edge? (swam, backed up, wrestled)
4. What took them out of bounds? (bailed, crawled, wrestled)

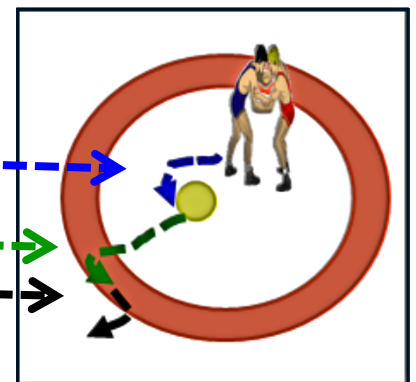


Figure G10

## Standing (*Figures G11A, G11B & G11C apply*)

Did the wrestler move to the edge, stopped defending and walked/backed out of bounds?

Make sure you give the command “Red/Blue Zone”. This will set up a fleeing the mat call.

Quadpod situation on the edge, watch for the defensive wrestler crawling out of bounds.



Figure G11A



Figure G11B



Figure G11C

Offensive wrestler cannot lift and carry the defensive wrestler to the edge and place them in the protection area. This would be offensive fleeing.

## Parterre

Did the defensive wrestler purposely place their head in the protection area? Close to the edge, watch the defender's eyes. If the wrestler is glancing at the edge, he/she is looking for an escape.

Make sure you give the command “Red/Blue Place” to the defensive wrestler. This will set up a fleeing the mat call. (*Figure G12A & G12B applies*)

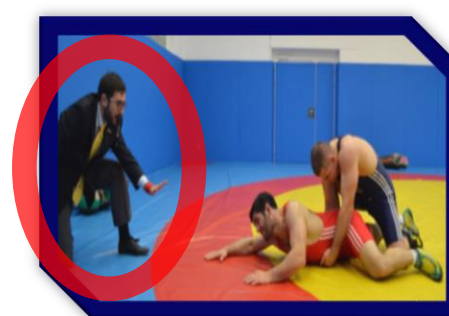


Figure G12A



Figure G12B

## Danger.

Both wrestlers have a responsibility to stay in bounds. If the defensive wrestler is in a bridge and only the head is touching the mat and while trying to maintain the bridge, he/she slides out of bounds, this is not fleeing the mat. They can only go one way. (*Figure G13 applies*)

If the defensive wrestler is on their back and is actively using their elbows and hands to get out of bounds, this would be fleeing the mat.



Figure G13

# Appendix 3 - BRUTALITY

**Evaluation note:** *If a wrestler is injured as a result of an illegal hold or brutality, there is one question to ask yourself.*

- *Can the injured wrestler continue?*
  - *If yes, then a caution to the offending wrestler may be an appropriate call.*
  - *If no, then a Red Card to the offending wrestler may be appropriate.*

## Hand in the face

When the wrestlers start putting their hands in the face, tell both wrestlers no hands in the face. *(Figures G14A, G14B, G14C & G14D apply)*



Figure G14A



Figure G14B



Figure G14C



Figure G14D

If they continue, stop the bout. Give an Attention to the offending wrestler and tell them no hands to the face.

If they still continue, stop the bout and request a caution and point[s] for the illegal action. Hands in the face will cause fingers/thumbs to get into the eyes and potentially could lead to hard shots to the head.

## Clubbing or hard shot to the head

The first hard shot to the head with a hand / elbow / or shoulder, stop the bout. Give an attention to the offending wrestler and tell them to stop. *(Figure G15A applies)*. Make sure you tell the other wrestler not to retaliate. They will want to get their shot in. Have them shake hands as this can help defuse the situation. *(Figure G15B applies)*



Figure G15A



Figure G15B

## Head butt

Pay close attention to the level of the heads. When the heads are on different planes, head butts can/will occur. *(Figure G16 applies)*

Head butts can be very subtle and quick, so pay very close attention when the heads start coming together.



Figure G16



## Blocking, pushing, or grabbing the throat

Blocking, pushing, or grabbing the face or throat is a negative wrestling tactic used by defensive wrestlers to quickly neutralize an offensive wrestler's attack.

(Figures G17A, G17B, G17C, G17D, G17E, & G17F apply)

Attacking the throat can be as subtle as laying an arm across the throat to blatantly choking an opponent.



Figure G17A



Figure G17B



Figure G17C



Figure G17D



Figure G17E



Figure G17F

Pay close attention to the thumb. Although small, the thumb is a very powerful tool to illegally "hook" the throat. The thumb is a very subtle negative wrestling technique. (Figure G17G applies)

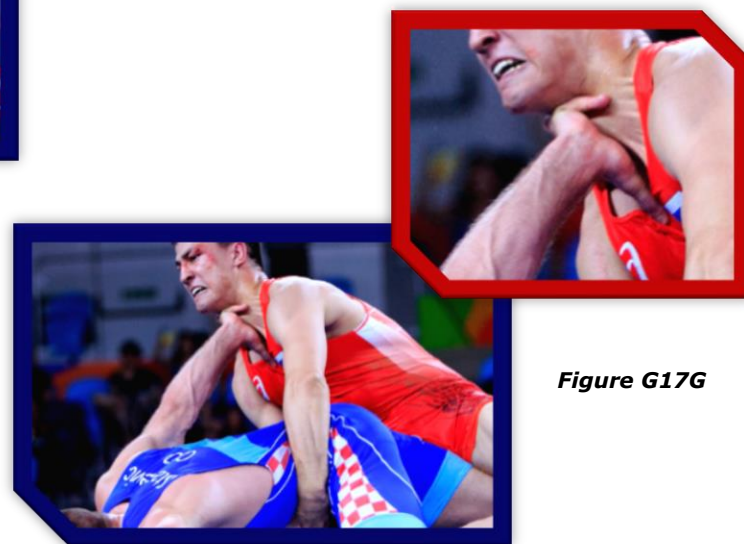


Figure G17G

## Twisting/bending fingers

**Evaluation note:** Grabbing fingers and twisting/bending fingers must be distinguished from each other. Grabbing fingers is more negative wrestling. Where twisting/bending the fingers falls more into the brutality category.

In Figure G18, this could be deemed brutality due to the fingers being bent backwards.

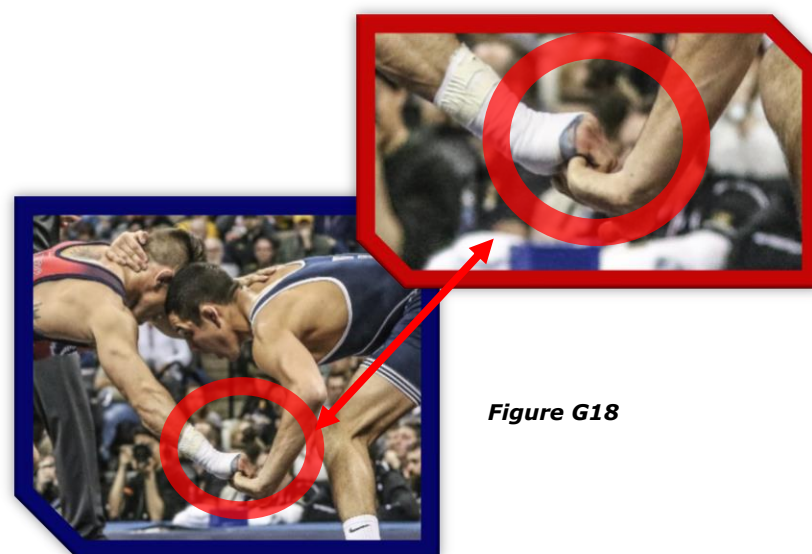


Figure G18

## Twisting arms or legs

Watch the defensive wrestler's arms / legs. (Figures G19A, G19B, G19C, G19D & G19E apply). Move to the side the leg or arm is being pressed/pulled. Do not let the leg or arm be used as a lever to illegally force the defensive wrestler to give up position (get turned).



Figure G19A

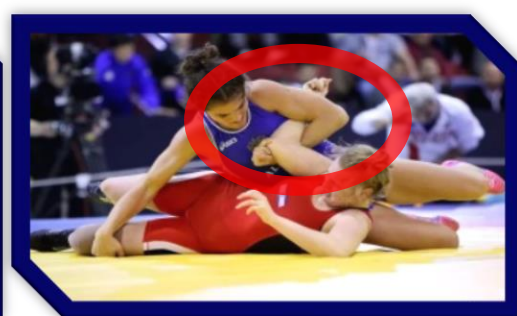


Figure G19B

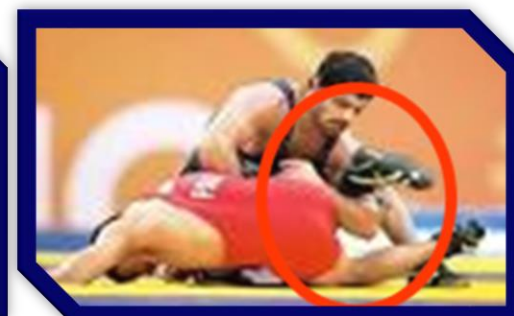


Figure G19C



Figure G19D

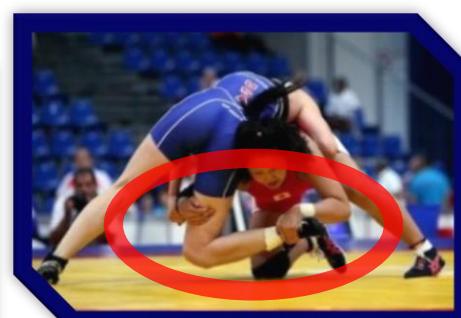


Figure G19E



## Pulling hair

Watch for hair pulling by either wrestler. Hair pulling can occur at any time; during an offensive attack or a defensive counter-attack. (*Figure G20 applies*)

Hair pulling is a direct brutality call. A caution to the offending wrestler. An attention is not necessary in this situation

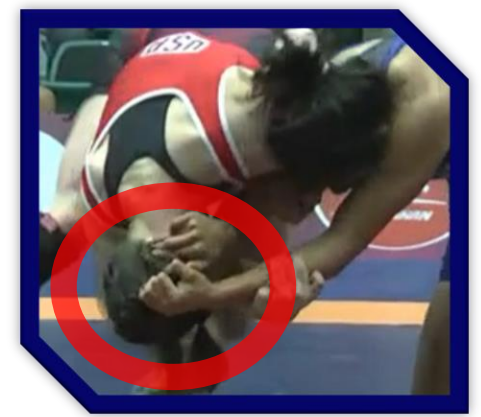


Figure G20

## Appendix 4 - PASSIVITY

**Passivity** – A penalty for not actively scoring points or attempting to score points.

### “Passivity is NOT stalling”

Stalling, according to the National Federation of High School Wrestling rules, “each wrestler is required to make an honest attempt to stay within the 10-foot circle and wrestle aggressively, regardless of position or the time or the score of the match.”

Within international wrestling, passivity is determined to be a lack of scoring or lack of attempting to score.

**PHILOSOPHY.** *Just because you’re doing something, doesn’t mean anything. If you haven’t scored, you’re passive. “The absence of scoring is the absence of action,” Roy Scott.*

**Technical passivity** - Looking really good with lots of movement but not scoring.

### There is a difference between “Attacking” and “Moving Forward”

Do not confuse movement with progression. When evaluating the action to determine if a wrestler is just “Motion/Moving Forward” or creating “Offensive Action/Attacking, there are several indicators to differentiate between the two actions.

A wrestler that is just moving forward/motion will display a lot of movement and expend a great deal of energy but will take very little risk or no real offensive actions. (*Figure G21A applies*). They will give the illusion of offense but in actuality they are technically passive.

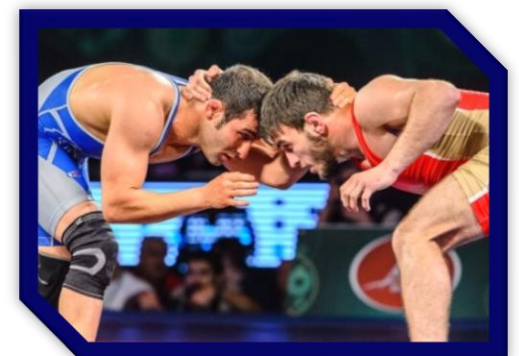


Figure G21A

- Moving forward actions include locking up, moving forward and not attacking
  - or just push away; moving up and down but no real attempt to attack, moving side-to-side but again, no real attempt to attack.
- Moving forward is part of offensive action; however, it’s not the only part.

A wrestler that is attempting to score technical points will use offensive techniques and takes risk. (*Figure G21B applies*). Don’t get tunnel-vision on one skill, a wrestler must utilize numerous skills during a legitimate offensive action.



Figure G21B

### Criteria to consider when evaluating passivity.

- Evading attacks without counter-attacks. Satisfied with neutralizing the offensive wrestler’s attack.
- Attacking without any direct contact with an opponent. Not making a genuine effort to score.
- Fake attacks. Not taking proper holds. Defensive wrestling.
- Having a great hold and not improving.
- Giving up mat position. Not able to control the center.
- No Hooking despite good position.
- Regaining initial position right after beginning an attack.
- Crawling forward (swimming) without attempting a counter-attack.
- Holding opponent in the orange zone.
- Moving into and staying in the orange zone.

## What is not passivity?

- One wrestler has scored a lot of points.
- After a wrestler has scored points, the opponent acts offensively for a short period of time
- Wrestler who is losing by points continues to fight in a offensive manner.

## What is not activity?

- Wrestling without action.
- Not continuing to set up an attack despite being in a good starting position or hooking position.
- Simulate to be and only control the opponent.

## How to Identify Greco-Roman and Freestyle Passivity

Our evaluation should focus on who is the active wrestler and who is trying to score. If you can identify the active wrestler, then the passive wrestler will be readily apparent.

Key indicator is to look at the hands - Palms out they are pushing, Palms in they are hooking/grabbing.

## Greco Roman Activity

When evaluating Greco Roman activity, look for the following three (3) things:

1. **CONTACT** – who is trying to stay in contact and not always trying to break it?
2. **HOOKING** – who is trying to hook one or both arms, or the body or a combination of them?
3. **SETTING UP ATTACKS** – once a wrestler has a hook are they are trying set up an actual move or get their opponent out of their stance?

The key identifier for Greco Roman activity is to look for is "HOOKING".

## Greco Roman hooking target areas.

Hooking target areas include the Head/Neck, Arms and Body. (Figure G22 applies.)

## Greco Roman hooking.

A wrestler tries to hook one arm, both arms or the body of their opponent or a combination of them – over-hooks, under-hooks, body lock, arm and body lock, head lock, etc. (Figure G23 applies.)



Figure G22



Figure G23



If one wrestler is hooking or trying to hook their opponent, they would be the active wrestler and the other wrestler would be passive. (Figure G24A & G24B apply.)



Figure G24A



Figure G24B

**PHILOSOPHY:** When a wrestler has a great hold, such as an under-hook, body-lock, or 2-on-1, they should be aggressively working to score. How long do you allow them to retain the great hold without working for a score? It takes a lot of effort to secure a great hold, but it is not acceptable to just "hang" and not attempt to score. This type of offensive inaction could be deemed as offensive passivity.

If both wrestlers are activity hooking, no call should be required because points should be scored. (Figure G25A applies.)



Figure G25A

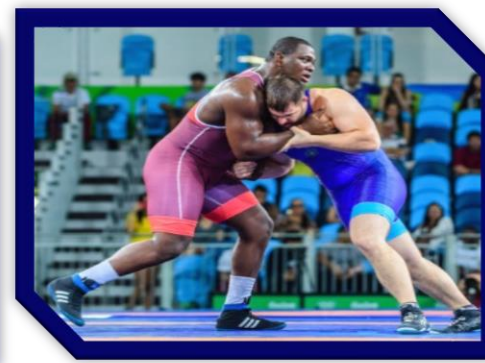


Figure G5B

If neither wrestler is actively hooking

- Stimulate the action by verbalizing to the athletes.
- Look for the athlete that may be controlling the center.
- Make sure one wrestler is not blocking or controlling the wrists or hands to prevent looking. (Figure G25B applies.)

### Freestyle activity (Figure G26 applies.)

When evaluating Freestyle activity, look for the following three (3) things:

1. **HANDS** – Who's grabbing and hanging on the hands?
2. **CENTER MAT DOMINANCE** – Who's controlling the center of the mat?
3. **ATTACKS** – Who's actually taking risk and attacking?



Figure G26

### Referee-Judge-Chairman passivity teamwork

Verbalization and clock management are the keys for the team to work together in order to make timely and accurate passivity calls during a bout. The referee sets the stage for the judge and chairman. Referee verbalization lets the judge/chairman/coaches and wrestlers know who is being identified for passivity.

Referee eye scan should nonverbally signal the referee team your intentions.

Example:

- "**Red Action**", no action;" Red Action", no action - Eye Scan the Judge/Chairman. "**Red Action**", no attack, signal **Red** passivity.
- You've given multiple commands, allowed time for the passive wrestler to attack/score and eye scanned the judge/chair. You have set up the passivity call for the referee team.

### Every bout is different – Expect every bout to be 0-0.

(Figures G27A & G27B apply)

You must have an understanding of what is taking place during the bout. If a wrestler has been "aggressive", "taken risks" and "scored technical points" - reward their efforts. The effort that goes with the technical points scored should determine technical passivity. Once you have points on the board, you have a winner. You can ease off passivity. However, passivity does not go away entirely.

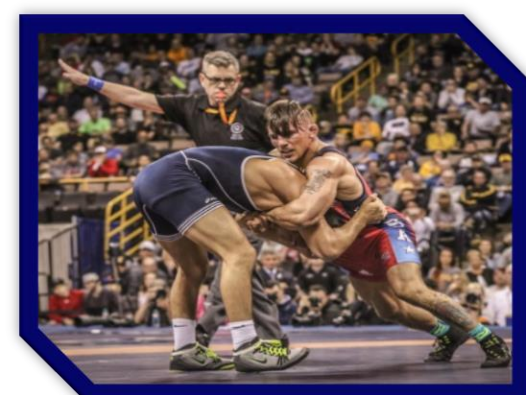


Figure G27A

**PHILOSOPHY:** If a wrestler has scored technical points, they have earned the right to be technically passive, up to a point! Do not let the wrestler with the lead take advantage of you. You have a responsibility not to punish the wrestler that has earned the lead by penalizing him/her with overly strict calls or not rewarding risk.

**PHILOSOPHY:** When all is even, Sometimes, you may just have to pick someone.



Figure G27B

**Freestyle example: In a 0-0 bout.** The Freestyle passivity warning times depicted below are a guide. Scoring or lack of scoring will dictate your passivity calls.

The 1<sup>st</sup> period should end with three (3) passivity calls and one (1) activity period. If you make a 4<sup>th</sup> Passivity Call in the first period, what is your plan for the second period? This call will make it very difficult to properly manage the bout.

- 1<sup>st</sup> PERIOD

USA Time	UWW Time	Action
-- 2:30 to 2:20	5:00 to 5:20;	1 <sup>ST</sup> Passivity Call. "V"-warning
-- 1:50 to 1:40	4:50 to 4:40;	2 <sup>ND</sup> Passivity Call. "V" or "P"-activity period"
-- 1:10 to 1:00	4:10 to 4:00;	3 <sup>RD</sup> Passivity Call. "V" or "P"-activity period"

- 2<sup>nd</sup> PERIOD

USA Time	UWW Time	Action
-- 2:30 to 2:20	2:30 to 2:20;	4 <sup>TH</sup> Passivity Call. "P"-activity period
-- 1:20 to 1:20	1:20 to 1:40;	5 <sup>TH</sup> Passivity Call. "P"-activity period. May determine the winner.

If no technical points have been scored and the only score is from passivity, look at the wrestler that has received the passivity points for technical passivity. In the second period, if putting a wrestler on the 2<sup>nd</sup> activity period or a call that could result in parterre will decide the bout, ensure there is enough time remaining in the bout after the penalty period completed so that the losing wrestler has time and an opportunity to win the bout.

**PHILOSOPHY:** If a wrestler has been hit with passivity and has given up points, it's not their right to be reciprocated. They have to earn it.

**PHILOSOPHY:** If there is no score, it is imperative you make timely passivity calls. If the wrestlers won't score, use your passivity calls to score for them. If a bout is determined solely on passivity calls, and it will happen, ensure you have managed the bout and arrive at a score of 2-1, not 1-0 or 1-1. Although we never want to determine the outcome of a bout, sometimes the wrestlers force us to make these decisions. The end of the bout should be easy to understand the winner and 2-1 achieves that goal.

**Freestyle example: In a bout with 1<sup>st</sup> period scoring.** The Freestyle passivity call times depicted below are a guide.

- Red 0 – Blue 0 – above passivity guidelines apply.
- Red 2 – Blue 0 – Red scored an early takedown. Perhaps passivity warning ("V") on each, but no activity period. "Timing is very important."
- Red 1 – Blue 0 – Blue step out under attack. "P" activity period is still an option. Timing is important
- Red 3 – Blue 2 – Possible for a 1st passivity warning "V". No activity period needed.
- Red 5 – Blue 4 – No "P"-activity period needed. Both wrestlers are scoring points.
- Red 6 – Blue 0 – No "P"-activity period needed. Red is dominating Blue.

**PHILOSOPHY:** If a wrestler has scored substantial points (5 or more), passivity may not be an appropriate call. They have scored technical points. Fleeing the Hold may be more appropriate.

It cannot be overstated the importance of intelligent thought when evaluating passivity/activity, how points have been scored, when points were scored, etc. Your ability to properly manage time, "Time Management (Chapter 6)" and take into consideration the totality of the bout, "Total Bout Concept (Annex C)" will play a significant role in your evaluation process of passivity.



**Greco-Roman example: In a 0-0 bout.** *The Greco-Roman passivity warning times depicted below are a guide.*

- 1<sup>st</sup> PERIOD

<b><i>USA Time</i></b>	<b><i>UWW Time</i></b>	<b><i>Action</i></b>
-- 1:40 to 1:30	4:40 to 4:30;	1 <sup>ST</sup> Passivity Call (regardless which wrestler).
-- 1:30 to 1:05	4:30 to 4:05;	Ordered Parterre (leave down for approximately 20-25 seconds).

- 2<sup>nd</sup> PERIOD

<b><i>USA Time</i></b>	<b><i>UWW Time</i></b>	<b><i>Action</i></b>
-- 2:20 to 2:10	2:20 to 2:10;	2 <sup>ND</sup> Passivity Call (regardless which wrestler).
-- 2:10 to 1:45	2:10 to 1:45;	Ordered Parterre (leave down for approximately 20-25 seconds).
-- 1:10 to 1:00	1:10 to 1:00;	3 <sup>RD</sup> Passivity Call (regardless which wrestler).

If no technical points have been scored and the only score is from passivity, look at the wrestler that has received the passivity points for technical passivity.

**Greco-Roman evaluation notes:** *A wrestler who has scored points by executing holds in standing wrestling should not be punished with a passivity. However, if this wrestler is inactive for a certain amount of time and his opponent scored points or is clearly more active, he can receive a passivity. When placing a wrestler in forced parterre, do not be afraid to leave them down for a period of time for the top wrestler to work for a score. There was a lack of scoring actions while standing which required a passivity call. This is you time to stimulate action and manage the clock.*

**Three (3) Greco-Roman scenarios refereeing team needs to stimulate a bout with a passivity call:**

- 1. Score is 0:0 after 1:30 minutes.
- 2. Score is tied and one wrestler is clearly more active.
- 3. One wrestler has the lead and his opponent acts too defensively.

It cannot be overstated the importance of intelligent thought when evaluating passivity/activity, how points have been scored, when points were scored, etc. A wrestler who has scored points by executing holds in standing wrestling should not be punished with a passivity. However, if this wrestler is inactive for a certain amount of time and his opponent scored points or is clearly more active, he can receive a passivity.

Your ability to properly manage bout time, *"Time Management (Chapter7),"* recognize passivity indicators *"Passivity (Chapter 12),"* and evaluate the totality of the bout, *"Total Bout Concept (Chapter 13)"* will play a significant role in your evaluation process of passivity.

**Many times, the wrong passivity call is made**

Evaluate to the entire bout (Total Bout Concept). How were points scored and how many? In *Figure G28*, Blue has the lead. Blue has been scoring points. Why would you penalize Blue with Passivity? You shouldn't. Blue may be slowing down, however, he is in good position and maintaining contact, Conversely, Red has his head down, hips back and grabbing fingers.

Think to yourself, why penalize with passivity if they are scoring points. Too many times, referees want to hit the wrong wrestler with passivity. *"You must continually THINK!"*



Figure G28

## ANNEX H - THE FALL

### No defensive falls!

Within international wrestling, when the defensive wrestler is held by his opponent with his shoulders against the mat for a sufficient time to allow the referee to observe the fall.

According to the National Federation of High School Wrestling rules, "a fall occurs when any part of both shoulders or scapula of either wrestler are in contact with the mat for two seconds".

The offensive wrestler cannot pin him/herself as you must have control for a fall. ***This is counter-intuitive to folkstyle.***

### Calling the fall

Three (3) criteria for a calling a fall. (*Figure H1 applies*)

1. **CONTROL.** (offensive wrestler in control).
2. **COMPRESSION.** (shoulders being compressed into the mat).
3. **INDENTATION.** (shoulder indentation marks in the mat).

If you see the fall, relax and signal the chairman and NEVER call a fall from your feet.



Figure H1

**Chairman must confirm the fall** (*Figures H2A & H2B apply*)

NEVER call a fall until it is confirmed by the chairman. It is imperative you follow procedure when calling a fall.



Figure H2A

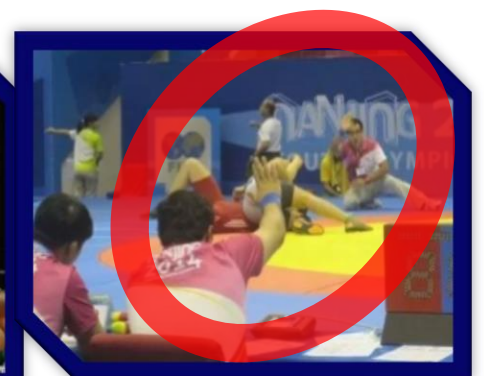


Figure H2B

### Taking a wrestler off their back

If an offensive legal hold becomes illegal (*without possible injury*), the offensive wrestler must immediately adjust to make the hold legal. If they don't, stop the action and the offensive wrestler will lose their position. If there is the potential for injury, stop the action immediately.

If a wrestler is complaining about an injury, quickly evaluate the situation.

The younger the athlete, stopping the action for safety is a better option than hesitating. Restart accordingly.

## ANNEX I - UNDERSTANDING THE IMPACTS OF PENALTIES

You must understand what's going on in the bout and how cautions/passivity's can affect the outcome of the bout. Don't over-officiate and penalize with overly strict calls. Late in the bout, make sure you know what passivity or fleeing the hold call will do in the bout. Will it decide the winner or change the outcome of the bout?

**Evaluation note;** When evaluating a foul, ensure you are 1000% sure it's a big foul that has a significant impact on the action before offering a caution + point[s]. Incidental contact does not constitute a foul. If you are not sure, then award the attacking wrestler points for the completed action.



## **ANNEX J - HAVE THE COURAGE TO MAKE A BOUT DEFINING CALL**

Your #1 priority is to let the wrestlers decide the winner. In most cases, there are rules in place so the wrestlers can decide the winner. HOWEVER, if you are in a situation and required to make this call: (*Figures J1A & J1B apply*)

- Ensure there is enough time remaining on the clock for the offending wrestler to attempt to win the bout.
- You have exhausted all other options and set up the call extremely well.
- EVERYONE (the referee team, coaches, AND wrestlers) knows the call is coming.



Figure J1A

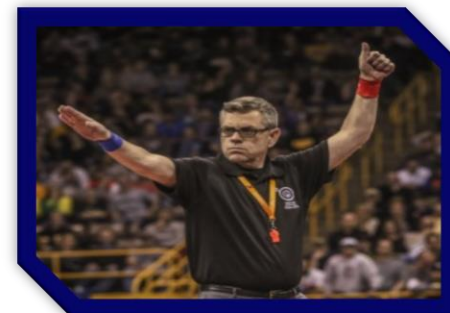


Figure J1B

## **APPENDIX 1 - FOULS & ILLEGAL HOLDS**

### **Defensive Foul**

Foul in the "Same Direction"; let the action continue allowing the offensive wrestler to score. After the action is complete, stop the bout and penalize accordingly.

Foul that "Changes Direction"; stop the action and penalize accordingly. Offensive wrestler cannot re-attack after the change of direction.

### **Defensive Illegal Hold**

Unless possible injury, let the action continue, allowing the offensive wrestler to score. After the action is complete, stop the bout and penalize accordingly.

### **Offensive Foul / Illegal Hold. (*Figure J2 applies*)**

If the offensive wrestler repeats a foul (GR or FS), you can penalize them.

- The first time an offensive foul occurs: "Attention".
- The second time an offensive foul occurs, penalize accordingly.
- The offensive wrestler cannot score using an illegal hold.

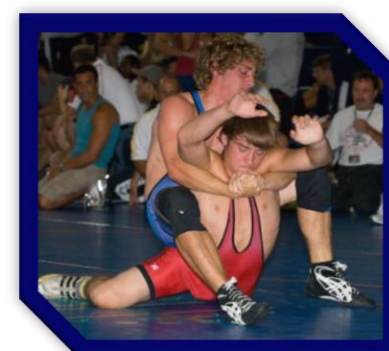


Figure J2

### **Treading/Stepping on Opponents Foot (*Figures J3A, J3B, J3C, J3D & J3E apply*)**

This is an offensive foul. When the feet get close to each other, pay close attention as treading on the foot of an opponent is a tactic which traps the defensive wrestler's foot and gives the offensive wrestler an illegal advantage.



Figure J3B



Figure J3C



Figure J3D



Figure J3E

When it occurs, it is typically very quick and almost undetectable.

If you observe a takedown occur as the result of treading/stepping on a foot, signal for the offensive foul and wait for confirmation. If you receive confirmation, stop the bout and restart in standing position.

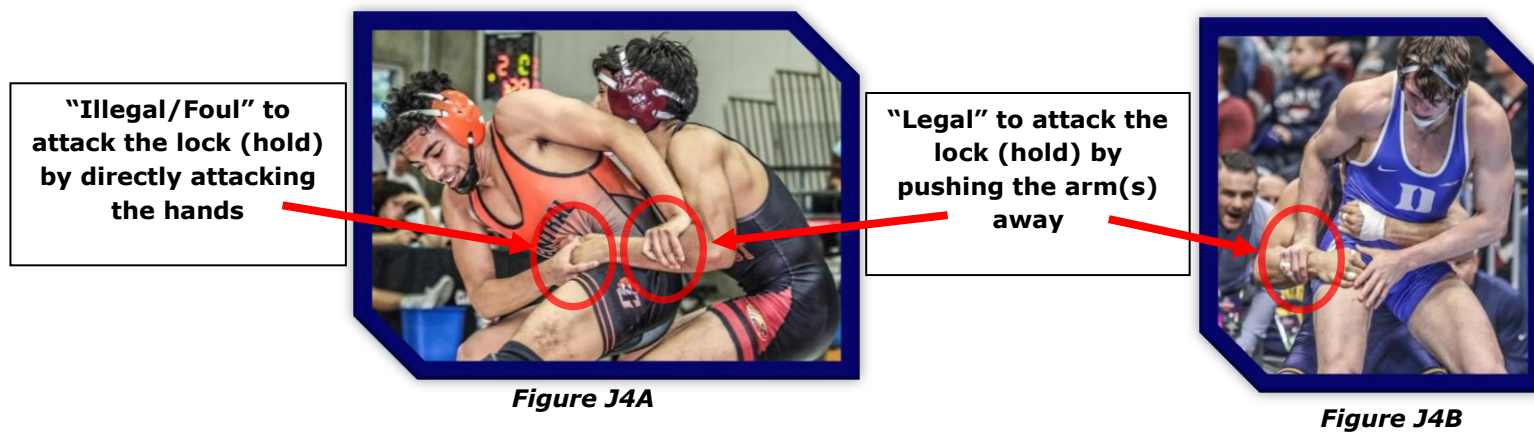


Figure J3A



## Attacking the Lock (Hands)

- It is "LEGAL" for the defensive wrestler to attack/break the lock by pushing the arm(s) away. (Figures J4A & J4B applies)

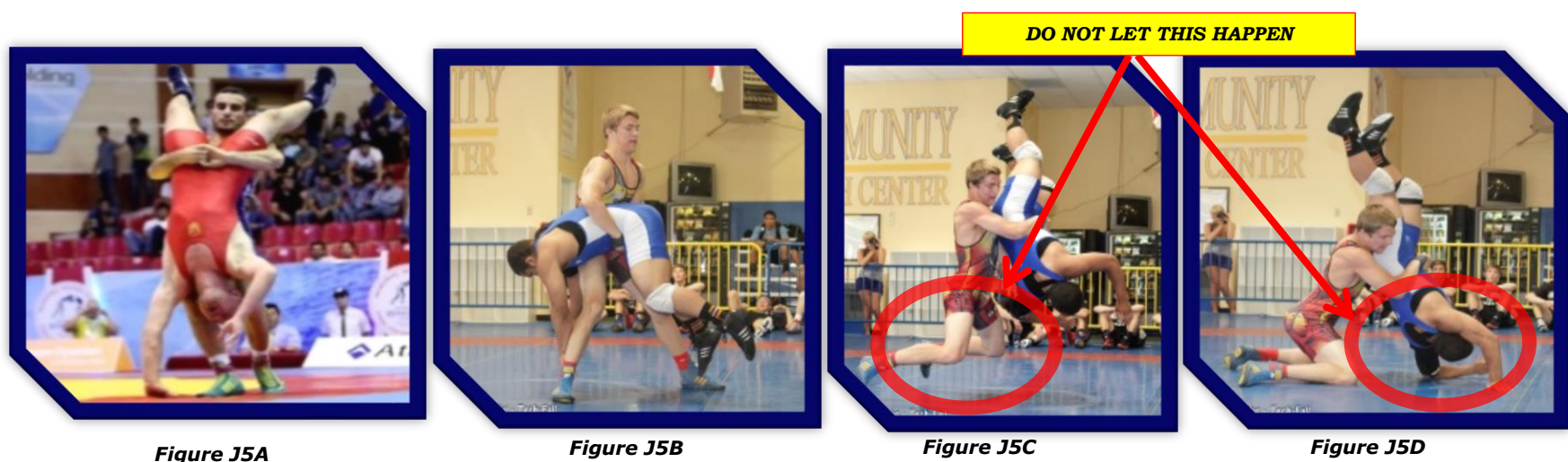


- It is "ILLEGAL/FOUL" for the defensive wrestler to attack/break the lock by directly attacking the hands. (Figures J4C & J4D applies)



## Pike Position.

If the defensive wrestler is lifted and the action stops or hesitates while they are in the "Pike Position." STOP THE ACTION! IMMEDIATELY! (Figures J5A, J5B, J5C & J5D apply) At no time should the offensive wrestler be allowed to return, drop, or slam the defensive wrestler to the mat on their head while in that position.



## Visually Communicating a Foul/Illegal Hold to the Referee Team.

When you see a foul/illegal hold, point at the infraction. Pointing alerts the Judge and Chairman you have identified a possible foul/illegal hold. (Figure J6 applies)

Don't be in a hurry to blow the whistle. Get confirmation

If the foul/illegal hold could cause injury, stop the bout immediately and penalize accordingly.

If the foul/illegal hold will not cause injury, allow the action to continue and appropriately score the action, then penalize.





## **APPENDIX 2 - GRECO-ROMAN LEG FOULS**

### **Incidental leg contact - No Foul**

Legs are going to touch. Just because the legs touch or are touched, does not mean it's a foul.

Was an advantage gained by the contact?

Did the wrestler actively use the legs or actively touch the legs?

- Before blowing the whistle, get confirmation for the leg foul.
- If you get confirmation, stop the bout at the appropriate time, penalize and restart accordingly.
- If you do not get confirmation, keep wrestling.

### **Offensive leg foul**

Pay close attention to the offensive wrestler subtly using the knees or feet to trip. (*Figures J7A, J7B, J7C, J7D, J7E, J7F & J7G apply*)

Was an advantage gained by the contact?

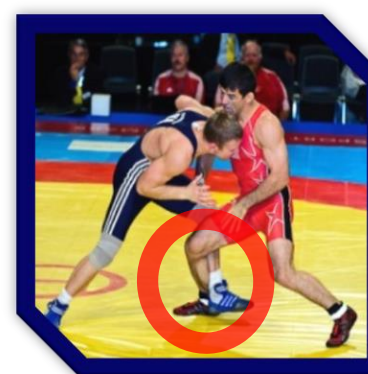


Figure J7A

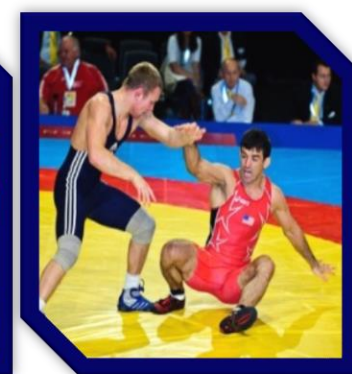


Figure J7B

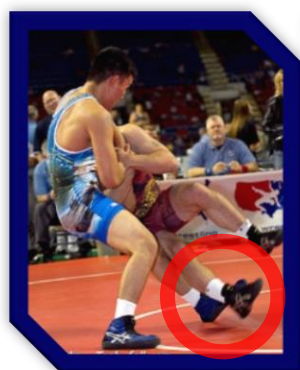


Figure J7C



Figure J7D



Figure J7E



Figure J7F



Figure J7G

### **Defensive leg foul**

Attempts to block an offensive score. (*Figures J8A, J8B, J8C, J8D, J8E, J8F, J8G & J8H apply*)

If you see a defensive foul. Signal the foul and let the action continue giving the offensive wrestler a chance to complete the action and score. Ensure you watch the entire action sequence. Once the action is complete, score the offensive points and penalize the foul accordingly.



Figure J8A

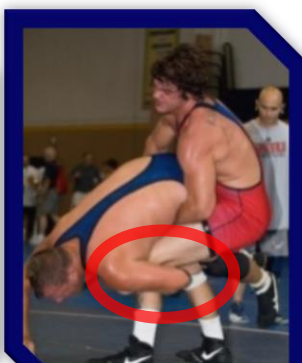


Figure J8B



Figure J8C

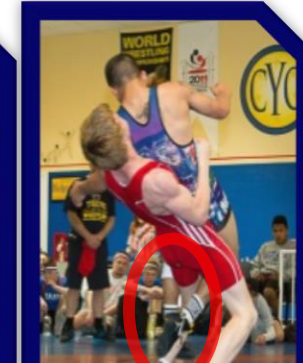


Figure J8D

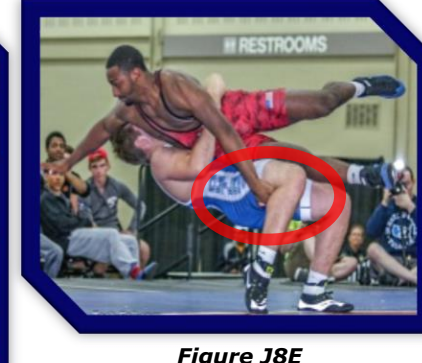


Figure J8E



Figure J8F



Figure J8G



Figure J8H



Scoring Sequence below.

- 1. In *Figures J8I, J8J & J8K*, Blue lifts Red and begins a throw.
- 2. In *Figures J8L & J8M*, Red holds Blue's leg during the throwing action attempting to prevent landing in danger.
- 3. In *Figure J8N*, Blue completes the throw with Red lands in danger.

By allowing the action to continue, Blue will score the throw points and also get rewarded for Red's foul.



Figure J8I



Figure J8J



Figure J8K



Figure J8L



Figure J8M



Figure J8N

Parterre leg fouls

Lifting a leg is not necessarily a foul. (*Figure J9 applies*). Lifting a leg must prevent the offensive wrestler from stepping over or getting to the side. If lifting the leg prevents an action, it doesn't matter if it's straight or bent.



Figure J9

The difference between a good counter-attack and a foul can be very small

Step back so you can see then entire action sequence.

- In *Figure J10A*, Red's hand is above the hip. Good Defense.
- In *Figure J10B*, Red's hand is below the hip. Foul.

The difference between good defense and a foul can be inches.



Figure J10A  
No Foul



Figure J10B  
Foul



## **ANNEX K - END OF THE BOUT**

When the bout has ended, you should be the last one off the mat. After you raise the winner's hand, step to a position where you can observe both wrestlers until they have left the mat. "DO NOT" turn your back or take your eyes off the wrestlers regardless how quiet or polite the bout has been. Punches, fights, etc. can erupt without any indications or provocations. (*Figures K1A & K1B apply*)



Figure K1A



Figure K1B

## **ANNEX L - THE CHALLENGE** (*Figures L1A & L1B apply*)

The "Challenge is an action through which a coach is allowed, on behalf of the wrestler, to request the bout be stopped, and the Jury and Mat Chairman review video evidence when a disagreement with a referee team call during a contested situation occurs.

When a challenge occurs and "the brick" is thrown onto the mat, do not immediately blow the whistle stopping the action. This becomes a Chairman's decision and he/she will stop the bout at the appropriate time in order to review the action being challenged.



Figure L1A



Figure L1B

Once a challenge is accepted, the jury of appeals will review the video and render a decision. It is not possible to request a "counter challenge" and there is no follow-on discussion.

Once the challenge is completed, if "the brick" needs to be returned to the coach, be professional and walk it over to the corner and hand it to the coach. Do not throw the brick to the coach. It may take a weird bounce, or the coach may miss it and the brick hit's him/her in the face.

## **ANNEX M – JURY MECHANICS**

The Jury will consist of 1-2 independent referees and the Mat Chairman. (*Figure M1 applies*)

The philosophy of the jury member should be "Does the contested call meet criteria? Yes or No." The Jury member should not approach a challenge with the mind set of looking to fix an error or trying to find something the referee team has missed. Don't try to find something that is not there. Simply, review the contested situation and confirm or change what the referee team called. Make your decision quickly.



Figure M1

When reviewing a contested situation on video, as much as possible, use real-time footage for your analysis.

1. 1<sup>st</sup> view; watch the video in real-time. Make your call.
2. 2<sup>nd</sup> view; if necessary, watch the video real-time. Make your call.
3. 3<sup>rd</sup> view; Slow-motion if necessary.
  - a. Slow-motion should only be used for very specific situations that require frame-by-frame analysis such as a step-out, danger position, illegal hold, choke, etc.
  - b. Not every contested situation requires slow-motion analysis.
  - c. Analyzing a situation in slow-motion will give the viewer a completely different perspective from real-time and could lead the jury member to make an incorrect call.

Once the Jury has reached its decision, display the adjusted score/white paddle, ensure the chairman's score sheet and score board are correct; then move away from the mat.

No discussions regarding the contested situation between coach and jury member should occur during the bout. The coach should not be near the jury. Only after the bout can the coach request a discussion with the jury regarding the contested situation. At no time should a jury member seek out a coach in order to engage a discussion.

## **ANNEX N - WHEN DISASTER STRIKES (and it will)**

Not every bout will go well. You will have that special bout when disaster strikes and you make a bad call, the referee team is out of sync, or you get disciplined. When this happens, don't panic and handle the situation with professionalism.

If you make a mistake, or bad call and get disciplined; "Own it, Learn from it and Let it go." Don't lose your composure, become emotional or argue with the Tournament Delegation, Head Referee, Clinician or Mat Chairman. Your reaction and conduct "after the disciplinary action" will have a longer lasting and greater impact than what got you into trouble.

## **ANNEX O – FINAL THOUGHTS**

You must be the consummate professional when working a tournament. Wrestling fans, coaches, athletes, and other referees are watching and judging your every action. Your behavior will dictate how you are treated by others; be professional.

When you are away from the tournament venue, ensure you maintain your professional behavior. Regardless of being on the mat or in a restaurant, you are still a referee. It takes years to build your professional credibility, but only one error in judgement can ruin all your hard work.

Ensure you get plenty of rest, proper hydration, and good nutrition in order to meet the high demands that most tournaments often dictate. Over multiday tournaments, rest, nutrition and hydration will be very important.

You will meet some great people (Referees, Coaches, Wrestlers, and Fans) and forge life-long friendships.

*"No matter what happens during your referee career, they can never take your memories."* Zach Errett.

Bottom-line: Have fun and enjoy yourself. *(Figure O1 applies)*

## **ANNEX P – PROPERLY FILLING OUT A BOUT SHEET**

Since the inclusion of mat side computers, Referees seem to have lost the skill of properly completing a bout sheet. Mat side computers have increased our efficiency exponentially. However, computers do fail or get caught up in a cycling loop, which requires refreshing the computer.

The manual bout sheet tends to be viewed as a waste of time and unimportant since we have a mat side computer to record all our calls and points. I recognized the importance of our mat side computers; however, the manual bout sheet is still equally important.

A few years ago, at a major tournament, the computer crashed. Everything was lost. We were getting ready for the semi-finals of the tournament. The tournament director had to collect all our old bout sheets and reconstruct the tournament. Thankfully, our manual bout sheets were complete, and the tournament was reconstructed, although we were delayed in excess of an hour.



*Figure O1*



Incomplete or missing information; hampers the reconstruction process. Regardless of the position you are sitting, Chairman or Judge, it is very important too properly complete your bout sheet. (Figure P1 applies)

**Figure P1**

As soon as you sit at your position, Chairman or Judge, you should immediately begin completing as much information as possible. Mat number, Bout number, Weight Class, Style, Age Division, Wrestler's name (if able), Wrestler's state, Judge, Referee and Chairman. As a Judge, it is acknowledged that you may not be able to fill in the wrestler's name. However, you should be able to fill in their state. (Figure P2 applies)

**Figure P2**

First period example. Ensure you accurately annotate your first period with all confirmed calls such a technical points, cautions, and passivity. In our example, both wrestlers have verbal passivity warnings and Red was on the shot clock. The referee crew did a good job getting three passivity calls in. Both wrestlers have scored technical points. Since the score is tied, ensure you underline the last point(s) scored. Even though it is only the first period, if the score is tied, you should underline last point(s) scored. If no points are scored in the second period, you will not be required to figure out who scored last. In this example, Blue scored last, and is a head on criteria. (Figure P3 applies).

Mat Number: 14

Bout Number: 631

Weight: 126

Style: FS

Age Division: 16U

Pierson

Diehl

IA

VA

PERIOD	RED TECHNICAL POINTS	TIME	TOTAL
1st Period	V P 1 2		3
30 second break			
2nd Period			

PERIOD	BLUE TECHNICAL POINTS	TIME	TOTAL
1st Period	V 1 2		3
30 second break			
2nd Period			

RED TOTAL TECHNICAL POINTS

CROSS OUT LOSER

BLUE TOTAL TECHNICAL POINTS

TOTAL MATCH TIME

CLASSIFICATION POINTS

CLASSIFICATION POINTS

ENDING TIME OF DAY

WINNER'S NAME

JUDGE Wood

REFEREE Berger

CHAIR Swisher

CLASSIFICATION POINTS	
5:0	VICTORY BY FALL - FORFEIT - INJURY - WITHDRAWAL - 3 CAUTIONS "0" DUE TO ERROR AGAINST THE RULES
5:0	DISQUALIFICATION FROM THE COMPETITION DUE TO INFRINGEMENT OF THE RULES
4:0	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITHOUT TECHNICAL POINTS
4:1	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITH TECHNICAL POINTS
3:0	DECISION BY POINTS - THE LOSER WITHOUT TECHNICAL POINTS
3:1	DECISION BY POINTS - THE LOSER WITH TECHNICAL POINTS
0:0	IN CASE BOTH WRESTLERS HAVE BEEN DISQUALIFIED DUE TO INFRINGEMENT OF THE RULES

Figure P3

Second period example. Same requirement as the first period. Ensure you accurately annotate all confirmed calls. In our second period example, Red has a caution, Blue was on the shot clock, and both wrestlers scored technical points. (Figure P4 applies)

Mat Number: 14

Bout Number: 631

Weight: 126

Style: FS

Age Division: 16U

Pierson

Diehl

IA

VA

PERIOD	RED TECHNICAL POINTS	TIME	TOTAL
1st Period	V P 1 2		3
30 second break			
2nd Period	O 1 2		3

PERIOD	BLUE TECHNICAL POINTS	TIME	TOTAL
1st Period	V 1 2		3
30 second break			
2nd Period	1 P 4		5

RED TOTAL TECHNICAL POINTS

CROSS OUT LOSER

BLUE TOTAL TECHNICAL POINTS

TOTAL MATCH TIME

CLASSIFICATION POINTS

CLASSIFICATION POINTS

ENDING TIME OF DAY

WINNER'S NAME

JUDGE Wood

REFEREE Berger

CHAIR Swisher

CLASSIFICATION POINTS	
5:0	VICTORY BY FALL - FORFEIT - INJURY - WITHDRAWAL - 3 CAUTIONS "0" DUE TO ERROR AGAINST THE RULES
5:0	DISQUALIFICATION FROM THE COMPETITION DUE TO INFRINGEMENT OF THE RULES
4:0	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITHOUT TECHNICAL POINTS
4:1	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITH TECHNICAL POINTS
3:0	DECISION BY POINTS - THE LOSER WITHOUT TECHNICAL POINTS
3:1	DECISION BY POINTS - THE LOSER WITH TECHNICAL POINTS
0:0	IN CASE BOTH WRESTLERS HAVE BEEN DISQUALIFIED DUE TO INFRINGEMENT OF THE RULES

Figure P4



End of Bout example. The bout has ended, and Blue is the victor. Ensure both periods are accurate. Now you need to annotate the total technical points each wrestler scored, cross out the losing wrestler, annotate the correct classification points, annotate the time of day the bout ended, circle the correct classification points in the bottom section, and sign your bout sheet. (Figure P5 applies)

Mat Number: 14

Bout Number: 631

Weight: 126

Style: FS

Age Division: 16

Pierson

Diehl

IA

VA

PERIOD	RED TECHNICAL POINTS	TIME	TOTAL
1st Period	V P 1 2		3
30 second break			
2nd Period	O 1 2		3

PERIOD	BLUE TECHNICAL POINTS	TIME	TOTAL
1st Period	V 1 2		3
30 second break			
2nd Period	1 P 4		5

6

RED TOTAL TECHNICAL POINTS

CROSS OUT LOSER

BLUE TOTAL TECHNICAL POINTS

8

TOTAL MATCH TIME

CLASSIFICATION POINTS

1

3

CLASSIFICATION POINTS

ENDING TIME OF DAY

0917

WINNER'S NAME

JUDGE

Wood

REFEREE

Berger

CHAIR

Swisher

CLASSIFICATION POINTS	
5:0	VICTORY BY FALL - FORFEIT - INJURY - WITHDRAWAL - 3 CAUTIONS "0" DUE TO ERROR AGAINST THE RULES
5:0	DISQUALIFICATION FROM THE COMPETITION DUE TO INFRINGEMENT OF THE RULES
4:0	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITHOUT TECHNICAL POINTS
4:1	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITH TECHNICAL POINTS
3:0	DECISION BY POINTS - THE LOSER WITHOUT TECHNICAL POINTS
3:1	DECISION BY POINTS - THE LOSER WITH TECHNICAL POINTS
	IN CASE BOTH WRESTLERS HAVE BEEN DISQUALIFIED DUE TO INFRINGEMENT OF THE RULES

Figure P5

Misha Swisher

Now that the bout has ended and you have completed filling out your bout sheet, take one last look to ensure your bout sheet is completed and accurate. Do not turn in an incomplete bout sheet or one that has errors. It is important you are as accurate as possible and ensure your handwriting is legible.

Based on our examples above, the below completed bout sheet is how your properly completed bout sheet should appear.

Mat Number: 14

Bout Number: 631

Weight: 126

Style: FS

Age Division: 16

Pierson

Diehl

IA

VA

PERIOD	RED TECHNICAL POINTS	TIME	TOTAL
1st Period	V P 1 2		3
30 second break			
2nd Period	O 1 2		3

PERIOD	BLUE TECHNICAL POINTS	TIME	TOTAL
1st Period	V 1 2		3
30 second break			
2nd Period	1 P 4		5

6

RED TOTAL TECHNICAL POINTS

CROSS OUT LOSER

BLUE TOTAL TECHNICAL POINTS

8

TOTAL MATCH TIME

CLASSIFICATION POINTS

1

3

CLASSIFICATION POINTS

ENDING TIME OF DAY

0917

WINNER'S NAME

JUDGE

Wood

REFEREE

Berger

CHAIR

Swisher

CLASSIFICATION POINTS	
5:0	VICTORY BY FALL - FORFEIT - INJURY - WITHDRAWAL - 3 CAUTIONS "0" DUE TO ERROR AGAINST THE RULES
5:0	DISQUALIFICATION FROM THE COMPETITION DUE TO INFRINGEMENT OF THE RULES
4:0	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITHOUT TECHNICAL POINTS
4:1	GREAT SUPERIORITY - A DIFFERENCE OF 10 POINTS (8 points for Senior Greco-Roman), THE LOSER WITH TECHNICAL POINTS
3:0	DECISION BY POINTS - THE LOSER WITHOUT TECHNICAL POINTS
3:1	DECISION BY POINTS - THE LOSER WITH TECHNICAL POINTS
	IN CASE BOTH WRESTLERS HAVE BEEN DISQUALIFIED DUE TO INFRINGEMENT OF THE RULES

Figure P5

Misha Swisher

{ 54 }

# LIST OF FIGURES & PHOTOGRAPHS

Cover Page: Tony Rotundo  
Figure 2: Tim Pierson, "Power-point image"  
Figure 4: Tim Pierson, "Power point image"  
Figure 6B: John Sachs, "Sam Julian"  
Figure 8B: Jim Thrall, "Natalia Parkhomenko"  
Figure 9C: Erica Pierson, "Tim Pierson3"  
Figure 11A: Erica Pierson, "Tim Pierson6"  
Figure 11D: Erica Pierson, "Tim Pierson9"  
Figure 13: Erica Pierson, "Tim Pierson12"  
Figure 16: Erica Pierson, "Tim Pierson15"  
Figure 19A: Erica Pierson, "Tim Pierson18"  
Figure 20B: Erica Pierson, "Tim Pierson21"  
Figure 23: Erica Pierson, "Tim Pierson24"  
Figure 26A: Erica Pierson, "Tim Pierson27"  
Figure 27B: Erica Pierson, "Tim Pierson30"  
Figure 28: Erica Pierson, "Tim Pierson33"  
Figure 30: Erica Pierson, "Tim Pierson36"  
Figure 31C: Erica Pierson, "Tim Pierson39"  
Figure 32A: Erica Pierson, "Tim Pierson42"  
Figure 32D: Erica Pierson, "Tim Pierson45"  
Figure 33A: Erica Pierson, "Tim Pierson48"  
Figure 34B: Erica Pierson, "Tim Pierson51"  
Figure 36A: Erica Pierson, "Tim Pierson54"  
Figure 37B: Erica Pierson, "Tim Pierson57"  
Figure 39A: Erica Pierson, "Tim Pierson60"  
Figure 40: John Sachs and Google Images  
Figure 42: Tony Rotundo, "Zach Errett"  
Figure 43C: Johnny Ruggiano, "Yellow Card"  
Figure 44C: Erica Pierson, "Tim Pierson3"  
Figure 45A: Erica Pierson, "Tim Pierson6"  
Figure 45D: Erica Pierson, "Tim Pierson9"  
Figure 46C: Erica Pierson, "Tim Pierson11"  
Figure 46F: Erica Pierson, "Tim Pierson15"  
Figure 48A: Erica Pierson, "Tim Pierson17"  
Figure 48D: Erica Pierson, "Tim Pierson21"  
Figure 51: Erica Pierson, "Cards"  
Figure 52C: Zach Errett presentation, "Angle"  
Figure 52F: Zach Errett presentation, "Feints"  
Figure 55A: Youtube, "Takedown2"  
Figure 56B: Tony Rotundo, "Quadpod"  
Figure 58A: Tony Rotundo, "Eric Fajerman"  
Figure 58D: Jim Thrall, "Front Lock3"  
Figure 60A: Tony Rotundo, "Stand Up"  
Figure 61B: John Sachs, "2 vs 4-2"  
Figure 62: John Sachs, "Bad Landing"  
Figure 64B: John Sachs, "Edge2"  
Figure 66B: Google Images, "Chris Taylor"  
Figure 67B: Tony Rotundo, "Correct Throw2"  
Figure 68B: Youtube, "Not Correct2"  
Figure 68E: Youtube, "Not Correct5"  
Figure 69C: 2014 FILA New Rules Brief  
Figure 71: John Sachs, "Catch1"  
Figure 72C: Youtube, "Misid Slip Throw3"  
Figure 73B: John Sachs, "Throw2"  
Figure 74: John Sachs, "The Clock"  
Figure C1A: Youtube Video #1  
Figure C1D: Youtube Video #4  
Figure D1A: Tony Rotundo, "Macro"  
Figure D1D: Tony Rotundo, "Micro"  
Figure E1: John Sachs, "Foot & Hand Out"  
Figure E2C: Jim Thrall, "Joe Colon3"  
Figure E4A: John Sachs, "Attack1"  
Figure E5B: John Sachs, "Push2"  
Figure E7B: Tony Rotundo, "Tom Clark2"  
Figure F1A: Tony Rotundo, "UWW Referee"  
Figure F3: John Sachs, "Parterre Hook"  
Figure F4C: Tony Rotundo, "MisId Turn3"  
Figure G1C: John Sachs, "Pico Fingers"  
Figure G2A: John Sachs, "Fingers1"  
Figure G2D: Tony Rotundo, "Grab Fingers"  
Figure G4A: Tony Rotundo, "Flee the Hold1"  
Figure G5B: Google Images, "Thumb Block"  
Figure G6B: John Sachs, "Push2"  
Figure G8B: John Sachs, "Closed"  
Figure G10: Tim Pierson, "Power-point image"  
Figure G11C: John Sachs, "Wrestlers"  
Figure G13: WW Facebook, "Danger"  
Figure G14C: Google Images, "Hand to face"  
Figure G15B: AP Images - Wong May-E  
Figure G17B: Tony Rotundo, "FW Elbow-Throat"  
Figure G17E: Google Images, "Choke"  
Figure G18: John Sachs, "Pico Fingers"  
Figure G19C: Google Images, "Wrestlers"  
Figure G20: Youtube Video, "Hair Pulling"  
Figure G22: UWW Clinic, "Hook Target Areas"  
Figure G24B: John Sachs, "Hooking"  
Figure G26: Tony Rotundo, "FS Activity"  
Figure G28: Tony Rotundo, "No Passivity"  
Figure H2B: UWW Facebook, "NaHumma"  
Figure J2: John Sachs, "Spine Compression."  
Figure J3C: Youtube, "Step on Foot2"  
Figure J4A: John Sachs, "Grabbing Hands1"  
Figure J4D: John Sachs, "Grabbing Hands4"  
Figure J5C: John Sachs, "Pike2"  
Figure J7A: Tony Rotundo, "Trip1"  
Figure J7D: John Sachs, "Offensive Foul2"

Preface: Tim Pierson, "Tim Pierson"  
Figure 3A: Facebook, "Casey Goessl"  
Figure 5: Tim Pierson, "Power-point image"  
Figure 7: Tony Rotundo, "Casey Goessl"  
Figure 9A: Erica Pierson, "Tim Pierson1"  
Figure 9D: Erica Pierson, "Tim Pierson4"  
Figure 11B: Erica Pierson, "Tim Pierson7"  
Figure 12A: Erica Pierson, "Tim Pierson10"  
Figure 14: Erica Pierson, "Tim Pierson13"  
Figure 17: Erica Pierson, "Tim Pierson16"  
Figure 19B: Erica Pierson, "Tim Pierson19"  
Figure 21: Erica Pierson, "Tim Pierson22"  
Figure 24: Erica Pierson, "Tim Pierson25"  
Figure 26B: Erica Pierson, "Tim Pierson28"  
Figure 27C: Erica Pierson, "Tim Pierson31"  
Figure 29A: Erica Pierson, "Tim Pierson34"  
Figure 31A: Erica Pierson, "Tim Pierson37"  
Figure 31D: Erica Pierson, "Tim Pierson40"  
Figure 32B: Erica Pierson, "Tim Pierson43"  
Figure 32E: Erica Pierson, "Tim Pierson46"  
Figure 33B: Erica Pierson, "Tim Pierson49"  
Figure 35A: Erica Pierson, "Tim Pierson52"  
Figure 36B: Erica Pierson, "Tim Pierson55"  
Figure 38A: Erica Pierson, "Tim Pierson58"  
Figure 39B: Erica Pierson, "Tim Pierson61"  
Figure 41A: UWW Press, "Ref Holding Points"  
Figure 43A: Jim Thrall, "Coach Izzy"  
Figure 44A: Erica Pierson, "Tim Pierson1"  
Figure 44D: Erica Pierson, "Tim Pierson4"  
Figure 45B: Erica Pierson, "Tim Pierson7"  
Figure 46A: Erica Pierson, "Tim Pierson10"  
Figure 46D: Erica Pierson, "Tim Pierson13"  
Figure 47A: Erica Pierson, "Tim Pierson15"  
Figure 48B: Erica Pierson, "Tim Pierson19"  
Figure 49: Jim Thrall, "Casey Goessl"  
Figure 52A: Zach Errett present, "Pressure"  
Figure 52D: Zach Errett present, "Motion"  
Figure 53: John Sachs, "Double Leg"  
Figure 55B: Youtube, "Takedown3"  
Figure 57A: John Sachs, "Merkel"  
Figure 58B: Getty Images, "Front Lock1"  
Figure 59A: Tony Rotundo, "Front Lock1"  
Figure 60B: AP Images - Marku Schreiber  
Figure 61C: John Sachs, "2 vs 4-3"  
Figure 63: John Sachs, "Fireman's Carry"  
Figure 65: AP Images - Paul Sancya  
Figure 66C: Google Images, "Karelin"  
Figure 67C: Tony Rotundo, "Correct Throw3"  
Figure 68C: Youtube, "Not Correct3"  
Figure 69A: 2014 FILA New Rules Brief  
Figure 70A: John Sachs, "Slip Throw1"  
Figure 72A: Youtube, "Misid Slip Throw1"  
Figure 72D: Youtube, "Misid Slip Throw4"  
Figure 73C: John Sachs, "Throw3"  
Figure B1A: Tony Rotundo, "Young Wrestler"  
Figure C1B: Youtube Video #2  
Figure C1E: Youtube Video #5  
Figure D1B: Tony Rotundo, "Micro"  
Figure D2A: John Sachs, "Sam Julian"  
Figure E2A: Jim Thrall, "Joe Colon1"  
Figure E2D: Jim Thrall, "Joe Colon4"  
Figure E4B: John Sachs, "Attack2"  
Figure E6: John Sachs, "Throw Out2"  
Figure E7C: Tony Rotundo, "Tom Clark3"  
Figure F1B: Tony Rotundo, "Zach Errett"  
Figure F4A: Tony Rotundo, "MisId Turn1"  
Figure G1A: John Sachs, "Fingers4"  
Figure G1D: Google Images, "Hand Grab"  
Figure G2B: John Sachs, "Finger2"  
Figure G3A: John Sachs, "Robbie Smith2"  
Figure G4B: Tony Rotundo, "Flee the Hold2"  
Figure G5C: John Sachs, "Thumb"  
Figure G7: UWW Facebook, "Flee the Hold"  
Figure G8C: Tony Rotundo, "Closed"  
Figure G11A: UWW Press, "Sam Julian"  
Figure G12A: 2014 FILA New Rules Brief  
Figure G14A: Tony Rotundo, "USA Wrestlers"  
Figure G14D: Getty Images, "USA Wrestler"  
Figure G16: Google Images, "Head Butt"  
Figure G17C: John Sachs, "Brent Metcalf"  
Figure G17E: John Sachs, "Arm Block1"  
Figure G19A: Tony Rotundo, "Kevin Maxwell"  
Figure G19D: Tony Rotundo, "Wrestlers"  
Figure G21A: Tony Rotundo, "Motion"  
Figure G23: UWW Clinic, "Types of Hooking"  
Figure G25A: Tony Rotundo, "Both Hooking"  
Figure G27A: John Sachs, "Danny"  
Figure H1: NBC, "Tim Pierson"  
Figure JA: John Sachs, "Danny1"  
Figure J3A: Jim Thrall, "Stepping on Foot"  
Figure J3D: Youtube, "Step on Foot3"  
Figure J4B: John Sachs, "Grabbing Hands2"  
Figure J5A: UWW Facebook, "Pike Position"  
Figure J5D: John Sachs, "Pike3"  
Figure J7B: Tony Rotundo, "Trip2"  
Figure J7E: John Sachs, "Offensive Foul3"

Figure 1: UWW Press, "Staring the Bout"  
Figure 3B: Tony Rotundo, "Kicked"  
Figure 6A: Tony Rotundo, "Tim Pierson"  
Figure 8A: John Sachs, "Sam Julian"  
Figure 9B: Erica Pierson, "Tim Pierson2"  
Figure 10: Erica Pierson, "Tim Pierson5"  
Figure 11C: Erica Pierson, "Tim Pierson8"  
Figure 12B: Erica Pierson, "Tim Pierson11"  
Figure 15: Erica Pierson, "Tim Pierson14"  
Figure 18: Erica Pierson, "Tim Pierson17"  
Figure 20: Erica Pierson, "Tim Pierson20"  
Figure 22: Erica Pierson, "Tim Pierson23"  
Figure 25: Erica Pierson, "Tim Pierson26"  
Figure 27A: Erica Pierson, "Tim Pierson29"  
Figure 27D: Erica Pierson, "Tim Pierson32"  
Figure 29B: Erica Pierson, "Tim Pierson35"  
Figure 31B: Erica Pierson, "Tim Pierson38"  
Figure 31E: Erica Pierson, "Tim Pierson41"  
Figure 32C: Erica Pierson, "Tim Pierson44"  
Figure 32F: Erica Pierson, "Tim Pierson47"  
Figure 34A: Erica Pierson, "Tim Pierson50"  
Figure 35B: Erica Pierson, "Tim Pierson53"  
Figure 37A: Erica Pierson, "Tim Pierson56"  
Figure 38B: Erica Pierson, "Tim Pierson59"  
Figure 39C: Erica Pierson, "Tim Pierson62"  
Figure 41B: John Sachs, "Casey"  
Figure 43B: Tony Rotundo, "Coach Brands"  
Figure 44B: Erica Pierson, "Tim Pierson2"  
Figure 44E: Erica Pierson, "Tim Pierson5"  
Figure 45C: Erica Pierson, "Tim Pierson8"  
Figure 46B: Erica Pierson, "Tim Pierson11"  
Figure 46E: Erica Pierson, "Tim Pierson13"  
Figure 47B: Erica Pierson, "Tim Pierson17"  
Figure 48C: Erica Pierson, "Tim Pierson19"  
Figure 50: Facebook, "Mark Mundy"  
Figure 52B: Zach Errett presentation, "Bend"  
Figure 52E: Zach Errett presentation, "Feet"  
Figure 54: UWW Facebook, "No Takedown"  
Figure 56A: John Sachs, "Quadpod"  
Figure 57B: Bill Casola, "Merkel"  
Figure 58C: Jim Thrall, "Front Lock2"  
Figure 59B: Tony Rotundo, "Front Lock2"  
Figure 61A: John Sachs, "2 vs 4-1"  
Figure 61D: John Sachs, "2 vs 4-4"  
Figure 64A: John Sachs, "Edge1"  
Figure 66A: Mark Lundy Facebook, "Throw"  
Figure 67: Tony Rotundo, "Correct Throw1"  
Figure 68A: Youtube, "Not Correct1"  
Figure 68D: Youtube, "Not Correct4"  
Figure 69B: 2014 FILA New Rules Brief  
Figure 70B: John Sachs, "Slip Throw2"  
Figure 72B: Youtube, "Misid Slip Throw2"  
Figure 73A: John Sachs, "Throw1"  
Figure 73D: John Sachs, "Throw4"  
Figure B1B: Tony Rotundo, "JB"  
Figure C1C: Youtube Video #3  
Figure C1E: Youtube Video #6  
Figure D1C: Tony Rotundo, "Micro"  
Figure D2B: UWW Press, "Attention"  
Figure E2B: Jim Thrall, "Joe Colon2"  
Figure E3: Facebook, "Sam Julian"  
Figure E5A: John Sachs, "Push1"  
Figure E7A: Tony Rotundo, "Tom Clark1"  
Figure E8: John Sachs, "Throw In2"  
Figure F2: UWW Press, "Gut Wrench"  
Figure F4B: Tony Rotundo, "MisId Turn2"  
Figure G1B: John Sachs, "Fingers5"  
Figure G1E: Google Images, "Fingers"  
Figure G2C: John Sachs, "Fingers3"  
Figure G3B: Google Images, "Jon Anderson"  
Figure G5A: Google Images, "Blocking"  
Figure G6A: John Sachs, "Push1"  
Figure G8A: Tony Rotundo, "Sam Julian"  
Figure G9: John Sachs, "Under Attack"  
Figure G11B: John Sachs, "Wrestler"  
Figure G12B: 2014 FILA New Rules Brief  
Figure G14B: Reuters Images - Damir Sagol  
Figure G15A: UWW Facebook, "Hard Shot"  
Figure G17A: Google Images, "Blocking"  
Figure G17D: Tony Rotundo, "Snyder"  
Figure G17G: Google Images, "Choke"  
Figure G19B: Tony Rotundo, "Wrestlers"  
Figure G19E: Tony Rotundo, "Wrestlers"  
Figure G21B: Tony Rotundo, "Attack"  
Figure G24A: John Sachs, "Hooking"  
Figure G25B: John Sachs, "No Hooking"  
Figure G27B: Tony Rotundo, "Tim Pierson"  
Figure H2A: Johnny Ruggiano TMWC, "TP"  
Figure J1B: John Sachs, "Danny2"  
Figure J3B: Youtube, "Step on Foot1"  
Figure J3E: Youtube, "Step on Foot4"  
Figure J4C: John Sachs, "Grabbing Hands3"  
Figure J5B: John Sachs, "Pike1"  
Figure J6: John Sachs, "Jim Speelman"  
Figure J7C: John Sachs, "Offensive Foul1"  
Figure J7F: John Sachs, "Offensive Foul4"



Figure J7G: John Sachs, "*Offensive Foul5*"  
Figure J8C: John Sachs, "*Defensive Foul2*"  
Figure J8F: UWW Facebook, "*Leg Fouls*"  
Figure J8I: John Sachs, "*Defensive Foul1*"  
Figure J8L: John Sachs, "*Defensive Foul4*"  
Figure J9: AP Images - Ed Wray  
Figure K1A: John Sachs, "*UWW Referee*"  
Figure L1B: Larry Slater, "*Rick & Bill*"  
Figure P1: USAW Bout Sheet  
Figure P4: USAW Bout Sheet

Figure J8A: Tony Rotundo, "*Tom Clark*"  
Figure J8D: John Sachs, "*Defensive Foul3*"  
Figure J8G: UWW Press, "*Leg Foul*"  
Figure J8J: John Sachs, "*Defensive Foul2*"  
Figure J8M: John Sachs, "*Defensive Foul5*"  
Figure J10A: John Sachs, "*No Foul*"  
Figure K1B: John Sachs, "*Jason Babi*"  
Figure M1: Larry Slater, "*Avi*"  
Figure P2: USAW Bout Sheet  
Figure P5: USAW Bout Sheet

Figure J8B: John Sachs, "*Defensive Foul1*"  
Figure J8E: John Sachs, "*Defensive Foul4*"  
Figure J8H: John Sachs, "*Caylor Williams*"  
Figure J8K: John Sachs, "*Defensive Foul3*"  
Figure J8N: John Sachs, "*Defensive Foul6*"  
Figure J10B: John Sachs, "*Foul*"  
Figure L1A: John Sachs, "*Casey*"  
Figure O1: Anne Sachs, "*Having Fun*"  
Figure P3: USAW Bout Sheet