

TECH TIPS

Basic:

Overhand-Wrist-Flip Throw

(For a right-handed throw)

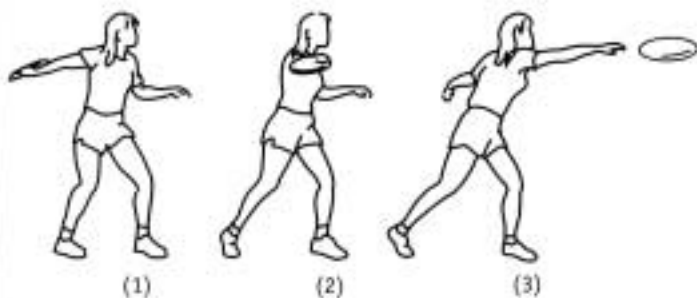
The Grip

Hold the disc with your right thumb on the inside rim of the disc, and your other four fingers on top of the disc. The grip is locked on the forearm in the cocked position.



The Throw

Stand sideways with your left side facing the catcher. With your arm slightly bent, hold the disc at shoulder height. Cock your wrist back, and, while shifting your weight to your back foot and rotating your hips away from the catcher, swing your arm backwards (1). Then, as you begin to swing your arm forward for the throw, shift your weight onto your front foot and rotate your hips towards the catcher (2). Snap your wrist as you release the disc from your hand. Keep the disc parallel to the ground upon release (3). Try to complete the throw in one smooth motion, shifting your arm and the weight of your body backwards then forwards.



Intermediate:

Catch Around One Leg or "Flamingo Catch"

(For a left-handed catch)

If you are executing a *Flamingo* catch off a throw, the incoming disc should be flying low to your body. Plant your left foot on the ground. As you bend at the waist to catch the disc, extend your right leg as high and straight as you can, while at the same time extending your right arm up into the air for balance. As the disc descends towards your left ankle, reach down with your left hand and catch the disc with your palm up. Ideally, the disc should be caught as low to the ground as possible. If you are ending a combination with a *Flamingo* catch, set the disc up in front of your body, about waist high, either flat or at a slight angle towards you and continue the move as described.



Advanced:

Catch Around the Far Leg or "Standing Gitis"

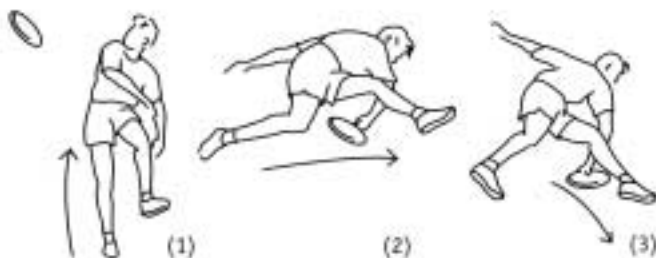
(For a right-handed catch)



Follow the same steps for the *Flamingo* catch when executing the *Gitis* catch (pronounced *guy-tis*), but this time you will catch with your right hand. As the disc descends towards the ground, plant your left foot on the ground (1). As you bend at the waist to catch the disc, rotate your body around to the left as you extend your right leg as high and straight as you can (2). Reach your right hand around your left ankle and catch the disc with your palm up (3). Ideally, the disc should be caught as low to the ground as possible.

Jumping Catch Around the Far Leg or "Flying Gitis"

(For a right-handed catch)



The *Flying Gitis* is technically the same catch as the standing *gitis*, except that the catch is made airborne. The catch can be made off a bodyroll, kick-brush, etc. or by setting the disc up at an angle, away from your body and slightly towards the left. Take about two steps and push off your right leg, while lifting and extending your left leg as high as you can (1). As the disc descends under your left leg, twist your body to the left, reach around your left leg

with your right hand, and catch the disc with your palm up (2).

Once the catch is made, land on your feet, left foot first. To make the catch easier and the landing smoother, jump up and out to the left as opposed to jumping straight up and down (3).

Note: Both the *Flamingo* and *Gitis* entail severe bending and twisting. It is highly recommended to stretch and warm up before attempting either catch.

TECH TIPS

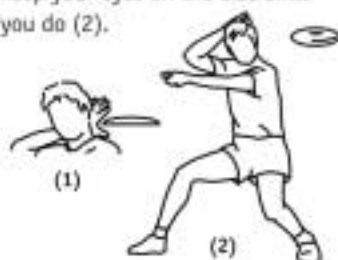
Basic:

Behind-The-Head Catch

(For a right-handed catch)

As the disc come towards you, stand sideways with the left shoulder towards the disc. Place the right hand, palm down, behind the head and neck area (1). Let the disc fly slightly to the left of you. Rotate slightly

to the right and tuck your head out of the way at the last moment, but keep your eyes on the disc until you do (2).

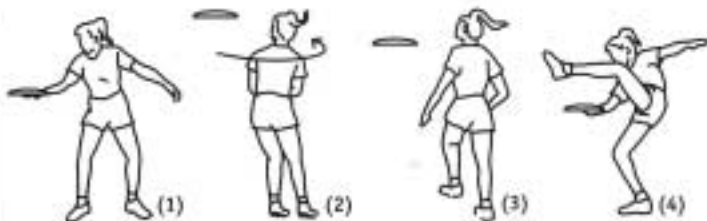
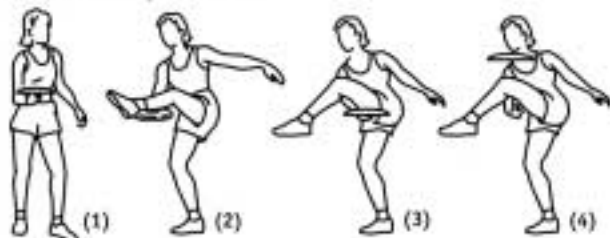


Intermediate: Under-The-Leg-Set (For a right-hand/left-leg set)

The under-the-leg set is commonly used to connect other freestyle moves in co-ops or individual combinations.

To begin, nail delay the center of the disc with your right hand (1). Keeping the disc in the same spot, lift the left leg over the disc (2). The right leg should be slightly bent to keep your balance. When the left leg has cleared the disc (3), set the disc up by pushing it straight up into the air (4).

From this set you can add another move, or your partner can pull the set to start his/her move.



Advanced: Single Spin

(Counter or clockwise turns)

The key to learning a spin is to keep your eyes on the disc at all times. This is called spotting. This technique is also used in dance for pirouettes. Look at the disc, as the turn is made away from the spot, the head is the last to leave and the first to arrive as the body completes the turn.

On a single spin, set the disc straight up in the air at eye-level and about 1/2 arms length away from you (1). Tuck your arms into your body and turn a full revolution either clockwise or counter-

clockwise while spotting the disc (2). Avoid slouching. It is important to keep your body upright and straight for optimal balance (3). As you complete the spin, try pulling the disc out from under the leg (4).

For a double spin, use the same technique as a single spin but this time set the disc up slightly above your head. The snapping of the head and shoulders during spotting is what will give you momentum for the second spin. Keep your feet close together and take small steps on the balls of your feet.

Combination Move

Now create a combination of consecutive moves with the three techniques described above: under-the-leg set to a single spin to a behind-the-head catch.

TECHNICAL TIPS

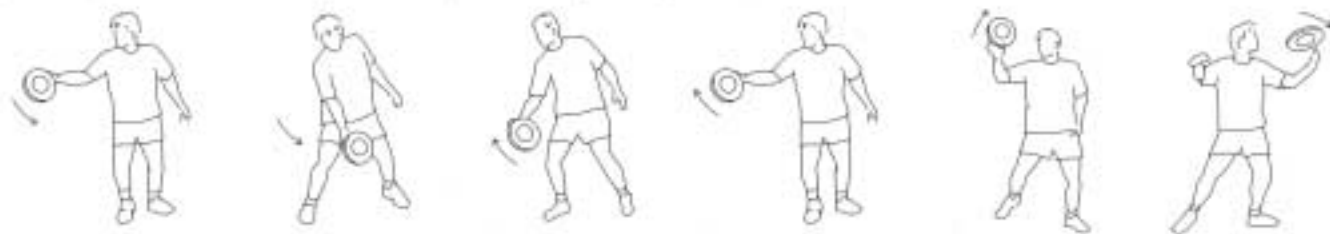
One-Handed Turnover

There are many different types of turnovers, from two-handed with-the-spin turn-overs, to one-handed against-the-spin turnovers, and many in-between.

The counter, one-handed with-the-spin turnover is done from the right hand to the left hand. Facing directly into the wind, rim the disc on a vertical angle, keeping the disc to the right side

of your body. Using your arm like a pendulum, proceed to swing the disc down, then quickly up, (the effect is somewhat like a rebounding yo-yo), pushing the upper edge of the rim over with your right rim finger. Take the disc in with a left hand delay, bringing your hand down with the disc as it descends. For clock spin, follow the same process using the opposite hands.

The movement from turnover to re-delay happens quickly, so be on your toes. A handy tip for beginners: shift your body to the right a bit, away from the face of the wind, then turn the disc over into the wind. This will allow more time to re-delay the disc.



The Wind Game, Part I: Airbrushing and Bodyrolls by Larry Imperiale

BODYROLLS

In a bodyroll, the spinning disc is guided by one hand, rolls across that arm, across the chest, down the other arm and is caught. The disc, however, should roll smoothly and not bounce along your body.



You can begin the roll with a nail delay. While facing the wind, tilt the disc about 15° to 30° towards you by sliding your nail towards the rim, pushing upward slightly. Set the disc out and off your

finger and let it touch the open palm of the same hand. Turn your shoulders forward and sink your chest back to make as smooth a curve as you can. Step into the disc and guide it with your arms.

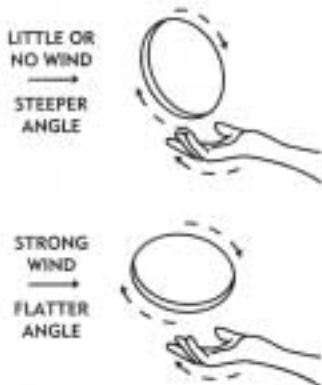
The direction of the roll depends on the direction of the spin. For clockwise spin, the disc starts out in your left hand and ends up in your right. Counter-clockwise spin will travel right to left.

AIRBRUSHING

While facing the wind, set the disc a foot or two in front of you with the leading edge of the disc up in the air at about a 45° angle. The stronger the wind, the flatter the angle, and with little or no wind the disc should be at a steeper angle.

Strike the disc with a side-

ways motion of the arm along the bottom rim in the direction of the rotation of the disc. Contact the disc with a slightly cupped hand, the main contact area being the middle of the fingers. Step towards the disc and follow through. With practice you can learn the correct mix of forward motion and sideways brushing motion. The footwork is similar to the footwork in tennis when hitting a forehand.



LARRY'S TOP 10 TIPS

1. Play by yourself often. Practice rolls and brushes in an area where you have room to run and hopefully with some nice wind.
2. Face the wind. Know where you are in relation to the wind at all times. Learn to feel it like a sailor.
3. Step into and follow-through on all brushes and rolls.
4. When you're indoors, compensate for no wind by running faster to make your own wind, and by setting rolls and brushes steeper. Watch videos of Jacksonville.
5. As Skippy says, remember that the object of a roll is not to get it from one hand to the other (bounce, bounce), but to roll it along the body as if it's on Velcro, pulling it along your

arms by moving your body in the opposite direction of the roll.

6. Step into the disc when brushing, so if it goes too far you can get to it, always being ready for the missed hit. Be on your toes and ready to sprint.

7. The force of the brush should be inversely proportional to the Zs on the disc. If the disc comes to you with a slight angle and high Z's — just meet it with your hand or body part. It's riskier to swing at it or brush it hard when there's a lot of Z's. On the other hand, hit it harder if it has low Zs.

8. Play the spontaneous wind game with your friends, but also learn when to give space to your partner for individual moves. Go on "brushing runs" with your partners. Be like Magic Johnson and make the

players around you better. Set up your partners with good, easy brush/roll sets and watch great, difficult things happen that you won't remember after you do them....This is a good sign. Communicate frequently before and after you jam to enhance these opportunities. Also talk during spontaneous times (e.g. all-mine, all-yours, coming, etc...).

9. Don't plan too much. The best part of the wind game is to take advantage of the hand dealt to you. If you plan to do a roll off of a set but it's there for a kick or a scarecrow catch instead, go for what's there. Don't force it...go with the flow.

10. ADVANCED TIP

Climb the highest peak you can find and do the roll/brush solo jam (crampons optional).

Pictured below is the author wind-jamming on the 20,340 ft. summit of Imja Tse (Island Peak) near Mt. Everest in Nepal. This has been reported be the highest-altitude chest-roll known to man. But now that the Sherpa's and their kids can jam, the record may be short-lived.

Brenda Savage will be in India and Nepal this fall following-up on the Spread-the-Jam high-altitude wind-game seminar series.

