

Indian Club Swinging Styles

In my experience and understanding there are several different types or styles of club swinging and leveraging techniques with club like implements depending on the weight and size of the clubs being used. The different styles of club use have evolved over the last several thousand years from being methods of warfare and self defence in times of conflict to implements of physical development and to some extent mental development in times of peace. Clearly, using clubs requires good coordination and good psycho-motor skills and very often these skills complement and develop cognitive skills. As an educationalist I have also noticed that many people with good psycho-motor skills and cognitive skills have good social skills and emotional balance (the affective domain). I have also noticed that people without this balance between the various skills have some dysfunctional aspects in their lives in one way or another. This is purely an observation and not necessarily scientific fact but it is worth noting for further research.

However, this short article is about the different styles of club swinging and as such this is my own interpretation of what I understand to be the main styles of club swinging in existence at this time. Any mistakes or misinterpretations are my own.

The Classification of Styles of Club Swinging and Club Use

I have taken the styles I know about in roughly a historic order as this seemed logical when writing this short article. In essence, club swinging can be divided into long club styles and short club styles and then further subdivided into light (up to 1 or 2 pounds in weight or 1 kg maximum), medium (1 kg and up to 5 or 6 kg) and heavy weight clubs (6 kg and above). There is usually some overlap in weight because the techniques need to be learnt by novices before progressing to heavier weight clubs. In addition, particularly strong exponents can adapt to the additional weight and still perform the desired techniques. Other dimensions such as 'open' or 'closed' styles are dependent upon the way the shoulders and arms are used and as the weight and size of the club increases there is a natural transition from the 'open' style to the 'closed' style of club swinging. That is to say, that the big open movements with the club at arm's length is the 'open' style and the 'closed' style is with the arms tight in to the body and the club is manoeuvred around the shoulder joint which is not 'stretched' out in the same way as the 'open' style of club swinging but is instead heavily pressured by the club movement. This typology results in a fairly simple matrix of styles and methods shown in figure 1. Some areas of the matrix are sparsely populated due to the difficulties of making clubs long and light, therefore stick arts are included for comparison. Sticks can also be swung like clubs but usually they are used for the martial application they were devised for. There are other subtleties and nuances such as the stances adopted and the shape and balance of the clubs being used but these are generally of lesser importance in classifying club swinging techniques than length and the way the club is swung.

It must be emphasised that no one method of club swinging is better or worse than any other and these broad categories are overlapping and dependent upon the skill and strength of the athlete performing the club swinging exercises. The exact style one practices is a matter of personal preference but there is a right way and wrong way to perform these movements in each style and a good instructor should be sought out.

Figure 1. A Comparison of Different Styles of Indian Club Swinging and Some Stick Arts.

Length of Clubs	Long Clubs (greater than 50 cm)	<ul style="list-style-type: none"> Stick arts (e.g. Escrima, kali, tanjo jutsu 90cm stick, jo jutsu, aiki-jo and jodo 50 inch stick, bo jutsu 6 foot staff, naginata and spear) these can weigh from a 0.5 kg to several kilograms. Jugglers (pole swinging, very light, quite long poles) 	<ul style="list-style-type: none"> British Military Style and modern derivatives (open style, weights to several kilograms, long clubs style but takes in some shorter, lighter clubs too) 1 kg to 6 kg plus for stronger individuals. 	<ul style="list-style-type: none"> Zurkhaneh (Persian) style club swinging with meels up to 60 kg plus, long clubs, closed style). Indian Wrestler style (5 kg to 20 kg plus, long clubs, closed style) and Including the gada or mace. Leveraging techniques with heavy weights on a long shaft.
	Short Clubs (up to 50 cm)	<ul style="list-style-type: none"> Jugglers (club swinging with very light plastic clubs). Fancy Indian club swinging with wooden clubs less than 0.5 kg in weight. Physiotherapy and rehabilitation with light clubs Kobutan and short sticks for self-defence (very light, very short sticks). 	<ul style="list-style-type: none"> Ed Thomas (Burmese) style (closed style, relatively short club, light to medium weight club style 0.5 kg up to a 1 kg perhaps 1.5 kg). Smaller metal clubs of a few kilograms, quite short in length. 	<ul style="list-style-type: none"> Metal Clubbells (e.g. up to 25 kg). Metal Power Clubs and Bear clubs up to 10 kg. Chiishi (heavy stone on a stick used in Goju Ryu karate).
		Light Clubs (0 to 2kg)	Medium Weight Clubs (0.5 to 10kg)	Heavy clubs (up to 60 kg plus)
Weight of Clubs				

Taking the historic development approach to club swinging it is possible to see that as civilisation appears to have developed from Persia so has club swinging developed and travelled to India and areas further East such as Burma and the Philippines where club and stick art forms are fairly common. The British brought a version of Indian Club swinging back to Britain from India and this spread to other countries including the USA.

The Persian or Zurkhaneh (House of Strength) Style

This style is a heavy club style with long clubs and has a spiritual or religious aspect to it as well as a social aspect (chivalry) as practiced in Iran. The International Zurkhaneh Sports Federation has a web site (www.izsf.org) but is in the Farsi language. A good introduction to this style is given on a streamed video (<http://www.cultureunplugged.com/documentary/watch-online/play/5481/Zu>). Clubs are generally conical in shape with a wide base and a narrower top of the body of the club with a single hand grip handle. There are only a few movements that can be made with these heavy clubs based on outer and inner shoulder circles and the movements are a closed style with the clubs close to the shoulders. Some clubs have nails or spikes protruding from the body of the clubs to make the athlete swing the club without sliding the clubs across the back, chest or shoulder. The clubs used are often highly decorated and colourful as they are used in various ceremonies and competitions. This style is characterised by a small foot movement (or shuffle) during practice which helps in moving the shoulder away from the swinging club. Athletes using this style develop enormous hand grip strength. There is also a martial arts system associated with this style of club swinging. Other movements with large shield like implements are used like a rolling single handed bench press. These implements and their use are claimed to go back to the time of Alexander the Great when it was necessary to be able to wield heavy shields for long periods in battle. They also use other equipment such as press-up boards.

The Indian Wrestler Style and Modern Heavy Club Swinging

This style has probably developed from the Persian or Zurkhaneh style but is largely used by Indian wrestlers to improve their wrestling skills and strength. This style does not usually have the small foot movement (or shuffle) during practice but relies upon the strength of the athlete to swing the club around the shoulder in the closed style. The clubs are generally of similar shape and weight to the Zurkhaneh style clubs but are less well decorated for normal practice. Younger wrestlers use light clubs to learn the basic movements and work up to heavier clubs. The movements are traditionally based on inner and outer shoulder circles some of which are recognisably heart shaped swings but with a closed style of movement around the shoulder. Some exponents such as Mr Krishen Jalli (based in London and featured on YouTube and our DVDs) have developed numerous club swinging techniques which are generally not practiced by Indian wrestlers but have been devised as a result of great experience in swinging these traditional heavy Indian clubs. Club swinging in the wrestling arena is complemented by a number of physical arts based on traditional methods, movements and techniques for developing the wrestler's skills. In addition, Indian wrestlers use numerous other pieces of equipment including Gada (mace), Nal (stone ring with central wooden handle), digging the (sand) pit with a big spade, dragging a log with ropes with someone standing on the log over the dug sand to level it. For a good idea of what Indian wrestlers practice see "The Physical Body I and The Physical Body II"

videos (available from: <https://www.createspace.com/207195> and from: <http://www.thephysicalbody2.com/>).

In addition, there are other Indian physical arts (Kushti) which are worth a look for interest. The best ones are Mallakamb (a long vertical pole which is climbed and balanced upon) and rope Mallakamb (where a rope is used to support the athlete by twisting the rope around the body so that various standard positions can be adopted with the rope as support). Both types of Mallakamb are still taught in schools in India.

The British Military Style and Modern Interpretations

The British Military style is the one I am most familiar with. For an example see: http://www.youtube.com/watch?v=ZjEn8-9kXA4&feature=youtube_gdata_player.

Also see the streamed YouTube videos on: www.indianclubswinging.co.uk

This style of club swinging is a long club style with big open movements around the shoulders. It was copied and modified from the Indian Wrestlers when the British were in India as a way of keeping the troops fit. At that time, over 200 years ago, the British soldiers were unable to cope with the heat, humidity, poor food and dysentery and other diseases in India and some means was sought to keep the troops fit and strong in order to operate effectively. It appears that the officers in charge saw fit, strong Indian wrestlers practicing with clubs, modified these club swinging movements and created the British Military style to keep the troops fit and ready for action. Many of the armed forces in the UK have used and still use Indian clubs to some extent with new recruits but it seems to be being replaced by other methods of training. Over the years the style has developed and been refined into a complete system for keeping fit and healthy and was adopted by civilian groups such as gentleman's gymnasiums, women's groups and taught in schools and at Marine and Sea Scouts etc. Since the 1960s Indian club swinging in the UK has been declining in popularity and is barely remembered by anyone under the age of 30.

Club Swinging in Sheffield

I was taught the British Military style at a group class led by Colin Hughes in the 1980s and a number of other club swingers who had learnt the art from an ex-forces chap called Joe (no one can remember his surname) who was employed at the University of Sheffield Sports Centre in the 1970s and 1980s. It also seems that Joe was responsible for a collection of British Military style clubs which were held at the sports centre and which Colin copied with a wood turner in Chesterfield (Bath House Crafts) and made available for all members of the group. When I went back to Bath House Crafts for more clubs in the middle of 2004 (I think) it had closed, the owner had retired and the premises had become a dental surgery. This was quite a surprise. By this time the University club swingers had either retired, moved away to other universities, taken other jobs or in the case of a few people passed away.

I continued to practice club swinging on my own for several years and developed some single handed routines based on the routine Colin had devised back in the 1980s. I used the clubs as a general fitness tool when I worked out at Pinegrove Country Club which suddenly folded in about 2005 I think. I joined Hillsborough Leisure Centre but there was nowhere suitable to swing clubs and I wanted to continue with the fitness regime I had been using that Colin Hughes had taught way back in the 1980s. However, I wanted to set up some classes and practice myself and I needed someone to make Indian clubs for us and after some time and effort we

found Mike Smethurst Woodturning in Sheffield. With some help from Professor John Norman a class was started in March 2008, with the assistance of some friends, I had a web site set up and hoped, naively, that people in Sheffield would like to swing clubs and buy some clubs. In fact, one of the first people to contact me was Russell Ogata in Hawaii and then Krishen Jalli in London. From these early beginnings it looked like I was going to be swinging clubs with John Norman, Bob and Margaret Townrow and Mary Parker at the Crosspool and District Youth Sports Trust. My wife, Elaine, had been swinging clubs too but had developed rheumatoid arthritis and we had to scale down our physical activities during the early 2000s.

The Sheffield Style of Club swinging and how it has developed

When we were first taught this British Military club swinging style it consisted of a few moves which were considered as basic but fundamental. These moves were, as far as I can remember:

- The outer heart-shaped swing (with one club) simply referred to as the outer swing or swing number 1.
- The Inner heart-shaped swing (with one club) simply referred to as the inner swing or swing number 2.
- Alternate outer heart-shaped swing with a club in each hand (number 3).
- Alternate inner heart-shaped swing with a club in each hand (number 4).
- Full outer (heart-shaped) swing with a club in each hand (number 5).
- Full inner (heart-shaped) swing with a club in each hand (number 6).

The terminology varied quite a lot between individuals but we knew what was required. There were other exercises introduced as the sessions progressed and these included wrist twists, biceps curls with clubs, triceps curls, lifts, static holds, sit-ups with clubs and so on.

The main sources of the British Military style we practice appear to be: Ferdinand Lemaire's book; Staff Sergeant Moss's book; Schatz's books; Samuel T. Wheelwright's book; Tom Burrows books and others such as Cobbett and Jenkin's book (which is hard to decipher at best). Dr Colin Hughes ran a class at lunchtimes (Monday, Tuesday and Thursday) during the 1980s and 1990s at the University of Sheffield, Sports Centre, Northumberland Road, Sheffield, UK. Colin developed the art further from old manuals. This class was a general fitness class and included running, skipping and all manner of physical exercises. It was good fun.

Beyond these basic club swinging exercises a number of single handed routines were developed by Colin and the lunchtime fitness group. Colin introduced the hand change behind the back which appeared to be from studying old manuals although I could not find the source. I recently met up with Colin after over 20 years of separation after he went to Manchester University and Colin assures me that the hand change behind the back was his innovation. This hand change led into the routine of: outer heart shaped swing, hand change behind the back, inner heart shaped swing, circle, hand change overhead, circle, outer heart shaped swing etc. This routine became second nature with the group and formed the basis of my own development by adding in other movements including throws, flips and tosses of the club.

The single club routines are peculiar to people in Sheffield as far as I can determine because I have not seen these anywhere else. Now our single handed club swinging is out in the public domain via YouTube and the DVDs we produce (www.indianclubswinging.co.uk) people are really interested in continuous workouts and routines with one club and multiple hand changes, flips, tosses and throws. I have developed these routines into a special form of club swinging that I enjoy doing but it is all based on what we learnt from Colin in the 1980s and early 1990s before he left for Manchester University (across the Pennines from Sheffield) where he set up another lunchtime fitness class.

In Sheffield new techniques were developed by the lunchtime club swingers by looking at old manuals, playing with the moves we knew, following the momentum of the club and seeing where it all went. Some people were interested in juggling, fancy club swinging, flipping, throwing and tossing the clubs and developed these techniques. Others were interested in the hand changes and developing the routines but we all shared everything and practiced together. We simply enjoyed the practice and the play with the clubs. The group gradually declined after about the year 2000 as people left, retired or passed away. I had a change of job circumstances and only attended sporadically after 2003 but still continued to practice club swinging and other things to keep fit.

After a long period of practicing on my own I approached Professor John Norman in early 2008. John had worked in the Management School before I joined and was one of the original group who had recently retired. I proposed we set up some sort of class for Indian club swinging and general fitness. So, in 2008 we started a morning class on Thursdays, set up the web site and started swinging clubs in a group again, studying the old manuals and developing our club swinging a bit further. This morning class was less successful than a lunchtime class and was away from the University and so an evening class on Tuesdays was started as well at a local community sports centre. The web site attracted attention and I met Mr Krishen Jalli via the web site and visited him in London in January 2009 and corresponded with him. Russell Ogata in Hawaii was also an early contact. In early 2009, after operating the web site for nearly a year I put together the first edition of the handbook and DVD. This collected most of my knowledge as far as I could given the limited spare time I had. Krishen Jalli contributed a good deal to this project by providing excellent demonstrations of heavy Indian club swinging.

In 2010, I invented (or reinvented?) the front hand change because we had the back hand change (and other hand changes) and I could not find an old manual or any other reference to this front hand change technique. I have a vague recollection of some mistakes/movements made in the 1980s and 1990s by some people that looked like this technique but were really just swapping hands or something. It was never taught as a formal technique or move as far as I can remember but logically the technique existed so with some effort the hand change in front was designed and practiced. It was essential to have this technique to push the single club swinging routines a bit further and allow other combinations and longer routines with varied movements to be performed.

This all sounds like 'a system' was being designed rather deliberately but it was not like that at all. In reality it was emerging from the practice and the desire to push the routines (i.e. 'the system' we had learnt from Colin) further. Only after a lot of practice and thinking about the single club swinging routines and how to extend them

beyond the obvious increased number of repetitions did we develop new moves like the front hand change, changes on a circle, changes at the top of a pendulum and so on. The years of practice of the basics were essential for this development as the new routines could flow from one technique to another in a smooth and expert manner with no hesitation and maintaining good form throughout.

I did a club swinging course in Pontefract in August 2010 and Liam O'Brien had put some videos of me on Pontefract kettle bells web site where I showed some routines with one club. No one really noticed this but it confused a couple of people and I had emails from Izzy Barish and Russ Ogata about the single handed routines I did. The change behind the back was the thing that set off the interest with Izzy because the club 'disappeared and reappeared again' and Izzy was confused as to what was happening with the club behind my back.

In April 2011, Paul Wolkowski in Perth Australia visited me on his way to European destinations and was surprised that I practiced continuous routines with one club, which I had done for more than 20 years. So, I was equally surprised he did not do these types of routines, although he learnt his club swinging the hard way from Lemaire's book. I began to wonder if this single handed club work was unique to Sheffield. In 2010 Elizabeth Norman had a 1 hour session on the Anthony Gormley 'one and only' Plinth in Trafalgar Square in London and demonstrated Indian club swinging. The following week a gentleman from Hull who was an instructor with the Sea Cadets also did a demonstration with Indian clubs on the plinth in the rain (poor chap!) and dropped a club which was caught in the safety netting and was not possible to retrieve. This really stopped his display and he seemed to have nothing else to show. This was surprising (John Norman commented on this point too) as we had numerous routines with one club that we could have done in his place. I now believe that the Sheffield single handed Indian club swinging is unique.

Paul Wolkowski suggested I put up some videos on YouTube to share this information, which I did in May 2011. I also had these videos streamed onto the web site (www.indianclubswinging.co.uk). When I put up my routines on YouTube they were quickly picked up by some exponents who copied the front hand change and back hand change moves and a few weeks later were doing a really poor impression of it but getting rave reviews on their YouTube sites. One exponent (Zenkahuna) decided he could make up a third way of making the front hand change at a high level near the head. I felt ripped off as he gave no acknowledgement whatsoever as to the source of his club swinging techniques, although he left a nice comment on my YouTube site.

However, there are in my mind only two forms of the front hand change (i) the releasing hand stays low at or below the navel, and stops in the centre line of the body and the receiving hand takes the club as it moves in a circuit around the fulcrum of the releasing hand; and (ii) the releasing hand is higher, more at chest height and the same thing happens. Any higher and there is a danger of hitting the head or confusing the move with changes at 12 o'clock on an outer circle/outer heart shaped swing but I have tried the high front hand change (Zenkahuna's innovation) and it works to a degree but you have to be very careful and it does resemble a hand change on the outer circle. The main point is to make the hand change smooth and fluid but under control and preferably at the lower levels.

Other techniques I contributed to making work for our group in Sheffield were:

- The throw and catch from behind the back.
- The flip on the diagonal to the rear.
- The flips at the side (from an outer heart shaped swing, circle or pendulum).
- Some combinations with two clubs such as: full outer swing, and side swing combination; parallel swing sequence R,L,F,L,R,F; (Elaine, my wife, asked me to add in a full outer heart-shaped swing into this routine before and after the front swing); alternate side swing pendulum; swing and ‘Predator’ squat movement etc.

In mid 2011, I started writing the second edition of the Handbook and taking videos for the DVDs. This project involved more people and added a lot more explanations of the swings, routines and criteria for good technique, swings and routines. This was a big task. It was clear from my experience that detailed explanations were needed together with the cues to enable novices to learn this art form. By this time I had been through several old Indian club swinging manuals and was adding numerous techniques to the curriculum to make a better programme of study. The second edition of the handbook and DVDs involved Krishen Jalli, Russ Ogata, Paul Wolkowski, Susan Poulos and myself pulling together numerous techniques of club swinging and gada swinging and making sure we knew the anatomy and the way the rotator cuff worked (courtesy of Dr Anil Sahal and Dr Tracey Freitas). It was also necessary to understand how the clubs were working with these movements.

Recently I had a chance to meet with Colin Hughes (now Professor) and he has developed a long low stance and a full body style of club swinging as a result of giving a class in a studio with a low ceiling! He has tried to integrate a number of ideas concerning tissue massage, with movement based on club swinging, chi qong, Tai Chi, yoga and other alternative exercise regimes. We hope to video some of this material for the club swinging community.

Conclusions about the Modern Interpretation of the British Military Style of Indian club swinging can be simply stated. By 2012, I was firmly of the opinion that what we had practiced in Sheffield way back in the 1980s and 1990s was an authentic style of club swinging based on the British Military style. The subsequent developments of the style (with single club swinging routines) could not have taken place without the unique opportunity to work with Indian clubs, good people and good friends in a free and open manner for a long period of time. We shared all our discoveries and progressed in our art form a little further each year, in each practice and in private. What we have collectively re-learned, revised, developed, modified and created is a major contribution to understanding how to swing Indian clubs. The Sheffield Indian club swinging style is based on the British Military style with the exercise (‘at ease’) stance used most of the time. The style is characterised by big open movements with endless opportunities for hand changes, flips, throws, tosses and changes in direction when using one single club. However, when using two clubs the style is pretty much the same as most of the old club swinging manuals (e.g. Lemaire, Kehoe, Wheelwright, Moss etc) and is quite big and open. The use of a single club provides opportunities to devise short, medium and longer routines to achieve a particular aesthetic appeal, a physically challenging objective or simply devise mentally challenging routines. This style contrasts markedly with other styles that are closed in, contrived and contorted and in fact do not really swing the clubs but merely manoeuvre the clubs around the shoulders as if performing a physiotherapy exercise.

Traditional Fancy Club Swinging

Fancy Indian club swing is an old style of Indian club swinging that resembles many movements seen in light weight club swinging performed by jugglers (<http://www.mediacircus.biz/clubswinging.html>). In early 2012, Paul Wolkowinski alerted me and other club swingers to a YouTube site called 'Lakelandviewer' and we were fascinated. Even though we had footage on the DVDs and explanations in the handbook of Susan Poulos swinging light clubs with the fancy Indian club swinging style (see YouTube site: Yannisuep) we were fascinated. Paul made efforts to contact Lakelandviewer because it was obvious that he lived in or near the Lakeland National Park in Cumbria relatively close to me and it would be nice to capture some of his routines on video. It was a frustrating several weeks waiting until finally Mr Harry Allick replied to Paul's emails and we could all correspond with Harry.

Elaine and I travelled to Cumbria, met Harry and his wife Pat and made a DVD. Harry contributed a bonus disc to the DVD set and we captured a very old form of club swinging with light weight clubs (circa one pound in weight). Apparently this style of club swinging was practiced alongside the heavier styles of club swinging for a variety of reasons such as keeping the wrists flexible and mobile, helping to keep the posture, for children to practice and for introducing more complicated routines. It is interesting to note that Harry was never taught the move around the head that Susan Poulos does and he has tried to see how this technique works. However, Harry was not taught the figure of eight swings (like the Escrima stick fighting routine) that are seen in modern interpretations because Harry's father did not consider these moves to be traditional Indian club swinging.

The main characteristics of this old form are: light weight clubs of about 1 pound in weight (V2 or the Sceptres or Teardrop clubs on the web site), continuous routines with two clubs, lots of wrist circles, holding the clubs in the ring grip, ball and socket grip, using the forefinger to control the clubs in awkward moves especially around the back and big circles and big heart shaped swings onto which are bolted moves like the 'daisy chain', the 'reversed daisy chain', 'parallel swing' into the 'the windmill', crossovers, wrist circles with arms held out at shoulder level to the sides and also to the front. The emphasis is on smooth transitions, long continuous routines with lots of fancy wrist twists/circles, elbow circles and wrist circles. Harry has added figure of eight movements as an extension of the windmill but to the front. Changes in direction can be made by using the parallel swing, windmill, windmill to the front to figure of eight to front, wrist figure of eight and out again to figure of eight and into the windmill in the opposite direction and into parallel swing and all done as a continuous flowing movement. Sometimes on the parallel swing a cross over of the arms can be introduced with wrist circles as a preamble into the lower back wrist circles.

Club Swinging by Modern Jugglers

For a good idea of what jugglers practice when swinging with clubs try: (<http://www.mediacircus.biz/clubswinging.html>). Club swinging by jugglers is a fascination as it clearly covers much the same material as the fancy club swinging but also has other movements such as 'reels' and 'fountains' which while possible to do with light plastic clubs (circa 250 grams) become a little more difficult with wooden clubs of any real size. Thus, it seems that club swinging by modern jugglers and fancy Indian club swinging have a great deal in common but that also there are techniques

and movements which are well known to jugglers but are less familiar to traditional fancy club swingers.

The Burmese Style (Dr Ed Thomas) and the New Interpretations

Dr Ed Thomas spent some time in Burma about 30 years ago and was taught a very interesting style of club swinging by a Master club swinger. Ed has shown only some of the system he learnt. It appears to be fundamentally the same as light weight club swinging done in India and by the British Military but there are other movements which make it really quite different. It appears from some articles (e.g. Takei, Thomas and Garland, 2002) and from video material (e.g. Motion RX video) that this style has 'twirls' performed around the body in various directions and locations, has some interesting footwork, lunges, squats and swings. However, it also seems that Dr Ed Thomas has not recorded or shown all of this style in public or on video and that much of what appears to be a very complex style or system of club swinging has not been revealed to the club swinging community. What has been revealed is fascinating to watch. I would dearly like to see a set of DVDs with a good handbook that explains all of the style or system that Dr Ed Thomas has learnt and practiced. This would be a valuable contribution to the club swinging community in my opinion.

The main characteristics of this old form of club swinging are: short (less than 50 cm), light weight clubs of about 1 or 2 pounds, swung in a variety of ways, with some interesting footwork. The heart shaped swings are made very tight in to the body and with the elbow very low making the fist about level with the jaw during inner and outer heart shaped swings. This style contrasts markedly with the British Military style where, on heart shaped swings, the elbows are held higher and the forearms travel in front of the face rather than the clubs. There have been some interesting developments with Gray Cook and Brett Jones and Dragondoor but only a limited selection of techniques are shown and the emphasis is on rehabilitation, physiotherapy, rotator cuff work, and light weight club manoeuvring with a closed in style that is hard to make flow naturally.

Leveraging Techniques, Clubbells and Other Styles

There are a number of developments under this category which cover metal clubbells devised by Scott Sonnon in the USA, Bear Clubs (also metal), Chiishi (a heavy stone on stick) used in Goju ryu karate which is leveraged in various ways to try and develop strength in the athlete, and leveraging techniques from the old time strength athletes (<http://www.sandowplus.co.uk/Competition/Jowett/course/jowextra.htm>).

Many of these styles do not represent sound developments of club 'swinging' in my opinion, but they are valid avenues to follow if you wish to investigate different forms of exercise. There is evidence emerging that elbow injuries can be caused by using heavy clubs in awkward directions or after repeated swinging/leveraging. The word of caution I would apply to all these styles and club swinging in general is that heavy weights swung by relatively inexperienced athletes can cause injury to the elbow and rotator cuff. So, please take care, take advice from qualified or experienced club swingers, personal trainers and coaches and practice as safely and carefully as possible.

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British Military Style

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<<http://www.indianclubs.com>>

<www.indianclubswinging.co.uk>

<<http://www.karatesupply.com>>

<<http://www.canadiankettlebellmag.com/indianclub.htm>>

<<http://www.performbetter.com>>

<<http://www.pubmedcentral.nih.gov/articlerender.fcgi?artid=1447827>>

<http://www.stiltskin.org.uk/store/indian_swinging_clubs.htm> **Note** these are really juggling clubs and are very light weight indeed (circa 150g).

<http://en.wikipedia.org/wiki/Indian_clubs>

YouTube Materials

Mike Simpson

<http://www.youtube.com/watch?v=zhYdrLKuycI>

http://www.youtube.com/watch?v=EKZh_NSut9w

<http://www.youtube.com/watch?v=QA6MVJUUnyk8>

http://www.youtube.com/watch?v=hPUdt_YJvMU

<http://www.youtube.com/watch?v=LGZ6ki9PN8E>

<http://www.youtube.com/watch?v=EOkUINOvj9U>

<http://www.youtube.com/watch?v=mw6j37rQ9lk>

http://www.youtube.com/watch?v=aJU_yNJDa9g

<http://www.youtube.com/watch?v=-xsw3HNI7Wg>

<http://www.youtube.com/watch?v=UB1kSjyUFAo>

<http://www.youtube.com/watch?v=xRTOXU4lhWA>

<http://www.youtube.com/watch?v=ifCx4PPN3IY>

<http://www.youtube.com/watch?v=yjzF9ICVIM4>

<http://www.youtube.com/watch?v=9X6q2co8JCK>

<http://www.youtube.com/watch?v=XgFK6uKV0Pk>

Russ Ogata

YouTube Site: isa4030ro

Susan Poulus

<http://www.youtube.com/watch?v=qtiDZAokf-c&NR=1>

Paul Wolkowski

YouTube Site: taraswolkowski

Kushti Exercises

YouTube Site: Sangamo6

Izzy Barish

YouTube Site: **Izzybarish**

<http://www.youtube.com/watch?v=HQszF4kow-0&feature=digest>

Massive Club Swinging

Site: trooskens

<http://www.youtube.com/watch?v=QPEe7uTuuho&feature=related>