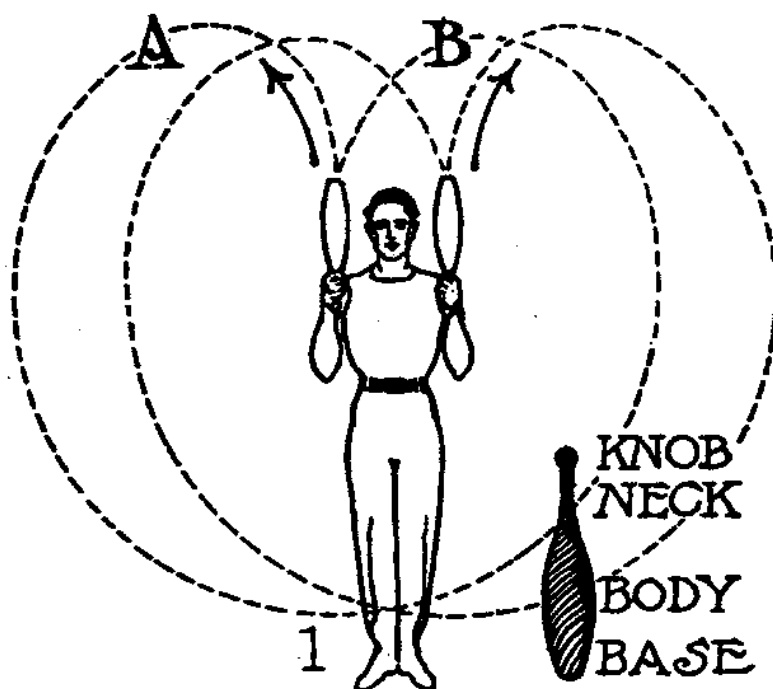


ELEMENTARY CLUB SWINGING.

By W J SCHATZ [1908]

The proper starting position is shown in **Fig.1** Stand erect, chest arched, heels about two inches apart, and feet at an angle of forty-five degrees. Look straight ahead, don't move the body unless so directed; let the arm do the swinging, or rather let the club swing the arm. The body should remain as motionless as a statue; the arms should act as moving appendages. Little effort is required to keep the club in motion, for after it is started its own weight will almost do the work.

The grasp of the club varies with the different work to be done, but the club is generally held between the thumb and first two fingers. If the club is held with the thumb and all the fingers, some movements cannot be executed which the above grasp renders easy. The grasp with its variations will be explained from time to time as occasion requires. For the benefit of the pupil, special pains were taken in order to secure accurate illustrations of the grasp and the positions.



Circles,--arm and hand.

An *arm circle* is a circle made by swinging the club with the arm extended, the shoulder being the centre of the circle. The term *arm circle* is generally used to denote any part of a circle described by extending the arm as in **Fig.1** from "a" to "b"; and the term *full-arm circle* is used to designate a complete circle described with the club.

A *hand circle*, sometimes called the short or twist circle, is made by describing a circle with the base of the club, the hand being the centre of the circle. (**Fig.4.**)

A *heart-shaped circle* is shown in **Fig1**.

A *pendulum* is usually an arm circle going from shoulder high to shoulder high, but the arc described may be more or less than a half-circle.

Directions: Circles are executed right and left, forward and backward, in the vertical plane, and right and left in the horizontal plane; in fact they may be executed in almost any conceivable plane and direction.

It will be noticed that in this work few circles are described that are not executed to the right and left, that is, in a vertical plane parallel to a plane passing from side to side through the body, when standing at attention; the reason being that the effect of forward and backward movements can easily be reached by simply turning the trunk to the right or left. At the same time the continuous motion of the club, thus swung, contributes to the ease of learning combinations and exercises, which, if the club were swung in mixed planes, would be more confusing. This method is also more effective in exhibition work, as it presents a better view to the spectator. All circles are considered as starting from the starting position, and are named accordingly.

When a circle is started away from the head, by swinging the club in the lateral plane, that is, the right club to the right, the left club to the left, it is called an *outward circle*; when toward the head an *inward circle*. **Fig.1** shows a *double outward circle*. In swinging in the other planes the circles are named from the direction the club takes when it starts the circle, as *backward*, *forward*,

etc.

The Pendulum movements, etc., where the club is swung in one direction, then brought to a stop, then swung with the direction reversed, have been left for Part IV; because it has been thought best to give the continuous movements first. It is hoped that this method will be helpful to the pupil, as a pupil who swings an arm circle will often hesitate before doing the hand circle, supposed to follow it, because he does not know which direction the club is to go. For this reason the continuous movements have been arranged together, and all the pupil will have to do is to allow the club to swing in the direction it naturally will take, thereby indicating its proper course. It will be seen that one of the first requisites, then, is to hold the club easily, and to swing it with just enough effort to keep it going, and merely direct it. This applies especially to fancy work.

The work contained in this volume has been arranged in progressive order, and the transition from the very simple to the most intricate work has been as gradual as could be conveniently planned. Some of the movements can be very easily acquired, though others will require perseverance and long practice to master.

Always practice the movement first with one hand; - then, after the movement is mastered with that hand, take the other; and finally use both together. Practice

each movement until it becomes almost automatic, so that the movement is thought of simply while the club moves along smoothly with scarcely any conscious effort on the part of the performer. Standing in front of a mirror is very helpful to the pupil, as it gives him an exact idea of how he is performing.

HEART-SHAPED CIRCLES.

1 From starting position, raise the right club upward and outward, extending the arm; as you reach "a" in **Fig.1**, let the club swing as indicated, coming to position again. This is an *outward heart-shafted circle*.

2. Continue the movement a number of times, and as the club swings from that part of the arc marked "a" to "b," count 1; and as the club is brought down to position, count 2; let there be a little bound to the movement from "b" to "a." (This bound will help later when the hand circle is substituted for count 2.) In the heart-shaped circle the circle is i, and the bound z; in the regular work it would be i for the arm circle and 2 for the hand circle.

3. Same as exercise 2, but use the left.

4. Swing both clubs outward simultaneously, describing a heart-shaped circle with each hand. This is a *double outward heart-shaped circle*. (Circle 1, bound 2). **Fig.1**

shows this exercise.

5. Swing club inward, executing a right *inward heart-shaped circle*. Repeat for left.

6. *Double inward heart-shaped circle*. In exercises 5 and 6, the clubs move in a direction opposite to that indicated in **Fig. 1**.

7. Swing right outward circle 1, bound 2; then swing left outward circle 3, bound 4; continue for 16 counts;

8. Swing right outward circle 1, bound 2; and have left start an outward while the right is executing count 1; the left executing the bound on 1 and circle on 2. **Fig. 2** shows position of right club when the left is starting.

9. Same as exercise 7, but inward.

10. Same as exercise 8, but inward.

11. Starting both clubs together, swing a left inward and a right outward heart-shaped circle. **Fig. 3** shows the start; and, at X, the relative position of the clubs as they swing downward. They remain parallel throughout the entire movement. Circle, count 1; bound, count 2. This is known as the *parallel movement*.

