



Legendary Strength Podcast

Mike Fitch on Hand Balancing

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Logan: Welcome! Logan Christopher here with the [Legendary Strength podcast](#). I've got an exciting interview for you today with [Mike Fitch](#) of Global Bodyweight Training. Thanks for joining me today, Mike.

Mike: Hey Logan! Thanks for having me, man! It's always a pleasure to get on the phone and talk to you for a little bit.

Logan: Yeah, absolutely. For those of you not familiar with Mike, he runs [GlobalBodyweightTraining.com](#) which I'm happy to say I had a hand in helping to get started. He provides tons of awesome information obviously on the topic of [bodyweight training](#). He's real big with the idea of animal flow. We'll talk about that a little bit which everyone in bodyweight training has done animal movements before but he brought in influences from breakdancing and some other fields to really create something new with it, which has been a whole lot of fun. But the main topic that we're going to be talking about today is [hand balancing](#) and once again bringing in influences from different areas of hand balancing and how to really put that all together. So Mike, for people that aren't familiar with you, can you give a little bit of background information on how you got started in this field?

Mike: Yeah, absolutely. Well, going back to where I started with fitness and exercise and kind of give some background before we get up to the things that I'm doing now, it's something that has always been a part of my life. I got into fitness or at least lifting weights with my dad. He was a big influence in my life as far as health and fitness goes. Then when I was 17, 18 years old, I moved to LA fresh out of

Kentucky. I was so into to really trying to learn more about fitness and more about weight training and the things that I had.

At that point, I had exposure too that I decided to hire a trainer. So 17, 18 years old, hired a trainer and this guy was so absolutely influential in my life as far as just his willingness to give information. I was blown away and I wanted more. Within a year after working with him I just finally knew decided this is what I wanted to do, this is what I wanted to do. I actually still keep in contact with him. He's now a doctor of Chinese medicine. He's kind of taking his whole journey to a whole another level.

Anyway, I spent the last 15 years as a trainer in the health and fitness industry and the majority of that time just obsessively gathering information about different training styles and different philosophies and really getting into different gurus, if you will, but just exploring all these different avenues of fitness. Eventually I kind of found myself about three years ago, a little bit more than that now, I found myself where I was just lifting a lot of weights, man, and all I wanted to do is just lift weights and just be jacked up. Basically, after a while I was 50 pounds heavier than I am now and I just felt awful. I didn't feel well. I didn't move well. I always had some kind of aches and pains and stuff going on. As much as I knew about proper periodization, body mechanics, anatomy, movement, things like that after a while I knew that I needed a change.

So what I did was I just decided to put down the weights altogether and only study bodyweight discipline. So this was at 30 years old. I decided to kind of check out gymnastics which led to parkour, which led to circus arts and hand balancing, and then eventually breakdancing, which was humbling, not being much of a dancer myself or having much rhythm other than playing guitar. So it just really opened up my whole idea of what athleticism was. I had all these new toys and I just got to realize that there were so many different ways that I could put my focus into training where I was just really bad at a lot of things. As much as I thought that I knew about movement and about periodization, programming and resistance training, I just realized that I was just in the infantile stages of what now I understand fitness to be or health to be.

So it was just this huge journey. It was so explosive for me as far as just changing my outlook. That's where I really started GBT. I decided okay, well I really want to share this with other people because it was so impactful in my life. That's why I started Global Bodyweight Training and that's when I reached out to Logan Christopher. I barely knew how to turn on my computer so I needed some help. I'm a really big fan of the idea of if you want to learn something, you find a coach and you pay them what they're worth, you just become a student and you just absorb as much knowledge as possible and that's what I did with you. You helped me a lot and I always give credit to you when I talk to people about starting an online fitness program or an online fitness website or whatever it was. So again, thank you, my friend!

Logan: You're quite welcome. And I have to say it's nice to be able to point to you. You're definitely my most successful student and those are good. The credit all goes to you. You're actually the one that took action and ran with it and to see how far you've gone with the different things is amazing.

Mike: Well, thank you. The cool thing, and you and I talked about it before, but it's just that idea of we're always a teacher, we're always a student. If we open our minds and we can just excel and just gather information from different people. Now I'm kind of doing that for other people and giving them my experience with creating an online presence and relaying some of the information that you've given me and then some of the stuff that I just picked up on the last, I guess, three years or so now that have just been kind of developing GBT and animal flow.

Logan: That's correlated with the training as well. There are so many people to learn from, so many different disciplines. You can both be giving coaching and learning from people and be teaching other people at the same time. In fact, those really go hand in hand. If you want to get good at something, teaching is the best way to do that.

Mike: You're absolutely right. I've had the opportunity to go around and teach a lot of really fantastic coaches and fitness professionals, teaching them the animal flow workshop so they become [Animal Flow](#) certified. Man, just going and teaching, I learn more about the program every time I teach it. I learn more about the program every time I work with these new students. I think when we stop learning, we're just dead. When we think we have nothing more to learn, I think that's when we just really start to regress.

So it's been really powerful, just having that opportunity to go around and work with people. And even though I'm repeating similar information, I really do get to learn something new every time because I get to watch people move and explore their own bodies and things come up, questions come up, feelings come up, and then we get to address those. Sometimes, people will bring up really interesting points that we'll get to kind of dive into a little bit so it's just a great experience.

Logan: Some of you were talking about a little earlier that you've had done all this previous weight training but bodyweight training, that's really where it sort of opened you up to these whole new areas and realized how little you knew about movement. I definitely like using weights and still use them regularly a whole bunch but really bodyweight training is something that I always return to if not something I'm always doing regularly. I do find that really because the tools that you're using is your body, you really get to explore that whole idea of movement so much more and the disciplines you were talking about and the stuff that we're going to talk about here, just how deep you can go with it. It's truly an amazing thing.

Mike: You're absolutely right. It's one of my favorite topics. It's not only movement but also just that whole idea of self-mastery and skills practice. I mean it's just such a huge, huge thing and when people kind of even begin to start flirting with that and start experiencing that on a very base level, just for an example in our animal flow workshops, we usually start people, one of the first things that we'll start with is basically just called a static beast.

In our static beast, it's the four points of contact. It's like a regular quadrupedal movement. The knees are about an inch above the ground. We go through these series of activating the different sections of the body and then we just have them hold this isometric position for 30 seconds and man, just to see

some of these guys and gals who I have spent so much time lifting weights and using external loads to really put themselves in a closed chain environment like that where their entire body has to communicate and do it in a way that's seemingly easy but it can be so absolutely challenging, it's incredible.

And just getting people back inside of their bodies and allowing them to connect because let's face it, man, so many people just walk around disconnected from their bodies all the time. With bodyweight training and things that fall under that umbrella of self-mastery and skills practice, you have to be conscious. You have to be aware, you have to be connected and it really forces that person to come back inside of their body and it gives them a very good idea of what they're willing to do to achieve a specific goal.

Logan: Yeah, absolutely. Then if you lift one limb while in that movement then you opened up a whole new world of difficulty.

Mike: Exactly. Now, you've got a rotary component that you're adding to the body that shows up everywhere, so from the hand position through the elbow through the shoulder through the scapulothoracic joint, through the rest of the lumbar spine, into the SI joint. Your entire body is fighting now this rotary aspect and it's just something as simple as that. People are like, man. It's almost like a magic trick. It's like wait, how does my hand feel like it weighs a thousand pounds now?

Logan: Yup. So let's dive into the area of hand balancing. You know a lot of people, once they get started with bodyweight training, they get some progress they end up doing handstands against the wall and that leads to handstand pushups. Then for many people, they start thinking of the idea of doing the free standing skills, holding the handstand, doing free standing handstand pushups. Was that sort of how you got started with it or what happened for you?

Mike: Well, I have to again give you credit for your influence. I have been checking out the [Lost Art of Hand Balancing](#) for quite some time and I think that's actually how I eventually found that you were doing coaching as far as designing the website or putting together a website. Again, giving you props for being kind of one of the pioneers in putting out information out there that was based on hand balancing, which is a very specific skill. I think there are a lot of people that are drawn to that because it's one of those things where look, everyone wants to be able to do a handstand and be able to really nail it and just walk it out. I think it's one of those kinds of secret goals or talents or skills or whatever I think that everyone somewhere really wants to be able to do, whether it's to win a bar bet or to just pull it out to kind of show off their skills ability. But whatever it may be, I think it really is just something that a lot of people really want to learn and they want to master.

I've had this very long interesting, sometimes volatile, relationship with hand balancing because it really is an elusive skill. I don't know if you people realize just how much dedication, discipline and commitment goes into really becoming even a moderate to efficient hand balancer. So from my own hand balancing, it was something that right away I was drawn to. Right away, as soon as I started my practice down the whole bodyweight discipline road, the hand balancing really just connected with me.

It was something that I really wanted to learn more about and I would spend the next couple of years and still will continue to spend the next however many years, hopefully until the day that I die, practicing hand balancing because in my opinion I feel like there's just no limit. I mean there's no point where you're just like all right, I am the master of that. I'm going to move on to something different.

Logan: Right. Yeah. It can go so far. That's an interesting thing about bodyweight training really since the sort of weight is static and your own bodyweight, yes you can play with leverages, but as you pursue higher levels of strength with bodyweight training it really does move more and more into a skilled territory. Hand balancing is just a one area where that's true but there are several other different gymnastic strength feats but the skill work becomes even more important. Like you're saying, it is a very difficult area that some of the challenge in what makes it more of an achievement when you can finally pull off some skills that you've been working on for a long time.

Mike: Absolutely. I always talk about my workshops and I decided I don't want to discredit weight lifting at all because there's obviously a huge skill component to weight training and it's something that I used for a very long time. Currently, I haven't touched an external load in three years and all that is just my own journey. I know how much I enjoyed the practice of bodyweight training and I really see it as a practice as I think most bodyweight practitioners do. Every day, we can get a little bit better and I think it's just that focus and that determination, that commitment, understanding progression and understanding how to alter or modify leverage, and how something that seemed impossible at one day may be three months later it's just your warm up. It's such a progressive skill and that's when we get into that whole idea of skill building.

I always say the cool thing about bodyweight training is it is a practice that we can do for the rest of our lives. I want to levitate when I'm 70. I can't remember when I was weight training a lot putting five pounds on my bench press but I'll never forget the day that I got my first muscle up, or my first human flag, or the first time I really locked in a flat back or hollow body hand stand. Just those things it's like man, just the level of accomplishment and gratification that you can experience, it's undeniable how potent it can be. Even just with hand balancing and with the video, when I first started hand balancing I learned an arched back hand balance and that was where I became comfortable with. Then I had a gymnastics coach who challenged me okay, why don't you try to reprogram and learn more of a flat back or a hollow back or a hollow body position? Just retraining that took me so long it was so frustrating.

Logan: Yeah, that's a humbling experience. I've worked towards a straight hand stand. Yeah, it's a much more advanced skill. That's something I like to tell people. If you're just trying to do freestanding handstands, you can go with the arched back. It really is an easier skill to do. But there are definitely benefits you get [when you can master that straight-bodied or gymnastic position](#).

Mike: Yeah and then even eventually getting to the point where you can alternate between the two and you have all these different body manipulation, things you can do while in your balance. But I got to tell you even from the time that we shot our hand balancing video and even just going

back and editing it, now I can see the improvements that I have made in my own hand balancing practice so clearly. I'm just like ugh, sometimes I'm cringing, man, if I can shoot that again now. Then I'm sure I would do the same thing five years from now.

Logan: I've seen people that you look at a picture and they're seeing a perfectly straight handstand line but they say, oh in this picture it's from a year later and just see it's that much better, an average person just looking at it, you couldn't even tell the difference but it really can be the subtle things that do make a huge difference. It can take that long to really get that position because that's a tricky position to hold. Let's just put it that way.

Mike: Yeah. Just like we said before it can be a very elusive animal. Some days, especially when you're kind of in that beginning phase where you're really locking in those neural connections and the neuromuscular connectivity is one day you may have it, two days later you may be all over the place, especially when you get down to really fine tuning those positions. You were talking about all that tactile responses coming from your hand position and it's really about the kinetic chain. Talk about how everything is connected.

I mean, if you flex your big toe that changes everything. It really gives people a good idea of how everything in the whole body is completely connected and just having all that proprioceptive contact and communication, and just allowing your entire body to create that communication and create that super highway of information, I always like to say, it's an incredible art. It's something that I just respect so much and I'm still continuing to learn about every single day.

Logan: Yeah. So in your video, which I had a chance to view and it's awesome—we got so much stuff—what I really like about it is you're not just covering one style of handstands. You talk about the curved versus gymnastic but really you break it up into four difference sets – the gymnastic, parallettes, p-bars and breakdancing. I'd love to know your thought process and having these four different areas and really how do you go about combining them? Or was it really like you practice this a little bit then you moved onto this next area? How did you go about that?

Mike: Whenever I start getting into the different bodyweight disciplines, in my own journey when I was learning gymnastics and then I was learning parkour and then switched over into breakdancing and the different styles of bodyweight disciplines is when I realized just how they all integrate into each other and every bodyweight or body discipline absolutely matches up. They all integrate into each other and they all absolutely, in my opinion, complement each other. Even though we talked about earlier how when you learn one style and then just retraining that n-gram or that program can take quite a bit of time.

But it's funny how possessive people get about styles. No, that field, that's this and that's that. Well, it's all movement. It's all positive and it's all beautiful and it all should promote each other. Very similar with the animal flow, where the animal flow is a combination of ideas and philosophies and movement links that you would find in these different disciplines. I experienced that same thing when I was going

through the different disciplines, seeing just how similar they all were but then the very intricate and very detailed ways that they were also different.

So you may see someone who's very accomplished at gymnastics-style hand balancing but then to just challenge them with something that's even a little bit looser and maybe has a little bit more flare, like breakdancing or has a little bit more self-expression, it opens up this whole world where it just really brings fun back into the equation. Then it really gets into that whole idea of just multidisciplinary. So maybe one day, you feel like practicing more breakdancing style hand balancing and creating kind of flows from one balance to the other, whereas another day I may practice a much more strict form gymnastics-style hand balancing, or one day you're out at the park and you wanted to decide to start doing some parallel bar work.

But I just want to kind of give everyone the opportunity to see all those different styles and just try them out. So maybe you're an accomplished hand balancer at gymnastics style but maybe you've never had any experience with breakdancing. So you can try that out. In the video—you know this—I bring in my own coaches and just like I mentioned before, I'm a huge fan of using coaches and just learning from other people. So I bring the coaches back in and allow them to demonstrate a lot of the movements because they're at a very high level within each one of those disciplines. Just to bring them back in and make sure that the instruction is perfect and make sure that we have the expert in that field I think is really cool. Again, I just think that they really all complement each other and it just opens up the possibilities for someone who may have just only experienced one style. Just like the animal flow, just like the hand balancing DVD, it's all integrated and it should all be integrated. There is not one style, there's every style and they're all good.

Logan: Yeah. There's definitely going to be something for everyone because I don't think people really have experienced all the different styles in there. I know I've done definitely some gymnastic hand balancing, parallel bars, a little p-bar but I really haven't done breakdancing. For a while I thought you know that's something I should get into and start experimenting with and with your DVD I'm going to have a good place to start working on those freezes. Just going through it, you've got good progressions going through the different movements so it's going to be fun to practice.

Mike: Yeah. I would love for you to post some videos of some of your progress or send them to me or whatever it may be because again we really want to show in this video how anyone can go from having zero experience with hand balancing to working their way up to some of the more advanced moves, or multidisciplinary so now they're moving across different avenues of hand balancing. It really is about building the foundation and then progressing because essentially that's what bodyweight training is. It's progressing or regressing and then spending time in allowing that adaptation process to take place.

I think for a lot of people, we're always so eager to jump to the next topic or to want to go all the way to the hardest variation that we forget just how powerful each one of those steps play in the overall progression and the overall discipline. That's why we try to get as detailed as possible about just building the foundation, then working off of the foundation and then just moving your way up. And we don't even mention a lot of reps, numbers, or set numbers or even static hold times because I'm a huge fan of

your body will tell you. If you listen to your body and you watch your body, your body will give you the best feedback known and even especially videotaping yourself or having someone else there to watch you as well. But you know it all goes back to that idea of self-limiting exercise. As soon as form begins to break down, you're now creating a faulty pattern and you just stop. Then you allow yourself ample time to rest and then you give it another shot.

So I'm a big advocate of that idea that our bodies are really, really our best trainers so as soon as form breaks down you stop and you allow yourself to rest and then you progress or you continue to progress. That's always my message – just slow down and enjoy the journey. You'll get to that point. You'll get to the cool stuff later but you have to build the foundation first.

Logan: Yeah, absolutely. I know this is always a changing thing but could you give people an idea of what your practice looks like?

Mike: Yeah. Like I mentioned before, I haven't touched a weight in three years. Again, I have nothing against weight training. It's just I feel like there's still so much that I want to learn in my own bodyweight practice that I'm just really focused on that at this point. So it depends on the day. Let's say if I have a day where I'm not travelling on the road quite so much or I may have a little bit more time, in the morning maybe I'll do my skills practice.

Maybe in the morning, I'll work on a lot of the statics or my hand balancing progressions, even maybe some of the aerial stuff, or maybe my animal flow practice but I'm really into kind of setting aside time for skills practice and then later on working on more of my bodyweight resistance training. Then maybe later it's muscle-ups, or it's a hand stand push-ups, or it's a planche training, or it's single arm pushups, pistol squats, whatever it may be.

But usually each day, I'll have a focus so whether that's one day it's hand stand pushups. Then usually I'll do some sort of circuit with my training so I'll have the high skill or high neural demand exercise first and then as neurologically I begin to fatigue then I'll switch to more kind of basic hypertrophy. I always like to call it kind of regressive or cumulative training. With regressive training, what I'll do is as I begin to fatigue let's say in a skill movement then I'll immediately regress to the same pattern, but let's say it's going from freestanding handstand pushup to whereas as soon as form begins to break down then maybe I'll modify it and continue to condition by doing a pike 90 handstand pushup. So I'll just kind of perform these regressive sets where I'll start with the highest neurological demanding exercises first, then as I fatigue I'll continue the conditioning by going into a much more regressed exercise that's still within the same pattern.

Or if there's something that I'm really focusing on, then I'll do what I consider accumulative training. Let's say someone's just starting off and they can only perform one perfect freestanding handstand push-up, then they perform that one perfect free standing handstand push-up then maybe they move to another exercise, come back, and perform their other perfect freestanding handstand pushup. Maybe go and do some joint mobilization work and then come back. So they're basically accumulating these

perfect reps, still keeping their neuromuscular system fresh, still not getting to the point where they're fatiguing so much to where they're creating faulty patterns or n-grams.

So again, no matter if it's in the same session or if it's different times of the day, I always start with the skills training first. Then as I begin to fatigue then I really start adding in the less skill challenging or the less neuromuscular challenging exercises and I really start increasing the conditioning or the hypertrophy-style movements that are still within that same pattern. So every day, I have a focus in my training both with skill practice and with just let's say strength, hypertrophy, progressive bodyweight training. Then I'll sprinkle in flow or I'll sprinkle in pistol squat training if I'm also doing planche work.

But that's the idea. Whenever I'm fresh, I start with the highest skill demand and then as I fatigue, I really start kind of adding in or kind of blending in more regressed versions to where I can really start working on conditioning, muscle building and strength. So it's always changing and it always depends on what my body's telling me that day.

Logan: Right. So you're training pretty much every day?

Mike: Yeah. For the most part, I train pretty much every day. I take about one day off. I have this kind of thing where I always try to focus on these three very basic things – be still, be fluid, be strong. Each day, I try to hit those things. My stillness training may be meditation or it may be static holds. Then my fluidity training may be animal flow. It may be top rock from breakdancing. It may be just circular joint mobilization. It may be just body flow, not necessarily animal flow. And then the strength component is my progressive bodyweight training where I'm still trying to increase strength using my own body as the resistance.

So I always try to hit those three things each day. Maybe it's in the same session. Maybe it's sprinkled throughout the day. Maybe it's more like of a grease-the-groove type of thing where I'm hitting a set or a couple of seconds of statics in between doing some other work. But I just try to hit those three things pretty much every day and then I take one day completely off.

Logan: I like that. Be still, be fluid, be strong.

Mike: Yeah.

Logan: Makes a lot of sense to me.

Mike: Yeah. That was kind of one of those epiphanies I had when I was in Japan and I had a lot of opportunity to spend with animal flow while I was there. I'm always the first one to say obviously I didn't create animal movements. They've been around for thousands of years but it took me about three months to create the animal flow program. It's taken me literally every day since to learn. I'm continuing to learn it and every time I teach it I learn more about it. But that kind of serves its purpose as my fluidity training. Some days it's animal flow, like I said, some days it's other things but just hitting those three things every day, it just kind of simplified things for me. It was like I don't have to do this today, I

don't have to make sure that I do this. All I have to do is hit those three things and they may look differently each day. It just kind of made sense to me.

Logan: I remember, I think it was on [Instagram](#) or something, I stumbled onto a video of yours doing some of the animal flow. I forgot the exact move but it was like under splits to a scorpion switch. You transitioned the speed of the movement and just seeing that, it was like one of the most graceful and fluid-looking things in there. So it really does demonstrate how deep you can go with something that you know on the surface can seem fairly simple, be it with the animal flow, of course with hand balancing but really any sort of bodyweight training practice if you take that time and effort to go deep into these exercises.

Mike: Yeah, you're absolutely right. That was another big, huge component that I learned about the animal flow practice. When I first started, it was like go fast, fast is cool, fast looks cool and feels cool. Then once I really started to understand the animal flow practice, I really started to understand the importance of slow flow, especially when we're talking about finding those imbalances in our chain and really working through the imbalances instead of just kind of glazing over them because let's face it, our bodies are master compensators. They're really good at it. They'll do whatever they have to do to kind of mimic the movement that we want out of it.

So just taking the time and slowing it down and really understanding how we connect to the ground and again kind of creating that neuromuscular superhighway of information and just slowing it down, slowing it down, so then a slow flow became a big part of my practice. Then as I progressed, the tempo changed, became another huge component of it. Then it was really kind of watching. I always kind of liked to equate it to like a ball of light. Whenever we're travelling in our flows or we're creating a flow, it's almost like watching that little ball of light. Sometimes it speeds up. Sometimes it slows down. Sometimes it redirects and it goes high, and then it drops down low, and then it rolls in one direction for a few rolls, and then it redirects to the opposite.

I just really like that idea of showing maximum control by being able to change the tempo. So sometimes one movement is really slow into a load and then we explode out of that coiled load. Then we come back and we drop back down to a very controlled descent, or eccentric rotation, or whatever it may be. But that's where I really, really start to understand that flow process. It doesn't have to be fast and it doesn't have to be slow all the time. It can change and I think that has such a high carryover for athleticism and just function of day to day life.

Logan: Yeah. I would say in order to really master movement, you're going to want to have control over all sorts of different speeds from non-moving to slow to fast and anywhere in between. If you can really do that then I'd say at that point then you're really, among other things, that's going to give you mastery of that movement.

Mike: Yes, absolutely. Absolutely. That shows your control. Again, kind of going back to what we mentioned earlier, people always want to get to the end. They want to get to the coolest part. They want to get to the part of—

Logan: Doing as many reps as possible which is usually done as fast as possible.

Mike: Right. Exactly. And then they miss the journey and the power is in the journey. That's why I always tell all of our students it's like man, learn the stuff as slow and controlled as possible. Once you do that and you build the foundation, you can always speed it up later. Speeding it up will be the easy part but learning it slow and allowing your body to create these very deep and solid n-grams then later on you can go as fast as you want, and especially with the animal flow you then get to the point to where you can just free flow.

That's when you really have a very, very firm understanding of flow because you can almost turn off that conscious decision of where your next movement's going to be and you can allow your body to just take over and it knows where to go. You can create these very beautiful, very fluid, and very seamless transfers. I think that's when someone really gets to the point to where they really start to understand it.

Again, all these things kind of complement each other. So then you add in the hand balancing component and there's a huge hand balancing component to animal flow. So even just being able to just go from some of those movements into a handstand or into a breakdancing style, you'll see a lot of elements of breakdancing and regular hand balancing and all these things in the animal flow, but just being able to transfer into a hand balance in all these different positions and then allow the transfer back down to a four-point contact or whatever it is, that just shows how everything integrates. It all integrates. It's all good. It's all great. No one owns it. It's human movement at its finest. We want to move. Our bodies are designed to move. Yeah, take it easy. Yeah, it may look like this, it may look like that. You know what? It is. It's part of everything. That's always an interesting conversation to have.

Logan: That brings up a question from me. Obviously when someone is starting out, you need to pick specific movements or specific holds and train those just so you get used to them. But as you move along, how much of your training would you say is specifically like okay. I'm going to be practicing this movement today if it's like a single movement? Or how often is it I'm really going to experiment with starting with this movement but where I can go from there versus other times when you might just go like I'm going to explore everything, just flow with the movement? How does that sort of break down with your training personally?

Mike: I think it's a little bit of both. From what I know of what you put out there, I think you always kind of liked that almost chaos approach to training and really listening to your body. Even though I go in with a focus so like maybe that day I had really planned on doing slow muscle-up training as a strength skill progression and then I was going to kind of sprinkle in some planche training that goes along with it, I always like to have a focus going into it but then as you know that can totally change when your body starts telling you something different. Maybe that day you realized that it doesn't want to do that that day and maybe it will morph.

But at the same time, especially with the hand balance training and the skills practice, I think you really have to be pretty consistent if you want to achieve a specific hold, a specific movement pattern, or a

progressive calisthenics pattern, or whatever it is. I think there has to be some consistency to it. I think a lot of times, sometimes people get so excited to kind of try different things that they're only putting in 10% of time into a specific movement and then they move on to something else. I'm a big fan, especially with the hand balancing I know in my own training that I would always kind of have to pull the reigns back and say to myself okay look, if you want to lock in this movement, put the time into it. Really, really put the time into it.

Then you can always play. Then maybe another day it's more about playing and it's more about trying a couple of different things. Maybe you've got some time, you want to put some music on and you want to go from some handstands, too, and then flow into something else that jumps up into a muscle-up. I always liked that idea of just stringing things together. I think I remember either an email or something that you sent out where you were talking about just practicing in the park and some kids asked you if you were a ninja.

Logan: Yup.

Mike: And I'm kind of the same way where I like that idea of just a little bit of everything. Some days you want to go in and you just want to play. But I think there still has to be a certain amount of commitment and consistency when you're trying to nail a specific thing, a specific goal. I think it's really good to dedicate some time to that. Even if it's just throughout the day, sometimes I talk about that with some clients as well. Maybe every hour when you're at your desk, you decide to stand up and walk over to the wall, walk your feet up the wall and hold 30 seconds on a wall-assisted handstand. Maybe you do that throughout the day and you just accumulate time throughout the day. But yeah, I'm a fan of both. I'm a fan of the chaos theory and a fan of just making sure that you stay focused with your training if there's a specific goal that you want to achieve.

Logan: Well, I think that's a great answer. That will really give you the best of both worlds because you obviously need consistency to get somewhere but you also can't just stay doing the same thing all the time. If one of the end goals is not really an end goal but it's the exploration of movement, of putting again together, that definitely needs to have some dedicated practice to it by itself as well. So we have gone a little bit over the time. Are there any final things you'd like to mention? We could talk for hours.

Mike: Yeah man, that's true. I'm sure we could and I like that. Let's see. A couple of things coming up this year, we have the hand balancing video that finally came out and I'm very proud of it. I think it looks absolutely beautiful. I had spoken to you about this before but we really kind of tried to—when you look at follow along, highly produced workout videos like the *Beach Body* series of *Insanity* and *P90X* and things like that, they are highly produced kind of follow along videos whereas when you get into our world where it's more about the transfer of information and you have really hardcore fitness enthusiasts and trainers who seek out information, usually those videos are really just about the education so it doesn't have to be so highly produced.

With this video we actually kind of wanted to do a little bit of both. That's why we made the investment into making it really—aesthetically, it's a very nice looking video but at the same time I feel very

comfortable and confident that there's some really valuable information in there. So if anyone's thinking about buying the video, definitely check it out and I think they'll be pleased in many ways.

So we have the video. Then also upcoming this year, [Ryan Hurst](#) from Gold Medal Bodies and I have gotten together and are doing a joint workshop coming up in February, actually next, next weekend. We'll probably also videotape that or at least before we do the workshop, we're going to do a video of some of the flow modules that we're covering. That's the thing. It's not animal flow. It's not gymnastics. It's actually just body movement that's based around flows that are designed around progressive bodyweight training. So you may have one module that's a flow module based on a pistol squat where another one is more based on a vertical press, like a handstand pushup that just then flows into some other movements. So we have that going on.

Also this year, we'll shoot a series called *The Key to Bodyweight Training* series and each video/manual will cover a different bodyweight staple exercise, like the pistol squat, like the single arm pushup. We'll do a whole series of those throughout the year. Also this year, we'll be developing parallettes and rings so we really want GBT to kind of be the home of the bodyweight athlete. It's where you can go and you can find informational videos. But also you can buy fitness ropes, parallettes, rings that we've all manufactured ourselves that are our brand and are high quality but also are not crazy overpriced. So we've just got a really exciting year coming up, lots of animal flow certifications all over the world, all over the country, and some progressive bodyweight training workshops as well. Just a full plate like I know you also have as well.

Logan: Absolutely. Always working on some new stuff. So for anyone that is interested in this new hand balancing video, I highly recommend it. Like I said, it is very pretty-looking and I mean that in the greatest term and it covers a whole lot of information. For the different disciplines, it's going to give anyone a lot of information, a lot of territory, a lot of exercises to cover so I'm actually going to put behind this if you order through my link which I'll have on the website. If you're listening to the podcast, it's at the [LegendaryStrength.com](#). Click on the [podcast tab](#) and you'll be able to find [this](#). But anyone who orders, I'll also throw in a free bonus, give you some more hand balancing information that can go hand in hand with it to get you standing on your hands. Well Mike, thank you very much for this. I had a blast.

Mike: Thank you, Logan. Again, thanks for helping me begin my journey into the online fitness realm. Again, props to you for putting out *Lost Art of Hand Balancing* and beginning to kind of pave the way for some other guys to come up.

Logan: I'm going to have to change the name of the website saying because with you and other people teaching handstands, it's not going to be such a lost art anymore, which is a good thing. That was always the goal with it, to really get more people doing it. I'm happy to say that a lot more people these days are doing handstands than back when I started that. That was quite a few years ago now.

Mike: Yeah. Well, I think there's a lot of space for that in the fitness industry. I think people are really kind of gravitating towards more skill-based styles of exercise and so a round of applause to you for kind of being one of the pioneers and putting that out there. It's always great talking to you, my friend.

Logan: Yup. You too, Mike. Thanks everyone for listening. Stay tuned for our next podcast.