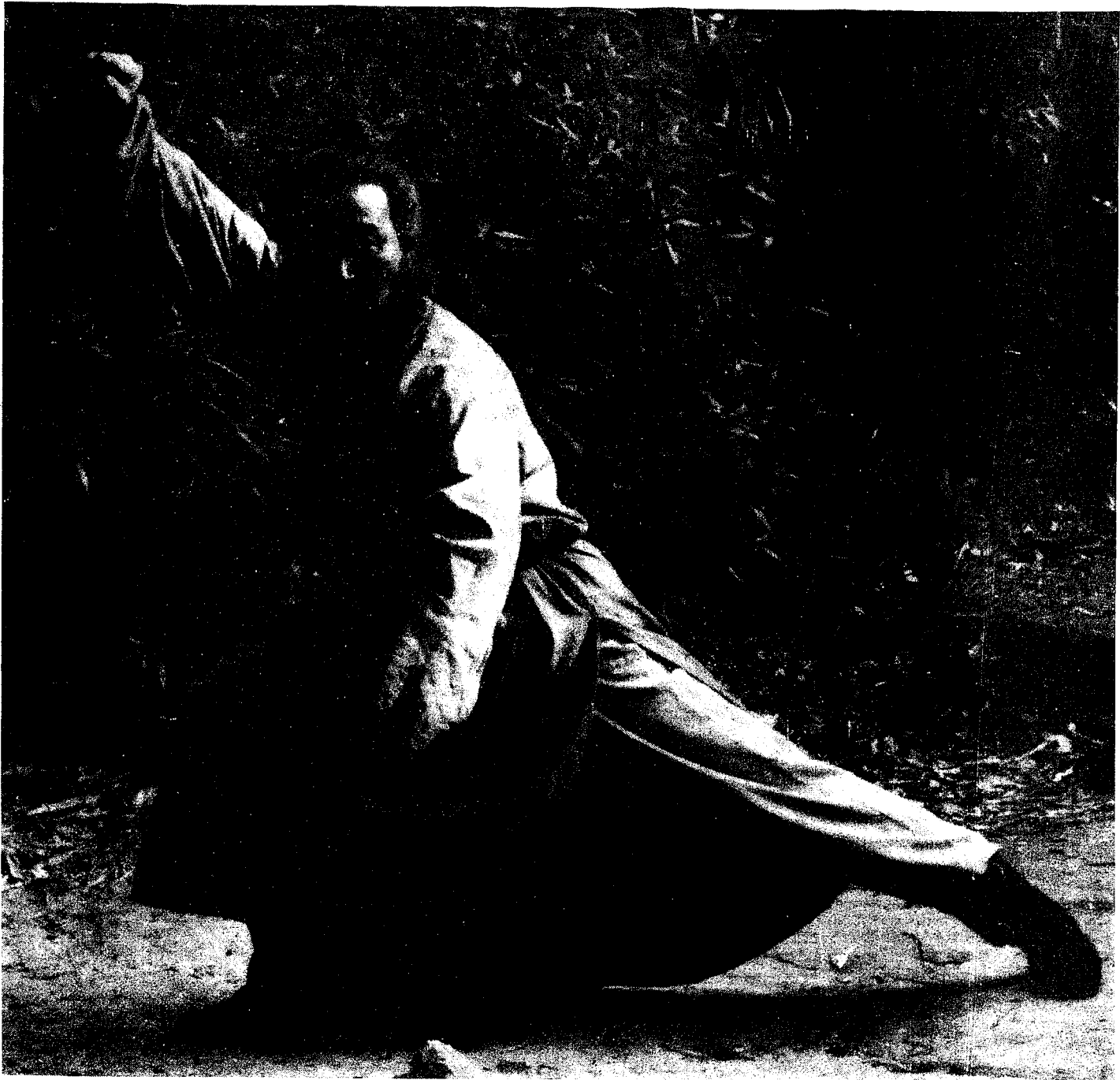


Fighting T'ai Chi



The Magazine Of The World Taiji Boxing Association
June 1990



INTERNAL FIGHTING ARTS OF THE WORLD

Fighting T'AI CHI

THE MAGAZINE OF THE WORLD TAIJI BOXING ASSOCIATION

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ABOUT THE COVER

Master Wang Xin-Wu was a National Chinese T'ai Chi Ch'uan Champion long before it became fashionable to be so. 1975 saw Master Wang winning that year's honour because of his superb taiji form and pushing hands. A Student of Grandmaster Fu Zhongwen, the leader of the Yang Family in China, Wang is also a master of H'sin-I. He is Chairman of the Ningxia Wushu Association and was for years the Vice Chairman of the China Wushu Federation.

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NEWS

A NEW FILM ON VIDEO

The famous film made in China tracing the steps taken by *Yang Lu-Chan* in founding the Yang style of T'ai Chi a few years back is now available on video. It is still in Chinese but with all Chinese films, one is able to follow the action having only a few words of Chinese. The film begins with Yang being beaten up by some Chen style thug on a horse which leaves Yang thinking that he must have this new form of boxing.

Having tried all avenues to gain entrance and thus a teacher of the Chen style of t'ai chi ch'uan, Yang leaves town and comes back a few years later as a complete idiot, long hair, old clothes etc. (sounds like someone I know). He finally lies down in the snow outside the Chen Village until he is almost dead until one of the old masters takes pity on him and invites him to work in the village.

Having taken their hospitality, Yang Lu-Ch'an then begins to secretly take notes on what the advanced students are doing each evening in secret behind closed doors, literally peering through knot holes. One day Yang is called upon to defend the village and does so with great agility to the amazement of the other Chens. Then as usual, the building where *Chen Chang-Hsin* is sleeping is burned down by some evil looking people strangely resembling ninjas and it is up to Yang to save the old master where upon Chen takes Yang on as his personal student. The whole thing finishes with Yang becoming so good at t'ai chi that he leaves the Chen Village (now that he has what he wants of course). The film cuts short of telling and tracing how Yang actually began to change the style to form his own system called the Yang style.

It's an interesting film as many of the now masters and students from the modern Chen Village (Chen Chia-Goh) are used in the film and some inkling of what Chen taiji is like at a fighting level is seen.

EUROPEAN TOUR

Erle Montaigne is in the initial stages of planning a workshop tour of Europe and Israel beginning the 15th of September in Manchester. The World Taiji Boxing Representative in Manchester, Steve Hurst will host Erle's visit at his own club for the two day weekend workshop. The cost of the two days will be 70.00 pounds. To book for the Manchester workshop write to Steve Hurst at 4 Levens Place Moston Manchester M109DG.

OTHER CENTRES

NOTTINGHAM AND LEICESTER: Contact Tony Henrys at 11A New Eaton Rd Stapleford Notts. Or Russ Merryfield at 61 Mount Castle Rd Leicester.

ESSEX: Contact Mr Jim Uglow at, 6 Pedlars End Moreton Essex.

ISRAEL: Contact Mr Abi Moriya at 7-9 Herzog St Givitayim 53600.

FRANCE: Contact Mr Georges Saby at 37 rue de Coulmiers Nantes 4400 France.

INTERNAL ARTS ON THE INCREASE

The internal arts seem to be receiving more attention from the general Martial Arts Magazines of late. Many of them are including special sections on the internal such as *FIGHTING ARTS INTERNATIONAL* which is one such magazine.

The reason for this increase in popularity seems to be an increasing awareness by other styles such as karate and

taekwondo etc, as to the effectiveness of the internal styles either in straight out fighting techniques or in the area of balance and timing. The Chinese have always been secretive about their family styles and it is only really now that the truth about the most devastating fighting styles, the internal, are now emerging.

Bob Palmer has re-appeared after having been lost for several months. Bob is a founding member of the WTBA in the USA. It was not Bob's fault however, I somehow had the wrong address. All that was correct was the zip code and amazingly, one letter from the WTBA got through to Bob after about one year! One member of his local post office happened to know who Bob was and sent the letter to him. We now have his correct address and it is hoped that Bob will not be lost again.

John McMahon is going great guns on the Gold Coast in Australia. John is opening up new clubs as if his life depended upon it.

Peter Boston from New Zealand was recently graded up to 4th degree which makes Peter the highest fully graded teacher. He worked for it though and has many bruises to prove it. "It was worth it" Says Peter, "I really know that I earned this grade and hope not to do that again for a long time".

A new video on advanced pushing hands is available from Moon Ta-Gu Books in Australia. It deals with the very advanced and little known hinge and peng, square and small circle ch'i-na push hands. Lasting for 1 hour, it will cost 20 pounds in Europe and is in the British PAL system. It is available in the USA from Wayfarer in the NTSC system. Erle Montaigne's videos available in the USA from wayfarer; No.1, Yang Cheng-Fu Form and basic Qigong, No.2 Yang Lu-Ch'an form, No.4 pa-Kua Chang Complete, No.5 BASic Push Hands, No.10 Basic Qigong, No.11 How To Use Taiji And Pa-Kua For Self Defence. And Maybe No.3 Small And Large Shan-Shou, (if it is accepted, not known at this time)

Robin Whitewood has turned up back in the adipodes from his extensive trip to Japan and Taiwan. Robin, you will remember was the foremost H'sin_I teacher in Australasia and it would seem moreso now that he has received extensive training in the Orient. He is setting up a complete centre for personal development based in the martial arts of the internal system. His phone number is Sydney 5198126.

Arno Schelka from Switzerland tells us that he has just returned to Switzerland from the central West of China after six months of Pa-Kua training in the Original system of Chiang Jung-Chiao. More on that in the next issue.

We are opening a "**Letters Section**" in the next issue so anything you wish to say (keep it clean) let us know.

Kit Nam-shu from Singapore will be travelling abroad next year to give workshops in his family's form of H'sin-I and Pa-Kua, we'll keep you posted.

John McMahon will be entering into the Koshoki Karate tournament later this year and performing t'ai chi hand forms and weapons. John is also one of the country's leading entertainers and so it will be the whole razzel dazzel! They probably won't have a clue as to what he's doing but good on you John for at least doing it.

If you have any news please send it in.

THE SUPREME ULTIMATE

by Erle Montague

Should any martial art be so bold as to call itself "the supreme ultimate"? We all know that this phrase is the translation of the words *T'ai Chi Ch'uan* but many martial artists, having studied t'ai chi as an adjunct to their own martial art question this name. Indeed many t'ai chi practitioners now also question this name preferring to say that the name was bestowed upon this martial art because of its great healing benefits etc, leaving aside its martial origins.

Many martial artists tend to respectfully deride t'ai chi because of its delicate nature in performance and slow movements etc. Many t'ai chi people tend to fall back on the classics and quote untranslatable Chinese sayings etc. as being indicative of what this "supreme ultimate" martial art is all about. Many come well equipped with a bunch of old classical sayings that sound great when rolled off the tongue at parties etc. but when it comes to actual translation into 'use' then all of the classical sayings in the world won't help.

When I give workshops I usually begin with a couple of phrases which, to many of the harder style martial artists who attend, sound quite absurd. Until they see and hear what I have to say and why I have made these statements.

One such statement is that "T'ai Chi is the most deadly fighting art ever invented"! To this I always receive a few low chuckles and some nervous shuffling of feet etc. After about one hour of workshop, these people are usually converted to the internal and they too believe that t'ai chi is the supreme ultimate. Why? Let me tell you a story.

Once upon a time there was a man called Chang Sang-Feng. Chang was fascinated with the martial arts and was also good at acupuncture. In his quest to find the ultimate fighting art, one that could render a man immobile with only a medium to light strike to certain parts of the human body, Chang, we are told worked upon animals and some even believe that a few people were "worked upon".

Chang had a couple of buddies who were the top acupuncturists in China at that time and so the three of them set out to find out what points on the human body could cause the most damage when struck in certain ways. Chang and his buddies discovered that certain

points would cause more damage if they were struck in a certain way and direction. They then discovered that energy flows throughout the human body could be either "touched" in the direction of the qi for healing or 'touched' in the adverse direction to cause damage. Certain points had to be struck with either a counter clockwise screwing motion or visa-versa to cause the most damage for the least possible usage of energy.

During his research, Chang sang-feng also discovered that different points could be struck so that other points/joints etc. would be made much more vulnerable to a lighter strike, while others could be struck directly and have a dire effect.

After he was finished and Chang and his buddies were certain that they had invented the most devastating fighting art ever, they then set about to invent a form or set of movements so that their kin or preferred students could learn these deadly techniques without having to actually kill people. Then they thought that others, more nefarious than themselves might get a hold of their art and use it for evil or against them! So they set about to invent a form which was only an abstract way of learning the real techniques. This form was of a martial nature, ie; block, punch, lock, kick etc. but it was nowhere near as deadly as what the actual internal hidden meanings meant.

Chang's original art of course was called *Dim-Mak* or death touch and the art that he invented to cover up the hidden meanings was eventually to be called t'ai chi ch'uan.

Over the years however, most people have only ever been taught the physical or false meanings of the t'ai chi form. (T'ai Chi Ch'uan by the way is only a new name for the art which was originally known as *Hao ch'uan* or loose boxing) so that now we only see quite an inadequate form of fighting art, in the eyes of other martial artists.

Another phrase that I use to cause some concern amongst t'ai chi practitioners who attend my workshops is "there are no pushes in t'ai chi". How can this be they ask in horror when the whole of the t'ai chi repertoire is based upon pushing! I ask, why push! What does that do! Nothing, he just gets up and re-attacks unless you have pushed

him into the path of an oncoming bus. If t'ai chi is the supreme ultimate, why push! No, there are no pushes in t'ai chi, they are all strikes to certain acupuncture points and the mere execution of the form demonstrates the correct direction and way that we have to strike in order to do this damage. For instance, a man can be rendered unconscious with a screwing strike to the right or left pectoral to points known as "stomach 15 and 16." Now, if we are to strike at both pectoral points at the same time, then death is not far away. Isn't that indicative of the posture from the t'ai chi form commonly known as "push". Actually the exact translation for this character is *press* and not push and there we have a clue to its real meaning. At seminars, this strike used only lightly will change any martial artist's ideas about t'ai chi and how effective it is.

The posture known as "double p'eng", you know, that seemingly useless posture just before the roll back posture and just after p'eng? This posture's true meaning actually is used to strike to a delayed and immediate death point called "stomach 9". This point is lateral to the thyroid cartilage and just under the sternocleidomastoid muscle running along the outside of the neck. Just inside the internal carotid artery just after it branches out from the common carotid artery there is a baroreceptor called the carotid sinus. This organ is responsible for governing the level of blood pressure in the body. When this organ is struck, (even lightly as in medical practice to lower the blood pressure), it causes the mind to think that extreme high blood pressure is present and so lowers the blood pressure immediately. Now, if high blood pressure is not happening then not enough blood gets to the brain and so the body just blacks out so that it will become lateral and allow more blood to travel to the brain.

This is the first area of this posture. The second involves even more sinister practice. You know when you roll your palms over to begin the pull down? Even this has an inner application. we are told by medical science that there are also three other organs in the body that when attacked or in great pain will also cause this lowering of blood pressure and cause knock out. The gall bladder,

the intestines and the ureta. As any acupuncturist knows, the gall bladder meridian and the intestines virtually run all over the human body from toe to head. So we now have hundreds of striking points which in effect cause the brain to think that either the gall bladder or the intestines have been struck.

Getting back to "double p'eng". As the palms are turned over, the left fingers again squeeze the S.9 point to cause further lowering of the pressure while the right palm attacks to the gall bladder point known as G.B. 14. just above the eye brows.

Every tiny movement in t'ai chi means something. For instance, I mentioned earlier that some points can be attacked directly while others need to be set up with other strikes. This is the case for the "play guitar" posture. In this case you will notice any old master or person who is adept at the internal meaning of t'ai chi actually push and pull his right and left palms respectively. Why? This is so that the whole energy system of the body will be upset by rubbing the flows back the opposite way on both sides of the forearm. This in turn will leave the knee joint vulnerable, more so than usual, to the more potent kick inherent in this posture.

What about that seemingly silly posture called "punch to knee"! Have you ever tried to punch someone's knee! No, this posture actually takes the attacker's wrist, squeezing it to cause the whole bodily energy to go to that point and then the right fist attacks to a point on the upper arm called Triple warmer 12.

I had a karate teacher attend one of my seminars and he was accidentally punched on a point called Nei Gwan just on the inside of the inner wrist which is a pericardium point. It was not a heavy blow but also not a light one but the chap turned slightly green and had to sit down for a few minutes.

To go into every minute movement in the whole t'ai chi form would take up a whole book so it is sufficient to say

that, no matter how insignificant the movement in your t'ai chi form, there is a reason for it. And that reason was worked out by men of genius many hundreds of years ago. Now we are spreading the good word that tells us that t'ai chi ch'uan **does** deserve it's name of distinction and we all of us can be proud that we are indeed studying the **supreme ultimate fighting art.**

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- It is the longest running martial arts magazine in Australasia and one of the oldest in the world. For subscriptions see address below.
- A.F.A's record in publishing the internal arts is excellent and was the first magazine to talk about t'ai chi as the great fighting art that it is. Erle Montaigne has his own column in A.F.A. every issue.
- Write to Australasian Martial Arts Publishers P/O Box 673 Manly NSW 2095 Australia.

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THE PRACTICAL SECTION

In this section we look at how each of the internal arts is used for self defence. In each issue we will be asking the many teachers from the World Taiji Boxing Association to put forth their favourite techniques, ones that they have found to be tried and true in real street fighting situations. We will also ask for some other techniques and how to apply them, those that aren't particularly street wise but have a certain aesthetic appeal to them, simply nice to execute.

So, if you have a favourite technique, one that you would like to share with the world! Please, send it in to us with a photo or two, not too many as space limits the amount of photos and with them, a simple easy to follow text explaining exactly what it is you are doing. The technique can be from any of the internal styles including Aikido, or even from a karate style, we don't care, just as long as it's interesting or useful.

JIM UGLOW: THE OLD SLIP BLOCK

Jim Uglow teaches in Essex in England. One of his favourite techniques involves the old T'ai Chi saying, "If he attacks you, hit him first".

In the photo, Jim's opponent attacks with a straight right. Using the simultaneous block and attack method, Jim simply punches to the attacker's face thus not only blocking the attack but also re-attacking almost simultaneously.

ERLE MONTAIGUE: THE OLD HINGED ELBOW

Once again, in keeping with the classic that says there must be no blocking. ie; your block must be your attack. As Erle Montague is attacked with the most common type of street attack of the old haymaker roundhouse punch, he turns into the attack and hammers the inside of the attacker's wrist on a point called "nei-gwan" with the metacarples of the left palm. This alone is enough to put someone down as this point controls the seat of power in the body. When struck, the body thinks that there is no energy left and so the knock out. However, just

to be on the safe side, better put in a simultaneous strike with the inside of the elbow hinging it into the carotid sinus area, or stomach 9 point another dim-mak point. There is no need to follow this one up!

When one knows how, t'ai chi is one of the most devastating fighting arts ever invented. Forget about pulling his

arm or grabbing his leg etc. Or pushing him, he'll only get back up. For self defence, we need to use t'ai chi at it's highest level, that of dim-mak. And this can only be performed when we have simultaneous block and attack.



Jim Uglow uses slip block



Erle Montague uses hinge elbow

PA-KUA CHANG

By Uri Slomonski. Poland

Unlike *T'ai Chi Ch'uan*, the internal martial art of *Pa-kua Chang* has not received the enormous amount of publicity and is only now starting to gain popularity in the West. One of the main reasons for it's non proliferation is because of it's inherent complexity of movement and application. But once mastered, this quite unique art becomes a most devastating fighting art which, like it's sister art, *t'ai chi*, has some amazing health benefits.

Although *Pa-kua Chang* is said to be the sister of *t'ai chi* it is only similar in internal movement being totally different in external movement. Many people still think that *Pa-kua* is some part of *t'ai chi* and should be practiced together with or after one has mastered *t'ai chi* but this is incorrect as it is a totally self contained fighting art. Of course, having the same internal aspects as *t'ai chi* one is able to grasp the twisting, turning often alien movements quicker having studied *t'ai chi* but this is not necessary.

Pa-Kua Chang, or *Bagwazhang* is said to be the sister of *T'ai Chi Ch'uan*, the mother of the three "internal systems". It is one of the newest Chinese healing/martial arts of the internal system and contains the very best of the Shaolin Martial arts as well as the very best of the Buddhist or Taoist fighting arts. It's intricacies are great and one is able to continually discover new techniques from within the complex postures and movements which go together to build the framework which we call the *Pa-Kua Chang* form or *kata*.

We only have a vague record of the history of *pa-kua chang* and it would seem that it was either founded by a man called *Tung Hai-chuan* (1796-1880) or he was pretty close to the original source. Many believe that *Tung* invented the art, not wishing to claim inventorship as it was not good to say that one had invented a whole fighting system by oneself but rather say that it was inherited from some old monk etc. The art was proliferated by *Tung's* disciples. *Cheng Ting-Hwa* was said to have been personally involved in the *BOXER REBELLION* in 1900. The story goes that *Cheng Ting-Hwa* died from multiple

bullet wounds when he attacked a group of foreign troops during the rebellion. Armed with only two small knives he took out ten of the soldiers before he died. *Cheng's* most famous pupil was *SUN LUC-TANG* while his son, *CHENG YU-Lung* (1875-1928) popularised the art throughout Beijing and Tientsin.

Sun Luc Tang (1860-1932) learnt the art from *Cheng Ting-Hwa* and gained the name of *SUN THE COWARD* because of his aversion to competition fighting. He could see no reason for a man to have to prove his art. His idea was that *Pa-kua chang* should only be used in defence of oneself or one's family etc. Because of this, *Sun* had very few students, however, at one time a very large Chinese wrestler challenged *Tung* and *Tung* turned him down. The wrestler decided to have the fight anyway and began to strike *Tung* with heavy blows. *Tung* took a few of these attacks and then with only two palm strikes put the man into hospital. After this many students wanted to join *Tung* but he turned to them and said that if he had to almost kill another human being to gain students then he would rather not.

The form has been slowly added to and taken away from until we have come to a highly evolved form of healing or self defence which only relies upon the palms and feet for attack and defence. With mainly circular foot movement, the form lays stress upon the stability of the stance and the flexibility of the waist which is complimented by the vigorous movements of the arms and palms while always being coordinated in legs, waist and upper body. *Pa-Kua* is said to have the fastest footwork of any martial art.

THE MARTIAL ART:

Two methods of attack and defence are taught. The first method is given to larger people who are able to literally crash their way in through any defence enabling them to reach the body's centre, this is the basic way of defence whereby we attack anything that comes within range.. In *Pa-kua Chang* there are no second chances, we do not wait for the attack but rather attack him before

he attacks. For instance, if someone is standing in front of you holding a strong on-guard position, the hammer palm is used to smash his right arm outward thus damaging it. Then immediately, the left arm is smashed open allowing us to attack the centre.

From the very basics of the eight palm changes or *Pa-Kua Cheng Chung*, (Orthodox Eight Diagram), the practitioner is able to go on to the highest level of *Pa-Kua* fighting, the *DRAGON PALM FORM*. This form consists of circular foot movements which enables the practitioner to evade to the side and come in at the rear in a circular movement at various speeds thus perplexing the opponent. At this level, attacks are mostly executed from the rear or to the side, having got around there by using the very unique *Pa-Kua* stepping method. **Photo No.1** shows a technique which is the epitome of *pa-kua chang*. I take the attacker's attacking arm and block it using single pounding palm as I turn my front foot in as far as it will go. His arm is now out of the way as I take my blocking palm over my head and my



Photo No. 1

other palm around behind my back like a hammer lock. **Photo No. 2.**

I now spin around on my front heel so that my other foot comes to the rear of

his front leg and extend my right arm to that it stretches across his chest. **Photo NO.3.** I am now able to either claw his eyes as I throw him to the ground over my leg **Photo NO. 4,** or I can use the shoulder as I barge in to crush his upper

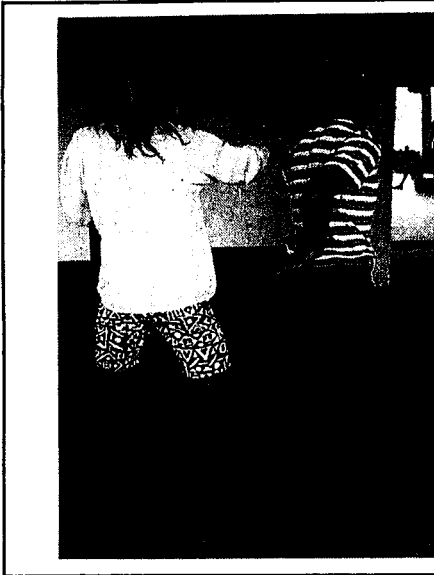


Photo No. 2

rib area and then throw him over.

This method is mainly for smaller people who do not have the physical strength of the larger person and would prefer techniques that took them under rather than over the opponent's arms. Particular attention must be given to training the waist to gain more power and flexibility as this is where almost all



Photo No. 3

of the power for Pa-Kua is derived. If one is able to control the waist with one's mind, then the waist will control the legs and feet.

THE HEALING ART:

The constant training of the waist, twisting, turning, bending etc, results in an effective exercise for the joints, sinews, muscles and internal organs so one is not only training in a fighting art but also a healing art. It is interesting to note that most of the old Pa-Kua practitioners lived to very old ages, those who weren't killed in fights or the *Boxer Rebellion*.

Pa-Kua is closely related to acupuncture whereby one is constantly twisting the acupuncture meridians to work upon each organ in turn thereby sending life giving Ch'i or energy to all parts of the body.

The dragon dances, undulates, twists, using flexible movements where necessary and rigid movements when needed. His/her movements are responsive, that is, movement is only reliant upon the actions of the attacker. Each movement has an equal and opposite reaction and these reactions are interwoven and coordinated with each other. This is how the *Dragon Form* was given its name.

Blocking is always done in a circular manner thus minimizing the attacker's power and at the same time always on the move, in to the centre. Never is an attack taken full on using brute force. Even when one is quite large and prefers to use the method of **smash and attack** as above, damaging blocks are still circular although to the untrained eye it would be hard to see. The movement is generated by the waist while the upper body stays rigid. The mind is concentrated on the lower abdomen with the breath regulated throughout the form.

The unique stepping method gathers no momentum, the power comes from the waist alone thus the practitioner is able to stop immediately and go the other way. there is never any weight placed upon the leading foot. The stepping is fast but only fast within each step's own boundaries. The momentum of each individual step must not go into the next step, it must stop when the foot stops, then the next step is begun. In this way the feet are able to

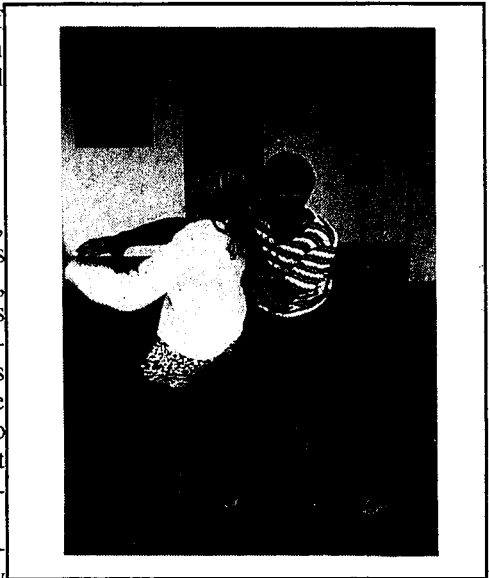


Photo No. 4

attack the opponent's ankle or at the highest, the groin.

In order to keep this idea of not gathering the momentum especially when executing the pa-kua technique of swinging around to defend from the rear, we use the technique known as *Cloud Shadowing Palms*. This technique involves the lifting of one or both of the arms straight upward as one spins around as in the previous technique when one arm was taken over the head thus keeping the centrifugal force to a minimum, we are able to keep the centre and thus keep our control in order to defend against great strength. The arms are in a position to be able to crash down upon the attack.

Pa-Kua Chang is a unique martial art which is the epitome of the Taoist philosophy. We not only gain a great self defence art but also heal the body and mind of any defects which have come as a result of bad living habits over a number of years.

THE CLASSICAL CIRCULAR FORM:

The very first area that we train in apart from the unique Pa-kua *qigong* is the circle walking. This simply involves one walking around the perimeter of a circle and turning to walk the other way using certain pa-kua footwork.

Many people think that we walk the circle to improve our form but this is wrong. We perform the circular form to improve our circle walking.