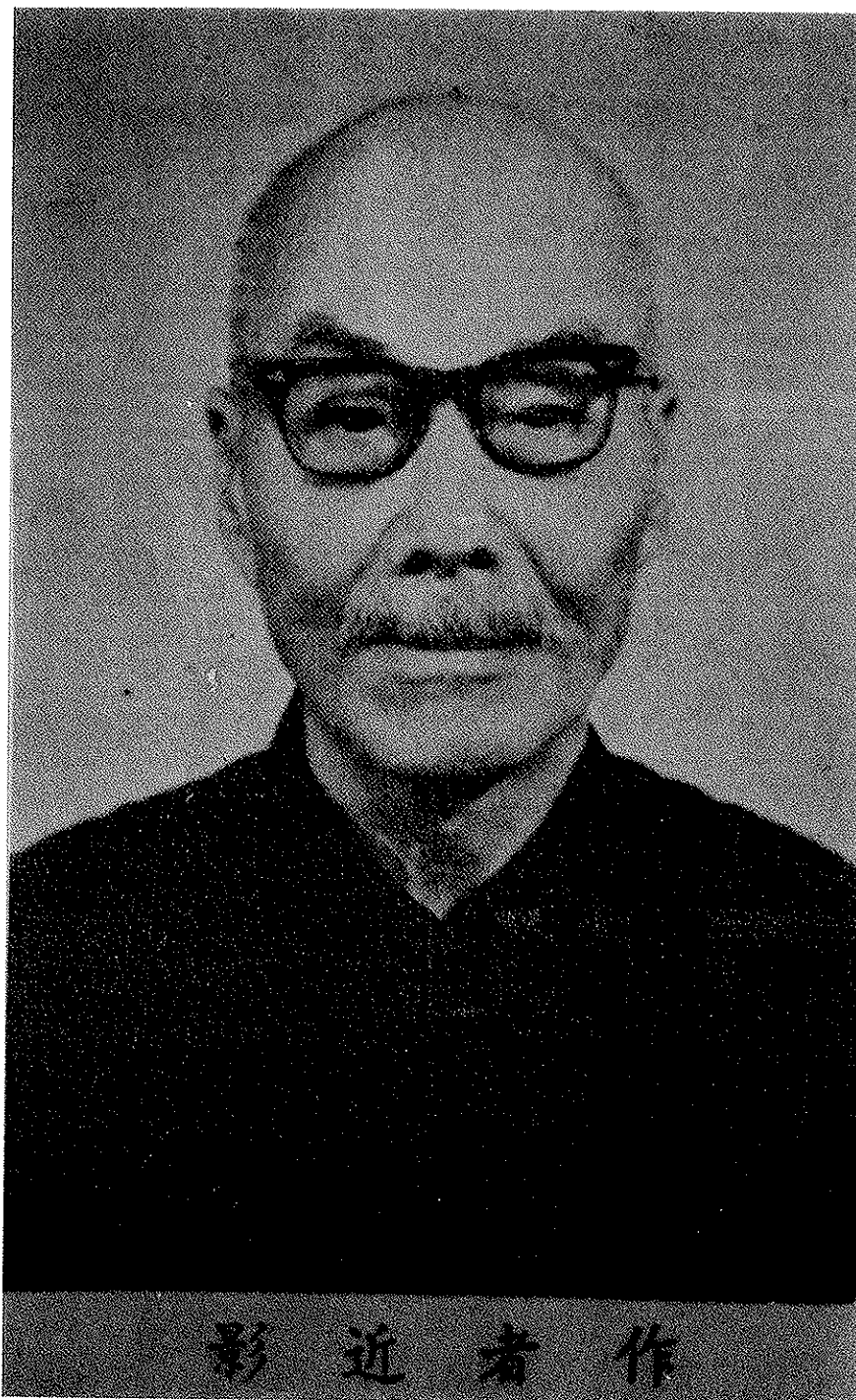


# T'ai Chi

## COMBAT & HEALING



Taiji, Qigong, Pa-Kua, H'sin-I, Aikido

DECEMBER 1991 NUMBER 7

# T'AI CHI

## COMBAT & HEALING

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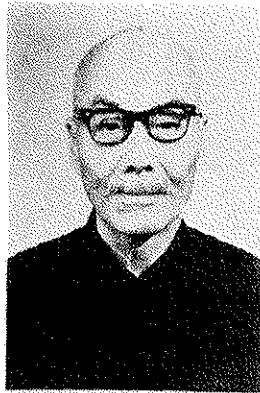
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影 迹 者 作

### ABOUT THE COVER

Master Hseung Yang-Ho was a class mate of Chang Yiu-chun and student of Yang Shao-hou. He, along with Chang were responsible for the founding of the Original Yang Style Pauchui or Shan-Sou. This is not the Yang Cheng-fu version, it is more explosive with all fa-jing movements. The two person set of this form is one of the most rewarding training aids to anyone's martial arts training. Hseung Yang-ho wrote a book called T'ai Chi Ch'uan Shan-sou, or "A Style Of Free Hands" but this book has sadly been lost in time with all efforts to try and locate a copy being fruitless..... so far.

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## William C.C. Chen

By Rolly Brown U.S.A.

**W**illiam C.C. Chen, a senior disciple of the late Grandmaster Cheng Man-ch'ing, began his T'ai Chi Ch'uan studies in 1949 in Taiwan. He is well known for combining the relaxing principles of T.C.C. with practical fighting training, and attained notoriety as a very successful full-contact fighter in Taiwan during the '50s.

In his discussion of martial arts, one is continually impressed by his non-oppositional attitude towards other T.C.C. teachers and martial artists in general. When asked about approaches used in other systems, he'll often reply, "Yes, I think that approach would also work, even though it's not the one I choose." When asked about the difference between his teaching approach and that of Prof. Cheng, he said, "the Professor was a great master, and he taught like a master; he watched and analysed and told people how to train. I see myself as more of a trainer. I work with the students in push hands and san shou and try to help them develop the good habits." Regarding the differences between his T.C.C. and that of his classmates, he said, "Because we all studied with Professor Cheng, we're like different cars made by the same company. Like Ford Motor Company, for example. Maybe my senior classmate is like a classic Lincoln Towne Car and I'm like a small Ford compact car. We're different from one another, but we each reach our chosen destination."

Master Chen began teaching T.C.C. in 1951, and moved to New York at Professor Cheng's suggestion in 1965. He has travelled the world extensively giving seminars and camps, but still spends most of the time teaching at his New York studio.

**RB.** A lot of people believe that you can learn fighting just from learning the form and push hands. Do you think that's true?

**C.** To me it's not true. It depends upon what you want to do. If you just want to learn push hands, then just learn push hands. But if you think about free fighting or street fighting, then you have to get

involved with fighting. I always tell people; I can't teach someone to fight unless he fights. You have to have practical training.

**RB.** In what ways does push hands help us train for fighting?

**C.** Sometimes, if you don't want to punch somebody then you can throw them out. If somebody gets very close to you, you can push him away. One great benefit is that you learn how to adjust your balance, because, when you do the push hands, you don't know which way you'll have to bend, and, if you don't know how to adjust your balance, you'll fall over. Neutralising is really just learning how to adjust your balance. Otherwise the body is too stiff.

Also, the push hands will calm you down a little bit. You'll be more relaxed. When you do the form, you're able to relax because there's nobody pushing you. When somebody is going to push you, and you don't know which part they'll push, you'll be tense. Once you've pushed enough, then you'll know what kind of action is taking place, and the reaction will be correct, because you learned from the practical training. Also, you'll find out that, when you push people in certain ways, you can't push them out. You're not rooted. You learn that, when you drop the weight into the ground as you push, it doesn't work. You have to sink first, then push.

Also, people talk about sensitivity. Partially, that's reflexes. When you're involved with push hands, you understand that, before someone pushes, certain parts of his muscles will tense. Then you know which direction to neutralise. This is a kind of sensitivity, but if he tries push hands, he still won't know what to do. So this push hands sensitivity is only applied to push hands.

**RB.** Does this mean that push hands won't help with boxing?

**C.** For boxing, it is a help but to me, while it helps free fighting and street fighting, there is a little gap, because you're not doing the same things. In pushing, people react in a slightly different way than in fighting, because the push is different,

and also because, in pushing, they're not afraid of getting hurt. So the person who is good at push hands will also be good at fighting, but not until he trains at fighting. Then he'll be better.

**RB.** When you were young and decided to fight in tournaments, how did you change your training? Did Professor Cheng encourage it, or did he prefer that you didn't fight in tournaments?

**C.** He didn't really encourage it, but I always felt like my push hands was pretty good; I was able to neutralise pretty well, so, when the tournament came, I thought, "Oh yea, I'll go and try out". I was pretty well known at that time, because I always let people push. After two years of letting people push, a lot of people had a hard time pushing me out, so I said, "Well, gee, it's time to try out at fighting!" In 1954 and '56, I took some beatings. Then, in time, I gained the experience I needed at fighting. You have to train specifically for fighting, because the signals in push hands are different from the signals in street fighting, or tournament fighting.

**RB.** Did you train with other T.C.C. people, or did you train with people who did other martial arts?

**C.** I trained normally with other martial artists, but also with T.C.C. people. Some T'ai Chi people liked to do fighting, and also, some Shaolin people liked to do fighting too. You know, you find friends. Also, one of my classmates who studied with Prof. Cheng had been a championship boxer, and he coached me a little bit.

**RB.** Is that how you started to integrate boxing into your training?

**C.** Well, actually I just like to use gloves, to have a little more reality. That doesn't mean it's "boxing".

**RB.** Why do you think it's better to train with the gloves?

**C.** Because you can hit, and you have a target. You don't have to worry about your opponent getting hurt. Otherwise,

you pull back too much, and you're losing the reality.

RB. In what way do you think gloves get in the way of learning street fighting?

C. To me, I don't think it gets in the way.

RB. You don't think it gets in the way in terms of grabbing and hand techniques?

C. Actually, in street fighting, according to my experience, when you fight, you "Fight". You don't use grabbing that much. After a minute or two, everybody's sweaty, so you can't really grab. Even in tournaments, when they grab, people get swept. On the streets, people don't wear judo "gi"s so you can't grab the clothes so easily, so it doesn't help. But anyway, that's only my experience. That's why I don't think gloves get in the way.

Also, the gloves are big. If you can slip in to punch somebody with gloves on, then it's much easier without the gloves, because the fist is much lighter and smaller.

RB. Do you feel, though that, because the gloves are big, they help you block punches that would get in if you weren't wearing gloves?

C. I don't think so. In my experience, it's pretty much the same.

RB. In what ways do you feel that the T.C.C. classics help students, and in what ways do you think they can be misleading?

C. I used to think about the idea of the waist being the commander, but now I think there's a little bug in there. It's not "the waist is the commander", but really it's the thigh. That's the real commander. The hips follow. The waist follows. "The waist is the commander", somehow I started dropping that out, because the people using the waist were twisting rather than using their roots.

RB. A lot of teachers seem to feel that, in the classics, where it says the body must stay upright, it means that, both in form and push hands you must stay upright, but you seem...

C. No, no, I don't think they say you have to stay upright. They just say to keep your body straight. "Straight" doesn't mean it has to be upright. "Straight" is used in the forms, normally. I think that, in push hands, you have to bend back and forward. There's no other way! I don't think that any other teacher will disagree (Just watch our mail on this one.. Editor!),

because when you see push hands, and push hands competitions, there's no way the person who stays upright will survive long enough. They have to be bending back and forth. That means they're able to be soft enough, and able to adjust balance. In my book I call that "automatic alignment". That's one of the benefits of Tai Chi applied to either sports or martial arts. You're loose and soft enough that you're able to adjust your balance automatically.

RB. In doing the form, there's always been a lot of controversy. People look at the pictures of Yang Cheng-fu and say that his back is slanted, or at the pictures of Cheng Man-ching and say that his back is straight. In your form, there seems to be points in a movement where you'll let the spine tilt, when it's getting ready to energise, and then, when you energise from the thigh, it becomes upright again. Is that correct?

C. That's my own personal choice. I feel that I can tilt forward depending upon how much leverage I need. So I don't stay completely straight all the time. The tilt is not just a tilt. It's because I de-energise. When you de-energise, you will tilt forward a little.

RB. Do you mean de-energising the leg?

C. De-energising the connection between the leg and body. What I call the hip joint.

RB. In push hands training, when do you feel it's really appropriate to respond to four ounces, and when it is not appropriate?

C. This "four ounces" is just theoretical. It depends upon your opponent. If your opponent comes in harder, you must use the proper amount of force to deflect. I always talk about the bowling ball and the volley ball. If the volleyball is rolling towards your foot, you may be able to use a fan and blow it out of the way. But with the bowling ball you may have to deflect it with a little stick. A fan doesn't help. With four ounces, what they really mean, from my understanding, is that T.C.C. uses the minimum amount of energy to deflect. If your opponent only uses four ounces, then you can use four ounces to deflect. If he uses ten ounces, you can't use four ounces to deflect. You may not need ten ounces, but you may need more than four. Also, if you want to neutralise, it depends on the distance. The longer the distance, the less energy you need in order to deflect. With a shorter distance,

you need more energy to deflect your opponent.

RB. In push hands, a lot of teachers tell their students never to allow the opponent to get their hands on your body, but you encourage students to let their opponents touch their bodies. Why is that?

C. The theory I use is called "investment in loss". So you open it up and let them push whenever they want. Let them come in and let them touch you. See if you still survive. Once you're able to survive, you don't let them in during real competitions. If they do get in, it doesn't bother you. It's part of the training. If you never let someone in, then when they do get in, you won't know what to do.

RB. In your school, you have 3 different levels of free fighting classes. Do you feel that each level has a specific goal for the student to achieve?

C. With beginners, they don't understand at all, so you have to start with them, let them put on the gloves and start to understand and fight it out. Second level, they know a little bit more, so they know how to play with their opponent. In the third level, they can actually be any level. Only thing is, we don't let beginner level students go into the advanced level, because they're hitting a little harder. If you get hit harder and you can't take it, you get a little nervous. Once you get too nervous, you won't apply the right method, so you won't improve. If you get hit too hard right away, you'll never have the chance to learn how to build up the good habits. In the advanced class you have no chance; either you'll get beat up, or you'll beat somebody up, but you'll have no chance to work on your good habits. The beginners don't know anything, and I try to work them in, so, once they know, they can advance.

RB. As students, I think we feel like the beginner class teaches us the movements and the second level class lets us work with them, but the advanced class is a matter of survival; to learn how to react well under a lot of pressure.

C. Right! Right! Also, it's more like regular street fighting. We don't hold back that much. Of course, I still want them to hold back a little bit, so we can play without getting injured too much.

RB. Do you feel like you've changed the way you teach at all, in order to make it easier to teach Americans?

C. No. It's the same thing.

RB. In teaching the form, you place a lot of attention on learning body mechanics which are later applied to push hands and free fighting. Do you also see the form as an exercise for the cultivation of qi? Do you see any difference between those two objectives?

C. No, they're the same thing. In body mechanics, we're just using the least energy to get the best result. It's the same thing when you do the form. Use body mechanics and you need less energy. It makes the energy flow easier. When you punch somebody, you make the inside connections. It makes the arm and fist flow out, and it connects to the root. Once your energy flows smoothly enough, that's very good for health. In addition, the slow motion calms you down. Of course, you can still slow down and not have body mechanics, but, with body mechanics, you're more slow and even. It makes energy flow easier. Once the energy flows easier, you just follow the flow, rather than tensing up and picking up. That makes your mind more calm, so maybe that's related. You can think about it.



William C.C. Chen

### The T'ai Chi Ch'uan School

William C.C. Chen teaches in New York.

For class times and venues phone U.S.A.

**212-6752816**

### Rolly Brown

Is a qualified acupuncturist and one of the world's leading guitarists.

He teaches T'ai Chi and is a student of William C.C. Chen and once studied in Australia with myself, Erle Montague. He still remains a good friend.

**PH: 215-2978806**

### WTBA Biannual Gatherings

#### JANUARY

January 24th until January 27th.  
Arrive at 2pm Friday, leave 2pm Sunday.

COST: \$130.00 all inclusive.

Beginners and Advanced students and instructors are welcome.

#### JULY:

Arrive 20th July Monday. Unofficial beginning. 22nd July Official beginning and training.

COST: \$230.00 All inclusive.

#### ● Official Form For Gatherings.

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cross out which one it isn't.

### WORKSHOPS 1992:

By Erle Montague

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February 23rd 1992:  
Taiji Fighting: For all martial artists.  
6 hours: COST: \$60.00  
Contact: 02-5230313

#### EUROPE:

**London:** 24th & 25th April 1992.  
Contact: Jim Uglov: 277-890317  
**France:** Nantes: 26th & 27th April 1992.  
Contact: Georges Saby: 37 rue de Coulmiers Nantes 48000.  
**Norway:** Oslo. 28th April 1992.  
Contact: Kenny Johnson. 67A Sandakervien 0477 Oslo 4.

#### NORTH AMERICA:

**Canada:** Ottawa. 26th & 27th September 1992. Contact: Michael Babin, 613-7397805.  
**New Jersey, U.S.A.** 28th & 29th September 1992. Contact, Alex Krych, 908-4751619.  
**Los Angeles.** 30th & 31st September 1992. (not yet sure of the contact, keep in touch.

### NEW VIDEOS

By Erle Montague

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#### MTG29

Dim-Mak Intricacies:  
Covers multiple strikes & effects. How to put in the adverse qi! Even more information than MTG23. **USA\$60.00 £33.00 Aust\$70.00**  
Duration 2.25 Hours:

# T'AI CHI FIGHTING

By Sifu Ray Anthony McCloud Cleveland Ohio U.S.A.

**T**here are a lot of people who look at Tai Chi as a type of meditative exercise, a way to feel good about one's body and being. But let's face it, it would not be called **ch'uan** if it were not a martial art, a fighting style (a way of fighting).

As an exercise it is beautiful. The stretching, twisting, bending and expressing, the breathing is excellent. Especially practicing outdoors you do feel one with the universe. And you can practice this type of exercise even as you get older. Even children can practice it.

But what is Tai Chi fighting? It is fighting based upon a certain concept and principles, which we identify as Tai Chi.

The concept is harmony. The principles or guidelines in which to express the concept is circular motion, non-resistance and continuity. Tai Chi is a fighting art which tries to minimize the brutality of all out force on force combat. In other words, we get the job done more efficiently with less wear and tear on ourselves. But enough of talk! How do we use circular motion, non resistance and continuity in an actual fight?

Say for example, a person punches at my stomach with his right fist. I can, with a sweeping circular motion of my left palm slap it aside (non-resistance) and then with my same hand after slapping it aside reverse the direction of my hand and strike him with the edge of my hand to CV23 or GV26 (Dim-Mak Points) in one motion.

**Example 2.** A man charges me, choking me with both hands, forcing me back with his weight. I can grab his arms or clothes, step back pulling him with both of my hands and quickly pivot. He would then be on the floor with me leaning over him. I keep the motion going toward him as I smash him up under the nose with my palm.

**Example 3.** A person does a straight thrust at my stomach with a knife in his right hand (in other words he tries to spear me). With my left palm again, I slap it aside but grab his hand. I pull and twist his hand. I also turn my body out of the way. His upper arm ends up under my

arm. He is now in a very painful lock With my right hand supporting my left hand I now jerk my hands up and my under-arm down breaking his arm. All of the can be done as one flow.

Your empty hand form is Tai Chi Ch'uan. Your weapons form is Tai Chi principles as applied to the sword, staff, chair, pop bottle, etc.

Pushing hand exercise is just that — an exercise to teach you how to manipulate force — your's and your opponent's. How do you use pushing hands in self defence? Well, picture this: I'm going to push you, pull you, twist you, jerk you, turn you, ward you off and when I let you go, you'll be dead! Oh, did I forget to mention that in the course of all this I will hit you with a short explosive upper-cut jab into CV15? So fast no one saw it. Caught you while you were inhaling! See you next lifetime.

No encounter can be totally planned. The moves in your Tai Chi form are just examples of techniques you can do in a fight. The techniques a person can use can change but the principles remain the same. Just make sure you do them according to the Tai Chi principles.

Now what about this *Dim-Mak* stuff? Well every fighting style has its quick-kill technique, including tai chi. But did your teacher tell them to you? If not, I recommend you get involved with the works of Master Erle Montaigue. Get the basic books and tapes as well as the advanced Dim-Mak, because if you don't know basic body movement and self defence, how are you going to use Dim-Mak? And every fight is not to the death. This is why one tai chi move may have various levels of the use of force. For instance, in the case of "pull back".

When you punch at me with your right hand I can use my right hand to grab and pull your wrist. My other hand on your upper arm. Done with a sweeping motion, this move can throw you to the floor. OR using the same move, my hand that's on your wrist can push inward. The hand I have on your upper arm can also push inward. Both of my hands pushing inward at the same time produces a scissors type effect, snapping, breaking the opponent's elbow. Another use is this: When I grab

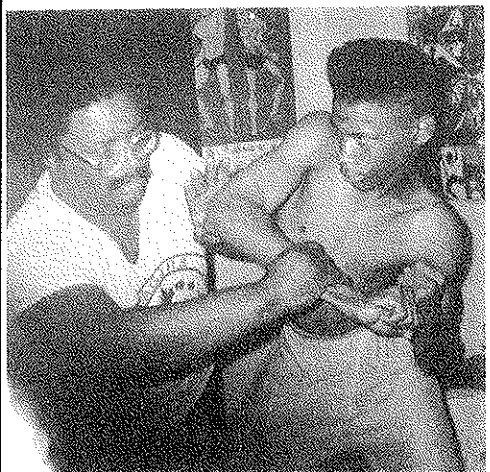
your wrist I will be pressing P6. (an acupoint just above the wrist flexure in the middle of the arm on the inside.. Editor) The hand I have on your upper arm will be pressing H2 (an acupoint on the upper arm on the inside of the biceps.. Editor)

The quick kill techniques I learned from my teacher Tzeng-Yu-huang I do not teach indiscriminately. I only mentioned a few things here to make other Tai Chi practitioners aware of what is available in the art they practice.

## Remember:

- Avoid rather than check,
- Check rather than hurt,
- Hurt rather than main,
- Maim rather than kill,
- Kill rather than die!

Ray McCloud is a member of the W.T.B.A. and can be contacted on; U.S.A. (216)932-9840



Ray McCloud With Son & Student,  
Ray Henry Louis McCloud



# WTBA Annual Gathering Of The Tribes (Or What You Missed)

By Geoff Anderssen Bundaberg Queensland Australia.

Once again "The big-nosed, Hairy One's" biannual gathering of the Clan was an unqualified success. In terms of acquiring knowledge and furthering understanding of previously learnt skills, the camp exceeded the expectations of most participants, in particular this novice of the "supreme ultimate". (Geoff has also learnt and taught karate for many years. ed.) Everyone in attendance was treated to an enlightening and motivational week of training in one of the most scenic pockets of south-east Queensland's rainforest region. I'm certain that the majority of taiji people at Camp Bornhoffen would agree that seldom would one experience such an immense feeling of camaraderie. People from all walks of life travelled many, many, miles, not only to receive the best taiji instruction in the Western world, but also to be in the company of people who share the passion for our tranquil, yet lethal art. In fact, one person was heard to comment that the only people he liked were taiji people, he won't be named as his family may remove his name from their will! While not subscribing to such a radical opinion, it does appear that a special class of people are drawn together by this pseudo mystical art and one of the few shining lights among a veritable sea of would-be taiji experts.

An intuitive addition to the camp this winter was the two day "ice breaking" period in which we were left to our own devices prior to the commencement of formal training. For most it was like a reunion and rekindling of friendships formed during the previous two camps or earlier days of Erle's teaching, while for some it was a welcoming into the fold for newcomers either to taiji or to Erle's brand of complete taiji. It was very inspiring to see the progress of people from the first camp and now, not only in their improved technique and increased knowledge, but also in their attitude and approach to training. Although early morning enthusiasm was dampened by

the frost and frigid winds, the day's training was approached with an overall eagerness to train as much of the new material as possible. Evenings also were treated in a much more constructive manner with training continuing well into the night with one session that lasted until 1.30 a.m. Such a variety of forms both soft and martial must have been as bewildering for newcomers as it was for myself and others, three camps ago, but its infectious nature had most people participating in a wide range of forms and training drills with an equally wide range of training partners.

I feel that the next camp could well be equipped with a set of scales, because if diligence in training and adherence to a vegetarian fare could be calculated by weight loss, then I passed at least the minimum requirement. Having lost one and a half stone at the 1990 camp, I gorged myself whenever possible and still I left lighter than when I arrived. Although a lack of liquid carbohydrates may be partly responsible for the prodigal pounds on at least my behalf, I'm convinced that Jenny Craig (one of those trendy weight loss companies) has nothing on taiji.

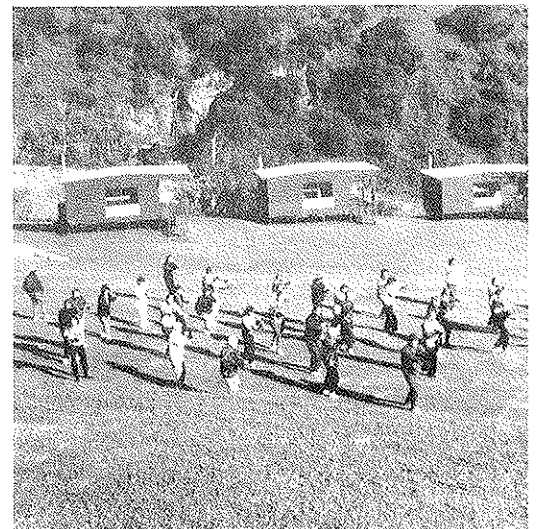
An interesting phenomenon that emerged during the morning warm ups was the advent of the Yang Cheng-fu Striptease. This entailed practising the form while dressed in as many layers of clothing as it took to leave the relative warmth of the cabin, then while performing the third or fourth "single whip" in the second third, off came the gloves, then "lift hands" or "shrug off jacket", followed by "pull off the pullover" and finally, "needle at sea bottom" or "shed the shoes". It was also comforting to see that the "Prince Albert Palm" is alive and well. (even I don't know what that means Geoff!... ed.)

One momentous event that hailed commencement of the 1991 Winter Camp was the arrival of the "New Mistress

Montaigne", congratulations Erle & Sandra: No home is complete without a little girl, you are both blessed and beguiled.

On a final note, I would like to express my gratitude for having the opportunity to meet and train with all the people who are discerning enough to continue striving to understand all of taiji. In particular the veterans who hold back nothing in their willingness to help we novices achieve what most of us considered the impossible, from the jovial giant from Adelaide, (Axel Post) to the magic hands from the West, and the fast and furious females from N.Z. Glen too! Also the dark horses from Mullum, not to mention the zany Cairns contingent, the gangly Gold Coasters.....and anyone who I've missed, I'm saving you for my next article, Thanks. Looking forward to January.

Geoff Anderssen is a qualified WTBA instructor and along with Griff Supplice, teach in Bundaberg Queensland. They can be contacted on; (071)529654 or 556338.



TRAINING AT CAMP BORNHOFFEN

## LUMPINI PARK BANGKOK

If, like me, you are a devotee, of T'ai Chi or Chinese kung-fu, one of the most interesting things you can do, is to organize for yourself a vacation that allows you some time near one or more of the major parks in South East Asia. I recently spent three weeks in Bangkok and Hong Kong, working out each morning and evening with the local Chinese exponents of the arts. Let me describe for you, a typical morning in Lumpini Park on any day of the week, or better still, a routine Sunday, as it's the best day.

It's only a short bus ride from my hotel to the park, and at 5.30 a.m. in the morning, it's still not light, and the streets are relatively clear of traffic.

Arriving at the entrance to Lumpini Park, the first impression is one of the excited hustle and bustle of crowds of people making their way toward their favourite exercise spot. At this early time of day, the park is already full of athletes both young and old.

The entrance is congested by street vendors selling everything from cheap clothing to Chinese herbal medicines, and there is the heady smell of deep fried asian food in the air, pork in batter cooling in steaming woks, and roasted bananas and peanuts. There is music everywhere, ranging from rock and roll to traditional oriental melodies. Deformed and maimed beggars sit by the gates, competing with the sellers of Thai lottery tickets for the occasional Bart. Just inside the entrance sits a blind man playing a one stringed violin made from a coconut shell. He has long sensitive fingers, and plays and sings hauntingly beautiful Chinese songs in a sad voice.

Once inside the park, you are confronted by the sight of hundreds of people performing mass aerobics to loud rock music, led by a very fit looking person in fashionable western track suit gear, high up on a raised platform, while a never ending stream of joggers puff by on the walking tracks that weave through the trees and grass. Nearby the central kiosk, outdoor weight training is being pursued vigorously, and beautifully built young men with Mr Universe physiques, flex their pecs and delts for the benefit of the customers at the kiosk.

Beyond the jogging and the aerobics, by the edge of the great lake, sits an exquisite buddhist pagoda half hidden in the morning mist, and beside it, groups of

people perform silent qigong in delicate and flowing movements.

Deep inside the park, amongst the shaded clumps of bamboo groves, one finds solitary individuals, pursuing the practise of a slow taiji form, or standing qigong with a religious reverence and sense of purpose, that is, in itself a beautiful and deeply moving experience to encounter.

As the first rays of the sun appear, you become aware of much more. There are movements in the mist, and they are the movements of crowds of people practising all manner of forms of taiji, temple exercises, taiji sword, staff, and spear. There are large clubs, and small ones. Some wear uniforms, some don't. One group, led by a large muscular man in a red belted sash, are performing extremely energetic and violent Shaolin long fist kung-fu forms, another group nearby, are staggering about with their eyes closed, as though they were drunk, and bumping into trees. Still another group are arranged in a circle, shouting out the six healing sounds in very loud voices.

Beyond the practitioners of long staff forms, in the distance, is a concrete stage where dancers perform the graceful traditional dances of old China, whirling colourful scarfs of Thai silk in circular patterns to the strains of Chinese music. On the other side of the park, seated at the edge of a magnificent waterlily pond, is an elderly man with a confucius style beard, playing wonderfully subtle music on a wooden flute. He sits in a circle of five other elderly men who clang small bells, symbols, and rattles in accompaniment. All have serene, sage like smiles, transported by the beauty of the music they are creating.

In a place like this with every conceivable form of martial art going on all around, there is not need to feel out of place. Doing your own thing is normal here. Maybe like me, you have experienced feeling as though you had two heads at times, when, in your own local park you wished to practise taiji, and there were people about. Well, here it's looked on as quite natural.

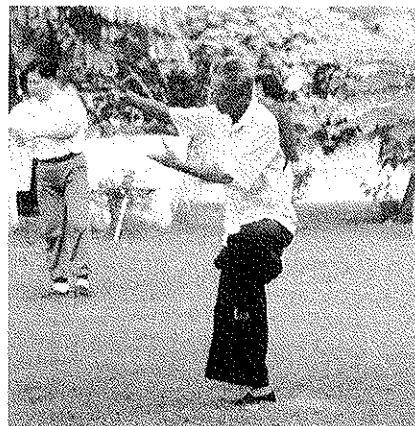
Notwithstanding, if you're of average caucasian appearance, you might create some genuine curiosity on the part of the locals, which, believe me, is wholly good natured. In fact you are sure to make some interesting new friendships, just on the strength of your interest in Chinese culture, and most importantly, you will

become aware that, just like us, some of them are good at taiji, and some are relatively inexperienced. In taiji, we are a family, and all are important. Some of us are fit, and strong, some of us are small and weak or infirm with age, or physically disabilities. Some of us have the ability to learn easily, others of us have difficulty. Between the extremes we all find a valid place that is ours.

By 8.30, it is just about too hot for exercise, and the scene has turned into a picnic. People now are singing in public through Japanese singing machines, or silently meditating in the shade. Most are sitting under the trees, sharing breakfast with old taiji friends, as they have done for years. It's a great way to start the day, and a great way to live.

Outside the park, the morning peak hour chaos of Bangkok is roaring in a polluted, congested, dangerous tangle of smoke, speed and steel, driven by the nervous haste of a bustling humanity, hurrying on their way to begin the labours of the day. Inside the green sanctuary of Lumpini Park, there is peace, and the feeling of living vitality and harmony. It's contrast to the city, a perfect expression of the taiji symbol of opposites.

*Dale Marsh is an accredited member of the WTBA and teaches on Bribie Island Queensland Australia.*



Luc Soy Performing His Own Style



# Master Fu Sheng-yuan on push hands

*Interviewed By Erle Montaigue*

**1/** With regard to your pushing hands, how do you gain the immense power needed to throw people some feet away.

Fu. When you keep practising Tai Chi over a period of time and establish a certain level of achievement, you will know how to make full use of your strength. (ie. Your know how to fa-jing). Then, when you practise pushing hands, you can dissolve your opponent's strength and then throw him away.

**2/** Do you teach the single pushing hands first or go straight on to the double etc.

Fu. Both are possible. However, if you want to practise Tai Chi formally & seriously, the learning process should be gradual. Ie. Firstly, static single push hands; secondly, moving step single push hands; thirdly, double pushing hands and finally "San Shou" — single form of fighting techniques.

**3/** What about Da-Lu, do you think that this is an important part of one's taiji training? Please explain about Da-Lu, why is it taught and what are its benefits.

Fu. Da-lu is very important in Tai Chi training. Not only can it increase the dexterousness and nimbleness of the body, it also enables someone to respond quickly to those attacks from all directions.

**5/** Please explain about the so called 'fixed step' the static and the moving step in the pushing hands.

Fu. Fixed step or static pushing hands means that you are unmovable and the positions are fixed. Moving steps pushing hands means practitioners move forward and backward in a circle form.

**6/** What is the order in which you teach students push hands.

Fu. The sequence is to teach fixed step pushing hands first. Then teach moving steps push hands, then follows double hands pushing and finally Da-lu.

**7/** Is push hands used for a martial art or for some other reason?

Fu. Push hands can be applied to actual fighting. Also, it makes the practitioners build up strong constitution by strengthening limbs and waist.

**8/** Some teachers push their students hard up against walls etc. Is this a good teaching lesson and why.

Fu. That is a necessary training for all Tai Chi learners. It is very effective to build up a strong body especially good for strengthening internal organs.

**9/** After one has learnt the basic movements of push hands, do you go into applications from the basics. What are these.

Fu. Yes, First step is to know the application of the following basic techniques. These are; Peng — keep off; Li — pull; Ji — push; An — Press & Push; Bo — stir; Lie — split; Zhou — elbow techniques; Kao — Techniques of lean on the opponent. Second step is to know all of the forms in Tai Chi Ch'uan which are applicable to fighting.

**10/** Do you ever use trips using the feet as well as the hands to take a person down to the ground during pushing hands practise.

Fu. Mainly we use hands to send out our strength to make the opponent fall down. We may also use legs under some circumstances.

**11/** What is your meaning of the word 'sung' (close translation is to relax but is not really the correct meaning).

Fu. The word "sung" means relaxation. But it doesn't mean void or emptiness. That is, the whole body should be full of vigour but not listless or languid.

**12/** Should one ever use actual fighting techniques from the pushing hands practise? Ie; one might throw a punch from pull down and see what the partner has to do to defend?

Fu. Yes, we call it "San Shou" — Single forms of fighting techniques. All of these San-Shou are useful in fighting.

**13/** Can you explain the true meaning of fa-jing or explosive energy with regard to taiji fighting and applications.

Fu. Although the different schools of martial art adopt different methods & techniques to train their learners, their ultimate aims are identical. To teach their followers how to make full use of the strength and the body.

Some schools emphasise the explicit strength. Their movements are tough and rigid. On the other hand, Tai Chi prefers the implicit ways of using the strength. Its movements are supple and flexible but also firm and vigorous. For the past few hundred years, Tai Chi Ch'uan has been the most advanced martial art in China.

**14/** How much emphasis do you place upon learning the weapons forms like sword and sabre? Why should one learn these in days when it is impractical to use such weapons.

Fu. There are three reasons for learning weapons. It can train the body to be more dexterous and nimble, it can enhance the interest of learning martial art, can be taken as public performance or competition.

**15/** Much of what you teach must come directly from Fu Zhongwen but are there any areas that you have invented yourself or worked upon in your own way?

Fu. My Father Fu Zhongwen passed on his Tai Chi Ch'uan to me. It is not an easy task to inherit and master all these skills that were handed down from my family's ancestors. My art is still inferior when compared to my Father's and other family's ancestors. I dare not to say about invention because that is only a resort to deception.

Nevertheless, during my visit to Australia in 1987, I constantly heeded the opinions of the aged and disabled people concerning their requests to have their own set of Tai Chi ch'uan. Because of that, I com-

ing their requests to have their own set of T'ai Chi ch'uan. Because of that, I compiled a set of "26 forms, wheelchairs T'ai Chi Ch'uan" After performing many times publicly in Australia and Singapore, it gains the overall welcome by the people. Moreover, the script of this "26 forms wheelchair T'ai Chi" has been completed and will be published in the near future if possible.

16/ Taiji doesn't seem to have many kicking techniques from looking at the forms. Is this true or are they hidden in the forms.

Fu. We train kicking methods and fa-jing in single forms of fighting technique.

17/ For kicking, do you have separate stretching exercises for the legs or do you rely upon the form itself to maintain good kicking flexibility.

Fu. We don't have a specific program for legs but we train legs in single forms of fighting technique, the san shou.

18/ What would you say are the absolute main teaching areas and important points in performing pushing hands well.

Fu. In order to acquire good push hands skill, having a substantial & solid practice in the 85 forms T'ai Chi Ch'uan is very essential because that is the foundation of the skills, particularly it included some basic techniques such as "peng", "Li", "Ji", "An", "Bo", "Lie", "Zhou" & "Kao".

19/ Why do we do pushing hands?

Fu. For three reasons. we can apply it to fighting. It can be beneficial to health and it can train & strengthen the body and limbs.

Master Fu Sheng-yuan can be contacted in Perth on 09-3682415. From overseas on; (your overseas code) Plus 61-903682415



Master Fu Sheng-yuan

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# IT COMES DOWN TO.....

By Greg Crockett Sydney Australia

**I**n the end self defense comes down to only a few things. All of which can be developed through years of training. Timing, coordination, balance, awareness & attitude being probably the most important few along side that adult hampered gift called intuition. For me attitude is the giver & taker of all. I feel that it is the only thing we can develop that allows us to regain that lost intuition when our conscious mind took over & left the subconscious mind for dead. All students of the martial arts need this & without it can't ever expect to reach an advanced level of proficiency in a real situation. This "mind" attitude sounds good on paper & in theory but is something that is best understood by experience. However, the physical side can easily be put into words & along side the odd leaning towards attitude, is the purpose of this article.

From taiji we have many great tools, p'eng & hinge being two of the most useful. They are used in both defense (?) & attack. They are everywhere in the form. In all but three occasions in the form where we "hold a ball" the actual position of the arms should be p'eng/hinge. Most Wing Chun systems have their own version & make great use of p'eng/hinge though have named them dai-sau & bong-sau respectively. The main difference is that in taiji when they are used in blocking they are considered as attacks & are far more damaging. Generally the main emphasis with Wing Chun, & this is not a critique on the system, is to redirect the force of the incoming attack & while this is of obvious consideration in taiji, our main objective is to be attacking the peripheral, mainly to Dim-mak points thus disabling the arm or whatever, causing a particular reaction to the body's energy & then moving into the centre for further attack. Apart from the abstract way of developing p'eng/hinge throughout the form we are fortunate enough to have been blessed through the generation of genius in taiji, with "Square Push Hands" which is a most advanced form of push hands & it is here that we really start to develop our combat skills with p'eng/hinge.

The angle for p'eng/hinge takes time to develop & is developed both through the solo form & within application work. Due to the differences in body types it is not entirely correct to say that it should be so many degrees etc, it is the "optimal angle" that we are looking for that works & everyone must find their own.

The science behind blocking (?) is way too involved to be exemplified in this article, however there are a couple of basic points that should be understood right from the start. Never take a block statically. If you try to take a block statically the attack will more than likely crash through, as this is force on force. Always be moving when contacting the attacking portion. This way the force will be redirected & of course the disruption of energy flow within the attackers body is of relevance to Dim-mak. One other reason for taking a block on the move is that the power from a strike can be actually zapped from the attacker by contacting his arm & drawing him into you, in fact pulling him right off balance. This type of effect is very advanced as the timing & speed is of the utmost importance & is indeed a 'soft block'. It is true, yet misleading that taiji has no blocks, all blocks are considered attacks.

All fights contain contact between the involved parties (hopefully this won't be his fist & your head). At some stage your skins will come together & it is then that the fighter who has done sensitivity training will have an extreme advantage. Push hands if nothing else can teach us about sensitivity & listening energy. By learning to stick to an opponent we learn to listen to their energy. By listening to their energy we can feel where the force is going, how much force there is & whether it is yin or yang. Take this feeling & feed it to our subconscious & you have an immediate response to a given situation. Sounds easy doesn't it, well it's not. We're talking about years of training to get to this level of "feel" but really this is what it's all about. This is why maintaining contact with the opponent is so important. An advanced person will be able to train in a multitude of situations blindfolded & still come out the victor (for want of a better word) due to the fact that he/she is

listening through their skin. This "connection" between the two people as well as "connection" within oneself is of extreme importance for maximizing power over short distances. In other words using the whole body against the centre of the attackers body.

Before moving into this section I must first elaborate on a certain attitude that is important in push hands. It doesn't matter if you get pushed over, it's not a competition. Don't think you push better than your partner because you can belt the living hell out of him/her. What most people think are good push hands aren't what make a good fighter. It amazes me how some people push with such an aggressive, competitive edge, so fearful of being pushed over. Sometimes I feel like hitting them on the head to wake them up, other times I just give up. Look it's as simple as this if you want to be good at push hands just have the wrong attitude & if you want to be a good fighter let the ego go, push with the correct principles in mind & develop the attitude that it doesn't matter. Only then will the true benefits manifest to you. Push hands is only a training method !!

Now returning to "connection". What happens when we lose contact in push hands or chee sau? I look at it this way. We all understand what the basic push hands movements are. This is the "norm" & must get fed into our subconscious. Now anything that happens different to this must be regarded as either an attack or a mistake. Now here's where the attitude comes in. If someone makes a mistake we instantly attack with whatever is appropriate, that's easy enough. Now if your partner attacks, you must see that he/she is giving you the opportunity to attack them. What I'm saying is self defense comes down to attack only. Not block then attack or evade & attack or any crap like that just simply attack. So if contact is lost at any stage we can't feel what the other person is doing meaning we've lost control of the situation. Immediately contact is lost, we should naturally move in w/an attack. Now next time your partner attacks you in push hands thank them for the opportunity to attack them: He/she has just set themselves up.

move in w/an attack. Now next time your partner attacks you in push hands thank them for the opportunity to attack them: He/she has just set themselves up.

Photo #1 shows p'eng/hinge against a high punch.

Photo #2 shows p'eng/hinge used in a "bumping" fashion against a knife attack. The p'eng arm has struck Colon 10 as the

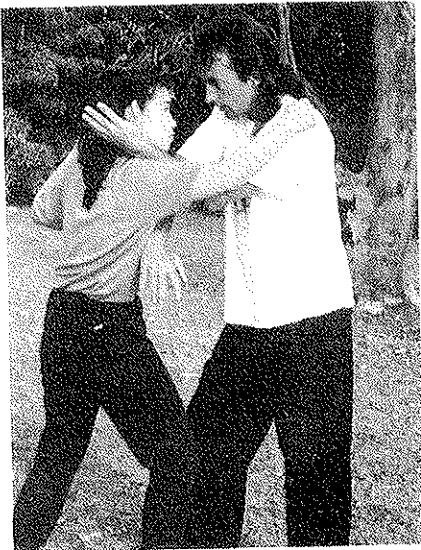


Photo No.1

hinge strikes H3 before moving into the centre.



Photo No.2

## Be Realistic

*By Mario Borg, Malta.*

**D**uring my training visits to the UK, Italy and China, I have met a lot of T'ai Chi Ch'uan practitioners. I have witnessed these performers immaculately go through the T'ai Chi solo form — Yang, Chen, Wu and Sun style. However, when they came to real application, their performance never reaches the level desired. Some students keep quoting the classics; "Let him strike me with all his might. I can wave it to and fro with ease". They take this literally — how naive. Students who believe that by doing the solo form they become martial exponents are only fooling themselves, showing that they do not know what actual combat really is. These people, when faced against "external" martial artists are doing great injustice to this art.

Most practitioners comprehend that T'ai Chi Ch'uan is an effective martial art. Unfortunately only a few effectively use this potent art. Almost all T'ai Chi Ch'uan students never do the real martial application and can be seen using muscular strength instead of jing in their free fighting.

It is unwise to think that just by studying and endlessly performing the solo form, martial mastery will be attained. In order that T'ai Chi Ch'uan be effective for self defence purposes, each posture must be extracted from the form and mastered for use in real free fighting. I think that the power for the execution of a genuine internal technique cannot be derived just from the form.

In order to attain both the health and martial powers, the art should be leaned as it was originally developed. The functions of defence and attack must never be separated or fade from one's mind. In my view, when performing the solo form one should constantly imagine the opponent in front of him,

the mind must lead the action — no physical strength is to be used to effect the action. The form must also be performed swiftly and "full" with inner energy.

After mastering what is stated above, one should advance more by incorporating push hands (Tui-shou) combined with one step fighting techniques and semi-free sparring. Nearly all students practice their "lu", "an" and "peng". Unfortunately in most cases these are executed externally (physically) and "empty" — without any qi. Again, this type of training will not help in a real fight. One step sparring and semi free sparring are first to be practised "full" and slowly, gradually, increasing speed as was done previously with the solo form. Naturally in all instances the essence of T'ai Chi Ch'uan principles must always be safe-guarded.

All students must keep in mind that the solo form is not the application. The set in the form is there for the betterment of one's life however, the application is another story. The art must be seen as a whole.

One has to be realistic and remember that the Ch'uan in the martial side, T'ai Chi Ch'uan is not only a beautiful form of wushu callisthenics. It is a lot more than a low geared form. It is an unique combination of form and internal combat.

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*Mario Borg is the representative for the WTBA in Malta and has been practising the internal martial arts for many years. To write to Mario, send your letters to us and we will forward them to him.*

# Yang Zhenduo Son Of Yang Cheng-Fu

By Xiao Bin Sheng & Tian Yubao Editor's China Wushu Magazine.

*Yang Zhenduo at the time of writing is still quite young, relatively speaking. Although he is the third son of Yang Cheng-fu, it is unlikely that he would actually learnt much from his illustrious Father who died when Zhenduo was only ten years old having studied T'ai Chi since he was only six.*

*However, with the help of Yang Cheng-fu's nephew, Fu Zhongwen and his two older brothers, Yang Zhenduo learnt Yang Cheng-Fu's third and final chapter to the 'new Original Yang Style'.*

*It is interesting to note that the third Yang Cheng-fu style actually began to go back slightly to the original Yang style of Yang Lu-Ch'an the founder of the Yang style. So one wonders if Yang Cheng-fu had not passed away at such a young age (56), perhaps he would have changed his form even more to take it further backwards to its origins. We will of course never know this but is watching Yang Zhenduo perform his Father's third style, it is as if Yang himself is back with us because the likeness to Yang Cheng-fu is great.*

*The following story comes from Xiao Bin-sheng and Tian Yubao from Beijing, editors of 'China Wushu Magazine' and written especially for "T'ai Chi Combat & Healing".*

April, 1984, at the International Taijiquan Invitational Tournament held in Wuhan, China, a man in his sixties of solid build put on a demonstration. His hand movements were out of the ordinary and his movements were robust and powerful with precise execution of movement. At a glance, to the person with a discerning eye, he was practicing traditional standard Yang style taijiquan. He, a direct disciple in the line of the Yang style masters was Yang Zhenduo, the great grandson of Yang Lu-ch'an of the famous taijiquan family.

Yang style taijiquan is a school of taijiquan. This school of taijiquan was derived from Yang Lu-Ch'an (1799-1872) of Hebei Province, his son Yang Chien-hou (1839-1917) and grandson Yang Cheng-fu (1883-1936) who developed changes from the foundations of the old Chen style. More than 100 years ago, Yang Zhenduo's great grandfather Yang Lu-Ch'an had three times gone to Henan, Wen County, to study the boxing of Chenjiagou (Chen Village). Chenjiagou had a renowned boxing teacher, Chen Chang-Xing, who started a training ground at the front of his home and taught people the Chen style of taijiquan. Yang Lu-Ch'an was very keen to learn boxing but at the time, Chen style taijiquan was still not taught to people outside of the Chen clan. From the side, he observed minutely Chen Chang-Xing practicing and quietly followed Chen for more than two years persevering in this way.

One day, Yang Lu-Ch'an was practicing when he was discovered by Chen Chang-xing. Chen was very appreciative of this spirit of assiduous study, consequently he permitted Yang to formally study Taijiquan. From then onwards Taijiquan was open to people outside of the Chen clan, and this is the story of Yang Lu-Ch'an's study of taijiquan as it has been passed on in the history of Chinese wushu.

Through the process of practice, Yang Lu-Ch'an brought to the Chen style taijiquan further development and innovation. He cut out some of the original violent movements and changed it to a more fluid, rounded form leaving in the essence of the fighting art. Afterwards, following the development of firearms, the use of boxing skills in fields of combat became increasingly reduced. Some boxers raised the new slogan 'What is the purpose of promoting it? To prolong life and everlasting youth'. Yang Lu-Ch'an's son, Yang Chien-hou also modified the style a step further. By the time of Yang Zhenduo's father, Yang Cheng-fu in his middle age, Yang style taijiquan was fixed

into the form in which it currently exists. Having gone through the efforts of three generations and several decades, Yang style taijiquan through continual improvements formed its characteristic style of simplicity, structural rigor, axial and gentle flowing movements, and litness, while the method of training goes from relaxed to being gentle, and where hardness and gentleness are complementary.

At the age of six years, Yang Zhenduo started his taijiquan training with his Father, passing through Beijing, Shanghai, Hangzhou, Hankou, Guangdong and other places. Later, he studied with Yang Zhenming and Yang Sau-chung, his two older brothers when his Father died when Zhenduo was ten years old.

For the past sixty years Yang Zhenduo has practised every single day. Each section he has practised repeatedly. Consequently, Yang's boxing skills are sound, and adept. In the early years of the People's Republic of China, he enjoyed an esteemed reputation. In 1961, he went to Shanghai to meet with other exponents, the Shanghai Gym held for him many demonstrations. Many people brought along with them books and photographs of his Father to compare. At the time, the 'Liberation Daily' newspaper reported, "All the people who had seen Yang Zhenduo demonstrate taijiquan, all recognized his bearing was the image of his father, his carriage and movements has retained the original form, the relaxed nature and easy manner were of that handed down by his father".

For this reason, the Shanxi provincial government solicited his expertise to Taiyuan to impart and spread his knowledge of taijiquan. Since then He has lived permanently in Taiyuan. Having witnessed the broad masses in society enthusiastically take to taijiquan training has very much moved him. He said: "Although Yang style taiji was handed down from my family, still it is the splendid cultural heritage of the Chinese people, and should not be lost within the hands of the present generation of our family,

nor should it be allowed merely to exist at the door step of our family. On the contrary, it must be allowed to develop and be accessible to all those people in China and the world who cherish and want to learn it".

As Mr Yang has said, so he has done. He has worked energetically to popularize and spread Yang style taijiquan. He is well advanced in age now and his daily work load is comparatively heavy, but he has never shut the door to anyone seeking instruction, nor has he missed giving his weekly Sunday coaching. After, in the evening when he has returned home from work, without even time for dinner, there are people arriving at his door to ask Master Yang about Taijiquan. Mr Yang always receives them warmly. Chatting and training, in no time two or three hours would pass. It was only when the guests got up to leave that he remembered that he had forgotten to eat.

Those who have received training from Mr Yang include national cadres, intellectuals, young students and people getting on in years. In the Taijiquan martial arts circles one has only to mention his name and people would give the thumbs up in approval.

During our interview, his wife, Hu Ruidi briefed us: "When people make requests, he always obliges. And if other people gossip and say he wants to become famous or something like that, he doesn't take offence. He has set himself three rules: First, no matter who, they merely have to come visit and he will do his best to satisfy that request. Secondly, in his training, he has to be patient and meticulous and must be tireless in teaching; Thirdly, in Martial Arts, learn from one another and don't hide things from others". He has said himself; "I've set down these three rules, if people want to learn taijiquan, we should let them learn it properly. So what if I've taught people something?"

In April 1983 on account of the requests of the masses, and under the instigation of Yang Zhenduo, a Taijiquan research association was established in Taiyuan City, and Mr Yang himself was appointed the director, at the same time his students set up a dozen instruction centers to propagate Yang style taijiquan.

Early every morning, in the parks and open spaces of Taiyuan City, you can see many groups of people together, colorful flags of the various training stations fluttering in the early breeze. Everybody utilizes the time before work, conscientiously following instructors in practicing Yang style Taijiquan.

Every Sunday morning Mr Yang still goes to Taiyuan Yingze park to personally conduct instruction. As soon as he arrives, numerous taiji enthusiasts come hurrying over from all directions and follow him in practice. Of his own personal group of instruction, the numbers extend from three to four hundred people.

Mr Yang not only instructs Chinese, but also ardently helps international friends in training. Many overseas people have come to learn Yang style taiji out of recognition of his name.

In the summer of 1985, a woman of 68 years called Virginia came to China from the USA to learn Taiji from Mr Yang. Six years previously she had come to China to travel, because of poor health, when she reached Badaling at the foot of the Great Wall, she could go no further, being forced to rest at Badaling and bemoan her failing. In the reception room she looked at photographs of the Great Wall and left disappointed. In April 1984 at the International Taijiquan conference, Mr Yang gave a splendid speech which was re-printed by Inside Kung-Fu in the USA. After reading this speech, Virginia was inspired and immediately came to Shanxi Province to learn Taiji from Mr Yang and at the same time applied to join the Yang Taiji Association. After more than one month of careful instruction from Mr Yang, not only was Virginia able to grasp and enthusiastically understand the main points of Taiji but also her health became more robust than before. At completion, she was able to climb one of the four sacred Buddhist places Wutai Mountain and view with satisfaction some of the famous scenery of China. She said: "I have found a good teacher, he not only taught me the movements, but also explained to me their applications. When I return, I'll have to encourage my doctor to come here and learn."

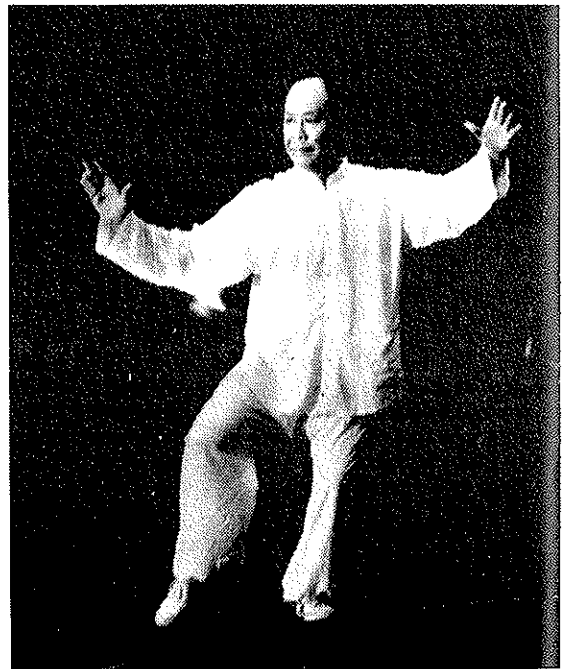
In order to popularize China's Taijiquan movement, Mr Yang has put in his own efforts. In September, 1985, at the invitation of the Singapore Arts Association, Mr Yang along with fellow Martial Artists Li Tianji and others journeyed together and gave instruction in Taijiquan.

Mr Yang's understanding of Taijiquan is profound. He considers in order to practice Taijiquan properly, one must pay attention to the following areas. The first is that one must grasp its ten principles. They are: Hold the chest and lift the back, relax the waist and hips, sink the shoulders and drop the elbow, breathing is deep to the abdomen, distinguish between empty and solid, upper and lower

are combined, there is a fusion between inner and outer, there is continuity, in movement seek calm, use the mind not force. Secondly, to practice Taijiquan it is necessary to grasp definite laws.

There are rules for both arms and legs. Observe the laws and there is fluidity, go against them and it does not feel right; what is called bending and straightening, opening and closing will all be very natural. Thirdly, to practice taijiquan one must follow the sequence and advance slowly, footwork and stance must coordinate from the top to the bottom, and directions and angles strictly mastered. If one does not follow the rules it is not possible to accomplish the perfect.

*We the authors wholeheartedly wish Mr Yang good health in spreading the Yang style Taijiquan. And we hope for a strengthening interchange between readers of Fighting Tai Chi and Chinese Martial Arts circles to promote together the development and growth of the taijiquan movement.*



Yang Zhenduo



# Breakthrough in the I Ching

By Alan Sims (U.S.A.)

**A**lthough there are countless books on the I Ching, I have always been disappointed by the explanations concerning the subject of the moving lines. There are only a limited number of conclusions that occurred to me at that time. Either the available explanations were the best ones, the best explanations were simply not available, or the best explanations were consciously being withheld, leaving me feeling a certain sense of dissatisfaction.

People should not have to be satisfied with inadequate information by so-called scholars, experts or anything else. It is enough to receive incomplete information for free without having to pay for it to those who should know better.

Whatever information on the I ching which is unknown to people here in the West which may already exist in Chinese, etc. does not exist at all as far as I am concerned. What could it be, was, or might have been, is absolutely useless unless it is here and now in black and white.

I do not claim to be an I ching expert, scholar, consultant to anything else of similar unimportance, but I would like to share a recent breakthrough which I made without any help whatsoever by outside sources.

When using the coins method in casting a hexagram, we often encounter what we have come to know as moving lines. The breakthrough that I have made is simply this: there is only one moving line in a hexagram.

In the yarrow stalk method and the I Ching numerology, there is only one moving line if even that. On the other hand when using the coin method of casting a hexagram, several moving lines may indeed materialize. The key thing to remember though, is that only the first moving line is in the cast hexagram as is the case of a cast hexagram with only one visible moving line.

If for example one casts the hexagram "the Creative" with the first two lines moving, the first moving line is in the hexagram of "the Creative" and the second moving line is in hexagram number 44 or "Encountering". In other words the moving lines of the I Ching are a progression. These moving lines change the hexagram continuously until the final answer is discovered. The answer or final hexagram is the same as in the previous incomplete method or lack of method of interpreting or using the moving lines, but the precise stages and changes of theses and crystal clear meanings of the moving lines is downright startling. To interpret several moving lines as being in the same hexagram is incorrect.

One of the apparent observations that comes into play at this time is the increasing involvement of the hexagrams themselves and the patterns of development or progressions, when moving through the hexagrams via the moving lines.

This is similar to the levels of T'ai Chi Ch'u'an, whereas one begins by moving from the point A to point D without including points B & C and progresses to moving through the entire four points (A, B, C, D) in a smoother more advanced and inclusive manner facilitating the entire motion altogether.

These are the types of breakthroughs and explanations we so desperately need in order to make true and satisfactory progress in those subjects, interests, etc. that we feel to be important enough to practise, study, teach, etc.

• Breakthroughs such as the above can only be discovered by understanding the underlying principles of the subject and taking these principles to higher levels. The underlying principle of previous breakthroughs is change.

Recently I have reached a breakthrough of a different manner but not necessarily an inferior one.

In my T.C.C. practise, I have included the practise of sword. T'ai Chi sword (Yang family).

I was introduced quite a long while ago in fact, to a sword form which is not titled "T'ai Chi Sword" as such. My initial response was to reject it because it was not under the heading of so-called T'ai Chi.

Over a period of approximately two years, I looked at this form in a manuscript and still did not practise it although the form itself is ingenious.

One day, however, I decided with firm resolve to undertake the study of this sword form.

Right around this time I made what I feel to be an interesting observation about T.C.C. & Sword. After transcribing a great deal of previously untranslated literature on T.C.C. from the Chinese to english along with writing my insights that I received during this period (1989-90) I realised that the sword form that I was practising had more characteristics of T.C.C. than the so called T'ai Chi Sword forms.

It is the underlying principles of T.C.C. not the name itself that is important. T'ai Chi Ch'u'an as we know it today is a result of refinement of the Chen Family's 1st routine which was based largely upon the writings of General Chi-Chi Kuang.

General Chi-Chi Kuang's text "Chuan Ching Chieh Yao Pien", was based upon the understanding of the underlying principles of boxing, and the assimilation of the best of the best in regards to the exiting methods of boxing which embodied these principles. The modern or more recent practitioners further refined this assimilation and took boxing to a new level by uplifting or raising the entire goal of T'ai Chi Ch'u'an from mere fighting to extraordinary concepts of "letting the opponent touch the skin" to the ability to reverse the aging process.

I plan to make further breakthroughs in various subjects and hopefully life itself. May we all encourage each other to do the same.

*Alan Sims teaches in St Albans New York.*

# NOTHING

By No-one

Let us accustom ourselves to regard death as a form of life which we do not understand; ... Death is but a departure into an unknown filled with wonderful promises... Our future beyond the grave, is in no way necessary that we should have an answer to everything... Total annihilation is impossible... Neither a body nor a thought can drop out of the universe, out of time and space .. for there is no place where anything ceases to be... To be able to do away with a thing — that is to say, to fling it into nothingness — nothingness would have to exist; and if it exists, under whatever form, it is no longer nothingness...

Taken from Richard L Evans Book, "Thoughts For One Hundred Days".

Nothing cannot exist. There is nothing out there but it is something. Eternity is infinity. I was saying to one of my eldest boys that it just keeps on and on. He couldn't understand it. He said, "But it must come to an end" So I replied, if it comes to an end, then there **must** be something after that because to have any kind of a beginning or an end, then we are making it a finite thing and so there must be something after it or before it. God is the supreme scientist. Trial and error is how it does it, just the same way that we do it. we look upon scientists as god like, people with huge minds who are in some way better than we mere mortals. But when we take a close look at these god likes, they do things that are quite simple, experiments using simple things and with simple outcomes, things that we, any of us could perform. When I look at a human bone, or the way in which our ears work to let us know if we are vertical or horizontal, I see that we too are made of simple things and must have been "worked upon" by some super scientist.

When we look at the animal kingdom, we see that something out there has been using trial and error to create things. Like, why is it and who decided that birds have a different seeing system than us? What bird is time decided that it would have great eyesight at the expense of getting blood to the whole eye, while every few seconds it has to not see for a split second in order to feed the whole eye. So who was it who decided that our eyes should be able to be used at all times and so we had blood vessels all over our whole eye at the expense of super vision? And who was it who decided that hollow bones would be

stronger than solid ones? Who was that super scientist who decided that we would have little rocks in our ears placed upon little hairs so that when we moved our heads, those rocks would simply roll around to tell us, by the position of those little hairs what position our body was in?

Who decided when the first bird would have wings? Evolution? So if it **was** evolution, which dinosaur, all of a sudden decided that it would be good to have wings? Or did that dinosaur grow one feather at a time? And if we came from apes, then why are the apes still here?

To understand infinity is to know God. But then infinity is just too awesome for us to know. Well, it's not awesome, it cannot **be** anything. Something for our feeble "made in the image" minds to try and understand is just too much, we are finite and infinity is infinite. So who are **we**. Why does some scientist tell me that there is nothing out there, no other beings. Who is this scientist who tells me things? Why would someone else know anything at all about the rest of the whole. And to call it even that, is wrong because there is no rest of the whole!

And where does taoism get off telling me that everything came from nothing! How could it, there is no such thing as nothing!

Why am I here fixing the tiles on my bathroom wall?

I guess, it's because they need doing.

Broken tiles really look awful don't they. But then, if you really think about it, what is a broken tile, only a milestone in the journey of one thousand migrating yaks.

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# DIM-MAK INTRICACIES

By Erle Montaigue

**F**lavour of the month? Dim-Mak. We've got guys going into martial arts shops and showing the latest point strike, "Hey look what happens when I strike you here", bang, the shop assistant is knocked out. The perpetrator neither knows or cares that he could be causing irreparable damage or that he could cause the shop assistant to die up to seven years later from a stroke. Just as long as he has made a big man of himself and shown all and sundry that he is capable of knocking someone out with a medium powered strike. Of course, the guy is not actually attacking him, he isn't even being abusive! He's just another sitting duck for an ego demo by some megalomaniac who has picked up a few points on dim-mak.

Unfortunately, this is what this very deadly art has come to it would seem. Much the same way that many of the 'breakaway, modern' styles of karate have also done. Wam-bam, thank you, I'll have that black belt now.

Dim-Mak is not a case of learning a few points or even a few directions for the strikes and then using them, it is a whole way of life which involves control of oneself up to mastery of the self, and not some cheap way to show off to one's friends at a party! It takes many years to learn dim-mak to the level that it was intended to be learnt and by that time, the men have been weeded out from the boys, the boys usually leaving it at an early stage because it was just too difficult.

So why is it that we now have many people knowing 'all about' dim-mak? A workshop here or a seminar there and they know it all! the reason is simple, people are now teaching a small part of this art at seminars to anyone who pays their money. Some of these teachers go so far as to say that the students are able to go away and try it out on their friends as it is not dangerous! Twenty years ago, I would not be writing about this subject, back then it was taboo to even talk about it. Now we tell everyone about dim-mak so that people will become educated as to the dangers of this most advanced of all fighting arts. Fighting art? Yes, but it is also a healing art as I will explain.

Knowing a few points or even the correct directions in which to strike these points is not dim-mak. This is only a minute part of one's training, this you **can** learn at a seminar. It's not too difficult for someone with any brains at all to note down that St 9 point (stomach 9)

when struck with an inward strike will cause knock out. What is difficult is knowing why and more importantly also knowing what happens when this point is struck in up to four different directions with differing powers and what are the long term effects if any. We must also know what to do if someone is struck in these points accidentally, using the revival points. We must also know that sometimes we strike points against the flow of energy and sometimes we strike with the flow of energy to cause certain things to happen. We must also know the difference between a 'set up' point and a major point strike and the correct directions to strike each point. Then we must learn the difference between the five ways to knock someone out and also how to revive them. We must learn about combinations of knock out techniques and what they do. And at the most advanced level, we learn about how to heal using dim-mak!

The background to dim-mak is as secretive as the art itself used to be. It was invented around 1300 by Chang San-feng. (haven't I heard that name before?) Yes, he's the guy who invented taijiquan (T'ai Chi). So what's a guy like this doing inventing two arts that seem to be on opposite sides of the fence? They're not. Chang was a famous acupuncturist also involved in the martial arts of China. He had this penchant for the most deadly and efficient fighting art and so he set about using his knowledge of acupuncture to create what would become the most deadly fighting art. T'ai Chi! The T'ai Chi was only a means whereby Chang could teach his family and closest students this deadly art without others being able to take it from him. The dim-mak movements were hidden within a beautifully flowing kata or form and when people would see someone practising this art, they would think that it was some sort of dance or health exercise. Nowadays, T'ai Chi is known as some sort of dance or health art and many of the dim-mak moves have been softened down through many generations to the point where it is difficult even when told what they mean, to find them.

Some of the things that Chang discovered in his practise are today used by the medical profession to cure certain states of mind and body. Like for instance the fact that st 9 (stomach 9 point) or carotid sinus will when touched or struck cause the blood pressure to drop dramatically causing knock out. Some people I am told by some cardiologist friends

have hypersensitive carotid sinus conditions which will cause them to knock themselves out even by wearing a tight tie and turning suddenly. So when we know about this point, it is an easy thing for us to strike and cause knock out with very little pressure. What some people do not know is that this point is also known as a delayed death point and can take up to 7 years to cause a stroke by the internal wall of the internal carotid artery slowly disintegrating! I have talked about the dangers of this strike before so let me get on to the intricacies of dim-mak.

## FIVE WAYS TO KNOCK OUT:

There are 5 different ways to cause knock out. Everyone knows that if we are struck with a lump of wood over the head that this causes knock out. The brain causes the body to black out to try and help itself to recover using all of its available energy for that recovery. This is the first and most basic way.

The second way is to cause the muscles around the lungs to constrict violently by going in to spasm thus causing the person to black out. This can be achieved by a strike to St 15 or to SI 11. See Photo No.1 for stomach 15 & 16. Photo No. 2 for small intestine 11. A person can be struck on the scapular for instance which will have the same effect as a good kick in the guts. We are also able to use the Choke out to stop the air getting to the lungs and this again is at a very basic level.

The third way is to stop the blood getting to the brain by squeezing the carotid artery, the old sleeper hold. This can be dangerous though if put on for too long and people have been known not to revive after such a hold. This hold is not as easy as it looks however. In Photo No.3 see how the head of the attackee is turned to one side to allow access to the carotid. As well, notice that I have pushed his head forward to heighten the effect on the carotid. The way that we revive from the sleeper hold is to either use C.P.R. if he has been knocked out and the heart has stopped, or we lift him into a sitting position placing our hands under his chest from the rear and jerk him upward while squeezing inward lightly. This should bring him around. If not, a medium slap on the back in between the scapular should work. See Photo No.4 for the basic revival position.

The fourth way is to strike at certain points to cause the heart rate to drop as I have already mentioned with the carotid sinus or (st 9) strike. See Photo NO.5 for an application to get at this point. Perhaps we are struck with the most common strike, the old haymaker or hook punch, the left palm would swing out to take the point known as Neigwan or (Pc 6) in an adverse (against the flow of energy) while the right palm would strike inward to st 9 point.

There are three other organs which when struck in certain directions will also cause this blood pressure dropping effect. Gall bladder and intestines are the ones that are the easiest to get at. We have gall bladder points all over our bodies from the feet right up to the head and any of these points will cause the knock out when struck in the correct direction. GB (gall bladder) 14, just above the eyebrow in the middle is one point which when struck in three different directions will cause three different effects. If for instance we strike with an upward blow to this point, it causes what is known as an energy or qi rush to the head causing knock out or death. The brain sort of explodes! Now this is where dim-mak can also be used as a healing art. we also know that the antidote for this point is GB 21 just on the shoulders. If we put pressure onto this point and quickly brush to both sides, this will bring the qi back down out of the head. It is exactly the same when a person is suffering from a bad case of sun stroke. So we know to use these same points to heal the sun stroke! Sun stroke is the same condition of too much yang energy in the head. See Photo No 6 for the initial attack. Notice that I now block his right arm in a towards me strike. This is going **with** the flow of energy. This point on the outside of his arm is used as a 'set up' point. It causes the energy to be dragged to this point leaving the more important point of gb 14 more vulnerable which I strike in an upward way.

If I were to strike GB 14 in a downward way it would cause the heart to slow dramatically or even stop to lower the blood pressure thus causing knock out or death from the heart not starting up again. However, this time I would use the initial block to strike his arm back up his forearm thus causing an adverse energy flow, this would also cause him to lose power from the lower body and this is called an energy drainage point strike.

Dim-Mak becomes even more complicated when we learn that there are certain points that when struck will cause seemingly totally unrelated parts of the body to react. For instance if Sp 20 (Spleen 20) is struck in an inward way, it will cause either the right or left leg (which ever side was struck) to lose control and the person falls on the ground.

The fifth way is to cause the body to go into neurological shut down. Neurological shut down is a strange human phenomenon which the martial artist is able to use to his advantage. There are certain parts of the face which when struck with a slapping motion will cause the whole nervous system to shut down. This practise has been used for yonks by martial artists wanting to show off. However, the dangers of this type of strike are even worse than the others. This is because it seems as if there has been no real damage but years later the recipient of such a strike turns into a raving lunatic or in the very least becomes paranoid. Certain nervous disorders will also grow over the years, and all because some bozo wanted to show off at a party or out the front of a building or at an airport etc.

We are now able to combine three dim-mak strikes in the most deadly fighting art ever, commonly called "THREE DIM-MAK" from the Chinese or simply, combination dim-mak. This is where we take the nerve strikes, combine them with the 'set up' strikes and the real dim-mak strikes and then add the neurological shut down strikes. For instance, I might be attacked again with a right hook or it could be a straight right. The 'soft' back palm is devastating when used correctly, is slammed into the crease of the right arm, this causes the nervous system to partially shut down from the arm up to the shoulder, if done correctly, this type of strike will also take the shoulder out and tear ligaments. Photo No.7. Notice that the left palm is ready, shaped into a 'tiger paw' and coming up under the right forearm. The knuckles of the left palm now, almost simultaneously strike to a point called H3 (heart 3) which can also be struck in up to four different ways but here we need to strike it straight in to cause the heat to weaken and thus take power from the 'seat of power'. The knuckles now strike H3 causing damage to the heart with a major dim-mak strike, Photo NO.8. While the back palm almost simultaneously slaps to the area of the face to cause neurological shut down! Photo No.9. This whole technique has only taken a fraction of a second to execute. The application itself dictates where and how to strike to these points and if one is performing his or her kata or form correctly, this application will already be sub-conscious and it is able to be performed with no thinking at all.

#### CONTROLLING DIM-MAK POINTS:

Dim-Mak also has a lighter side in that it can be used to only control someone who has perhaps had a little too much to drink and is wanting to fight. Now, we're not going to in this instance use any of the dim-mak combinations! Here we use a very deadly point called TW 17 (triple warmer 17) just behind the ear. But we use it in a lighter way to cause him to

lose power to the lungs and thus fall on the ground or simply allow us to take him out into the street where he can no longer be a danger to others and himself.

#### TRYING IT ALL OUT

No matter how many times I or anyone else tells people not to try these points out, someone will always want to prove it. The 'big' martial artist will not allow his ego to enter into it and will ward off all attempts to cause him to demonstrate. However, there are a few lighter techniques which can be shown so that sceptics can be appeased. For instance, the point that I was just talking about TW 17 just behind the ear. This point which when struck using the t'ai chi application known as "Shooting the Bow" as in Photo No.12 will cause death and it does **not** have an antidote! The posture when done in the form or kata dictates the direction for this most deadly strike. However, being a dim-mak point, it is also a healing point. When pressed lightly it has a healing affect upon the lungs but when pressed with medium pressure it causes the lungs to go into spasm thus causing weakness in the lower portion of the body. If you press this point on yourself (and dim-mak **can** be done on yourself, contrary to what others might say!) you will feel a tickling sensation right down into the lungs. The direction is from rear to front. Feel around until you have found this point. It is not right in the small recession just behind the ear but rather a little lower behind the ear lobe. If there was a safer way of demonstrating dim-mak, then this is it, at a healing level.

Dim-Mak is as intricate as it is deadly and should never be taken lightly for the purpose of demonstration. It used to be secret knowledge but nowadays the knowledge is slowly seeping out into the general public, it is no longer a mystical lot of mumbo jumbo, it is real and does work. So please use the knowledge carefully and above all **know** that it is dangerous no matter who tells you or how softly you use these points, you don't know what might happen a few years down the track.

#### MARK MONDRONE

He is a disciple of Master Fu Shu-yun featured on the front cover of the last issue.

Mark has just opened a new school in New Jersey. He is a member of the WTBA.

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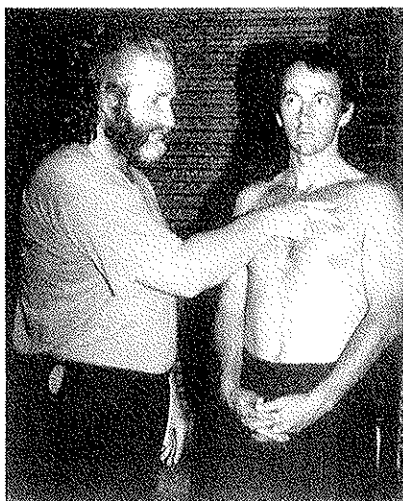


Photo No.1



Photo No.4



Photo No.7

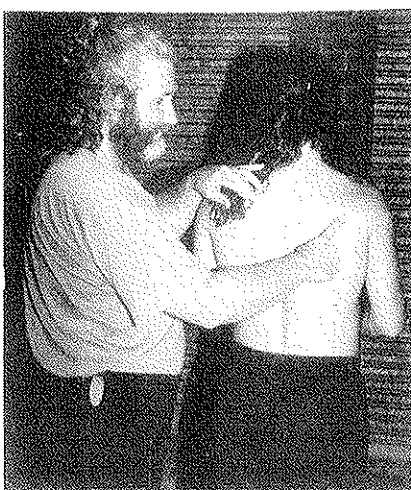


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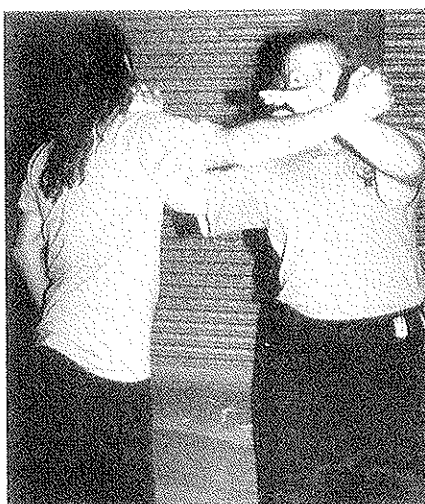


Photo No.5



Photo No.8



Photo No.3



Photo No.6



Photo No.9

# Medical Experts Worry About Misuse Of Qigong

By Wang Rong: (China)

**T**he traditional Chinese regimen of breath-control exercises known as qigong, touted for many years as a magic cure-all for everything from obesity to cancer and paralysis, has become a focus of concern among medical experts worried about misuse and abuse of qigong practises.

Recent articles in the Chinese press suggest that some self-proclaimed qigong masters are quacks. (I have 3 of those in my pond!... Ed) And that many qigong devotees have practiced qigong to excess, sometimes with alarming results. Over the past two years, China's mental hospitals reportedly have admitted thousands of people suffering from hallucinations (they were hallucinating when they saw tanks running over people!...Ed) and other mental problems that have arisen in the course of practising qigong.

One report told of a woman with a seemingly pathological commitment to qigong who grew increasingly distraught and began hearing an imaginary voice telling her to "kill everybody in the world". (Perhaps Deng Shao-peng had the same qigong teacher!...Ed). She attacked her 70 year old mother, and neighbours had to intervene.

Chinese research is beginning to show that qigong practises may provoke biological, physiological and psychological changes and affect the mental state of those who perform qigong obsessively, according to a Shanghai psychiatrist, Shan Huahai, quoted recently in the China Health News.

Shan said medical applications of qigong are the most popular sort now, particularly a type of therapy aimed at strengthening immunity through auto-suggestion. But while qigong has some legitimate purposes in the medical field, apparently these therapies are being misused.

The precise reasons why qigong may have adverse psychological effects are not clear because the complex relationship between qigong and human psychol-

ogy is little understood. However, Shan indicated that the common qigong practise of trying to enter a static state through re-adjustment of breathing, deprives the brain of needed stimulation if done for prolonged periods, and this may be what leads to hallucinations and other disorders. (Please Note: It has been my training and teaching that we never try to control the breath in qigong! It is the exact reverse where we let the breath be natural and just try to think on nothing....Ed And wasn't it Chinese scientist who discovered the "Chinese Hairy Man!" Which later turned out to be a orangutan.) The physiological factors may be exacerbated if the instructor is a fraud who mystifies qigong practises and offers superstitious suggestions along with the exercise. For instance, some of these "masters" tell their students they should strive to hear inaudible sounds and communicate with invisible spirits.

In trying to fulfill these expectations through auto-suggestion, qigong followers with a strong desire for success may overdo it and "approach insanity", a psychiatrist from Beijing's Anding hospital was quoted as saying by the health news.

That ill effects of qigong misuse and malpractice so alarm medical experts does not mean of course that everyone who practises qigong goes insane — or even that everyone studying from the same qigong quack is in danger. The experts believe that much depends upon one's original mental condition and personality. Generic and biochemical elements may also be involved.

Some psychiatrists have found that people who are oversensitive, narrow minded, subjective, uncommunicative, self centred and moody, or with pre-existing tendencies towards eccentricity or hysteria, may be more pre-disposed to qigong related mental disorders. Another neurological interpretation is that some individuals cannot tolerate the intensive stimulation of the nerves produced by qigong exercises.

The Catch-22 here is that people of sound mind and body who are less liable to suffer ill effects from qigong therapy are less likely to seek qigong therapy — while those who seek it, tend to be unhealthy people looking for a means to better physical and mental health.

Unfortunately, even intelligent people are all too ready to believe exaggerated claims that have been made for qigong. One report in the China Sports Magazine related how a genuine qigong instructor tested out his suspicions about people's gullibility: when participants in a qigong training class asked him to "send them qi", he claimed both he and another master in a different location were doing so, and some of the audience members went into a trance. At the end he revealed that nobody had sent out any qi at all!

The problems with qigong abuse have prompted experts from Beijing to call for administrative regulation over medical applications of qigong. (Well, there goes the whole ball game! Once the bloody bureaucrats get a hold of it we lose it forever! Better, I think to have the few quacks for the sake of the few good ones...Ed)

They have proposed formal licencing of qigong coaches and instructors in order to weed out frauds, as well as thorough screening of those seeking qigong medical therapies for any history of mental disease or disorders.

Shan Huahai, the Shanghai psychiatrist, also suggests that psychological counselling be offered to all types of patients when they undertake a regime of qigong. Primarily, they should be warned not to expect mystical and visionary results.

END:

(I leave it up to you all to make up your own minds. In all the years that I have been treating and using qigong, I have never come across any abnormalities through its use if done correctly and not to excess, which by the way is how it should be done. Anything done to excess will cause changes within. I think that the good far outweighs the bad where qigong is concerned.... Editor)