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**Goodbye Combat & Healing
Last Issue
See back page for why.**

WTBA

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Using the Tongue Properly

by Michael Babin

Learning to keep the tip of the tongue gently pressed up against the roof of the mouth and held behind the two front teeth is an integral part of the internal martial arts and qigong. There are exceptions to this rule of course; for example, when using a “cleansing breath” by exhaling through the mouth the tongue will drop temporarily away from the upper palate. Similarly, issuing power by striking while using a “Ha sound” will also mean that the tongue drops temporarily away from the upper palate. In general though, in qigong “for health” methods, the tongue stays up and behind a gently closed mouth.

Instructors who have been trained in a traditional manner may talk about the importance of doing this in conjunction with lifting the huiyin point between the legs when exhaling to maintain a more efficient flow of qi (internal energy or “vital force”) through the Governing and Conceptor Vessels that flow up the spine and down the front of the around the torso and head respectively.

However, there are two other very pragmatic reasons to keep the tongue against the roof of the mouth:

ONE -- Particularly if you don't make a conscious effort to only inhale through the nose, deep breathing can dry the mouth out surprisingly quickly leaving that orifice more prone to infection by viruses and bacteria that more easily cross the membranes of the mouth and throat under such conditions. However, keeping the tongue “lifted” stimulates the production of saliva which moistens the membranes and also has antibiotic properties to defend against minor infection.

This flow also stimulates the digestive system which may also help explain why a very common by-product of doing slow form and qigong is feeling hungry after you train. Similarly, saliva is full of hormones but, aside from sperm, is the only one of the body's fluid secretions that isn't polluted by waste products from the kidneys and liver.

Swallowing this fluid during practice, as is often recommended during qigong practice and ensures that these hormones are not wasted. As Erle Montaigue has often said only partly in jest, “the internal arts are very green” (ie., in favour of recycling).

Swallowing this fluid during practice, as is often recommended during qigong practice and ensures that these hormones are not wasted

TWO -- Martial bad habits are often very difficult to overcome and one of these is not keeping your mouth shut and your tongue in place **BEHIND THE TEETH AND NOT BETWEEN THEM** while practising combat skills with a partner, much less while fighting. Over many years of teaching the internal arts, I have noticed that a number of otherwise talented practitioners have had difficulty breaking the habit of letting the tip of the tongue protrude or keeping the mouth slack while training. Such habits are more likely to develop when there is little or no contact to the head as in most modern forms of taijiquan and other martial sports.

It's one thing to constantly verbally remind someone that “they should pull their tongue in and close their mouth” but some have to be tapped in the jaw once or twice before they realise how painful it can be to ignore the teacher about what seems like a meaningless detail. Small details, like this one, are what make up the bulk of one's training once you are no longer a beginner. From all this -- the seeds of true skill are sown.

Oh, and by the way, there's the issue of learning to avoid getting into a scrap that would otherwise never had happened if you had remembered your teacher's good advice to “hold your tongue where it belongs”. (I say this only partly, tongue-in-cheek, hich in itself is also a very bad pun!)

AN INTRODUCTION TO THE MARTIAL AND MEDICAL USES OF ACUPOINTS

By Rick Bauer

According to legend, the Chinese art of Tai Chi Chuan ("The Supreme Ultimate") was devised in the 13th Century AD by a man named Cheng Shan-feng. Chang Shan-feng was a doctor, studying fighting techniques at Wudang Temple in Southern China. During the course of his studies, he created Tai Chi Chuan as a means of promoting health, well being and longevity. One day, while he was walking on the Temple grounds, he happened to witness a fight between a crane and a snake. The fighting patterns of the animals intrigued him. Soon after, Chang Shan-feng set about trying to capture the essence of animal's natural fighting styles, so they could be used in the martial sciences. The result was Dim Mak ("Death Point Striking"); an advanced striking technique designed to take advantage of weaknesses in the human physiology, based on traditional Chinese medical concepts.

Before long, the martial and medical concepts of Tai Chi Chuan and Dim Mak had made their way into a number of advanced Martial Arts Systems. The martial fighting forms were used to develop striking energy, and to teach the proper angle and direction of attacking ana-

tomical weak areas. The art and science of Dim Mak was used to employ it, fully and correctly. The ten-year curriculum was rigorous, complex, and challenging. Over time, the traditional training program itself became shrouded in mystique, and became known as the 36 Chambers.

THE ROLE OF THE 36 CHAMBERS

The term "36 Chambers" refers to the traditional training sequence used to teach the medical and martial aspects of Tai Chi Chuan and Gung Fu. In particular, it was used to teach Dim Mak completely and fully, as well as the three pillars of traditional Chinese Medicine (Acupuncture, Herbology and Pressure massage). The exact origin date is unknown, but it appears to have been fully systematized by the Southern Sung Dynasty (1127-1279 AD). The classical approach to the 36 Chambers required a student to study directly under a Master Instructor (preferably a Grand Master) for a period of ten years. Once a student completed the 36 Chambers, they were considered an instructor of the temple order, and were also considered a doctor of oriental medicine.

THE CHI MERIDIAN SYSTEM

Part of the 36 Chamber training consisted of learning tech-

niques to target specific centers along the body. These anatomical locations are known as Acupoints. There are 361 classical points sprinkled across the human body, classified by the organ group they influence. The classical acupoints are situated along the twelve organ Meridians, and two principle midline channels (called Vessels or Collaterals). Collectively, this system of meridians, collaterals and acupoints make up the internal Chi (Qi) network.

THE PERPLEXING ROLE OF CHI

The concept of Chi energy is central to Chinese medical theory. Chi is sometimes described as "electricity being introduced into a sensitive spot on the body." Other sources have described it as "nerve stimulation." Still others describe it as being much more than that, and speak about "72 manifestations of Jing" and the "three treasures." This leads to the question, what exactly is Chi, and how does it relate the traditional Asian martial arts, and the 36 Chamber training curriculum?

One of the things that make the subject of Chi so puzzling is its very broad conceptual applications. Since the publication of The Emperor's Classic of Internal Medicine (circa 200-100 BC),

there have been numerous scholarly attempts to "define" its nature, function, and numerous facets. The Old Masters typically used water as a metaphor to relay these concepts. For example, the Old Masters would always point to the three stages (liquid, solid, gas) that water can exist in, and they would apply this concept of change to describe the broader aspect of the changing "face" of Chi. This is another one of the aspects of Chi that perplexes a lot of martial arts practitioners.

THE CLASSICAL VIEW

In the traditional study of Dim Mak, Chi is an important conceptual idea. The Old Masters based their martial theories on the effects caused by attacking the bodies various "internal energy" conduits. The Old Masters felt a martial artist must understand the nature of Chi, and its role within the body, in order to understand Dim Mak correctly and fully.

In TCM, the relationship of the internal network to the internal function of the respective organs is very dynamic, and can be a real factor in the events that unfold from the martial and medical aspects of Dim Mak. Dim Mak always contained a dual nature, and the Classical Study of Dim Mak mandated a student learn both sides of the equation: both medical and martial. In the traditional 36 Chamber sequence, the Old Masters felt this was an indivisible requirement of proper

training.

The Old Masters viewed Dim Mak techniques as inducing a detriment to the internal Chi system. Through empirical trials, the Old Masters employed the strikes, and carefully recorded the cause and effect outcomes. As their studies in applied violence progressed, the Old Masters systematized the information they collected, using the medical framework of TCM to describe the cause and effect relationships they observed. This conceptual view remained unchanged until recently, and is the major reason why the cause and effect nature of Dim Mak strikes is classically described using TCM-based terminology.

Of special note: The cause / effect relationship of certain acupoint strikes / manipulations is not always a singular outcome. The ultimate outcome of an attack can be dramatically varied by a master instructor, based on the:

- A. sequential set-up's used on the body,
- B. the type of strike used,
- C. often the level of force used, and
- D. the intent of the practitioner.

A highly skilled practitioner can consistently generate multiple and varied responses from a host of points. To date, only a small percentage of these vari-

ous aspects and combinations have been fully discussed in the published material.

BAGWAZHANG SHIYUN XIFA MIXYUE

SECRETS OF HTE APPLICATION OF BAGWAZHANG TECHNIQUES

Translated into English by Dragan Mllojevic Jugoslavia.

by Xin Xhenchi
commentary by Sun Baoyin

25. Secret of acquiring the looks

The swords and spears from all four sides, demse like a hemp,

But when in the night there is no light of the moon,

Lower your body, acquiring the visibility, doing the techniques outwards and inwards,

Step after step, following the circle, you defeat the enemies.

Comment: if one meets numerous opponents in the night, or when it is dark, one should lower

the body and bend the squat slightly. Firstly, this lessens one's own target area; secondly, it is easier this way to watch over the opponents and control them. Once the body is lowered - one relies on the quickness and liveliness of variety of movements to make the opponent attack into emptiness, at the same time looking for the right moment to counterattack and win the fight.

26. Secret of actions against weapons

Long, short, single, double - the weapon is very powerful,

But it should be known that it is not as quick empty hands.

Well trained iron palm is like a weapon itself,

Two hands need to move from the side, across the wrist.

Comment: it said here that if one meets an armed opponent empty handed, one should know that the blade, although deadlier than the hand, is inferior to it when the quickness and the mobility is taken into account. Therefore, one should not lose his head. One should pay attention to the fact that the mastery of the hands of the man trained in bagwazhang is as powerful as the weapon. One just has to be skilled in changes (transformations) while walking

and turning, decidedly looking the opponent's hands and wrists, coordinating strikes and grabs, and you will have the advantage.

27. Secret of protecting the body

To control the weak with the strong - that's not it,

Defeating the strong with the weak - that is the true method.

He is powerful and fast like the flying arrow -

By turning left and right I protect myself without holes.

Comment: In bagwazhang one trains to achieve the victory of weak over strong, to prevail

the the hard with the soft. When fighting fast and strong opponent, whose hands like arrows,

one should move close to his body while turning left and right. The opponent will get mad, but there is nothing he can do.

28. Secret of confusing the man

The confusion in the heart - comes from the confusion in the eyes,

Thousand techniques cannot compare with one penetrating palm.

Aiming for the nose enables fluidity,

Step to the side, controlling the man, goes either left or right.

Comment: being that the spirit shows in the eyes, one needs to strike to the eyes with the penetrating palm, disturbing his sight. To amplify the effect it is necessary to change the

position of the body, going in circle to the left or to the right, always using both palms, either to his eyes again, or to his nose.

29. Secret of opening and closing

You want to close - first you must open: that is the general principle.

If you see the opening - protect yourself from closing: twice in a row,

it is not possible.

Fake attack, fake retreat - blow the dust away.

Pointing to the east and striking to the west hides the thoughts in the heart.

Comment: opening and closing - it is a pair of antagonistic positions in the techniques of

wushu, united in the single principle. If one sees an opened form in the opponent - it means that the closed form will follow; by going forward you control the

opponent - if he is suffering from your actions, or that may be a fake retreat in order to be ready for defense, once "the wind blows the dust away". If one's opponent is using the strategy of "pointing to the east and striking to the west", it is necessary to be able to see through his intention, and use the effective means of defense and counterattack.

30. Secret of securing the body

Even if he is so fast, like he has a thousand arms and eyes -

Protect your center line and everything will be futile.

If the right time has not come - don't extend your hands,

Hand is extended - you must do one strike after another.

Comment: in the fight, however fast one's opponent maybe, one should pay attention to the protection of his own center line. Control the center line effectively - and the toughest attack

of the opponent will turn out to be useless. When one is counterattacking himself - he should not do it recklessly, one should see the right moment and perform the technique imperceptibly. If you have attacked - continue striking without a slightest pause, giving your opponent no chance to defend.

31. Secret of the necessary closeness

Hard pressure - technique of defense

Evade the opponent and hide far away

Remember: move away further than one chi

It's the same as going around the wall with the door

opened - the method is weak

Comment: if the opponent isn't attacking actively - one can always use effective hand techniques to immobilise him, and protect himself. But the aim of the immobilisation - getting close to the opponent's body, no further than one chi. In such a case, it is possible to block and hit the opponent simultaneously, when the timing is right. If one is afraid of his strikes, and stays away, one cannot block effectively, and will wander around, spending energy uselessly.

32. Secret of the six paths

For someone else, six paths is - an empty expression,

But, using palm forms, I control the six paths.

I can see all the directions while moving,

Without experiencing any difficulty in looking to the front or behind.

Comment: "the eyes control the six paths, the ears listen to eight directions" - this is a basic need of a wushu technique, but not everyone can do it. Thanks to characteristics of bagwazhang footwork, it is possible to see the entire horizon in one movement, therefore "looking to the front and behind" is natural and not forced.

33. Secret of "not twice"

If the method is not accurate - don't hurry with the strike,

Strike hasn't hit the target - repeat it.

However quick his hand techniques may be When spirits of "hung" and "po" are separated - the body falls apart.

Comment: obeying the principle of not "shooting the arrows into emptiness, in bagwazhang, if one hasn't really adopted a technique - it is better not to use it. But, if one needs to hit the opponent, and is afraid that he might miss - attack non-stop until the opponent is shattered.

34. Secret of defense on the slippery ground

Frozen sky and iced earth - the step is unstable,

The front one across and the rear one straight fixes the center and the end.

When turning, be sure to use the small steps,

Refrain from straightening the body, and using the high-aiming methods.

Comment: when fighting on a slippery surface, one should pay attention to his own lower level and footwork. When stepping, the front foot should be placed across and the rear one straight (perpendicular to the front one). When walking the circle, the steps must be small. If the body is straightened, the step is big - weight center is unstable, the feet are sliding, you can lose without fighting.

35. Secret of the stable step

The step isn't solid -

the body will shake,

The foot, standing completely on the ground - will defeat a thousand techniques.

When advancing you follow with your toes, in retreat, you hang your heels,

If the step is not twisted - you cannot turn around.

Comment: key point of bagwazhang is the stability of footwork. In advancing, one should "follow with your toes" along the circle, as if walking in the mud. In retreat, it is necessary to "hang your heels", ie. lift them slightly, and retreat on the ball of the foot. If one wants to turn around, then he must remember - firstly, do the turning (twisting) step.

36. Secret of the small step

When turning, the step must be short,

If it is too long - the body will not be quick.

You want to turn - do the half-step,

It will be hard for him to apply *chin-na*, and hard to defend.

Comment: the short step is one of the most often used ways to move, in bagwazhang. When the step is small - the turn is fast, it is easy to approach the opponent without giving your plan away. Besides that, in a short step, the power of the entire body is concentrated, which makes it difficult for the opponent to perform any *chin-na* holds, and it enables me to strike with power.

37. Secret of the methods of palm actions

Although there are upper, middle and lower levels of palm actions,

The upper and lower are simply a frame.

While walking the circle, only the middle level is natural,

The upper and lower develop from it.

Comment: in bagwazhang, one can make a distinction between three levels in turning the palms - upper, middle and lower. In training, every one of them needs different approach. In the fight though, one should only use the techniques of the middle level, because they are natural, and the techniques of the other two levels are easily transformed from the middle, where it is also to perform all kinds of attack and defense.

38. Secret of avoiding leaning forwards

When the head is bowed - it is as if the eyes are closed,

Body falls forwards easily.

The head is bowing, the body is leaning, the spine is dead -

No hand technique, nor step will happen.

Comment: Bowed head and leaned body - one of the biggest mistakes in fighting. When the head is bowing, as if one is afraid to open his eyes, it often leads to leaning the body and disturbing its weight center. If

the waist is bent, its axis is stiff, and it influences the performance of hand techniques and footwork.

39. Secret of avoiding leaning backwards

Keep the spine straight and the chest empty, you need the inner peace,

When the chest is stretched and the abdomen pushed forward -

it is difficult to pull it quickly.

Don't let yourself to pull the abdomen in and to bend the waist,

But most of all, beware of the unnatural turn.

Comment: just like the bowed head and the leaning body, outstretched chest and the abdomen that is sticking out also have a big influence on technique. When the spine is straightened and the chest emptied - qi will go down to dantien, and that is when it will help the strength, and the techniques will be fast and strong. But, if one stretches the chest and sticks out the abdomen, qi goes up, the rooting is weak, the turns become slow, and one will attack slowly and without power, and the defense is passive, so the strikes will pass it.

40. Secret of the straight body

The power of the entire body - is in the spine,

When the body is bent - the power is broken.

From aside it is visible that the legs are bent but the body is straight when walking,

Than the hands fly like arrows - without hesitation.

Comment: in bagwazhang one trains to shoot the force from the waist, so the waist must be straight, not leaning to any side. Than the lower level is stable, and the power can be used in it's entirety. In bagwazhang, when walking the circle, the legs bend naturally, but the spine and the waist are still kept vertical. In this case it is possible to strike with one's hands like shooting the arrows - quickly and sharply.

41. Secret of helping the body

The body is like an axis, head - waist, the legs are the help.

If the main is weak and auxiliary is strong - it is hard to control the man.

Advance, retreat and evade by relying on the methods of the body actions,

But, if there is no connection between the legs and the waist - the spirit won't appear.

Comment: in bagwazhang, a special attention is given to the use of methods of body actions. Although advance, retreat and evade rely on those methods, equal attention should be paid to full coordination of hands and feet. If hands are not coordinated with the feet (especially the footwork), the application

of body actions will be very limited.

42. Secret of different body positions

He has decided to take control over me, and he has already come close,

At that moment neither hands nor legs will help.

Pulling the waist from left or from right, turn the body around it's axis,

Avoiding the danger of being caught.

Comment: in fight, if the opponend has already approached me with some technique, there is no doubt that he has an advantage. My blocks, using hands and legs, will be passive. But, it is possible to pull the waist and turn the body (to the left or right), and doing the opening step simultaneously, get behind the opponents back, changing from passive position into an active one.

43. Secret of steping sideways with turn around the flank

The boat is going here and there, straight ahead - the technique is difficult

to interrupt,

First try to control him and find out his possibilities.

If you've met an opponent who is attacking without stopping,

Don't compete with his quickness, but step sideways and rotate your body

around the hip.

Comment: if one meets the strong and fast opponent, who is concentrating all his power into continious attack, at first one should retreat, avoiding his pressure. If he continue with his attack and one retreats again, the retreating one will probably be beaten. Therefore, it is better to apply an active defense by stepping ideways, perpendicular to the direction of his attack, and rotating the body, the result of which will be that his attack is going to fall into emptiness.

44. Secret of avoiding to the left and to the right

Avoid it from the east - it comes from the west,

One evasion turns into another.

Acting the same way, to the left and right, without interruption,

Strike forwards and pull back, controlling everything with the waist.

Comment: if one is surrounded by the bucnh of enemies, than simply evading to all directions is too passive. It is better to use the waist as an axis and, while moving around, with all your power strike the opponents and pull them, attacking actively and confusing them.

45. Secret of half-squat step with lowered body

If you've met a strong man -

It is difficult to perform techniques on him.

Squat a little, lower

your body, enter low,
The methods of mechanics from him and me will be longer.

Comment: If one has met very powerful man - "one tsun farther - one tsun stronger". One can not use the usual method - by using low positions one should force the opponent to act lower, losing the advantages of height and arm reach. One should also use the transformations in walking the circle to the maximum, in order to strike through the wholes in the opponent's defense.

46. Secret of avoiding the holds

Bagwa masters do not accent the holds,
You grab a hold of him - that's a mistake already.
It is especially bad when the enemies are numerous,
It is by far much better simply to strike.

Comment: in bagwazhang, the training of grabbing is not completely rejected, it is just that there is no emphasis solely on chin-na. When one grabs the opponent - the hand are busy, and there is little chance for the counterattack. And if there is more than one opponent, it is obvious that the holds are "useless victory", you grab one - and there is nothing to fight the other with. It is much better to strike the opponent while moving around.

47. Secret of avoiding being static

Mixed and pure - the united qi - walk the edge of heavens,
The miraculous law of eight trigrams is hiding in its center.
Technique after technique never split from the transformations of the feet.
Standing - you are like a flower growing from the ground.

Comment: one of the most distinctive features of bagwazhang is continuous transformations, while walking the circle. All the techniques are hidden in that circular movement. Walking around the circle - one is active, standing in place - one is passive, "like a flower growing from the ground", trodden by any man. Thus, in fight it is necessary to walk the circle and turn without stopping, making opponent's plans more difficult to achieve.

48. Secret of the highest

Power must be full and alive, techniques must be accurate,
Either you pass into emptiness or the three simplicities.
There is a technique within technique, inexhaustibly.
It is necessary to reach the essence of the teaching.

Comment: "the highest" denotes achieving the highest qualifications in techniques and methods. When I say "the

highest", what I have in mind is that the techniques are wonderful, the strikes are perfect, the power is great, there are the quickness and the speed, that one can suddenly pass the attack into the emptiness, reach "the three simplicities", i.e. the heart is not panicking, the hands do not interfere with each other, the feet are in coordination. Quickly transforming the techniques one attacks again and again, hiding one technique within another, they follow each other without interruption, unpredictably. Reaching this level - one will be thought of as an expert in applying the essence of bagwazhang.

In "Rhymed rules of practising the 48 methods" it is said:

Forty eight methods are very hard to find,
You see the technique - you let it achieve the natural state.
After ten years of practise and hard training
The man relying on the art will walk across five continents.

Letter From Gary Romel: US Air Force

Since training in your system over the years I've met hundreds of people all across the USA, I've always been asked "that is some of the best stuff I've ever seen, where did you learn that?" In fact -even other Tai chi people, one of which came to class after doing 10 years of training elsewhere joined up recently. After training with some of today's well known Chinese Masters (Wei Lun Huang) said that you and I were the real deal when it came to Tai Chi. He could tell from the way I moved that I "had it right". This was of great comfort to me training much on my own and also much by correspondence and seminar work.

I am now teaching 3 karate instructors, training with a shoofighter, and a Bagua teacher all of different backgrounds separate from the WTBA. Every single one of those people have a great respect for me, and of course you since I attribute my skill to your teachings.

I practice at least a few hours every day, then I sit down to work at the computer and find emails from people whom I haven't met telling me that

"dim-mak is fake", or "anyone who says Erle is good is a fraud". I'd like to know their training schedule, or at least be able to have a logical friendly discussion with them, but they remain anonymous and illogical. I'm just thankful that for every single detractor, I have at least a dozen other emails telling me the opposite, those just aren't put on public debate forums. So a note to all those that would slander the WTBA for any reason, please come down and train with someone, I've never had anyone speak ill of myself or Erle afterwards.

The point is I don't think anyone has the right to judge you or myself without coming to meet us first hand and taking a class or at least a friendly demonstration.

Even though we cannot win them all over, for what its worth your teachings have already saved my life from an attack, so it has been more than worth the investment. I continue my training only to better myself in both health, and balance in all I do.

Best regards,

Seargent Gary Romel
USAF

Training at Taiji Farm

By Eddie Burke

Another great weekend of training at Taiji Farm. It seems Taiji Farm is living up to its name by cultivating some great Tai Chi.

There were at least a dozen of us this time all very happy to be there and support Rob and Mause in their quest to provide such a facility, with a good time being had by all.

The training began around 9.00 Sat morning and continued through until dark and into the afternoon the next day. I'm quite sure it would have kept going except when the temp hits close to 40 c. the beach becomes a much better prospect.

It feels good to have such a facility available in which to meet on a regular basis. As one of the hardest things is to be able to get together to train. Being able to leave the main stream world behind and enter the Tai Chi world for a while is truly a great thing.

Every time after these weekends I come away feeling very charged and satisfied with my own achievements and looking forward to the next time.

Erle's surprise presence and tuition each time has made the workshops very special.

I feel nothing but praise and support for Tai Chi Farm and

hope it continues long into the future.

And Another Thing

By Erle

The training facility that Rob and Mause Eaglen have created is an excellent training venue for simply people getting together to practice with each other or for a week long workshop catering for up to 50 people.

This year I will be personally holding a number of workshops at the facility as well as weekend training workshops and the odd surprise visit at the WTBA's regular practice sessions.

At the May week long workshop, I will be presenting for the first time, the amazingly beautiful but very deadly *Baguazhang Deer Horn Knives*.

This form is a must for anyone who is wishing to take up Bagua, or who is already practising the empty handed art. Not only does it build a very powerful body, but also helps to prevent many diseases. And if one was legally allowed to walk down the street with these weapons, no-one would bother you ever!

The form comes in 8 parts in just the same way that the empty handed form does and is also performed around the circumference of a circle. Nowadays however, because of the huge importance placed upon tournament performances n

China, the form (like all others!) has become watered down with less or no importance placed upon the circle walking, which is the very heart of Baguazhang!

The form that I will be teaching is the original Jiang chung-chiao form with emphasis upon practicality and health.

March 2003

15th and 16th of march 2003: Arrive late on Friday 14th. Training begins 7.30 a.m each day. We will be covering whatever people wish to go over including Bagua, Taijiquan, Power Push hands, Weapons etc.

May 2003: Baguazhang Deer Horn Knives Workshop Plus.

May 15th to May 22nd Arrival and leaving dates. Erle will be teaching for 5 days, Friday to Tuesday inclusive. The other time will be spent with our senior WTBA instructors, Rob and Mause Eaglen. We will be again covering whatever people fancy at any given time plus Baguazhang Linear form and Circular form plus weapons and push hands as well as fajing punching. The bulk of the training however, will be covering the very beautiful Baguazhang Deer Horn Knives, the most beautiful and deadly and useful of all the Baguazhang weapons. It is indeed one of the most deadly weapons ever invented.

A 4 part video series is now being made with volumes 1 & 2 already done.

June 2003

June 6th Arrive late on that day, training begins 7.30 a.m on the 7th and 8th of June. Push Hands Power training and practice. Plus whatever tickles yer fancy. Bagua, Taiji Dim-Mak Fa-jing etc. etc.

August 2003

Arrive Friday 8th August. Training begins 7.30 a.m on the 9th and 10th.

September 2003

19th arrive, 26th leave. Erle will be teaching for 5 days during that time.

Please note that a small deposit is required to book your place at any of the workshops. Please phone or write or email for pricing (very reasonable!) Please book well in advance. Please see the info about the facility for details on how to get there etc.

NEW VIDEO TTILES FROM ERLE MONTAIGUE

When I made my first video tape back in 1980, I was the first person ever to put a training tape out for Taijiquan. Then when we went over the the VCD format, I was also the first to put Taijiquan (Bagua etc.) onto that format. Now, with great effort and taking 18 months, we have successfully converted all of our video titles over to full **DVD format**. I believe that we are also the first to do that. SO now, all of our video titles are available in glorious indestructible (provided that you handle them correctly!) DVD format. There are a couple of things to know when purchasing our titles on DVD however, as follows.

1/ In the **NTSC system** countries (USA, Japan, most of South America etc..) You must make sure that your desktop DVD player is capable of playing in the **PAL format**. All modern DVD players will have this capability with only older ones not. If you intend **playing them on your computer** however, there is no problem as computers will play any format just as long as you have appropriate DVD player software (**such as Power DVD**) and a DVD ROM drive.

2/ The DVD media is quite expensive so there will be an **increase in price for each DVD media** supplied. **NOTE:** Some of our titles such as MTG11, MTG18, MTG21 are in 2 DVD disks. So for each DVD disk, An extra **US\$7.00** will apply in the USA. In the UK an extra **£5.00** and in Europe an extra **€7.00** will apply. In

Australia it will be an extra **AUD12.00**.

POSTAGE FOR DVD:

- USA:** \$US8.00 for every two DVD Disks.
- UK:** £6.00 for every two DVD Disks.
- EUROPE:** €10.00 for every two DVD disjs.
- Australia:** \$5.00 for every two DVD disks

3/ Because DVD players (both computer and desktop) run at a **higher temperature**, we are unable to put nice **stomper covers** directly onto the DVD disk as they may come off in your player! So you will receive your DVD with **hand written titles** on the DVD disk.

4/ Please always send us a confirmation email to montaigue@ozemail.com.au for ANY orders you might place either using the order form or by normal email etc. And in that confirmation please tell us if you require **DVD, VCD or VHS**.

5/ Note that if your order is relatively larger like 8 and over titles, it may take some time to copy the individual DVD's, so please be patient.

MTG237: Bagua Deer Horn Knives Volume One. Covers the first two Knife Changes.

MTG238: Bagua Deer Horn Knives Volume Two: Covers the 2nd two Knife Changes.

MTG239: Bagua Deer Horn Knives Volume 3. Covers the 5th and 6th Knife Change.

MTG240: Bagua Deer Horn Knives V. 4 Covers the 7th and 8th Knife Changes.

PA KUA'S FABULOUS LIGHTING PALM

Sean Willis USA

My Pa Kua Experience
My journey into the intricate art of pa Kua began in 2000 under my instruction Rick Pickens of Burkesville, Kentucky. Master Pickens learned Pa Kua in 1983 under Master Dr. John Wing Lok Ng. Master Pickens said that Dr. Ng has become like a father to him. At the time Master Pickens didn't want to learn Pa Kua, he said it looked too soft for him he liked the five animal styles of Kung Fu. It wasn't until 1991 that he began to pour his self into the Pa Kua. Now all he does is Pa Kua and he said it has taken on a new meaning for him. I only hope to be half as good as Master Pickens.

The mysterious art Pa Kua is a very beautiful, mesmerizing martial art. It possesses within its ever-changing structure a myriad number of viscous fighting techniques. These techniques are not at all suitable for a tournament fighting where the goal is to gain a point without hurting your opponent. It is not really suitable even for the infamous octagon where the goal is not to kill or cripple. Pa Kua is an art that is very much at home on the street where anything goes and often does.

Pa Kua is a very versatile art when it comes to fighting. It sports a wide range of powerful

strikes utilizing almost every part of the body from the head, to elbows, knees, and fingertips. It also offers a wide range of traps, sweeps, and kicks. Individuals who like to grapple will find a unique portfolio of joint lock, bone breaks, and vertebral dislocations mixed with a few neck breaks and strangulation techniques. Pa Kua also offers several throwing techniques that other arts will find attractive. Pa Kua and its techniques are thus made up of layers that can be peeled back to reveal deeper more sophisticated natures. If we lift a few layers we can find that the beautiful movements hide one of the most deadly arts known to man, the art of DIM MAK. DIM MAK is really at the very heart of Pa Kua. Peel back a few more layers and we find that Pa Kua has an esoteric side where one learns to not only send a vibratory wave with certain strikes, but one learns to send true internal energy into the attackers body to disrupt and damage his energy layers. There is an extremely high level that can be reached but you can only go to this level with the right teacher and there are few who have the knowledge. As we can easily see, Pa Kua is a fascinating and multifaceted art. Furthermore, it is an art that is well known for its powerful palm strikes which is the Pa Kua Practitioners primary weapon of choice.

PA KUA'S POISONOUS PALMS

The art of Pa Kua revolves around its famous palm techniques. We find that there are eight basic palm postures. Each palm posture has several layers, so there is much depth to each one. These eight palms can be put together like the letters of the alphabet to create an endless number of combinations and techniques.

Each palm has evolved into a highly specialized fighting tool. The hand itself is much like the warhead of a ballistic missile in that it can be changed at will, depending upon the need and the type of damage one wishes to inflict on the target.

Each palm has evolved into a highly specialized fighting tool. The hand itself is much like the warhead of a ballistic missile in that it can be changed at will, depending upon the need and the type of damage one wishes to inflict on the target. Like the ballistic missile, the Pa Kua have developed unique configurations through countless hours of trial and error by the old masters. These unique configurations will cause different types of damage to the target, which normally will be the delicate anatomy of the human body. For example, if one wishes to cause external damage to an opponent, then the jutting

palm will fracture bones and cause trauma and contusion to external body parts. If I use what is called an ox tongue strike, where the palm is slightly concave, then a vibratory wave will transfer through the external body structures causing very little if any signs of passing. Deep inside the body, internal organs, nerves, and blood vessels will suffer the trauma and possibly destruction. This is also one of the methods whereby an adept can stack up three bricks and break the bottom or middle brick leaving the others intact. Sometimes certain palm techniques are linked together to form a more versatile technique. One of these highly specialized combinations is called Lightning Palm.

THE FABULOUS LIGHTNING PALM

My teacher once told me that Pa Kua boxers were sometimes called rolling thunder boxers. He said it was his opinion that the name came as a result of the use of the infamous lightning palm technique. When struck by the lightning palm, the body shakes as nerves and electrical impulses inside the body are disrupted. There is also a sensation, of one losing their senses of time and space or their relativeness to time and space. This would be as if lightning hit you or hit very near you causing the same effect. The lightning palm receives its name from the brilliant flashes of lightning that suddenly appear and then disappear during thunderstorms. Like its name-

sake, the lightning palm often flashes down from above with bone numbing power and a loud resounding pop on impact leaving behind a deep and often serious wounding. A lightning bolt we know receives its power from both top and bottom as positive and negative ions collide. The power that fuels Pa Kua's lightning palm also receives energy from the bottom through the legs and waist as well as descending coiling energy. Both energies mesh as the hand comes into contact with the target to create a sudden explosion of energy. In our style, we use the ox tongue configuration when using the lightning palm so that a strong vibratory wave can be sent deep into the opponent. The lightning palm, however, is a dual natured technique.

THE GRASPING NATURE

The lightning palm is very effective when it is used to block and then grab an opponent's arm. The lightning palm works on the basic principle of movements, such as rising upward then spinning over like the propeller of a boat so that the palm is now facing upward. The hand then begins to fall and midway through the fall the palm turns over so that it is now facing down as in the beginning of the movement. This is the same movement used in striking as well as grabbing. The grab is violent and explosive so the opponent is often hurled forward with damage to the arm and wrist area. Internal

energy can also be transferred into certain points on the arms called antistimosis point in order to further harm the opponent's energy transport system.

STRIKING NATURE

The lightning palm truly excels in the area of strikes. The lightning palm is quick and explosive. It appears and disappears like its namesake. It is therefore best used suddenly when the opponent least expects it when that choice opening simply happens or is created. Speed is of the essence. It is said that Masters of old could pull this technique off in the blink of an eye. The power comes from the waist and legs coupled with the quick downward spiraling motion of the hand. The turning of the waist causes the palm to snap into the target like cracking of a whip. There are many ways to develop the power of the lightning palm, but I can only give you Dr. Ng's method.

POWER TRAINING

Those who have knowledge understand how real power is developed. Real power doesn't come by the road of meditation, nor by the ultra secret breathing exercises. We are already equipped with all the energy that we need. The energy powers our bodies from within. It is supernaturally given and it leaves our bodies at death. The secret is not conceived with its development because it is already developed. It is about

becoming sensitive to what one already has. It comes by faith, believing, trusting, and developing sensitivity through practice with internal power, with another person. I am talking of true internal power. We often waste time and effort doing exercises that have very little benefit in giving us true ability, although there is an esoteric side that we should look at.

The lightning palm requires the use of certain exercises for its development. We want to develop muscle fibers that have strength and endurance, but at the same time we must develop a natural heaviness. Walk the circle while pressing down on some type of object that your palm will easily turn on top of. This type of exercise will give the muscles endurance and strength as well as necessary heaviness in the strike.

SPEED TRAINING

To shorten the muscle fibers and achieve a high level of explosiveness, one should walk the circle performing the lightning palm technique with speed. You should strike the air. Raise and lower hand as smoothly and quickly as possible. The hand should literally crash down in a FA JING movement. You can also hold weights while practicing. This maneuver allows you to further enhance your speed and power. Walking the circle while performing this maneuver will teach you to strike quickly and powerfully while in motion.

PROPER BODY MECHANICS

The waist, if you are blocking with the right hand, will turn clockwise while the hand itself will turn counter-clockwise. It is opposite on the left side. The body coils up like a spring. Suddenly the body unwinds with the waist turning into the strike. A short step forward with the left foot enhances the explosiveness and helps direct the energy of the strike. The hand is in the ox tongue position concave with the fingers slightly curled. This poison hand configuration will send the vibratory wave deep into the bodies vital organs.

HIT SOMETHING

Finally, place an iron palm bag on something, walk a circle around it and lightly strike the iron palm bag using lightning palm technique. This type of training is necessary. Eventually, you'll be able to strike the bag harder. If you follow this procedure, you'll add a powerful weapon to your arsenal.

Sean Willis is the head instructor of the Golden Dragon Martial Arts Academy and an Inner Door student of Master Rick Pickens, who is the Successor of Grand Master Dr. John Wing Lok Ng. I hope you enjoy this article. Any questions or comments E-mail me at SALT-PALM@AOL.COM

COMBAT & HEALING LAST ISSUE!

This is the last issue of COMBAT & HEALING MAGAZINE.

This has come about because we just cannot get most of our WTBA members to write for the magazine! We have literally thousands of WTBA members worldwide and only a handful ever write anything.

I have tried to keep writing articles, however, a whole magazine of Erle Montague articles is not the way to go and I just cannot spare the time nowadays.

I would like to thank all of those who HAVE contributed to this wonderful magazine over the past 13 years especially Michael Babin who has written something for almost every issue and those he missed were not his doing.

It just came to the point where I was relying upon articles from outsiders and whose views I often could not agree with and the Magazine was becoming something other than the Magazine of the WTBA.

I will continue to write articles as I get the urge and will publish them on our site at <http://www.taijiworld.com>