

# COMBAT & HEALING

The Magazine Of The World Taiji Boxing Association



June 1994 No. 17

# COMBAT & HEALING

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## ABOUT THE COVER

Annie (Annyah) Blackman is the Spiritual leader for the WTBA in New Zealand. She has been practicing Taijiquan and Bagwazhang for many years and is one of two highest graded people of the women, girl, she, opposite to male, yin, variety in the WTBA. Apart from all that she's a lovely lass. Lovely being a chauvenist isn't it, one is able to tell women that they are lovely and not fear castration!

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## Recommended Reading

### Internal Strength Magazine

Traditional Internal Information: P/O Box 280948 Lakewood CO 80228-0948 U.S.A.: \$US20.00 (\$10.00 extra for overseas) U.S. funds. Quarterly.

### Modern Kung-Fu Journal

Traditional Wushu, Neo-Classical Gung-Fu: P/O Box 5619, Chicago IL 60680-5619 U.S.A. Cost, same as Internal Strength.

# W.T.B.A. NEWS



## Ken Johnson

Ken has been graded to fourth degree black belt for the W.T.B.A. Ken continues to represent Erle Montague and the WTBA in Scandinavia.

## NEW VIDEO

Ken is producing a video series "The Way Of Karate". VOL 1 "Sanchin" is now available as is "VOL 2, Applications" & VOL3 "Tournament Fighting".

Write to us for prices etc.

## Stuart Le Marseny

Stuart Le Marseny is no longer with us, nor does he represent Erle Montague or the WTBA in any way when doing workshops. Nor does he hold a grading in the W.T.B.A.

I am told that Stuart is forming his own Association: "The Internal Arts Association". For more information on this association call Stuart at Gunnybah, on 066-791565. Kadaitja has been changed to "Gunnybah"

## Instructor Advancement Training Camp

From July 8th 1995 and then annually, Erle Montague will hold a free 3 week training camp in Australia.

The reason for this is so that all instructors, especially those from overseas will be able to have some form of continuity in their training and so that all of the "Erle Montague System" instructors will know that what they are teaching is no different to what someone in another country is teaching.

Recently we have seen some confusion where what is being taught was not exact. This comes about when students go out on their own without having first had corrections. "Corrections" are an essential part of one's training for the first ten years at least. This is to ensure that any little mistakes that tend to creep in to one's forms etc., are knocked on the head before they become sub-conscious, and before that teacher passes them on to others.

So these camps will ensure that all instructors are teaching the same things at a form level. Innovation is of course encouraged, but the basic to advanced forms **must** not change, other than the natural changes from basic forms to advanced forms.

At each 3 week camp, only one area will be taught. For instance, Erle will concentrate upon getting one form absolutely correct, which is the reason that people who attend these camps must be of a sufficient level as teaching the forms at a beginner level will not be done. Of course, having said this, others forms and training methods, techniques etc., will creep in to the training, but these will only be the icing, with the bulk of the training being the correcting of the one form chosen for that camp.

At this time, Erle is training about eight overseas students and they are finding that even to do just one

movement, correctly takes some re-training, and involves about two hours. But, at the end of it, they will go back to their respective countries knowing that what they have learnt is absolutely correct, and that they will not be teaching others incorrect movements.

The camp will begin in 1995 on the 8th of July and run for 3 weeks. This initial camp in 1995 will be held at the Mt Burrell Caravan Park, which is only 2 kms from Erle's farm, "Horses Head". The cost for the training is zero while accommodation costs are kept to a minimum or between \$Aust30.00 to \$50.00 ,per week. You buy your own food and do your own cooking etc. training with Erle will be for 3 hours approximately each afternoon, with the rest of the time spent training by yourselves and the other instructors. Mid July is mid-winter in Australia so bring a sleeping bag and a plate etc. So far we have definites from all around the world, Europe, Scandinavia, U.S.A. and Australasia. Please be definite about this as have to arrange for the vans/cabins to be booked. We will take the whole cost of the accommodation and simply divide it by the number of people staying.

We are hoping to have some sort of transport available, money permitting, as we are about 15 minutes from the nearest shop and 30 minutes from the nearest big town. Although the caravan park has a shop for essentials etc.

Come! It should be a great one.

## New Zealand Workshop

Debbie and Lyn are holding a Kiwi Connection Workshop/Tour at the end of January 1995. Two days of taiji & bagwa at a quiet beachfront location, North of Auckland. P/O Box 331167, Takapuna, Auckland, New Zealand: fax: 09-4184314

# The Way Of The Warrior



By Erle Montaigne

**A** warrior is not just a person who has learned some moves, is able to kick at 90 miles per hour or who has won the world championships at kick-boxing.

A warrior must earn his title. The martial artist is a person who knows things that go far deeper than just self defence, he is someone who walks into a room full of people and an immediate calm falls upon that room, he is a person who can touch a person's head, or arm, or hand and cause an inner stillness and peace to fall upon that person.

You know a warrior not from the way he looks, his big biceps, or his rolled up sleeves revealing a row of tattoos, or his shaven head or the fact that he wears his full gi (karate uniform) to parties! We know the warrior by his *presence* and the healing he automatically gives to everyone he meets.

His energy, his "qi" is touching you, you don't feel anything physical, but rather the internal effect of this touching, and peace is with you. The warrior looks upon the earth in a different way than those who are not warriors, everything, from the smallest insect to the largest mammal, and the most insignificant rock or tree is important and has life, the grass he walks upon, he thanks for softening the rough path he walks upon, the trees, he thanks for giving him shade and oxygen.

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***The warrior communicates with the earth, he talks to the dogs, to the cats and owls, to the snakes, not so much verbally, but simply by being. This is the one thing that everything on earth has in common, being.***

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Everything has importance because it was put there by mother earth for some reason. Sure, he has to live in modern times, he must drive a motor car and go to the supermarket and mow his lawns, but always, he never loses sight of what he is, and more importantly, *where* he is.

---

***A warrior must earn his title. The martial artist is a person who knows things that go far deeper than just self defence,***

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He knows that what he is, is not only what he has made himself to be, but also what is handed down to him and what is an accumulation right inside the very cells that he is made of, from his ancestors. Everything that they were, is now him, every bit of information that his fathers and mothers gathered is now inside of him, this is how we live on in our children, we literally, and I mean literally, pass on our knowledge, along with eons of knowledge accumulated since the beginning of time, to our children.

Everything that we are at the conception of our children is passed on to them.

We think that we have certain talents, but the warrior knows that all that he is, has come from the beginning of time, he knows that he is made up of the same stuff that a rock is made of, or a tree or a blade of grass, the difference is only physical. He knows that he owns nothing, and that all animals are free, his animals chose him to be with, he does not go to the pet shop to chose a new dog, he knows that the dog has chosen him to come to that pet shop to chose it.

The warrior communicates with the earth, he talks to the dogs, to the cats and owls, to the snakes, not so much verbally, but simply by being. This

is the one thing that everything on earth has in common, being.

He knows that there are forces at work on this earth, forces that he must learn to go with and to live with, otherwise he will surely perish.

The energy within the warrior has the power to join with these forces, and then he has the power to change. But this comes not without payment, for he also knows that we cannot receive without first having paid for it. The whole of the universe is based upon this giving and taking, it is called yin & yang. For every up there must be a down, for every happiness, there must be a sadness, for every full tummy, there must be an empty one. The warrior knows that he must lose in order to gain, and so he sacrifices. He sacrifices his food, he sacrifices his sexual longings, his every day comforts, in order that he has the power to change and to help others to change. Not in going out specifically to help others, but to have the internal power always there to automatically help others to be peaceful, and in doing so, they too will be able to see where they are, and who they are.

---

***The warrior finds his place on the earth and stays there, where the power is.***

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We are not only someone's son or daughter, we are the sons and daughters of an infinite amount of people, those who have passed on to us their cells inside of which is hidden the very substance of creation and everything that has happened. Not 'since time began', because there is no beginning or ending.

Being a martial artist is only one hundredth of what a warrior is, it is only a part of the whole, it is what gives us the confidence to become a healer, the internal energy to make changes.

A warrior knows that we do not have teachers, but guides, the people we meet who are able to give us something internal, that something extra to cause us to become our own greatest teachers. Just by simply being, a guide helps us to realise that it is we, ourselves who teach us, because the warrior also knows that locked away inside of everything, is that primordial cell that contains all information. He learns to read this information which comes in the form of 'flashes' at first, and this is too much for his feeble human brain to handle, he shuts off as soon as the flash arrives.

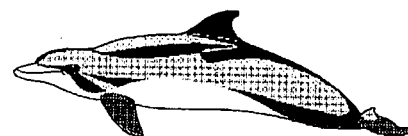
But soon he learns to read these flashes, and they become longer in duration than just a moment. This is when the warrior knows that he is reading time. He learns to communicate other than speaking, he knows that his physical needs are being looked after, and needs not worry about where the next mortgage payment will come from.

The warrior finds his place on the earth and stays there, where the power is. It is not a physical searching, but rather the warrior is 'taken' to where he must be, and there he stays, and the whole world will pass by, he needs not to travel, because the universe is there within him, and those who will in turn need to seek him out, will do so when their time is right, in just the same way that he did when he had to travel the world searching for his own guides.

They then will learn to teach themselves from within, and also then go and find their own place, and he may never see them again, but this does not worry the warrior, he is in contact.

The warrior is not the master, he is not the sifu nor the sensei, these are just physical words that we put upon ourselves to make us seem important, or better than those who we guide. The warrior is a friend to his

students, and so cannot be their master. He does not wish to gather students, as they will search him out, and those who need to have a master or a sensei will not stay, they will keep searching until they realise that what they search is within them, and who they search, can only be their guide.



## NEW VIDEOS

*from Erle Montaigue*

### **MTG67**

How To Fight A grappler  
Vol 1 (The Power)  
\$US50.00 £30.00

### **MTG68**

Bagwa Fighting Vol 2  
\$US50.00 £30.00

### **MTG69**

Taiji To The Max (Taiji Dim-Mak)  
Vol 5  
\$US50.00 £30.00

### **MTG71, 72, 73 & 74**

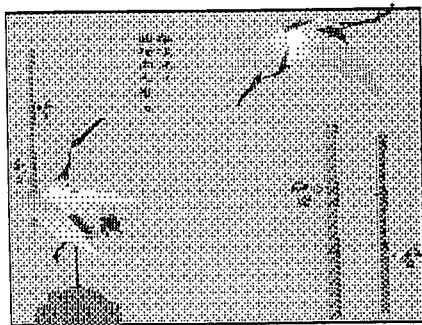
The Warrior's Magic (Lessons In Healing). Meridian Balancing, finger acupuncture etc.  
71, 73, 74 = \$US50.00 £30.00 72 = \$US40.00 £25.00.

### **MTG75**

Bagwa Fighting Vol 5  
\$US50.00 £30.00

# Training and the Process of Change

by Michael Babin



**I**n any martial art, the first few weeks of classes are usually the time in which each student decides, consciously or not, whether or not he or she will continue to train.

Coming to such a decision requires you to recognize which changes in your lifestyle will be necessary for you to make to continue training:

- What physical attributes will you need? (e.g., If you're out-of-shape, you'll have to pace yourself and/or supplement your classes with other fitness activities.);

- What will your schedule be like if you continue or intensify your training? (e.g., How will you shuffle your educational, work and/or family responsibilities to accommodate your training needs?);

- What obstacles must be overcome? (e.g. is the instructor far away geographically or are the classes expensive);

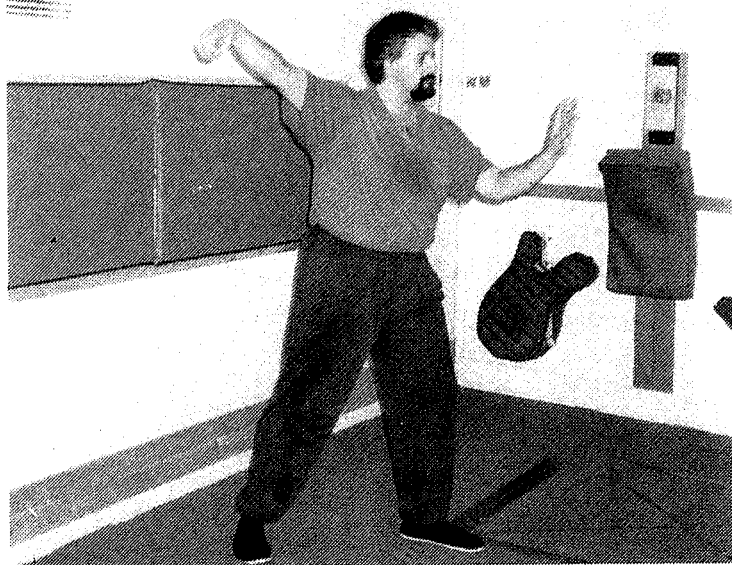
Any change in your own lifestyle, like taking up a martial art, will affect changes in the lives of others as well. Such may seem insignificant until you actually face the consequences. For example, your girlfriend may not understand why her birthday seems less important than the seminar scheduled on the same day; your family may not understand your sudden need to attend classes three days a week and fear that it will interfere with a "normal" life.

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*Studying an internal art  
can mean doing what you  
think is right for you even  
if others don't  
immediately understand  
or support you.*

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Studying an internal art can mean doing what you think is right for you even if others don't immediately understand or support you. However, few of us are Taoist monks living on chi and dew in a mountain cave, you



Michael Babin Performs Tan-Pien

- What will you have to give up? (e.g., your leisure time is usually curtailed to a certain extent if you are serious about your training.)

also have to remember the need for compromise. For example, perhaps you can train two days a week at the club, instead of three and do your

ing or late evening to minimize your time away from family.

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***At its most basic psychological level, accepting the need for change is difficult because it's easiest to do things the way you are accustomed to doing them.***

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On a personal level, you can't plan how you will react to changing circumstances. It is as futile as trying to train in and master techniques that cover every possible martial situation. That's why the internal arts, when taught and practised properly, are so effective: they help the practitioner to learn principles and how to adapt/change to changing circumstances.

Learning to do this is difficult enough when it's a question of responding immediately to a martial tactic you've never experienced. It's even more difficult when you are faced with the emotional need to respond in an appropriate and spontaneous manner to an unexpected turn of events in your life.

Physical and mental preparation is the key to successful change in terms of learning and applying new martial skills but even the most methodical preparation cannot banish all your fears and resistance to changing old habits.

At its most basic psychological level, accepting the need for change is difficult because it's easiest to do things the way you are accustomed to doing them. For example, if you are used to the "block then strike" approach of most hard styles; the more relaxed simultaneous counters of an internal art may seem impossible at first.

Sometimes change is thrust upon you — you have to move to another

city or your instructor does so. At such times, you are left feeling abandoned and faced with a variety of choices about the direction your martial training must take. All the available options may seem wrong. Try to remember that such a forced change may prove beneficial in the long-run.

Consider the old Chinese parable of the peasant whose only son wanted a spirited horse to ride, not just the mare they used for ploughing. The mare ran away one night which seemed a disaster for the family until it came back with a stallion that had followed it home. This seemed a blessing from Heaven until the spirited animal promptly threw its inexperienced young rider who was left with a permanently lame leg. This was seen as a curse from Heaven until the government officials came and conscripted all the able-bodied young men and he was the only one not forced into the army!

Learning to change your habits isn't easy, whether in a martial or personal context:

- Set yourself some goals and put them in writing. Break these down into smaller ones and determine realistic deadlines to help you follow through. Keep a daily training diary, even for those days that you don't train! (Studying the reasons that you didn't practice on any given day may help you determine behavioural patterns that are counter-productive to your training);

- Expect setbacks. Accept the inevitable missed classes or minor injuries as delays not as signals that you should give-up;

- Give yourself credit when it's appropriate. Mastering a difficult physical move or having a sudden insight into some aspect of your training should be acknowledged with pride. Just remember to keep "self-congratulation" in perspective

and to acknowledge the existence of those areas of training which still need work.

- Persevere in your training. Most of us have studied with or taught students who had a wealth of experience at different martial arts but never stayed longer than six-months or a year at any of them. Changing constantly often means that you're never giving each discipline a chance — perhaps because you're frightened of the consequences of persevering. Cross-training is very beneficial in some ways; but it is also true that real skill at anything only comes through long-term, DEDICATED, effort.

In conclusion, experienced instructors should remind their students that it's important to realize that ANY beneficial change is usually the result of a cumulative, often lengthy, and sometimes painful, process rather than a sudden impulsive event.

It is true that a minority of gifted students seem to have one intuitive breakthrough after another in their training; but most of us will plod along, creating an internal understanding of ourselves and our martial art one piece at a time.

Learning to deal with change is a complex process and even without trying to make it happen: becoming relaxed, centred and spontaneous on a physical level is bound to have similar ramifications for your emotional state and vice-versa.

**Michael Babin**

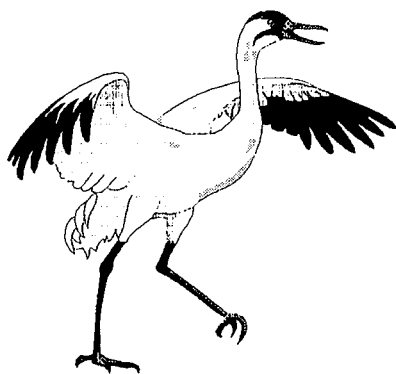
has just begun new classes in Ottawa in larger premises.

Phone him on:

**(613) 7397805**

# The Five Point Footwork Pattern Of Taijiquan

By Davin Douma U.S.A.



Since my training in Tai Chi Chuan began I have repeatedly wondered what to do with my feet. For some reason, or lack thereof, there is not an organised foot-work system within our art. During sparring sessions I am always aware that there is little guidance as to foot placement and use. Forms and posture training teach some basics, but not enough for a true understanding. Exposure to Tibetan White Crane (Pak Hoc) has strengthened my questions. Good foot-work is a necessity, as it exemplifies so well. A truly complete and balanced system must incorporate foot-work.

I have been told that after many years of practicing the Solo Sequence, Tui Shou, San Shou, Ta Lu, and Weapons, that one learns footwork within the Tai Chi system.

It is there, but not an organised process. The question here is why not and what can be done about it.

I believe that there was an organised footwork System in Tai Chi at one time. in the early history of the art, Masters and Teachers were very protective of the skills they possessed. Who knows how much information was lost with the deaths of some of them.

I'm sure there were many styles that we will never see, and many aspects that will have to be rediscovered.

I don't believe there are any secrets, only people who haven't worked hard enough to find the answers. Somewhere down the line of great Masters the foot-work system was withheld. It died with some Master or Teacher for whatever reason. This probably took place within the Chen family. My reason for this belief is because the Yang family is relatively young, and a foot-work system has never been taught. The same can be said for the Wu Family.

The classics (a written transmission of techniques and principals) have hinted about such a system within the Chen family, but no detailed information seems to exist.

I am not saying that the Masters of today are lacking. One intuitively develops good foot-work after many years of study and practice. If foot-work were taught from the beginning of one's training, the student and the art would benefit even more. I have even been a bit surprised that I have not run across similar theories already.

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*I have been told that after many years of practicing the Solo Sequence, Tui Shou, San Shou, Ta Lu, and Weapons, that one learns footwork within the Tai Chi system.*

---

In order to develop the system explained briefly here, I studied foot-work in a number of martial systems. I have only recently begun studying Pak Hoc, but it has had the greatest influence. Hop Gar and Lama also provided me with information.

Before I began the study of Yang Family Tai Chi, my experience was in the combative area of Jeet Kune Do. This should give you an idea of what my influences have been.

These various martial arts have helped me to understand how foot-work systems are developed and utilised.

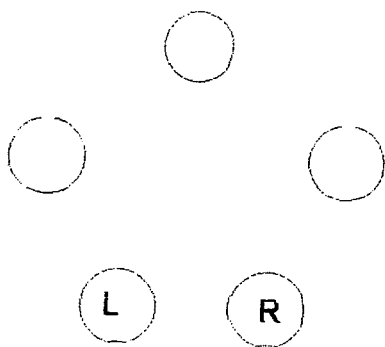
The two important aspects of Tai Chi foot-work I will deal with here are evasiveness and positioning. Other important elements such as timing will have to wait for future instalments.

Foot-work must create an atmosphere for promoting and incorporat-



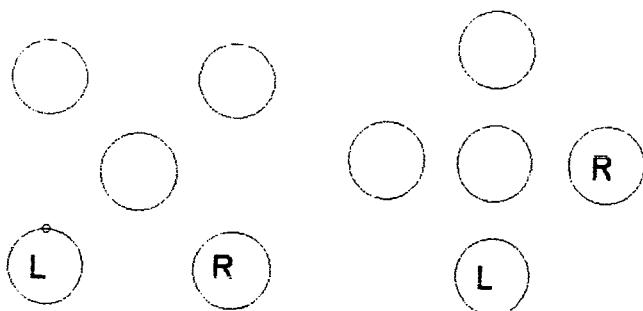
ness and positioning. Keep in mind that we are dealing with the lower body here, but all upper body movement should be connected with it. Like Tai Chi itself, each point in the Five Point System is a microcosm within a macrocosm, The application possibilities are endless.

The Thirteen Postures are the primordial essence of Tai Chi Chuan. The Eight Gates and the Five directions, or Steps, make the **postures**. The five Directions provide the original pattern for the Five Point system. one must place him or her-



Example No. 1

self within the pattern in the on guard position. For example, in Pak Hoc, the heart of the pattern is the triangle-in and two-step.



Example No. 2

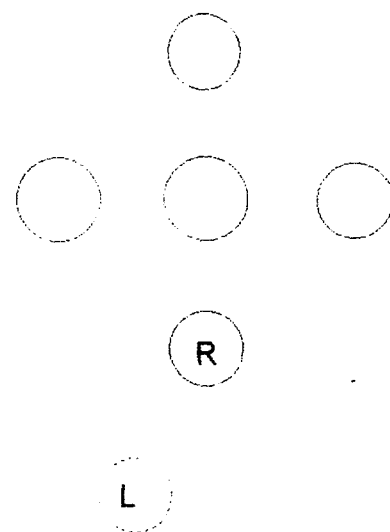
Together they create a five point pattern with the feet placed as shown in example #1.

Many systems use the five points. Some are laid out in the configurations shown in example # 2.

Notice that in all three examples the feet fill in two of the five points. My first inclination was to use the Five Point system like others have been used, with a two foot placement. However, because of the requirements of Tai Chi, this tends to affix the pattern to the floor. If you laid out all the possible patterns you will end up with a room full of foot prints and nothing to show. Meaning that all of the possibilities existed without the pattern itself. This lead me to look at another possibility.

By utilising the five point cross vertically, as I believe it was meant to be used, we get a one foot placement. This means that only one foot is counted within the pattern. The other foot in the rear is called a floater, which will be explained later. See example # 3

When moving into an opponent, there are only three possible routes, and two stepping possibilities for



**Floater**

Example No. 3

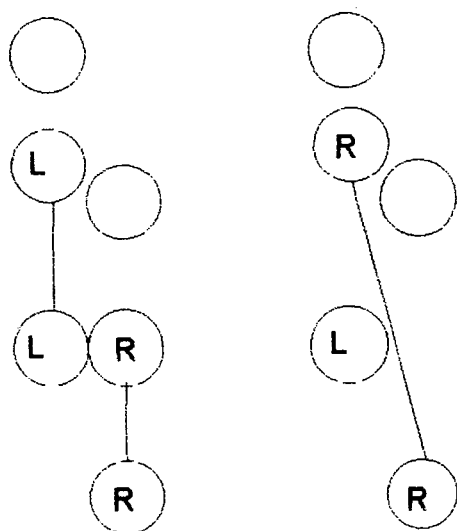
each while remaining within Tai Chi principals. You can step straight in for the split either with a shuttle step or through sitting cross-legs, as shown in example # 4.

***For some reason, or Iack thereof, there is not an organised foot-work system within our art. During sparing sessions I am always aware that there is little guidance as to foot placement and use***

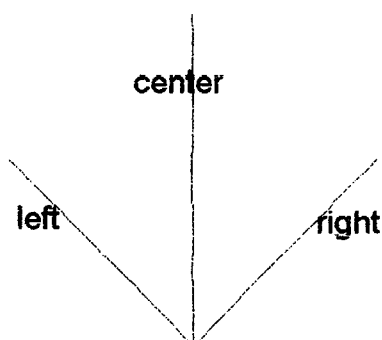
The other route is to step to the side of an opponent using either of the above two steps. The lines of movement are center, left, and right. See example #. 5 You will notice that when lines of movement are drawn, they follow the five point pattern. The center point of the pattern is used for false-steps and range. Range will be dealt with a little later.

The five point cross is alive, meaning it travels with you and is not affixed to the floor, As you move your lead foot automatically designates the pattern. As shown in example # 6, the pattern moves with you, but always stays in front of you. This keeps the system simple, but useful.

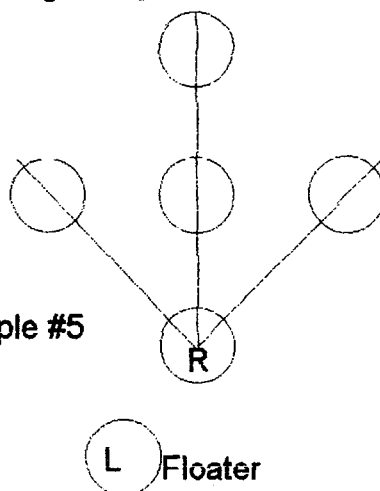
Your rear leg, the floater, is held yin



Example No. 4



Example #5



Example No. 5

in the on-guard position. The two on-guard positions of Tai Chi are the Bow and Arrow, and Reverse Bow and Arrow. Either can be used but the first tends to work the best. This allows one foot to pivot more easily. In pivoting the floater can be used for easy cross-stepping, which can keep the opponent in a disadvantageous position. When being attacked, adhering and neutralising are more easily performed from the Bow and Ar-

row, and the floater can maximise movement. This configuration allows you to move in and out of range, or away into a secure position. The floater provides the evasiveness of the system.

When dealing with range, the cross and its points can be put to good use. By keeping the forward point of the cross just in front of the opponents lead foot you can stay just out of range. By moving the forward point below the opponents center you are at long range capability. When stepping to the center point you access mid-range techniques, and by stepping to the forward point, as in splitting, you are in close range. As you may have noticed, the five point pattern does not move while you are attacking, once the attach has been made and you either move away or change angles the pattern then resets itself.

This is of course all done with the mind, but— with practice you will find it becomes second nature and you no longer have to think about it.

The purpose of a good foot-work system is to put you directly into your fighting circle.

You always want to keep your circle alive and the opponents dead. The classics give us the rules of smooth

and flowing steps and when combined with proper technique the end result is beautiful to behold.

When stepping in Tai Chi, the feet must be kept close to the ground. Raise the knees as little as possible except when performing certain applications.

---

***When stepping in Tai Chi, the feet must be kept close to the ground. Raise the knees as little as possible except when performing certain applications.***

---

This also helps to keep the meridians open and the Chi flowing. It also helps to produce the circular patterns described in the classics. It is important that the lower body yin and yang transitions be controlled, which the five point pattern aids. Remember that the waist guides the moves, creating arcs of motion. As the waist turns, the hips, legs, and feet follow.

One important aspect of the five point system is that it is martial oriented. It does not provide the same kind of physiological stimulation as the Solo-Sequence. Which it is not designed to mimic. This is part of the martial side of Tai Chi which is different, but connected to, the health side.

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***One important aspect of the five point system is that it is martial oriented. It does not provide the same kind of physiological stimulation as the Solo-Sequence.***

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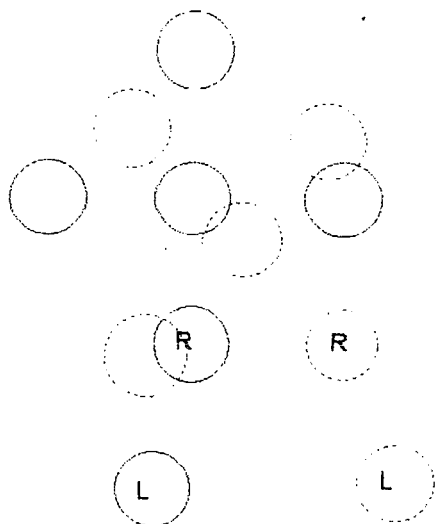
Keep in mind that when in the on-guard position, the rear leg, the floater, must be kept slightly bent. This keeps the leg ready for movement and use, similar to the hammer of a gun remaining cocked.

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***Yang Lu-Chan was able to move all around an opponent and never receive a blow. His foot-work enabled him to move in, out and around as necessary, always keeping the opponent off balance both physically and mentally.***

---

This foot-work system can also be



Example No. 6

used for defence against multiple opponent attacks. For two opponents, you want to offset your relative position. Keep one opponent on the front leg pattern and the second on a rear leg pattern. You can also place the five point cross between the two, placing each person on the left and right point or on either side of the front point. The same pattern can also be used for more than two attackers. The possibilities are only limited by ones imagination.

By teaching good foot-work from the beginning, students may more easily gain an understanding of the rhythm and flow of Tai Chi movement. Yang Lu-Chan was able to move all around an opponent and

never receive a blow. His foot-work enabled him to move in, out and around as necessary, always keeping the opponent off balance both physically and mentally. The five point foot-work pattern allows one to move with an opponent, and helps to create the graceful motions that Tai Chi is known for, but here you see it in the combat techniques.

I don't know if this is the same system the old Masters used. Nor is this the only possibility for a Tai Chi foot-work system. What I can say is that this is a good start. In the past couple of years, since I began investigating this aspect of the art, I have had a variety of responses to my theories.

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***This foot-work system can also be used for defence against multiple opponent attacks.***

---

Some of the tradition bound practitioners scoff at the possibility. Yet the younger, newer students like its applicability. All I ever ask is that one keep an open mind to new, or not so new ideas.

Through study and practice we can discover much about the art of Tai Chi. Individually we will have to decide whether a footwork system is needed or not. Hopefully this article will get you to think about it, and maybe respond with some ideas of your own.

### **Davin Douma**

Teaches in Oklahoma U.S.A.

To reach him, write to us here at the WTBA.

## **WORKSHOPS**

**1994**

The **Annual Spring W.T.B.A. Training Camp** will be held at Midginbil Hill, Northern N.S.W. beginning on the 28th of September and ending on the afternoon of the 4th of October.

As usual, you look after yourselves for the first two days to get to know each other and then training begins proper on the 30th.

Bring sleeping things and a plate and cup, cutlery etc.

The cost will be **\$250.00** for the week.

## **EUROPE**

**1994**

Erle will be holding a workshop in London and Oslo beginning in London on the 9th of September 1994.

London: 9th & 10th September 1994

Oslo 11th & 12th September 1994

### **CONTACTS:**

**London: Jim Uglow**

0277-890317 (Leave off the '0' if phoning from overseas.

Venue: At Jim's great new school.

**Oslo:**

**Ken Johnson**

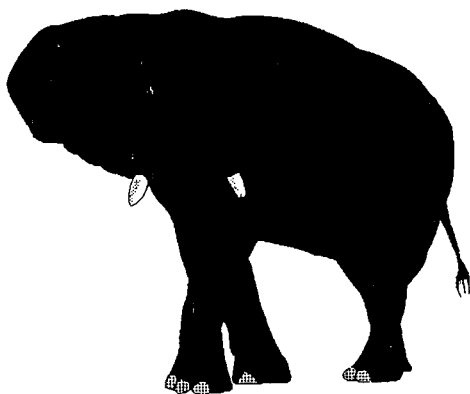
(02)713483.

Venue: TBA.

Internal Power & Bagwa will be covered, among other things.

# Workshop Ideas And Expectations

By Lyn McAlister



In the previous magazine I set out in detail how Debbi ( Harte ) and myself had planned a workshop. This article will continue to describe

- 1) A Chi Kung I learnt in London with which you may not be familiar
- 2) Our approach to expectations of certain body movements of Intermediate to more Advanced students

## Snake Fingers Qigong

For those of you who would like to try this Chi kung, I will attempt to describe it in enough detail to get the correct physical movement as well as the 'intention' Starting with the latter: snake fingers cannot be mistaken as anything other than a martial application :ie. into the eyes.

### Beginning posture:

Arms by side: raise forward and up to shoulder level with palms down, going into snake fingers - breath in.

As it is the body that must produce the arm movement, the extension of the hand comes up in an arc, not in a straight line. The index and middle fingers are slightly splayed and are held in two ways: convex when the palm is down, but extended when palm up.

It is important that you follow the Tai-chi rule of not being 'double-weighted' with the arms, so think of "attack with one, block with other" ( for example let me use: attack with

right). The attacking arm will lead slightly.

Now focus on the "blocking" arm : imagine you are blocking a high punch, so the wrist will go slightly Yang. The 'attacking' arm will move forward with wrist going slightly Yin at the end of the movement, (the left wrist is approximately level with right elbow).

Repeat, starting with right arm blocking down and retracting as left now moves forward to attack. Breathing: breathe in on 'block'—breathe out on 'attack'.

This can be repeated as many times as one wants: alternatives: change to:

- i) same body and arm movements but with palms up snake fingers to attack (the block is still palm down) (See diagram 1)

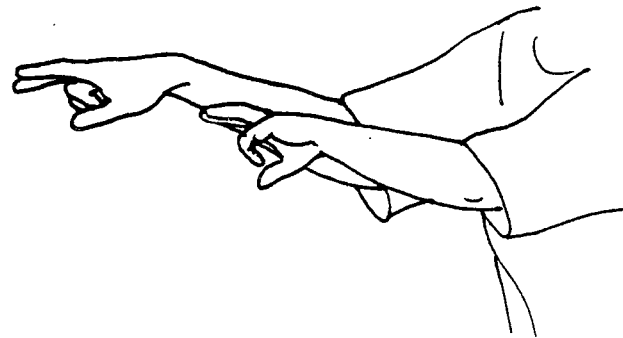


Diagram No. 1 (All Diagrams By Debbi Harte)

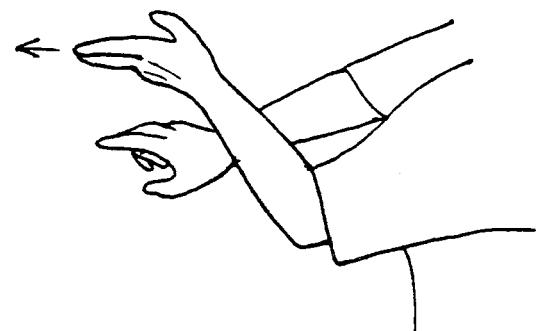


Diagram No. 2 (All Diagrams By Debbi Harte)

- ii) alternate palm up, palm down (See diagram 2)
- iii) block above and attack from under (See diagram 3)

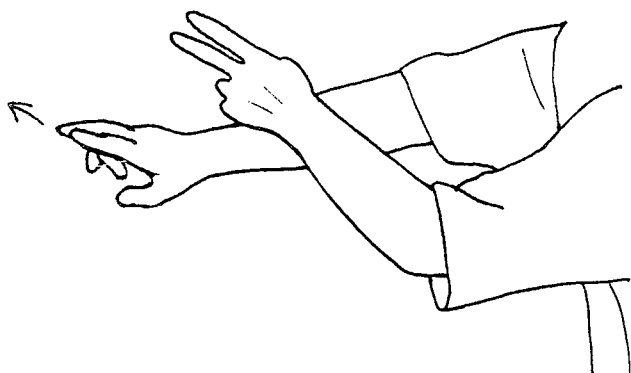


Diagram No. 3 (All Diagrams By Debbi Harte)

2) For the purpose of this article: intermediate students are those who have progressed with the forms from: 'sequence only' to understanding that 'the body produces the movement' but who may not necessarily be able to do this in practicality.

The instructor can show the student in a physical demonstration of how the body leads the movement (from the Dan Tien area) and that this causes the arms to move in a certain pathway or direction; but it is only with lots of repetition and training that the student will "feel" this happening.

Only then is one beginning to understand the "internal" martial art of Tai-chi.

They should also have a knowledge of some martial applications and some martial techniques. Advanced students have gone a stage further in that they are beginning to move using their whole body and in adherence to the Tai-chi classics.

All the students attending the workshop had learnt the sequence of the Small San Sau, most having put it together paired.

The intermediates had not paid any attention to body work. This entailed the following:

- i) foot work: swivelling, placement and weight distribution
- ii) emphasis on body to produce the blocks and the punches
- iii) body movement to the side where appropriate so force on force is not used with a block or attack

The advanced students should be applying all of the above so the next stage was looked at:

- i) all the strikes are now focussed at dim-mak points
- ii) with each strike there must be a change at the wrists from yin to yang or vice versa.
- iii) weight transference is such that it is kept to a minimum so that an attack can be achieved without changing weight from the block iv)

**V- stepping** is done in places to get in closer to the opponent

'The more Advanced Small San Sau was familiar to some students: the main differentiation being the use of 'fajing' with which students at this level should be reasonably proficient at.

'The above categorisations apply also to Large San Sau, at the appropriate level.

The importance in learning the applications of any form, whether it be the Bagwa circular form or the old Yang form as taught at this workshop, is that the student gains an understanding of how the body should be moving in order to produce a particular effect. Focussing on this whilst doing the form not only enhances the form itself but increases the health benefits.

In simplistic terms the Bagwa form is based on *spirals* and when attempting the application one finds that it is almost impossible to perform unless the movement is done in this way. The most fun we had was with the application for the first palm change using the spiralling movement of "wild goose leaves the flock" where the attacker gets thrown onto the floor: of course the floor mats were in place when we attempted this!

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***When doing the applications of the old Yang form it is necessary to use ones whole body for the blocks and attacks or else there is solely force on force and this is not correct***

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When doing the applications of the old Yang form it is necessary to use ones whole body for the blocks and attacks or else there is solely force on force and this is not correct Tai-chi technique. The more advanced students were able to focus their attacks to the dim-mak points.

Most of the techniques taught at the workshop would be practised in class over the next 12 months. The intermediates starting to learn the skills to acquire 'fajing', so that they can get the most benefit out of this exceptional martial art.'

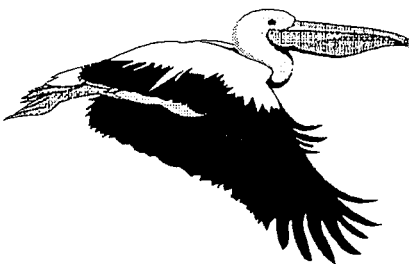
I hope that if any of you are planning to run your own workshop that these two articles have been constructive and motivational. Good luck and above all have fun.

**The Kiwi Connection:** Workshop/Tour: 2 days T'ai Chi/Bagwa at quiet beachfront location in North Auckland, followed by 4 days of fun filled activities visiting New Zealand attractions. Cheap Xport and accom will be organised.

**P/O Box 331167 Takapuna Auckland.**

# Old Man Series

By Ed Star



I realize that a lot of people will question my calling myself an old man and the writings thereof, as I am only 44 (will be 45 by the time you read this) years old.

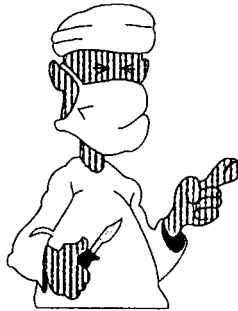
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## *The 12 Deadly Katals of Taijiquan via my mate Erle Montague are just one of those tickets to improved skill,*

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However I'm old enough to be significantly slower and less limber of motion, and possibly even more importantly everything hurts more, hell just the thought of sparring is painful.

An injury takes forever to go away, and the old bones don't fair very well, just lost a front tooth that the Dentist said probably cracked in-half a year ago (probably from sparring!).



Of course as a lot of mates out there start saying "whimp", let me remind you that though I started Taiji in the late 60's I wasn't very good at it until I meet some key teachers in the mid-70's and was finally introduced to combat worthy teachers in the mid-80's (the Buddhist Priest Gibbs, Sensei Omo and the best one my dear friend Erle).

---

*These katals are both simple and complex simultaneously, with a depth of internal knowledge that I for one believe pale push hands in comparison*

---

So not being one of those fortunate ones who was training at age 8, I lack that initial body conditioning that allow-, alot of the "real" old gents of China to keep doing till they drop.

So this old man keeps trying to figure out how he can hang on to what took so long to get right and how to improve overall skill.

The 12 Deadly Katals of Taijiquan via my mate Erle Montague are just one of those tickets to improved skill, coordination, breath control, fa-jing, speed and down-right excellent ass-kicking stuff!

I remember when years ago Erle first send me print-outs of the 12 circular hand methods, I'd scratch my balding head and say "neat, but I can't quite figure this out!".

Later when I saw the techniques on the tail end of a video (MTG #21) I was in awe but still could not figure out both how he was getting that speed and the strikes were so short that I wasn't sure that there could be enough power to really impact the opponent on a physical level (remember I am very physically oriented, and though these strikes are meant as Dim-Mak, I seek assurance that they do damage on the physical equally).

## NEW VIDEO

Well, Erle's newest video (MTG # 62) on the 12 circular hand methods which he refers to as *Katas* just does the trick.

As I already had some prior familiarity with this stuff, I still nevertheless decided to relearn them one by one, and I am very glad I have chosen such a path.

For a path (road leading to the Tao) is exactly what it is becoming, These

katalas are both simple and complex simultaneously, with a depth of internal knowledge that I for one believe pale push hands in comparison (only knocking push-hands in its tradition or common approaches).

---

***Lastly, I have discovered to my great pleasure that these little bits of heaven (or hell to the opponent!) have that same quality of internal benefits, understanding and meditation that the more lengthy outer Katals of Taiji have***

---

I've started with the first one, Snake Hands and there I remain today, there is just so much subtle information that one can glean on an intuitive level that I remain in awe that my old bod can do it, but it does.

The first things I realized was that I had not been pinching my sides enough when I moved my waist to turn and fa-jing, and what a difference it makes in bringing up the Chi.

The thing I realized second was how much control and inter-balance I would need to get a lot of these strikes out in one exhale, it is still quite a workout for me.

Now I can clearly see the physical impact of these seemingly very small strikes and how Master Montaigne gets his incredible speed (well at least some of it, as he is one of the fastest men alive).

Lastly, I have discovered to my great pleasure that these little bits of heaven (or hell to the opponent!) have that same quality of internal benefits, understanding and meditation that the more lengthy outer Katals of Taiji have whether you do a short form (Tungs, PRC 24, or Cheng Man-Ching) or traditional

long form.

To those of you who have not yet discovered these Katas don't know what you are missing, I strongly recommend them.

---

***The first things I realized was that I had not been pinching my sides enough when I moved my waist to turn and fa-jing, and what a difference it makes in bringing up the Chi.***

---

Hey, just moved from the desert of New Mexico to the wet green of Oregon, wow how I missed big trees and a city with more than a semblance of culture. Lots of Taiji players here but most are WuShu based (enough said mates!), though a few good ones do exist. My interests keep leaning on the Bagua Zhang side of things, and the intuitive spirituality of Circle Walking and its brand of natural Taoism continue to occupy more and more importance in my daily life. And of course my Old Man stuff (how to make simple, how to retain and improve what I already have) continues to be very important to my creativity, and I threaten to do more (ugh!). Later.

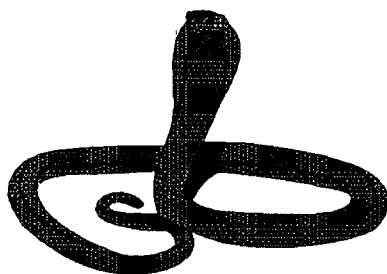
*Ed Star is a grand old member of the W.T.B.A.*

*To contact Ed in the U.S.A.*

*Phone him on: 503-391 0791*

*Or write to him at:*

*1220 Market St, N.E. Salem, Oregon 97301 U.S.A.*



## **ANNIE BLACKMAN**

(See Cover Photo)

Annie is the Spiritual guide for the W.T.B.A. in New Zealand.

She teaches Taiji and Bagwa in Auckland and holds the highest rank in the W.T.B.A. along with Debbi.

**Phone her on: 64-9-372 5257**

## **NEW BOOKS**

Erle Montaigne has a new book coming out in July 1994.

### **"Advanced Dim-Mak"**

This book has more of the healing art of Dim-Mak, as well as the usual *bang em up*.

### **"Dim-Mak's 12 Most Deadly Katas"**

This book will be released towards the end of 1994, again by Paladin. In keeping with the idea that a Warrior must also know about healing, this book contains useful information on health as well as the katas.

### **"Power Taiji"**

Erle Montaigne's long awaited re-print of his earlier two books 1 & 2 have, we think, come to the publishing stage. This is a co-production with *Michael Babin*. Erle does the form of Yang Cheng-fu and push hands, while Mike does the applications. No release date as yet.

# Reptilian Brain Man

By Jim Marincic



**T**here are a few men today who are walking upon this planet, who by all means look no different to any other men. They do not even stand out from the crowd. They are not exceptionally tall or muscular, quite average looking. But they have something extraordinary, they have ability. They can in fact dispose of any aggression of aggressor or group of aggressors with lightening speed and ferocity. It is interesting to note, that these kind of people almost always live in legends or somewhere in distinct places or lands, preferably the far East, China or Japan. Bruce Lee was such a legend which is why he made it into movies. Incredible guy this Bruce Lee, beautiful young man and very athletic with flying kicks that would send people through walls etc.

---

***Well, Bruce Lee was not around when I was growing up in Slovenia, but never-the-less, I had a worship figure hero when I was 16 years old.***

---

I would bet any money, that lots of young guys who lived or were growing up in those days wished that they would be like him and tried to learn his martial skills.

Well, Bruce Lee was not around when I was growing up in Slovenia, but never-the-less, I had a worship figure hero when I was 16 years old. I was not very strong in my younger years, a slow developer. The older, stronger boys took every opportunity to bash me, times I thought that the whole world was set against me. My only hope was, that one day I would grow up and then I could pay back those bastards who caused me so much misery. I would become a strong silent fierce fighter just like my friend Joe.

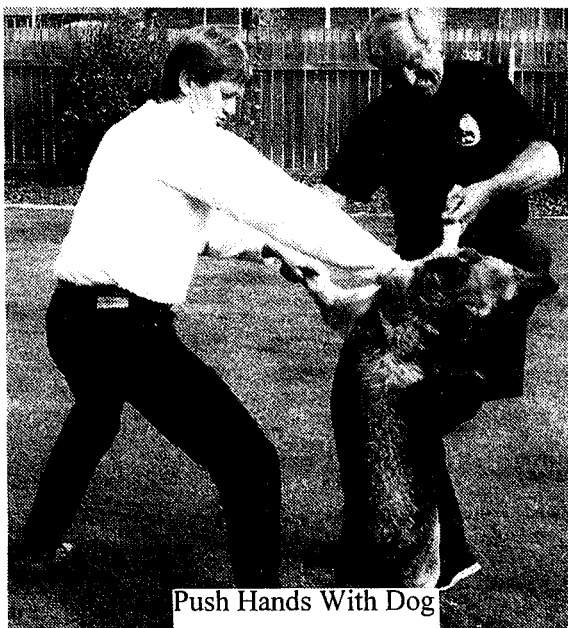
Joe was a friend of my older brother and was quite crafty, with self defence. He was notorious for his left hook and his right upper-cut. Nobody could withstand the fury of his blows. Joe was actually a pacifist by nature, he would never start a fight and would never run away from one either. I would see Joe confronted by much larger chaps than himself who would keep pointing a finger into his face. Joe would nod his head and agree with what the aggressor was saying in order to give him the wrong impression of being afraid. The aggressor would grab Joe's shirt and that was his fatal mistake, with lightening speed and a couple of strikes later, the big guy would sink to his knees, gasping for air, with his eyes bulging and blood pouring out of his mouth & ears. The whole thing was finished in a matter of seconds,

most of us would not even see the punch.

---

***The aggressor would grab Joe's shirt and that was his fatal mistake, with lightening speed and a couple of strikes later, the big guy would sink to his knees, gasping for air***

---



Push Hands With Dog

Joe was often used as a peace maker in dance halls,



where emotions would run high, especially where women were concerned. He was not a bouncer, but if he saw one of his friends in trouble, he would walk over and quietly ask the aggressor to calm down and stop spoiling everyone's fun, including his own.

The beauty of Joe's ability was that he was never struck in any of his fights, the moment the attacker raised his hand, it was all over and no-one ever got up to continue the fight.

Over the years, he made many friends and even his enemies admired him, and after they got up, they usually came over and shook his hand. This is why he was my hero back then, a fighter for justice, helper of the under-dog and above all else an honest friend.

---

***Erle started to teach and write about the reptilian brain, a very old part of the brain with survival mechanism built in.***

---

We parted company many years ago, I went to see the world and ended up in Australia, he got busy sitting down and raising a family. I often thought about him, especially when I started to learn Kung-fu in the seventies, just after Bruce Lee died. I often wondered how Joe managed situations he was in so well, without kicking and grappling and all the other martial arts stuff.

It wasn't until many years later, after I met Erle that I realised and understood Joe's special gift and ability. Erle started to teach and write about the reptilian brain, a very old part of the brain with survival mechanism built in.

This survival mechanism is vitally important in life threatening situations, it brings animal in people who are pushed to the brink, and wakes the raving lunatic inside and imparts great strength and ferocity.



Jim With Sam Brentnall

Joe, my friend was that sort of lunatic, he was operating through the reptilian brain.

Nowadays we see lots of kick boxing matches in movies, lots of blood being spilled. We can see fighters being kicked with back-spinning kicks to the head which is a powerful kick, but the recipient just reels backwards or shakes his head and comes back. If these kicks were for real, then the vertebra would not withstand such a kick. I believe that it is better to train many years in taiji and dim-mak and correct and purposeful training, then perhaps we could withstand such brutal attacks.

As for myself, now that I am grown up and no longer worry that I will be mugged in the dark alley, because I keep away from places like that and I no longer chase women. I met the girl of my dreams long ago. I simply train in taiji with a group of my friends in Canberra in the lovely

parks. We take training seriously to the point where we know that taiji is a deadly art indeed, but at the same time, we must realise that taiji would be nothing without humour and laughter.

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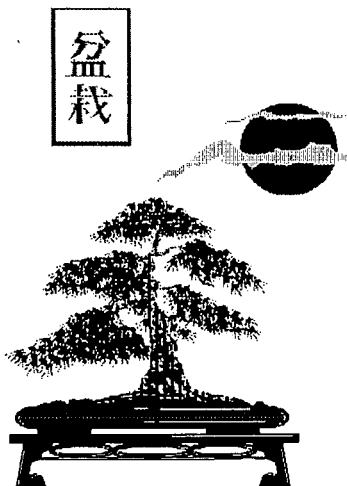
***Life was not meant to be serious, we are here only for a pin prick of time and there is hardly any room for quarrelling***

---

Life was not meant to be serious, we are here only for a pin prick of time and there is hardly any room for quarrelling. One thing that I have realised in my travels, is that it is absolutely essential to be happy in one's life, because once you achieve happiness and contentment, then you become the master of anything you want to be. Happy training.

# The Five Elements

By Wally Simpson



**T**his theory holds that 'wood, fire, earth, metal & water are the basic materials constituting the material world. The theory of the 5 elements basically explains the inter-promoting, inter-acting, over-acting and counter-acting relationship of our world. The organs of the body and thus the meridians are grouped into different elements as yin/yang pairs.

- Wood — Liver & Gall-bladder
- Fire — Heart & Small Intestine
- Earth — Spleen & Stomach
- Metal — Lungs & Colon
- Water — Kidneys & Bladder

There are several theories in T.C.M. (Traditional Chinese Medicine) that involve the 5 elements.

The inter-promoting, interacting, overacting, counteracting, mentioned above involves;

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***The organs of the body and thus the meridians are grouped into different elements as yin/yang pairs.***

---

**Promoting:** Wood promotes fire, fire promotes earth, earth promotes metal, metal promotes water & water promotes wood. The element that is doing the 'promoting' is called the 'mother' while the element being promoted is called the 'son'. The theory states that in stimulating the 'mother', you can 'build' the 'son'. But draining the son, you will also 'drain' the mother. For example: Lung problems may be due to the lung organ itself, or it may be due to a disorder of its 'mother', the spleen, or a disorder of its 'son', the kidney. This cycle is called the 'Shen' or 'Promoting Cycle'.

## **Interacting & Overacting:**

This involves the 'Ko Cycle' or cycle of control. This works as follows:

Wood acts upon (controls) earth, earth acts upon water, water acts upon fire, fire acts upon metal and metal acts upon wood. This is also seen as 'grandmother, acting upon or controlling 'grandson'.

---

***In this relationship for example,, each element both acts upon and is acted upon by another element, eg., wood is acted upon by metal, while it (wood) is acting upon earth.***

---

In this relationship for example,, each element both acts upon and is acted upon by another element, eg., wood is acted upon by metal, while it (wood) is acting upon earth.

This all seems complicated, but in real terms is quite simple. Both 'promotion and control are required for health and harmony of our body/world. Without promotion of growth, there would be no birth & development and without control, excess growth would result in harm. For example; wood promotes fire and also acts on earth, while earth in turn promotes metal and acts on water. These are complimentary opposites, a yin/yang balance which is required to maintain balance and harmony.

## **Overacting:Over controlling cycle:**

This occurs when there is excess or insufficiency in the 5 elements. It takes the form of launching an attack when a counter part is weak. An example is; wood overacting on earth. This is probably one of the more 'classic' examples seen in clinical practice in the west. (Hanging onto emotions resulting in stagnation and excess in the liver (wood), while earth is weak from excess worry, the results being an

excess liver attacking the spleen & stomach via the reverse 'Ko' cycle causing nausea, vomiting etc.

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***Thus wood counteracts on metal, metal counteracts on fire, fire counteracts on water, water counteracts on earth, and earth counteracts on wood.***

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The order of overacting is the same as that of acting, except that this is not a normal interaction, but rather a harmful one. Counteracting implies preying upon other elements. This is just the opposite order of interacting and is called "The Reverse Ko Cycle". Thus wood counteracts on metal, metal counteracts on fire, fire counteracts on water, water counteracts on earth, and earth counteracts on wood. This phenomenon often occurs at the same time as overacting and both may be caused by excess or insufficiency of any of the 5 elements. An example, is when wood is excess, it not only overacts on earth but also counteracts on metal. Another example might be when wood is insufficient, it is overacted upon by metal and counteracted upon by earth at the same time.

### **Chinese Medicine Theory And The Extremity Points**

There exists in T.C.M. theory of the meridians, a concept of channel energetics, referred to as the "5 Shu Points", or 'well points'. These exist below the elbows or knees and it is here that the energy in the channels is the most superficial, also the energy potential in the channel (meridians) changes very rapidly in this region and thus these points can have a very strong effect on the body.

The order of the 5 'Shu' points on the 'yin' channel is. wood. fire. earth.

metal, water. This order starts at the tip of the fingers or toes of the respective channels. The order of the 5 'Shu' points on the yang channel is; metal, water, wood, fire, earth. These also start at the tips of the fingers and toes of their respective channels.

The 'mother/son theory also applies here. Each channel has a mother point as well as a 'son' point. eg. The mother point on the lung meridian is 'lung 9 (L 9 Tai Yuan), an earth point. While the 'son' point on the lung channel is 'lung 5' (L 5, or Chize), a water point.

---

***The 'mother/son theory also applies here. Each channel has a mother point as well as a 'son' point. eg. The mother point on the lung meridian is 'lung 9 (L 9 Tai Yuan), an earth point.***

---

The Mother point of a channel has a tonifying effect, while the 'son' point of a channel has a reducing effect and is used in 'excess' type syndromes. From a martial arts point, one could use this concept to drain qi (energy) from a channel or to dam up energy in a channel, either for the effects of that of a strike alone, or for using it as a 'set-up' point for a further strike on the same channel at a different point.

The 5 'Shu (element) points are also given symbolic names which reflect the energies of the particular point.

### **a) Jing Well (Tsing, Ting, or Ching are some different spellings) Points.**

These are 'wood' on the yin channels and metal on the yang channels. They are located on the beginnings or ends of the channels, (depending which channel) at the extremities

They are likened to the welling up of the water course. It is this region that the energies in the channels change from yin to yang. The energy in this area is very unstable and thus these points have a very powerful effect upon the channels. From a T.C.M. point, they dispel 'wind & heat' and the 'blood letting' (causing the area to bleed) is usually applied to achieve this end.

They belong to the muscle meridians and have a controlling effect on the superficial aspects of the body. They may be bled to alleviate acute affects of 'wind heat' or 'internal wind heat' which causes loss of consciousness by driving the blood from the vessels. They are thus capable of reducing excess in the muscle meridians and so are important to use in trauma such as from a blow etc., sprains, strains, swelling etc. These are seen as excess external conditions.

### **b) Ying Spring (Rong, Yong, Yung, all alternate spellings) Points:**

These are fire on the yin channel and water on the yang channel. They are located proximal to the "Jing Well Points". It is here that the energy of the channel begins to accelerate, like a spring bursting forth from the coil. These points can be used to either increase the energy or reduce the energy of the channel. They may be used with 'Jing Well' points for similar problems in the 'tendons' muscular meridians. They may be used for either for either excess or deficiencies, depending on how they are dealt with. This point is also a good 'pep up' point when you are feeling a bit down. They might also be used to cool a 'hot' condition.

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***The 5 'Shu (element) points are also given symbolic names which reflect the energies of the particular point***

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### c) Shu Stream (Yu), Points:

These are earth on the yin meridians and wood on the yang meridians. They are located proximal to the 'Ying Spring Points'. It is here that 'pathogen energy' which has entered a channel gets carried along, like catching a boat in the stream. This point can be used to eliminate pathogenic energy from the channel, especially 'wind & damp'. It is a good point to use to shunt pathogenic energy back out of the body after it has gone in deep. Clod penetration, in time will become damp, 'damp' is harder to get rid of than cold. This point will treat this problem, On the yin meridians this point is also a 'yuan source point' which is where, 'yuan qi' (The Physiologically active part of 'jing qi'), resides and can be tapped. This yuan qi will boost the energy of the organ involved. This point can be used with the 'Ying Spring Point' to treat arthritis etc.

***Earth points also reduce things in order to 'centre' and individual who is perhaps 'spinning out'.***

### d) Jing River (Ching) Points:

These are metal on a yin meridian and fire on a yang meridian. At this point, energy can be deviated out of the channel. In a yin meridian, the pathogenic energy cannot penetrate deeper into the meridian if this point is used, rather, it is diverted out of the meridian into surrounding tissue where it can be stored safely until the body is better able to cope with it. Mainly used to treat cough & asthma.

### e) He Sea (Ho) Points: Called 'Sea Ho'.

On the yin meridian is water and on the yang meridian is earth. At this

point the energy circulates deeper in the channel passing into the internal organs. The function of this point is to act on the intestines. If pathogenic energy gets past this point it will affect organs. So this point can be used to stop pathogenic energy going deeper. Used for excess conditions and might be used with 'Jing Well' or 'Ying Spring' points.

The action of the different elements on the energy of a channel is reflected in the type of element.

- Wood points 'eliminate' wind
- Fire points 'clear' heat
- Water points 'dispel' cold
- Earth points 'move' damp
- Metal points treat dryness and respiratory problems.

Earth points also reduce things in order to 'centre' and individual who is perhaps 'spinning out'.

Water points can bath, reduce and promote.

When one deals with 5 element points or just the channel (meridi-

ans) points in general, in a martial way such as a strike etc., one upsets the flow of energy at that point, generally causing stagnation, excess, or draining, causing deficiencies in that channel/element and causing ramifications in other channels/elements directly and indirectly associated with that element.

The 5 'shu/element' points below the elbows and knees are the strongest in terms of influencing energy flow in the channels and so are valuable tools both to the martial artist and the healer.

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*Wally Simpson is the resident acupuncturist for the W.T.B.A.*

**Table Of The Points On The Yin Channels:**

	Wood	FIRE	EARTH	METAL	WATER
Lung:	L 11	L 10	L 9	L 8	L 5
Pericardium	Pc 9	Pc 8	Pc 7	Pc 5	Pc 3
Heart	H 9	H 8	H 7	H 4	H 3
Spleen	Sp 1	Sp 2	Sp 3	Sp 5	Sp 9
Liver	Liv 1	Liv 2	Liv 3	Liv 4	Liv 8
Kidney	K 1	K 2	K 3	K 7	K 10

**Table Of Points On The Yang Channels:**

	METAL	WATER	WOOD	FIRE	EARTH
Colon	Co1	Co2	Co3	Co5	Co11
Triple Heater	TH1	TH2	TH3	TH6	TH10
Small Intestine	SI 1	SI2	SI3	SI5	SI8
Stomach	St45	St44	St43	St41	St36
Gall Bladder	GB44	GB43	GB41	GB38	GB34
Bladder	Bl67	Bl66	Bl65	Bl60	Bl40