

# Pa Kua Chang

JOURNAL

Vol. 2, No. 6

Sept/Oct 1992



**Fu Chen-Sung  
Pa Kua Chang**

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**IN THIS ISSUE:**

**Feature biographies and training methods of:**

**Fu Chen-Sung**

**Fu Yung-Hui**

**Bow Sim Mark**

**Bow Sim Mark's**

**Waist Training**

**Fu Style Coiling Waist Palm  
by Nick Gracenin**

**Pa Kua Circle Walk and  
Single Palm Change  
by Sun Pao-Kung**

**Single Palm Chang and its  
Application by Johnny Lee**



## Pa Kua Chang

JOURNAL

Published bi-monthly by High View Publications,  
P.O. Box 3372, Reston, VA, 22090  
Editor: Dan Miller

### **Purpose and Policy Statement**

In order to keep the *Pa Kua Chang Journal* an un-biased forum for Pa Kua Chang instructors and practitioners to exchange their thoughts and ideas about the art of Pa Kua Chang, this Journal is totally subscriber-supported and does not affiliate itself with, or receive support from, any particular Pa Kua Chang instructor or martial arts school. In order to help maintain integrity and impartiality, the Journal will not accept paid advertisement.

The Journal is published six times a year. Each issue features an interview with one or more Pa Kua Chang instructors from mainland China, Taiwan, the United States, or Canada. The interviews will report on each instructor's background, current program, training methods and teaching philosophy. By utilizing this format, the intention is to give students an opportunity to get to know prospective teachers and to let teachers possibly gain insights and ideas from learning about the activities of their colleagues.

We will refrain from using titles, such as Master or Sifu, in this Journal. Every school has their own separate definition of these terms and criteria for using these titles. In order to remain impartial and show equal respect to all instructors being interviewed, we felt that omitting the titles from everyone's name was the best policy. We mean no disrespect to any of our contributors or their great teachers.

Chinese names and terms will be romanized using the Thomas Wade system of romanization except when the pinyin romanization is more familiar (in cases such as "Beijing") or when an instructor prefers his name romanized differently. Whenever possible, Chinese characters will be listed at the end of each article for the Chinese terms and names that appear in the article.

The ideas and opinions expressed in this newsletter are those of the instructors being interviewed and not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions.

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## **Welcome to the New Pa Kua Chang Journal Format**

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With this issue of the *Pa Kua Chang Journal* (formerly the *Pa Kua Chang Newsletter*), we complete our second year of publication. Thanks to the support of our readers, we have been able to continue to grow steadily from our initial 12 page format to the 32 page format you now hold in your hands. Thanks to subscriber support we have almost tripled in size. With this new format, we have almost increased the quality of our printing process to provide you with sharper type and clearer photographs. With the increase in size, we feel that the name "Journal" better fits the format and presentation, so we have decided to change the name.

Unfortunately, with the increase in size it was necessary to raise the subscription price to \$20.00 per year. Current subscribers will not be effected by the cost increase until their current subscription comes up for renewal. Before deciding to increase the size, and thus necessitate an increase in the subscription price, we polled a number of readers and the response we received indicated that the additional quantity and quality was worth the price. I hope that all of our readers will agree.

Since this project's inception, most of our readers' "write in" requests have suggested that we provide more "how to" articles similar to the articles in the series we have run on Park Bok Nam's basic training. With the increase in size, I think we can easily accommodate this request and you will observe that we have included more of this kind of material in the current issue.

In future issues, look for more thorough coverage of biographies, more "how to" articles, and articles which will cover a broader range of topics such as herbs, Chinese medicine, theoretical information, practical application and Ch'i Kung. However, all of the articles will be focused on Pa Kua Chang practice, we will not stray too far afield.

With this new format, we also plan to have a central theme, or focus, to each issue - this issue on the topic of Fu Chen-Sung Pa Kua being the first example. Our next issue will focus on Tung Hai-Ch'uan and the origins of Pa Kua and will include an article about Tung's tomb. Future issues will cover Ch'eng T'ing-Hua Pa Kua, Sun Lu-T'ang Pa Kua, Pa Kua in Taiwan, Yin Fu Pa Kua, Pa Kua weapons, Pa Kua Ch'i Kung, and Ch'eng Yu-Lung Pa Kua. Each issue will cover the biography of the instructor, characteristics of the style, interviews with present day practitioners of the style, and examples of training methods unique to the style. Since there are so many different Pa Kua Chang styles, it is our hope that, over time, the readers will be able to better understand the differences and similarities between all of the major Pa Kua Chang styles and the individuals who created them.

### **On the Cover**

Pa Kua Chang instructor Fu Chen-Sung (1872-1953) demonstrates Pa Kua's "guard stance."

# The Pa Kua Chang of Fu Chen-Sung

Speak to any native of Southern China about Pa Kua Chang and the name Fu Chen-Sung will quickly come up in the conversation. Fu was largely responsible for the introduction of the Northern internal martial arts systems to the Southern Chinese and his dragon like coiling movements, lightning quick footwork, hurricane like spinning maneuvers, and thunderous palm strikes are legendary.

Fu Chen-Sung, whose pseudonym was Ch'ien-K'un, was born in 1872 in the County of Hai Ching, District of Me Yang, Town of Ma Po, in Henan Province. When Fu was young, the Chinese system of government was such that there was no police protection for the citizens who lived outside of the major cities. The small towns and villages were responsible for providing their own protection. Some villages hired martial artists to guard the town against groups of bandits who were known to roam the countryside looting from town to town. Other villages hired skilled teachers to teach martial arts to the town's people so that they could learn to protect themselves. Once the instructor left town, the most skilled of the newly trained martial artists would teach future generations.

It was through the system of learning martial arts to guard one's home village that many "family" style martial arts arose in China. Even if the system originally taught in the village was a pure traditional style, over time the village would change it and make it their own. Chen Style Tai Chi Ch'uan is an art which originated as a family style art and later became popular through out the country.



**Pa Kua Chang Instructor Fu Chen-Sung  
1872-1953**

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***Fu was very light on his feet and moved with extreme speed. His palm techniques were stronger than most and when he applied force, his opponent would be thrown back several feet.***

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When Fu Chen-Sung was a small boy, the martial arts school in his hometown raised a considerable sum of money to hire the martial arts teacher Chen Yen-Hsi from the Chen family village. Chen came to Ma Po Village and taught for several years. Fu studied with Chen Yen-Hsi while he was in town and became one of the most highly skilled practitioners in the village. After Chen left, a wealthy villager named Liu Tso-Jen set up a martial arts study society and asked Fu to teach. Fu declined as he felt his skills had not reached the instructor level. Liu then decided to hire Pa Kua Chang instructor Chia Feng-Ming (also known as Chia Ch'i-Shan) to come from Beijing and teach. Chia was a direct Pa Kua Chang disciple of Tung Hai-Ch'uan. Fu Chen-Sung asked Chia

Feng-Ming to accept him as a formal disciple. Fu's desire was to become a professional martial artist.

After studying with Chia for a number of years, Fu went to Beijing to continue his study of Pa Kua Chang. Fu was 17 years old at the time. Some say that in Beijing he studied with Ma Kuei, others say that he studied with Ch'eng Ting-Hua.\* Ma Kuei was a student of Yin Fu who, after studying with Yin, had also spent a short time studying with Tung Hai-Ch'uan. Ch'eng was one of Tung Hai-Ch'uan's top students. It is not clear exactly who Fu studied with in Beijing, he may have studied with both men. In any case, the story is told that when Fu arrived in Beijing and saw the level of Pa Kua Chang that was being taught, he realized that his own level was not very high. After studying in Beijing for 3 years and learning Pa Kua push hands, free fighting, and spear, Fu returned to his home village.

In the 25th year of the Kuang Hsu Emperor (1900), a local bully in Ma Po Village, who was called "Old Yen the

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\* In researching this article I have run across numerous accounts of Fu Chen-Sung's life. Many of the stories told differ in content. Some accounts relate diverse versions of the same story, while others tell entirely different stories.



**This photograph, taken in the 1920's, shows Fu Chen-Sung (far right) with Yang Ch'eng-Fu (center). Fu's son, Fu Yung-Hui, is in the back row on Yang's left. Yang Ch'eng-Fu's well known student Fu Zhong-Wen is on his right (front row).**

Tiger," was known for oppressing the inhabitants of the town. Thinking he could easily bully a young boy, Yen decided to pick on Fu Chen-Sung and attacked him on the street. Fu used "White Crane Spreads Its Wings" from Tai Chi to deflect the blow and used Pa Kua's "Double Striking Palms" to counter-attack. Yen gave out a cry and toppled to the ground.

Yen was dissatisfied with the outcome of this brief encounter and refused to admit defeat. He went and got four of his sons together, each armed with staffs, to seek revenge against Fu. Fu moved quickly and used "Snake Creeps Down" (or "Lowering Step") to take a staff away from one of the Yen boys. Fu used this staff to defend himself against the others. Not wishing to seriously hurt

any of them, he attacked his opponents only on their hands and legs. Eventually, Fu was able to disarm Yen and all four of his sons, knocking their weapons to the ground. The Yens admitted defeat and retreated back to their home. From that day forward the Yens refrained from bullying the locals and everyone was grateful to Fu.

Later, Fu had another opportunity to defend his village. This occasion led to a very well known story which has Fu defending his hometown against hundreds of bandits. As with all famous stories, so many different versions and variations arise that it is difficult to tell what really happened. Three versions of this story are reported below.

In the first year, eighth month, of the Hsuan Tung Emperor (1908) a large group of bandits, reported to be over one hundred strong, descended upon Ma Po Village. The villagers were frightened as they knew they did not have sufficient skill to beat the bandits back. Fu Chen-Sung picked up a heavy steel rod and went out to meet the bandits alone. He attacked quickly, aiming his assault at the group's leader. Within a short time Fu had killed the leader and seriously injured several score of the group. The rest of the group, not wanting to meet a similar fate, disbanded and ran from the village. Again, the locals were grateful to Fu and his fame began to spread. For a short time Fu taught martial arts in his hometown.

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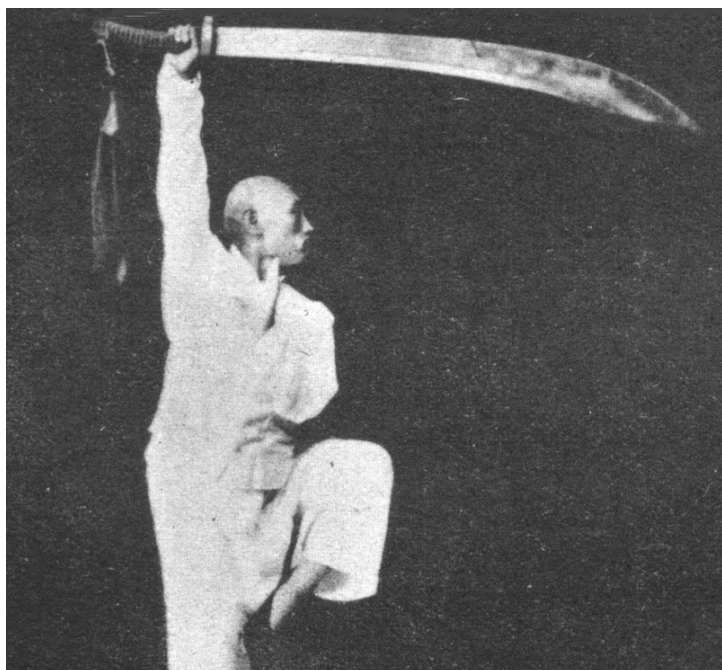
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***Fu Chen-Sung's application of force was very subtle. His opponent would be thrown back before even detecting that the force was being applied.***

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Another version of the story says that when the bandits came to the village, Fu took a spear, which had an iron shaft, and went out to meet the bandits. He met the group head on and "killed his way" into the center. The group's leader charged Fu with a spear, aiming to impale him between the eyes. Fu quickly dodged the attack and cut the bandit's arm. The bandit dropped his spear and Fu attacked, stabbing the group's leader in the chest and killing him. The rest of the bandits were at a loss without their leader and ran away. This story reports that the bandits' leader was Chia Po-Kung, a well known martial artist who was famous for his spear technique. When word spread that Fu had killed this famous spear master, his name became quite well known.



**Fu Chen-Sung with his large Pa Kua Broadsword**



**Fu Chen-Sung practicing his Dragon Style Pa Kua Chang**

Still another version of the story reports that Fu confronted the mob and requested to speak to the group's leader. Fu challenged their leader to pick 20 men who were skilled in martial arts and he would fight them all. Amused by this bold youth, the head bandit accepted Fu's challenge and agreed to withdraw his men if Fu won the fight. Twenty bandits were chosen and the fight began. The author of this story has Fu "dashing like a tiger and darting like a hornet" among his opponents. Fu used "Hurricane Palm" to knock down multiple opponents with a single blow and his footwork was so skillful that not one of his twenty opponents could lay a hand on him. The leader of the bandits was so impressed that he called a halt to the fight and withdrew his men.

What truly happened between Fu and the bandits is anyone's guess. Everyone likes to add flavor to the story. However, it is probably safe to say that Fu fought a group of bandits that threatened his hometown and defeated them. His hometown was grateful and his name became well known because of the incident.

In 1911, Fu Chen-Sung became a caravan guard (body guard) in Shantung and Henan at the request of the *Kai Kung Hsin Shan* Protection Service. However, the security service ceased operation after the *Hsing Hai* Revolution (Revolution of 1911) and Fu began to travel about the cities of Fu Chou and Cheng Chou, as well as Shan Si Province and other areas of China. While traveling, Fu Chen-Sung taught martial arts and



continued to research and study his art with other martial artists. It is said that during this period of time Fu met a Wu Tang T'ai Chi teacher, Sung Wei-I in Liao Ning Province who was famous for his "lightning palm" and "rocket fist." He taught his skills to Fu and subsequently the "lightning palm" and "rocket fist" appeared in some of Fu's forms.

In 1913, Fu was hired by the Revolutionary Army as a martial arts instructor, but only kept this job for a few years. In 1916, Fu began to travel through the North East region of China teaching martial arts for a living and earnestly searching for martial artists to learn from. Even after Fu Chen-Sung became very famous, he never stopped searching for other martial artists to mutually share martial arts knowledge. He always continued to research his art and improve his skill.

One martial artist that Fu met and shared ideas with was General Li Jing-Lin. Li, who was from Hebei, was extremely skilled with a sword and thus was nicknamed "Magic Sword" Li. He was continually looking for skilled martial artist to help him research martial arts and would invite them to come to his mansion to discuss the arts and practice. There were frequent demonstrations, discussions, and matches. Li Jing-Lin had heard of Fu Chen-Sung's spear skill and invited Fu to come teach spear tactics to his troops.

At the time Fu met General Li, Li's kung fu advisor was the well known spear expert Li Shu-Wen, nicknamed "God Spear" Li. It is said that "God Spear" Li was able

to kill a fly on a window pane with a thrust of his spear, without breaking the window glass. Li and Fu Chen-Sung had the opportunity to spar during a martial arts demonstration. Li used his famous spear and Fu used his "four faced" Pa Kua spear. The match ended in a draw. Later Fu became a drill instructor for General Li Jing-Lin's Army troops and frequently took part in Li's national martial arts competitions and demonstrations.

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***Fu emphasized Pa Kua footwork . . .  
"there was no way to describe the speed  
of his movements."***

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In May 1928, Fu Cheng-Sung took part in a national martial arts demonstration held in Beijing. The government held several of these events in 1928 to help select instructors for the Central Martial Arts Academy in Nanjing as well as provincial level schools. As a result of his demonstration Fu was chosen, along with Sun Lu-T'ang, Yang Ch'eng-Fu and other famous martial artists, to teach at the Central Martial Arts Academy in Nanjing. Fu was placed in charge of the Pa Kua Chang training at the school.

While at the Nanjing school, Fu had the opportunity to research martial arts with many of the country's other top practitioners. Sun Lu-T'ang and Fu often shared information on Hsing-I, Pa Kua, and T'ai Chi. Fu offered helpful suggestions to Sun when Sun was developing the Sun Style T'ai Chi form. Fu's own T'ai Chi style, which he created later, was heavily influenced by the Yang and Sun styles. This influence was no doubt formed through his friendship and sharing of martial arts knowledge with both Sun Lu-T'ang and Yang Ch'eng-Fu.

Later, at General Li Jing-Lin's insistence, the Central Academy sent Fu south to teach at the Kuang Hsi and Kuang Tung provincial school. This school, which was located in Kuang Chou (Canton), was called the *Liang Kuang Kuo Shu Kuan* (The Two Kuang's Martial Arts School). Fu became the school's director. The Central Martial Arts Academy had sent four other instructors to Southern China with Fu to teach the Northern styles to the Southerners. The Southerners, being proud of their own styles, continually challenged the Northern martial artists, but could not defeat them. Out of respect for their skill, the Southerners nicknamed the Northern martial artists the "Five Northern Tigers." Although the names of the "five tigers" will sometimes vary depending on the source (many people like to claim that their teacher or teacher's teacher was one of the famous "five tigers"), the five martial artists that the Central Academy sent South were probably Fu Chen-Sung, Ku Ju-Chang, Wang Shao-Chou, Wan Lai-Sheng, and Li Hsien-Wu. Fu Chen-Sung was the only one who stayed in Canton.

In addition to teaching at the Liang Kuang Kuo Shu Kuan, Fu also taught at the Ching Wu Association School in Canton. The Ching Wu Association was originated in Shanghai by Mi Tsung Ch'uan instructor Huo Yuan-Chia. Huo started the Association shortly after the formation of the Republic in order to spread martial arts among

the youth. He hired teachers from all over the country to teach and opened up branch schools. The Ching Wu Association formed what was probably the first open martial arts school in China which taught a complete martial arts curriculum. Fu taught at the branch school in Canton. Due to Fu Chen-Sung's influence at both the Ching Wu Association and the Liang Kuang Kuo Shu Kuan, T'ai Chi and Pa Kua Chang began to spread in Southern China like "shoots of bamboo after a spring rain."

On one occasion, when Fu was in the middle of teaching a class in Canton, a stranger walked into class and approached him. Upon seeing the man, Fu realized from the man's physique that he had practiced martial arts for a long time. He also noticed from the man's fierce demeanor that he was looking for trouble. Fu asked him what he was interested in studying. The stranger replied that he wanted to study the spear and asked Fu where his spear style originated. Fu replied that his spear was from Tung Hai-Ch'uan's Pa Kua Chang system. He also informed the man that this style of martial arts was systematic in its teaching. A new student must learn bare hand methods prior to learning any weapons. The stranger replied that he too was skilled at Pa Kua spear and that he wished to compare spear techniques by testing Fu's skills. Fu replied, "Oh, you would like to have a contest. Since you are of this mind, let's give it a try."

The stranger who challenged Fu was named Hsieh Lung, a teacher in Kuang Tung who was a student (and relative) of the well known spear instructor Hsieh Ta-Chao. His style of Pa Kua spear is known as the Tsou or Hsieh family spear which originated in the Wu Tai mountain region by a monk named Lo Mao-Hsin. Lo's two most talented students were Tsou Yu-Sheng and Hsieh Ta-Chao. These two practitioners taught their spear methods to members of their families and thus the technique became known as the Chou and Hsieh family Pa Kua spear method.

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***When one performs a fa ching movement, the body ripples, twists and turns so that the force travels from the feet through every joint in the entire body before it is expressed in the hands.***

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When Fu accepted Hsieh Lung's challenge, Hsieh called in his students who had been waiting outside. They brought Hsieh his spear. Fu could see that the spear shaft, which was made of rough wood, had been worn very smooth through extensive practice. Fu approached Hsieh with his own spear and the match began.

Hsieh attacked first, his spear being thrust forward towards Fu's chest. Fu easily knocked the spear aside and dissipated its force using the "strange crab turns its body" posture. Fu immediately returned a strike, poking at Hsieh's right flank. Because Fu's block and strike were so fast, Hsieh was caught off guard and retreated,

retracting the shaft of his spear hoping to intercept Fu's thrust. At this point, Fu realized that this was not an even match and thus withdrew his spear before it met its target and changed his posture for another strike. As Hsieh's spear was coming down to intercept Fu's original attack to his flank, Fu had withdrawn and struck three times - two towards the eyes and once towards the throat. Fu was now simply toying with his opponent. Hsieh was startled at this blur of attacks and stumbled back, raising his spear to intercept Fu's attacks towards his face. Rotating the tip of his spear, Fu knocked Hsieh's spear out of his hands. Hsieh admitted defeat.

In October of 1938, during the war with Japan, the Provincial Martial Arts Academy and the Ching Wu Association Schools were closed down (parts of the Ching Wu School were relocated to Macau and Hong Kong). Fu stayed in Canton and became the assistant director of the Northern Canton Martial Arts Academy and the martial arts instructor for the "People's Anti-Japanese Athletic Group." In 1945, after the war with Japan was over, Fu began to teach in various schools in Canton. He was also chairman of the Canton T'ai Chi Friendship Association. It was during this time period that he gathered together his years of experience and created Fu Style T'ai Chi Ch'uan. He based this system on the principles of T'ai Chi, but within the form he also combined various strengths from other systems, taking their essence and synthesizing them in a coherent manner. He also developed Fu Style T'ai Chi sword.



**Fu Chen-Sung in Pa Kua's Monkey Posture**



**A young Fu Chen-Sung holds a stone ball which was used in various training exercises**

Fu Chen-Sung's first T'ai Chi influence was the Chen style he had studied as a youth in Ma Po Village. Later he was influenced by his friends Sun Lu-Tang (who had studied the Hao style T'ai Chi and then created the Sun style) and Yang Ch'eng-Fu (third generation Yang stylist). In creating his own style of T'ai Chi Ch'uan, Fu incorporated elements of the T'ai Chi he had previously studied, but also added some movements and movement sequences that he felt the other style were missing. One such element was a balance of movements on the left and the right. He felt that the traditional styles were too one sided and thus in his style movements that are performed with the right hand or foot are also performed with the left hand or foot. He also added movements specifically designed to develop strength, resiliency and flexibility in the waist and hips as he felt these were important elements in any martial system.

While Fu Chen-Sung taught many students, he had few that were accepted as official disciples. In an article written for *Wu Lin Magazine* in 1984, one of Fu's students, Lin Chao-Chen, said that Fu taught both by moving and by describing his actions so that the students would have a complete understanding of every movement. He also said that Fu was very light on his feet and moved with extreme speed. His palm techniques were stronger than most and when he applied force, his

opponent would be thrown back several feet. However, his application of force was very subtle and his opponent would be thrown back before even detecting that the force was being applied. Lin continued by saying that Fu emphasized Pa Kua footwork and said that "there was no way to describe the speed of his movements."

Fu style kung fu relies on strong, supple, and lively waist and hip (*k'ua*) movements and places emphasis on footwork and body motion (*shen fa*). In application the hand and foot techniques are all applied through the use of unified body motion. Fu style martial arts, in addition to being soft and expansive, also rely on twisting and turning and leaning forward and back to increase the degree of movement in the hips, waist, and shoulders so that one can easily dissipate force in any direction. The *fa ching* in Fu style also has its own flavor. When one performs a *fa ching* movement, the body ripples, twists and turns so that the force travels from the feet through every joint in the entire body before it is expressed in the hands.

The highest level of Fu style martial arts is the Dragon Form (*Lung Hsing*) Pa Kua Chang. This set employs all of Fu's characteristic twisting, turning, coiling and spinning. If one practices this style, over time one's suppleness and springiness will improve greatly and one's movements will become quick and lively. In addition to teaching techniques to enable one to throw the power of the entire body into one palm, this form also enables the practitioner to develop skill in sticking to an opponent's back, dissipate force from an opponent's attack, easily handle surprise attacks, and contend with multiple opponents.

Fu Chen-Sung had four children, two boys and two girls. The oldest son was Fu Yung-Hui (Fu Wing-Fai in Cantonese), the second son was named Fu Yung-Hsiang. All of Fu Chen-Sung's children started to study martial arts at a young age. The most outstanding martial artist of his four children was Fu Yung-Hui, who inherited all of his father's art (see article on page 10).

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In early summer, 1953, Fu Chen-Sung was scheduled to demonstrate his Dragon Form Pa Kua Chang in the central arena at the Cultural Park in Canton. Thousands of people had gathered in the park to watch the demonstration and all the thoroughfares leading to the park were packed with people. Fu, who was 81 years old by this time, stepped up on the stage and performed a Pa Kua Chang form which was described as a "flawless exhibition of grace, power, and concentration; it was agility and swiftness all rolled into one. The audience was captivated and enchanted by this exhibition." When Fu completed the demonstration, the audience broke into a thunderous ovation and began screaming for an encore. Fu was touched by the response and enthusiasm



of the crowd and went out once again to perform. The excitement of the crowd inspired Fu to increase the tempo of his performance and thus this demonstration was more spectacular than the first. Again, the crowd called for more and Fu responded with a second encore. After the second encore, Fu began to feel the effects of his age. He had pushed himself too hard and had to be taken to the hospital. Later that evening he passed away.

Fu Chen-Sung dedicated his life to martial arts research. He traveled widely in his younger days, constantly exchanging ideas and techniques with other skilled martial artists. Even when Fu became quite famous, he was always interested in sharing ideas and seeing what others had to offer. He was not reluctant to incorporate new techniques into his Pa Kua Chang if he thought they were of value.

Fu Chen-Sung was a very innovative martial artist who developed a number of his own systems based on the research he conducted into the internal styles of martial arts. Among the various martial arts training programs and systems he developed were Liang-I Ch'uan, Ssu Hsiang Ch'uan, Fu Style T'ai Chi Ch'uan, Fu style T'ai Chi sword (Seven Star Sword), Fu style Dragon Form Pa Kua Chang, and Pa Kua Chang push hands.

In an article written in 1984 for *Wu Lin Magazine*, Fu Yung-Hui stated that his father looked upon the Pa Kua Chang push hands sets that he had created as a genuine treasure. In 1934, Fu Chen-Sung and Fu Yung-Hui



**Fu Chen-Sung's eldest son, Fu Yung-Hui**

posed for a series of photographs demonstrating the postures in the push hands sets and Fu Chen-Sung wrote explanations for each. These photos and written explanations have been kept by Fu Yung-Hui. In 1983, Fu Yung-Hui took the volume of information that he had kept secret for so many years and made it public. Among the written explanations were couplets written about this style of push hands and a set of guidelines for practice. These couplets and guidelines are printed on page 23 of this issue.

Because Fu Chen-Sung continually researched his art and made improvements based on his insight, his Pa Kua Chang style is unique. Some consider the Fu style "unorthodox," but in a martial art style which is based on the principle of change, who is to say what is orthodox and what is not.

### Chinese Character Index

傅 振 嵩	Fu Chen-Sung
傅 乾 坤	Fu Ch'ien-K'un
陳 延 禧	Chen Yen-Hsi
賈 鳳 鳴	Chia Feng-Ming
賈 岐 山	Chia Ch'i-Shan
董 海 川	Tung Hai-Ch'uan
馬 貴	Ma Kuei
程 庭 華	Ch'eng T'ing-Hua
尹 福	Yin Fu
賈 伯 公	Chia Po-Kung
宋 唯 一	Sung Wei-I
李 景 林	Li Jing-Lin
李 書 文	Li Shu-Wen
孫 祿 堂	Sun Lu-T'ang
楊 澄 甫	Yang Ch'eng-Fu
迷 蹤 拳	Mi Tsung Ch'uan
霍 元 甲	Huo Yuan-Chia
謝 龍	Hsieh Lung
謝 達 朝	Hsieh Ta-Chao
羅 茂 興	Lo Mao-Hsin
鄒 宇 昇	TsouYu-Sheng
林 朝 珍	Lin Chao-Chen
發 勁	Fa Ching
身 發	Shen Fa
龍 形 八 卦 掌	Lung Hsing Pa Kua Chang
傅 永 輝	Fu Yung-Hui
兩 義 拳	Liang I Ch'uan
四 象 拳	Ssu Hsiang Ch'uan

# Fu Yung-Hui, Inheritor of Fu Style Martial Arts

Fu Chen-Sung's top disciple was his eldest son, Fu Yung-Hui (Fu Wing-Fai in Cantonese). Born in 1907, Fu Yung-Hui began his training with martial arts basics at the age of 4. This training did not focus on martial arts forms, but simple exercises designed to strengthen the body and increase flexibility. Fu Chen-Sung did not start teaching his son martial arts fully until he turned 7. Fu was very strict with his son when it came to practicing martial arts. A mistake in practice was often corrected with a punch or kick, followed by a long consideration of the error. Sometimes the elder Fu would wake his son in the middle of the night to practice and would frequently make him practice on rough terrain to help improve his balance and body control.

Daily training sessions began at 3 am and lasted until 7 am each morning. There was also a daily evening session which lasted at least 2 hours. Fu felt that flexibility in the shoulder joints is an important component of martial arts training. In order to loosen the shoulders, Fu would have his son practice "bird movements" (raising and lowering the shoulders) 1000 times each day. Additionally, Fu Yung-Hui and his father would sometimes hang buckets of water from their arms when they were practicing Pa Kua Chang circle walking.\*

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**When he executed his changes, there was a balance between hard and soft and the movements seemed effortless.**

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This rigorous training routine paid off for the younger Fu as his Pa Kua skill became very high-level. His stepping became very fast and his lower body movements were strong. When he executed his changes, there was a balance between hard and soft and the movements seemed effortless. Even when only putting one hand out in front of himself, an observer would notice the spirit, intent, and ch'i in his movements. Once he allowed ten of his classmates to attack him in a dimly lit room. Relying on his quick footwork, he was able to knock down all ten of them.

When Fu Chen-Sung traveled to teach martial arts, he would frequently take his son with him to assist. When the elder Fu went to meet other prominent martial artist to exchange ideas, Fu Yung-Hui also went along and was able to learn from a number of highly skilled martial artists in the process. Two of the instructors Fu Yung-Hui

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While Fu Chen-Sung and his son were known for such feats as wielding very long, heavy swords and walking the circle with buckets of water dangling from their arms, Fu Yung-Hui's student Bow Sim Mark warns that these skills are not for beginners. Practicing these feats without first developing fundamental skills will only lead to the development of bad habits.



**From left to right: Mark Siu Yin, Fu Yung-Hui, and Bow Sim Mark**

spent the most time with were Wu Tang Sword instructor General Li Jing-Lin, and Pa Chi and Spear instructor Li Shu-Wen ("God Spear" Li). Additionally, Fu was able to study T'ai Chi Ch'uan with Yang Ch'eng-Fu (see photo on page 4 of this issue).

Fu Yung-Hui was already teaching at Chung Shan University in 1934 at the age of 27. When his father died in 1953, he took on the responsibility of propagating Fu Style T'ai Chi Ch'uan and Pa Kua Chang. In addition to instructing many new students, Fu Yung-Hui systematized the "Dragon Shape" Pa Kua teaching and raised the level of practice. In systematizing the Pa Kua Chang, Fu Yung-Hui took what he had learned from his father and divided it into three sets. The first set, known as *Yang Pa Kua*, is mostly *kang*, or hard. This is the first, or basic, set and consists of eight sections which can each be expanded to include over 80 movements in the complete set. The hands are kept in the palm shape and the *k'ou pu pai pu* footwork is employed to change direction. This set is not "hard" like Karate, but it has a expressive intent and the movements are more athletic (high kicks, etc.).

The second set, called *Yin Pa Kua*, also contains eight sections, but is more *jou* (supple or soft), than the *Yang Pa Kua*. Its movements are more T'ai Chi like in nature. The third set combines the most advanced Pa Kua movements and is called *Lung Hsing*, or Dragon Shape. In the Yin and Yang Pa Kua sets the range of actions are restricted to walking the circle while executing the palm changes. The Dragon Shape movements are not restricted to the circle - the practitioner will move in all directions.

Fu Yung-Hui explains that the Dragon Shape palm methods are the highest level techniques in Pa Kua. This set is constructed mostly of circular body movements and the postures primarily employ *Heng Ching* (crossing power), *Niu Ching* (thrusting power), and *Ch'an Jou Ching* (winding and wrapping power). Pa Kua's claim to fame rests in these movements and it implies moving in all directions. In this set, the movements are not restricted

to the circle so the range of actions are considerably greater. While executing this form, one will move in all eight directions (North, South, East, West, Southeast, Southwest, Northeast, Northwest). Although one moves in all directions when executing this form, Fu emphasized that when one is moving ahead, he should be aware of what is going on behind him to prevent being taken by surprise.

The "dragon shape" movements in the *Lung Hsing* form are as if a "swimming water dragon" is twisting, coiling, and revolving. The movements are soft and contain a springiness. One falls, overturns, spins around, seems to step away, and spins around again. This set employs the use of *Jou Ching* (suppleness), *Yao Ching* (force of the waist and hips), *Niu Ching* (twisting), *Shou K'ua* (pulling back the hips), *Han Shung* (emptying the chest), and *Shou Fu* (pull back on the stomach) to effect its movements. All movements have multiple changes as well as definite directions.

In addition to systematizing his father's Pa Kua teaching, Fu Yung-Hui divided the Fu Style T'ai Chi practice into beginning, intermediate, and advance training which suited different physiques, ability levels, and states of health. With the help of his senior disciple, Bow Sim Mark (see article on page 12), Fu worked for five years (1968-1973) developing and improving his father's T'ai Chi. Through this research he developed six principles, or criteria, for his students to keep in mind while practicing their T'ai Chi. These principles are:

- 1) Keep Yin and Yang clear.
- 2) Keep the lower back straight.
- 3) Sink the Ch'i to the lower Tan T'ien.
- 4) Empty the chest and expand the upper back.
- 5) Sink the elbows and shoulders.
- 6) Keep the head erect.

Fu Yung-Hui also arranged the sword skills he learned from Li Jing-Lin into five different categories, each with five sections. In addition to Pa Kua Chang and T'ai Chi Ch'uan, Fu Yung-Hui has taught Hsing-I Ch'uan,



**Bow Sim Mark practices push hands with her teacher Fu Yung-Hui, circa 1960s**

Liang-I Ch'uan (a synthesis of Pa Kua and T'ai Chi) and Ssu Hsiang Ch'uan. Ssu Hsiang Ch'uan combines the suppleness of T'ai Chi, the tenaciousness of Liang-I, the strength of Hsing-I, and the changeability of Pa Kua to bring forth a high level synthesis of these martial arts.

In the early 1980's, Fu Yung-Hui wrote a book on the Fu style Pa Kua Chang and it was published in 1986 in mainland China. Now in his eighties, Fu Yung-Hui is still Chairman of the Canton Wushu Committee.



**Fu Yung-Hui with his top student Bow Sim Mark (left) and her sister Mark Siu-Yin (right)**

#### Chinese Character Index

八 極	Pa Chi
剛 - 柔	Kang - Jou
扣 步 - 擺 步	K'ou Pu - Pai Pu
橫 勁	Heng Ching
扭 勁	Niu Ching
柔 勁	Jou Ching
纏 繞 勁	Ch'an Jao Ching
腰 勁	Yao Ching
收 胯	Shou K'ua
含 胸	Han Hsiung
收 腹	Shou Fu

Characters which appear in the index on page 9 are not repeated here.

# ***Bow Sim Mark Teaches Traditional Fu Style Pa Kua Chang in the United States***



**Fu Style Pa Kua Chang Instructor Bow Sim Mark**

*The information in this article was obtained during an interview with Bow Sim Mark conducted in May 1992 at her school in Boston, MA.*

Bow Sim Mark is probably the most accomplished of all the Fu Style martial artists still actively teaching today. All of the various styles that Fu Chen-Sung taught were passed along to his son Fu Yung-Hui, and his son in turn passed these skills along to his top student Bow Sim Mark. Mark spent over 10 years training with her teacher and during this period, training was full time. Martial arts is what she did all day, seven days a week.

Bow Sim Mark started her martial arts career as a young girl in Canton, China. She says that as a youth she had a great love for two things - athletics and art. Her interest in athletics led her to eagerly participate in any sporting event she could find. Her interest in art led her to song and dance. With a combined interest in sport and dance, it was perhaps natural that she would gravitate towards the practice of martial arts. Her first course of martial arts study was as a student at the Amateur Athletic Association Program Wushu school in Canton. She started this program in elementary school and studied standard courses in wushu through high

school. Mark said that at the wushu school, the students were required to complete the full curriculum of study in standard wushu forms. After the standard courses were completed, the students could choose to specialize in a particular style. Upon completion of the basic curriculum, Mark chose to specialize in the internal, or Wu Tang, styles. The director of the school's internal arts program was Fu Yung-Hui.

Fu Yung-Hui recognized Bow Sim Mark's talent and great potential for further development in the internal styles and began to work with her privately, accepting her as a disciple in 1962. Mark felt very lucky as Fu was known to be the best internal style teacher in Canton. Studying with Fu on a daily basis for over a decade, Mark learned Fu's complete systems of Pa Kua Chang, T'ai Chi Ch'uan, Hsing-I Ch'uan, Liang-I Ch'uan, Ssu Hsiang Ch'uan, and Wu Tang sword. Within the Pa Kua Chang system, Mark studied Yin Pa Kua Chang, Yang Pa Kua Chang, and Lung Hsing (Dragon Form) Pa Kua Chang, as well as various Pa Kua long and short weapons. Her weapon of choice is the straight sword.

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***The fundamental skills of flexibility, leg strength, and body control which are trained in the wushu basic class are essential for development in any of the other arts which she teaches.***

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After studying with her teacher for a number of years Mark began training to be an instructor by helping Fu Yung-Hui teach other students. She also began to instruct her sister, Mark Siu-Yin, on her own. After she worked with her sister for a year and a half, Fu accepted her sister as a student as well. Bow Sim Mark also helped her teacher write a book on Liang-I Ch'uan in 1973.

When asked about Fu's instruction method and sequence of instruction, Mark stated that her teacher placed a great deal of emphasis on the fundamentals, such as flexibility, leg strength, and body control. Basic wushu training exercises, which are designed to develop a strong foundation, were part of the beginners training routine. Although the teaching sequence would vary slightly from one student to the next, Mark stated that after a beginning student developed a good foundation with wushu basic training, her teacher would usually start the student with T'ai Chi Ch'uan, followed by Liang-I, and then Pa Kua Chang. Once the student began to study Pa Kua, he or she would learn the Yin Pa Kua and the Yang Pa Kua before being taught the more complex Dragon Form Pa Kua.

In 1973, Mark's family obtained permission to leave mainland China and moved to Hong Kong. Here Mark joined with Fu Yung-Hui's wife, He Chia-Hsin (Ho Ga-Hsin in Cantonese), who was already living in Hong Kong, and created a martial arts school for women. He Chia-Hsin felt that opening up a "women only" martial arts school was in keeping with the needs of society. She felt that women would like to practice martial arts, however, because Hong Kong was a rough place, many felt uncomfortable practicing with men.

When Bow Sim Mark first moved to Hong Kong, a number of women asked her to teach them martial arts. He Chia-Hsin and Bow Sim Mark felt that it was time to spread Fu style martial arts the Hong Kong, especially Fu style T'ai Chi Ch'uan. While Fu style was popular in Canton, the Yang and Wu styles were the most popular in Hong Kong. In addition to maintaining the Fu style martial arts tradition, Mark said that the main reason for starting this school was to provide women with a good exercise program to improve their health. Mark said that her teacher spent over 40 years researching T'ai Chi and devising beginning, intermediate, and advanced training methods that would optimally suit students of different skill levels and body types.

In addition to her position as chief instructor at the women's martial arts school, Bow Sim Mark also



**Bow Sim Mark helps her sister, Mark Siu Yin stretch during a training session in Canton, China**

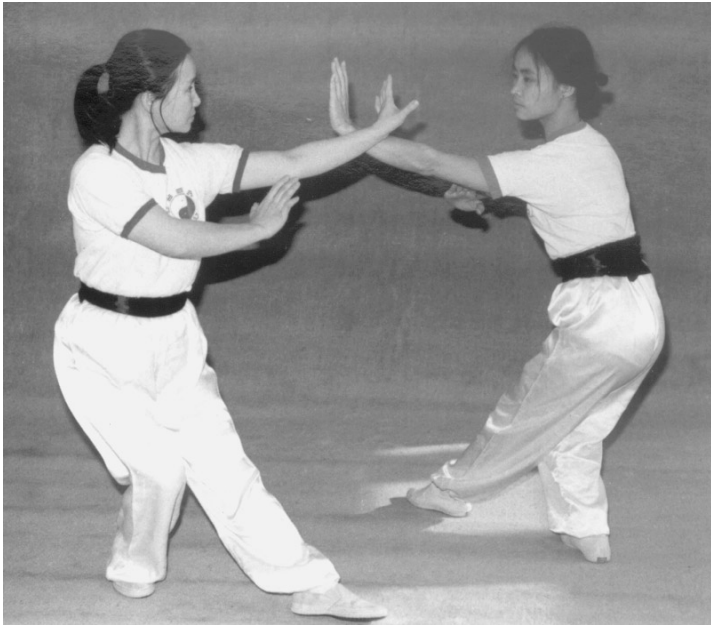
performed with the classical opera company of the Miramar Hotel in Hong Kong. She came to Hong Kong with a college degree in soprano singing and her husband, Mr. Klyslor Yen was a violinist with the Canton orchestra. Mark, who still loves to sing, states that through training in the internal martial arts, one can facilitate vocal training and prolong a career as a vocalist. Because of her martial arts practice, Mark can sing very difficult songs and operas with a full and rich voice without requiring a warm up.

As if running a martial arts school and working as a professional performer were not enough, Mark also wrote a book on the Combined T'ai Chi Ch'uan during her two year stay in Hong Kong. In 1975, Mark published this book in Chinese (a book she would later republish in English in 1979). Although this form of T'ai Chi Ch'uan originated in the 1950's, Mark's book was the first to be published. She would later receive great praise for publishing this book and spreading this form throughout the world from Li Tian-Ji, the person who was chiefly responsible for the form's development.

In 1975, Mr. Yen's family moved to the United States and Bow Sim Mark and her husband followed them. Mark arrived in the United States in April of 1975. After she had been in the U.S. for one week, the Hong Kong Kung Fu performance team asked her to join. From April through September of 1975 Mark traveled and performed with the Hong Kong team. The team toured ten U.S. cities and also traveled to Europe, performing in Holland, England, France, Belgium, and Germany. After the tour was complete Mark and her husband decided to settle in Boston because her husband's family was there and they liked the town. Shortly thereafter (1976) Mark founded the Chinese Wushu Research Institute in Boston, Massachusetts.



**Bow Sim Mark is shown here at the Women's Martial Arts School in Hong Kong with Fu Yung-Hui's wife, He Chia-Hsin (center)**



### **Bow Sim Mark practicing with her sister in 1981**

Since arriving in the United States, Mark has continued to study with her teacher Fu Yung-Hui during periodic trips back to China. Her first return trip to China was in 1981 for an International Wushu Competition. After the competition, she spent four months studying at the Beijing Physical Culture Institute. During this trip she met the renowned martial artist Li Tian-Ji (see Volume 2, Number 4, page 13) and spent time studying with him to improve her Combined T'ai Chi Ch'uan and Wu Tang sword skills. Both Li Tian-Ji and Fu Yung-Hui studied Wu Tang sword with the same teacher, General Li Jing-Lin.

Li Jing-Lin learned Wu Tang sword from his teacher Shuen Wai-I, the recognized founder of the style. The earliest known book on Wu Tang sword was published by Shuen Wai-I in 1920. Li Jing-Lin, who was called "Magic Sword" Li, was well known throughout China for his skill with a sword. General Li made significant contributions to the research, promotion and expansion of the popularity of Wu Tang sword. He routinely invited the most well known sword masters in China to gather at his house to research and study sword techniques and skills. Two prominent martial artist who attended many of General Li's research sessions were Fu Chen-Sung and Li Yu-Lin. When these highly skilled masters visited General Li, they both brought along their sons, Fu Yung-Hui and Li Tian-Ji respectively. Both of these young men were able to learn directly from General Li at his residence.

As mentioned above, Bow Sim Mark has studied Wu Tang sword from both Fu Yung-Hui and Li Tian-Ji. In 1984 when Mark was back in China for the International T'ai Chi Ch'uan Invitational Tournament held in Wuhan, Li Tian-Ji passed on his family's sword to her in appreciation of her sword skill, signifying that Mark is the inheritor of the Wu Tang sword style of General Li Jing-Lin.

Li Tian-Ji, who is highly skilled in Hsing-I, Pa Kua, and a number of T'ai Chi styles, was responsible for developing the Combined T'ai Chi Ch'uan system which is popular in wushu competitions in China. It was after observing Bow Sim Mark demonstrate this form in 1981

that Li Tian-Ji became interested in working with her. In a letter written as a preface to the second edition of Bow Sim Mark's book on the Combined T'ai Chi Ch'uan style, Li Tian-Ji had this to say about Bow Sim Mark:

Ms. Bow Sim Mark devotes herself to Chinese wushu. She has researched it extensively and has achieved a great deal over the years. She is especially superb at the art of T'ai Chi Ch'uan. By perfecting and adopting the best features of other styles, she has become unique in her personal style and shows distinct characteristics in her performance. She has not only attained a solid wushu foundation, but has also complemented her art with sound theories. As a wushu teacher, she is systematic and extremely experienced. In 1975, she single-handedly wrote the book Combined T'ai Chi Ch'uan to describe the new Combined T'ai Chi Ch'uan form created in our country. The book has since circulated among a wide range of readers. In 1984, she led a team of athletes to participate in the International T'ai Chi Ch'uan Invitational Tournament held in Wuhan. Her team members competed in the Combined T'ai Chi Ch'uan event. Their performances were well received by both the tournament officials and the audience. She herself won a gold medal. Bow Sim Mark is one of the precious few who are both enthusiastic promoters and outstanding practitioners of Chinese wushu.

Combined T'ai Chi Ch'uan is a new T'ai Chi Ch'uan form that was created in the 1950's by analyzing, researching, and synthesizing the best features of other styles of T'ai Chi Ch'uan. It was created as a step towards the establishment of a wushu event classification system. Subsequently, two training classes were given to the country's outstanding athletes. The experience gained from the actual practice of the form led later to further revisions and improvements. In order to accommodate the different performing needs of both athletes and the general public, a decision was made not to have rigid rules regulating those movements that involve focusing *chin*. This decision allowed the practitioner the flexibility of applying either a firm or a supple approach, according to individual preference. However, because the establishment of a wushu event classification system was later postponed temporarily, a book describing the new form was never published. Ironically, Combined T'ai Chi Ch'uan has instead flourished abroad due to the tireless effort of Ms. Mark over the last ten years to promote and spread the new form. Today an increasing number of T'ai Chi Ch'uan connoisseurs have learned and practiced the art. The fact that wushu, the jewel of Chinese culture, has been spread to serve the people of all nations for the benefit of their health is itself a significant event. Even though I was originally in charge of creating this new form, my efforts in promoting and spreading it have been much less significant than those of Ms. Mark. Whenever I think of this, I feel greatly ashamed.

The special characteristics of Chinese wushu lie in the fact that it not only comprises abundant and distinct fighting techniques, but also contains precious sporting value and high artistic value. This many faceted nature of wushu works wonders in satisfying the needs of practitioners. In addition, wushu does not force its followers to practice the art rigidly according to a narrowly prescribed model. As soon as one attains a certain level of proficiency and grasps the essence of the art, he or she is free to expand according to individual merit and unique personal style. In performing Combined T'ai Chi Ch'uan, Bow Sim Mark moves steadily and precisely. Her postures are upright, revealing her inner vitality. When she executes a vigorous movement, her focusing *chin* is powerful and swift. Firmness is

always supplemented with softness, and vice versa. She demonstrates her grasp of subtlety of Chinese wushu and Tai Chi Ch'uan, and shows her own distinct personal style and characteristics. I am very impressed by her superb ability.

On this occasion of the publication of the second edition of her book, I am delighted to write this forward.

Li Tian-Ji  
Beijing, China  
May 1985

Bow Sim Mark has been teaching Fu style martial arts and traditional wushu in Boston for sixteen years. The majority of the students at her school begin their training with the Combined Tai Chi Ch'uan form. Mark also teaches a weekly class which emphasizes wushu basic training and she encourages all of her students to attend this class. She is a firm believer that the fundamental skills of flexibility, leg strength, and body control which are trained in the wushu basic class are essential for development in any of the other arts which she teaches. She also encourages other athletes, no matter which sport they participate in, to join the wushu basic course as she feels these skills will help an individual's development in any sport. In 1981, Mark published a book on wushu basic training which presents a systematic approach to increasing flexibility and strength.

After her students have a firm grasp of the fundamentals through the wushu basic training and the Combined Tai Chi Ch'uan form, the next art she encourages them to study is Liang-I Ch'uan. The Liang-I Ch'uan that Mark teaches was developed by Fu Chen-Sung and is a synthesis of Tai Chi Ch'uan and Pa Kua Chang. In



**A young Bow Sim Mark with her favorite weapon, the straight sword**



**Bow Sim Mark practicing with Li Tian-Ji in 1981**

Chinese Philosophy, Tai Chi is a dynamic interplay of Yin and Yang represented by the well known Tai Chi diagram. This interplay of Yin and Yang (Tai Chi) springs forth from complete emptiness or the void (Wu Chi). From the Tai Chi, Yin and Yang divide and are represented symbolically as separate elements by the Liang-I (two symbols). The Yang-I is represented by a continuous straight line and the Yin-I is represented by a broken line. The Ssu-Hsiang (four figures) are formed by combining the Yin-I and the Yang-I. The Ssu-Hsiang represent the maximum number sets that can be formed by combining two differing elements in sets of two. The Ssu-Hsiang are given names of Tai Yang (Greater Yang), Shao Yin (Lesser Yin), Shao Yang (Lesser Yang), and Tai Yin (Greater Yin). By similarly combining the Ssu-Hsiang, one can obtain the Pa Kua (Eight Trigrams).

The movements of Liang-I Ch'uan resemble those of Tai Chi, however the flavor of Pa Kua Chang is felt as the "coiling waist palm" movement and the "rippling step" or *ku tang pu* are integral parts of the form. Liang-I also shares Pa Kua's characteristic combination of slow and rapid movements. Mark states that while Tai Chi Ch'uan movements are centered, balanced, and slow, never too Yang or too Yin, and generally move forward, backward, right, or left, Pa Kua Chang movements can change rapidly, extend to the extreme and move in all directions.

While the Pa Kua Chang practitioner always maintains a stable stance and firm balance, there is a controlled recklessness within his movements. The movements can quickly extend out to extreme limits and be brought back to the center without the practitioner upsetting



**Bow Sim Mark and her daughter Chi Ching Yen with Fu Yung-Hui in China, 1984**

his own balance. Marks states, "Superior position in Pa Kua boxing becomes possible because every movement is open to the utmost - most relaxed or tight, twisting and stretching to the maximum, reaching to the limit to focus and generate strength."

Liang-I Ch'uan synthesizes the principles of T'ai Chi and Pa Kua in one combined form. Students of T'ai Chi who are interested in Pa Kua Chang would study Liang-I to begin to explore some of the Pa Kua Chang characteristic movements and thus Liang-I Ch'uan would be a good stepping stone between the two arts. Mark is a big fan of Liang-I and encourages all of her intermediate level students to study the art. She states that Liang-I Ch'uan, which has a three section form containing 81 total postures, is an excellent fighting and health maintenance art and she would like to see this fairly unknown art flourish in the United States. She is preparing to write a book in English on this system.

After a student develops the body in terms of flexibility, leg strength and external body control, the next component of training that Mark emphasizes is internal control. She states that every external movement must be controlled from within. She also says that

a practitioner who simply executes form movements without having internal control will not develop real martial skill. Watching her perform, one can immediately grasp what is meant by "internal control." Every movement is initiated from the body's center and performed with precision and full body coordination. There is purpose and intention in every move, no motion is wasted or empty.

In her Pa Kua system, Bow Sim Mark teaches four different Pa Kua Chang forms. The first form she refers to as "old Pa Kua" and it is not from the Fu Chen-Sung lineage. She learned this form when she was a student at the wushu school in Canton. She said that this was a very typical wushu Pa Kua form that was taught in many wushu schools in China during the 1960's. When a student in her school expresses interest in Pa Kua Chang, she will first teach either the "old Pa Kua" form, the Yin Pa Kua form or the Yang Pa Kua form, depending on the individual student's body condition and personal preference. She will usually reserve Fu Chen-Sung's complex Dragon Form Pa Kua Chang for her more advanced students.

Since arriving in the United States in 1975, Bow Sim Mark has been tireless in her effort to promote and teach Chinese martial arts. In addition to teaching full time at her school, she has written and published a series of books, instructional posters, films and videotapes. Her publications are sold in over 30 countries. In 1991, she developed a seven part series of programs that was aired on the Boston Neighborhood Network Television. The series, Taste of Tai Chi, was designed to teach a 12 movement Tai Chi form that viewers could follow at home. Mark also teaches regularly at Boston University, the schools of the Greater Boston Chinese Cultural Association, and Wushu Summer Camp. Additionally she has written and performed in two theater pieces which combine wushu movement and theater.

Bow Sim Mark's daughter, Chi Ching Yen, was a member of the 1985 U.S. Wushu Team that competed in Xian, China and was awarded third place in the Women's All-Round Division. Her son, Donnie Yen, was the *Inside Kung Fu* 1982 Wushu Performer of the Year. Since that time, he has become a martial arts movie and TV star in Hong Kong.

**Chinese Character Index**

麥 寶 嬋	Mark Bow Sim
何 家 馨	He Chia-Hsin
李 天 驪	Li Tian-Ji
李 玉 琳	Li Yu-Lin
鼓 盞 步	Ku Tang Pu

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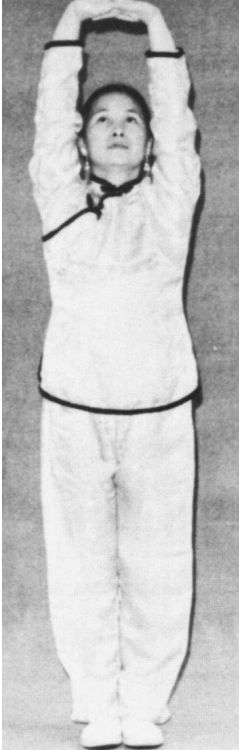
# Training the Hips and Waist

The importance of the development of flexible and supple hip and waist movement in all Chinese martial arts cannot be over-emphasized. Fu style Dragon Form Pa Kua Chang is one style which especially relies on great waist and hip flexibility in its techniques. In this article Bow Sim Mark's student, Nick Gracenin demonstrates the Fu style "Coiling Waist Palm" which is a major component of Fu style Pa Kua and the Fu

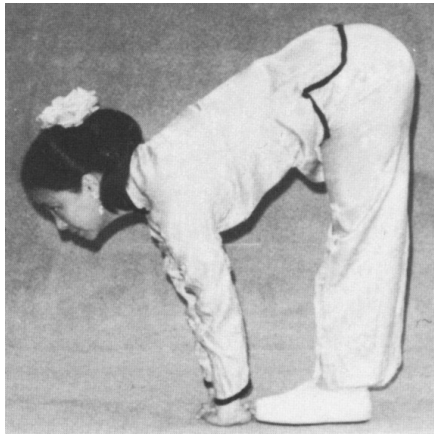
style Liang-I form. However, before the "Coiling Waist Palm" is described, we have provided some basic waist and hip loosening exercises that Bow Sim Mark has included in her *Wu Shu Basic Training* book. These basic exercises are excerpts from the chapter on "Waistwork" or *Yao Kung*. While the book contains some very advanced waist flexibility exercises, we have provided only basic exercises here.

## Waist Bending

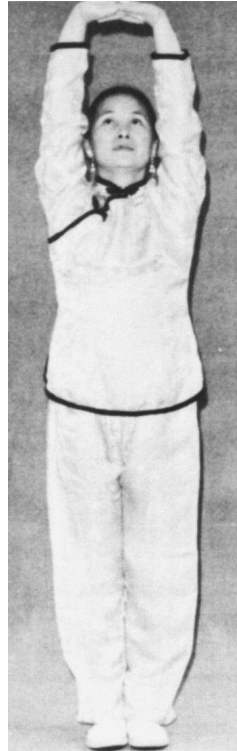
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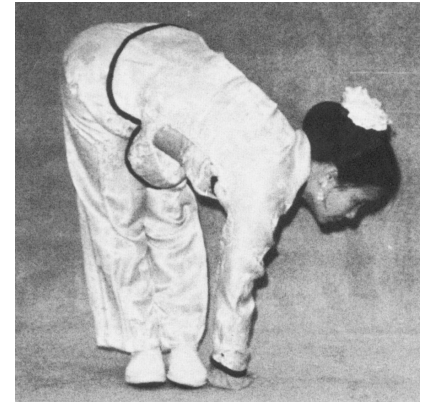
1. Stand with the feet together. Raise both arms overhead with the fingers interlocked and the palms facing upward (see photo at left).
2. Bend forward and touch the palms to the floor (see photo below).
3. Separate the hands, grasp the legs, and touch the face to the lower legs (not shown).
4. Return to an upright position and repeat the exercise.



### Sideways



1. Start as in step 1 above.
2. Keeping the lower body fixed, turn the upper body to the right (not shown).
3. Bend down and touch the palms to the floor at the left side (see photo below).
4. Return to an upright position, as in step 1 and repeat the exercise alternating to both sides.



Both of these waist bending exercises require that you keep the legs and back straight. Initially you should practice each exercise for 10 repetitions. Once you feel comfortable with the exercise, you can gradually increase the number of repetitions.

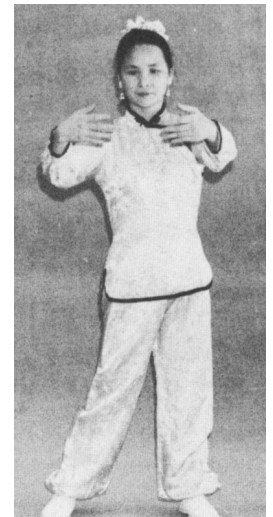
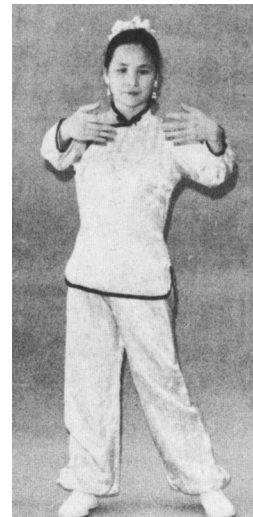
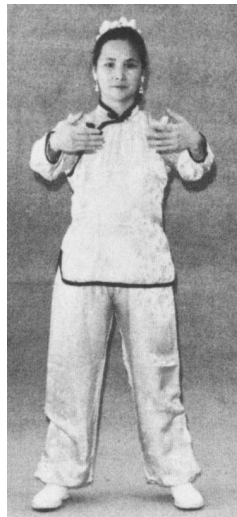
The purpose of the waist bending exercise is to condition the spine. Forward waist bending improves the flexibility of the spine and conditions the back muscles so that one can bend very low. Sideways waist bending conditions both the spine and the abdominal muscles.

## Waist Turning

### Waist Twisting (with Embracing Arms)

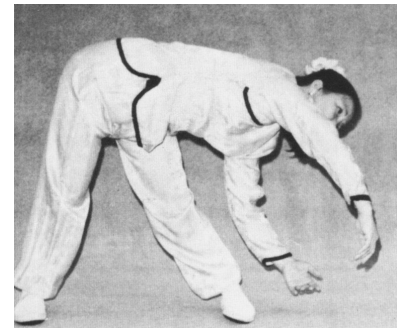
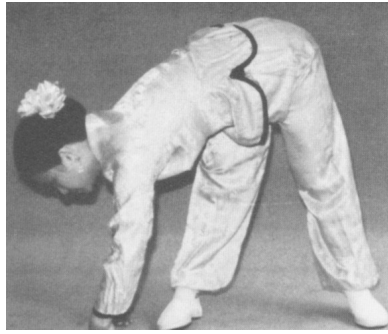
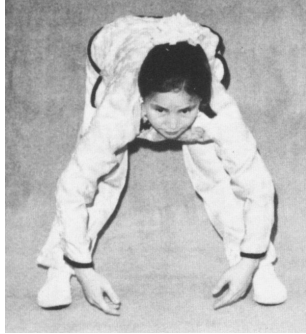
1. Stand with the feet shoulder-width apart and the arms held forward as if embracing (see photo at right).
2. Keeping the arms and feet stationary, twist the waist alternately to the left and to the right (see photos 2 and 3 at right).

While executing this exercise, keep the shoulders sunk, the upper body, the arms and the feet stationary, and twist the waist laterally as far as possible. With practice this exercise will greatly improve the mobility of the waist.



### Waist Rotation (with Embracing Arms)

1. Stand with the feet shoulder-width apart, both knees bent, and the arms held forward as if embracing.
2. Keeping the arms unchanged, bend forward (see photo below right).
3. Rotate the upper body counterclockwise in a circle by turning to the left (see photo 2). Continue to turn to the far left, then to the rear, and then to the right (see photo 3) and back to the front once again.
4. Continue to rotate the body several times, then change directions



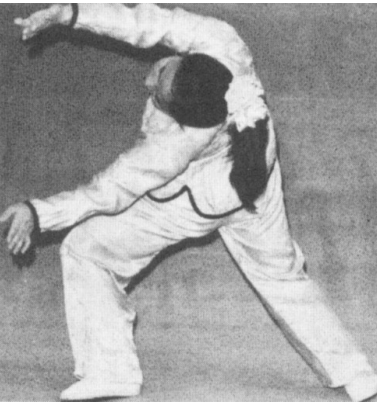
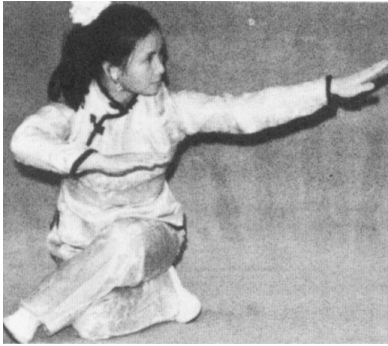
and rotate the body clockwise.

In this exercise you are using the waist as a pivot to rotate the upper body.

Initially, rotate the body 10 times in each direction and increase the number of repetitions gradually.

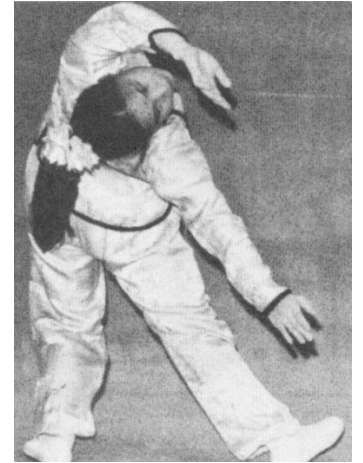
### Waist Overturning Exercise

1. Place the left leg across in front of the right leg and squat downward on the right leg to form a Cross-Over Crouch Stance. With both palms facing down, extend the left arm to the left side and bend the right arm placing it across in front of the chest. Bend the upper body forward so that the chest is close to the left knee (see photo at right).



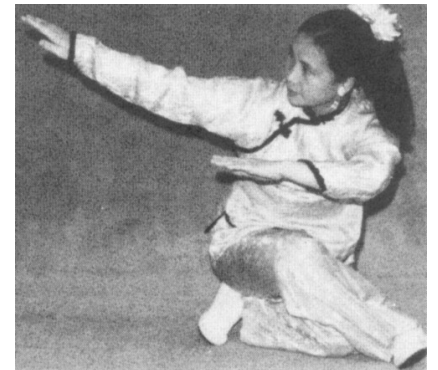
2. Pivoting on the heel of the left foot and the toes of the right foot, turn the body upward to the right and over, moving the arms so that the body is bent backwards with the abdomen and the palms facing upward (see photo at left).

3. Pivoting on the heel of the right foot and the toes of the left foot, continue to turn the body over (see photo at right) to face forward again and swing the arms to the right with the palms facing down. One should now be in a Cross-Over Crouch Stance with the right leg in front of the left leg and the chest close to the right knee (see photo at lower right).



4. Repeat the exercise several times in this manner, overturning alternately to the left and right.

To perform the overturning motion properly, the upper body must be horizontal at all times during the turn. The motion should be quick and strong.



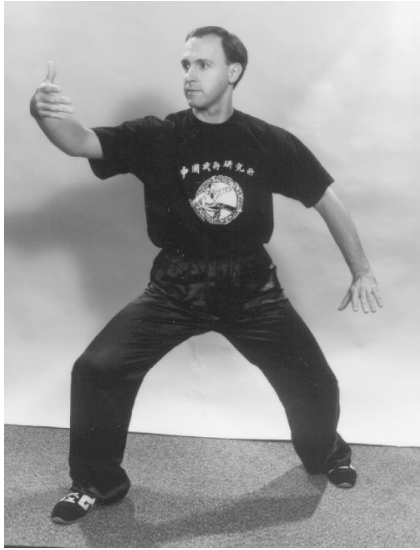
### Coiling Waist Palm

The bending action shown in the exercises above will not only serve to increase flexibility in the waist and hips, but will also increase resiliency and add a springiness or liveliness to the hip and waist movement. In Fu style Pa Kua Chang a strong waist which has a springy and resilient quality is developed in order to produce "rippling power" in all palm techniques. One of the signature palm techniques of the Fu style is the "Coiling Waist Palm." This technique is demonstrated on the next page by Bow Sim Mark's student, Nick Gracenin.

The "coiling waist" palm of Fu Chen-Sung style Pa Kua Chang demonstrates the characteristic coiling arm, rotating waist, and spinning body movements of the style. Throughout the movement, all stepping and arm coiling maneuvers are motivated by the turning of the hips and waist and thus a strong, flexible, resilient hip and waist movement is required to execute this movement correctly. In fact, the "coiling waist" palm is one of many Fu style techniques which require a high level of flexibility, strength, suppleness, and springiness through out the entire body. The coiling action of the arms is ideal for freeing oneself from *chin na* techniques or executing a

simultaneous defense/attack tactic. Within the coiling waist palm maneuver the palm techniques of embracing, pushing, coiling, and wrapping are manifest.

The coiling waist palm movement is difficult to describe through still pictures and written word because the maneuver involves the characteristic Fu style coiling and spinning and is executed in a very smooth, rapid fashion requiring fluid and continuous motion. Because the movement is quick

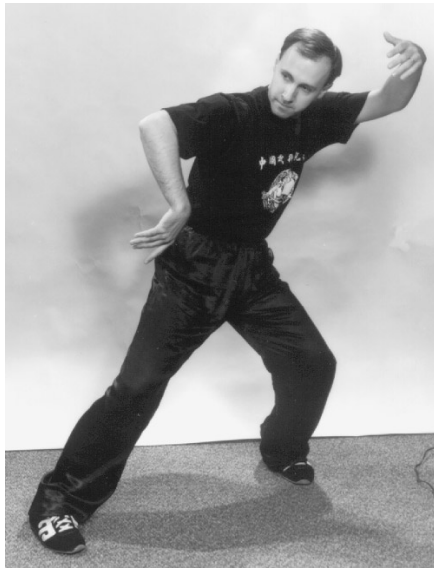


1. Block by deflecting upwards as in T'ai Chi. The weight is in the front leg. The front hand is about shoulder height.

In this example the right leg is initially the forward leg. For purpose of explanation, we will say that you are facing North.

2. Transition the weight to the rear (left) leg. As the weight transitions, the rear (left) hand moves upward into the "embracing palm" posture and the forward (right) hand turns and coils downward.

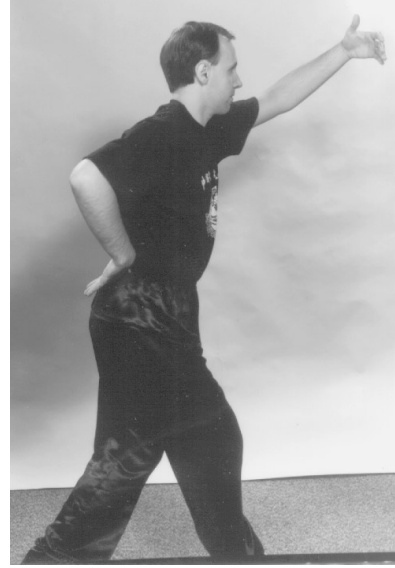
The right hand is controlling the opponent's elbow through use of the coiling of both the wrist and the arm. This coiling comes from a full body rotation which is initiated by the turning of the waist.



and all parts of the body are in continuous motion, it is difficult to pick which moments to capture in still photographs for purpose of explanation. However, since this move is so characteristic of the Fu style, we wanted to include it in this issue. Although the move is broken down into a number of steps below, keep in mind that the coiling waist palm maneuver is executed smoothly and is performed rapidly.

3. The right arm continues to coil and moves behind the back as the left arm maintains the "embracing palm" posture. As the right arm coils behind the back, the right foot toes out and then the weight moves forward onto the right leg. The photograph shown is shot from behind. You are still facing the the same direction as the photograph in step number 1 (North).

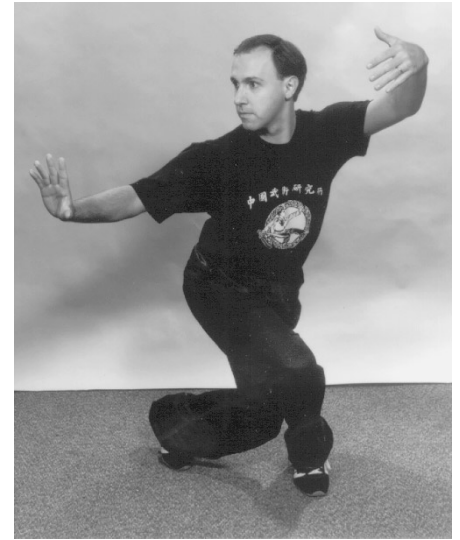
Now the left foot steps forward into k'ou pu and your feet are in an "eight" stance as shown in the foot diagram below (no photograph is shown of this posture). After executing k'ou pu, you should be facing South East.



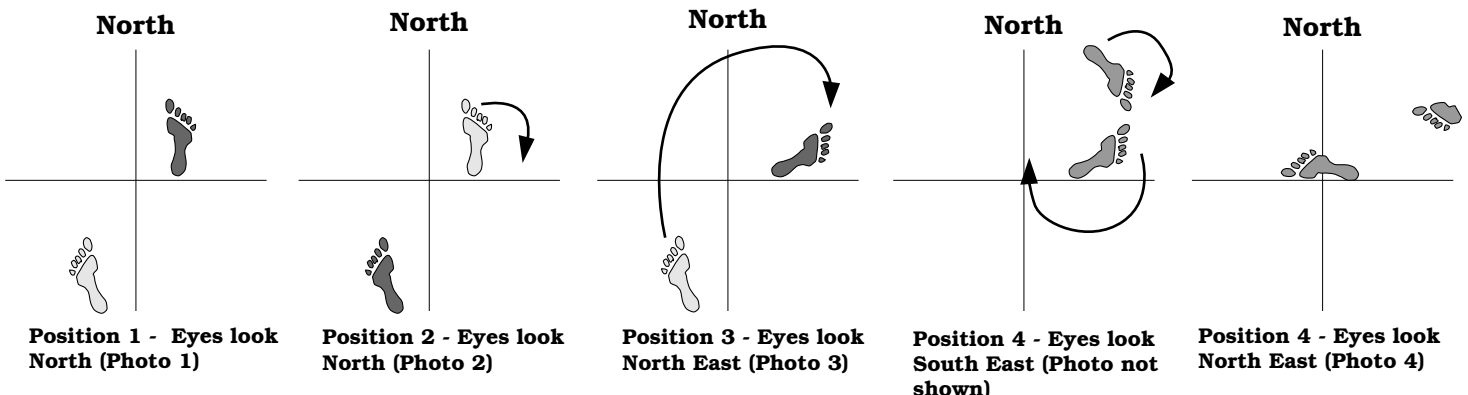
4. From the k'ou pu, you will pivot on the heel of the right foot and ball of the left foot, coiling the body around past the Southern direction and back towards the North as you squat down into a crouching stance. When you have transitioned into the crouching stance, you should be looking towards the North East. The left foot comes up onto the ball.

As the body spins and drops down into the crouching posture, the right arm shoots out from behind the

back overturning and pressing outward towards the North East.



### Coiling Waist Palm Foot Diagram



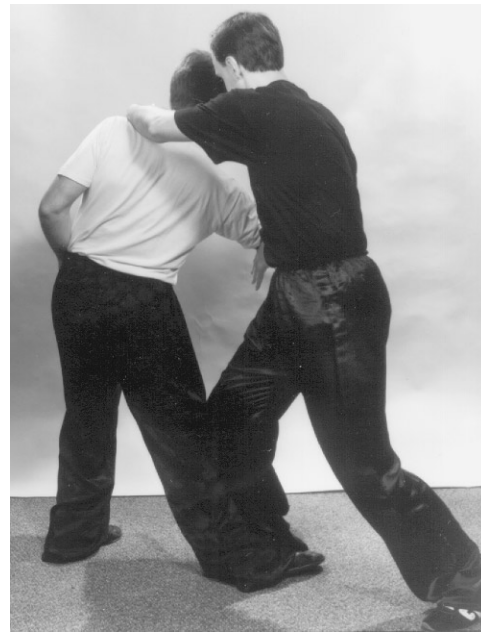
## Coiling Waist Palm Application



1. Intercept opponent's punch with an upward deflecting arm.

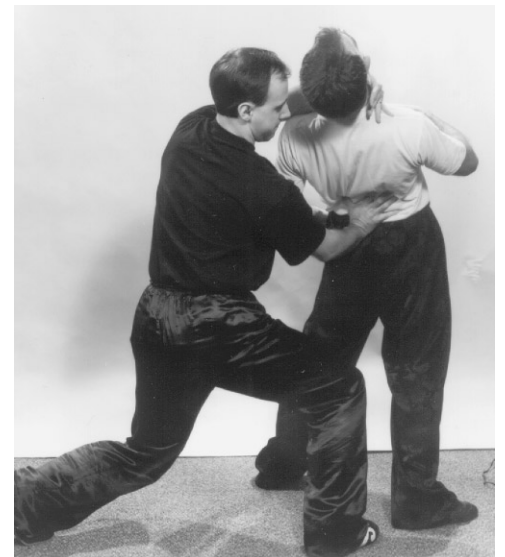
2. Twist the body and deflect the second punch with the palm coiling downward.

Stick to the arm close to the elbow.



3. Continue to control the opponent's elbow by twisting at the waist and hips. Step in and hook the opponent's shoulder with the embracing palm. The forward leg locks up the opponent's knee.

4. As the opponent steps forward to free himself from the knee-lock, continue to twist at the waist and hips and apply the coiling waist palm to the opponent's back as you hook him under the chin with the embracing palm.



Nick Gracenin is the director and head coach of the Chinese Wushu Research Institute in Sharon, Pennsylvania. He is a prominent member of the Chinese martial arts community worldwide. He is an Executive Board Member of the International Wushu Federation and the United States Chinese Martial Arts Council and is honored to be an advisor to numerous national martial arts associations throughout the world.

As an athlete on the U.S. National Wushu Team, Gracenin competed at 4 world championships in China where he won 1 gold, 3 silver and 4 bronze medals including the men's all-around competition bronze medal in 1986.

Gracenin has introduced wushu to thousands of students as an instructor in the physical education department at Youngstown University and to even more at seminars and demonstrations across North America. A graduate of Penn State University in 1980, he also has diplomas from the Chinese Wushu Association in Beijing and the Jiangsu Province Wushu Academy in Nanjing, China. During his frequent trips to China, Gracenin has been privileged to study with many famous teachers including his mentor, Bow Sim Mark.



**Nick Gracenin and students from Mark's school in Boston pose with Fu Yung-Hui and Bow Sim Mark in China, 1984**

# **Pa Kua Stepping and Single Palm Change**

by Sun Pao-Kung

When Fu Chen-Sung was teaching martial arts to army soldiers stationed in Canton in the early 1930's, he began teaching a young 22 year old named Sun Pao-Kung. Sun, who was born in 1908 and came from Shanghai, was an army officer who had a university degree in physics. Because Sun gained rank as a senior army officer while he was in Canton, he was able to train with Fu Chen-Sung on a private basis and he was accepted as a formal student. It is said that although Fu Chen-Sung taught many people Pa Kua Chang, he accepted only a handful as formal disciples.

Sun passed away a few years ago, however, before he died he had written an article on Pa Kua Stepping and Single Palm Change which he gave to his student Johnny Kwong Ming Lee. Mr. Lee has graciously passed on this article for us to print in this issue.

## **How to Practice Pa Kua Stepping**

During the practice of Pa Kua Single Palm Change, there is at least one round of Pa Kua stepping between each change. In the first section there are three different styles of Single Palm Change, each requiring two rounds of Pa Kua stepping between them. During the complete practice of Pa Kua Chang, about twenty rounds are required. In other words, if one cannot handle twenty rounds, one cannot complete the eight sections with continuity. Therefore, Pa Kua stepping should be practiced separately. One must be able to do twenty rounds in order to practice without difficulty. Of course, the more rounds the better, forty to eighty rounds is considered a good standard. Rounds can be practiced in conjunction with Single Palm Change, thus avoiding the monotony as well as adding to the flexibility of the body.

During practice, one must be calm, peaceful in mind, and maintain a straight upper body with the chest neither shrunk nor expanded. Both arms hang naturally. First, assume a "sitting" position, bending one knee, body lowered by the length of one head, entire body weight resting on one leg, the other leg stretched straight with foot relaxing flatly on the ground. At the start of the walk, thrust the bent knee, pushing the other leg forward (leg relaxing, not using strength). Since the hind leg is thrusting upward, the front foot will lift off the ground slightly as it slides forward. While the hind leg is in motion, the chest must also expand forward and breath in deeply. Such coordination of the hind leg thrusting forward, chest expanding and inhaling is of great importance. The waist must be straight, otherwise when force is applied at the leg, the chest would expand upward, thus causing the upper body to waver. This is a mistake. One must remember that the upper body remains relaxed.

The hind leg, which was originally bent, can thrust forward until it is straight, losing its potential for further forward motion. The front leg naturally would land on the ground. At this point, the body is still moving forward due to momentum. One should notice that the front leg,

which is bent before touching the ground, must not apply force, but remain relaxed. The chest must also remain at ease, exhaling. The hind leg moves forward without force, resting the foot flatly on the ground with the leg stretched straight. Now, the hind leg has become the front leg and the original front leg becomes the hind leg and is in the bent position.

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**During practice, one must be calm, peaceful in mind, and maintain a straight upper body with the chest neither shrunk nor expanded. Both arms hang naturally.**

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The forward thrusting motion of the newly assumed hind leg is repeated. The newly assumed front leg slides forward. Such repeated motions, in exchange, forms the Pa Kua stepping movement. The most important point is still combination with expansion and contraction of the chest and rhythm of the breathing. After perfecting such practice, one can do the Pa Kua stepping with the smallest effort. Since one leg is always resting while the other is applying force, the endurance of the two legs is great. Advancing with the hind leg and breathing deep do not lead to panting nor polluting the blood. People often pant after a short period of running, they even turn pale after a while due to irregularity in breathing, lack of oxygen and polluting the blood stream.

## **How to Practice Single Palm Change**

Single Palm Change is an exclusive invention of the Pa Kua Family. I have often heard from people who practice our style that the "circle" can defend an enemy's thousand pound force with a mere two-ounce resistance. When I learned T'ai Chi Ch'uan as a youth, my master told me so. Yet when I asked him why is a circle so effective that it can encounter a thousand pounds with merely two ounces, the master failed to explain. Many other T'ai Chi experts did not have a satisfactory answer either. Later, I learned Pa Kua Ch'uan from Fu Chen-Sung. He taught me Single Palm Change with detailed explanation before we sparred together. He had powerful arms, twice as strong as mine. To encounter his punches directly would be impossible. Yet, using Single Palm Change, not only could I avoid his attack, but I managed to turn it from an active to a passive action. Turning his arm around, I could even counterattack at the suitable moment. Thus I believed the effectiveness of Single Palm Change. He also told me that in most styles of martial arts, the enemy's punch or strike is met with a hard counter blow. It would be a mistake to use a soft counter blow which would leave one's chest open for a second attack even if the first was

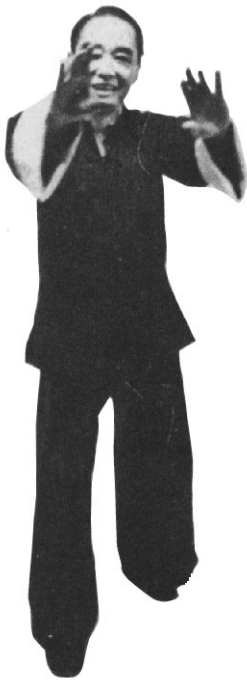


Photo # 1



Photo # 2



Photo # 3



Photo # 4

### Sun Pao-Kung performing a simple Fu Style Single Palm Change

blocked. In Single Palm Change, either hard or soft does not leave the belly open for attack. In other words, the result is twice as great. Therefore, Single Palm Change in Pa Kua Chang is famous among the field of martial arts in China. However, it is no easy task to perfect the practice of Single Palm Change.

First one must be prepared mentally - to be calm and cool, not showing any excitement when facing an enemy. During practice, at first one assumes the bow position with the front leg bent, hind leg stretched straight, upper body erect, both hands level with the shoulders and extended in front (photo #1). Assuming one's right leg is in front, one blocks the attacker's hand with one's right arm. At the moment of contact one should avoid impact with the attacking arm, rather one must retreat according to the direction of attack. In fact, it is a withdrawal of the body, not the arm. The relationship between arm and body remains the same. At the same time, one must utilize the strength of the waist to move downward in a circular pattern. Thus the arm, though not moving by itself, is travelling downward and backward in the path of a half circle.

The arm which is resisting the attacker's hand requires a considerable amount of force to slow down its advance. The other arm does not move and remains relaxed until the resisting arm arrives at an advantageous position. At this point, the body is in a sitting position with the front leg out stretched and the hind leg bent, the weight of the body is resting on the left leg (photo #2). Now, the left arm turns its wrist, supporting below the right wrist, both wrists forcing the attacker's advance to halt. Meanwhile, the chest and waist are outstretched, the right leg is bent, or in a bow shape, forming a straight line from the crossing point of the wrists, the belly and knee all resisting pressure from the enemy (photo #3). While the enemy's pressure remains, one changes from expanded chest and belly to shrunk position and twists

the waist to the left. At the same time the right palm is replaced by the left for resisting the attacker, freeing the right arm for counterattack (photo #4). During practice, as soon as the right arm is freed, it becomes the beginning of Single Palm Change which is followed by Pa Kua stepping, advancing around the circle. This is the general practice of Single Palm Change.

### The Combination of Pa Kua Stepping and Single Palm Change

We could practice three different kinds of combinations of Single Palm Change and Pa Kua stepping.

- 1) Enemy attacks from the front during Pa Kua stepping.
- 2) Enemy attacks from behind during Pa Kua stepping.
- 3) No contact with the enemy during Pa Kua stepping, but actively turning to the back of the enemy to seek an opportunity for attack.

#### *1 - Enemy Attacks from the Front During Pa Kua Stepping.*

Begin with the original start and complete two to three circles, then pause with the "Lion Pose." The left arm is curved with shoulders level. Thumbs point upward, right hand rests on left wrist, chest concave, belly shrunk, body assumes seated position, the waist turns 180 degrees towards the rear. The chest gradually expands during the turn. At 180 degree point, apply force in both hands and separate. The arms are to be held level with the shoulders, palms straight with the thumbs pointing upward. Now practice the single palm change as previously described.

After repeating this two or three times on both sides, change to the second kind of single palm change.

#### *2 - Enemy Attacks from Behind During Pa Kua Stepping.*

Assuming the enemy is following from behind and has advanced to a distance suitable for an attack from the back, at the moment the attacker intends to strike,

place the feet at 90 degree angles to each other, with the toes pointing inward, and turn. The right thumb rotates downward as the body turns forming the "seated" position in order to slow down the attacking hand or arm followed by the change of hands. Resisting the attacker with the right hand, the left hand is free for counter-attack. You can also perform the single palm change and advance with the Pa Kua stepping in circles. This type of movement can also be repeated on the right and left for practice.

3 - No Contact with the Enemy During Pa Kua Stepping, But Actively Turning to the Back of the Enemy to Seek an Opportunity for Attack.

The third type assumes that the enemy is at the center and you are circling him with the Pa Kua stepping. The intension is to confuse the enemy without contact, then approach his back to attack from behind. Placing the feet at 90 degree angles, you can turn 180 degrees suddenly. If the enemy turns also, you can place your feet at 90 degree angles again and make another 180 degree turn.

Turning back and forth, it is easy to reach the back of the enemy and attack. However, during practice, one can proceed to circle with Pa Kua stepping after the 180 degree turn. Or, one can circle in opposite directions two or three times.

At this point, I wish to emphasize the importance and method of *k'uo pu*. *K'uo Pu* is the easiest method to change direction. When doing *k'ou pu* one must notice the angle between the placement of the two feet which determines whether one will make a turn of 180 degrees, 45 degrees, or 30 degrees. If one intends to make a 180 degree turn, one must place his feet at 90 degree angles to one another. If the enemy is at the left, you stretch your left leg, placing your foot squarely on the ground. The right knee touches the left knee, the right heel points outward. At this point the body is still moving forward due to momentum. As soon as the two knees touch, the right foot will automatically land on the ground, forming a 90 degree angle with the left foot, braking the forward momentum as well. Note that the right foot must not land on the ground until the knees are touching. Using the strength in the waist, turn to the left. The right arm is stretched out with the thumb pointing downward and the palm facing forward, forming the "seated" position.

With such a method of *k'ou pu*, not only can one turn 180 degrees, but one can also land the right foot lightly, stabilizing the body. One must remember this.

The above is about interchanging single palm change and Pa Kua stepping by means of *k'ou pu*. The more one perfects this technique, the more one can increase the number of circles. Twenty circles is a minimum! The more the better!

## **Fu Style Pa Kua Chang Push Hands**

### **The couplets of Pa Kua Pushing Hands:**

The Dragon Shaped Pa Kua Pushing Hands come from Pa Kua.

One moves to the four corners and eight sides.

One thoroughly apprehends straight and slanted.

One clearly understands all the components - hand and eye coordination, body and stepping techniques.

One's raising, lowering, and liveliness resemble a swimming dragon.

There are twisting and crossing movements within all of the circular motions.

After practicing for a time, one can exert force coming from one's back in an unusual way.

Strengthening one's body and improving one's health, Wu Tang boxing is the acme.

If one asks, "How is it used?" One deflects and bends like a tree in the wind.

### **Important Points of Dragon Shaped Pa Kua Pushing Hands:**

One's hands, eyes, body, and stepping should maintain the same height and move as one.

One should remain as lively as a frolic dragon and one's palms should be like the shuttle of a loom.

One's movements should be continuous and executed in a single breath.

In single and double palm change, it should be like a dragon flicking out its tongue.

In "Azure Dragon Extends its Claws", "Straight On Palm", and "Palm Pressing Against Chest" the movement should be like a clap of thunder.

In the "Waist Wrapping Palm" and the "Spinning Body Palm" the movement should be like a black dragon coiling its body.

One twists and spins, tumbles, and turns.

One's entire body is rounded, making a big circle.

One's hands and feet make small circles everywhere.

One advances circularly, one retreats circularly, undulating like a wave.

One's lively stepping is circular.

One uses one's waist as the axis. The waist impelling the four extremities.

The hands arrive with the feet.

The body moves with the palms.

One can strike from a stationery posture or one palm for each step, or one can take many steps with a single strike.

The whole body moves with a single breath.

There should be springiness suffusing its suppleness.

After considerable practice, one can increase the flow of ch'i and blood, strengthening the body, improving the health and making one live to a long life.

The Dragon Shape Pa Kua Pushing Hands makes use of: pushing, raising up, leading, directing, moving, intercepting, carrying, closing, twisting, overturning, walking, turning, wrapping, piercing, and entwining. These are all used interchangeably. These kinds of striking methods can be used individually and can also be mixed. In attacking, one defends oneself and in defending oneself, one attacks. One can deflect and exert force, one can parry a thousand pounds with four ounces. One can also use the entire body's force in a single palm. One can attack straight on and from the sides, however, adhering to the opponent's back is one of the strengths of Pa Kua pushing hands.

### **Chinese Character Index**

孫 寶 剛	Sun Pao-Kung
扣 步	K'ou Pu

# Johnny Lee Demonstrates Fu Chen-Sung's Single Palm Change

Johnny Kwong Ming Lee was a Pa Kua Chang student of Sun Pao-Kung. Mr. Lee's background was outlined in detail in Volume 1, Number 3 of the Pa Kua Chang Newsletter and thus will not be repeated here. Johnny Lee has just recently finished writing a book on Fu Chen-Sung's Dragon Style Pa Kua Chang. If it is not already available for sale, it will be shortly. Those readers interested in purchasing Lee's book can write to him at the address shown on the back page of the newsletter. The following article is an excerpt from Lee's new book.

## Single Palm Change

Single change palm and walking the circle give Pa Kua its special flavor and are the basis of the art's fighting strategy of moving in and striking the opponent's natural dead corner "say guk," (Ssu Chiao in Mandarin) or of creating a dead corner. The dead corner, or angle, is similar to the "blind spot" (shikaku) in Aikido or the "zero pressure zone" in Kali. It is so called because the opponent cannot apply force at a particular angle or cannot see our attack coming from that angle. He has a naturally limited range of motion on certain joints, for instance, the shoulder joint, which prevents his either

defending or counterattacking at that angle.

We can also create an artificial dead corner by limiting the opponent's movement with the application of pressure. The best example of this is the inside single change in which we use both palms to hinder the opponent's limb movements, distract his sight and concentration on one side and then attack him on the other side.

By utilizing the dead corner, the Pa Kua practitioner can maneuver into a relatively superior position from which to defend safely and counterattack with maximum effectiveness. Details of how this strategy is implemented will be given below.

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***It may seem easy to learn single change, but it is difficult to master if done correctly and as the Pa Kua classics describe.***

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Single change is also the root of the eight fundamental palms. In fact, all of the many palm techniques are just variations of single change using different angles, positions and stages. General Sun Pao Kung often said that if one practices single change diligently with the proper form and thoroughly understands it, then he will have the key to the Pa Kua system. It is important for the student to learn and develop control of single change palm before progressing to Dragon Style Pa Kua Stringing Pearl Palm and the applications. Otherwise one will have only the empty shell of the movements without the insight of Pa Kua. It may seem easy to learn single change, but it is difficult to master if done correctly and as the Pa Kua classics describe.

In the starting position the practitioner sits in scissor stance on the circumference of the circle facing the counterclockwise direction with the left foot forward and the right knee bent. The left side of the body is to the inside of the circle and the right side is to the outside (Photo 1). The trunk is held upright as in the pile stance described in the chapter on breathing. Raise both hands in front of the body with the shape of the ox-tongue palm. The wrists are bent and twisted medially and the elbows bent so that the arms are shaped like half moons. The left inner palm is in front with the fingertips lined up between the tip of the nose and the eyebrows and the elbow is dropped and turned in slightly. The fingertips of the right outer palm are below and pointing at the left elbow.

The right elbow also drops and the inside of the right upper arm attaches to the right rib cage. The shoulders are relaxed but extended forward and the clavicles are pulled medially so that the chest appears to be hollow.

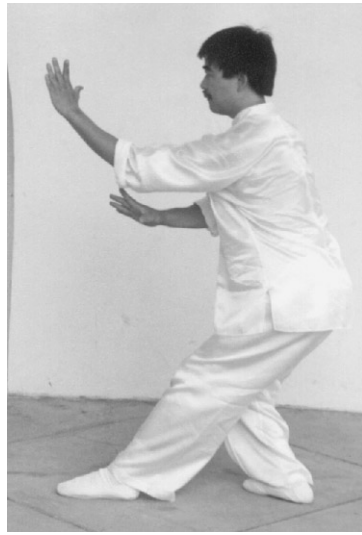


**Johnny Lee and Bow Sim Mark, two of the best known Fu Style Pa Kua Chang instructors in the U.S. are shown here in the mid-1970's in Hong Kong**

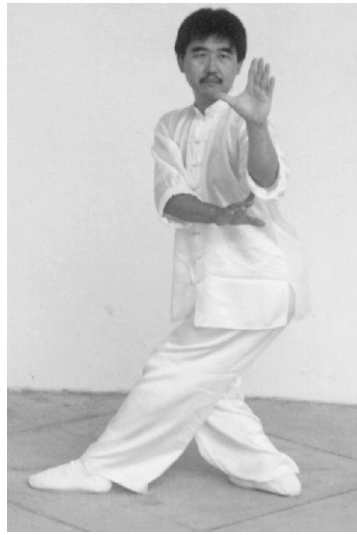




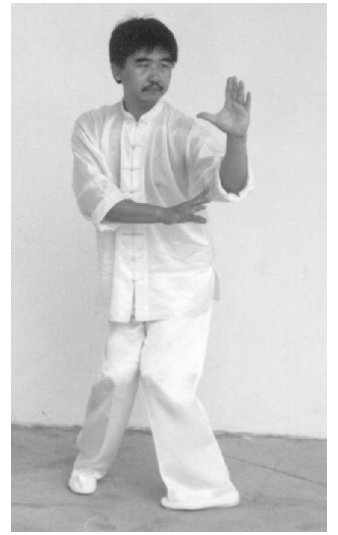
**Photo #1**



**Photo #2**



**Photo #3**



**Photo #4**



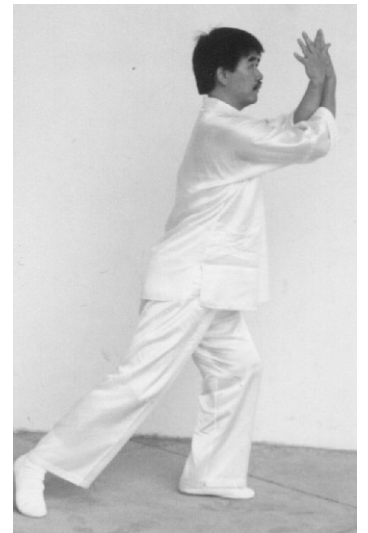
**Photo #5**



**Photo #6**



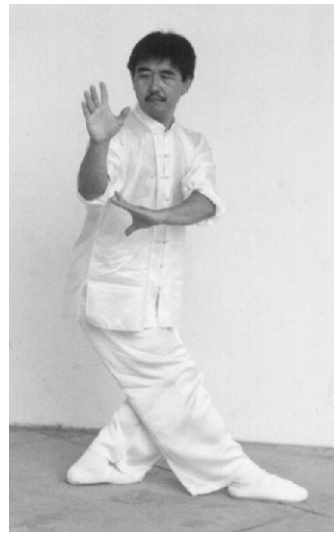
**Photo #7**



**Photo #8**



**Photo #9**



**Photo #10**

**Johnny Kwong Ming Lee demonstrates Fu Style Dragon Form Pa Kua Chang Single Palm Change**

The back has the feeling of force extending backward and is stretched tight like the skin on a drum (Photo 2). While maintaining this basic posture, turn the upper body and arms toward the center of the circle so that the body feels like a rope being twisted (Photo 3). This is the unique starting position of Pa Kua and one can now proceed with *tang pu* walking the circle in a counterclockwise direction.

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***The popular aphorism imploring one to “learn to walk before attempting to run” is appropriate advice if one is to avoid confusion.***

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Single change is performed when one is ready to reverse directions. First, use right foot hook step, *k'ou pu*, to stop the forward motion (Photo 4). Then, while shifting the center of gravity to the right foot, open the chest and rotate the right arm up with the palm twisting out until the thumb points downward. The upper body twists to the right side away from the center of the circle. The head also swivels to the right and follows the right hand (Photo 5). One should be inhaling while performing these movements. Next, turn the waist and hips to the left and use left foot toe-out step, *pai pu*, to complete the change of direction. At the same time, the left arm twists inward until the thumb points downward. The chest is hollowed once again and the right palm circles down in front of the upper abdomen. The head also follows this circular path until one is looking under the left armpit (Photo 6). Now the direction has been reversed to clockwise and one is sitting in the scissor stance with the left foot as the front outer step. The exhalation should now be completed.

From here, slide the left foot forward as if ironing the mud and transfer the body weight to the left leg. At the same time drill the right palm forward from the abdomen to the outside of the left armpit. The right hand twists out with the palm rubbing the upper left arm (Photo 7). The palm continues to drill forward and upward against the left arm until the forearms cross and the center of gravity is completely transferred to the left leg (Photo 8). The second inhalation is now also finished and the right inner step is lifted to perform "mud pulling" step as the exhalation begins (Photo 9).

The right foot rubs against the left ankle and continues forward to scissor stance. At the same time the right arm presses upward and drills forward with the right palm twisting counterclockwise. The left arm presses downward and pulls back in a corkscrew fashion as the left palm spirals clockwise. In addition to the arms turning, the upper body and head twist to the right toward the center of the circle so that the right arm moves in front. The fingers of the right inner palm line up between the nose and the eyebrows and the elbow bends and drops so that the arm is shaped like a half moon. The fingertips of the left palm are beneath and point at the right elbow. The left elbow also bends to make the left arm half-moon

shaped and the inside of the upper arm attaches to the left ribs. Single change has now been completed and the direction reversed. Use *tang pu* to walk the circle in a clockwise direction (Photo 10). Repeat the above instructions, reversing right and left, clockwise and counterclockwise, to perform single change to the other side.

### **Application of the Single Change Palm**

*A natural progression from practicing a form movement is learning how to apply it in self-defense. In this section Johnny Lee describes an application of the single change palm, but first he lends some advice on practicing applications in general.*

This section will deal with the combat applications of the movements of the form demonstrated in the previous section. One should thoroughly practice those movements before attempting practical application. The popular aphorism imploring one to “learn to walk before attempting to run” is appropriate advice if one is to avoid confusion.

The recommended method of practice for learning the application is first to work with a partner rather than an opponent. However, partner work must not lapse into “dead” technique. Execution should be with full strength, top speed and total concentration. The classic principles of Pa Kua must be carefully manifested. The requirements for effective applications of Pa Kua Chang, or any martial art, are proper speed, distance, and rhythm.

In order to drill the applications realistically, one should maintain optimum distance from the partner such that one is far enough away that the reflexes have time to react to an attack and yet one is not too far away to mount an attack. When the proper distance is maintained, it becomes possible for the speed of one’s movements to match up with the partner’s. That is, one moves at the same speed as the partner and advances or retreats the same distance as the partner. By way of example, if you stand on a street corner and a car passes you at 45 mph, you might not even be able to recognize the driver’s face. But if you are in another car that is also traveling at 45 mph in the same direction, you will not only be able to clearly see the driver; you might be able to jump from one car to the other.

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***The requirements for effective applications of Pa Kua Chang, or any martial art, are proper speed, distance, and rhythm.***

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In Pa Kua we establish a distance sufficient for our natural reflexes to react and then use our special footwork to move at a speed equal to our opponent. This way one can have the chance to move in to the opponent’s natural “say guk” on the outside or to create “say guk” on the inside. When this is achieved, one can strike the opponent from the superior position of advantage, utilizing the listening power to define the vector, the sticky power to flow with the momentum and the unified strength



Photo #1



Photo #2

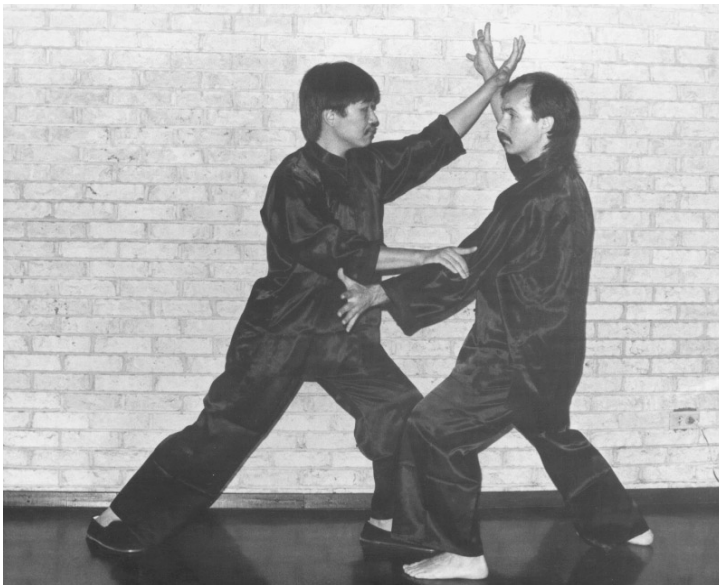


Photo #3

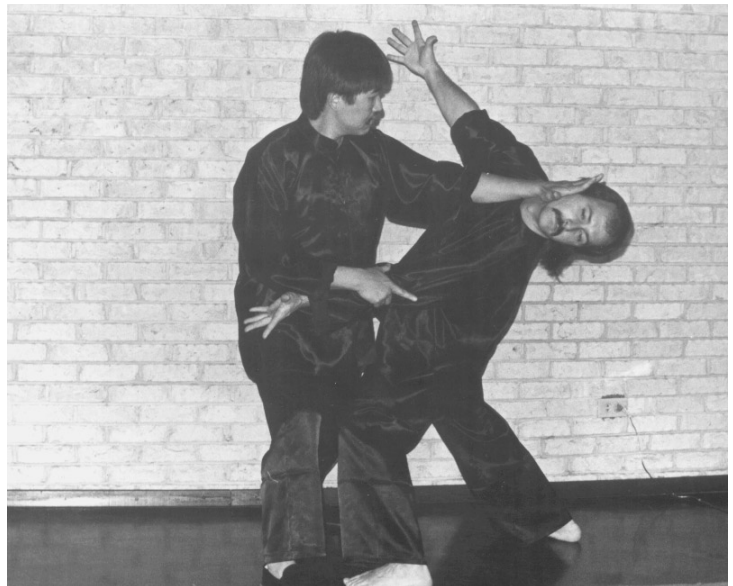


Photo #4

**Johnny Kwong Ming Lee demonstrates an application of Single Palm Change with his student Russell Sauls**

of the body and mind to produce an awesome, yet graceful, result.

*The following is Johnny Lee's description of a single change palm self-defense application:*

- As the attacker hits me with his right, I drill my right palm up on the outside of his arm (photo 1 above).
- Immediately, I thrust my left palm upward under my right arm so the left palm will keep his right hand at bay (photo 2) and free my right palm to strike my opponent.
- If he blocks my right palm with his left hand, I will catch his left hand with my right palm (photo 3). At this created "say-guk" position, my opponent cannot hit me.
- I slide my left palm down inside his right arm to strike his face. By twisting my waist to the right and shifting

my center of gravity to my left leg, I can knock him off his feet (photo 4).

**Chinese Character Index**

勵	光	明	Lee Kwong-Ming
死	角		Szu Chiao (Say Guk)
趟	步		Tang Pu
扣	步		K'ou Pu
擺	步		Pai Pu

# Modern Explanations of Internal Power

by Johnny Kwong Ming Lee

Traditionally in China, Pa Kua has been explained in terms of Chinese philosophy. For instance, Sun Lu-T'ang used the I Ching to interpret his art in his book *Pa Kua Ch'uan Hsueh*. However, this kind of presentation is hard to understand; it takes years of training before the meaning becomes clear. It is especially difficult for the western reader because it sounds to mystical.

To make Pa Kua more accessible, we can also explain it using mechanical laws and modern language. Before we proceed along these lines though, I would like to make clear that the whole is more important than the parts. Breaking down the movements and analyzing their physical properties cannot fully capture the essence of Pa Kua. It is an art for self-defense and a discipline for growth, and many of the physical results in the body are influenced by one's internal activity. One must develop the intuitive feelings of Pa Kua and practice it holistically. The mind must be extended to guide the ch'i and feel the motion before trying to apply the physical laws. Otherwise, one's practice will not proceed in line with the intentions and teachings of the master.

In the circle of the internal schools, we often hear about four ounces deflecting a thousand pounds, listening energy, sticky power and *tsung ching*, concentration of force. These can all be explained using laws of physics and the knowledge of modern science.

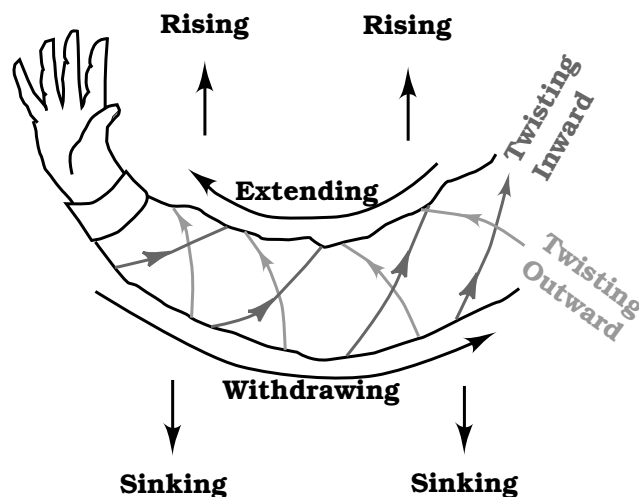
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***Fa-ching, the discharging force, is used only after the striking force has been detected by the listening energy, borrowed and redirected by the sticky power, and stretched out so that the attacker's balance is uprooted.***

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Listening energy is the foundation of the internal stylist's pugilistic ability. This sensitivity to sensory information allows one to defeat an opponent's move before it is executed. To develop listening energy in Pa Kua, one should practice the form and push hands diligently with a calm heart and excited mind. The mind consciously guides the ch'i to facilitate the physical strength, coordinate action, and increase sensitivity and reaction speed. But, the physical posture is also a key factor for the development of listening energy. The old masters taught that each Pa Kua movement or posture should contain the elements of rotation, corkscrew, extension, withdrawal, rising and sinking. When these are all present, the trunk and extremities are optimally stretched and extended (Fig. 1).

There are several neurophysiological consequences of this stretching which are relevant to listening energy. Muscle spindle (located in muscle fiber), Golgi tendon



**Figure 1 - Elements of the Pa Kua Posture**

organs (found in tendons close to their muscular origin) and certain other receptors in the skin are all stimulated by stretching the muscles. By maintaining this graded activation of receptors, the Pa Kua practitioner, upon contact, can detect slight changes in the force or position of an opponent. This occurs because more receptors are stimulated above the threshold levels or the receptors that are already stimulated fire at faster rates than with passive stretching alone. In addition, the stretch reflex, which maintains muscle tonus, "increases the tension of selected groups of muscles in order to provide a background of postural tone on which voluntary movements can be superimposed." (Kandel, p. 18). In our case, the voluntary movements will be the learned Pa Kua techniques to be executed at the desired angle of collision to neutralize the oncoming Force.

Sticky energy is the ability to catch an opponent's strike and maintain contact with it without gripping with the fingers. It may sound amazing and supernatural, but it is a normal physical activity which can be explained by Newton's mechanical laws, the law of conservation of momentum, the law of resultant force and the ratio of friction.

When the force of an opponent's strike is met by an elastic force created by the extension of the Pa Kua practitioner's extremities, a force equal and opposite to the strike will result. The force is not met head on, however, but is evaded in a circular path using the Pa Kua footwork. This force is combined with the spiraling upward corkscrew movement of the practitioner's intercepting arm which unites his own force with that of the strike, or, as we say, "borrow the enemy's energy". The arm then corkscrews down and the ox-tongue palm flattens out to create enough friction to adhere to the striking force. By calculating the angle of collision, the striking force can be redirected and the resultant vector will conserve the force of the strike (Fig. 2). Combining these movements with the kinesthetic sensitivity and

the concentration of mind and ch'i results in an ability unique to the internal schools - sticky power.

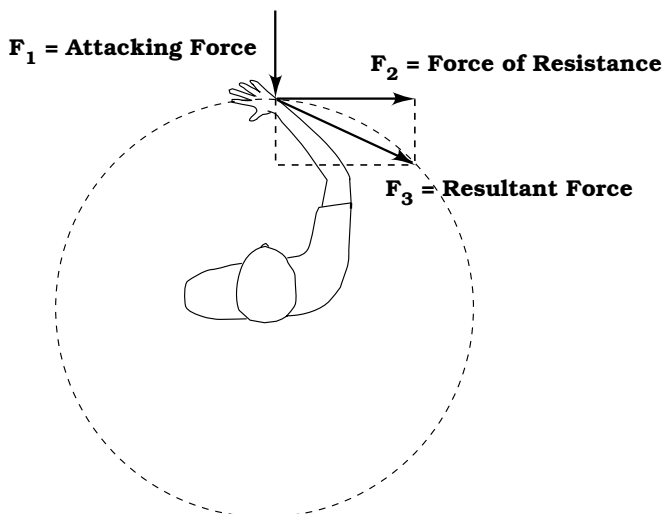
*Fa-ching*, the discharging force, is used only after the striking force has been detected by the listening energy, borrowed and redirected by the sticky power, and stretched out so that the attacker's balance is uprooted. In this moment, one discharges his energy as the maximal force combining one's spirit, mind, ch'i and strength. In the internal schools, it is called *tsung ching*, the whole force. It can be explained in kinesiological terms by the summation of force and impulse momentum.

The principle of summation of force states that the force produced by the movement of one body will be added to the force produced by the next part and so on until the action is completed. In Pa Kua, the sequence is as follows: the center of gravity is lowered by doing deep abdominal reverse breathing and stability is increased by bending the knees; changing the center from one leg to the other facilitates the rotation of the hips; the body, arms and wrists each rotate in a spiraling motion toward the target; the spirit, mind and ch'i are also concentrated and extended.

Another characteristic of the Pa Kua strike is prolonged contact with the target. Increasing the length of time of application of force imparts greater velocity to the opponent's body. This follows the formula for impulse momentum ( $Ft = Mv$ ).

The circular movements of Pa Kua utilize another means of discharging maximal force. Centripetal force draws energy towards the practitioner as if he were the center of a whirlpool. Centrifugal force throws energy away from the practitioner and is that energy used in throwing the hammer or discus. The most important factor determining the amount of power derived from spinning is the length of the radius. In Pa Kua, this is dependent upon arm length. To maximize centrifugal force, the shoulders should be relaxed and extended and the arms extended but not locked. The elbows are bent or "dropped" and the clavicles are pulled medially to increase the radial length of the arms. The knee of the supporting leg is bent to provide a stable axis while spinning.

Another factor which is important to the successful



discharge of force is called uprooting and involves unsettling the opponent's balance. Humans, just like any other object on earth, are affected by gravity. In order to maintain our balance, we must keep our center of gravity in an area within and directly above our supporting base; the larger the base and the lower the center of gravity are, the greater the stability. Yet, the study of human anatomy shows that our bipedal structure and upright posture are designed for the initiation of forward movement rather than speed or stability. Our centers of gravity are high above the ground and our feet provide a small supporting base. We can increase our stability along either the front-to-back or side-to-side axes by increasing the distance between our feet, but an increase on one axis causes a decrease on the other and vice versa. When in motion we must constantly move our feet quickly so that the supporting base can catch the falling center of gravity before it is too late.

Uprooting exploits these limitations to our advantage in the following ways:

- 1) We can increase the speed of our opponent's center of gravity so that his base cannot move fast enough to stay under it. Once the center of gravity is outside the base, the opponent can easily be pushed over.
- 2) When the opponent is moving we can hinder his footwork so that his base cannot follow his center of gravity, again resulting in his loss of balance.
- 3) If he is standing in a forward bow stance, we can apply force on his side at the narrowest part of his base.
- 4) If he is in horse stance, we apply force straight on, again, at the narrowest part of his base.
- 5) The powerful calf muscles, the feet, and the range of movement of the vertebral column are all designed to keep us from falling forward easily, but they do not prevent us from falling backward. Therefore, the best direction from which to apply force is the front so that the opponent will fall backward.
- 6) Force applied to the head or neck will cause a reflex action of the trunk muscles -to either flex or extend. This momentary tension can be used to upset the opponent's balance so that he is easily uprooted.

In all these cases, we also have to choose whether to use the lever principle, force coupling, centripetal force or centrifugal force to maximize the discharging of force.

*Johnny Kwong Ming Lee teaches at Lee's White Leopard Kung Fu School in Brentdanton, FL. For further information on Johnny Lee, see Pa Kua Chang Newsletter Vol. 1, No. 3 or contact his school using the address or phone number listed on the back page.*

#### Chinese Character Index

孫 祿 堂	Sun Lu-T'ang
易 經	I Ching
八 卦 拳 學	Pa Kua Ch'uan Hsueh
發 勁	Fa Ching

# Beat the Heat with Oriental Medicine

by Gary Stier, O.M.D.

*In this column Oriental Medical Doctor Gary Stier lends advice on how to beat the summer heat through use of food and herbs. We plan to make this a continuing column which will cover food and herb useage through the changing seasons.*

Now that the Summer season is fully upon us, we are reminded once again of the need to prevent overheating and the excessive loss of body fluids. This is especially important for those who regularly practice Pa Kua Chang or other internal arts like Tai Chi, Hsing-I, and Ch'i Kung since the intensely hot Ch'i energy of such methods is legendary. Although this hot energy may certainly be a welcomed asset during the Winter season, when cold winds with either rain or snow prevail, it can also easily increase the discomfort of the hotter and drier time of the year.

Fortunately, a solution to this problem is provided by the traditional Oriental Medicine which has long been associated with these internal arts. This makes sense when we consider that arts like Pa Kua Chang make use of the same Ch'i energy channels and philosophical concepts as do the classical acupuncture and herbology arts. As a result, many of the best practitioners of the internal arts are as well known for their healing skills as they are for their martial skills! A popular teaching, therefore, is that the hand that can hurt should also be the hand that can heal, and that these health care skills should first be applied to ourselves. The ability to yield and adapt to the natural forces of seasonal change year after year without illness or dis-ease should also be considered an effective self defense skill, wouldn't you agree? This means never missing work or losing income due to sickness, never canceling social engagements, and never suffering with an illness of any kind! Sounds good, doesn't it? Here's how it works.

The basic idea is really quite simple. We must maintain an inner, physical environment that is the complementary opposite of our immediate external environment. This concept holds true for both indoor and outdoor climates. So, if we plan a day of outdoor activities under the hot Summer sun, we need to regulate our intake of food and drink accordingly. The easiest and most effective way to do this is to select food items and herb teas known for their cooling and moistening properties, while reducing to a minimum those menu items which are warming and drying. The following examples should help to get you started. Good luck, and have a great Summer!

## Summer Foods and Herbs

**Yin (-) or Negative Polarity Foods:** These dietary items are all cooling and moistening, and should comprise 80% or more of your diet when outside in the heat, or 20% of your diet if inside in an air conditioned, cool environment.

Wheat, barley, oats, white rice, melons, cantaloupe, raspberry, WATER, blackberry, blueberry, banana, orange, lemon, lime, grapefruit, peach, tropical fruits, beans, peas, potato, tomato, eggplant, broccoli, yam, sweet potato, corn, popcorn, milk, yogurt, soft cheese, soft nuts, butter, celery, tuna, chicken, bread or other baked goods such as cookies, pies, donuts; cabbage, pickle, cucumber, sauerkraut, all condiments like ketchup, mustard, relish; and if you can't resist: ice cream, candy, soft drinks, coffee, beer.

**Yang (+) or Positive Polarity Foods:** These dietary items are all warming and drying, and should comprise 20% or less of your diet if outside in the heat, and 80% or more if inside in a

cool, air conditioned environment.

Brown rice, wild rice, millet, buckwheat groats, beef, pork, ham, bacon, sausages, bratwurst, venison, lamb or mutton, turkey, duck, goose, shrimp, crableg, scallop, clam, lobster, trout, haddock, perch, walleye, other whitefish, eggs, hard cheese, radish, onion, ginger, scallion, lettuce, carrot, squash, hard nuts, apple, cherry, strawberry, hot spices, ginseng root, cinnamon.

**Herb Teas for the Summer Heat:** The following individual herbs can be steeped as an infusion by pre-heating a tea pot with a small-amount of rapidly, bubbly boiling water swished around inside and emptied out, then adding to the pot a heaping tablespoon or two of herb per cup of boiling to be added over the herb, then covered and allowed to steep for 15-20 minutes. The resulting tea may be drank warm or with ice.

**Dried Chrysanthemum Flower** (Flos Chrysanthemi) (Ju-Hua) - It is pungent, sweet, bitter, and cool, and is tonic to the lungs and the liver, clears affections due to wind and heat, neutralizes toxins since it is anti-bacterial, anti-viral, and anti-fungal. A great brew for colds, fevers, headaches, and blood-shot eyes!

**Peppermint Leaves** (Herba Menthae) (Bo-He) - Leaves or whole plant are pungent and cool, therapeutic to lungs and liver and their energy channels, clears the head and eyes, disperses the effects of wind and heat, eliminates the sensation of fullness in the chest and costal region. Works great for Summer colds, headaches, pharyngitis, conjunctivitis, and the initial stage of measles. Like the Chrysanthemum flowers, the Peppermint may be sweetened with a little bit of honey if necessary for flavoring.

**Jasmine Tea** - This is an unroasted, unfermented green tea which is scented with fresh, fragrant Jasmine flowers. One of my favorites comes in a beautiful yellow metal box from the People's Republic of China-T'ujian Tea Import & Export Corporation, and is available in most Oriental grocery markets along with other brands. A full teaspoon is plenty for a potful of this & the next tea.

**Pi Lo Chun** - This is a very high quality unroasted, unfermented emerald green tea with a strong, fragrant aroma which comes in a round, brown metal canister also from the People's Republic of China - Shanghai Tea Branch of the National Native Produce Import & Export Corporation. It is a bit more expensive than the Jasmine, but well worth the difference. Like all of the teas listed in this article, the Pi Lo Chun makes a great iced tea and a wonderful sun tea by adding some of the tea leaves to a glass jar full of water which is allowed to sit outside in the sun until infused.

Should anyone have any questions regarding the dietary information, or any difficulty locating the herbs and teas, please contact me for assistance!

*Gary Stier, O.M.D. was featured in Pa Kua Chang Newsletter, Vol. 1, No. 4. Readers wishing to contact Gary with questions or comments can do so by calling or writing this new address and phone number listed in the teacher's directory on the back page.*

## 1992 Calendar of Pa Kua Chang Workshops and Seminars

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
<b>Bok Nam Park</b>	Pacific Grove, CA	19 September 92	Jerry Johnson (408) 646-9399
<b>Bok Nam Park</b>	San Francisco, CA	20 September 92	Jerry Johnson (408) 646-9399
<b>Adam Hsu</b>	San Francisco Bay Area	19 - 20 Sept 92	Adam Hsu (408) 973-8762
<b>Kumar Frantzis</b>	Marin, CA	26-27 Sept 92	Caroline Frantzis (415) 454-5243
<b>John Painter</b>	Tulsa, OK	16-18 Oct. 92	Ray Hildreth (918) 486-1107
<b>Bok Nam Park</b>	New York, NY	7 November 92	Ken DeLves (718) 788-7190
<b>Adam Hsu</b>	San Francisco Bay Area	7 - 8 Nov 92	Adam Hsu (408) 973-8762
<b>Bok Nam Park</b>	Gaithersburg, MD	14 Nov 92	Ken Fish (301) 330-8008

In addition to the seminars listed above, there will be a number of Pa Kua Chang instructors teaching seminars in conjunction with the U.S. National Chinese Martial Arts Competition in Orlando, FL. This tournament, which in the past was held in Houston, TX will be held **4-7 September 1992** in the Buena Vista Palace Hotel in the Walt Disney World complex. A few of the Pa Kua Chang teachers who will be there to perform in the Master demonstration and conduct seminars are as follows:

**Bow Sim Mark, Park Bok Nam, Johnny Kwong Ming Lee, Nick Gracenin, George Xu, and John Painter**

For information contact Jeff Bolt - (713) 781-4483

### The Next issue of the Pa Kua Chang Journal

will feature:

- Tung Hai-Ch'uan
- The Origins of Pa Kua
- Tung Hai-Ch'uan's Tomb

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