

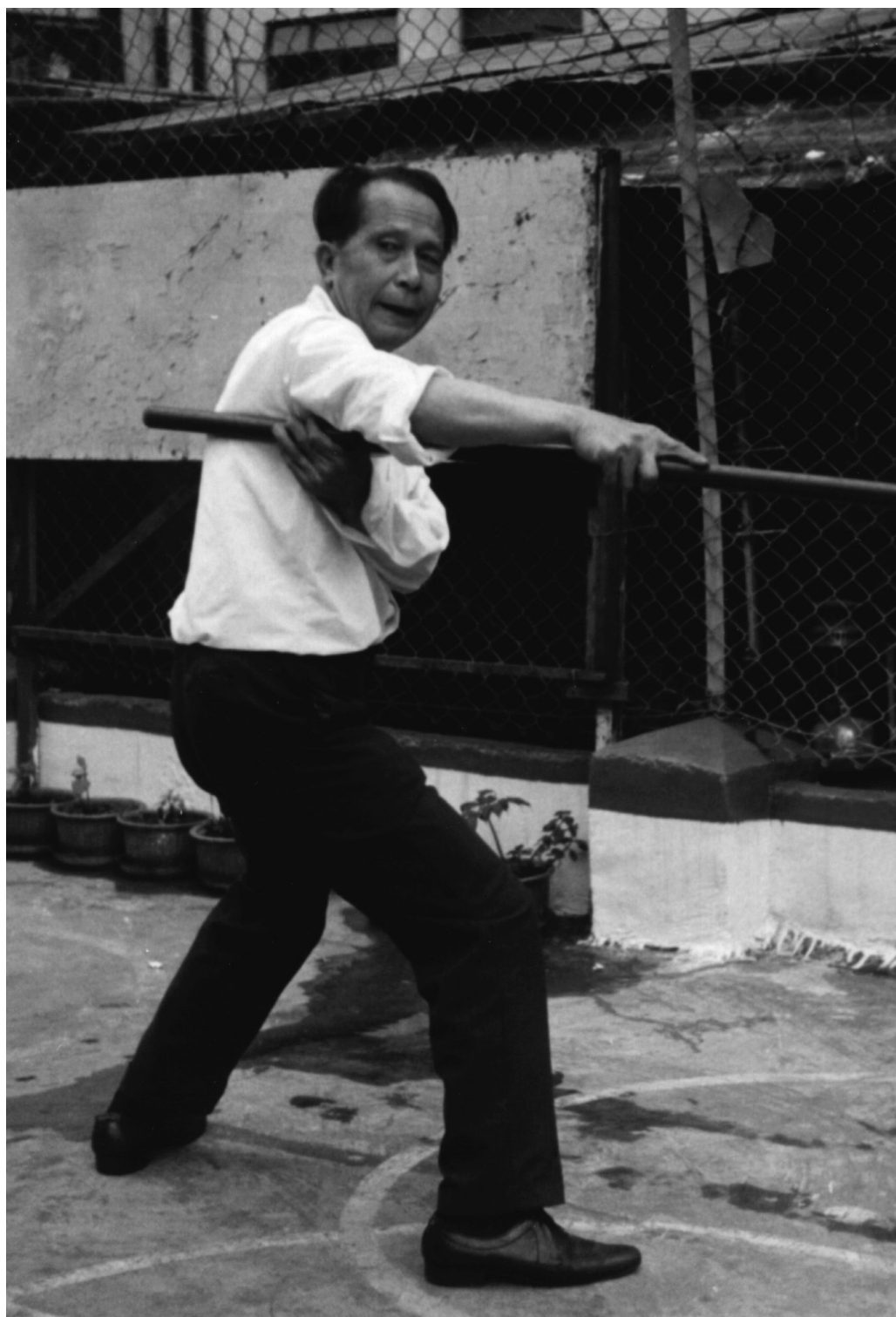


# *Pa Kua Chang*

JOURNAL

Vol. 6, No. 5

July/August 1996



## Gao Style Ba Gua in Hong Kong: The Life and Teaching of He Ke Cai

The Life and Teaching  
of He Ke Cai

Interview with  
C.S. Tang

Ba Gua Specialty  
Weapons

Ba Gua Summer  
Retreats

Wang Shu Jin  
Remembered at Tong  
Hai Chuan's Tomb



## **Pa Kua Chang** JOURNAL

Published bi-monthly by High View Publications,  
P.O. Box 51967, Pacific Grove, CA 93950  
Phone: (408) 622-0789  
Fax: (408) 622-0787  
Orders: (800) 413-8296  
E-Mail: HighView@visionsoft.com  
Web: <http://infinity.dorsai.org/highview>  
Editor: Dan Miller  
ISSN: 1065-2264

### **About the Pa Kua Chang Journal**

The *Pa Kua Chang Journal* is published six times a year. Each issue features an interview with, or article by, one or more Ba Gua Zhang instructor(s) from mainland China, Taiwan, the United States, and/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.

Chinese names and terms will be romanized using the pinyin system of romanization except when an instructor prefers his name romanized differently. The title of the Journal appears in the Wade Giles system of romanization as it was the system we started with and we kept the original title. Whenever possible, Chinese characters will be listed in parentheses following the first appearance of Chinese terms and names in each article.

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

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## **Editor's Corner**

### **Late Mailing**

Sorry this issue of the Pa Kua Chang Journal is being sent out so late. Several unavoidable complications and the hustle bustle of summer have put us behind schedule for this issue. We will try to get back on track next time around. My apologies to all of you who have been anxiously awaiting this issue.

### **Chinese Characters in this Issue**

Those of you who are fans of the Chinese Characters we use in this magazine will be a bit disappointed with this issue because not all of the Chinese names which are used in the C.S. Tang interview are included. These characters were provided to me by Mr. Tang, however, I had a hard disk disaster and most of the characters I had on file were lost. Since I was running late with this issue, I decided not to include them, as rebuilding them would have taken a long time. Hopefully I'll have the problem fixed by the next issue.

### **Summer Sale!**

From now until September 1st we are discounting all items in our catalog by 10%. We are also marking down back issues from \$4.00 to \$3.50 each, which means that if you take advantage of the summer sale, you will receive a 10% discount on the \$3.50 sale price if you order before 1 September. We will not be reprinting any of these back issues, so order before they are all gone! Additional savings are as follows: Ba Gua Calendars and Ba Gua and Xing Yi carved seals are now 40% off of the catalog price.

### **Back Issues**

We are often asked about which back issues we would recommend. Since everyone has a different interest and taste, it is difficult to predict what each individual will enjoy. However, our most popular back issues are Volume 4, Number 6 on circle walking, Volume 6, Number 1 on the Eight Mother Palms, and Volume 5, Number 5 on the Single Palm Change. Also, all issues covering Li Zi Ming's Ba Gua and the Gao style Ba Gua have been very popular.

### **On the Cover**

He Ke Cai, 1911- 1995, practices Ba Gua staff on his rooftop school in Hong Kong, 1969

# Gao Style Ba Gua in Hong Kong: The Life and Teaching of He Ke Cai

Two issues ago we announced that He Ke Cai (何可才), the last of Gao Yi Sheng's (高義盛) direct lineage students, had died. In the Pa Kua Chang Newsletter (Volume 2, Number 3) we had presented an article about He Ke Cai, the majority of that article being biographical. In this issue, in honor of He Ke Cai's passing, we will again present some of the highlights of his life and then discuss some of what He Ke Cai taught his students. The majority of the information presented in this article was gathered from an interview conducted with He Ke Cai's student C.S. Tang.

I consider Tang Cheong Shing (鄧昌成 - pronounced Deng Chang Cheng in mandarin) to be a unique individual among those who have studied Gao style Ba Gua Zhang. I say this because of all those who are practicing Gao style today, he has probably had the most direct exposure to the various branches of Gao Yi Sheng's Ba Gua Zhang. Like all good Ba Gua Zhang instructors, Gao Yi Sheng taught all of his students differently, based on each individual's body size, character, and background. Thus, Gao's students each developed their own unique characteristics in the practice and propagation of their art. In order to really understand all of the aspects of Gao Yi Sheng's teaching, a student would do well to study the similarities and differences of Gao's art as taught by all of his various students. Over the years, C.S. Tang has been able to do this on perhaps as wide a scale as any other Gao style practitioner.

The main branches of the Gao style which we find being practiced today were taught by Gao's students Wu Meng Xia (吳孟俠), Zhang Jun Feng (張峻峰 - see *Pa Kua Chang Journal*, Vol. 3, No., 5) He Ke Cai (see *Pa Kua Chang Newsletter*, Vol. 2, No. 3), Liu Feng Cai (劉鳳彩 - see *Pa Kua Chang Journal*, Vol. 4, No. 2), Li Zhuang Fei (李壯飛 - see *Pa Kua Chang Journal*, Vol 4, No. 2) and Yu Yi Shen (see *Pa Kua Chang Newsletter*, Vol. 2, No. 3). C.S. Tang studied directly with He Ke Cai, met Zhang Jun Feng in Taiwan in 1973 (and compared styles with Zhang's wife), was able to read Wu Meng Xia's personal letters to his teacher, and has met with, or had contact with Liu Feng Cai's student Liu Shu Hang (劉樹行 - see *Pa Kua Chang Journal*, Vol 4, No. 2), Yu Yi Shen's student Y.C. Wong (see *Pa Kua Chang Newsletter*, Vol. 2, No. 3), and Li Zhaung Fei's student Fred Wu (see *Pa Kua Chang Journal*, Vol 4, No. 2). Additionally, he has met with many other Gao style descendants from mainland China, Taiwan, and the United States. Below we present a brief outline of He Ke Cai's life followed by a lengthy interview with his long-time student C.S. Tang.



**Gao Style Ba Gua Zhang instructor He Ke Cai  
was one of the first to teach Ba Gua Zhang  
in Hong Kong**

## He Ke Cai's Life

He Ke Cai was born in Guangdong Province, China, on July 20, 1911. As a boy he had an intense interest in martial arts which was sparked by reading stories of martial arts heroes. He began his study of the martial arts in 1928 at the age of 17. His first teacher was his Uncle, a Hung Gar (洪家) instructor. However, he did not study with his Uncle for very long and only learned a few forms.

At the age of 26, He Ke Cai moved north to Tianjin and was employed by an American firm in the English concession. His interest in the martial arts was still intense, but he had no teacher. To occupy himself when he was not at work, he read martial arts books and practiced what his Uncle had taught him. After sometime, He Ke Cai discovered that there were a number of martial arts instructors teaching at the soccer fields in the English concession. Investigating



**He Ke Cai's Ba Gua Zhang teacher, Gao Yi Sheng (center), is pictured with two of his students, Wu Meng Xia (left) and Wu Zhao Feng (right)**

the situation, he made friends with the field manager who recommended that he seek instruction from Gao Yi Sheng. In 1938, He Ke Cai was introduced to Gao Yi Sheng and he asked if Gao would teach him martial arts. Gao asked, "Why do you want to study martial arts? So you can fight the Japanese?" He Ke Cai replied that he did not want to learn martial arts in order to fight the Japanese, but that he had always had an intense interest in learning martial arts and wanted to study with a good teacher. Gao agreed to teach He and on the spot he drew a circle on the ground with his cane and began teaching He Ba Gua Zhang's circle walk practice.

After He had been practicing with Gao for only

three days, he sought out one of his senior classmates in order to compare martial applications. Gao saw this and became suspicious of He, thinking that he might be an underworld character who was out to learn applications quickly so that he could take revenge on someone. The field manager vouched for He's character and told Gao that He was just anxious to learn.

Gao Yi Sheng taught each of his students differently, based on their body size, special skills, and temperament. One of the model's he used to teach was a system of twelve "animal characteristics." The twelve animals of Gao's system were: ape, dragon, lynx, tiger, eagle, bear, snake, chicken, horse, phoenix, lion, and leopard. He Ke Cai was a Southerner and had a small frame and thus was not as physically strong as his Northern classmates. Gao encouraged He to concentrate on subtle techniques and defensive postures, which were characteristic of the "dragon" style. He spent a great deal of time practicing the detailed requirements of each palm. Because he was smaller and not as strong as his classmates, He's technique had to be more precise.

Gao Yi Sheng was keenly aware of his students special skills and abilities and trained them to learn the individual animal styles and fighting methods which suited them. Gao himself, because he was thin and flexible, was adept at the "dragon style." Dragon techniques require that one be able to bend and stretch, swoop and crouch low. Someone who was not thin and agile would have a difficult time picking up the dragon characteristics. Most

of Gao's large Northern students, like Wu Meng Xia and Zhang Jun Feng, were adept at the techniques of the "tiger" style, which required a larger body and great strength. Gao had wanted to find someone to pass on his dragon style skills and he found that He Ke Cai's body suited the style of the dragon.

He Ke Cai studied Ba Gua Zhang bare hand skills every morning at the soccer fields in the English concession in Tianjin from 1938 to 1942. In 1942, Gao had gotten into a fight with a Tai Ji Quan instructor and had killed him. In order to avoid prosecution, Gao left Tianjin and returned to his home village. Although He Ke Cai had trained with Gao long enough to become proficient in the palm methods, he had yet to learn

any Ba Gua weapons. In order to continue his study with Gao, He traveled to Gao's home village on his birthday, offered his teacher a gift, and asked to if he could learn Ba Gua weapons. Gao was touched by He's sincerity and agreed to teach him the weapons of Ba Gua.

He traveled to Gao's home village on weekends in order to continue his Ba Gua practice. During these visits, Gao would polish He's palm techniques and teach him weapons such as the broadsword, the straight sword, the staff, the spear, and the cane. The first weapon He learned was the broadsword. After studying for a while, He asked Gao why the broadsword methods were so different from the palms. Gao said that they were actually the same, everywhere there is a *kai* (opening) movement in the palm techniques, it is a thrust of the sword, everywhere there is a *peng* or *tuo* in the palm technique, it is the same with the sword. Gao went on to explain that the weapon was simply an extension on one's hand. Depending on whether the weapon is long or short, pointed or bladed would make a difference in the way it was applied and the way it was moved.

After the weekend practice session, He would spend the night at Gao's home and practice Ba Gua with Gao's son. He continued studying with Gao privately in his hometown for about 2 years, totaling 7 years of study with his teacher. By 1944, the war in the Pacific was raging. The Japanese were taking over the concession areas and He lost his job. Under the circumstances, he thought it best that he return to his hometown in Guangdong.

Upon returning to his hometown, He took up farming. To supplement his income he also collected and sold medicinal herbs. One year there was a drought and He's farming enterprise did not do well. He decided to give up farming and in 1950 moved to Hong Kong. In Hong Kong, He met a friend from Tianjin who helped him find a job. The same man also introduced He to another Ba Gua Zhang practitioner in Hong Kong named Li Xing He (李性和). Li was from Shandong Province and had studied with Yin Fu's student Liu Qing Fu (劉慶福).

He Ke Cai was very happy to find another person practicing Ba Gua Zhang because he had not met anyone who knew Ba Gua since he left Tianjin six years earlier. Tai Ji was popular in the South of China and in Hong Kong, however, not many had heard of Ba Gua. When they met, Li encouraged He to teach Ba Gua in Hong Kong. Li Xing He was a businessman, and being from Shandong, did not speak much Cantonese so he thought He would have an easier time teaching students in Hong Kong. Inspired by Li's encouragement and Gao's advise that "what he had learned was not something he should keep to himself, but he should share it with others," He Ke Cai began teaching Ba Gua part time in 1952

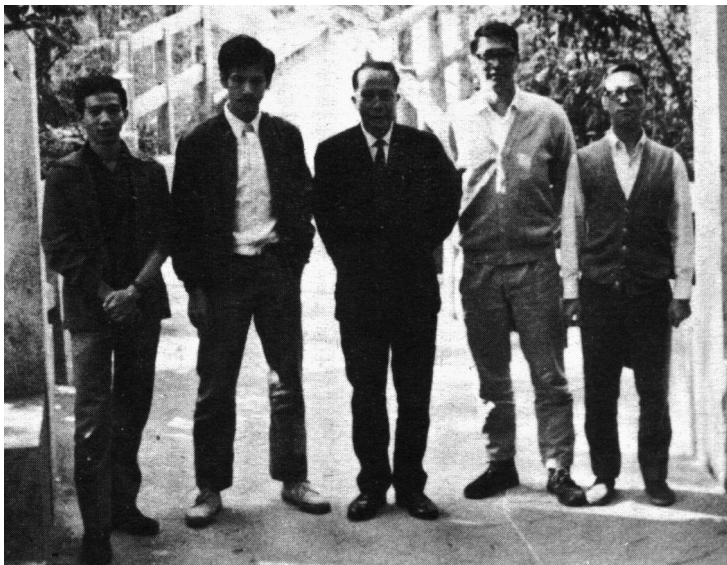
at the Botanical Garden where he had met Li Xing He. However, in 1956, the economic situation in Hong Kong took a turn for the worst and He lost his job at the factory where he worked. At this time, He decided to become a professional Ba Gua teacher.

He Ke Cai remained very active as a teacher in Hong Kong from 1956 through his retirement in about 1983. Throughout the years he taught at a number of locations. In order to understand more about He's teaching in Hong Kong, I conducted a lengthy interview with He's longtime student C.S. Tang.

I first met C.S. Tang as a result of the first article which was printed about his teacher in the *Pa Kua Chang Newsletter* in March of 1992. I had gathered much of the information about He Ke Cai from an article which was printed in the early 1970's in *New Martial Hero Magazine*. The article included a number of photos of C.S. Tang practicing Ba Gua and one of him standing with Zhang Jun Feng during a visit to Taiwan. After the issue was published, Y.C. Wong, a Gao style practitioner in San Francisco, sent a copy of



**He Ke Cai with friends and students (early 1970's). Li Xing He, the Yin Fu style practitioner from Shandong, is sitting on the far right**



**He Ke Cai with a group of students in Hong Kong (early 1970's) C.S. Tang is on the far right**

the Newsletter to Tang. Upon receiving the issue with his picture in it, Tang wrote me in order to introduce himself. This began a great friendship which has lasted to this day. In the Fall of 1992, Tim Cartmell and I visited C.S. Tang in Hong Kong and stayed with him for a few days. Tim and Tang enjoyed comparing their respective styles of Gao's Ba Gua and Tang introduced us to many of the internal style martial artists in Hong Kong.

The following interview was conducted in May of 1996 through the modern miracles of fax machines and e-mail. (All of the Chinese names in this interview are given in the Cantonese Romanization - in Cantonese He Ke Cai is romanized Ho Ho Choi).

## **An Interview with C.S. Tang:**

### **When did you first begin studying martial arts?**

When I was a boy, I practiced Shaolin 'Yi Jin Jing' (易筋經 - Change Tendon Scripture) from my father. In 1964, when I was studying in secondary school, I began my long march to Kung Fu.

### **What was the first martial art that you studied?**

Yang Style Taiji Quan, from a neighbor, Mr. Ngai Wah. He soon introduced me to his senior classmate, Mr. Chan Yuet Sun, a herbalist. I studied Six Combination Eight Methods, Yi Quan and Ba Duan Jin (八段錦 - Eight Section Brocade) from Chan. Their teacher was Leung Chi Pang, a very famous Cantonese who studied Chinese Martial Arts in Shanghai before World War II. He studied Eagle claw from Chan Chi Ching, Tai Chi from Tin Siu Lun, Six Combination Eight Methods from Ng Yit Fai and Yi Quan (意拳) from Doctor Yau Pang Hai, a senior student of the founder,

Wang Hsang Chai (王鄉齋 - Wang Xiang Zhai).

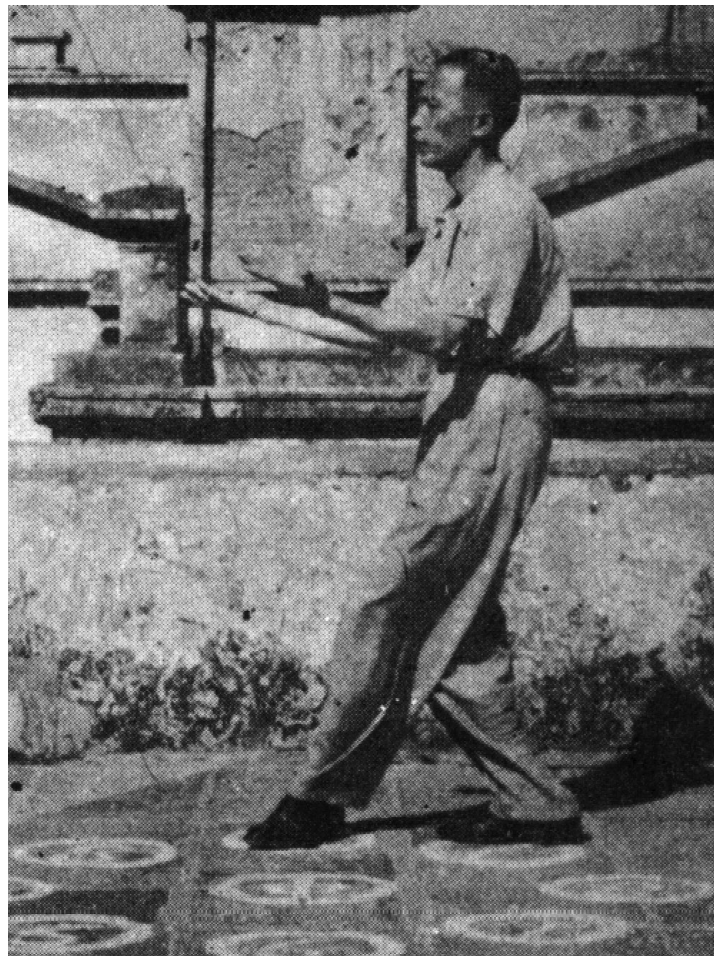
### **How did you first become interested in Ba Gua?**

People seldom studied Ba Gua in Hong Kong in those years. It was a famous but mysterious martial art. I knew Ba Gua Zhang when I read the articles from the magazines, such as:

“Novel of Chivalry” published around 1950's:  
Ho Ho Choi's demonstration and photos  
Ng Po Cheung's articles (Sun Lu Tang's student)  
Pang Chiu Kong's “Essentials of Ba Zhang”  
Chiang Jung Chiao's “Transcript of Ba Gua”

### **How did you meet your Ba Gua teacher?**

My first teacher, Mr. Chan, immigrated to Portland, Oregon, in the United States, and I was eager to learn something else. I felt that for a youngster, Shaolin hard fighting would be more beneficial to help the body develop, so I studied Shaolin instead of the internal martial arts. I was working as a night shift cashier in the Hyatt Hotel. After working, in the very early morning, I took the small cross harbor motor boat to the Hong Kong side, and walked to Hong Kong Botanical Garden to the middle level of the Peak. In



**He Ke Cai walking the circle on a rooftop practice area in Hong Kong, 1955**

the 1960's most of the martial arts masters taught here. I studied Southern Mantis here. I liked this style, its simple, straight forward, powerful and useful. Here I met some martial arts teenagers. They studied from different schools. We joined and practiced there on Sunday. We were so happy to share our knowledge with each other. Among these 13 people, three studied Ba Gua from Master Ho. I saw them practice solo training and two man set sparring. I said to myself, I must learn Ba Gua.

One night, I made up my mind to learn Ba Gua from Master Ho. I knew the address quite well, but I had never been there. Its in Wanchai, just 15 minutes walk from my home. I went there and stepped to the top floor of an old four floor building. There was no light, only darkness. I stood silently on the roof, surrounded by several tall buildings. It seemed that nobody was there. Then, through the dim lights reflecting off of the windows, I saw a man on the other side of the roof, sprinkling flowers. He soon discovered me, then climbed to where I was standing and asked the purpose of my coming. And then we sat.

Ho: Why do you want to learn Ba Gua?

CS: I am interested.

Ho: Don't try to teach, this cannot support your living.

Ho: Call me 'Lo See'-[老師 meaning: Teacher, (as Japanese called 'Se Say)]. Don't call me SiFu. In the northern part of China, we also call my master as Lo See. We would call the driver and cook SiFu.\*

He then sincerely taught me to walk a circle with single change palm. I was so glad that on my first night, I was taught the famous single change palm already.

### **So he taught you walking the circle and the single change right away?**

Yes. Ho demonstrated the guarding posture to me first, and then walked around the circle. He asked me to follow once. Then, he

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\*Editor's Note: In Northern China, where the internal arts originated, the term "Sifu" or "ShihFu" is not commonly used as a way to address a teacher. "SiFu" is a term used to acknowledge that someone has skill at something, and thus in some instances it is appropriate in martial arts, however, in China people also commonly call many who have mastered a trade (cooks, tailors, drivers, etc.), "SiFu." It is not strictly a martial arts term. The term does not mean "teacher," it is not a rank or achievement level, and people in China would **never** refer to themselves as "SiFu." It is considered in extremely poor taste to call yourself "SiFu." However, today the term has been severely bastardized in the United States to mean "teacher" or indicate an "instructor rank." And we find many American instructors calling themselves "SiFu." Most Northern Chinese I have met find this to be extremely odd.

demonstrated how to change to other side. He said, this is single change and he held my hands and led me through the change. Ho said his teacher Gao taught him in the same way and exactly in the same manner. Gao used a stick to draw a circle on the sandy ground, demonstrated and led him through the single change on the first day.

### **What was it that attracted you to the study of Ba Gua?**

1. The stories of Ba Gua are so many and so impressive.
2. The philosophy is so linked with Chinese culture.
3. The system is so complete from the fundamental to the top level.
4. The set sparring and push hands is a special Ba Gua form that we would always practice with each other.
5. The applications are so practical.
6. Ba Gua is simple, but the theories are so deep.

### **Where did you practice? Did your teacher have a school?**



**He Ke Cai practices staff fighting with one of his students at the roof top school in Hong Kong, 1969**



**C.S. Tang practices the Gao style Ba Gua broadsword at He Ke Cai's rooftop school in Hong Kong, 1969**

We practiced on the top floor of the building in Wanchai until 1975 when the building had to be removed. This building belonged to Mr. Lam Bor, one of Ho's students who operated furniture shops downstairs. He rendered this place rent free to his teacher. We called this roof the "second stage" of Ho's teaching school.

His first stage was in 1952 recalling his memories and practice in the Botanical Garden. Then from 1956, he started to teach in a senior student's roof floor in the Central district. In those years, most of the martial arts masters taught on the rooftops because the space on the roof floor was big enough and, most importantly, they could teach secretly. There were only a few students.

The second stage was the roof in Wanchai where most of students were trained. Ho was strong and energetic. He would concentrate his teaching during the night time only. He acted as a living sand bag and let students practice locking and pushing on him. We had properly registered the school in the police registrar. We also formed the "Pa-Kua Physical Training and Health Association Ltd." on April 10, 1973.

The third and last stage was after 1975, Ho moved to the third floor of a nearby building where he had a grand opening of a public school. Ho had to teach the whole day whenever the students came. Most of students were rich. He maintained that school for eight years until he retired.

Occasionally, he would teach some students on a hill behind his home district. At his later stage, he still taught some students on the lift yard of the same floor as his home.

**How many students were in the classes when you were studying?**

Around 10-20 students came every night. There were about 50 active members in the class.

**How were the classes organized?**

They came freely at their leisure without a definite time constraint. Classes normally started at 7:30 pm to 11:30 pm. There would be no class if it was a rainy day since it was an open area, but we still came for the hope that the rain will stop or else we will sit together and listen to master's stories.

**What are some of the most important fundamental Ba Gua principles your teacher emphasized in his teaching?**

He emphasized:

1. 24 essentials, these should apply to all actions, walking the circle, push hands and two person set sparring.
2. 5 elements energy: important factor for the success of your attack.



**He Ke Cai demonstrating the Ba Gua broadsword**



**Can you tell me more about the 24 essentials and the 5 element energy?**

**Five Elements as Body Practice**      **8 Diagrams as Application**

---

1) 24 Essentials are as follows:

**Head**

- 1 Head needs to Push up
- 2 Neck needs to be erect
- 3 Cheeks need to contract
- 4 Eyebrows need to raise
- 5 Eyes need to concentrate
- 6 Teeth need to close
- 7 Tongue needs to touch

頭要頂  
頸要豎  
頰要收  
眉要揚  
目要注  
牙要合  
舌要抵

**Arms**

- 8 Shoulders need to sink
- 9 Elbows need to fall
- 10 Palms needs to pole
- 11 Wrists need to strike back
- 12 Fingers need to lead
- 13 Thumbs need to open

肩要沉  
肘要墜  
掌要撐  
腕要扣  
指要領  
拇要開

**Trunk**

- 14 Back needs to be round
- 15 Chest needs to stretch
- 16 Abdomen needs to be full
- 17 Ribs need to sit

背要圓  
胸要寬  
腹要實  
肋要坐

**Waist**

- 18 Waist needs to turn
- 19 Buttocks needs to wrap
- 20 Hips need to clip
- 21 Anus needs to lift

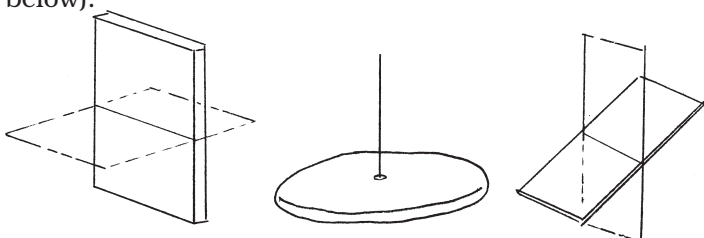
腰要轉  
臀要兜  
胯要夾  
肛要提

**Legs**

- 22 Knees need to contract
- 23 Groin needs to be tight
- 24 Toes need to cling

膝要收  
胯要緊  
趾要抓

The Five Element energies are part of the "Summary of Three Basins For Practice and Application" and are as follows (the basins are described by the illustrations below):

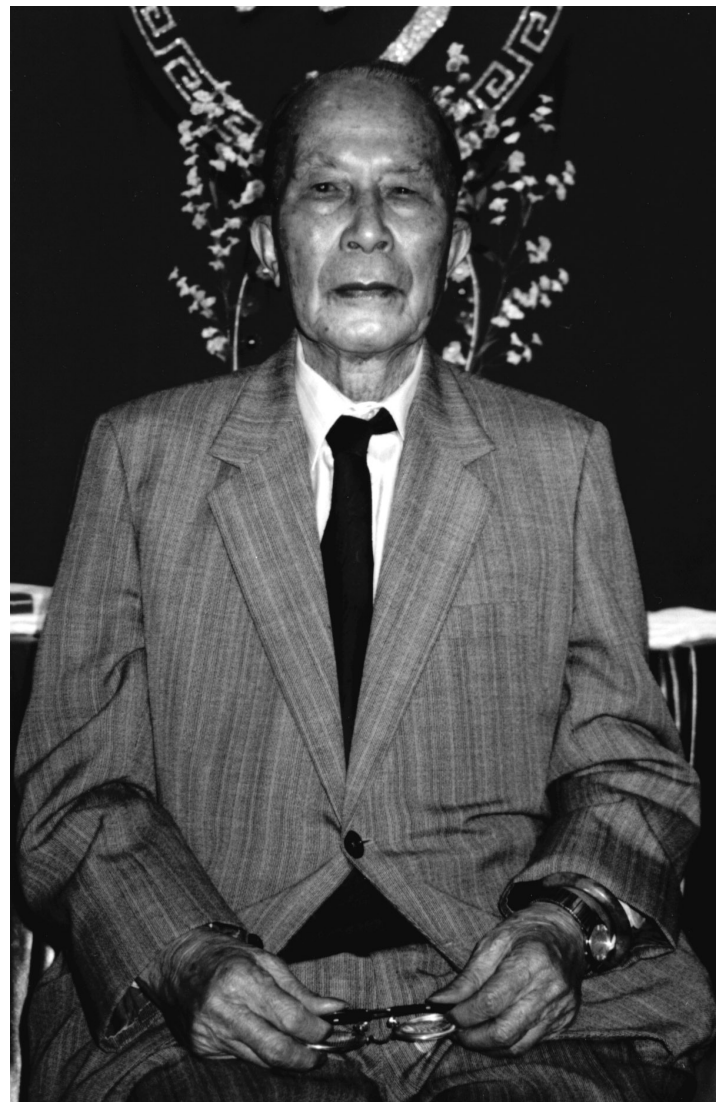


Stand Basin

Flat Basin

Slope

- |                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                      |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>1. Stand Basin (Body Method)</li> <li>2. Flat Basin (Step Method)</li> <li>3. Slope Basin (Hand Method)</li> </ul> | <ul style="list-style-type: none"> <li>1. Chicken Leg</li> <li>2. Dragon Body</li> <li>3. Bear Shoulder</li> <li>4. Ape Back</li> <li>5. Tiger/Leopard Head</li> <li>1. Split Step</li> <li>2. Toe Out Step</li> <li>3. Jostle Step</li> <li>4. Throw Step</li> <li>5. Slip Step</li> <li>1. Sink energy</li> <li>2. Implicit energy</li> <li>3. Bottom energy</li> <li>4. Inside energy</li> <li>5. Whole energy</li> </ul> | <ul style="list-style-type: none"> <li>8 Body components</li> <li>8 directions</li> <li>8 Hand Techniques</li> </ul> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|



He Ke Cai in Hong Kong, 1992



**C.S. Tang practicing staff fighting with his teacher, He Ke Cai, Hong Kong, 1973**

**Was traditional philosophy or traditional medicine taught by your teacher in conjunction with the Ba Gua training?**

**1. Traditional philosophy**

He emphasized one who practiced Ba Gua must understand the 'Yi Ching' (Book of Changes). So when we rested and discussed theories and principles, he always taught us the relationships and the theories of the changes.

**2. Traditional medicine**

He liked herbs, so he always talked about how he discovered the plants on the mountain, and how those herbs helped him to cure himself and we shared and learned from him. He was also a Chinese bone setter.

**How many years did you study with your teacher?**

I spent five nights a week on forms and general practice and every Saturday evening on weapons nonstop for eight years. After that, I began to practice other schools. I studied Northern Shaolin, Chin Woo forms, Tan Tui, and Fong Style Southern Mantis,

on alternative nights. I went to two different classes every night to fulfill my curiosity. But I still always went to my teacher's school during the week.

**Who were some of your teacher's best students?**

Well, we could say 'Distinguished', since the students are so many and they came and left at different stages. They are as follows:

**1st stage:** Yue Lan Lok, Wong Tung Chuen, Yum Wing & Wong Chi Ling,

**2nd stage:** Ho Yuk Chuen, Ho Chan Chung, Lui Yue Lam, Ng Po Chuen, Tang Cheong Shing, Tsui Kwok Leung, Woo Sim Sum, Chan Wing Woo, Wai Fu, Wong Cheung Kun, Tsui Woon Kwong, Lee Po, Yu Chung Chiu, Tsang Kee, Fung Sum Yuen

**3rd stage:** Tsui Bui, Wu Wai Ming, Ko Man Yuen, Issa R. Sadiq, Tsoi Lung Sang etc.

**What was the learning progression in your teacher's Ba Gua?**

Ho taught similar to the way Gao had taught. The progression is as follows:

**Bare Hands**

**1st stage:**

- a) single exercise, single form
- b) Post Heaven Changes
- c) Pre Heaven Changes & Head and Tail
- d) single exercises and linking form

**2nd stage:** two men set sparring and application

- a) single forms for Post & Pre Heaven Changes
- b) linking forms for both (student A & B, named as Yin and Yang, then the routine called: Yin and Yang Ba Gua linking Zhang).
- c) Push hands

**3rd stage:** Changes

- a) 64 palms practice
  - in the circle
  - into and across the center of the circle
- b) 8 palms practice
  - in straight lines and
  - into and across the center of the circle
- c) Pre & Post Heaven as a whole
  - 1 pre + 8 post and meet at the center, 8 times to be global.

## Weapons

1. Board sword
2. Sword
3. Cudgel (Staff)
4. Spear
5. Stick with hook

All have set forms of eight routines in straight line and the 10 pre and 64 post heaven single and linking forms.

### How did your teacher teach you Ba Gua fighting application?

He taught each student independently and separately. There was no group study or a team practicing the same forms at the same time. At the second stage, after you could exercise and perform the pre and post heaven palms yourself, it was time to learn applications. This was accomplished as follows:

#### 1. How to attack:

Ho never employed an assistant and always taught applications himself. He would perform the attack on you and then ask you to do the same, but performing the attack on him. He used his own body to accept your attack so that the student could gradually feel the strength and he could adjust your attack and judge your correctness.

We had a long straight line on the floor, so Ho acted on you first along the line and then at the end of the line, we acted back on him until the end of the other side. Ho would silently bear our attack on him. A senior student had hung a sand bag for us to push and practice the five element energy (not for punching). However actually feeling the attack on the body is of the utmost importance. Ho would ask you to grasp his hand and showed how easily he could unlock by keeping 24 essences.

#### 2. How to discharge:

Ho would teach how to vanish or discharge ones strong push attack by either changing direction using the waist or swallow by the stomach.

#### 3. The link circle:

How to attack by using the same form of your enemy after you discharged his attack. After you know how to attack effectively and efficiency and discharge safely, its time for your counter attack practice. Its a short form of discharge that when the attack reached your guarding area and his action was completed by two thirds, you discharge immediately and using the same attack form that your enemy had just used. Its was wonderful because we had sometimes heard of

this before, but we had never actually practiced it continuously. Ba Gua has this unique practice.

## 4. The Change

Ho would show you how to apply the form you just learn (i.e.. one of the 64 forms) to attack your enemy, when he is holding a guarding position, in six directions. The directions are front, back, left, right, top and bottom. These changes, once again, coincide to the change theories of the Yi Ching ( $64 \times 6 = 384$ ). However, its not talking, we actually practiced the changes every lesson as a set series.

### What differences and similarities did you find between your teacher's Ba Gua and Zhang Jun Feng's Ba Gua when you visited with him in Taiwan?

I worked in a travel agency and I had the chance to use quarter fare for travel. One day, May 7, 1973, I



He Ke Cai demonstrates Ba Gua's guard posture



**C.S. Tang with Zhang Jun Feng in Taiwan, 1973**

visited Taiwan without any preparation or planning. On the second morning of my arrival in Taipei, I came to Taipei botanical garden at six o'clock. I saw many different Chinese Martial arts that we didn't have chance to know in Hong Kong. At 8:30 am, I took a taxi and came to Zhang's studio.

I knocked the door, Mrs. Zhang opened and let me in. Zhang was sitting on a chair. He stayed in the chair until I left. Mrs. Zhang said Zhang had a problem with his leg. When I said I came from Ho Ho Choy (He Ke Cai) of Hong Kong, Mrs. Zhang was very surprised and let me sit down in front of Zhang. Zhang was so eager to enquiry about my teacher and talk about lots of things.

Zhang's language was still in a Shangtong accent, not pure Mandarin and difficult for me to understand. Mrs. Zhang asked me whether we had the five element step? Whether we had 64 straight palms, etc. She then immediately demonstrated most of the forms, especially static standing, five element walking and the 'move' exercise of the "Ten Heavenly Stems". I demonstrated my style of the 64 palms in a linking form. She was so curious because she had never done these before.

To compared their style with our style,

Differences:

- use more strength and explicit
- all in single form, no linking in 8 series routines

Similarities:

- we do all have pre and post heaven in similar format

After the meeting, Zhang gave me a hanging diagram of all 64 palms, a photo of his family and one of himself bearing the long "moon teeth Spade" on his back.

**When you visited Zhang Jun Feng, what other things did you talk about and what impressions did you have of him?**

Zhang's eyes opened very big like an eagle, his palms were large and powerful. He sat with his back straight. The first time you saw him, you would feel immediately that he is a Master of the martial arts.

During my visit Zhang said:

1. I never met with your teacher in Tianjin.
2. Tell your teacher that I was the boss of a famous fruit distributor 'Ho Kun Chow', he must of heard that.
3. Did your teacher tell you the essential thing of Ba Gua, its the "Cross Tie." He then held my right hand in contact with his right hand making a cross like the letter 'X' and explained the application. All the time he was sitting, like the way Xing Yi master Kwok Yeun Sum (Guo Yun Shen) taught Wang Hsuen Chai (Wang Xiang Zhai). His hand

was big and strong. When he grasped my wrist, I felt as if it was an eagle claw that I could hardly escape.

I asked him, "Which palm in 64 do you think are most useful and effective?" He said, "Well, the Open (Koi), Hide (Chong) and Elude (Sim) etc. Do you know that Master Gao had combat with a Tai Ji teacher? He struck at his stomach. The strike was so strong that the Tai Ji teacher died three days after the fight because of a broken bladder."

Zhang sent me two rhyme manuscripts after I returned to Hong Kong. It was the "Wu Chi Win Yuen Rhyme" and the "Five Word Truth Scripture Rhyme." He mentioned that he kept these manuscripts secretly and would not easily pass them to students. I studied them and raised questions. He did answer me concerning the theories and the twelve animal forms in Ba Gua. The next year, I engraved a stone seal and sent it to him. He replied that he was staying in the hospital and liked the seal very much. He further explained the rhyme again. He died soon afterward.

I returned to Taipei in 1983. I went up to Zhang's home again. I knocked on the door, but no body answered. Meanwhile, a lady came up and seemed as

though she was returning from the market. She was Mrs. Zhang. I told her, "I am C.S. Tang." She was very surprised and said, "Are you really CS!" We sat down and talked. I bought along a photocopy of Zhang's book which my friend had taken photocopies of in a sport library in Tokyo and asked whether there were remaining copies. She said when Zhang died, they burnt some of his manuscript as ceremony, including 'Dim Muk Book', 'Chai Mui Stick' and Ba Gua Qi Kuen' etc. She had to search to see if there were more and asked me to come again the next day. I came back again the next day and there were several students waiting there. Mrs. Zhang said there were no more books left, except a manuscript of Xing Yi, did I practise this? She gave it to me as a souvenir.

**What differences and similarities did you find between your teacher's Ba Gua and what Tim Cartmell showed you during our visit to Hong Kong?**

I had met some students of Zhang's after I had visited with him. Tim's work is quite similar, except Zhang's earlier stage students practiced with more strength instead of in a relaxed way. As I was told, Zhang taught entirely two different forms but with the same 64 names in two different stages. His first stage teaching was very similar with Ho's style. While his later stage teaching was entirely a copy of Wu Meng Xia's techniques.

**When Liu Shu Hang visited you in Hong Kong, did you compare your Ba Gua systems? If so, what similarities and differences did you note?**

Similarities:

Names are nearly the same for 64 & 8 palms, and the movements are very similar.

Differences:

The big difference is that their attack posture is in an empty stance (ie. weight on rear leg) instead of a front bow step. I never think of a Ba Gua attack as being similar or exactly like Xing Yi. But their attack stance was similar to that of Xing Yi.

We had dinner with Liu. A student of Zhang's school had just landed from Taipei. I invited him to this dinner as well and we three compared forms. Its was so amazing that we have quite a lot of similarities. It was a gathering of Gao's family.

**What would you say is the main difference between your style of Ba Gua and the other styles you have seen? What makes it unique?**

**1. Historical background:**

Gao's style emphasizes that their origin came from 'Guang Hua' Mountain. The founder, Bi Cheng Xia taught Song Yi Ren and Ying Wen Tien, and later Dong Hai Chuan, on that mountain. The inner door students kept a secret scripture stating the history and the essence poem. They kept the story of why Dong left the mountain and said that Dong promised not to speak to others about who had taught him. Interesting enough, Ying Wen Tien became a monk when he taught Han Mu Xia. This information also acts as important confirmation between indoor students of the same school so that they can identify themselves with each other as a direct and indoor student. This is a tradition in ancient martial arts society.

**2. Scripture:**

Gao's system inheritors claimed that they maintained a written book from Bi Cheng Xia and Dong Hai Chuan.

**3. System:**

The Gao system is well organized and linked closely with the Yi Ching. Therefore it has a clear and detailed method divided into two sections:



**Zhang Jun Feng gave this picture of himself to C.S. Tang when Tang visited Taiwan in 1973.**

- a) Theories:  
 3 basins, 5 elements step, 8 & 64 palms, 10 stretch exercises (Ten Heavenly Stems), 12 animal forms and the 24 essences. The linking and developing of Yi Ching with Ba Gua.
- b) Techniques:  
 Basic Stretch exercise: Ten Tin Gon (Tian Gan)  
 Pre-Heaven:  
 Single change Palms  
 Double change Palms  
 Eight Mother Palms  
 Five Dragon Palms  
 Post-Heaven:  
 64 palms arranged in 8 sections with separate usage for each section  
 12 animals forms ( studied by some students)  
 Weapons:  
 Usage of the palm is directly linked to weapons  
 The Wu Long Bai Wei Zhang (Black dragon waves its tail palm):  
 This palm is unique to Gao style and became the form to identify Gao's style.

body  
 By the way, in order to prove the theories of our school, I investigated and studied different schools of Ba Gua. I have studied Sun Lu Tang's style, Yin Fu style and Fu Zhen Song style. I liked the guarding stance and fighting concept of the Yin style. I liked the Dragon Form Ba Gua of Fu Style. Its interesting that the Pao Quan of Fu Zhen Song is the same as Gong Bao Zhai's Ba Gua Pao Quan taught in Taiwan and Yin's school Luo Han Pao Quan in Beijing. These similarity have strong evidence that they were all derived from Yin Fu.

In other schools, most of them practice in a series form. Gao's school concentrated on separate palms.

**What are some of the differences and similarities between your teacher's Ba Gua and the Ba Gua as taught by some of your teacher's classmates?**


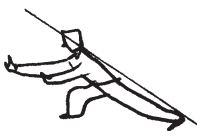

(See chart below)

**Did your teacher talk much about Gao Yi Sheng? If so, what kind of things did he say, what kind of stories did he tell?**

He always talked about Gao, he mentioned him as 'Lo Gao', meaning the old Gao, a usual way to name a close friend in North China. Ho came to Tianjin as a salesman. He got married there. Mrs. Ho's family was

**4. Application:**

1. All palms have standard usage
2. Post heaven is to attack
3. Pre heaven is for unlocking by turning the

	<b>Liu Feng Cai</b>	<b>Zhang Jun Feng &amp; Wu Meng Xia</b>	<b>Ho Ho Choy</b>
<b>Stage</b>	early, in home village	middle, private class in Zhang's shop	latest, public class & Tianjin village
<b>Movement</b>	stretch	Big action and strong punch	quick & slippy & fine tune
<b>Emphasis</b>	single form & weapons	basic stretch & energy develop' no weapons of Gao's style	practice, linking form unlock & weapons
<b>Body posture when in attack</b>	Body straight, weight at rear leg 	Body bend forward, in bow step form 	Body straight, in bow step 

very rich. In the morning, Mrs. Ho took the baby to the park to watch them practice. One snowy day, Ho crashed when riding a motorcycle on the way to the office. He broke his left arm. A doctor Chan cured him. Ho decided then to start to learn bone setting.

Gao was a heavy smoker. He lived in a stone house beyond the entrance of the park. This house belonged to the guardsman of the park. Under his pillow, Gao placed his bundles of manuscripts. These manuscripts created many different interesting stories.

Ho was introduced to Gao by that guardsman, Mr. Wong, to study from Gao. At the first day of teaching, Gao said to Ho:

1. I learned from an old Taoist, he had a long beard to his chest, longer than mine.
2. I had to swear when I studied that I must teach all complete sets.
3. One palm developed to eight, eight multiples to be 64, then one developed to six, total 384 palms.

In Gao 's early age, he was a hawker, once, his leg was broken by a mule cart. After years of practice, Ho had finished most of the forms and techniques. Gao told him there were 12 animal forms in Ba Gua. They are different from Xing Yi. There were also 8 small animals in the post heaven and 8 big animals in pre heaven. Ho started to learn, and he felt that the tiger form was difficult for him because of his size is small. He was interested in monkey form.

At a fight with a Taiji teacher in the park, Gao used "Stretch palm" (Tam), struck his stomach so hard that the teacher was severely injured and was immediately rushed in a taxi to run away. He died three days afterwards. A group of students of that teacher came to Gao's son for revenge. Wu Meng Xia called upon his classmates to drive away those gangs. Gao retreated immediately to the village to avoid police. He lived in the back yard of Mr. Hon's herb clinic in Wu Ching village. He never returned to the city.

The most impressive story is when Ho decided to return to southern China to avoid communist revolution, he came to say good bye. At his last dinner, Gao still taught him, by using chopsticks, how the 64 palms could be performed with a long cudgel. Ho would normally stay in the clinic overnight to continue studying.

Gao's last theory taught to Ho included three points:

1. Herbs compartmented drawers Theory:  
This theory is to memorize the standard forms of 10 and 64 palms. Then one can mix them at their leisure. The example referred to the Herbs in the



**C.S. Tang practicing the Ba Gua staff, in the early 1970's, as his teacher, He Ke Cai watches (in background by door)**

compartmented drawers. The herbalist named the medicine and combined them into a prescription. Ho maintained this concept throughout his life. I think this can also be applied to when we have the buffet dinner. There are so many different dishes on the trays (palms), you select and put on your dish your favorite and that becomes a series form.

2. Teach students individually with different techniques like a doctor using different medicine and treatments according to the different response and situations of patients.\*
3. Decide upon a class fee as if you were renting a mule cart.\*\*

Gao had appointed succession branches for his direct indoor student. 'Jit Chung' for Wu Meng Xia, 'Yit Chung' for Zhang Jun Feng and 'Tao Chung' for Ho Ho Choy. Ho left Tianjin in 1949 and Gao passed

\* Note: In an autobiography written by He Ke Cai in 1952, he said that Gao developed the method of teaching each student individually after studying with the Daoist Song Yi Ren. Song was a famous Wu Dong sword practitioner. Gao told He Ke Cai that he had practiced for 20 years before he met Song Yi Ren. But it was Song who taught him how to become a good teacher. Before meeting Song, Gao taught each student one palm per week as the standard. Song taught him how to teach each student according to their potential and ability.

\*\* Note: In the same autobiography mentioned above, He Ke Cai explained that Gao Yi Sheng had three separate classes with three different prices. One was a common class, one was an advanced class, and the third was a private class. Besides tuition, students were expected to give gifts on festive occasions. Students who were too poor to pay their tuition had no choice but to quit.

Evidently, Gao was very demanding of his students when it came to bringing him gifts and money and students who could not fork over the money were told to go away. Students of Zhang Jun Feng in Taiwan say that Zhang would often yell at them when they were not practicing hard and say, "Do you know how much I had to pay to learn these skills!"



**C.S. Tang discussing Gao style Ba Gua Zhang applications with Tim Cartmell in Hong Kong, 1992**

away in 1951.

**Did your teacher ever talk about any of his other classmates that he studied with when he was learning from Gao Yi Sheng?**

He always talked about the classmates.

1. Yau Fung Pui was also a classmate with Wu Meng Xia in Han Mu Xia's class. He was the one who paved the way for Ho to visit Gao's village and continue his weapon studies. Ho was the only one taught in the village and the last student Gao taught.

2. Hubei Zhang was strong in Chin Na (seizing & locking) and practiced with Ho to teach him how to unlock.

3. The young Daoist was skillful in sword since he studied with the general Li King Lam (Li Jing Lin). He always practiced fencing with Ho.

4. Li Yuen Zhang, 5. Pau Chum 6. On Jai Hai etc.

**Did your teacher ever talk about Wu Meng Xia? If so, what did he say?**

Wu was a private student. Therefore, Ho never met him in the public park. Wu published a book called "81 postures of Taiji Quan and an Explanation of the secret nine scriptures." Ho wrote a letter to the publisher and got Wu's address. Wu was happy to answer all of Ho's queries.

Ho said Wu's Tai Ji book contains many of the Ba Gua theories, instead of Tai Ji. Zhang Jun Feng was very furious with the book. He said that it was "not Taiji, it was Ba Gua!" He had studied the 'Hao style Taiji' from Wu. Anyway, he was so angry about the book that he bought all Wu's books that he could find in Taiwan and burnt them. Mrs. Zhang laughed and said it was foolish. The publisher would think that the sales of the book was good and would plan to have a second edition printed.

About the meeting of Gao and Wu:

Gao Yi Sheng started studying Ba Gua at the age of 26, he met the Daoist at the age of 46 and studied free of charge for five years. The Daoist lived with him. When Gao arrived in Tianjin, he did not know anyone. A headmaster, Mr. Kwan, met Gao and invited him to stay at his home. Mr. Kwan knew that Gao knew Martial Arts and he quickly phoned to his friend, Wu Meng Xia. Wu came immediately. He saw that Gao was a country bumpkin, full of dust. He did not think Gao had anything special in the way of martial arts skill. So he said, "my old friend, what skills do you have?" Gao said, "Try me!"

Wu stepped back and used the full force of Xing Yi Pi Quan to attack Gao. Gao did not retreat but stepped forward and used "open palm" to set Wu aside and then counter attacked. Wu was thrown through to the next room, with his legs on top of his head, hitting the wall. Wu was not hurt, he stood and did not know what had happen,

Wu said, "Old man, why do you use so much force?"

Gao said, "It was not me. Its you who are using too much force."

Wu said, "Can we try again?"

Gao said, "Sure!"

Again, Wu rushed in and was thrown against the wall. At once Wu knelt down and asked Gao to be his teacher. So Gao always said to his students that his first knelt student was Wu Meng Xia. Wu's brother was a rich businessman and also studied with Gao. Wu didn't need to work. He also supported Gao. He bought a house for Gao in the village.

Wu Meng Xia's later age:

After World War II, Wu returned from Shanghai to Tianjin. He acted as Director of China Wu Shu Association. After liberalization, he acted as chief referee and doctor. He passed away on January 6, 1979, at the age of 74.



**Did you ever get to see any of the letters that Wu Meng Xia wrote to your teacher? If so, can you talk about the contents of these letters?**

All correspondence with Wu were kept in a paper file. Ho had published some of the correspondence in an article in a newspaper. This data was later published in a book in Taiwan without authorization. I bought the book in Taiwan and showed the book to Ho. He was so angry that he threw the book on the ground, annoyed, he said, "How dare the publishing thief!"

The contents of the letters mentioned the history of Gao and Wu; the complete 108 system and rhymes, the three basins, Ten Great single change methods (Ten Heavenly Stems), Four Forms of Standing, 24 essentials and the eight circuits of "Tangle Palm."

Wu firmly stated that our school had no direct relationship with Dong's succession and Cheng style, we came from the "Guang Hua Mountain" school.

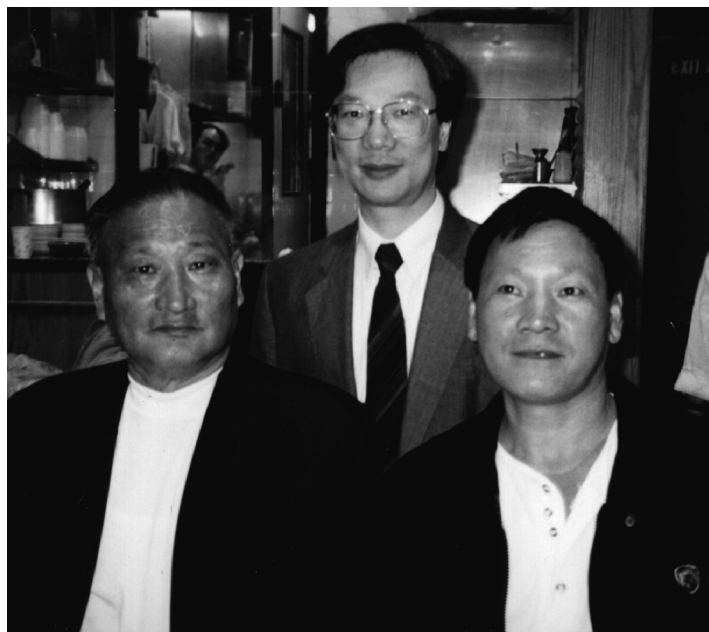
**Do you teach Ba Gua now?**

Yes, I teach Ba Gua, Yang and Chen Taiji and Pak Mei (The White brow). I have studied Chen Taiji from Fung Chi Kuen; Pak Mei and Dragon Form Mor Chiu from Chow Fook. By demonstrating Ba Gua Zhang and Ba Gua Sword, I won excellent prize and first level prize in the Hong Kong Open Wu Shu competition in 1990, 1991 and 1992. I am now the Secretary General of the Hong Kong Chinese Martial Arts Association, assistant secretary of the Hong Kong Yi Quan Association, Senior referee of the Hong Kong

Wu Shu Union, member of the Hong Kong Chin Woo Association, Director of the Pa Kua Physical Training and Health Association, Referee, coach and tutor of internal, external Martial Arts and Wu Shu, and level III coach recognized by the Hong Kong Coaching Committee. Chinese seal engraving, calligraphy and painting are also my favorites.

**What do you think are the most important aspects, or principles of Ba Gua a new student should strive to understand?**

1. Keep balanced: achieved by continuously walking the circle with the guarding alert posture, lowering the body gravity, and practicing quick and large steps.
2. Remember the basics: practice single forms in the 24 essence mode.
3. Ba Gua is different from normal Taiji, it requires you to spend your energy and effect, do not soften too much, the arms and body should look like an expanded ball. The turning motion should be like a wheel.
4. Ba Gua is about angles: guarding posture to protect eight angles, attack your opponent from 64 angles. Its angles, therefore do not face the opponent chest to chest, but keep yourself sideways at an angle to minimize your attack surface.
5. A good guarding posture will keep you safe, but long standing and lack of changing will be defeated.



**C.S. Tang is shown above (left) with two of Fu Zhen Song's grandsons, Fu Tit Lung (left) and Fu Man Lung (right). Above right he is shown with Sun Lu Tang's daughter, Sun Jin Yun. In order to broaden his Ba Gua Zhang practice, Tang has spent time studying the Fu Zhen Song, Sun Lu Tang, and Yin Fu styles of Ba Gua.**



**C.S. Tang practices with Ba Gua's  
Crescent Moon Knives, 1995**

Therefore do not keep on defence, attack is the factor to win. Change direction and angle by using Ba Gua stepping to capture the weakness of your enemy.

**What do you think beginning Ba Gua students should spend the most time practicing?**

1. Walk the circle with full concentration
2. Extend the arms and hands
3. Beware of the elbows
4. Do more single form exercises

**What is the best advice you could give to a beginning Ba Gua student?**

In order to complete your knowledge and be really inside Ba Gua, please learn some Yi Ching, you will

find the secret. Then you will know the concept of Ba Gua. Its amazing, not superstitious. What is the nuclear central theory of Yi Ching? Its the Change. And Ba Gua is all talking about the change. You will meet different forms of attack and from different directions, you have to judge the coming attitude and make alterations and decisions. With fixed theories and practice, meeting different environments, you change your defending strategies to adapt to the situation.

The philosophy of Ba Gua is deep. Holding in static posture, you hear the bird sing, the bell ring. You learn to get in touch with nature. You keep your breath stable, relax, and get rid of daily workload pressure. Your pre heaven palms act as a swimming fish, suddenly turning like a eagle but moving downwards like a snake. Doing the forms is like dancing, you are enjoying dancing yourself. You may do serious push when your temper is bad, you practice the post heaven. After that you feel all your worries are gone.

Speed and power are not the main factor to attack, strategy is the tool. Changes are the element of strategies. This is not a sport or simply an exercise, its an art, a special Martial Art. A mind system, you have to think, solve problems, taste the culture.

The other thing is you do not have the qualification to judge a thing if you do not know it quite well. Only until you have tried, tested, felt and been involved in it yourself will you know it. It will be necessary for one to study that school or style and judge by himself. A Style doesn't fit everybody, just like a special medicine doesn't cure everybody. A certain style will fit certain people. When you practice, you will know which style will fit your height, size, body weight, temper and active or passive character. This is why Dong Hai Chuan taught different techniques to different students according to their learning background and size.

**Is there anything else you would like to say about your teacher?**

1. Ho Ho Choi's (He Ke Cai) brief calendar:  
1911: born on July 20, 1911. Chinese Calendar in a village of Guang Dong province, China. His birthday is easy to remember since its the same day as the death of Bruce Lee.  
  
1928: Age 18, studied Hung Kar southern Shaolin.  
  
1936: Age 26, came to Tianjin  
  
1938: Studied Ba Gua Zhang from Gao Yi Sheng  
  
1942: Studied more Ba Gua weapons in Gao's village  
  
1944: returned to his home village

1950: Came to Hong Kong

1952: Met Li Xing He of Yin style in Hong Kong

1956: Started teaching Ba Gua in Central

1971: Met a monk and received the books of 'Heart Transmit of Top Theories'.

1995: November 2, passed away at home peacefully without disease.

## 2) Ho Ho Choi's Adventure:

This adventure is about the book of "Heart Transmit of Top Theories." In 1969, Ho led students to Lantau Island to search for herbs. He met a young monk. He said he knew about herbs from a Daoist. In April 1971, we came together for another search. We met the young monk in a temple. He said a Daoist had gave him seven tablets. Each one could let you live without eating for a week. We made an appointment to come again. When we left, the number eight typhoon signal was hoisted, so we rushed to the pier, but could see the boat leaving. It was windy and raining and we had no shelter. We had to slept in a temple beside the beach. We came again, we stayed in the monk's temple. At night time, we were invited to the room of the principal of the temple. He was a monk, and was lying on the bed, smoking opium. I had never been so closely watching a person smoking opium. He said he was a Daoist before. He then talk about Yi Ching and Ba Gua Zhang's theories.

Two months later, the young monk carried two books to Ho. One was the "Heart Transmit of Top Theories" and the other is a reference book. He severely reminded Ho this should be kept secretly and raised five limitations if the book is to pass to outsiders. Ho copied the book by his own handwriting. It was then that Ho started to practise Internal Qi Gong.

## 3) Ho Ho Choi's special character:

- He never asked the student what he had studied before. Once you paid, he taught.
- He hated students who had studied Taiji before because they always practiced without energy, and they often soften their hands so that others can enter their boundary easily.
- He would say vulgar language and hit the students on their hands or head when they: demonstrated slow or stupid responses, would not understand quickly or follow his demonstration immediately, would not remember what was taught yesterday, would not unlock out and tried even harder.

- He welcome questions to show that he could solve and answer easily.
- He liked to unlock from Chin Na to demonstrate the application of pre-heaven methods.
- He liked to express the theories of the Yi Ching and incorporate them into Ba Gua Zhang.
- He liked to talk about herbs every night.
- He hated students teaching outside the school without telling him.
- He had to get rid of at least of three students.

Those who would like to know more about C.S. Tang, the Gao style Ba Gua of He Ke Cai, and C.S. Tang's Ba Gua Zhang instruction in Hong Kong can write to:

C.S. Tang, 72 Hennessy Rd., 15/F, Bolock B,  
Sun Hei Mansion, Wanchai, Hong Kong



**He Ke Cai sitting next to a school banner which has a large picture of Gao Yi Sheng in the center (early 1970's)**

# Methods and Applications of Ba Gua Specialty Weapons

By Marc Melton

*The North American Tang Shou Tao Association teaching curriculum includes the study of numerous Ba Gua Zhang two handed specialty weapons. In order to provide an introduction to some of these weapons, North American Tang Shou Tao instructor Marc Melton has submitted the following article. Marc is of Chinese descent on his mother's side and speaks the language fluently. In addition to his study with the North American Tang Shou Tao Association, Marc has also traveled to China on several occasions to study with direct students of Li Zi Ming and Liu Feng Cai.*

A distinctive quality of Ba Gua Zhang is its incorporation of two handed specialty weapons. These weapons use and build upon the basic principles of Ba Gua which include balance, proper stepping, body alignment, and coordination of the hand with the movement of the waist and the legs. These weapons effectively achieve this result by adding more weight and momentum to one's movements in a more balanced fashion because they are held in both hands. Also since most of these weapons are bladed on more than one side, the practitioner's body and hand position must be correct in order to avoid cutting oneself. Although these weapons were mainly designed with the purpose of being used to fight against longer weapons, such as a spear or staff, they also teach important principles of movement and fighting. And more importantly, the practice of such exotic and diverse weapons gives the practitioner a particular kind of insight that isn't found by practicing just one kind of weapon. This insight will be discussed later. In the North American Tang Shou Tao organization, we study the Liang Zhen Pu (梁振蒲) and Gao Yi Sheng (高義盛) styles of Ba Gua Zhang. Some of the specialty weapons practiced in these two systems (but not exclusive to) are; the Rooster Knife, the Chicken Claw Knives, the Wind and Fire Wheels, and The Mandarin Duck Knives.

In this article I will give a brief introduction to each of these weapons and then present, in photographs, a demonstration of a short form sequence using each weapon, followed by a weapons application of that sequence, and then a bare hands application using movements of that sequence. The bare hands application sequence will demonstrate how use of the weapon in training will not only enhance fundamental Ba Gua mechanics and develop new principles of body motion, but can also help spark creativity in the employment of Ba Gua bare hands applications.

## **The Rooster Knives**

The Rooster Knives, also known as the Rooster Claw Yin Yang Blades, were a specialty weapon of Liang Zhang Pu. When applied properly, they are particularly vicious. As seen in the photo, stabbing, tearing, and clawing happen at almost every angle-of application. Like the rooster itself, these blades have a head, feathers, claws, and even a tail. There is even a "eye" for placement of poison if so desired.

One of the results of training with the rooster knives is an increased coordination between body movement and the positioning of elbows and forearms. The added weight, as well as the increased alignment, enables the practitioner to refine and increase the power in the large circular chopping movements that are characteristic of Liang Zhen Pu Ba Gua. Additionally, this particular weapon teaches one to control an opponent's attack with the forearms while simultaneously striking to the body.



**The Rooster Knives**



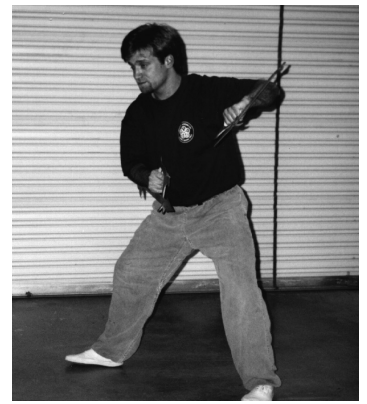
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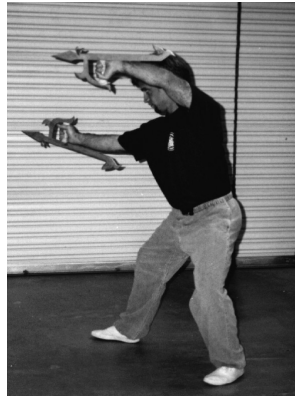
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6

**Rooster Knife Form  
Section  
(demonstrated by  
Matt Hillman)**



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**Rooster Knife Application against a Staff  
(demonstrated by Marc Melton and Matt Hillman)**



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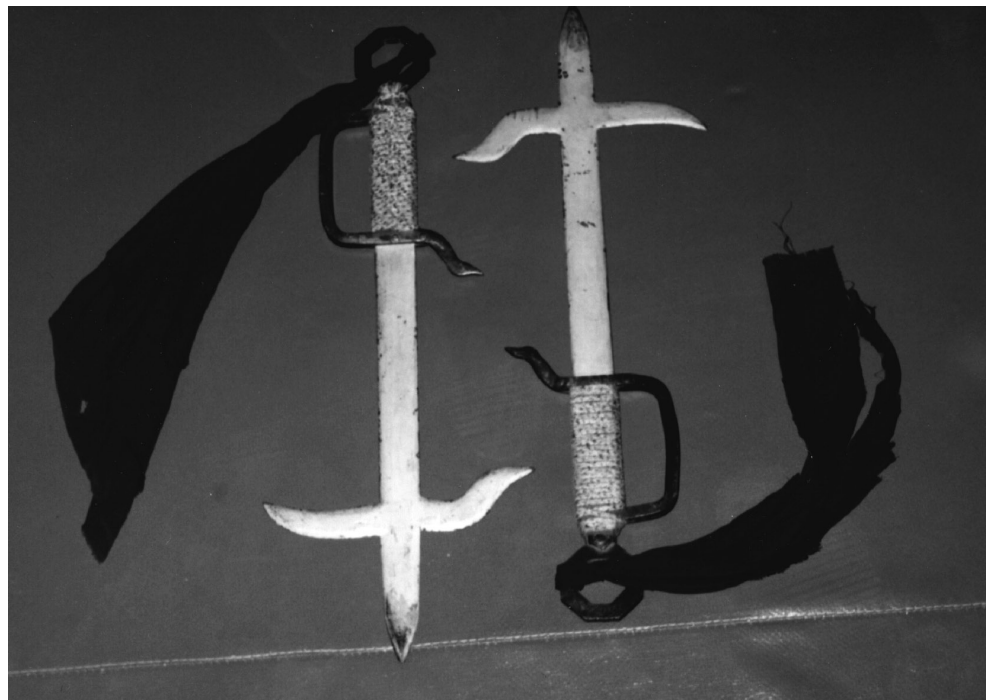


4

**Rooster Knife Movements Applied to Bare Hand Technique**

### **The Chicken Claw Knives**

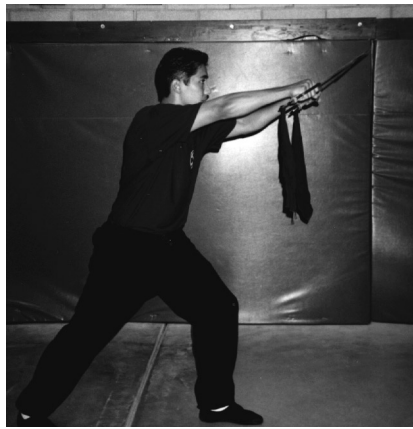
The Chicken Claw knives, an adaptation to the Rooster Knives, were Guo Gu Min's (郭古民) forte. Guo Gu Min was a student of Liang Zhang Pu and senior brother to Li Zi Ming (李子鸣). The chicken claw knives teaches many of the same principles as the rooster knives but because of its design and the way its held, it extends the practitioner's energy out further and allows a more dynamic extension of one's body. This characteristic gives the practitioner a greater insight into Ba Gua movement and applications. One advantage of the blade's design is to catch an attacking weapon and maintain control of it while attacking the opponent. (see photos)



**The Chicken Claw Knives**



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**Chicken Claw Knife  
Form Section**



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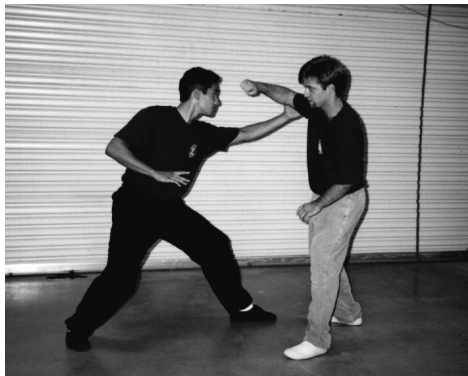


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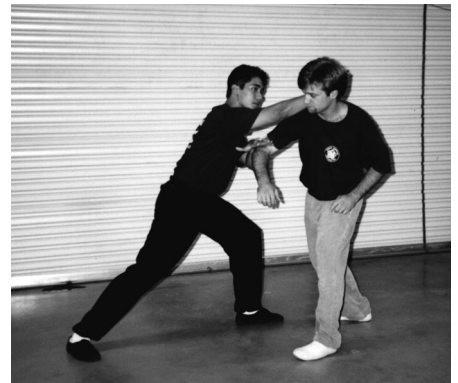
**Chicken Claw  
Knife Application  
against a Staff**



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**Chicken Claw Knife Movements Applied to Bare Hand Technique**

### **The Wind and Fire Rings**

The Wind and Fire Rings were the choice weapon of Li Zi Ming. These weapons are bladed on five sides with the ring bladed on the outside and inside. The purpose of the blade on the inside of the ring was for decapitation. In combat, the goal was to place both rings over the head and separate them at the neck. This particular weapon also had wavier straight blades that extended out one side of the circle blade (see photo). The purpose of these blades were for parrying, closing and setting up the enemy, as well as stabbing and slashing. This weapon connects the turning over of the wrist with the circular movement of the shoulders. Furthermore, it coordinates this quality with the step to allow one to penetrate and circle while controlling the opponent's attack. There is also an extended energy illustrated in the practice of this weapon that teaches the practitioner to use a deflection to gain the position to throw an opponent.

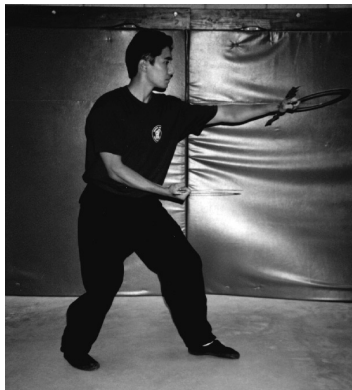


**The Wind and Fire Rings**





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**Wind and Fire Rings  
Form Section**



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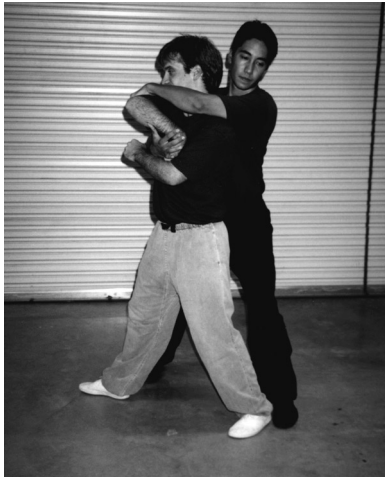
**Wind and Fire  
Rings Application  
against a Staff**



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**4**

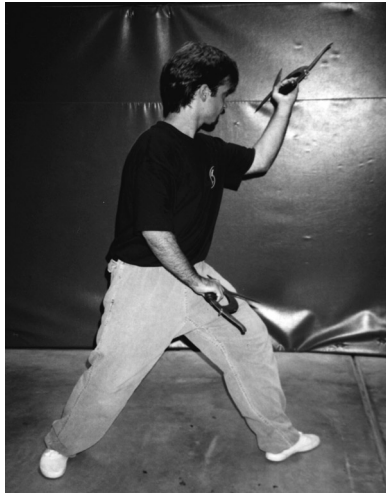
**Wind and Fire Ring Movements Applied to Bare Hand Technique**

### **The Mandarin Duck Knives**

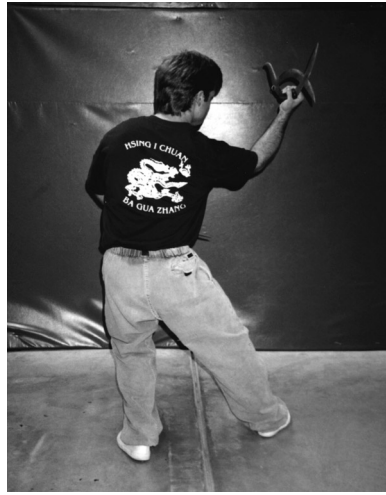
The Mandarin Duck knives are practiced in the Gao Yi Sheng style of Ba Gua. These weapons were a favorite of Wang Shu Sheng (王書聲), the senior student of Gao Yi Sheng's student Liu Feng Cai (劉鳳彩). These knives are similar to the Crescent Moon or Deer Horn knives except that they only have three blades with one being a hooked duck head shape (see photo). At one time, the "eye" of the duck head was laced with poison that would enter the enemy with each stabbing. The duck knives emphasizes the hooking and coiling motions of the arm and the wrist. Furthermore, it ties in these motions to the twisting of the body as well as the step.



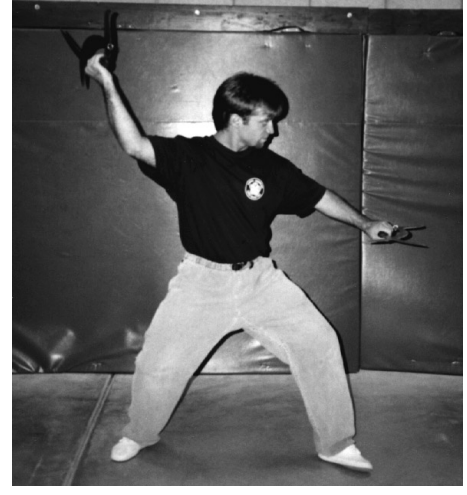
**The Mandarin Duck Knives**



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**Mandarin Duck Knives Form Section**



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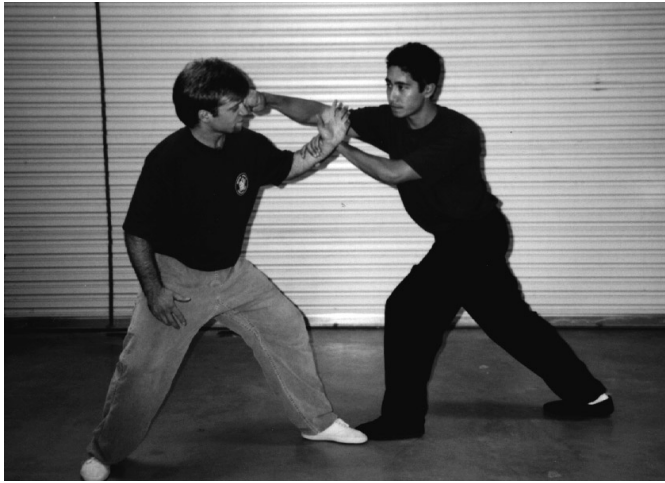
**Mandarin Duck Knives Application against a Staff**

For many practitioners it may seem a little obscure for somebody to be practicing all of these exotic specialty weapons. Especially since no one these days would carry a pair of these weapons for self-defense. If they wanted a weapon for self-defense they would probably buy a gun or some other modern weapon. However, training with these short weapons does provide something more valuable than just knowing how to defend oneself with these particular blades. In other words, "the whole is worth more than the sum of its parts." The "whole" in this case would include several things. The most important thing is a greater understanding and insight into the detailed mechanics of Ba Gua martial applications and Ba Gua theory. After training for a few months with a variety of short weapons, like the ones mentioned in this article, and the proper foundation in Ba Gua with a good teacher, a practitioner may be able to grasp many Ba Gua principles that may have been too obscure to understand before.

Another advantage of training with numerous specialty weapons is that it changes the nature of the practitioner's insight to become versatile in using any sort of tool or object as a weapon. The practitioner will be able to see advantageous aspects of ordinary objects around him to use in self-defense. In other words, training with such diverse strange weapons causes a person to be able to see and use almost anything as a weapon, and even more so to use that object in a skilled fashion.

Those who wish to find out more about the North American Tang Shou Tao Association can write to:

North American Tang Shou Tao  
P.O. Box 36335  
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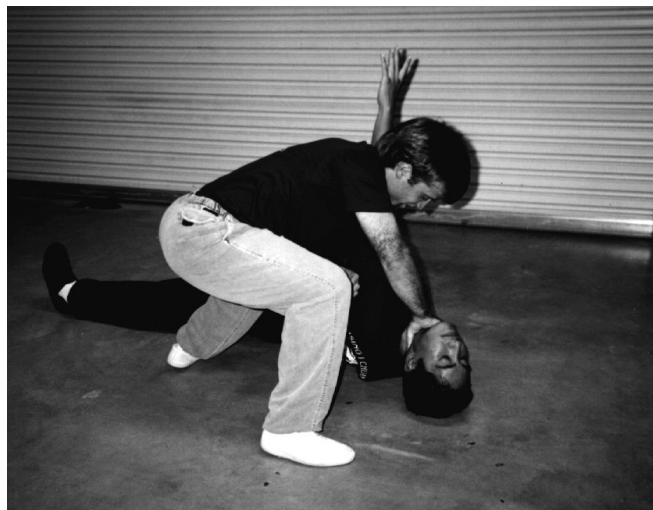
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**Mandarin Duck Knife Movements Applied to Bare Hand Technique**

# Ba Gua Zhang Summer Workshops

Over the last several years the Ba Gua Summer Retreat has become one of the most popular Ba Gua Zhang learning and sharing environments. Many instructors have created annual events which continue to grow in popularity. The summer retreat is an excellent format for students to submerge themselves in Ba Gua Zhang practice for anywhere from a few days to up to one week. Below we list four of the most popular events.

## **Park Bok Nam's East and West Coast Ba Gua Camps**



Park Bok Nam began his annual events with a three day camp in West Virginia in 1992. This event, which is now a 5 day annual event held in June in Maryland, was attended by 14 people in 1992 and has grown to over 40 attendees at the 1996 event. At the request of numerous west coast Ba Gua practitioners, Park began holding an annual west coast event in 1994. This year's west coast event will be held in Pacific Grove, CA, 6-8 September. Those interested in attending should contact Dan Miller at (408)622-0789.

## **Kootenay Lake Ba Gua Retreat**

This camp is run by Canadian Ba Gua instructor Rex Eastman. The instructors at last year's event included Rex Eastman of the Kootenay Tai Chi Centre, Mike Smith of the Twin Mountain School, and Kevin Wallbridge of the Ching Wu Association (pictured).

Last year's event included instruction in Ba Gua basics, qi gong, single palm change, nine palace poles, figure eight stumps,



Chinese medicine, self-defense, and weaponry. Students also enjoyed the nearby lake and wooded areas. This summer's event will occur between 19-25 August. For more information, contact: Rex Eastman (604) 352-3714.

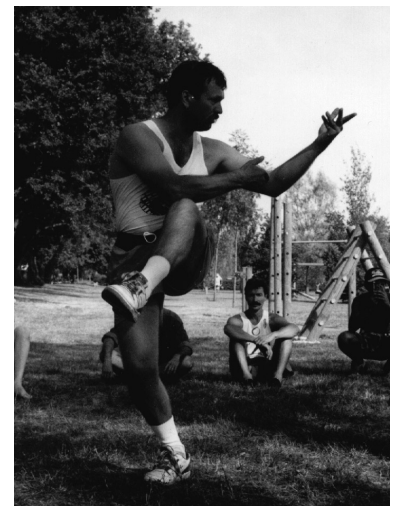
## **Vince Black's Internal Martial Arts Retreat**



Over the past few years, Vince Black has established a strong contingent of the North American Tang Shou Tao Association in the San Francisco Bay Area. For two or three years now he has given a series of seminars about every 3 or 4 months in the Bay area, which have all been enthusiastically received. In order to intensify the training, last August he taught a week long Ba Gua, Xing Yi, and Chinese Medicine retreat at the OZ retreat center near Mendicino, CA. This year he will hold another Internal Arts intensive at Oz between 30 August and 6 September. Those interested in attending can contact Michael Clauson at (510) 718-2305.

## **Jasineres Meeting**

This annual event, held each year in July, began as a European Tai Chi meeting in Jasnières, France, however in 1992 they began to allow some Ba Gua instructors to participate and the Ba Gua has been enthusiastically received. Ba Gua instructors who have participated in past events include Nigel Sutton of England, Marc Appleman of Belgium, Luigi Zanini of Italy, and Serge Dreyer of France (shown at right).



## *Ba Gua Instructor Wang Shu Jin Remembered with a Memorial Stone placed at Dong Hai Chuan's Tomb*

In Volume 3, No. 1 of the *Pa Kua Chang Journal*, we presented a history of Dong Hai Chuan's tomb which now needs to be updated to include the newest addition to the tomb site. During a ceremony which took place on October 14, 1994, a stone tablet was erected by the Japanese Cheng Ming Society in memory of Wang Shu Jin. The tablet was placed on the left side of Dong's eight-sided tomb. The dedication of Wang's tomb was aided and supported by many noted Ba Gua Zhang practitioners from the Beijing area. Also present were several of Wang Shu Jin's direct disciples, including Wang Sheng Zhi, who expressed his heartfelt gratitude for all of Wang Shu Jin's teaching.

The dedication of the memorial tablet was headed by Wang Fu Lai and he was given enthusiastic support from members of the Japanese Cheng Ming Society. In attendance were Wang Fu Lai, Wang Sheng Zhi,

the head of the Japanese Cheng Ming Society, and Huang Shu Chun, all 4th generation Ba Gua Zhang practitioners under Wang Shu Jin.

Also in attendance were the Beijing Ba Gua Zhang Association president Ma Chuan Xu and noted Ba Gua Zhang practitioners Zhao Da Yuan, Gao Ji Wu, He Shu Shun, and Sun Zhi Jun. Wang Shu Jin's two sons, from whom he was separated when he moved to Taiwan, were also present. All totaled, there were 50 people present at the ceremony.

The following day there were demonstrations given by various Ba Gua Zhang practitioners and members of the Beijing Yi Quan Association. Wang Xiang Zhai's daughter, Wang Yu Fang, who is honorary president of the Beijing Yi Quan Research Association, was also present.



**The Wang Shu Jin memorial stone at Dong Hai Chuan's grave site (foreground, left of center )**

## ***Pa Kua Chang Related Periodicals***

**Qi: The Journal of Traditional Eastern Health and Fitness:** Insight Graphics, Inc., P.O. Box 221343, Chantilly, VA 22022 - Steve Rhodes and his crew at Insight Graphics continue to provide readers with interesting information relating to all aspects of Traditional Eastern health and fitness. The magazine is produced in a very high quality format.

**Journal of Asian Martial Arts:** 821 West 24th Street, Erie, PA 16502 - This is a high quality publication which provides well researched articles in a scholarly fashion.

**The Journal of the Chen Style Taijiquan Research Association of Hawaii:** Published Quarterly by Great Publishing Company, 761 Isenberg St. #A, Honolulu, HI 96826-4541

### ***1996 Calendar of Pa Kua Chang Workshops and Seminars***

<b><u>Instructor</u></b>	<b><u>Location</u></b>	<b><u>Date</u></b>	<b><u>Contact for Information</u></b>
<b>Park Bok Nam</b>	Houston, TX	24 August	Jeff Younger (713) 728-5160
<b>Vince Black</b>	Mendicino, CA	30 Aug - 6 Sept	Mike Clauson (510) 718-2305
<b>Park Bok Nam</b>	Pacific Grove, CA	6-8 Sept	Dan Miller (408) 622-0789
<b>Park Bok Nam</b>	Switzerland	4-6 October	Alex Tabarin 41-22-733-5456
<b>C.H. Chen</b>	Brookfield, CT	19 October	Deborah Chen (203) 775-5829
<b>Park Bok Nam</b>	Boston, MA	2 November	Craig Dougherty (617) 325-0187

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**Ray Ahles**  
Bergenfield, NJ 07621  
(201) 385-3130

**Michael Babin**  
Ottawa, Ont.  
(613) 523-0968

**Bai Guang Tao, O.M.D.**  
P.O. Box 1307  
Norwich, VT 05055

**Loriano Belluomini**  
Lucca, Italy  
0583/9770151

**Tom Bisio**  
New York, NY 10013  
(212) 226-3140

**Vince Black, O.M.D.**  
Tucson, AZ 85740  
(602) 544-4838

**John Bracy**  
Costa Mesa, CA 92626  
(714) 557-8959

**Jim Burchfield**  
Burton, MI 48529  
(313) 743-1450  
Clawson, MI 48017  
(810) 280-2788

**Tim Cartmell**  
Westminster, CA  
(714) 896-9531

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Woodland Hills, CA  
(818) 702-6946

**Victor Chao**  
Ann Arbor, MI  
(313) 663-8073

**Kwok Chan**  
Kingston, Ontario  
Canada K7L 5C8  
(613) 546-2116

**Col. (Ret.) Y.W. Chang**  
New Orleans, LA 70118  
(504) 861-4283

**Peter Chema**  
Yonkers, NY 10705  
(914) 965-9789

**Wai Lun Choi**  
Chicago, IL 60618  
(312) 472-3331

**Robert Claar**  
Carmel, CA 93921  
(408) 394-7921

**Richard Clear**  
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**Joseph Crandall**  
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Altoona, PA 16602  
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**Robert Fong**  
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Bellingham, WA 98227

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(415) 454-5243

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**Jacopo Silicani**  
Padova, Italy  
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Richmond, B.C. Canada  
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**Edward Star**  
1220 Market, N.E.  
Salem, OR 97301

**Tuey Staples**  
St. Louis, MO  
(314) 533-1756

**Ronald Statler**  
Yonkers, NY 10710  
(914) 969-6667

**Gary Stier, O.M.D.**  
Austin, TX 78703  
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**Jeff Thornbloom**  
Santee, CA  
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**G. S. Torres**  
932 15th St. Suite #4  
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Seattle, WA 98105  
(206) 547-2435

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I - 36100 Vicenza  
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(612) 962-8887

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Chicago, IL 60613  
(312) 883-1016

Please note: The *Pa Kua Chang Journal* does not validate the authenticity or qualifications of the instructors listed in the Directory. Any instructor who requests a listing will appear on the list. We leave it to the reader to validate the instructor's authenticity on his/her own terms. We print this list so that readers who are looking for an instructor have a starting place.