



Pa Kua Chang

Newsletter

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Kumar Frantzis Talks About Pa Kua Chang for Fighting and Meditation

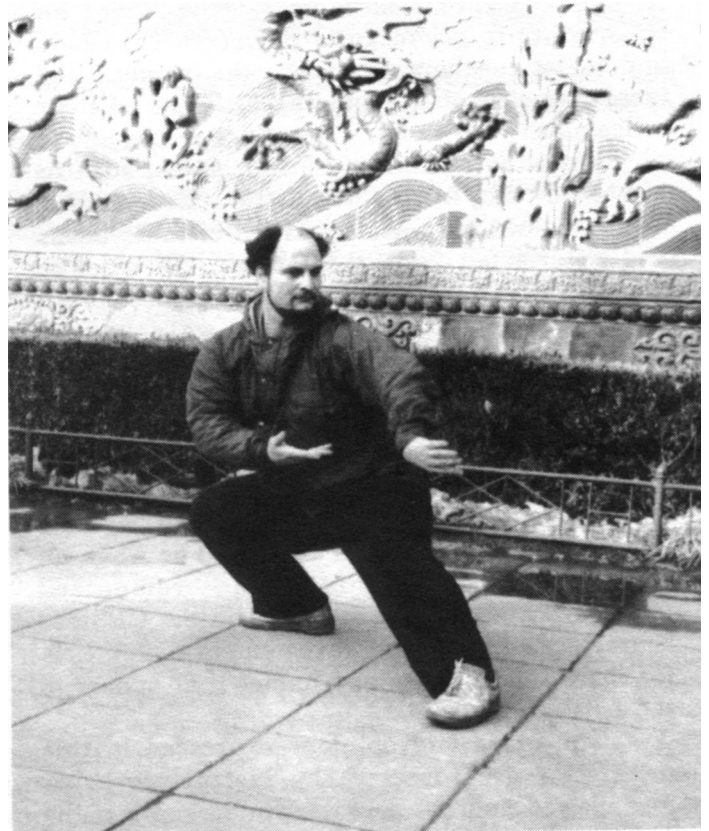
The martial arts background of Kumar Frantzis has been well documented over the years. Those readers who are interested in his background can refer to T'ai Chi from Wayfarer Publications (October 86, December 86, and February 87 issues) Inside Kung Fu (August 90), and Internal Arts Magazine (Spring 91). Frantzis has studied the martial arts in the United States, Japan, Taiwan, Hong Kong, and Mainland China for 30 years. He is fluent in Japanese and Chinese and has a broad range of experience in martial arts and meditation practice. His primary instructor in Pa Kua Chang was Liu Hung-Chieh of Beijing. However, he also studied the art for 5 years with Wang Shu-Chin and Hung I-Hsiang in Taiwan. This interview was conducted at the United States National Chinese Martial Arts Competition in Houston, Texas in September 1990.

Could you talk a little bit about Pa Kua as a fighting art?

There are hundreds of martial arts and a million ways to rip a human being apart. If you really want to get down to what are the more effective martial arts, then the only conclusive test is all-out combat, with maiming and killing allowed. Forget about sport point tournaments. The Pa Kua schools became very well known, just like the T'ai Chi schools, through success in combat. The T'ai Chi school originally achieved notoriety because Yang Lu-Ch'an was the teacher of the Emperor's guards. In Beijing that was the most coveted martial arts position. In order to get that position you had to be able to fight and win. You were always on call and the rules were "touch, maim, or kill." Pa Kua became really famous inside the martial arts community in Beijing because during the Boxer Rebellion the Empress Dowager fled Beijing

with a single bodyguard, Yin Fu. The bodyguard who protected the Empress was universally considered the best professional martial artist around. That added a lot of credence to Pa Kua, in addition to the fact that Pa Kua practitioners had just defeated almost all the other martial artists in Beijing during their rabble rousing stage.

The most important thing in martial arts is not what style you study (the brand name), but what level of fighting skill the individual has. A world-class racing driver in a so-so car will beat a poor driver in the world's best car. Only when two drivers are of equal skill will the technology of the car be the



Pa Kua Chang Instructor Kumar Frantzis in front of the "Nine Dragon Gate" in Beijing, China, 1986

*An Interview with
Zhang Lu-Ping: see page 11*



Pa Kua Chang

Newsletter

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Purpose and Policy Statement

In order to keep the Pa Kua Chang Newsletter 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 newsletter 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 newsletter will not accept paid advertisement.

The newsletter 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 newsletter. 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.

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determining factor in who wins the race.

Each martial arts school has its special Kung Fu or "skill technology." The lineage of Tung Hai-Ch'uan became famous for its special Kung Fu techniques. All students could learn the movements, but only a few learned Kung Fu techniques which had Pa Kua's unique flavor and power. This Kung Fu is genuinely internal and is a subject of doing, not talking. Many people today, even "famous teachers" in China and the U.S., cannot apply traditional Pa Kua techniques to unrehearsed fighting. Either they perform "movement arts" (the prime example being Wu Shu Pa Kua which is a performing art like dance and not a realistic martial art) or they do Pa Kua movements but use the power, flavor and Kung Fu techniques of Shaolin. Make no bones about it, an excellent external martial artist will beat a poor or so-so Pa Kua person. There are monastic forms of Pa Kua which are purely about Ch'i cultivation and meditation, making no claims to be martial arts, despite the fact that some say they are.

Even within the internal martial arts family, it takes years of training to clearly separate the Kung Fu's of T'ai Chi, Hsing-I and Pa Kua so each retains its own separate characteristics, and they don't become Chop Suey (left overs) instead of distinct Chinese dishes. Each of my three Pa Kua teachers was always after me to separate the three, and it took me almost 20 years of study and practice to do so. Learning the movements alone took two to three years; learning the Kung Fu was much more difficult and satisfying.

This Kung Fu is genuinely internal and is a subject of doing, not talking. Many people today, even "famous teachers" in China and the U.S., cannot apply traditional Pa Kua techniques to unrehearsed fighting.

However, fighting is only one part of the art. Pa Kua is also a purely Taoist art. T'ai Chi is different - it may or may not be Taoist, but its movements without question came from Shaolin which is Buddhist. T'ai Chi as it came from the Chen Village was not used as a meditation technique; it was simply a method of destroying your fellow man with extreme efficiency. Only at higher levels could it become meditation. Most people aren't capable of practicing T'ai Chi as meditation at the beginning or intermediate level. Chen style T'ai Chi was more the equivalent of an AK-47; it was essentially a military weapon.

The early people in Chen Village were not talking about T'ai Chi as meditation, and certainly the Yang family never taught or even emphasized it. Of course now there is Taoist T'ai Chi, which does emphasize meditation, and it is different. All T'ai Chi has the

Taoist internal energy mechanics which can make you very healthy and powerful, but T'ai Chi never really had that meditation thrust in the Chen Village, and much of T'ai Chi taught today does not.

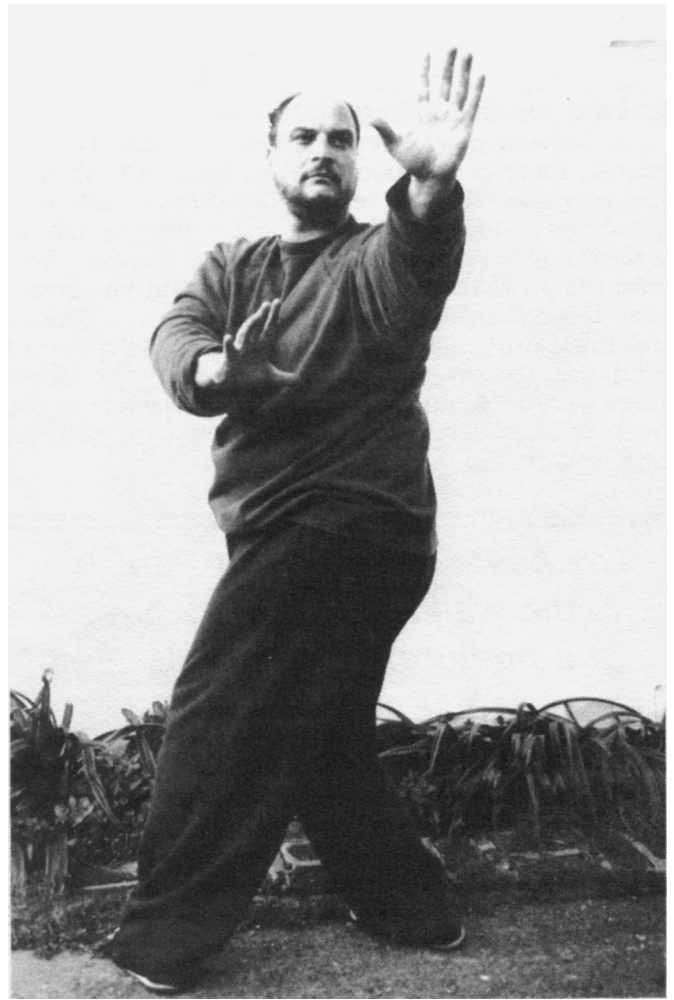
Pa Kua is a different matter; it is completely Taoist. The whole method of Pa Kua is manifesting the eight energies of the I-Ching inside your body and finding the place which does not change. It is about meditation, but Tung Hai-Ch'uan didn't teach that to everyone, because not all of his students had the capacity to understand it. From this meditation base, the real function of Pa Kua is to make Heaven and Earth actually reside inside your own body. Eventually what is inside of you and what is outside of you will come together, and that is when you have joined with nature - the Tao.

A picture of a tree is not a tree. The I-Ching represents in written form the energies from which the universe is constructed. However, Pa Kua people are not concerned with these intellectual symbolic representations. They are concerned with directly experiencing these universal energies within their own bodies and minds. If you get these energies inside your own body and mind, you are going to personally understand the realities behind these symbols. The goal of the pre-birth physical exercises and sitting meditations of Pa Kua is to directly experience the energies of the eight trigrams.

One of the things that makes Pa Kua very unique is the fact that it starts off from that meditation basis. Fighting is nothing more than manipulating those energies for a purpose. Using Pa Kua to really develop a person's capacity for meditation - to develop the ability to be simultaneously multi-dimensional, to be able to simultaneously manipulate things inside your body and inside your mind as you are practicing - these are things the average human being doesn't even know exists. Usually only formal disciples were taught these inner meditational aspects of Pa Kua. My teacher, Liu Hung-Chieh, learned it from Ma Shih-Ching (also known as Ma Kuei) who learned it from Tung Hai-Ch'uan, and he taught it to me. When I was studying in Taiwan and Hong Kong I was doing all kinds of energy practices, but I never really learned the real meditation stuff of Pa Kua, and thought I never would because it is a very hard thing to learn and very few people are teaching it. I'm being fairly open with my teaching because I think this aspect of Pa Kua is incredibly valuable and few know about it. It is a real problem that nobody knows about it, since the art could be lost and is currently in its death throes. Future generations would lose its benefits, and the world would lose some of its cultural heritage. Universal peace and brotherhood will ultimately be found through spiritual means like meditation and not through war.

What are some of the differences you noted between the Pa Kua you saw in Southern China compared to what you saw in Beijing?

All the people who held the real lineages in Pa Kua



were from North China. They studied in Beijing, they studied with Tung, they studied with Tung's students. Many of the people who left Beijing were not senior students, nor were they formal disciples. The best Pa Kua practitioners in China have always been Northern. The reason is very simple - that was where the army was. The Southerners were not military people, the Northerners were. They had revolutionaries in the South, but professional soldiers came from the North. Military professionals generally have more realistic attitudes towards combat than civilians do.

When Pa Kua spread from Beijing, many of the people who left Beijing only had a limited amount of Pa Kua training. As a result, Pa Kua was diluted with other martial arts. They may have said, "I really don't know Pa Kua throwing techniques, but I studied some Shuai Chiao so I'll throw some of that in there." I saw it happening a lot. Pa Kua has an incredible technical range, it has thousands of applications and in that sense it is an extremely rich martial art. I've never seen another martial art that has Pa Kua's technical range. But some people would just go and add things. Sometimes the stuff they added made sense and other times it didn't.

What did you find in Taiwan?

In Taiwan it was very difficult to learn the art

because most of the people from North China that were very good did not teach publicly and only had four or five students. The internal energy system of Pa Kua was not being taught much in Taiwan. You could see all of these different styles, but you could never see a thread running through them. When I went to Beijing, I saw Pa Kua in its pure form, and I could see its origin and exactly how the other things were mixed into it. Some of the people in the South did get very good, but the vast majority of them, in terms of Pa Kua, did not.

The basic Nei Kung of Pa Kua is the walking. Do they have static postures? Very little; that is not real Pa Kua.

When you start tracing Pa Kua back to the original teachers who taught Pa Kua in the South, usually you find that they didn't train that long and that they also specialized in a lot of other arts. In the original Pa Kua school in Beijing, no beginning martial art was taught. You had to already be accomplished in some other martial art. Pa Kua is not a beginning martial art. It is a graduate level of study in the martial art world, it is not primary or elementary school.

I was a conservative for years and would require that my students learn Hsing-I first because I wanted them to experience the reality of having the power to knock someone out before teaching something that can get more esoteric. As a result, the individuals I required to do that are still some of the best Pa Kua students I have. However, I am trying to adjust my teaching, since I want to bring the art to the general public.

I understand that Hung I-Hsiang's teacher, Chang Chun-Feng, also taught his students Hsing-I before they studied Pa Kua. Is this true?

Chang Chun-Feng taught Hsing-I along with Pa Kua. In Hung I-Hsiang's system, you learned Hsing-I first and then Pa Kua. I think Chang Chun-Feng was very good; he was actually the head of a large martial arts group in Tianjin, a port city near Beijing. To be the head of a martial arts group in Beijing or Tianjin, with Pa Kua as your specialty, you had to know your stuff. You couldn't fake it, there were too many people around who would take umbrage and cause you great bodily harm.

Has your knowledge of Chinese language and Chinese culture helped your ability to understand Chinese martial arts?

Most western people do not know much about Chinese culture. Even most of our China experts in the West have not lived in China a long time, usually not more than a year or two. Very few American

people speak Chinese. So, what a lot of Western people may tell you about Chinese culture is what they have inferred, not what they have actually experienced by being involved in Chinese culture. This doesn't mean that their observations are necessarily correct or incorrect; it does mean however that they are not based on direct experience.

There is a lot in Chinese culture which I think is misunderstood over here. One problem is being able to take the intended meaning out of the Chinese metaphor. No one really understands what the Chinese are talking about. Their explanations don't make any sense if you don't have the cultural background to understand their analogies. I think the main problem in the transmission of the internal arts has been communication.

Most Chinese teachers don't speak English well. Some can explain simple concepts in English, but once it starts getting complicated, they are out of their depth. As an analogy, I can use simple language in Chinese to convey anything I want to convey. However, I don't know if I'd want to teach nuclear physics to a room full of college graduates in China, due to my limited scientific vocabulary which would cause me to be significantly less precise than I would be in my native language English. Pa Kua is a subject requiring just such precise language. What metaphors people use and their meanings vary from culture to culture, and they may not make sense transculturally. By misunderstanding the nuances of a metaphor, you could waste years of practice time. And learning just by watching without explanation can lead to gross misunderstandings, or, worse yet, one can learn only form without any content. This would be like buying a beautiful champagne bottle with no champagne inside.

I'm doing what I can to act as a cultural bridge. I don't think my Chinese is flawless, but I am fluent enough and can communicate and learn in it. The language was a tool to learn the things that I was interested in, i.e. martial arts, Ch'i Kung, Chinese medicine and meditation.

What makes Pa Kua different from the other martial arts in China?

Everything in it, from beginning to end - philosophy, methodology, practice - is completely Taoist and nothing else. So it is an ideal way or key to learn about Taoism in a practical way. Taoism isn't merely an academic subject; Taoism is the relationship between energies that actually exist and their relationship to human beings.

An excellent place to begin your studies is to research the relationship between your own personal body/mind/spirit and the energies and natural forces that compose the Universe. Joining Heaven and Earth and the Universe inside a human being is the major goal of Pa Kua. That is above and beyond fighting. Pa Kua is very heavy on reality. Since the universe is a real place, there has to be a tremendous sense of practicality - that is how the Chinese are and

how Taoism is.

The first question a Chinese will ask is, "How do you do it?" They don't ask what you are doing, they don't ask why you are doing it. They ask how you are doing it, what are you going to get out of it, and do you think that is really a useful idea. The word "useful", that is the whole thing. Is it useful spending time on that? If it is useful spending time on it, then you go and do it. In martial arts the Chinese are practically-minded people. If you've got to hit a person more than three or four times to finish them, that's ridiculous - once or twice is usually quite sufficient.

I am really interested in seeing Pa Kua grow. A lot of the Pa Kua in the United States is at an extremely low level. I know a lot of the American teachers, and I know what they are going through. Why do you think I went to China? Pa Kua has its own very specific system, and I spent 10 years learning it. That is what I did seven days a week for ten years. So there really is a lot to it.

Taoism is much less ornate than many other religions. When you see a really good Taoist temple, the walls are simple, everything is functional. When you see some Christian cathedrals they are frequently extremely ornate. A Buddhist temple has hundreds or thousands of icons, the exception being Zen temples, which are heavily influenced by Taoism. A Muslim temple has 10,000 square feet of fine filigree. In Taoism, they don't care about external image, the temples are very plain and basic. Image is not their subject, their concern is essence, only what is inside the individual. And the fact is that Pa Kua is essentially an internal practice.

The basic Nei Kung of Pa Kua is the walking. Do they have static postures? Very little; that is not real Pa Kua. When you see a person holding this posture and holding that posture, he is getting this methodology from Hsing-I. They don't have that method in Pa Kua. Pa Kua moves. Every Pa Kua school has a least one or two Ch'i Kung sets, such as the "Ten Heavenly Stems" or the "Gods Playing in the Clouds", and those Ch'i Kung sets are always moving. The Nei Kung is done in the moving practice or it is done sitting. This is a very, very big thing in Pa Kua, the whole sitting meditation process. To go to the higher levels in Pa Kua, you have to do the sitting practices. At least that is what I was taught. That is what Tung himself and some of his students practiced.

What is your approach to teaching Pa Kua?

In both on-going weekly classes in Marin County, California, and three workshops a year in New York City, I emphasize four aspects of Pa Kua: how the internal connections of the body work, how Ch'i is developed, how to use the movements for self-defense, and how to bring to fruition the meditation aspects of



Kumar Frantzis with his teacher, Liu Hung-Chieh, in Beijing, China in 1987

Pa Kua while walking the circle and sitting.

In regular weekly classes, people begin very simply, and that is when some people, those who are looking for dance-like forms and not internal content, end up going out the door. Students first learn how to walk. First they learn how to put one foot in front of the other and walk in a straight line. Next they learn how to walk in a circle. Each class is fairly spontaneous: I adjust my teaching to the ch'i that is happening that night. Pa Kua is taught as an energy system, it's internal. The movements are not as important as the ch'i. Most nights we spend some period of time on fighting applications. I want people to start using the palm changes. That is the first really big step.

The class starts with 5 minutes of standing with ch'i crossovers to open up the right and left energy channels of the body. Then we walk a lot: slow, fast, high stances, low stances, up on our tip-toes, etc. I emphasize stability, the hand and foot in balance, and how to turn. Beginners learn some leg movements and some hand movements when the legs are stationary, just to get the hand, waist and the leg twisting coordinated. I teach Pa Kua more from the point



of view of developing the Hsien Tien ch'i, or what they call "pre-birth" Pa Kua. The Hou Tien are just applications, and we do a lot of fighting applications. Once people have built up enough energy, they learn applications so the circle walking becomes more real.

The first thing that everyone has to get through is the single palm change. This can take years. My point of view is that once the student has accessed the energy of the single palm change, then I can start teaching him or her more movements and changes. Then movements start coming fast, but they can be absorbed easily. If you already have that root, the power of the single palm change becomes part of any subsequent movements.

We also have Taoist meditation. In the beginning everyone wants to meditate, but the first phase of meditation in Pa Kua concerns the body. The first thing you have to do is make your body energetically capable of making the jump from ch'i to spirit. From my point of view, T'ai Chi (even Chen style) is easy compared to Pa Kua. Pa Kua works you very hard. It works your insides very hard, and it works your outsides very hard. Pa Kua is not easy, but it allows people to scale the heights and go as far as a human possibly can in the martial arts world.

Practices that are easy in the beginning enable you to get somewhere quicker, but create a glass ceiling

which limits your potential. However, to open up the body and ch'i of a human being which has become essentially contracted will take a lot of time. It takes a lot of time to turn a bonsai back into a normal tree. It can be done, but it requires some effort. T'ai Chi is for everybody. Anybody can do T'ai Chi, not everybody can do Pa Kua. It is not something that you could give any man, woman or child. I would say that 10% of the population is capable of doing it. How much of that 10% would want to do it? That's hard to say.

My students are trained extensively in Ch'i Kung, done in a five-part workshop series. The Ch'i Kung I teach was spread through out China in the 1950's, 60's, and 70's as a national health system. All the Ch'i Kung systems I teach are over 3000 years old and successfully survived through every generation because they worked well. After Ch'i Kung, I teach Pa Kua, but I don't hide things. Anybody can come to learn with me. There is an easier modified way of circle walking which is not the complete traditional way of building all of the root, but you can teach it to anybody, even people who are sick, damaged and all of that. My first teacher, Wang Shu-Chin, used this method with great success on many senior citizens and people with severe health problems.

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If people's knees, ankles or back are injured, they can't do traditional Pa Kua mud walking because they'll rip their bodies apart internally. So I teach them the short 16-move Wu T'ai Chi form, which heals the body. Wu T'ai Chi is wonderful for healing. Once their body is healed, people can go on to Pa Kua, or else they can be taught Wang Shu-Chin's modified method. Your body has got to be all right. I'm not trying to hurt people, I'm trying to help them. Once I'm sure Pa Kua's vigorous training isn't going to hurt someone, I'll teach him what he wants to know. I have an open door policy right now. At times, though, I consider going back to the traditional requirement that the prospective students have an extensive martial arts or meditation background if they wish to learn the I-Ching meditational or fighting aspect of Pa Kua.

Usually I'll teach in New York City three times a year, teaching Pa Kua there twice a year and the other time teaching Ch'i Kung, which directly develops the ch'i of Pa Kua. New York is right now designated Pa Kua area on the East Coast. I live in Marin County, in the San Francisco Bay Area, but some of my original students are in New York, such as Frank Allen who

teaches there. I went back to teach Pa Kua there because I'm from the town, and I know the people. The physical realities of self-defense are more appreciated in New York City than in laid back California!

In Pa Kua, you don't care about visual externals, you care about what you are doing inside. Some people concentrate on movements. Movements alone will make you a good dancer or a good Wu Shu performer, but that is all they will do.

In Pa Kua, you don't care about visual externals, you care about what you are doing inside. Some people concentrate on movements. Movements alone will make you a good dancer or a good Wu Shu performer, but that is all they will do. If movement alone could cut it, if that were it, modern dance or ballet could be the spiritual and healing art of the century. But they are not. It doesn't mean what they do isn't great, it simply means healing and spirituality are not their focus. Pa Kua, on the other hand, is a subject of meditation, a subject of ch'i development and a subject of realistic physical and psychic combat.

Some of Pa Kua's literature talks about the different types of ching that are developed in the different palms and whether it is the tendon type or the bone type. Can you explain this?

Let me explain how I learned the system. In beginning Pa Kua the ways in which you mold your palm and fingers, as well as the palm changes, are about developing and lengthening the tendons. It involves getting what is contracted to expand. This occurs first when the tendons start to stretch, allowing the joints to open. Then in the middle palms you start working on the fascia. Once you open the fascia, the shoulders, back and knees start to open up. Generally all these areas are compacted, and your small muscles are about 40% shorter than they ought to be.

The next stage in the Pa Kua palms is that they start to open up the internal organs, next opening up the spine, then opening the central channel of energy in the body (which includes the bone marrow), and then eventually opening the energy centers inside the brain. After this, all ching derives purely from spirit. Some other of the Pa Kua palms are directly concerned with opening up all of the different energy channels inside the body, and you've got a lot of them. Rather than just the 14 meridians and collateral channels, you've got thousands of them. Every time you think you've got them all, one will pop up

somewhere. After that starts occurring, some of the palms result in your body becoming empty, and some result in your body expanding out forever. It just keeps going on.

In T'ai Chi all movement comes from the waist: your arms and your legs basically follow the waist. In Hsing-I movement starts from the hand, and the waist and legs follow. In Pa Kua the foot starts it all and the waist and arms follow the foot. The way the internal components link up is different in each of these three arts. Hsing-I is the easiest one because it starts from the hand. Pa Kua is a little trickier because starting from the feet is more difficult.

As you go through the Pa Kua palms you will find that each does different things to you. They work with your body differently; they work with your mind differently. Some directly effect the psychic state, some your physical state, some your emotional state. There are about 200 separate palms, i.e. the way the palm itself is positioned, such as the dragon claw palm, the willow leaf palm, etc. My teacher taught me the final palm the day before he died.

I'm willing to share what was passed down to me because it is a transmission: it isn't mine, it's part of the human cultural inheritance. I'll hold it for a while until someone else gets it, then they'll hold it for a while and give it to someone else.

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Chinese Character Index

王	樹	金	Wang Shu-Chin
洪	懿	祥	Hung I-Hsiang
楊	露	禪	Yang Lu-Ch'an
尹	福		Yin Fu
功	夫		Kung Fu
董	海	川	Tung Hai-Ch'uan
武	術		Wu Shu
少	林		Shaolin
氣			Ch'i
易	經		I Ching
馬	貴		Ma Kuei
摔	角		Shuai Chiao
張	俊	峯	Chang Chun-Feng
氣	功		Ch'i Kung
先	天		Hsien T'ien
後	天		Hou T'ien

Pa Kua Chang Teachers Meet at “A Taste of China”

On July 1-2, 1991 approximately 20 Pa Kua Chang instructors and practitioners met in Winchester, Virginia during the “A Taste of China” T'ai Chi Ch'uan seminar series. The series are co-directed by Pat Rice and Steve Rhodes. The main agenda for this meeting was to work on rules for judging Pa Kua Chang in competition.

Although many Pa Kua Chang instructors do not believe that Pa Kua Chang should be displayed in a forms competition at martial arts tournaments, the fact is that Pa Kua Chang (good, bad, or indifferent) is presently performed in competition and will continue to be performed in competition. Given this fact, those who practice Pa Kua Chang as a serious martial art would like to see the art recognized and appreciated as a martial art and not viewed as a dance routine. The teachers and practitioners who met in Winchester were not interested in working to “popularize” Pa Kua Chang but were interested in insuring that when the art is performed in public, the integrity of the art is maintained and it is represented as a legitimate and highly effective martial art. There is concern that talented athletes, gymnasts and dancers who perform beautiful, but empty, movements will dominate the Pa Kua Chang competitions and thus the true art will become diluted.

The meeting in Winchester was only a beginning. No firm decisions were made, the discussions more or less defined the problem and suggested possible solutions. Listed below is a summary of what the meeting participants viewed as the present situation and then some suggested solutions.



Jerry Johnson, Ken Fish, Wai Lun Choi (back row L-R) Lin Chih-Young, Bok Nam Park, and Liang Shou-Yu (front row L-R) were among the 20 Pa Kua Teachers who met in Winchester.

The Present Situation

Judging: The first problem discussed is the lack of qualified tournaments judges. Often, judges who have never practiced Pa Kua Chang are judging Pa Kua competitors. There are distinct differences between Pa Kua Chang, T'ai Chi, Hsing-I, and contemporary Wushu and thus they cannot be judged using the same criteria. Unless a judge has been specifically trained to judge Pa Kua, his/her evaluation of the competitors may not be accurate.

Additionally, because there is a great diversity of Pa Kua Chang styles, judges who are Pa Kua practitioners, but are not familiar with the competitor's style may not be able to judge the competitor fairly if the rules for judging have not been specifically defined. This situation arose at a tournament last year where each of the four judges practiced a different style from the competitor and thus the competitor was given a low score although he may have performed his style flawlessly. Imagine a T'ai Chi practitioner who has only been exposed to Yang style T'ai Chi and is called upon to judge a competitor performing Chen style. He is not going to understand what he is looking at. This is the situation we are faced with in Pa Kua judging.

Level of Participation: Another problem the meeting attendees discussed is that there are very few Pa Kua Chang competitors in tournaments today. Because of the low numbers, the Pa Kua competitor is usually grouped in the category of “other” along with Hsing-I and Liu Ho Pa Fa competitors. Tournament directors are not readily willing to make a separate Pa Kua Chang category until there are more Pa Kua Chang competitors and Pa Kua Chang practitioners are always hesitant to enter tournaments where they will be judged against Hsing-I practitioners. Thus, at present we have a Catch-22 situation.

The Competition: Presently the competition consists of only forms demonstration. Given trained judges, the practitioner's martial ability could possibly be evaluated in the solo form performance, however, a better yardstick may be the addition of a separate application section in all competitions.

Quality of Performance: The quality of Pa Kua Chang performed in competition has, in general, been relatively low. Most of the competitors in Pa Kua competitions are beginners. More advanced practitioners usually do not bother entering tournaments because they know from experience that they will be competing against Hsing-I competitors and that the judging is not always fair.

The Way Ahead

Judging: All meeting attendees agreed that the quality of judging will not be improved until fair rules for judging are established and judges are trained and certified. Since the physical movements of various Pa Kua styles are much too diverse, judging criterion based on the principles of the art should be utilized. Several papers were submitted to the meeting with suggested rules for judging that were based on principles. Meeting attendees were asked to review the papers and provide written comment. Pa Kua instructors who were not able to attend the meeting were sent copies of the suggested rules and asked to provide comment. This guarantees that all instructors will have the opportunity to submit ideas, and not just leave the decisions in the hands of the few who attend the meetings. The rules are in the formative stage and are expected to undergo modification.

As the rules are established, the attendees felt that judges clinics and training session should be held in conjunction with major tournaments. The North American Chinese Martial Arts Federation (NACMAF) currently has a good judges training program in place and the Amateur Athletic Union (AAU) is putting one together. Every other major sporting event in the US has trained judges, umpires, or referees - the same should be true of martial arts competitions. It was agreed that if an individual is not certified as a judge, he/she should not be allowed to judge, regardless of their name, reputation, or skill level as a practitioner.

Lack of Participation: Participation in tournaments by Pa Kua practitioners will remain relatively low until Pa Kua Chang practitioners have a category of their own and the quality of judging improves. A defined set of rules for judging and judges training will improve the judging quality. Meeting attendees agreed that those who go to tournaments and judge Pa Kua should strongly suggest to tournament directors that Pa Kua Chang competitors be given their own category. It was suggested that instructors encourage their students to participate in tournament competitions despite the current problems so that there is a strong Pa Kua representation in tournaments and tournament directors will be forced to open a Pa Kua category. Pa Kua in competition is where T'ai Chi was 10 or 15 years ago, there are bound to be growing pains.

The Competition: There were many suggested additions to the present "forms only" format. All of the suggestions were directed towards a demonstration of martial ability. Some of the suggestions were: requiring each competitor to demonstrate a number of self-defense applications taken from movements performed in his solo routine, Pa Kua push-hands competition, and Pa Kua sparring competition. If a well defined, well judged Pa Kua push hands or martial application event could be added to Pa Kua competition, then the tournaments would be more



**Liang Shou-Yu voices his opinion as
Huang Wei-Lun listens**

interesting for the competitors and the audience and Pa Kua would be viewed and practiced as a martial art instead of only a form routine. This will be a difficult task however, since application demonstrations can also be choreographed, push hands often turns into wrestling, and sparring usually turns into kick boxing. Again, rules will have to be strictly defined and judges trained.

As regards to weapons performance, it was agreed that Pa Kua practitioners should be required to use full weight weapons instead of the flimsy weapons used by the contemporary Wushu performers.

A projected goal of establishing rules for a variety of competition events is to eventually have a Pa Kua Chang only tournament similar to T'ai Chi's "A Taste of China."

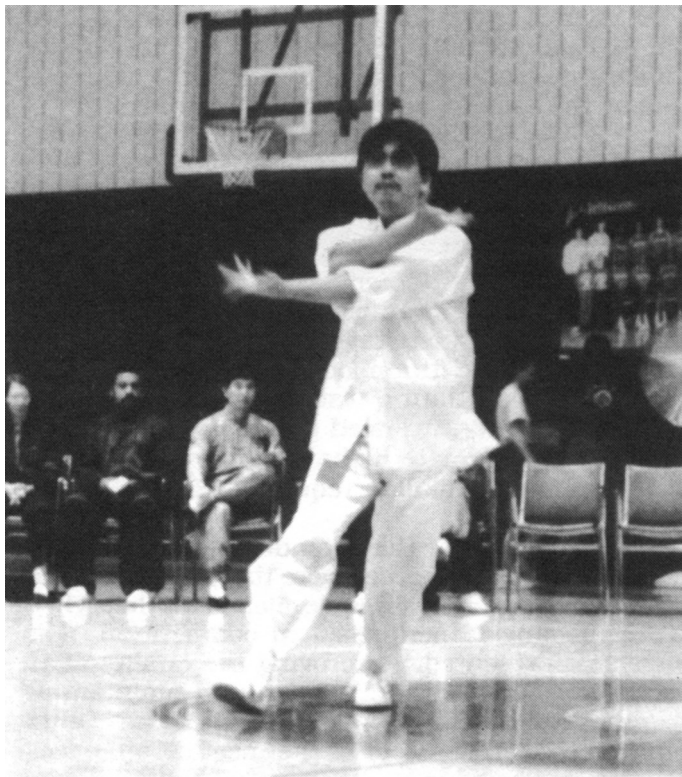
Quality of Performance: If all of the above conditions are met, the quality of performance in competition will most likely improve as the tournament competition becomes more a test of martial arts skill than a test of gymnastic ability. Intermediate and Advanced students will be more inclined to participate if the judging is fair and a display of martial skill is required.

The majority of the attendees at the Pa Kua Chang teachers conference were there to insure that a set of judging criterion is developed so that when Pa Kua Chang is performed in competition, it is properly represented. Improving the quality of Pa Kua Chang in the United States and maintaining the integrity of Pa Kua as a fighting art were common concerns. Most of the meeting attendees feel that contemporary Wushu is a diluted and "empty" representation of traditional combat arts and they do not want to see Pa Kua Chang meet the same fate. It was agreed that a strict set of judging rules, which do not reward the

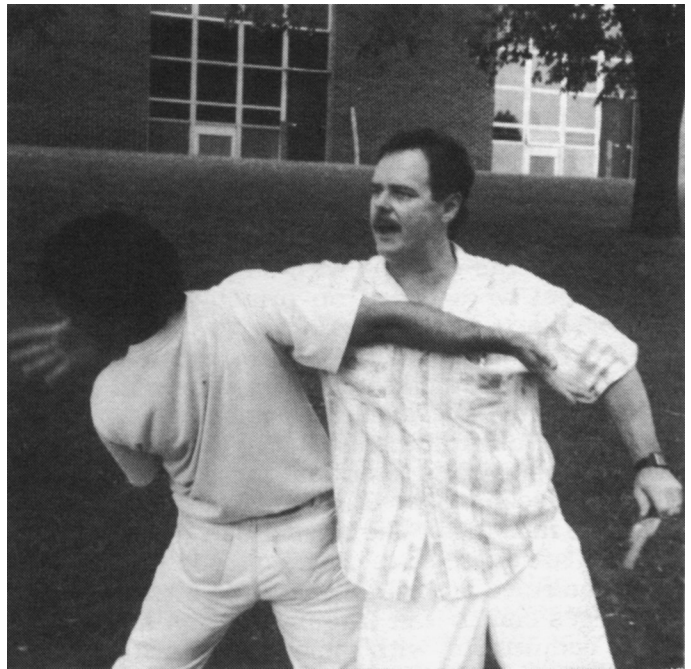
fanciful or flowery movements that lack potential for practical application, are needed.

I'll have to admit, my personal opinion concerning martial arts tournaments in general was that they are long, boring, and served little purpose. To sit and watch 20 Yang style T'ai Chi practitioners perform 5 minute solo routines in succession is an exercise in endurance for even the most avid fan. As Pa Kua practitioners, we can sit back and let the Pa Kua competitions fall in line with the humdrum of the others, or we can take action to change things so that Pa Kua Chang is well represented in terms of quality and practitioners will be excited about competition. Of course there are the questions - Why bother going to tournaments? Why compete? What good is it? I had to ask myself the same questions, and I must admit that I have never competed in any martial arts tournament. I attended my first tournament a number of years ago and decided that I was not interested in competing or even attending another. It was long, consistently behind schedule, boring, and the seats were uncomfortable - kind of like an all day bus trip. Why go back for more of that? In the past year I have attended a number of tournaments and other events in order to promote the Pa Kua Chang Newsletter and believe it or not, I now enjoy going to tournaments and I look forward to them.

What makes the tournaments interesting for me now is sharing experiences with other practitioners. After attending several tournaments I have made friends with a number of the instructors and practitioners around the country. To get together and



Johnny Kwong Ming Lee demonstrates Fu style Pa Kua Chang at the "A Taste of China" Friendship demonstration



Dr. John Painter demonstrates a knife defense technique on Mario DeGiacomo during a Pa Kua Chang seminar at "A Taste of China"

share ideas with other people who practice the art, to me, is the best reason to attend tournaments. Even watching the competition becomes more interesting because the competitor is no longer a stranger, but someone you know, or the student of someone you know. When people from different backgrounds get together and share ideas about the art, the quality of the art is going to improve.

Because some tournaments in the past have been poorly organized, poorly judged, somewhat political, often lacking in quality, and sometimes used to increase the wealth or fame of a few individuals, the words "martial arts tournament" tend to leave a bad taste in many people's mouth. However, there are some good tournaments out there, and if we all get involved at some level, we can insure that Pa Kua Chang maintains its integrity and, if we get our act together, the Pa Kua Chang community could serve as an example for everyone else to follow.

A group of five Pa Kua Chang practitioners demonstrated their respective styles at the "Friendship Demonstration" in Winchester. The group included Wai Lun Choi, Glen Guerin, Sam Masich, Nick Gracenin, and Andy James. Also, Johnny Kwong Ming Lee performed a demonstration of Fu style Pa Kua Chang.

During the week long seminar series, T'ai Chi practitioners got a taste of Pa Kua during an afternoon seminar with Pa Kua Chang instructors Dr. John Painter, Andy James, and Lin Chih-Young.

Zhang Lu-Ping Demonstrates a Straight Forward Approach to Pa Kua Chang

Zhang Lu-Ping, originally from Shanghai, China, is currently in the United States working on his Ph.D. in Mathematics. Because of his busy schedule at school he only teaches a few private students and occasionally gives seminars in and around his home in Amherst, Massachusetts. The information in this article was obtained during an interview at the T'ai Chi Farm in Warwick, New York, in May 1991.

Zhang Lu-Ping's approach to the practice of Pa Kua Chang is very practical and straightforward. He would rather show you how he applies his art than sit and talk with you about it. Whether he is demonstrating his application of T'ai Chi Ch'uan (he has studied all five major styles - Yang, Chen, Wu, Wu, and Sun), Hsing-I Ch'uan, or Pa Kua Chang, a crowd of spectators is sure to gather.

On the Saturday evening of the 1991 Chang San-Feng festival weekend at the T'ai Chi Farm in Warwick, New York, Lu-Ping (as he prefers to be called) and I sat down on the couch in the T'ai Chi Farm's office (affectionately known as the "Tan T'ien") to conduct this interview. The minute I asked the first question, Lu-Ping was up and demonstrating. It didn't take long for a small group of curious T'ai Chi practitioners to crowd into the room. Lu-Ping grabs one of his students and demonstrates the utility of the body's rotation inherent in Pa Kua. "The body is rotated from the ground up and screws into the opponent. Rotation is the soul of Pa Kua," Lu-Ping says, as he sends the student flying across the room with a slight twist of his body and no apparent effort. The student hits the wall with a loud thud, the eyes of the spectators grow wide and Lu-Ping humbly states, "I am still learning. You should see my teacher do this."

Although Lu-Ping doesn't place much importance on lineages and will seldom talk about them, when he talks about his "teacher" he will usually be referring to either his Yang style T'ai Chi teacher, Hsieh Ping-Ts'an, or his Chen style teacher, Tu Wen-Ts'ai. He has also studied with Cai Feng-Hsing, a mainland kung fu champion. Lu-Ping's Pa Kua Chang teacher was Chang Hai-Shen. Prior to the Cultural Revolution in China, Chang Hai-Shen was a famous coach of the Shanghai Wushu team. He was known as the Small Tiger. As a result of the Cultural Revolution, he was ordered to become the coach of a rural Wushu team. He refused and disappeared into the countryside with his family.

During the Cultural Revolution, Lu-Ping was sent to Anwei Province to teach math in a factory commune. While he was there Lu-Ping became well known as a martial arts practitioner and one of the



Pa Kua Chang instructor Zhang Lu-Ping

factory workers told him of a highly skilled kung fu practitioner living in a remote village up in the mountains. Always seeking skilled kung fu men to train with, Lu-Ping took a bus up a narrow mountain road and then walked several hours on a mountain path to reach the hut where the man lived. Although the man was living under a different name, Lu-Ping recognized him as Chang Hai-Shen. Chang was living in with his large family in very poor conditions. Lu-Ping told him, "Such a famous kung fu practitioner should not be forced into such conditions."

Rotation is the soul of Pa Kua. The whole body is like a universe - every part is always rotating. Each place must be able to release power.

Chang was so happy to be recognized and respected by Lu-Ping that he readily shared his considerable martial arts skill and knowledge. On this first meeting, Lu-Ping bought Chang dinner and Chang immediately started discussing martial arts principles and techniques, using a chop stick as a sword for demonstration. Chang taught Lu-Ping several styles of Pa Kua and Hsing-I over the course of five years. Lu-Ping does not know who Chang learned from

and considers it unimportant as Chang's skill spoke for itself.

Good teaching should be careful and precise, emphasizing softness, but with correct shape. Softness alone will result in the inability to release power. Correct shape without softness will result in crude power and unnecessary exertion.

Watching Lu-Ping perform his Pa Kua movement with the intention of understanding what he is doing with his body is like trying to simultaneously watch the movements of every musician in a symphony orchestra. The brain is quickly overloaded. Every piece of his body seems to be in independent motion yet working harmoniously towards a common goal. Each part of the body plays its own small part in producing an integrated, well orchestrated effect. No single section of his body ever stops moving, no part ever stops rotating around a multitude of axis and varying angles, and his body never stops turning and twisting. However, all of this motion is very subtle and small. He doesn't move much, but the movement never stops. The typical observer's response, accompanied

with a blank stare, is "How does he do that?" My initial response was, "How do I write about how he does that?"

Lu-Ping repeats what he has said before, "Rotation is the soul of Pa Kua. The whole body is like a universe - every part is always rotating. Each place must be able to release power. Relax the whole body and turn. The rotation comes from the ground up and goes into the hands even when you are walking. The stepping is coordinated with the rotation in the body and the arms. You are a big drilling machine." Lu-Ping explains that in Pa Kua the entire body is always turning around its central axis while you are walking the circle. Additionally, other parts of the body are also rotating around their own central skeletal axis and there is a symmetry to these smaller rotations. There is always a balancing of contradictory forces. Lu-Ping refers to the principle of small rotations countering each other as "cheng kuo." The real trick is to walk the circle or execute a palm change in such a manner that all major and minor body rotations are continuous. The rotation never stops.

When speaking of body alignments, Lu-Ping emphasizes the bow structure. He says that many students and teachers talk of the 5 major bows in the body; the two arms, the two legs, and the spine. However, Lu-Ping says that there are in fact hundreds of bows. Each finger is a bow, the palm is a bow, the arm is a bow, the spine divides into a number of different bows, the hips bow, the legs bow, the chest bows, etc. The bows are created through proper



Zhang Lu-Ping demonstrates Pa Kua Chang application on James Keenan during a seminar at the T'ai Chi farm in Warwick, NY.

body alignments and then they are pulled to induce contrasting forward-backward, or upward-downward forces all over the body. When the alignments are optimized, the backbone and leg force is connected into the hand. Lu-Ping demonstrates by placing the fingertips of his right hand on a student's chest. With a slight twist of the body, his hand rotates clockwise and the student is offset. Lu-Ping has obvious control over the student's body using only his fingertips because his entire body is connected and moves as an integrated unit from the ground up.

Increasing the ability to relax the joints should be a natural progression and thus stretching and extension should not be over done.

Lu-Ping emphasizes "soft joints" as a necessity in cultivating what he calls "bounce force." This bounce force is a special quality of internal arts that allows the applied force to spiral out as if sending a wave through a "slinky." If the joints are stiff, it is difficult to focus this wave and the wave quickly damps out. In Pa Kua Chang it is especially difficult to attain the "soft joints" because of the twisting nature of Pa Kua. Thus, most Pa Kua practitioners have difficulty keeping the spine

Pa Kua Chang Related Periodicals

For those of you who may be searching for more information related to the Chinese internal styles, Chinese Medicine, and Taoism, we provide a list of related periodicals:

Qi: The Journal of Traditional Eastern Health and Fitness: Insight Graphics, Inc., P.O. Box 221343, Chantilly, VA 22022

Internal Arts Magazine: P.O. Box 1777, Arlington, TX 76004-1777

The Bamboo Tablet: The Journal for T'ai Chi Ch'uan and Related Internal Arts : P.O. Box 90211, City of Industry, CA 91715-0211

The Journal of the Tao Experience Foundation: 316 S. Cherry St., Richmond, VA 23220

The Way: The Newsletter of Taoist Contemplatives: 5139 South Clarendon St., Detroit, MI 48204-2926

YMAA News: Yang's Martial Arts Assoc., 38 Hyde Park Ave., Jamaica Plain, MA 02130

Journal of Asian Martial Arts: 821 West 24th Street, Erie, PA 16502

soft but connected enough to allow the wave to travel efficiently from the ground to the palm like the cracking of a whip. Lu-Ping recommends that practitioners study Yang style T'ai Chi first because it is much easier to learn to relax the joints and get power with Yang style gestures.

Lu-Ping recommends that the beginning Pa Kua practitioner work on extension in his/her postures, performing the Pa Kua form set as a procedure for stretching the muscles, joints, and tendons. The body should be extended naturally. Stretching occurs, however, the body remains soft. He states that increasing the ability to relax the joints should be a natural progression and thus stretching and extension should not be over done. Once the muscles, joints, and tendons have been naturally stretched through extended movements, then the body can more easily relax.

Once the ability to relax the joints has been increased, the practitioner can begin to cultivate lower tan tien power by performing the form movements slowly while the body is relaxed and soft. Once the tan tien ch'i has been slowly cultivated, it will naturally pop out to the four limbs - at this point the practitioner is ready to issue power. Lu-Ping advises against a practitioner trying to issue power too early as the tan tien can be destroyed if a forced release of power is attempted before the tan tien energy has been cultivated properly. He advises practitioners to be patient and let it occur naturally as the body develops. Lu-Ping also believes that good teaching should be careful and precise, emphasizing softness, but with correct shape. Softness alone will result in the inability to release power. Correct shape without softness will result in crude power and unnecessary exertion.

Although Lu-Ping repeatedly emphasizes that his skill is not very high and he is still learning and investigating martial arts, most practitioners who have pushed hands with him or been on the receiving end of his self-defense techniques have been very impressed. During the interview, one of his students asked if he used the fist to strike in his Pa Kua. Lu-Ping, replying that the palm was as good as a fist, turned to me and hit me four times (on the wrist, elbow, shoulder, and head) in the blink of an eye with the meaty part (heel) of his palm. Each strike felt like a sledge hammer. As I felt the welts rise in the places I had been hit, I must say, I was impressed.

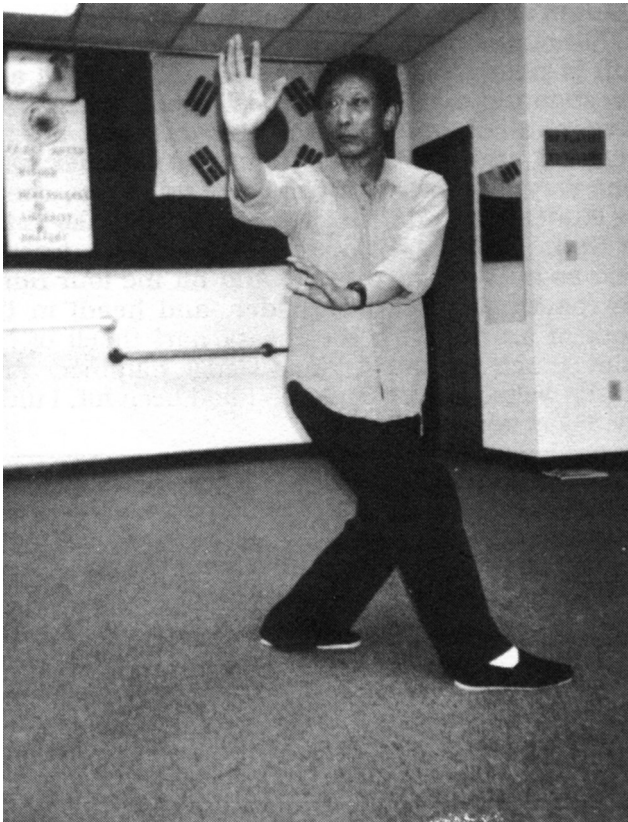
Chinese Character Index

楊	陳	武	吳	孫	Yang, Chen, Wu, Wu, Sun
張	三	丰			Chang San-Feng
丹	田				Tan Tien
謝	炳	燦			Hsieh Ping-Ts'an
都	文	才			Tu Wen-Ts'ai
張	海	深			Chang Hai-Shen
爭	裏				Cheng Kuo

The Stance for Combat

Most instructors agree that the Pa Kua Chang form should be done as if the practitioner is in battle, and that the alignments and body movements displayed in the form should be consistent with those used in martial combat. But, forms practice is only a small piece of training for self-defense. In a seminar given on 29 June 1991 at the Shaolin Kung Fu Center in Gaithersburg, Maryland, Bok Nam Park taught a group of 12 students postures and stepping patterns required in training to use Pa Kua Chang as a combat art.

The step training, referred to as “Eight Direction Rooted Stepping” or Pa Fang Ken Pu, conditions the practitioner to be able to coordinate the body and hand with footwork in order to move quickly out of harm’s way and position the body for optimum angles of counter-attack. Park said that practicing forms was good exercise for developing the body and the ch’i. He also stated that the form contained sparring applications, however, in order to develop the muscles, joints, tendons, and bones the forms are usually practiced with the body extended and “open.” When training specifically for fighting, you “close the door” by modifying your body position slightly so that you shut off the opponent’s access to your center line above and below the waist. “Closing the door” protects the body chung men (center gate) and covers avenues of attack.



Park demonstrates the “Guard Stance” utilized in forms practice

There are a complete set of “Eight Direction Rooted Stepping” exercises designed to develop quick, accurate, rooted, and coordinated stepping and pivoting maneuvers for use in fighting. In the basic set of exercises the practitioner will learn to step straight forward or backward, side to side, and forward or backward at 45 degree angles utilizing the “follow step” or “jump step” foot movement. Basic exercises also include full stepping (back foot becomes front foot as in walking) in all directions and learning how to quickly and accurately pivot through 45, 90, and 180 degree turns while maintaining root and body control. All directional stepping patterns used in these exercises are based on the Pa Kua diagram.

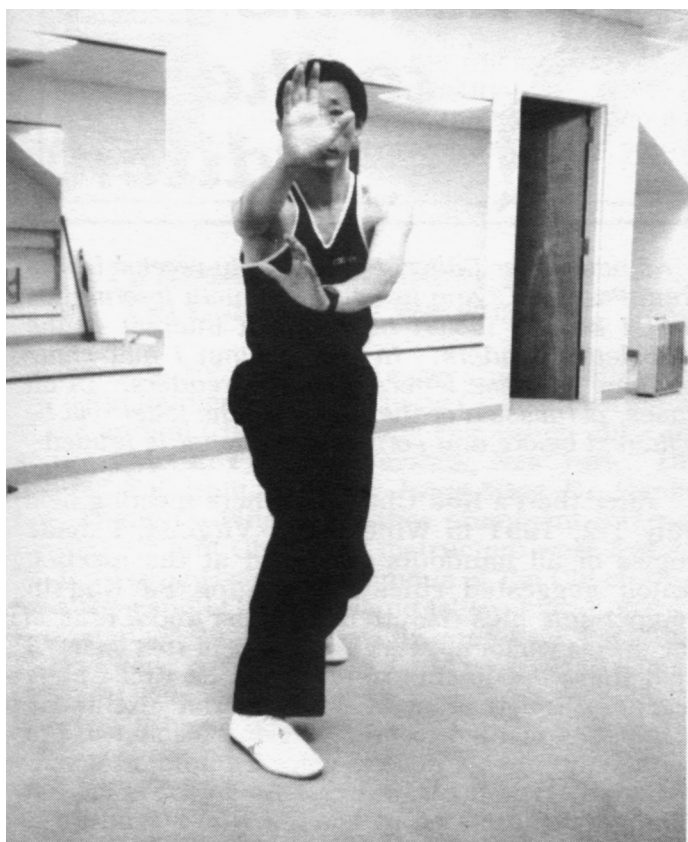
Forms are usually practiced with the body extended and “open.” When training specifically for fighting, you “close the door.”

When the stepping patterns are combined with integrated body and arm movements, the exercises aid in developing the power and mobility utilized in fighting situations. At the seminar, Park demonstrated how to utilize a three part combination of stepping patterns by stepping in for an attack, avoiding a counter-attack by pivoting 90 degrees on the front foot, and then stepping forward for a second attack. When executed properly, the three part, step-pivot-step maneuver can be accomplished at lightening fast speed while maintaining full body control and stability. This three part combination is one of hundreds that grow out of the “Eight Direction Rooted Stepping” exercise.

Park also taught the group how to identify optimum angles of attack and how to best maneuver to obtain those angles. Playing a two-man stepping exercise with Park is an exercise in frustration. No matter which way you try to step or turn, Park has either maneuvered behind you or has a knee in your groin. His movements are so quick and accurate that he seems to disappear as you step in for an attack. You are left with nothing to attack but air. At more advanced levels, the eight direction stepping is combined with circle walking maneuvers in a partner practice which is similar to moving push hands.

The basics of some of the “Eight Direction Rooted Stepping” exercises will be outlined in future articles. However, before we can discuss stepping, the first requirement is to become familiar with the “guard” posture used in fighting. Most practitioners are familiar with Pa Kua Chang’s signature “guard” or

The Combat Stance



Front View



SideView

“eight” stance which is used in forms practice and “walking the circle” exercises (see picture on previous page). The spine is straight, the lower back is flat, the head is held erect, the shoulders are relaxed and dropped down, the elbows are pointed down, the arms are curved, and the knees are bent.

The “guard” stance Park teaches to use in fighting is similar to the stance used in forms practice, but there are some minor differences. In the fighting stance, the weight shifts slightly forward so that approximately 60% of the weight is on the back leg and 40% is on the front leg and the forward foot tucks in slightly. The toes of the front foot are roughly in line with the toes of the rear foot as shown in the illustration below. As the weight shifts forward, the body is bent slightly at the hips, but the spine remains straight. When assuming this posture, you will notice that two things occur - first, and most obvious, is that the knees and thighs naturally come closer together and thus the groin area is protected. Secondly, when the posture is correct, the hip joints will open up and therefore facilitate flexibility and ease of motion in the hips.



Foot Alignment

Additionally, you will notice that when the hips open, the tan tien will expand.

In the combat stance, there should also be a “spring loading” of the legs. The front leg pushes towards the back and the back leg pushes forward. The forward hand is held at nose height and the eyes look straight ahead using the space between the thumb and index finger as a “gun sight” (see pictures at the top of this page). The lower hand is held just below the elbow (3-5 inches) of the upper arm. Bringing the lower hand under the elbow of the upper arm facilitates a rounding of the back and allows the chest to relax, providing further protection to the center line. Also, this posture will allow the shoulders to drop down in a relaxed position and as the lungs to move back, breathing becomes easier. The shoulders are relaxed, the elbows point down and the arms maintain a roundness. The hips are positioned naturally, the navel facing roughly the same direction as the toes. In this posture, the hands, forearms, knees, and thighs are in position to easily guard the center line of the body with little or no wasted movement.

By “spring loading” the legs, the practitioner can move forward, backward, or side-to-side very quickly. In fighting, the only time a walking step (where the back foot steps out to become the front foot as in walking) is used is to travel a relatively long distance. In many fighting circumstances the opponent is going to be within close range and thus the follow step could be better employed. (Keep in mind that when we speak of

combat, we are not talking about the choreographed dance routines you see in martial arts movies. Most real fights will be over in a matter of seconds.) The follow step, which is a familiar move to Hsing-I practitioners, is the best way to travel a short distance rapidly with root and control. The 60/40 weighted stance facilitates maximum mobility in all directions with the greatest speed.

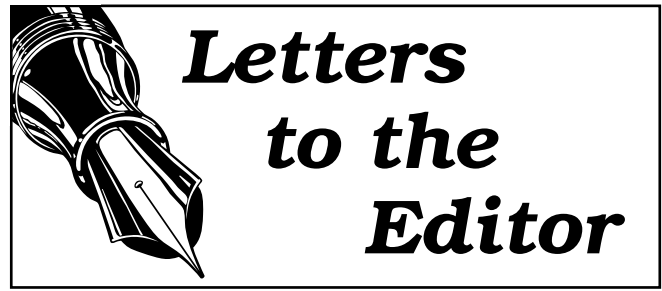
If you are back weighted as in the “guard” stance employed by many styles in forms practice, it is difficult to move backwards a short distance with speed. Maintaining high levels of mobility and speed while traveling relatively short distances are essential elements in combat. The Pa Kua Chang practitioner relies on his footwork to quickly avoid attack and rapidly seek the optimum angle for counter-attack.

The mechanics of the follow step will be described in the next article when we begin to discuss the “Eight Direction Rooted Stepping” exercise itself. An explanation of the full step as utilized in this exercise will be described after adding the arm movements to the exercise.

This “combat posture” will feel a bit awkward to practitioners who have not sufficiently opened the hip joints. Flexibility and strength in hip movement is an important component in internal arts practice. When the posture is correct and the hips open, you will notice that the tan tien will naturally expand. Most beginning practitioners are extremely tight in the hips. Working to achieve the correct body alignment and distribution of weight in the “combat posture” and practicing the “Eight Direction Rooted Stepping” exercise will greatly increase hip flexibility and strength in hip movement as well as improve speed, agility, body control, and root.

Intermediate levels of the “Eight Direction Rooted Stepping Exercise” include palm work designed to teach the practitioner to coordinate body, stepping, and hand movement.

Bok Nam Park currently teaches the “Eight Direction Rooted Stepping Seminar,” which also includes instruction in Pa Kua Chang palm development exercises and Ch'i Kung, at various locations around the country. If you would like Park to come to your area and hold a seminar, he can be reached at the address listed in the instructor's directory on the back page of the newsletter.



As newsletter Editor, I periodically receive letters from Pa Kua Chang practitioners with information that I believe would be of great interest to the newsletter readers. In this column I will share portions of these letters with the readers. In all cases, permission of the author of the letter will be obtained before any portion of the letter is printed.

After the Pa Kua Chang teachers meeting held July 1-2, 1991 in Winchester, Virginia, I made copies of all handouts produced at the meeting which suggested rules for judging Pa Kua in competition, plus the attendance list and a draft of the article which appears on page 8 of this issue. I sent these documents to all of the Pa Kua Chang teachers, that I knew of, who did not attend the meeting. I wanted to provide every teacher in the country an opportunity to voice an opinion if they so desired. I do not want to see the future of Pa Kua Chang being dictated by the few who attend these sort of meetings.

To date, I have received comments back from 12 instructors. Most of the comments were direct responses to the technical judging criteria, however, those that provided some general statements have allowed me to print parts of their letter in this column. These responses are listed below:

(Note: Although a portion of this issue covers the Pa Kua teacher's meeting and discusses the future of Pa Kua Chang in tournaments, I do not wish this newsletter to turn into a forum for the tournament circuit. Therefore, in future issues I will try to run tournament articles as short news items instead feature articles. I am trying to steer the newsletter towards the technical and away from the political.)

“It was good to read what Ken Fish wrote regarding “Too Many Masters.” My own experiences correspond to his statements.

“As regards the careful preservation of authentic Pa Kua, it is a wonderful objective. I am not sure tournaments are the best way to do this. However, if tourneys are insisted on, their purpose must be firm. Are they to preserve and promote Pa Kua or to supply a crowd with entertainment - or both? Is it possible to have both? As regards “sparring,” the element of follow-through in the movements prevents them from being made into sparring techniques. The ethical streams of Taoism, Confucionism, Buddhism, and Hinduism provide the art with protection from dangerous people. But pieces of the art can be misused by empire

Continued on page 18

Chinese Character Index

八 方 根 步	Pa Fang Ken Pu
中 門	Chung Men



Pa Kua Chang News Desk

This column will focus on current Pa Kua Chang events. We will try to present Pa Kua Chang competition results, seminar information, updated instructor information, and news from the Pa Kua Chang rules committees of the AAU and NACMAF. If you have any current events that you would like to share with the Pa Kua Chang community, please write to the Editor.

Pa Kua Chang Seminars at the T'ai Chi Farm in Warwick, NY

Warwick, NY - Over 100 eager students attended Dr. John Painter's Pa Kua Chang Ch'i Kung seminar at the annual Chang San-Feng Festival on June 1st at the T'ai Chi Farm in Warwick, New York. Dr. Painter, T.K. Shih, Dr. Yang Jwing-Ming, Dr. Daniel Lee, Zhang Lu-Ping, and other prominent internal martial art and Ch'i Kung instructors were invited by Jou Tsung-Hwa to his campus of T'ai Chi studies for a weekend of seminars and fellowship.

Marsha Rosa, the festival director, said "Last year Dr. Painter's seminar on Pa Kua Chang drew a large crowd, it was one of our most popular seminars and this year the crowd was even bigger. Some students learned the form last year and came back this year with friends whom they wanted to share in the Pa Kua Chang experience."

Weekend interest in Pa Kua Chang was so high that Zhang Lu-Ping (see article on page 11 of this issue) taught an unscheduled Pa Kua Chang seminar on Sunday morning. Lu-Ping taught the group Pa Kua Chang fundamental alignments and self-defense applications. This class was also well attended.

Johnny Kwong Ming Lee moves to Florida

Fu Style Pa Kua Chang instructor Johnny Kwong Ming Lee (see Vol. 1, No. 3) has moved from Shreveport, Louisiana to Brententon, Florida. Lee, who moved to Florida only 4 months ago, already has 70 students at his new school. In addition to Pa Kua Chang, Lee teaches Northern Shaolin Kung Fu and Wu style T'ai Chi Ch'uan.

Students interested in contacting Lee in Florida can find his new address in the Instructor's Directory on the back page.

Y.C. Wong Teaches Seminar in Maryland

Y.C. Wong, perhaps best known for his Hung Gar, demonstrated his Pa Kua, Hsing-I, and T'ai Chi Ch'uan skill in a seminar at the Shaolin Kung Fu Center in Gaithersburg, Maryland. Wong, who teaches Hung Gar, Pek-Kua, Sum-I, Pa Kua, Hsing-I, and Yang Pan-Hou's T'ai Chi Ch'uan at his Kung Fu school in San Francisco's Chinatown, was in Maryland for the 20 July NACMAF tournament in Baltimore. At the seminar Wong taught Chan Chuang, or standing Ch'i Kung, and push hands. Although the push hands was of the T'ai Chi variety, Wong demonstrated applications from both Hsing-I and Pa Kua Chang and provided the group with a short Pa Kua Chang form demonstration.



Over 100 students walk the Pa Kua Chang circle with Dr. John Painter in the early morning sun at the Chang San Feng Festival at the T'ai Chi Farm in Warwick, New York

builders and ego maniacs. It is wise to be wary of politics and bureaucracy, and probably wiser to make authentic Pa Kua more accessible."

s/ Allen Pittman

"Just yesterday I received the material that was put together at the Bagua teachers conference held in Virginia during the "Taste of China" competition. After reviewing the substance of the suggestions and guidelines that the group came up with, I can honestly say that even though I've been promoting bagua for thirteen years, I've never felt happier about the state of the art.

"First of all, I think that all of you took a giant step forward - for this you have my admiration and certainly deserve my congratulations!

"Following up, I'd like to say, from your contributions, I've started to see some hope for our future. If we can keep working together openly, honestly and humbly I have no doubt that we can set up perfect tournament/competition regulations that will preserve the purity of our beloved baguazhang.

"I also think that even if it is not our intention, we've set a good example for all 240 other kung-fu styles. I really hope that now, during this period of reorganization within AAU, NACMAF, the Kung-fu Council etc., representative groups from each style will get together and set up discussions and forums that can create equitable tournament rules for their systems."

s/ Adam Hsu

"While I think that Pa Kua people should open channels of communication, I do not believe that competition should be the way to go. There are too many variables in judging and applications. For example, how are you going to judge Linear Pa Kua styles? Also, I feel that Pa Kua should remain one of the ELITE arts not subject to public scrutiny. While this may lead to frauds and the like, I think that this can be cleaned up in an informal way via the Pa Kua community's hotline.

"Personally, I have no money to lose or fame to gain by making these statements. What it may boil down to is money. Understand me, there is nothing wrong with commercialism, but if you go the route of competitions, that is where it will lead. Let each Pa Kua practitioner gain a following by skill and not glitter and showmanship. If one chooses to make his living teaching Pa kua, there is nothing wrong with HONEST PROMOTION of his school or art.

"In reality, competitions are like some beauty contests where the best looking don't compete. I honestly think that Pa Kua should be kept hidden from the general populace (understand, I didn't say inaccessible, but that we should be selective in who we teach.)"

s/ Patrick Hodges

If you have any suggestions or comments pertaining to articles or interviews printed in the newsletter, or would simply like to share some thoughts about Pa Kua Chang, feel free to write to the Editor and we will print comments of interest for the other readers to enjoy. We would like to see the newsletter develop into a vehicle for teachers and practitioners to exchange ideas about the art of Pa Kua Chang. We hope that this column will help facilitatesuch an exchange.

From the Editor

This issue marks the end of the first year of publication for the Pa Kua Chang Newsletter and I must say that I have been pleasantly surprised with the reader and Pa Kua Chang instructor support. Thank you all! I had no idea the newsletter would grow so fast. You will notice that we have once again increased the size. I intend to keep the newsletter format to at least 20 pages over the next year with no increase in the subscription price.

The increase in size was necessary to keep up with the large number of article submissions I've been receiving. In the next issue you can look forward to interviews with Wai Lun Choi of Chicago and Andrew Dale of Seattle as well as a translated interview with Liu Yun-Ch'iao that Adam Hsu conducted 20 years ago.

The January/February issue will highlight Wang Shu-Chin. We will print an interview with Huang Chin-Sheng, a student of Wang Shu-Chin for over 25 years, that was conducted in Taiwan by Huang's student Kent Howard. Kent has provided some rare photos of Wang with some of his inner door students and Kung Fu peers in Taiwan as well as rare photos of Wang's teacher, Chang Chao-Tung. Additionally, this issue will feature an interview with Manfred Rottman, a student of both Wang Shu-Chin and his disciple, Wang Fu-Li. Rottman studied with Wang Shu-Chin and Wang Fu-Li in Japan as well as Taiwan.

I hope to also continue to bring you translations by Stuart Olson, James Keenan's "Unsealed Books" column, and Park Bok Nam's Pa Fang Ken Pu series. New articles highlighting the differences and similarities between Pa Kua and Hsing-I, features on Pa Kua Chang as a fighting art, and more technically oriented information than was published in the last year will be provided. I will also be spending the month of October in mainland China and I am looking forward to bringing back a good deal of Pa Kua Chang material from that trip.

We are currently compiling a list of all books published in Chinese on Pa Kua Chang and I am working to make connections with publishers in Taiwan and mainland China so in the future I might be able to make hard to find books available. The list of books will be published in a future issue.

We are looking forward to another good year of publication. As always, suggestions and comments are solicited and greatly appreciated.

1991-92 Calander of Pa Kua Chang Workshops and Seminars

Several of the Pa Kua Chang instructors in the U.S. and Canada give periodic workshops and seminars on Pa Kua Chang that are open to the public. In this section of the newsletter we will keep the readers apprized of these seminars and workshops for those who may be interested. Instructors please send seminar and workshop information to High View Publications, P.O. Box 3372, Reston, VA 22090. We will only list those seminars and workshops that teach Pa Kua Chang as part of the curriculum. Seminars and workshops teaching strictly T'ai Chi, Hsing-I, or Ch'i Kung will not be listed.

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
Adam Hsu	Cupertino, CA	31 Aug-1 Sept 91	Adam Hsu (301) 973-8762
Allen Pittman	Bethesda, MD	Sept 91	Paul Cote (301) 540-0494
Bok Nam Park	Gaithersburg, MD	Sept 91	Ken Fish (301) 330-8008
Jerry Johnson	Pacific Grove, CA	21-22 Sept 91	Jerry Johnson (408) 646-9399
Kumar Frantzis	Marin County, CA	28-29 Sept 91	Kumar Frantzis (415) 454-5243
Kumar Frantzis	New York, NY	14-16 March 92	Susan Robinowitz (212) 477-7055
Kumar Frantzis	New York, NY	19-21 June 92	Susan Robinowitz (212) 477-7055

In the next issue of Pa Kua Chang Newsletter: Wai Lun-Choi of Chicago discusses the principles of Chiang Jung-Chiao's Pa Kua Chang

For those of you who missed the first two issues, they are available for purchase for \$2.50 each.

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Frank Allen

Toaist Arts Center
342 E. 9th St.
New York, NY 10003
477-7055

Bai Guang Tao, O.M.D.

White Star School
P.O. Box 1307
Norwich, VT 05055

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Austin, TX 78758-5791
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Loriano Belluomini

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S. Francesco - Lucca - Italy
0583/977051

Vince Black, L.Ac., O.M.D.

Asian Fighting and
Healing Arts Institute
3298 32nd Street
San Diego, CA 92104
(619) 584-7670

John Bracy

Hsing Chen School of
Chinese Martial Arts
425 S. El Camino Real
Tustin, CA 92680
(714) 731-1196

Wai Lun Choi

Wai Lun Choi's Chinese
Internal Arts
2054 West Irving Park Road
Chicago, IL 60618
(312) 472-3331

Joseph Crandall

Smiling Tiger Martial Arts
Willard Park
Berkeley, CA 94564
(408) 223-9336

Kenneth S. Cohen

Taoist Mountain Retreat
P.O. Box 234
Nederland, CO 80466
(303) 285-7806

Andrew Dale

Internal WuShu Arts
P.O. Box 77040
Seattle, WA 98133
(206) 283-0055

Joseph Eagar

Eagar's Wu-Shu Academy
150 E. Mariposa
Phoenix, AZ 85012
(602) 264-4222

Larry C. Eshelman

Classical Chinese
Internal Arts Inst.
2814 Broad Ave.
Altoona, PA 16602
(814) 942-5074

Robert Fong

Tai Chi School of
Philosophy and Arts
P.O. Box 2424
Bellingham, WA 98227

Kumar Frantzis

1 Cascade Drive
Fairfax, CA 94930
(415) 454-5243

Kenny Gong

Shing-Yi Chuan Association
241 Center St. 31 Fl
New York, NY 10013
(212) 966-2406

Nick Gracenin

Chinese Wushu
Research Institute
28 North Pine Street
Sharon, PA 16146
(412) 983-1126

Adam Hsu

The Adam Hsu Kung Fu School
P.O. Box 4267
Stanford, CA 94309
(408) 973-8762

Chien-Liang Huang

Chinese Kung Fu Institute
8801 Orchard Tree Lane
Towson, MD 21204
(301) 823-8818

Andy James

Emerge Internal Arts
179 Danforth Ave.
Toronto, Ontario, Canada
M4K 1N2
(416) 465-6122

Jang Kui Shi

Center for Transforming Arts
P.O. Box 1167
Santa Cruz, CA 95061

Jerry Alan Johnson

Ching Lung Martial Arts
Association
P.O. Box 52144
Pacific Grove, CA 93950
(408) 646-9399

James Keenan

Martial Arts Research Institute
P.O. Box 1173
Lowell, MA 01853
(508) 460-8180

Johnny Kwong Ming Lee

Lee's White Leopard Kung Fu
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Brendenton, FL 34205
747-0123

Leung Kay Chi

& Harn Lin-Lin
The American Jiann Shyong
Kung Fu Center
53 River Street
Central Square, MA 02139
(617) 497-4459

Shouyu Liang

SYL Wushu Institute
7951 No4 Road
Richmond, B.C., Canada
V6Y2T4
273-9648

Lin Chih-Young

84-35 Corona Ave
Elmhurst, NY 11373
(718) 779-5909

Edgar Livingston

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Bow Sim Mark

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Research Institute
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(617) 426-0958

Chick Mason

Spirit Wind Kung Fu School
1130 Beaver St.
Bristol, PA 19007
(215) 464-6548

Harrison Moretz

Northwest School of
Internal Arts
8007 Greenwood Ave. N.
Seattle, WA 98103
(206) 784-5632

Al-Waalee Muhammad

Transitions' Tai Chi
Chuan Institute
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Houston, TX 77004
(713) 529-6281

Nan Lu

NY Academy of TaijiQuan
380 Broadway
New York, NY
(718) 253-6821

Dr. John Painter

Wholistic Fitness Center
1514 E. Abram St.
Arlington, TX 76010
(817) 860-0129

William Palmeri

Tao Te Wu Shu Shur
16404 North Aspen Dr.
Fountain Hills, AZ 85268

Park Bok Nam

Pa Kua Kung Fu School
11101 Midlothian Turnpike
Richmond, VA 23236
(804) 794-8384

Mike Patterson

Hsing-I Martial Arts School
8204 Parkway Drive
La Mesa, CA 92041
(619) 698-6389

Richard & Iva Peck

Tai Chi Center
7312 Zelpia Cir.
Plano, TX 75025
(214) 380-9070

Wilson Pitts

The Tao Experience Foundation
316 S. Cherry St.
Richmond, VA 23220
(804) 648-0706

Peter Ralston

Cheng Hsin School
6601 Telegraph Ave
Oakland, CA 94609
(415) 658-0802

Manfred Rottmann

P.O. Box 48118
Midlake Postal Outlet
40 - Midlake Bl. S.E.
Calgary, Alberta
Canada T2X 3C0

Gary Stier, O.M.D.

Circle Arts
6504 Bradley Dr.
Austin, TX 78723
(512) 926-2723

Carl Totton

Taoist Institute
10630 Burbank Blvd.
No. Hollywood, CA 91601
(818) 760-4219

Eric Tuttle

Twin Mountain Kung Fu
346 1/2 Princess St.
Kingston, Ontario
Canada K7L-5J9
549-7555

Larry Walden

Shing-Yi Chuan of Washington
3806 Olympic Blvd. W.
Tacoma, WA 98466
(206) 564-6600

Fred Weaver

San Ch'ang-Ch'uan Kwoon
3803 Warwick
Kansas City, MO 64110
(816) 561-7183

Alex Wang

3314 Venables St.
Vancouver, B.C. Canada
(604) 251-1809

Grace Wu

Wong's Wushu School
122 1/2 N. St. Francis
Wichita, KS 67202
(316) 683-1342

George Xu

Golden Gate Martial Arts
Kung Fu Academy
4309 Lincoln Way
San Francisco, CA 94122
(Classes in Golden Gate Park)
(415) 664-4578

Jane Yao

136 6th St.
San Francisco, CA 94103
(Class in Golden Gate Park)
(415) 621-2106

Zhang Gui-Feng & Chris Pei

United States Wushu Academy
3717 Columbia Pike, Suite 312
Arlington, VA 22204
(703) 979-8748

Please note: The Pa Kua Chang Newsletter 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.