



Pa Kua Chang

Newsletter

Vol. 2, No. 5

July/August 1992

Nan Lu discusses Pa Kua Ch'i Development

The information in this article was obtained during an interview with Nan Lu at the AAU Regional Internal Arts Championship in Gaithersburg, MD in March 1992.

"In Pa Kua Chang you utilize unbalanced energy inside your body to offset an opponent's balance," says Nan Lu, a 36 year old native of Fujian Province, China who now teaches in New York City. As a certified doctor of traditional Chinese medicine Nan Lu is very aware of energetic relationships within the body. Developing the energy which is specific to Pa Kua Chang is the focus of his practice.

Nan Lu says that while the Pa Kua Chang practitioner is stable and balanced in his stance and external movement, the result of the Pa Kua Chang specific external movements combined with the manifestation of energy inside the body produces an unbalanced internal energy state within the balanced external movement. The result is an inertia similar to that of a fly-wheel and this inertia is applied against the opponent. Nan Lu explains, "There are six different energy meridians in the arms and six in the legs. The postures combine these 12 meridians in different combinations. The energy which is manifest is dependent on the posture."

"When a Pa Kua practitioner applies his technique, the energy combinations in the meridians are unbalanced, in other words, the flow is unequal." This fluctuation of energy flow, which varies with the technique or "palm" which is applied, produces specific energy relationships within the body which in turn create a variety of force applications.

To Nan Lu, the study and practice of form movements and form applications are not reasons to practice Pa Kua Chang. There are hundreds of Chinese martial arts



Nan Lu is shown here at his school in New York City



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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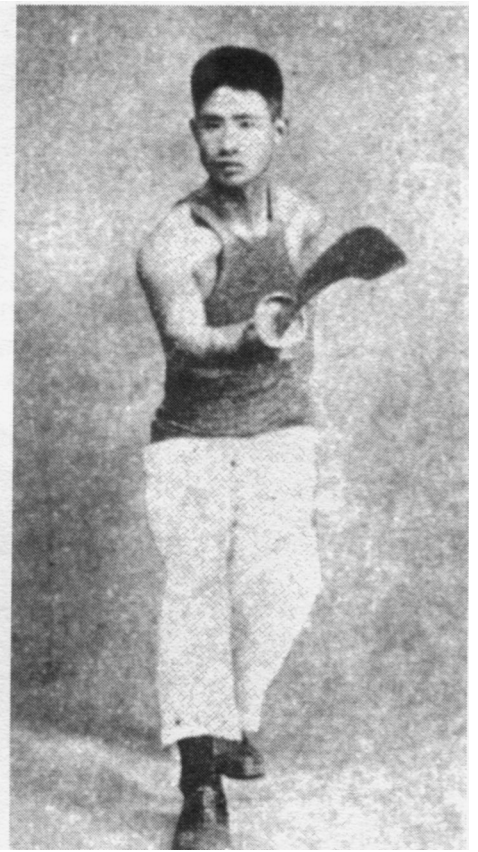
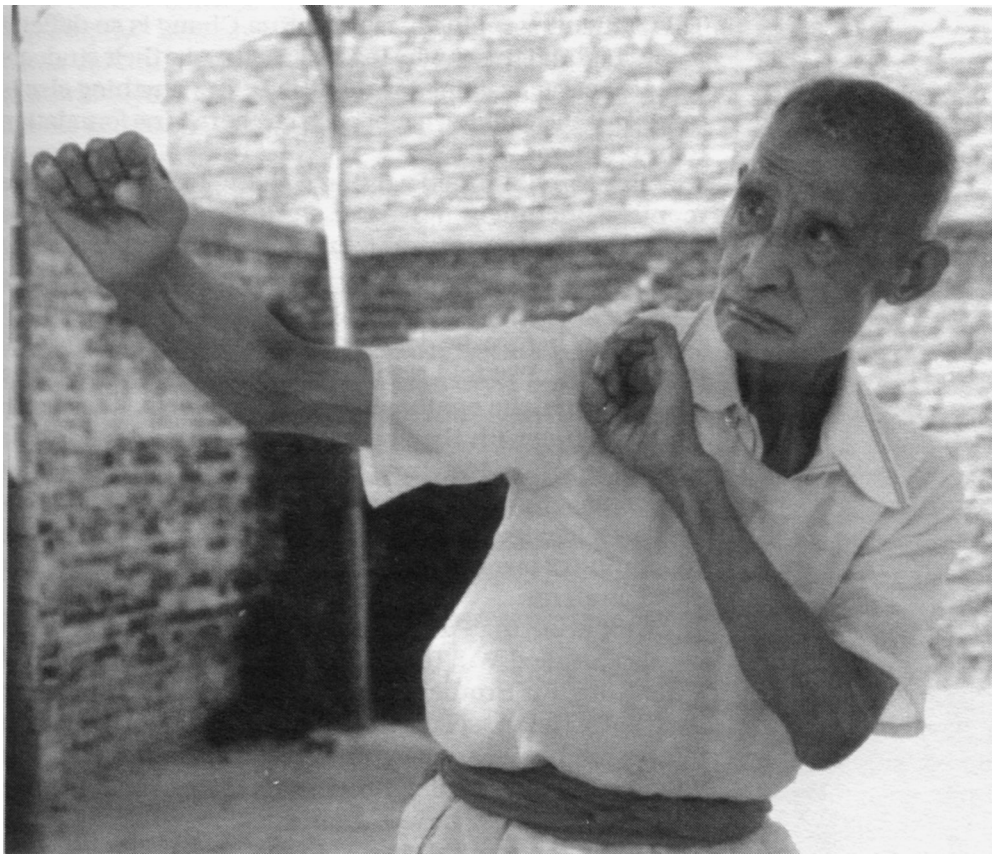
and all of them have forms - why pick Pa Kua Chang? Nan Lu says that the external movement is important, but the reason to practice Pa Kua is the development and study of the internal. This is the focus of his practice and his teaching. Practicing with internal development as a focus is different than simply practicing an "internal style." Nan Lu says that there are many who practice the "internal" styles, but actually perform them externally. The differentiation between "internal" and "external" is not based on the style, but how the art is practiced (the intention) and how deeply you develop the subtle energy associated with the art.

Nan Lu says that there are many who practice the "internal" styles, but actually perform them externally.

Nan Lu started his martial arts training when he was six years old and living in his native Fujian Province, Fu Zhou City. When he was very young, a friend of his father's recommended that he study with a well known local martial arts instructor, Wan Lai-Sheng. Wan taught *Tzu Jan Men*, or "Natural Style" Boxing. Not much is known about the history of Natural Style Boxing other than a man named "Hsu the Dwarf" taught this style to Wan Lai-Sheng's teacher Tu Hsin-Wu (1869-1953). Hsu the Dwarf, who was not quite three feet tall, specialized in *ch'ing kung*, or lightness skill. After learning from Hsu, Tu Hsin-Wu spent time working as a body guard in Sichuan and Hunan. In 1900, Tu left China to go to school at Tokyo Imperial University in Japan. While in Japan, Tu joined the Chinese Revolution



Wan Lai-Sheng balancing on a bamboo basket, 1927



**Wan Lai-Sheng, Natural Style boxing teacher, then and now.
At right - Wan circa 1927, at left - Wan is shown in 1990**

Society and became Sun Yat-Sen's bodyguard. Tu Hsin-Wu passed on Natural Style Boxing skill to his student Wan Lai-Sheng.

Wan Lai-Sheng, who was from Wu Chang in Hubei Province, was born in 1902. When he was 17, Wan passed the entrance exams for the Beijing Agricultural University. While in Beijing he studied martial arts with Liu Te-K'uan and Chao Hung-Chou. Chao was the head of the Yung Shung Body Guard Company and taught Wan the *Liu Ho* or "six harmony" system of Northern Shaolin. Later, Wan Lai-Sheng studied the Natural Style Boxing system for seven years with Tu Hsin-Wu. Additionally, Wan also learned the Lohan Shaolin system from Liu Pi-Chuan. In 1928, Wan participated in a national test given by the Central Martial Arts Academy in Nanjing and was given permission to open a provincial level school in Kuangtung Province, Kuangchou City. Along with Wan Lai-Sheng, the Central Martial Arts Academy also sent four other Northern martial artists to teach in Southern China (including the famous Pa Kua Chang instructor Fu Chen-Sung). The Southerners, proud of their own martial arts traditions, continually challenge these five Northerners, but none could defeat them. Out of respect for their skill, the Southerners nicknamed the five Northerners the "Five Northern Tigers."

In 1934 Wan began teaching for the athletic department of Kuang Hsi University. During the war with the Japanese, Wan was the central training regiment martial arts instructor in Chung King. In 1940, Wan went to Fujian to establish a martial arts

instructors vocational school and worked as the school's dean. After retirement, Wan (now 90) continues to teach martial arts, practice traditional Chinese medicine, and is the head of the Fujian Martial Arts Association.

***If the energy has not been developed
before the form movements are learned,
the form movements will be without
content.***

Nan Lu says that Wan Lai-Sheng was a very strict teacher. If he was one minute late for the 4 a.m. practice sessions, Wan would make him stand on his hands in a corner with his legs propped up against the wall. Typically he would have to stand in this position for about 20 minutes anytime his teacher was upset with him about something. The amount of time he had to spend standing on his hands depended on his teacher's mood. He studied with Wan for approximately five years and then also joined the Fu Zhou Wu Shu Team. While studying with the team Nan Lu was exposed to a number of different teachers and learned forms from many styles. He was young and enjoyed practicing the athletic skills associated with the different styles he was taught. It wasn't until he had been on the team for about 5 years that he was introduced to Pa Kua Chang.

When Nan Lu was 15 years old a friend of his father



Lu Nan's Pa Kua Chang teacher, P'ei Hsi-Jung

introduced him to P'ei Hsi-Jung, a Pa Kua Chang teacher who had come from Shanghai and was known for his fighting skill. P'ei Hsi-Jung was a Pa Kua student of Yin Fu's son, Yin Yu-Chang. P'ei told him that studying the contemporary wu shu Pa Kua Chang forms was a waste of time. P'ei said that walking the circle to develop the Pa Kua energy was much more important than learning forms. If the energy has not been developed before the form movements are learned, the form movements will be without content. For the first two months of training with P'ei, Nan Lu would meet him every morning at 5 a.m. and practice only walking the circle. Practice sessions were typically 2 to 3 hours long.

The circle walking step that P'ei taught is known as *t'ang ni pu*, or mud walking step. Other systems call this the "dragon" or "snake" step. This stepping technique requires the practitioner to step out without raising the heel of the back foot off of the ground but a very small amount. The entire bottom surface of the foot remains parallel to the ground as the foot steps out (like hovering over the surface of the ground). The foot is planted firmly when it is placed down as if digging it into, or shoveling, the ground. Nan Lu says that the insertion of the foot on the ground should be as smooth as an airplane executing a perfect three-point landing. The whole foot lands on the ground at the same time. This stepping technique is very difficult to execute properly while remaining smooth and fluid in motion. Nan Lu says that in order to develop the Pa Kua Chang energy fully, this step must be mastered. This difficult stepping is why Pa Kua Chang is so difficult to practice and this is why teachers will make their students practice circle walking for months before anything else is taught. If

the walking is not correct, there is no foundation to build upon.

After Nan Lu practiced this walking technique for two months, P'ei taught him some static standing postures to practice. These postures were first held while standing still and then while walking. He then practiced walking the circle while holding static upper body postures for 5 or 6 months before he learned any Pa Kua Chang form movements. P'ei told Nan Lu not to worry about Pa Kua Chang forms, the emphasis was on developing the energy while walking with the static postures. The first form he learned from P'ei Hsi-Jung was called *Pa Ta Chang* (Eight Big Palms). Nan Lu said that this form is from Tung Hai-Ch'uan's lineage, but it is not well known because each generation of teachers only taught this form to their "inner door" students.

While studying Pa Kua Chang with P'ei Hsi-Jung, Nan Lu also studied Wu Tang Ch'i Kung with P'ei and one of P'ei's Kung Fu Brothers, Chin Hsiang-Pao. P'ei told him that this Taoist system of ch'i kung would help him internalize his Pa Kua Chang practice. When Nan Lu was younger he did not think much of ch'i kung training. Like most young people, he was more interested in the physical aspects of the martial arts. However, when he got a bit older he witnessed some amazing ch'i kung demonstrations and became more interested in this skill. After he started to practice the Wu T'ang Ch'i Kung, Nan Lu's ability to develop the internal aspects of Pa Kua Chang practice greatly improved.

Nan Lu firmly believes that the key to developing the energy in Pa Kua Chang practice is in walking the circle correctly.

After studying with P'ei Hsi-Jung for 3 years. P'ei told Nan Lu that, if he so desired, he could go study with other teachers to help him improve his skill. P'ei felt that after the student had learned enough to recognize "fake" masters and had a solid foundation, he could go out and see what other teachers had to offer. P'ei also warned him that "because an instructor is famous, does not necessarily mean that they understand martial arts." When Nan Lu went to visit some of his old teachers, they noticed that his skill had increased greatly.

Nan Lu moved to the United States in 1982, but he did not open a school and start teaching martial arts here until 1988. He now directs the American Daoist Healing Center in New York City (see back page for address and phone number) where he teaches Chinese martial arts, ch'i kung, and practices traditional Chinese medicine. His basic Pa Kua Chang curriculum includes: Basic Stances and Walking, Eight Moving Postures, Eight Big Palm Set, and a 64 Combination 2 Man Set. Advanced training in Pa Kua Chang at Nan Lu's school includes: Pa Kua Ch'i Kung, Free Hand Fighting, and Pa Kua Chang Applications/Philosophy. Additionally he teaches Yang, Sun, Wu and Chen Tai Chi Ch'uan, Wu Tang Boxing, and *Tzu Jan Men* (Natural Style). Each of the martial systems taught at the school is tailored to the student's individual

needs and is designed to give the student comprehensive training in the philosophy and applications of each system for health, spiritual development, and self-defense.

Traditional Healing and Ch'i Kung form the core of the American Daoist Healing Center's curriculum. Nan Lu gives private consultations to individuals with all varieties of health problems. He started learning Chinese medicine at a very young age with his Natural Style boxing teacher Wan Lai-Sheng. He continued his study with Chin Hsiang-Pao, his Wu T'ang Ch'i Kung teacher, and various other martial arts and ch'i kung instructors he met during his years in China. Nan Lu is also a graduate of Hubei Traditional Medical College. Upon graduating, he was awarded a doctorate in Oriental Medicine.

If your step is correct, the ch'i can propell your walking; it becomes more than physical exercise, and you are on the road to practicing the true "internal" Pa Kua Chang."

When the beginning Pa Kua Chang student enters his school, the first thing Nan Lu is concerned with is developing the student's ability to walk the circle correctly. Because he believes that this skill is so vital to development in the art, Nan Lu starts the student out very slowly so that the development will be correct and complete. The first thing the student will learn is how to assume the correct stance. From this stance, the student will learn to walk in a straight line taking one step at a time very slowly. Next the student will learn to walk the circle. Nan Lu builds upon the skill the student developed walking in the straight line by teaching them how the waist, shoulders and legs turn to follow the circumference of the circle.

Nan Lu firmly believes that the key to developing the energy in Pa Kua Chang practice is in walking the circle correctly. Once this energy has been developed on a fundamental level, the student then adds to the practice by holding different upper body postures while walking. Each posture develops the energy a little differently. While the student is in this phase of training, Nan Lu will begin to fine tune each student and correct their alignments. He states that each individual is a little different physically and energetically and therefore the teacher must give individual attention to each student in order for the student to develop fully.

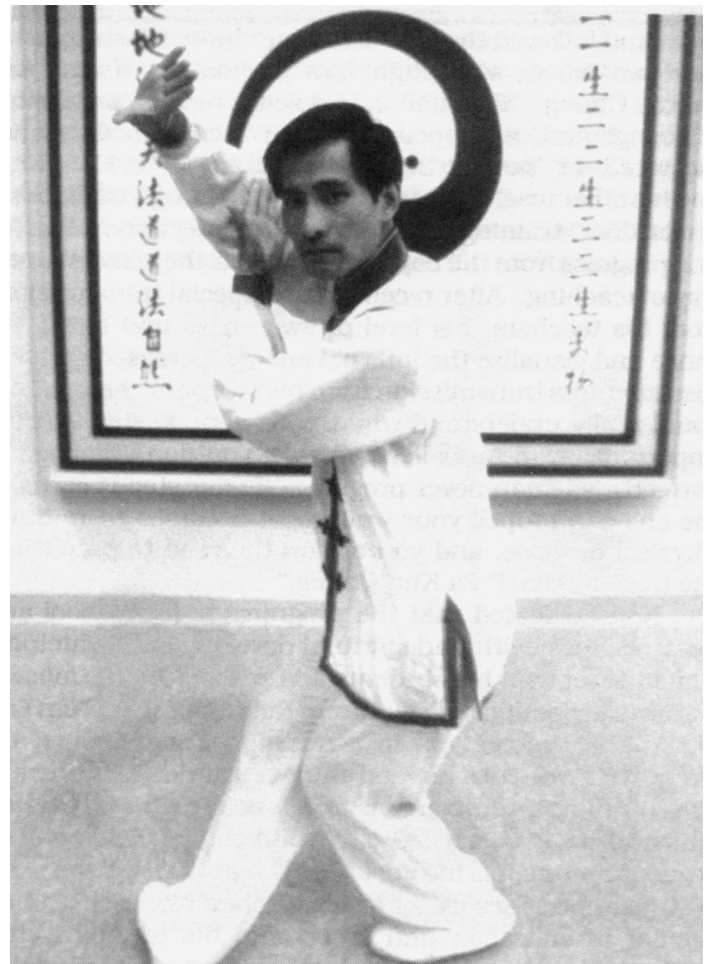
For Nan Lu, the development of a close teacher-student relationship is an important aspect of the training process. There are many levels to this relationship. For the student to really reach the depths of the art, the teacher-student relationship develops mentally, physically, and spiritually. Mentally the teacher and student must trust each other in order to forge an open and honest relationship. Mutual trust is developed over time and goes far beyond the "I pay you some money

and you teach me a form" mindset. The student-teacher relationship is like that of a father and son, not like a businessman and customer.

Physically there is a connection between the teacher's ch'i and the student's ch'i - this also takes time to develop. Fine tuning of the student's physical movement and ch'i development is done at this level. The teacher is like a master violinist, always tuning and adjusting his instrument to keep it in perfect tune. Nan Lu says that the teacher should have a complete understanding of each student's ch'i and guide each student's development individually.

Of the spiritual level, Nan Lu says that it is important for the instructor to teach from the heart and for the student to remain open. For the Pa Kua Chang energy to develop fully there should be a connection between mind, body, and spirit. Accessing the spiritual aspect of the art is to go deep inside and develop the subtle energy. Development along these lines requires continual monitoring and guidance from a qualified teacher. This aspect of the training process requires that the mental and physical connections be in place. This deep training is considered to be "secret" by many teachers and is only past on to their most trusted and loyal students.

P'ei Hsi-Jung and Nan Lu's other teachers emphasized that walking the circle was essential and the foundation of developing the internal energy of Pa Kua Chang. He trusted them and followed their advice. Later he was fortunate to meet two Taoists who taught him "original,"



Nan Lu practicing Pa Kua Chang



As a student becomes closer to his teacher, his ch'i becomes similar in character and essence to his teacher's ch'i. Without this connection occurring, one can never progress very far in the internal Chinese martial arts.

or *Hsien T'ien Pa Kua Chang*. "Original" in this sense means "pre-birth" or "congenital" as opposed to *Hou T'ien*, translated as "acquired" or "post-birth" *Pa Kua Chang*. P'ei Hsi-Jung and his other teachers had taught him, through traditional "inner door" training, to develop and perfect one's basics and progress from the bottom up. This is the conventional way of teaching. After receiving this special transmission from his teachers, his level of awareness and ability to sense and visualize the internal energy increased greatly. Also after this transmission from his teachers' "hearts," he could really understand why the *t'ang ni pu* step was so important. Nan Lu believes that "if you don't practice it correctly, you can never progress. If your step is correct, the ch'i can propell your walking; it becomes more than physical exercise, and you are on the road to practicing the true "internal" *Pa Kua Chang*."

Nan Lu stated that the programs at his school are designed for health and spiritual development. Watching him interact with his students it is evident that he follows his own advice and "teaches from the heart." For Nan Lu, the special connection, in a traditional sense, must be present between teacher and student in order for authentic internal martial arts transmission to occur. This is because much of what is learned is beyond the spoken word or demonstration; it is intuitive. Nan Lu puts it this way: "As a student becomes closer to his teacher, his ch'i becomes similar in character and essence to his teacher's ch'i. Without this connection occurring, one can never progress very far in the internal Chinese martial arts."

Chinese Character Index

南	路		Nan Lu
萬	籟	聲	Wan Lai-Sheng
自	然	門	Tzu Jan Men
杜	心	五	Tu Hsin-Wu
輕	功		Ch'ing Kung
劉	德	寬	Liu Te-K'uan
六	合		Liu Ho
劉	百	川	Liu Pai-Ch'uan
傅	振	嵩	Fu Chen-Sung
裴	錫	榮	P'ei Hsi-Jung
尹	福		Yin Fu
尹	玉	璋	Yin Yu-Chang
蹻	泥	步	T'ang Ni Pu
八	大	掌	Pa Ta Chang
董	海	川	Tung Hai-Ch'uan
武	當	氣	Wu Tang Ch'i Kung
金	祥	寶	Chin Hsiang-Pao
先	天		Hsien T'ien
後	天		Hou T'ien

How Internal Energy Training Affects Physical Training

by Nan Lu

Every system of Chinese martial arts has its own special practices to build up energy. Pa Kua Chang, like other internal systems, emphasizes these energy building practices as particularly important, more so than forms or techniques. Depending on the particular system of Pa Kua Chang, these practices often included holding postures statically or performing a particular posture while walking the circle. The postures were used to develop or open specific energy pathways, namely the channels or meridians that, according to traditional Chinese philosophy, permeate the human body. Different postures connect to different meridians or combination of meridians. One practices a particular posture in order increase and to refine the particular energy that circulates through that meridian. By creating balance of the circulating energies throughout the body, one could achieve health and longevity, important tenets of the Taoist system, from which Pa Kua Chang arose. The greater one's life expectancy, the deeper one could evolve one's spiritual development. Pa Kua Chang was then a blend of spiritual and physical practice.

To the Taoists who practiced Pa Kua Chang, efficient self-defense was also an important, although less significant, benefit of Pa Kua Chang. In China there existed little of what today we would call law and order, particularly in the rural or isolated areas in which the Taoist hermits lived. Freedom from fear and aggression by others as well as the intuitive understanding gained by such practices gave these individuals deeper insight and self-reliance in order to pursue their spiritual practices.

Walking the circle is the central practice of Pa Kua Chang. If done correctly, it allows the student to build up energy, as well as physically train one's root and strength in one's legs.

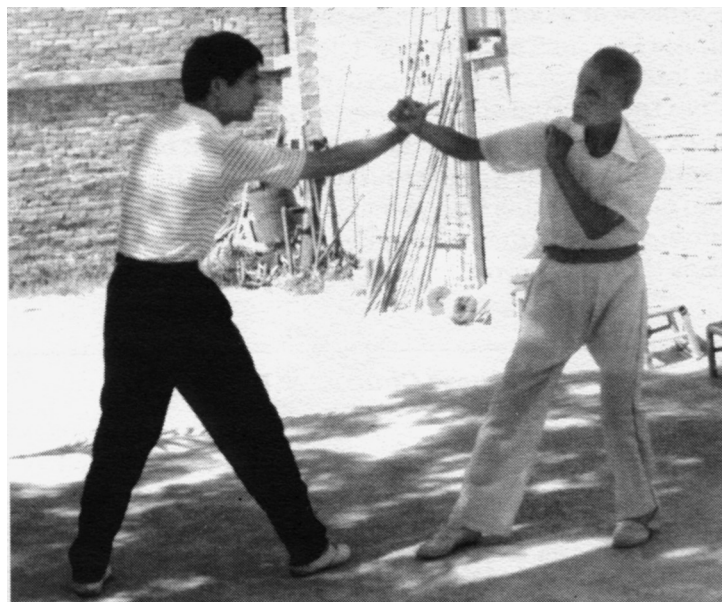
Tung Hai-Ch'uan was the first practitioner of Pa Kua Chang to attain national prominence due to his skill in the combat aspects of Pa Kua Chang. There are many well known stories about how Tung became a bodyguard of the Imperial Court after learning Pa Kua Chang from a Taoist hermit and gained his reputation as an incomparable martial artist. Practically all of the Pa Kua Chang publicly taught today comes from the lineage of Tung Hai-Ch'uan. While there are other lineages of Pa Kua Chang, they are practiced by relatively few as compared to the lineage of Tung Hai-Ch'uan who had many students.

Tung required that his students had previously studied some form of martial arts prior to learning Pa

Kua Chang. Their martial arts experience as well as their backgrounds and physical build were quite varied. As they all had different skills and potential, Tung taught various forms of Pa Kua Chang to his varied students in order to enhance their particular skills and potential. That is why Pa Kua Chang has so many variations today depending upon from which branch of the Tung Hai-Ch'uan lineage the postures were learned.

How then can one characterize all of these varied kinds of Pa Kua Chang as one system? That is because they all contain the common practice of walking the circle in various different forms. Walking the circle is the central practice of Pa Kua Chang. If done correctly, it allows the student to build up energy, as well as physically train one's root and strength in one's legs. Beyond walking the circle, as the student advanced, he would be shown additional postures and applications as well as more advanced ch'i kung practices. To continue to practice walking the circle, however, was essential as it is in many ways a basic ch'i kung practice within the Pa Kua Chang system. Proper stepping with the *t'ang ni pu* step was also essential to proper walking. Without proper stepping, one cannot build up the specific power and energy developed in Pa Kua Chang. Even within Tung Hai-Ch'uan's lineage there is a wide variation in the particular postures and their applications, however walking the circle with the proper stepping was always uniform and essentially the same.

As the student progressed, he was shown certain practices reserved for "inner door" students only. Some of these practices or exercises appeared incredibly simple, others were exceedingly difficult, requiring balance and strength. The purpose of these techniques was, however, to allow the particular student to overcome his specific weaknesses and develop his specific strengths. Forms



Nan Lu is shown here with his "Natural Style" Boxing teacher Wan Lai-Sheng in 1990

were a later development in Pa Kua Chang. They were developed for the purpose of serving as a connecting link of various Pa Kua Chang practices and as a memory tool to retain these practices. They were used to train various Pa Kua Chang techniques as well as a vehicle to publicly demonstrate certain aspects of the Pa Kua Chang system.

Forms were developed for the purpose of serving as a connecting link of various Pa Kua Chang practices and as a memory tool to retain these practices.

In internal systems, forms are developed as a physical expression of the energy of the creator. The creator must first possess the internal energy which he has attained from other kinds of spiritual and physical practices. This individual then may create and refine a form to enhance his own particular practice which may include acquiring more energy or refining one's internal energy circulation.

Often within a form there exists only one or two key movements used to develop a particular power. The other movements act either to enhance the key movement or to serve as filler. Exactly what are the key movements is known only to the creator of that form, those that he selects to reveal this information, or perhaps more rarely to the individuals who possess enough understanding or insight to crack the code. As Tung Hai-Ch'uan possessed the key to developing and utilizing the internal energy elicited by Pa Kua Chang practice, he could, create a multitude of forms for his students. Therefore, it should be evident to the reader that the essential practice of Pa Kua Chang must be to develop internal energy. If one does not develop this internal energy, Pa Kua Chang is merely a physical exercise and one cannot reach one's full capability in self-defense, much less in higher spiritual practice.

If one's practice is only physical, one cannot as efficiently utilize Pa Kua Chang in self-defense. As Pa Kua Chang is an internal system, the focus of its applications must come from the internal coiling power which is so characteristic of Pa Kua Chang. If one has not developed one's internal energy, one cannot apply the coiling power effectively. One can only learn this from a teacher who is accomplished in these special "inner door" practices and who is willing to pass them on to you.

Chinese Character Index

南	路	Nan Lu
八	卦 掌	Pa Kua Chang
董	海 川	Tung Hai-Ch'uan
蹀	泥 步	T'ang Ni Pu

He K'o-Ts'ai Today

In Volume 2, Number 3 (March/April 92) we featured an article on Pa Kua Chang instructor He K'o-Ts'ai. We ran a number of pictures of He from the late 60's and early 70's and we also ran a few photos of his student Teng Ch'ang-Ch'eng. I recently received a letter from Teng (romanized Tang Cheong Shing in Cantonese) and he sent along a current photo of himself with his teacher and his teacher's son.



He K'o-Ts'ai (Ho Ho Choy in Cantonese) is shown with his student Tang Cheong Shing (to his left) and his son Ho Yuk Chuen (to his right)

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 the crew at Insight Graphics continue to put out interesting information relating to all aspects of Traditional Eastern health and fitness in a very high quality format.

Internal Arts Journal: P.O. Box 1777, Arlington, TX 76004-1777 - Internal Arts Magazine has changed to a journal format and promises to bring more technical information relating to all styles of internal arts. Pa Kua Chang articles are now included in every issue.

Journal of Asian Martial Arts: 821 West 24th Street, Erie, PA 16502 - For those of you who have yet to see this new Journal, you ought to write to them and get a sample copy. This is a high quality publication which provides well researched articles in a scholarly fashion.

Liang Shou-Yu and E Mei Mountain Pa Kua Chang

The information in this article was obtained during an interview with Liang Shou-Yu at the 1991 United States National Chinese Martial Arts Competition in Houston, Tx.

Liang Shou-Yu, a native of Szechuan Province, began his martial arts career in 1949 at the age of 6. Liang's grandfather, Liang Chih-Hsiang, was well known for his martial arts skill and started his grandson's training with ch'i kung. When he was eight years old, Liang began to learn his family's *Ta Peng Kung* system of *E Mei* boxing. The *E Mei* systems originated in the *E Mei* mountain area of Sichuan Province. This style was practiced at the many Buddhist Temples on *E Mei* mountain. Liang states that many of his grandfather's classmates were monks.

Liang studied a number of the various *E Mei* systems of boxing in his youth from his grandfather as well as his grandfather's friends. He got his first exposure to *E Mei Pa Kua Chang* from Hung Tse, a friend of his grandfather's, however, he states that at the time he first studied with Hung, he did not understand *Pa Kua*. Hung had trained at the Taoist Temple called "The Temple of the Great Emperor of Martial Arts" on *Jen Wu* mountain located south of the *Yang Tze* river. Liang's knowledge of *Swimming Body* (*Swimming Dragon*) *Pa Kua Chang*, *Deer Hook Sword*, *Pa Kua Crutch*, and *Wu Chin Ch'uan* came from Hung Tse. When he was 17, Liang entered college in Sichuan's capitol city, *Ch'eng Tu*. Here he met many different martial arts masters and was exposed to numerous martial arts styles. While his grandfather was insistent that the *E Mei* systems were the best and he did not need to study anything else, Liang was curious and wanted to explore some of these other styles.

Liang said that when he was young the emphasis was on knowing the application, not performing fancy movements.

It was here where he first started studying *Sun Lu-T'ang* style *Pa Kua* under two different teachers at *Ch'eng Tu* Physical Education University. One of Liang's *Pa Kua Chang* instructors at the school in *Ch'eng Tu* was *Wang Shu-T'ien*. *Wang* was born on May 16, 1918 in Hebei Province. He started studying kung fu at the age of 7 from *Chu Kuo-Fu*, a renowned *Hsing-I Ch'uan* instructor (see article on page 13 of this issue). In 1928, the year the Central Martial Arts Academy in *Nanjing* was established, *Wang* went to *Nanjing* with his teacher and received instruction from *Huang Chih-Ping*, *Wu Yu-Kun*, *Chiang Jung-Ch'iao* and *Yang Ch'eng-Fu*. When he was

15, *Wang* went to *Chang Sha* in *Hunan* Province to receive technical instruction at the 4th Army Military Training Area. While there he studied martial arts from *Chu Kuo-Chen*, *Chu Kuo-Fu*'s brother. Additionally, he learned *Shuai Chaio* from *Ch'ang Tung-Sheng*, *Hsing-I* from *Ma Yuan-Chi*, and *T'ung Pei Ch'uan* from *Lin Tsun-San*. In 1932 *Wang* became the children's instructor at the *Chang Sha Kua Shu Academy*.

In 1939, *Wang* traveled to *Sichuan*. He first stayed in *Chung King* and then later went to *Ch'eng Tu* and took up residence. In 1960, *Wang* and *Cheng Huai-Hsien* were placed in charge of the martial arts training at the *Ch'eng Tu Physical Education University*.

Cheng Huai-Hsien was *Liang Shou-Yu*'s other *Pa Kua Chang* teacher in *Ch'eng Tu*. *Cheng* (1898-1982), who was skilled in *Pa Kua*, *Hsing-I*, and *T'ai Chi*, was from *Hsin An County* in *Hebei* Province. He began his martial arts training at the age of 12 learning *Shaolin*. When *Cheng* was 20 he went to *Beijing* and a senior classmate

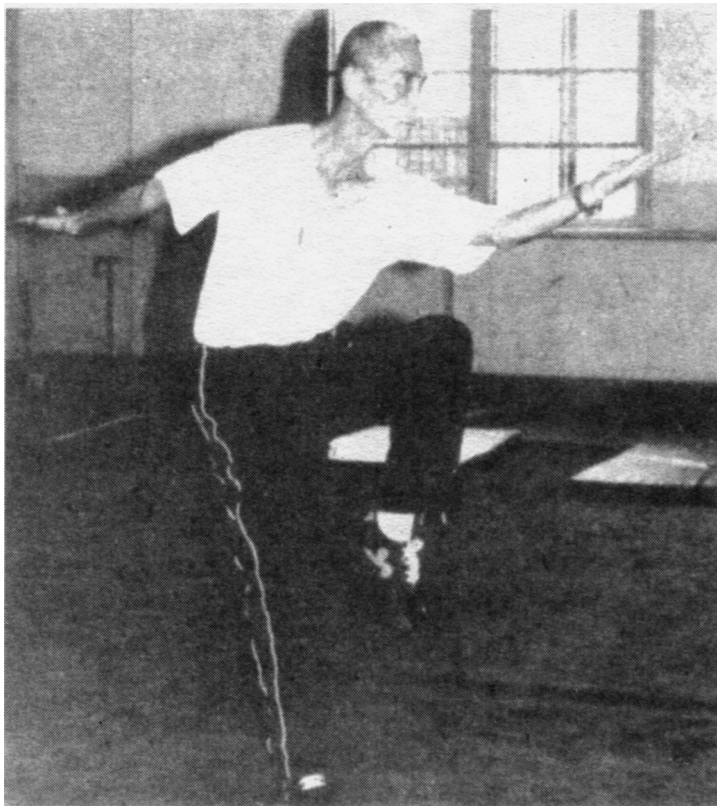


Liang Shou-Yu demonstrating E Mei Pa Kua Chang

of his from Hebei introduced him to Sun Lu-T'ang. Upon introduction, Sun agreed to teach Cheng. At the time, to become a formal disciple of a well known teacher such as Sun Lu-T'ang, the student was required to go to the teacher's home bringing him gifts of meat, wine, candles, and incense and kow-tow on the floor as the gifts were presented. Cheng followed the custom and Sun accepted him as a formal student. Cheng studied with Sun for four years, learning Pa Kua, Hsing-I, and T'ai Chi.

When Cheng was 25 years old, by way of introduction from Sun Lu-T'ang, he began to study with Wei Chin-San a famous *Fan Tzu Ch'uan* instructor. In addition to martial arts, Cheng learned osteopathy and bone-setting from Wei. When Cheng was 27, he went to Nanjing to look for Sun Lu-T'ang. Sun found Cheng a job teaching martial arts in Shanghai at Yang Chang elementary school. During the war with Japan, Cheng went to Sichuan Province and taught at the Ch'eng Tu military academy. After the revolution, he treated people's injuries and taught kung fu. In 1960, he was appointed head instructor at the Ch'eng Tu Physical Education University.

When Liang graduated from college, China was in the midst of the "Great Proletarian Cultural Revolution," a contorted political movement which brought to China a rain of terror and chaos. The revolution, which was a result of great conflict within the Chinese Communist Party, was led by Leftist children and students recruited into an organization (the "Red Guard") built up by Mao Tse-Tung. The mission of the Red Guard was to rid the country of the "Four Olds" (old culture, old customs, old habits, and old ways of thinking) and establish the "Four News" (new ideas, new culture, new customs, and new



One of Liang Shou-Yu's Pa Kua Chang teachers from the Sun Lu-T'ang lineage, Wang Shu-T'ien, is shown above in 1984

habits). The definition of "old" and "new" was left up to the Red Guards to decide. Some of the Red Guard activities included: changing all names of streets, schools, stores and persons which were connected with the ideas of feudalism, capitalism, or revisionism, forcing people to change their styles of clothing and hair, destroying anything antique, closing all Catholic schools, destroying temples and places of worship, destroying all Buddhist figures and ancestral altars, hanging Mao Tse-Tung's portraits everywhere, reading Mao's quotations, hanging up "big character" propaganda posters, and making general propaganda on the "Decision" of the "Proletarian Cultural Revolution."

There were nine categories of "enemies of the people" who were the main targets of the Red Guard's terror. These categories were: landlords, rich peasants, counterrevolutionaries, bad elements, rightists, traitors, foreign agents, "capitalist-roaders", and the "stinking ninth category" or intellectuals. Individuals falling into one of these categories were "struggled-against." In China "struggle" was a formally defined process in which the target is subjected to charge after charge with ever increasing emotional intensity until he admits his guilt. During the struggle sessions, the person being struggled against would typically be publicly humiliated, ridiculed, and beaten.

Liang acknowledges that the training and the execution of the contemporary wu shu that has been exhibited in tournaments since the end of the Cultural Revolution is quite different from the traditional way he was trained to practice and perform martial arts.

During the Cultural Revolution Liang was sent to work manual labor in a remote village because of his bourgeois family background. Because martial arts and ch'i kung were considered one of the "Four Olds," teaching of these arts was suppressed and a great number of well known teachers fell victim to the Red Guard. Liang's grandfather as well as his teacher Cheng Huai-Hsien were "struggled-against." His grandfather was publically humiliated. The Red Guard forced him into the "airplane" posture while verbally and physically humiliating him in front of many onlookers.

The "airplane" posture was a famous humiliation tactic of the Red Guard. They would handcuff the person being "struggled-against," with the hands hiked up high behind their back. They would then hang something heavy around the person's neck, like a stone or heavy wooden plaque, which listed the person's "crimes." The arm position would cause the person to have to lean forward and support the heavy object with his neck. The posture was quite painful. Liang's grandfather remained handicapped for the remainder of his life after his "struggle" session.



Liang Shou-Yu demonstrates the E Mei Pa Kua Chang "guard" posture

Many martial artists in China met similar fate at the hands of the Red Guard. Liang's teacher Cheng Huai-Hsien was also crippled by the Red Guard. It is reported that the well known Sichuan Pa Kua Chang practitioner Lu Tzu-Chien (see picture on page 12) had a chop stick shoved into his belly by a Red Guard member.

Liang himself heard that the Red Guard were after him and thus fled the village where he was staying. On the way out of town he had a small conflict with a group of Red Guard, but was able to escape and remain in hiding for the remainder of the Cultural Revolution. He spent the time staying in the homes of some of his students and moving around from place to place. He visited a number of villages where good martial arts teachers resided and continued to learn and practice martial arts.

After the Cultural Revolution the Communist government allowed martial arts to be practiced once again and supported wu shu competitions. Liang acknowledges that the training and the execution of the contemporary wu shu that has been exhibited in tournaments since the end of the Cultural Revolution is quite different from the traditional way he was trained to practice and perform martial arts. He said that when he was young the emphasis was on knowing the application, not performing fancy movements. He states that most of the people practicing martial arts in China did not like the contemporary wu shu, but those picked by

the government to be martial artists had to learn this contemporary style in order to compete. Liang himself had to learn this style when he was picked to be a provincial wu shu coach. He stated that while the "government supported" wu shu performers practiced this contemporary style, the majority of the people in China practicing martial arts stuck with the old traditions.

In 1981, Liang moved to the United States, settling for a short time in Seattle, Washington. While in Seattle he taught students at the University of Washington Kung Fu Club. A year later he moved to Canada where he still resides and teaches. Liang teaches a number of different Pa Kua styles including the traditional eight palm set, two forms of E Mei "swimming body" Pa Kua, Dragon Style Pa Kua Chang, two person sparring, Pa Kua sword and Pa Kua Deer Horn Knives. He places emphasis on footwork, correct body movements and basic training skills. He states that all postures must be strong and powerful, the elbows and shoulders sink and the hand is stretched like a bow.

Liang says that in China every good teacher will know more than one kung fu system, he believes that each system helps the other and makes the practitioner more well rounded. Liang himself has studied and teaches a great number of Shaolin and E Mei style bare hand forms and weapons as well as Hsing-I Ch'uan, Chen Style T'ai Chi Ch'uan, Shuai Chiao, and Liu Ho Pa Fa. He is probably best known in China for his Liu Ho Pa Fa skill.

In 1990 Liang and Dr. Yang Jwing-Ming authored a book on Hsing-I Ch'uan. Liang learned some of his Hsing-I from his Pa Kua teacher Wang Shu-T'ien. Liang and Dr. Yang are currently hard at work on a Pa Kua Chang book. The authors provide the following excerpt "About EMei Baguazhang" from the upcoming book:



Liang Shou-Yu and Yang Jwing-Ming are currently preparing a book on E Mei style Pa Kua Chang



E Mei Style Pa Kua Chang practitioner, Lu Tzu-Chien, was one of the martial artists filmed in 1983 by the "The Martial Arts Archeological Organization" in China

"The history of Chinese martial arts (Wushu) is very deep and long. The origin of the art can be traced back a few hundred thousand years. Consequently, there exists a great number of different styles.

In China, most families know the names of Wushu styles such as Shaolin, Wudang, and Emei. However, outside of China, only Shaolin and Wudang are popular among Westerners. The reason for this is simply because Emei Gongfu has always been kept secret and conservative. Oral instruction has always been the main method of passing the art from one generation to the next. The written documents which can be found today are very scarce. Because of this, there has never been a book able to introduce Emei martial arts in a complete manner. However, the Emei martial arts have been preserved and publicized widely in Sichuan laymen society and have generated many high levels of well known martial artists. Due to this reason, Emei Wushu has been a representative of the Gongfu mystery and hidden secrets of the high arts which has commonly been used as a subject in Chinese novels, movies, and operas.

In 1983, the Chinese government established an investigation team called "The Martial Arts Archeological Organization," aimed at every province in order to discover the hidden martial styles and organize a systematic documentation of the popular Wushu styles in China.

According to the result of this investigation, there are sixty-eight existing styles or schools, more than one thousand barehand sequences or practice routines, more than five hundred sequences or practice routines of various weapons, and more than three hundred way of training Gongfu power. The techniques, the fighting strategies, and even the methods of strengthening the power within each style are unique and have their own special characteristics. In fact, according to what I know, there is still much information about many other styles or schools which has not yet been discovered and compiled. Some old masters said, there were at least seventy-two styles or schools.

Baguazhang is one of the main styles in Emei Wushu history. Emei Wugong (i.e., martial Gongfu) includes both Daoist and Buddhist's. Therefore, Baguazhang has also divided into Daoist and Buddhist Baguazhang. Among so many different styles of Emei Baguazhang, some of them walk circles as do many other Baguazhang styles, however, there are also some styles that walk in a straight line. Naturally, the names of the techniques and sequences are also different from each other. Among the seventy-two Emei styles, there are five styles which teach Baguazhang. According to one recent survey, there are more than thirty kinds of Baguazhang training which include barehand, weapons, matching, and training methods. Some of them are closely related to Master Dong Hai-Chuan and Sun Lu-Tang. The names and the movements are also very similar. However, some others are completely different from them in ways. Therefore, we still need great effort to understand and research the history and the origin of these styles."

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梁 守 渝	Liang Shou-Yu
梁 芷 箱	Liang Chih-Hsiang
大 鵬 功	Ta P'eng Kung
峨 眉	E Mei
洪 澤	Hung Tse
王 樹 田	Wang Shu-T'ien
朱 國 福	Chu Kuo-Fu
姜 容 樵	Chiang Jung-Ch'iao
楊 澄 甫	Yang Ch'eng-Fu
朱 國 楨	Chu Kuo-Chen
摔 角	Shuai Chiao
通 背 拳	T'ung Pei Ch'uan
鄭 懷 賢	Cheng Huai-Hsien
孫 祿 堂	Sun Lu-T'ang
翻 子 拳	Fan Tzu Ch'uan
呂 子 劍	LuTze-Chien
六 合 八 法	Liu Ho Pa Fa

Pa Kua Chang Biographies: Chu Kuo-Fu

To most Chinese martial artists practicing in China during the 1920's and 1930's, the family name Chu was a familiar one. The four Chu brothers (Kuo-Fu, Kuo-Chun, Kuo-Lu and Kuo-Hsiang) were all highly skilled martial artists and well known in their native Hebei Province. People called them the "four superlatives" of the Chu family and Kuo-Fu, Kuo-Lu, and Kuo-Chun were known as the "three tigers." National fame came to the clan when Chu Kuo-Fu defeated a Russian strongman in a challenge match in August of 1923 using his Hsing-I Ch'uan and Pa Kua Chang skill.

When Chu Kuo-Fu (born in 1891) was young, he first studied Lohan Shaolin from Chang Ch'ang-Fa (known as "Iron Lohan"). When he was 12, Chu became a student of the famous Hsing-I teacher Ma Yu-T'ang and from that time forward practiced only Hsing-I, Pa Kua, and Tai Chi. After studying with Ma, Chu also received copious instruction from Li Tsun-I, Kuo Yu-Shen, and Chang Chao-Tung (also known as Chang Chan-Kuei). He was said to be a favorite student of Li Tsun-I. Later Chu also studied with Sun Lu-T'ang and Wang Yu-Heng. Although he was best known for his Hsing-I skill, Chu also studied and taught Pa Kua Chang. One of Chu's students, Wang Shu-T'ien, taught Pa Kua Chang and Hsing-I Ch'uan to Liang Shou-Yu in Ch'eng Tu (see article pages 9-12 of this issue). Wang Shu-T'ien also studied with Chu's brother, Chu Kuo-Chun.

In 1923, a white Russian strong man was touring Europe and Asia demonstrating feats of strength. The Russian would arrive in a town, set up a platform, demonstrate his great strength to a crowd of onlookers and then take on all comers. Prior to August 1923, the Russian had never been defeated. The English and the Germans living in the foreign concession in Shanghai heard about this Russian and thought it would be a good idea to set up an international contest. One of Chu Kuo-Fu's students notified him of this event and Chu went to Shanghai to check out the Russian.

When Chu arrived at the foreign concession in Shanghai he saw that the place was full of martial artist who had come to challenge the Russian. Chu approached the platform where the big Russian was busy showing off his strength. The Russian's attitude left no doubt that he thought nothing of the Chinese boxers. Chu quickly became tired of this demonstration and the Russian's elitist attitude and leapt up on to the stage, issuing a challenge. Both fighters signed agreements to fight six rounds and to not hold each other responsible if one was to be injured or killed.

The first two round of the fight were uneventful, the two mostly circled around each other trying to gain an advantage. In the third round the Russian faked with his right and hit Chu in the face with his left. Chu simply rolled with the punch and came in on the Russian, striking him in the chest. The Russian quickly brought his left hand back to deflect Chu's *Pao Ch'uan*



Chu Kuo-Fu (1891-1968)

(pounding fist) and used a right hook to strike the left side of Chu's chin. Chu, realizing that his opponent was no lightweight, quickly maneuvered using a Pa Kua Chang stepping technique to get behind him. The Russian, having failed to land a knock out blow to his opponent, spun around just in time to be caught by Chu's *Peng Ch'uan* (smashing fist). The Russian collapsed "like a dead man." The audience burst into wild applause, they had found a new hero in Chu.

After this fight with the Russian, Chu became well known at home in China and abroad. Even the Japanese wanted to hire him at a high salary to go to Japan and teach. He decided to decline the Japanese offer and settled in Shanghai's foreign concession to teach martial arts.

Around 1928, when the government was forming the Central Martial Arts Academy in Nanjing, over 600 martial artists from all over China participated in a martial arts proficiency test to earn jobs as teachers at the Central and Provincial schools. Chu Kuo-Fu came out on top in the overall ratings. At this occasion, the famous Northern Warlord General Feng Yu-Hsiang (the Christian General - see Volume 2, No. 4 pg 3 for



Chu Kuo-Fu, shown here with a "horse cutter"

information on Feng) rewarded Chu with a fine Sun Yat-Sen style suit, a *lung ch'uan* sword, and a calligraphy scroll which read "Love others as one's self." Feng also invited Chu to teach martial arts to his elite fighting force, known as the "Big Sword" Brigade.

The Russian, having failed to land a knock out blow to his opponent, spun around just in time to be caught by Chu's Peng Ch'uan (smashing fist). The Russian collapsed "like a dead man."

After the Central Martial Arts Academy was established, Chu was asked to take the post of Educational Department Chief. Chu accepted and taught at the Nanjing school for a number of years. After the war with Japan began, Chu went to Hunan and later to Chung King where he became the assistant director of the martial arts school there. It is reported that he is the person mainly responsible for the spread of the Northern styles of Chinese martial arts in Sichuan Province. Chu later taught at Chung King University and wrote a number of books including, "Hsing-I Marrow Washing and Health Maintaining Ch'i Kung," the "Origins of Hsing-I," and "The Heart of Martial Arts Teachings." Chu Kuo-Fu died in 1968 at the age of 78.

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朱	國	福	Chu Kuo-Fu
朱	國	禎	Chu Kuo-Chen
朱	國	祥	Chu Kuo-Hsiang
朱	國	祿	Chu Kuo-Lu
羅	漢	少林	Lohan Shaolin
張	長	發	Chang Ch'ang-Fa
馬	玉	棠	Ma Yu-T'ang
李	存	義	Li Ts'un-I
郭	雲	深	Kuo Yun-Shen
張	兆	東	Chang Chao-Tung
張	占	魁	Chang Chan-K'uei
孫	祿	堂	Sun Lu-T'ang
王	有	橫	Wang Yu-Heng
炮	拳		P'ao Ch'uan
崩	拳		Peng Ch'uan
馮	玉	祥	Feng Yu-Hsiang

Pa Kua Chang News

Teachers On The Move

I have recently received notice from a few Pa Kua Chang instructors in the United States that have moved or opened new schools.

John Bracy, who was featured in the first issue of the *Pa Kua Chang Newsletter* has relocated his Hsing Chen School of Martial Arts from Tustin, CA to Costa Mesa, CA. Those interested in Pa Kua Chang classes at the new facility can contact John at (714) 557-8959 or write 151 Kalmus, #M-7-B, Costa Mesa, CA 92626.

Al Waalee Muhammad, who was featured in Volume 1, No. 3 of the newsletter has just opened a new school in Houston, TX. Muhammad's Transitions' Tai-Chi Institute is now located at 3256 S. Loop West (610 and Main, near the Dome) in Houston, TX. Interested students can call (713) 661-2107.

Pa Kua Chang Instruction in Europe

Every year, since 1988, a French T'ai Chi Ch'uan association has organized an international T'ai Chi Ch'uan meeting near Le Mans, France. This event, called the "Rencontres Jasnieres" brings together T'ai Chi teachers from all over Europe to teach and research the art.

This year's event will be held July 24-26 and for the first time in the event's five year history, Pa Kua Chang instruction will be available. The Pa Kua Chang instructors teaching at this year's event are: Nigel Sutton (England), Luigi E. Zanini (Italy), and Serge Dreyer (France).

Jane Yao, teacher of Ts'ui Chen-Tung's Pa Kua Chang

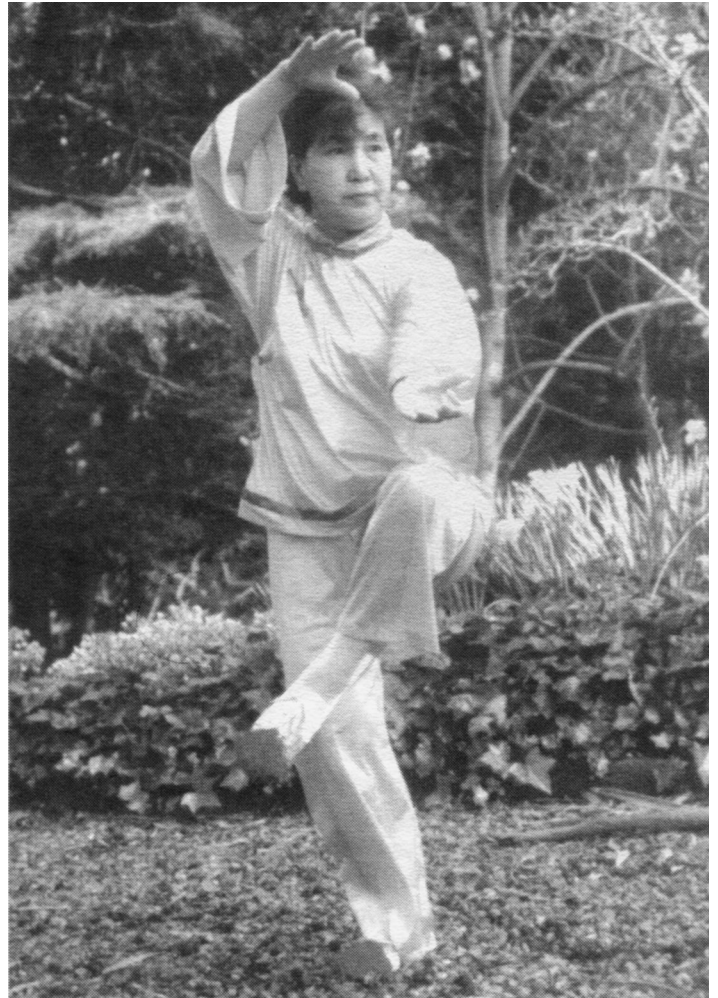
by Ken Fish

Jane Yao (Yao P'ei-Ching), a recent immigrant from China, looks more likely to be comfortable tending to a classroom of elementary school children than nonchalantly tossing large American weightlifters across the room and bouncing them off plasterboard. All of about five foot four, she has a sweet demeanor with the underlying strength of a school teacher, yet Ms. Yao is one of the most powerful martial artists I have ever met, bar none.

I first met Ms. Yao at the judge's meeting for Tat Mau Wong's June 1991 tournament in San Francisco. One of her students mentioned to me that he was studying Hao family T'ai Chi Ch'uan with her, and this aroused my interest.

I had not seen this style of T'ai Chi for many years. My former teachers in Taiwan, Chang Chun-Feng and his wife, had tried to interest me in learning this system, but I was more interested in mastering Hsing-I and learning what Pa Kua that I could. I have since come to regret my stubbornness. Chang was very fond of Hao style T'ai Chi, and went to great lengths to emphasize that this was a more martial form of T'ai Chi than the popular Yang style. In addition, he said that it was a powerful ch'i exercise, and could accelerate my progress in that direction. No matter. I was more interested in what I saw as the practical side of martial arts, and the physical power I was developing from Nei Kung exercises.

I followed Ms. Yao's student over to where she sat, in the back of the auditorium. We exchanged introductions for a few minutes, and then I came straight to the point. Did she really teach this rare form of T'ai Chi, I asked, and could she possibly demonstrate a few movements? Ms. Yao gave me a bemused look, and then and there ran through the opening movements of the form. "Did



Pa Kua Chang Instructor Jane Yao of San Francisco



Jane Yao practices with her husband, Albert Liu

you see what you were looking for?" she asked. Indeed I had. Despite the draping of the formal gown she had on, I could see very clearly by these few movements that this was a martial artist with impressive skill, and that her Hao style T'ai Chi was the genuine article.

Over the next couple of days I got to speak with Ms. Yao at some length. The more I learned of her, the more deeply she impressed me. Not only was she a direct pupil of the last member of the Hao family, she was also skilled in a rare branch of Pa Kua. To look at her, one would not think she is capable of generating much force, or fending off an attack. Yet in private, when she corrected some of my Hsing-I, she showed that her light touch could carry the force of a hammer. Moreover, she easily deflected, parried, and even (somehow) absorbed whatever force I could muster. She could do all of this, and her stance would appear unchanged, her movements almost nonchalant. Even more uncanny was that she seemed to be able to do all of this without visible muscle contraction! She allowed me to palpate several



Jane Yao's Hao Style T'ai Chi teacher, Hao Shao-Ju

large muscle groups on her back and sides which my physiology training told me should have been contracting as she exerted force, and I felt nothing. No contraction. Not even intermediary muscle groups.

Ms. Yao was a Pa Kua Chang student of the late Chi Chin-Shan, famous for both his Shaolin boxing and the Pa Kua Chang he had learned from Ts'ui Chen-Tung. Chi Chin-Shan was born in 1907 in Chia Hsing, in Chechiang Province. His family were originally from Chi Nan in Shantung Province. When he was 13 he began studying the *Wu Chi* system from the renowned Hsueh Tze-Tung. Later he began studying Pa Kua from Ts'ui Chen-Tung at the age of 23. Thus Jane Yao's Pa Kua lineage is:

Tung Hai-Ch'uan — Liu Feng-Ch'un — Ts'ui Chen-Tung — Chi Chin-Shan — Jane Yao

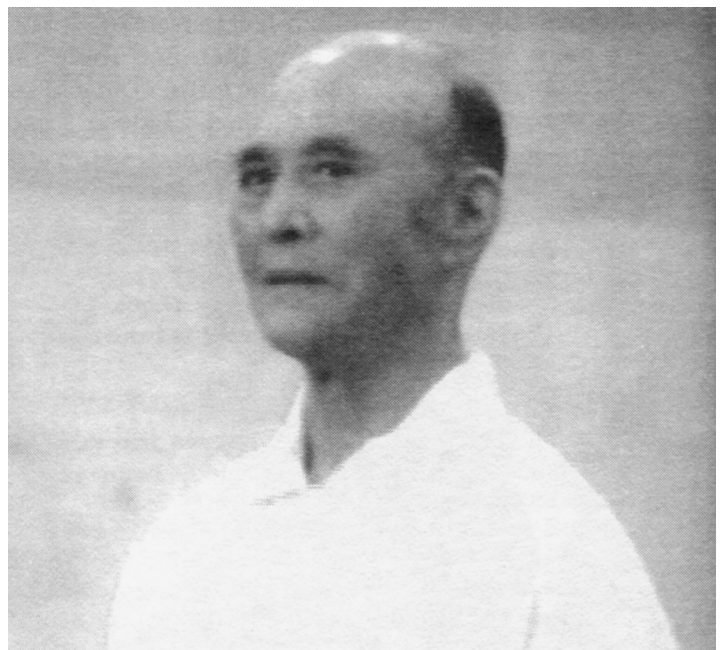
Jane Yao studied Pa Kua from Chi Chin-Shan in Shanghai during the 1970's. Prior to this, she already had advanced training in both martial arts and ch'i kung. She began her training at the age of 7, learning Buddhist meditation and ch'i kung from a Buddhist abbot. She practiced mostly ch'i kung until she was in her early thirties, when she met an elder who taught her some martial arts. From this point on her interest in martial arts grew. She learned Wu Chian-Ch'uan Tai Chi and pushing hands from Ma Yueh-Liang and Wu Chian-Ch'uans third daughter Wu Ying-Hua. Later, she met the third generation heir of Hao family T'ai

Chi, Hao Shao-Ju, and learned all that he had to teach, inheriting the system from him.

In speaking of Hao Shao-Ju, Jane said that not only was he extremely skilled in the Hao style T'ai Chi, he was also well versed in Hsing-I and Pa Kua. Hao Shao-Ju was born in 1908 in Hebei, Yung Nein County. His grandfather, Hao Wei-Chun, was the founder of the Hao style T'ai Chi and was Sun Lu-Tang's T'ai Chi teacher. Hao Shao-Ju began learning from his grandfather and father as a child. By the time he was in his early twenties, he was already a well known and accomplished martial artist and taught in Nanjing at the Central University. He later moved to Shanghai with his father where he continued teaching. He was especially well known for his extraordinary push hands ability. As soon as an opponent touched hands with him, Hou Shao-Ju was in control of his opponent's root.

After studying T'ai Chi with Ma Yueh-Liang and Wu Ying-Hua for many years, Jane Yao met Hao Shao-Ju and became his close disciple. Hao Shao-Ju himself complemented her on her pushing hands skill and said that her form was a perfect standard for Hao style T'ai Chi. Her skill exceeded that of most of her senior classmates, some of whom approached her later to ask her to help them polish their own skills.

Hao style T'ai Chi differs from Yang and Wu Chian-Chuan Tai Chi. It is a synthesis of the old Chen family style and the *Chao Pao* system. Although its movements appear quite different, it is the epitome of the physical principles of the Chen family T'ai Chi. It is said that the founder of the system distilled the essence of the Chen family T'ai Chi and combined this with his own discoveries and skills to create a system of great power and subtlety. Training in this system encompasses all of the principles found in Hsing-I and Pa Kua and quickly develops proper internal and external coordination as well as ch'i skill.



Jane Yao's Pa Kua Chang teacher, Chi Chin-Shan

It was while Jane Yao was studying with Hao Shao-Ju that Chi Chin-Shan saw her practicing, and was so impressed with her skills that he approached Hao and asked if he too could teach her. Ms. Yao said that she was not too interested in learning basic Shaolin, so she asked straight away that Chi Chin-Shan teach her Pa Kua Chang, and he agreed.

The opponent should have no idea of where the force is coming from, whether in pushing hands or in combat.

Chi Chin-Shan dispensed with teaching Ms. Yao much of the basic foundation work, as her own level was already quite good. He began her course of instruction with the “Entering the Forest” exercises (Ch’uan Lin Kung), in which he would lead her through a series of motions between and around trees or stakes set into the ground. They would deliberately scrape the trees with their forearms, until their forearms were raw. This training continued until Jane’s leg work and lower body strength were ready for the next level of training. At this point Chi Chin-Shan taught her how to employ the changes as they went through the Ch’uan Lin exercises, and finally taught her the Pa Kua form.

In discussing Pa Kua stepping, Jane emphasizes that footwork must be light, yet powerful. She says that “*tang ni pu*” is generally misinterpreted, that although each footstep should leave an imprint in the ground if one practises in a dirt field, each step should be light and able to change immediately to a scoop or a kick. The forward foot should be placed down as if shoveling under an opponents foot, but the entire sole should contact the ground at the same time, not the toes first. She said that there should also not be any sliding of the foot. When the front foot hits the ground, the weight and balance are still with the back foot so that you can lift up and scoop, or kick with the front foot. Ms. Yao says that unless the feet are planted correctly, it is very hard to develop the power associated with Pa Kua Chang.

I questioned why she wanted to study with Chi Chin-Shan, having already achieved a high level of skill under several famous T’ai Chi instructors. She replied that studying under a teacher like Chi Chin-Shan or Hao Shao-Ju was like putting money in the bank - if the teacher was both a skilled martial artist and a talented instructor, then one always left with more than one came with, and the skills learned from one teacher or art carried over to whatever one did. In addition to the teachers mentioned above, Ms. Yao also studied Wu Tang T’ai Chi Ch’uan with her good friend P’ei Hsi-Jung (see page 4 of this issue for a picture of P’ei).

Jane Yao spent several days in the Washington D.C. area recently as a guest of the Shaolin Kung Fu Center. She gave several seminars on ch’i kung and t’ai chi, consistently emphasizing structure, alignment, and proper intent. She believes it is wrong to lay too much



Jane Yao's husband, Albert Liu, is also an accomplished martial artist

emphasis on the latter, that to do so creates tension and impedes ch’i development. She is a stickler for proper mechanics, and goes to great lengths to insure that the students understand which muscles should come into play in each movement, where the weight and balance should be, how the joints should articulate, and so on. She demonstrated all of this by easily moving about several large, muscular students, lifting them off their feet and throwing them back against the plasterboard with no apparent effort, using only the “raise hands” movement from the t’ai chi opening. As she did this, several other students kept their hands on her back, attempting to feel which muscle groups came into play. To their astonishment, no contraction was felt. This, Jane said, was real internal skill - the opponent should have no idea of where the force is coming from, whether in pushing hands or in combat.

She notes that many Americans complain that finding a good teacher is difficult, but she feels that finding a dedicated student who is willing to put in the work is at least as difficult.

Jane Yao’s husband, Albert Liu, is also a highly skilled martial artist in his own right. After my first meeting with Jane in San Francisco, a local Chinese martial artist took me aside and said “Don’t ignore her husband! His skill is nearly as high as hers!” Albert, a retiring, scholarly individual on the wrong side of fifty, had once been coaxed into demonstrating his Pa Kua



Jane Yao practicing her Hao Style T'ai Chi Ch'uan

Tai Chi, a very rare form taught only in the Nanking area. When I asked Albert about this, he just smiled. I asked him if he had learned this in Nanking, and his eyes lit up. "How did you know?" he asked. I told him that I had seen the form in Nanking in the early 1980's, and that the only teachers had been Wu Chun-Shan and Wu's students. Albert asked me several questions about what I had seen, before agreeing that indeed this was the system that he practiced, and telling me that he had learned from a student of Wu's. I will write more about Albert's unusual form in a future issue.

Jane Yao has been teaching in the San Francisco area for several years now. A strict teacher, she insists that her students develop firm foundations before they even begin to think about paired exercises and push hands. She notes that many Americans complain that finding a good teacher is difficult, but she feels that finding a dedicated student who is willing to put in the work is at least as difficult. Her sentiments have been echoed by several other Chinese teachers I have known. I inquired about the status of Chinese martial arts in China. I fear that the real arts have been diluted and in some cases supplanted by the so-called "new wushu", and that few members of the younger generation are sufficiently disciplined or enthusiastic about training in traditional

martial arts. She said this is a grave concern, but that most teachers worth their salt are finding ways to pass on their skills privately, outside of the officially approved route.

Jane Yao currently teaches class in San Francisco's Golden Gate Park.

Ken Fish currently operates the Shaolin Kung Fu Center in Gaithersburg, Maryland. He holds degrees in Chinese language and political science, and studied at China Medical College in Taichung, Taiwan. Spending over a decade in Taiwan, Mr. Fish had the good fortune to study with several of the older generation of martial artists who had come from the mainland. He learned Hsing-I and Pa Kua from Chang Chun-Feng and Chang's senior students throughout most of his stay in Taiwan.

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姚 培 靜	Yao P'ei-Ching
張 峻 峯	Chang Chun-Feng
郝 式 太 極 拳	Hao Shih T'ai Chi Ch'uan
內 功	Nei Kung
紀 晉 山	Chi Chin-Shan
催 振 東	Ts'ui Chen-Tung
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劉 鳳 春	Liu Feng-Ch'un
董 海 川	Tung Hai-Ch'uan
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- **Sun Pao-Kung**
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32 Pages !!

Pa Kua's Unique Palm Training

by Adam Hsu

Ordinarily, when we speak of “palms”, we refer to an area that begins roughly with the fingers and ends at the wrist. But who in the world would ever claim that traditional Chinese martial arts are ordinary? And certainly among the many wushu styles in existence, Pa Kua Chang is one of the least likely candidates to qualify as “ordinary.”

Pa Kua Chang lovers all know that “chang” means palm and that Pa Kua Chang training involves a very intense palm training. Yet it is a common misconception to think of “chang” as the side of the hand that claps.

Certainly we humans rely heavily on the hand. Indeed we have created our civilization through specialized and sophisticated use of our hands. Basketball, carpentry, piano, art, boxing, karate, and a myriad of other activities are intimately tied to the hand. However in Pa Kua, the term “chang” means the entire arm: fingertips to forearm to upper arm to shoulder.

Since childhood each of us, just in carrying out the activities of everyday life, has experienced a great deal of training for our hands. The fore and upper arms, however, remain relatively untrained. So it is quite logical that Pa Kua Chang demand an intensive training of these areas.

In my system, training begins with the *Kun* (rolling), *Tsuan* (drilling), *Cheng* (penetrating), *Kuo* (wrapping). Using the right palm as an example, for the *kun*, the right arm is held in a preparatory posture, extended out in front of the body, palm facing to the body's centerline, fingers at nose level. The forearm rolls down to the right, the motion ending fairly close to the body (see photo #1). Its function is to block an attack, wiping away the attacking arm but, very importantly, sticking to it rather than knocking it away. For the *tsuan*, the arm circles forward like a baseball pitcher's curveball, the arm ending up not fully stretched out and fingers facing forward (see photo #2). This movement attempts to create a leak so the hand can hit the target area of ribs or stomach. For the *cheng*, the arm is fully extended, forearm lifting as the fingers or hand strike the targets: eyes, throat, nose, etc. (see photo #3). For the *kuo*, the elbow pulls back in towards the body using the lower side of the forearm to protect against an attack. This time the enemy's arm is deflected to the outside (see photo #4). In doing so, his door will be opened and yours closed, giving you an advantage.

The basic purpose of this level is to convert the student's idea and experience of “palm” from merely the hand to the whole arm. The training works towards continuous arm movement and students eventually learn to occupy their gateway, thus guarding against attack while keeping the enemy outside. As the level gets higher, students learn to execute a smooth transition from defense to attack and then to carry out attack and defense at the same time.

At the first level, these movements are practiced facing forward, stationary, and in front of the body. The next step is to move forward or backward with each arm change. Though the exercise is practiced in the air, the arms attach to a solid body (*t'ai chi*) so the exercise is then executed

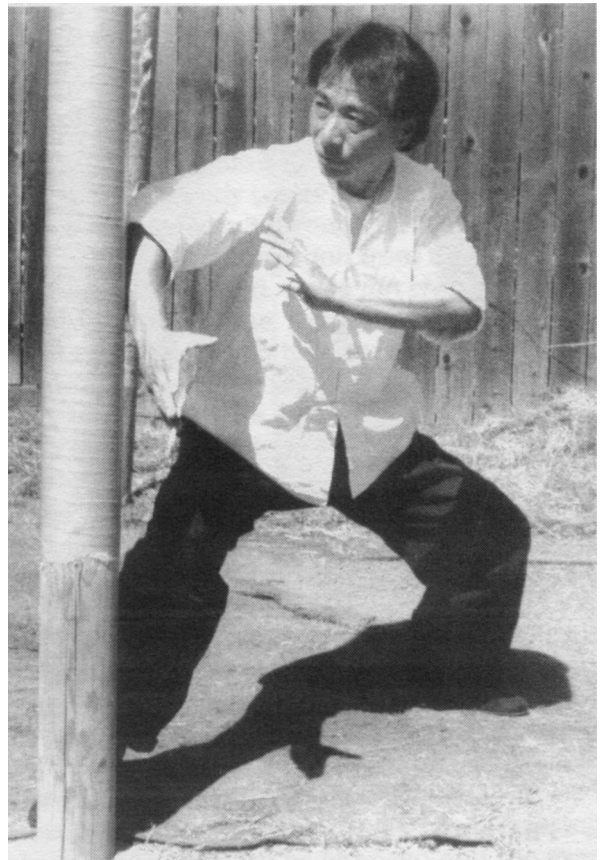


Photo #1 - Kun (Rolling) 滾



Photo #2 - Tsuan (Drilling) 鑽

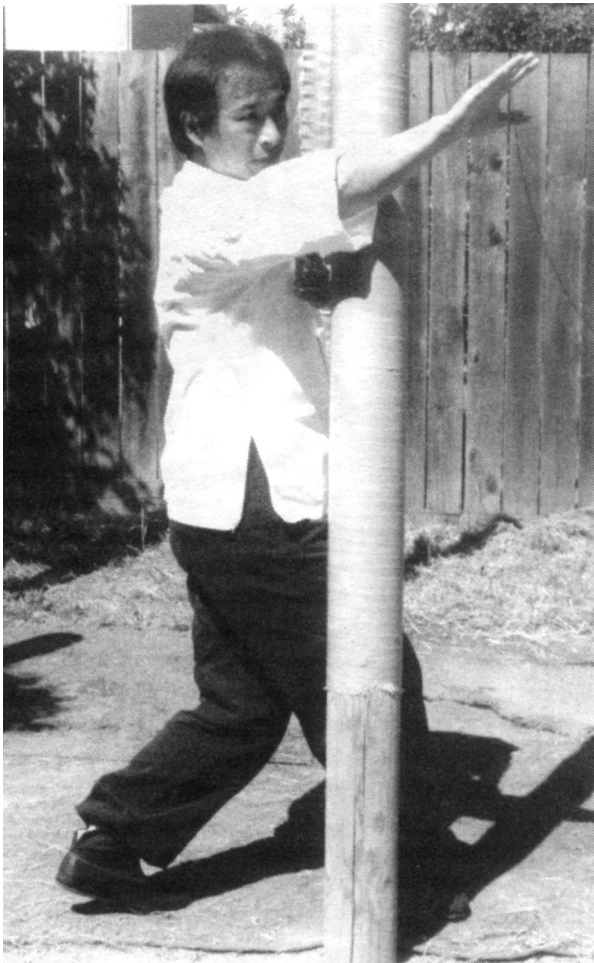


Photo #3 - Cheng (Penetrating) 掙



Photo #4 - Kuo (Wrapping) 裹

in the air around the body in all directions (*pa kua*), through point, line, surface, cube, and rolling stone (*wu hsing*), and on heaven-earth-man (*san ts'ai*) levels.

When students have progressed in this part of the training, they then continue with posts. Post training helps condition the arms, gives students the feeling of working against something, and helps train the internal power. This is a three-dimensional power, as each movement has three *ching* (power). In executing the *kun tsuan cheng kuo*, besides the power revealed in the movement, it must also contain the other two related *ching* as well. Thus this training actually contains a total of twelve *ching*, fully preparing the practitioner to meet all eventualities.

The next step is two person training. Additional stress is now provided by a moving, not stationary, target. Students become accustomed to the feeling of working against another body. This is also a sensitivity training because as a student's attack is blocked by the other, he learns to sense weak areas and immediately switch to a second attack. The defender must be able to receive the attack, respond in turn to any sensed area of weakness or opening, and so forth. This level of training leads students on to usage, and finally free sparring.

In spite of Pa Kua's very short history, it does contain many branches. Each has its special interest and value. Our system, which began with Tung Hai-Ch'uan to Yin Fu to Kung Pao-T'ien and to my teacher Liu Yun-Ch'iao, emphasizes the *kun tsuan cheng kuo* training. Based on my research in and outside of China, I'm surprised to find no other school doing this. I'm equally surprised that no other school walks the square. This training is very fundamental. How can one build a skyscraper without first laying the foundation? Therefore in my Pa Kua workshops, basic training is emphasized and, needless to say, include both the square walking and *kun tsuan cheng kuo* palm training. I've long been puzzled and disappointed that people are in such a rush to learn the eight palm changes. They don't yet realize that the real treasure is to be found in the basics.

This, then, is the blueprint for the entire *kun tsuan cheng kuo* palm training. Lacking this complete system, the famous Pa Kua palm changes become colorful, empty shells devoid of substance—pretty, glittering, but lifeless souvenirs to remind us that once upon a time there existed a beautiful, shining entity called Pa Kua Chang.

Photos by Marie Anthony

Chinese Character Index

八 卦 掌	Pa Kua Chang
滾 鑽 掙 裹	Kun Tsuan Cheng Kuo
太 極	T'ai Chi
五 行	Wu Hsing
三 才	San Ts'ai
勁	Ching
董 海 川	Tung Hai-Ch'uan
尹 福	Yin Fu
宮 寶 田	Kung Pao-T'ien
劉 雲 樵	Liu Yun-Ch'iao

Basic Palm Exercise: T'ien Fan Chang

This article is the sixth in a continuing series based on the *Pa Kua Chang* instruction of Park Bok Nam.

Two important aspects of any Chinese martial arts system are flexibility and leg strength. Without building these two components early on in the training program, the student will always have problems with relaxation, correct body alignment, and the mechanics of correct movement associated with the art. In Volume 2, Number 3 of the newsletter we introduced two simple *fan chang* (overturning palm) exercises which are designed to help increase both leg strength and body flexibility. In this article we will discuss the third of the *fan chang* series, *t'ien fan chang* (heaven overturning palm).

T'ien fan chang is similar to the circle *fan chang* exercise introduced previously, however, it works to develop more flexibility in the upper back and neck. This exercise is typically practiced after executing a number of repetitions of the circle *fan chang* exercise and thus in the beginning posture of this exercise the palms and eyes are facing 180 degrees from the direction the feet are pointing (see photo #1). From this position, the exercise proceeds just as the circle *fan chang*, the lower (left) and upper (right) palms overturn as the body twists back towards the front. The left palm comes up underneath the right elbow (see photo #2). Now, as the torso continues to twist back towards the front, the left palm follows the right forearm and comes straight up over the head as the palms change. The left palm moves up and over top of the head (see photo #3). The palms face down and the eyes look at the left (upper) palm. The body continues to twist and the palms overturn; the palms then come straight down into the same posture you started with, but on the

other side (see photos 4 and 5). From here you will then repeat the steps going back in the other direction. During the execution of this exercise you will inhale as the palms go overhead (photos 1 through 3) and exhale as the body twists and the palms are directed towards the rear (photos 3 through 5). During the position shown in photo 3, you transition from inhale to exhale.

The straight *fan chang*, circle *fan chang*, and *t'ien fan chang* exercises can be practiced together as one continuous exercise set to help increase flexibility, build leg strength, and ingrain proper palm changing mechanics. Additionally, each exercise helps to bring ch'i to the palms. When you first start practicing these *fan chang* exercises, you will probably experience stiffness and lack of mobility in the hips, waist, back, and shoulders and thus the ch'i flow to the hands may not be felt to a strong degree. However, once you have practiced for several months the hips, back, and shoulders will begin to loosen up and you will feel more comfortable and relaxed executing the movements. When the spine and surrounding muscles becomes supple, "energy gates" which are located along the spine begin to open. As the entire body becomes more flexible and these energy gates begin to open, ch'i flow to the palms will increase dramatically and will be more noticeable. When you reach this stage of training, the intent of the exercises can be changed and the exercises can be used as powerful ch'i circulation exercises.

To facilitate maximum ch'i development, each repetition of each of the three exercises is practiced slowly and deliberately with the intention focused on the lead, or forward, palm. Park will teach the student to practice these three exercises together as a complete



Photo #1

Photo #2

Photo #3

Photo #4

Photo #5

set. The set begins with straight *fan chang* which is repeated for as many repetitions as desired. It is best to execute at least 15 repetitions. After executing the straight *fan chang* exercise for at least 15 repetitions, you will transition directly into the circle *fan chang* exercise and execute it at least 15 times. After the last repetition of circle *fan chang*, you go directly into the *t'ien fan chang* exercise. When you have executed at least 15 repetitions of *t'ien fan chang*, you switch back to the circle *fan chang* exercise once again. After executing at least 15 repetitions of the circle *fan chang* exercise, you will once again execute the straight *fan chang* exercise. Upon completion of the second set of straight *fan chang*, you will then allow the hands to slowly fall down by your sides and stand for a few moments to allow the ch'i to settle.

After any exercise which is designed to bring ch'i to the palms, you should allow the hands to hang loosely by your sides and concentrate on what Park calls the "ch'i feeling." Typically this feeling will first manifest itself in the hands as fullness, heat, and/or tingling. When you have obtained this feeling during the execution of a ch'i circulation exercise, you want to relax for several minutes and concentrate on this feeling after the exercise has been completed. By concentrating on the feeling, you will begin to develop a mind/nervous system/body connection associated with this feeling. The more developed this connection becomes, the easier it will be for you to bring ch'i to the palms. With continued practice, you will be able to produce this effect just by thinking about it. Later increased amounts of ch'i will flow to the palms naturally, when it is needed, without conscious thought.

One goal in practicing Pa Kua as a self-defense art is to be able to move ch'i very rapidly to the palms (or any other part of the body) when striking. When the mind/nervous system/body connection has been fully developed, as soon as the body moves, the ch'i will be there. The movement of ch'i to the palm will be rapid and spontaneous. Forging the mind/nervous system/body connection during and after the *fan chang* exercises will help you reach this goal.

Throughout the entire *fan chang* set, the awareness is focused on maintaining the "ch'i feeling." With continued practice, this feeling should be experienced throughout the entire body. The ch'i feeling is typically felt in the hands first, however, this feeling will eventually be sensed in the arms, shoulders, torso, and legs. As the ch'i feeling is experienced moving up the arms and to the rest of the body, you will also experience the ch'i moving deeper into the body.

In terms of ch'i circulation, Park speaks of three areas of concern: the skin, the nerves, and the bones. By "circulation of ch'i in the skin" Park is referring to circulation through the meridians and channels defined in traditional Chinese medicine. This would include circulation in the major meridians and channels as well as the smaller network of collaterals, or *lo*. The sensation of ch'i and blood circulation at the skin level will typically be the first the student will experience. If you have practiced ch'i kung or internal martial arts for any length of time you are most likely familiar with this sensation.

Circulation of ch'i in the nerves is slightly more

advanced and will usually be experienced after the student has been practicing ch'i kung for a fairly long time, although it will vary from person to person. The student will typically experience a sensation in the hands, or other part of the body, like an electrical shock or current when ch'i begins to circulate at this level. This feeling can be somewhat uncomfortable at first. Feeling the ch'i circulation in the bones is usually experienced at the more advanced stages of practice. This sensation is experienced within the bones. Again, the exact sensation will vary from person to person. When a student begins to feel ch'i circulation at the nerve or bone level, Park will modify their training program to help bring the student to still higher levels of experience.

The *fan chang* exercise sequence is one of many exercises that comprise the ch'i circulation component of Park's ch'i kung system. The other components of his ch'i kung system include breathing exercises and meditation exercises (for more detail on Park's ch'i kung see the Summer 92 issue of *Qi Magazine*). Although, at the beginning levels of practice, all three of these components are practiced separately in specific exercises designed to develop one particular component, not including one of these components in a training program will seriously hinder development of the other components. Park feels that if a student only practices moving ch'i kung exercises and/or form routines without also practicing breathing and meditation exercises, the student will reach a plateau in their development.

When Park teaches ch'i kung seminars he will ask students what experiences they have had with feeling ch'i. Most will indicate that after a number of months of training they experienced the heat, fullness, and/or tingling sensations in their hands and various other parts of their body. Since the first experience with this ch'i sensation, most students have gradually felt stronger degrees of these same sensations, but have not had any other drastically different experiences. In Park's view, these students have reached a plateau in their training and have not progressed because they have not had adequate breathing and meditation training in conjunction with their other practices. Park states that once a certain level is reached, the breathing practice changes in order to take the student to higher levels. To Park, breathing training is a very important part of practice. Since Park teaches breathing and meditation methods by prescription only, his breath training will not be discussed in the newsletter.

An eventual goal of training to maintain a full body ch'i feeling during the execution of relatively simple training drills, such as the three *fan chang* exercises, is to be able to maintain the full body ch'i feeling while executing the complex turning, twisting, and coiling movements associated with Pa Kua Chang. This is not an easy task. The training must progress gradually and flexibility is an important aspect of this progression. The more flexibility, relaxation, and suppleness the practitioner can develop in his muscles, joints, and tendons, the easier it will be to generate strong ch'i flow and maintain a full body ch'i feeling. After a student can maintain a full body ch'i feeling while executing the simple *fan chang* sequence, Park introduces the student to a more complex set

of body movements. Once this set is practiced for a sufficient amount of time, the student will then graduate to a simple Pa Kua Chang circle walking Ch'i Kung form.

Through a progressive methodology, starting with very simple exercises and working gradually to more complex exercises, the student's development will be complete. The *fan chang* series of exercises are taught to the beginner to help build the fundamental martial art requirements of flexibility and leg strength, but additionally these exercises will help the student obtain a muscle memory of proper palm changing mechanics and help develop strong ch'i circulation while executing these movements.

Park Bok Nam teaches Pa Kua Chang at his school in Richmond, Virginia. Additionally, Park teaches a 3 hour class every Saturday at Towson State University in Towson, Maryland. Interested students can contact Park directly, see address and phone number listed in the directory on the back page.

Chinese Character Index

翻 掌	Fan Chang
天 翻 掌	T'ien Fan Chang
絡	Lo
氣 功	Ch'i Kung

1992 Calendar of Pa Kua Chang Workshops and Seminars

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
John Bracy	Kalispell, MT	21, 27-28 June 92	Al Joern (406) 257-8155
Kumar Frantzis	New York, NY	19 - 21 June 92	Susan Robinowitz (212) 477-7055
Bok Nam Park	Gaithersburg, MD	27 June 92	Ken Fish (301) 330-8008
T. Y. Pang	Orcus Island, WA	28 June - 5 July 92	Robert Fong (206) 647-4252
Bok Nam Park	Golden, CO	15 August 92	Mike Sigman (303) 278-9894
Bok Nam Park	Pacific Grove, CA	19 September 92	Jerry Johnson (408) 646-9399
Adam Hsu	San Francisco Bay Area	19 - 20 Sept 92	Adam Hsu (408) 973-8762
Bok Nam Park	New York, NY	17 Oct 92	Ken DeLves (718) 788-7190
Adam Hsu	San Francisco Bay Area	7 - 8 Nov 92	Adam Hsu (408) 973-8762
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