

# INTERNAL WUSHU ARTS NEWSLETTER

.AT.Dale - P.O. Box 77040 - Seattle WA 98133- (206)283-0055

## INTERNAL WUSHU ARTS

Video tapes available

### SEATTLE - Evenings:

Yang Style Tai Chi - Tues. 7-10pm

Pa Kua Chang - Thurs 7-9

Chen Tai Chi - Wed 7-9

Chi Kung - Fri 7-8:30

Advanced - Fri 8:30-9

at: PNA 6532 Phinney Ave N.

Fee: \$50 monthly - one style

Private lessons \$30/hr

MT. VERNON - Sundays

### Affiliate Clubs:

#### UNIVERSITY DISTRICT

- Gene Burnett - 547-7293

senior citizen classes available

-Cedar Acosta - 782-6275

-Gao fu - 324-1375

#### VASHON ISLAND

- Deborah Goldhaft - 463-3601

#### TACOMA

- Betty Jones - 564-8121

-Randy York - 564-5810

#### GRAHAM, WA

-Ronny Llanos - 893-1911

SNOHOMISH AREA - Shaun Munger

P.O. Box 202

Sultan, WA 98294

Application specialist:

Dave Harris - 782-1170

PNA 6532 Phinney Ave N.

LOS ANGELES - Harvey Kurland -  
(714)796-3332

NELSON B.C. - Rex Eastman - (604)352-  
3714

#### VANCOUVER B.C.

-T.T. Tchoung - (604) 271-3314

-Mike Smith - (604)241-0172

### CLASS ENROLLMENT

#### OPEN FOR:

Yang Tai Chi

Pa Kua Chang

Chi Kung

Chen Tai Chi is closed.

### CONGRATULATIONS

Bruce Brown recieved his certificate of training and teaching from Master Tchoung Ta Tchen on our last visit.

### INTERNAL WUSHU ARTS AVAILABLE ITEMS

T-shirts L & XL \$15

Pa Kua Chi Kung Booklet \$8.00

1992-93 Newsletters \$7.00

Assorted videos \$35.00

### September is here

You may want to keep a sweatshirt or sweater in your car

until classes are permanently inside.

### BEGINNERS

The wonderful part about being a beginner is that you're permitted to make as many mistakes as you like. The only thing that's really required is that you listen and try. You are taking this class for yourself, no one else so. . . enjoy! Too often we start something and expect to be perfect or elegant from the start, this is not real life. The beginning sessions are for you to see if tai chi, pa kua or chi kung are of interest to you and fit into your life and schedule. (However, I am hoping you enjoy the classes).

Though the forms and exercises may look easy from a distance, as you begin to study and practice them you'll discover there is quite a depth to even the most seemingly insignificant movement. When you see someone practice effortlessly chances are they've been at it for a while. We have a life-time to perfect the movements. This is our practice.

The first month is the most important, if you have to miss a session ask a classmate what happened when you were gone. New movements will be explained in detailed, as time goes on the common movements will not be talked through.

We all learn at different rates, also the longer you study the quicker the movements will be memorized. So don't worry about keeping up with anyone else in your session, just listen and try and try and try. Many time the people that seem to 'get it' just don't show how much difficulty they're having.

This is your class session, ask as many questions as you want to and at any time. Don't wait until the session is over, you may forget the question. If you don't understand the way I've explained it ask if I could rephrase it.

#### 4 IMPORTANT POINTS:

- Relax
- Listen
- Try

## Club Workshops

### Weaponry

Sat & Sunday Sept. 3&4

\$10 per weapon

Sat - Basic Weapons: 1. knife 11-noon, 2. sword 1-2, 3. staff 2:30-3:30, 4. cane 4-5.

Sun - Weapon form practice and instruction. If you have questions on a form or want refinements sign up. We will begin at 11am and I will work a half hour on the forms requested. Any style, solo or partner work.

The Saturday sessions are open to beginners.

### Tuishou

Sunday, Sept. 25th, 11-2 \$15

Avant-Gardens, Mt. Vernon

#### NOTE:

Private or special group sessions are always available on Sundays or Mondays 10-5 in Mt. Vernon. 428-5974

#### • Enjoy

After your session is over feel free to stay around and practice or watch the continuing session. The first month we will focus on our basic movements and exercises that are a foundation for the various forms. The second month is when we'll begin the form work.

### CONTINUING GROUP

*Chi Kung session* - the first hour will be a beginning session. 8-9 will be specifically for the continuing group. We will specifically work on the Tien Shan Chi Kung.

*Tai Chi & Pa Kua* - the first hour I will spend on basics for the new members. You are welcome to follow along or practice on your own until I get to your group.

### CHEN TAI CHI SWORD WORKSHOP

Master Gao will be here until November ☺

Master Gao will be teaching beginning and advanced levels of the traditional Chen Tai Chi Sword.

Sundays, 10-1 Sept 11 & 18th, \$60 or \$30 per day. Each session will be three hours. Sign up NOW - 523-5003

#### Aikido Master

Yoshihiko Hirata

*The sign of a good teacher is one that makes you think for yourself.*

I owe my skill, refinements and advancement in Aikido to Hirata sensei. Word has reached me he recently passed away.

#### CLASS RULES:

1. Relax
2. Practice if you're not receiving instruction.
3. Practice softly, gently, and mindfully.
4. Don't rush. This applies to your learning as well as your forms.
5. Talk during class should be either instructions or questions.
6. Move to another room if you need to visit.
7. Ask questions
8. Help one another
9. No pain, don't force any movement.
10. Club fee is due the first of the month. Please pay on time.

## SNOWFLOW

Tai Chi/Snowboard playshop

DEC 9-11th, \$225 US

Kootenay Tai Chi Center

P.O. Box 566

Nelson, BC Canada V1L 5R3

(604) 352-3714

### Shirts - Shirts - Shirts

NW Tai Chi Association \$15.00

&

Bamboo Mountain \$17.95

Samples in my file box.

IN MEMORY OF

One of the lucky things that happens to me over, and over again is having teachers pop up shortly after I wish to learn something. It's always happened; when I get the interest to study an art, or hope for greater information about what I'm practicing someone usually shows up within 6 months. Of course I'm delighted this happens (I also have to be careful for what I wish for!) One of the responses to my wishes was Professor Zhang Jie visiting and staying in Seattle.

Though I've been studying and practicing Pa Kua for quite some time, none of the teachers I've studied Pa Kua from had a complete or in-depth system, this is common in Pa Kua. The second generation of Pa Kua were primarily fighters with perhaps three that were interested in teaching. Because of the difficulty and length required to train in Pa Kua few of the third generation practitioners stayed long enough to learn the complete system. The cultural revolution also had much to do with our lack of qualified instructors of Pa Kua. Fortunately my teachers did have large segments of their system/training method and they were all from the same lineage. A few months after my 'wishing', Harrison phoned me to let me know that a Professor Zhang Jie will be visiting Seattle to teach a Pa Kua seminar.

Well, since 1991 Zhang Jie has settled in the Seattle area and is teaching Wu Tang Tai Chi, Tui Na, and Pa Kua Zhang. Pa Kua Zhang was created by Master Tung Haichuan in the 1800's and combines martial arts with Taoist meditation, symbolism and philosophy. Tung Haichuan was a skilled martial artist in addition to a student of Lung Men Taoism (Dragon door sect).



Zhang Jie is 5th generation 'inner door' student of the Cheng Tinghua pa kua lineage. 'Inner door' refers to a student accepted as an apprentice of an instructor. The inner door students are the ones who received detailed instruction in the forms and teachings of the art. Zhang Jie's teacher, Liu Hsinhan is one of a handful of the 4th generation masters left in China. Zhang Jie is now one of the few pa kua instructors in the U.S. who has been trained in the complete system.

Zhang Jie's credentials are impressive: he has studied Pa Kua, Chi Kung, and weapons from Master Liu for the last 25 years. In addition he received instruction and

# Professor Zhang Jie

refinements in the art from his pa kua uncle (Liu's senior classmate) Master Wang Winkuei (officially Master Wang only had 2 formal students). Pa kua is just a small part of Zhang Jie's accomplishments. He studied Wudang tai chi chuan from Master Tsao Sin Yi, 24th generation in the Lung Men school. Wild Goose Chi Kung from Master Yan Mei Jwing from the Kun Lun school. He has focused much of his studies

on traditional Chinese culture and it's healing arts.

His favorite however is Tui-Na massage. He studied from Master Zhang Chun Pu for 10 years along with studying Tui-Na treatment at the Chinese Traditional Medicine Research Institute. Zhang prides himself on the success from his treatment (he has quite a few students and patients).

In addition to his studied Zhang helped Master Liu Hsinhan write his first book: 'Swimming Body Pa kua Palm.' He has also authored books on calligraphy and Chinese art in China.

All in all, we've been lucky to have Zhang Jie teach workshops on: the I-Ching, Tree chi kung, Pa Kua chi kung, Wild Goose chi kung, big knife, sword and Tui-na. Now that he's settled in the area students of the internal arts have access to information and forms not available outside of China before.

## Master Tchoung Visit

We had another wonderful visit with Master Tchoung Ta Tchen on August 20th. This visit was a bit extra special for several reasons.

First, Harvey brought three of his students with him from LA: Myra, Diane, and Ruth to visit Sifu. Second, four of Master Tchoung's long time senior students were able to get together and practice after 15-20 years. Harvey Kurland, Dave Harris, Myself, and Francis Tsen (sifu's longest student). It was a very nice reunion.

Third, Bruce Brown received his teaching certificate from sifu. This certificate signifies you have passed tests on sections 1-9, and have a solid foundation in tuishou and sanshou.

Fourth, we were permitted to watch sifu practice his calligraphy and then write and present a beautiful scroll to Harvey.

Another special treat was sifu critiquing everyone's tuishou and giving instructions on how to improve.

A very outstanding visit.

# SAVE THOSE KNEES

I did several martial art injury studies in the 1970's and early 1980's. I had the benefit of working with some top sports medicine physicians, e.g. Dr. James Garrick at the UW and Dr. Robert Kerlan, Dr. Clarence Jimmy Woods and Shields when I was Director of Exercise Physiology for the National Athletic Health Institute in Ingelwood, CA. One day an advanced t'ai-chi student of a well known master came to me about a knee problem. First I referred her to a knee specialist. Then I checked out her form. I found that she was twisting her knee during transitions, i.e., when turning into holding the ball before taking a step. The problem was that she twisted her knee to do the turn. Also in the style her instructor was teaching they did not unweight the turning leg but kept weight forward on it, intensifying the stress on the knee and resulting in a chronic knee problem. This should have been corrected in her class. Through special exercises and by correcting her knee position, i.e. having her focus on her waist turn and alignment, the knee problem went away and she has done fine ever since. Several other students with similar structural problems turned up with the same problem and were given similar advice.

Another problem that came up was in a fellow who studied in Taiwan. While having advanced skills and considerable power he twisted his knee inward in the snake creeps down position. This causes considerable stress on his knee and is biomechanically incorrect. We then consulted several texts on t'ai-chi, both in Chinese and English, and found that in the photographs many "Masters" did the same thing. This is

By Harvey Kurland, MSc, CET, MFS maintain the proper knee

essentially a cheating position that makes up for lack of hip flexibility or weak thighs and becomes a habit. It is a weak structure and can result in knee problems. When going down into snake creeps down it is better to keep the knee over the foot. Sometimes the problem can be traced to the ankle. If the ankle turns in, pronates, then the knee is more likely to twist inward.

Why do many masters do this and not have problems? First some do have knee problems! But in a culture where squatting is part of daily ritual the knees are looser to begin with. Second there may be some genetic capacity to achieve these positions for some. In a study of Japanese versus English coal miners, a Japanese researcher found there was a significant difference in knee structure and anatomy that allowed the Japanese miners to achieve knee bending position without as many injuries as those suffered by the English miners. Another reason may be that they started studying martial arts at a very young age and their body adapted to those positions. And then those who could not achieve the position without pain may have modified it.

Older adults just starting out need to exercise caution and not mimic positions that may be inappropriate. Weight has a effect too. Heavy, long-limbed people are more prone to stress due to leverage. If you are heavy you have to be very careful about structure.

The knee is built to bend in one direction and not twist. When you bend your knee you have to position, in line with the foot. What I call "natural knee alignment"

should be observed then kept through the form. This varies from person to person and knee to knee. The knee should not bend inward or outward, but stay in line with the foot. In some styles of t'ai-chi ch'uan the basic stance is with both feet turned out. In this case the knees are turned out and bent over the feet as well. People with a slightly duck footed alignment find this stance more comfortable. The stance is different, but the structure is the same. In our form the basic forward stance, AKA bow and arrow stance or mountain climbing stance, the forward knee is almost over the toes but never extends beyond the toes. The rear foot is turned 45 degrees with the foot flat and relaxed. 70% to 90% of your weight is on the forward foot. The balance should be over the center of the foot or a little forward to the bubbling well point, *yung ch'uan*. The butt is tucked in slightly and relaxed. The back is held straight as if you are pulled up by a string attached to the top of your head, the *bai hui* point. The body is straight. This gives you the most balanced stress free position.

**HARVEY KURLAND** is an Exercise Physiologist and t'ai-chi ch'uan Instructor certificated by Grandmaster Tchoung Ta-Tchen. He has his M.Sc. from the University of Washington in Sports Medicine and has certification from the American College of Sports medicine (Certified Exercise Technologist) and International Sports Science Association (Master of Fitness Science). He teaches T'ai-chi ch'uan at the University of California at Riverside. Harvey Kurland - P.O. Box 10071 - San Bernardino CA 92423-0071

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# HEALTHY?

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(This article has no answers but plenty of questions. This summer I've had some interesting conversations with several instructors and practitioners. Here's what it stirred up.)



Why are we really training? Times change, we may have use of the self-defense aspects of the martial arts but what about the fighting aspects of the art? Are they useful? (with the exception of certain neighborhoods and war zones, guns have changed the odds though). The times are

different, are some of the arts useful for modern society or not? It's still very important to ask ourselves why do we practice and train the way we do, what do we want out of these arts, are we in an art or school to help us move in our health or spiritual direction? Within many of the martial arts we have choices of sport, health, exercise, fighting, self-defense or spiritual areas to pursue. However some arts primarily focus on fighting or killing.

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*"Practice fighting and you will fight,  
practice blending and there will be  
harmony, practice relaxation and you  
will center."*

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This is one line Aikido Master Tohei would often repeat. Whatever you practice the most will be your natural reaction in case of emergency and in daily life situations. So . . . in what direction do we want our lives to move toward?

Before I go on I'd like to add that each art has something for everyone. I don't mean to be down on those individuals longing for the traditional training methods we hear about in legends (as this article may sound). Many times this 'longing' comes from our own interest in discipline, being trained, or a need for structure. This can also be due to the disciple/master desire. Someone to train us in an art to a high degree of efficiency, teaching us the secrets. Giving someone else this responsibility sure makes it easy on us, we have no fault if something doesn't go right, we don't have to put forth the effort for our own training or to figure out just what we should focus on. Being less militaristic the internal arts do put most of the training effort on the individual student. I remember being disappointed with a teacher because he only taught classes, he didn't focus on the training of the art. He would tell us of his training under Master Tohei but he wasn't willing to train anyone in the deeper aspects. Eventually four of us founded a group and began to train and research ourselves. This seeking a 'Master' fits into what I call the 'Guru' seekers; giving up our responsibility and control to a grandmaster. Someone to tell us what is right and wrong, someone we assume knows it all. \*\*\*Skill in an art doesn't mean spiritual enlightenment. Each of us is responsible for our own growth.

Lets move on . . . the martial arts were founded on a need to protect individuals and villages from bandits and outlaws. Some were for creating an efficient fighting machine for war time. My question is: "Do we need to train this way now?" or "Are you training this way now because you want to?"

Pa Kua Zhang was known as an extremely efficient fighting method during the 1800's. Most of the students trained at that time were either professional martial artists or bodyguards. The art comes equipped with everything from meditation and chi kung to nerve point and weaponry training. Nowadays there are still quite a few who practice striking sand and peas to strengthen their fingers for piercing skin while fighting. Some practice walking the circle on bricks, turned up on end, to increase balance and footwork. Some spar for hours on end to refine fighting skills. (In Aiki jujitsu and Hapkido some schools continue to practice piercing and striking methods on live animals to this day!) Is it fun, a personal challenge for greater body control and skill? Is there a thought of REALLY needing this level of skill? Does our training benefit our daily life? Improve our occupational and interpersonal skills? Benefit society?

There are some styles that teach aggression, it's usually the characteristic of the style. The function of the art is for fighting and gaining the upper hand. Though this is definitely useful for self-defense it primarily teaches to fight. (Is this how you primarily train?) Iron shirt chi kung was practiced to become invulnerable to body strikes. . . what's the reason for practicing this now? Is it recreation? Are we afraid of being hit? Is it chi kung? Do we live in a neighborhood where this is important? I read once that some masters died because they thought their iron shirt chi kung could stop bullets!

There is one club I've heard of that focuses on the war element of training, survivalist type. The aura of the club has this hot, aggressive feeling to it. Continuously training in this manner will influence the lives of it's members. Are things that bad that we need to train to this degree? What type of profession is this type of behavior of value? (this opens up room for many jokes) Are we disrespectful to the founders of these arts not keeping or practicing the entire system the way they taught several hundred years ago? What obligations do we, as teachers, have to the 'system', the tradition and culture the art grew from?

As a teacher I feel it's important for instructors to have a comprehensive knowledge of their art able to guide students in the meditative as well as the martial aspects. For instance; Knowing only the movements of the forms without the martial aspect opens up possibilities for structurally doing damage to the body. This does happen often unfortunately. Not understanding the chi kung of the art keep the level attainment of students shallow. Without knowing the tai chi classics how can you be sure your tai chi correct?

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Move like a beam of light  
Fly like lightning,  
Strike like thunder,  
Whirl in circles around a  
stable center.

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Morihei Ueshiba  
founder of Aikido

Personally, I love application and sanshou. Its kind of a physical chess game for me. I don't think I'm out to really mess up my partner or gain a sharp fighting skill. I'm too lazy to train that hard. I could be wrong however (who knows what lurks in our unconscious).. So far at least I'm not practicing striking drills in sand! As flaky as it sounds the great part of partner work is the exchange of energy, the flow of yin and yang, trying to match and be in balance with my partner's energy and attack. When the flow gets going it's wonderful. When the practice is right it has the same feeling as practicing chi kung. Sanshou and tuishou should be light hearted with laughter and an exchange of ideas, errors and insight. For me the key is: Who am I trying to conquer? Am I trying to defeat this individual? Control them? Punish them? It's true many people seek martial arts or self-defense classes are trying to make up for childhood traumas, to feel safe and punish possible wrong doers. It's always frustrating not getting a new application or movement. What to look at is how do we take our partners push or counter? It should be joyful.

The most value for me in this type of practice is when I screw up, not just when I've completed a technique (though that is also great). Screwing up shows me where I'm stiff, blocked or trying to control my partner, where I'm not centered. In the internal arts the goal is to surf our partners force (energy for advanced practitioners) and respect it, don't conflict with it. The sensitivity training is to understand force and energy. In the internal arts there is no purpose or reason to be hard.

*Surfing:*

*The wave: a reflection and movement of nature, a flow, power.*

*The board: an interface between you and the water.*

*The surfer needs to listen, be flexible and open to change. The surfer can't control the wave! The surfer stays afoot by being alert in mind and body. Present open to instant change.*

I see many of the arts as wholistic training: mind, spirit and body. Is the primary goal of the art or practice to become a good fighter, or healthier? Is this the way the art is taught? What is the focus of the group. Watching a club and noticing the attitude of the entire group, especially the senior students is a good indication of the focus and priority of the instructor.

Our first question is: Is how will training benefiting our lives? The second is: What type of energy does this art/club focus on? Is this healthy for my life? Many times a hard aggressive art is taught softly, or an internal art is taught like gymnastics. Look at the instructors, the classes, the students - is the energy in the direction you like? Practicing for health doesn't mean ignoring the martial function, in fact it's the

martial function that promotes and directs the chi. Practicing for self-defense doesn't mean you should ignore the chi kung since the chi kung is what give the internal arts their power.

Then there are the weapons. Who wants to walk around with a sword. Just in case a mugger attacks? Chances are you'll be in jail first. Why would anyone bother to study weapons? Are we crazy?

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The stiff and hard are  
companions of death,  
The soft and yielding are  
companions of life.

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Tao Te Ching

In the internal arts the weapons help us to focus our concentration and energy even greater than the solo forms. After the solo forms it's a challenge to our coordination. One teacher I had pointed out that the weapons are now a form of weight lifting for students. Our legs and torso get their workout and muscle conditioning with the solo forms but it's the pushing hands and weaponry that train the arms and shoulders. However, how many people practice weaponry with the thought of actual use? There are several knife fighting schools (perhaps we should stay away from those groups).. As Harvey once wrote the weapons help draw us into our childhood fantasies of pirates, cops and robbers etc.

*PRACTICE WITH YOUR EYES  
OPEN!*

Anyway, practice in a direction that's harmonious with your life or in a direction you'd like to move toward.

ATD

**BOOKS:**

- 📖 THE TAO OF TAI CHI CHUAN - Jou, Tsung Hwa
- 📖 THE FUNDAMENTALS OF TAI CHI CHUAN - Wen-Shan Huang
- 📖 \*\*THERE ARE NO SECRETS - Wolfe Lowenthal
- 📖 TAI CHI CHUAN TA WEN - Chen Wei-Ming
- 📖 TAI CHI CHUAN AND THE I CHING - Da Liu
- 📖 THE WAY OF ENERGY - Master Lam Kam Chuen
- 📖 KI IN DAILY LIFE - Koichi Tohei
- 📖 THE ESSENCE OF TAI CHI CHUAN - Lo, Inn, Amacker, Foe
- 📖 PRACTICING AND TEACHING TAI CHI - Gene Burnett
- 📖 \*\*CLASSICAL PA KUA CHANG - Johnson, Crandall
- 📖 \*\*THIRTEEN CHAPTERS - Cheng, Man-ching
- 📖 LIANG ZHEN PU - Li Zi Ming
- 📖 \*\*CHENG SHI BAGUAZHANG - translation Crandall
- 📖 CHI KUNG Health & Martial Arts - Yang Jwing-Ming
- 📖 TAI CHI CLASSICS - Waysun Liao