

# NEWSLETTER

ATDALE © - P.O. BOX 77040 - SEATTLE, WA 98133 -0040  
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## BEGINNING CLASSES

Phinney Center Saturday 10-noon  
Magnolia Club Thursday 9-11am  
**PLEASE TELL YOUR FRIENDS**

The basic club fee is still \$55.00 monthly, this covers a two hour session per week, extra classes increase the monthly club fee to \$65.00.

## ITEMS FOR SALE

Wuji club T-shirt L - \$15.00  
Assorted video tapes \$35.00 @  
Our Yang Style Tai Chi book \$35.00 (contains the o'mei chi kung, short form, partner form)

Pa Kua Chi Kung Book \$8.00 (contains the pa-kua 8 storing chi kung and the 8 zhan zhuang chi kung)

Teaching and Practicing Tai Chi Chuan by Gene Burnett \$10.00

Assorted Pa Kua books from Joe Crandall.

## EVENING CLASSES

Shoes on or off??? In order to keep the new place clean please wear either indoor shoes (shoes you intend to use for practice only), slippers, tai chi shoes, or socks. Aside from keeping the place clean it'll also enable us to do some tumbling and take down techniques without getting filthy.

## KOOTENAY LAKE TAI CHI CAMP

20TH ANNIVERSARY!

August 11-17,  
\$360 U.S.

Wake up every morning to group Chi Kung then breakfast waiting for you afterward. Then tai chi sessions with one of 4 teachers (twice a day),

lectures, discussions, swimming, hiking and WONDERFUL FOOD. If you can afford to make it sign up soon, the summer camp is popular and space is limited. Instructors this year will be Rex Eastman, John Camp, Harold Naka, and myself.

## KOOTENAY PA KUA CAMP

This will be the following week, an entire week of Pa Kua training and practice. \$360.00 U.S. funds (\$655 for both weeks)

KOOTENAY TAI CHI CENTRE  
Box 566  
Nelson B.C.  
Canada V1L 5R3  
Phone/Fax (604)352-3714

## SEATTLE SUMMER CAMP

My plan is to have several instructors cooperating throughout the city offering classes morning to evening at reasonable rates (\$10 per session paid to the teacher). This will give members an opportunity to delve deeply into the arts for an entire week with a variety of instructors and different approaches.

Some classes may be offered in different areas of the city, some classes may be offered only for one or two days. Also some classes may

be offered at the same times so you'll have to choose.

This will be the last week in July and open to all clubs as well as beginners.

If you are teaching, or know a teacher that would like to participate please give me a call 283-0055.

## SO FAR:

ATDale - Mon-Sat I will be leading a morning chi kung & tai chi session 8-9:30am, short staff mid-day, pa-kua inner palm training afternoons, and partner tai chi 6:30-7:30 work evenings.

GENE BURNETT - 7:45-9:00 Gene will be offering "Tai Chi Principles in Action: solo work, partner work, daily life" a five days series.

## SIFU'S CELEBRATION

June 7&8

This will be a two day presentation by Master Tchoung, his senior students and guest masters on the various aspects of tai chi, its benefits, applications, and practice. More information later.

## CERTIFICATES ISSUED

I am proud to announce that the following have recieved certificates in the following forms for their study in 1995.

Yang Tai Chi short form:

Russ Fish, Jolene Vrchota

Yang long form

Cedar Acosta, Kathleen Dolan,

Dennis Sharp

Yang Broadsword

Steve Gray

Yang Tai Chi sword

Russ Fish, Dennis Sharp, Francine Seders, Al

Harris, Jolene Vrchota  
Cedar Acosta

Chen Tai Chi 48 form

Cedar Acosta, Derryl Willis, Francine Seders,

Rene' Piette, Laurie Kawasugi

Rick Bodzewski, Allan Gillespie,

Brian Hansel

Chen Tai Chi sword

Rene' Piette, Francine Seders

Deborah Goldhaft

Pa Kua inner palms

Kathleen Dolan, Cedar Acosta, Russ Fish

Victor Crandall, Sean McMahon,

SE Slye, Francine Seders  
Derryl Willis, Steve

Cousins

Arthur Treffy, Kevin Radloff

Pa Kua Dragon form

Cedar Acosta, Derryl Willis

Francine Seders, Russ Fish

Dennis Sharp, Sean McMahon

Al Harris

Pa Kua staff

Russ Fish, Francine Seders

Pa Kua Flowing form

Cedar Acosta, Russ Fish,  
Victor Crandall

Aiki Tenkan staff

Cedar Acosta



# Don't be a Shelf!

A shelf: - a thin flat board used to support and hold things up, also used as storage. We all have a tendency to build bookcases to support things that aren't our own, our responsibility, or our own efforts.

We often take responsibility for actions, people and events that we have no control over i.e. You made me do this! *We spontaneously build bookshelves for the occasion.*

## TUISHOU

According to Master Cheng, Man-ching this was one of Yang's most common phrases while teaching tuishou (push hands). The practice and principles of tuishou is to achieve a level of sensitivity so your partner can't put more than 4 ounces of their force or strength on you. There is a story of Yang Lu Chan, the founder of Yang tai chi method, of having achieved the sensitivity that a bird sitting on his palm couldn't take flight. In order for a bird to fly it pushes off from the ground. Master Yang could sense the birds intent to take off and would yield so the bird couldn't get a kick off. *(There were no animal rights activists in those days complaining cruelty to birds!)* The four ounce principle also applies when you are touching, sensing, or sticking to your partners arms or movements. Your touch should be so light that your partner can't feel your hands. Those who have been lucky to experience Master Tchoung's tuishou know that even then he uses fa-jin (explosive power) or does an application there is no sense of force or strength. It's more like a gentle wave that takes you with it, you have no choice.

The most wonderful and usefulness of the internal arts is that the principles we practice in our movements: solo forms, partner work, weaponry, all apply to every level or our daily life. The philosophy of the internal arts is to be sensitive and to live in harmony with nature and the rhythms of the life. Our physical practice is just the beginning and the most obvious way of learning these principles of yin yang, non-fighting, flowing, listening, and centering. Depending upon our mindful practice the principles cover and apply to mind, body, emotions, and spirit. The analogy of being a shelf covers much more than just tuishou practice. Also, things are never one sided; for example, in tuishou in order for your partner to use you as a shelf for their stuff (pressure, push) you are the one supplying the shelf! Often in tuishou we'll hear, "He's so heavy and hard." What is the heavy and hard falling upon? The practice of tuishou and roushou (soft hands) is for our partner to help us find

**"I'm not a shelf; don't put your dead meat on me!"**

Grandmaster  
Yang, Cheng-fu

where the extra tension (book shelf) is and then figure how to soften and dissolve it.

Ideally we remain centered, in perfect balance physically, mentally, emotionally (ha, ha ha). Anyway, if we remain centered like the hub of a wheel with good body integrity (peng jin) then as pressure is applied we turn or empty as the pressure builds up to 4 ounces thus no one should be able to attack, push, or find our center. At an advanced level this shouldn't be more than half an ounce.

**"Those who know how to live can walk without fear. For the rhinoceros can find no place to thrust their horn, Tigers no place to use their claws, And weapons no place to pierce." Tao Te Ching #50**

This is the uniqueness of the internal arts. You may be able to stop a shopping cart from rolling down a hill but fill it to the top with sacks of potatoes and you're in trouble. In the view of the internal arts it's always considered better not to receive force, not be there in any dangerous situation, this is what we practice and study as we learn the art. Mike Smith had a neat saying at one summer camp while teaching tuishou, "The first one to become a piece of furniture loses." We need to be soft like a willow tree or bamboo, soft yet still have inner integrity.

## PHYSICAL WORK

When performing physical work we become a shelf like thing when we work too hard or try to force the job, using brute force instead of figuring out an efficient method of doing the same task. I see this more like a shovel than a shelf: instead of using the edge of the shovel to scoop something away, sometimes we use the shovel like a broom which it's not intended for. Performing any job there is a certain rhythm and flow that's efficient and conserves energy. It's our mindfulness that helps us discover this. We also will discover how to pace ourselves within each job in order to last without exhaustion.

## MENTAL WORK

The same thing applies here. With our thoughts and thinking processes we have shoulds, shouldn't, and shoulds forcing ourselves into time restrictions, working beyond our own capability until burnout (the shelf can't support it any longer). Trying to fit too many things into one time frame (I've done this on vacation too many times, of all places).

## EMOTIONAL WORK

This subject can take volumes with each of us in our own particular way. We end up building bookshelves under this subject. Briefly, the emotional shelf can be taking responsibility for someone's action, receiving or giving guilt trips, trying to control or manipulate another's behavior, seeking others acceptance, or seeking someone out there to make things all better. Whether we are the shelf or we want others to be the shelf.

It's one thing being reliable, it's another permitting someone to dump on you, unloading all their stuff, or accepting responsibility for another's action. This is being a shelf or using someone else as a shelf. *You make me angry! (It's all your fault I'm angry) you are my shelf.*

Being centered isn't needing a shelf or support to stand, finding balance. The more you're a shelf - the less centered - the easier and more often manipulated. Peer pressure is a good example of this.

#### SPIRITUAL WORK

This is very individual but here we still have a tendency look for someone else to explain or make us spiritual. Or follow someone who we see as spiritual, trying to rest on their shelf instead of finding our own spiritualness. Sometimes storing up things as special objects, statues, emblems and making them more important or sacred than our health, or our own sense of being. In Zen there is a saying, "If you meet the Buddha on the road, kill him!" The idea that Buddha nature is inside ourselves and there is nothing more, it's not out there to be found. A few years ago a friend selling statues at a fair was yelled at by a group of Buddhists because he permitted the Buddha statues to sit on the ground.

Spiritual is our core, it's our own uniqueness and each of us must discover it. Each year as we study mindful, and live mindfully we peel the artificial layers of accumulated learning away and get closer to our own wisdom.

#### MINDFUL PRACTICE

After a few week of beginning to practice we begin to notice how shelf/board-like we are. We're still, semi-coordinated part of the time. As we practice consistently and mindfully we slowly begin to flow, becoming smoother in our body movements and in listening to our bodies, where our tensions are and then dismantling the shelves they sit on. We gradually dissolve our 'icecubeness' and become like flowing water. As we begin partner work we then notice that some of the chips of the ice cube are still within us, just hidden. Our partner helps point them out. Slowly as we practice these chips of ice begin to dissolve and we become more fluid while our partner tries to find those chips/shelves within us. With continued practice we should eventually progress to become more mist like than water, making it harder for our partner to even detect us finding no place to touch anything substantial to manipulate.

At the same time however we learn to stand on our own, staying balanced so we don't need a shelf (crutch) to lean. Throughout your day try to notice if you're being a shelf for someone or if you're using someone for a shelf. At that time: relax, sink, empty your mind and center. ATD

## A STUDY GUIDE TO PA KUA CHANG GETTING A GOOD START - PART VI

by ATDale

# WEEK SIX

### THE EIGHT CHANGES

Interesting but most of the systems I've learned there are nine changes! I was always told the single palm change was 0 on the count. Depending upon system the eight changes are sometimes just a category of application techniques, some to increase body strength, flexibility and balance. Some are primarily to condition the entire body.

Regardless of system the eight changes are second only to practicing the inner palms. Without the stability and centering of walking the wuji circle, then the arm-connection training of the inner palms the eight changes are useless or merely another martial art. The eight changes add to the strength developed and increase the body coordination and strength gained so far in training. They also increase the difficulty of the footwork and stepping patterns. The eight changes help condition the entire body and train the mind and footwork in quickness.

LEVEL 1 - study each movement carefully, make sure the knee toe alignments are safe regardless of maneuver. It's easy to mess up here since the changes force us to extend to the limit of our circle of strength. Execute each change from a strong rooted center with clear and distinct movements and transitions.

LEVEL 2 - work on the basic principles of the art: good alignment with head top suspended, maintaining the five curves, sinking the waist, rounding the back . . .

LEVEL 3 - WHY? Why are your arms moving in that particular way, what's the function. What energies are used within each form? Rise, drill, overturn, fall must all be clearly distinguished. What are the applications of the forms, part's of the forms?

LEVEL 4 - smoothness of forms and transitions. This doesn't necessarily mean the same speed but there should be overall smoothness even if a movement uses fa-jin. Work the forms like a tai chi form to gain greater muscle coordination, strength and balance. Your body should move easily, smoothly through the twining, up, down and overturning.

LEVEL 5 - quickness, gradually increase the tempo and speed of each change until there is no confusion. Move in and out of the changes quickly, increase the tempo change the order, mix them with the inner palm, mix them with the linking form.

NEXT WEEK LAST INSTALLMENT  
FOLLOWED BY A SERIES OF TAI CHI STUDY  
GUIDELINES.

# The Eight Trigram Palm Ch'i Kung

© Harvey Kurland, M. Sc.

Pa-kua chang (*baguazhang*), eight trigrams palm, is an exotic method of fighting and health preservation. It was founded by Tung Hai-ch'uan (1798-1879) from a synthesis of martial arts and Taoist practices. His most famous students were Cheng T'ing Hua, Yin Fu, Ma Wei-chi, Liu Feng-ch'uan and Shih Liu who lived in the late 19th century. There are over a hundred versions of pa-kua chang all spreading out as variations from what Tung taught.

Just as in its brother art T'ai-chi ch'uan, the highest value in training is for good health and long life. Each version of pa-kua chang has its own training process. But all should include a ch'i kung training that is traceable to the Taoist meditation health enhancing methods of Tung Hai-ch'uan. There are several versions of pa-kua ch'i kung (*qigong*). The methods include dynamic exercises, stationary standing postures called pile or tree stances, and moving palm drills. There are differences in methods.

The well known fighter Wang Xiangzhai founder of *dachengquan*, great achievement boxing, was very impressed with Cheng T'ing hua and said Cheng was Tung's favorite student. Cheng's skill left a deep impression on Wang as he said Cheng practiced pa-kua chang like, "A fierce tiger dashing down from the mountain or a dragon overturning the seas, displaying a vigorous bodywork flexible step work, mysterious tactics in striking out and unpredictable movements depending on circumstances. Cheng T'ing Hua was like a divine dragon roaming winding and twisting in the sky." Wang believed that the simplicity of the single and double palm changes is what gave Cheng his skill. He scoffed at those who taught elaborate routines of 64 palms and 72 kicking techniques as missing the essence of the art. He believed that students should focus on the single and double changes and their intricacies, if they were serious about becoming fighters.

According to Cheng Ting Hua pa-kua style teacher Andy Dale, the pa-kua ch'i kung has a different feeling than other methods. For example of the methods we teach, Dale claims that the O'mei Ch'i kung is more of a body ch'i kung, the Tien Shan ch'i kung is more mellowing, while the pa-kua ch'i kung is more energizing and more intense than the O'mei. In a spectrum some work the body and others are more meditative and spiritual. But all help to keep you healthy. Pa-kua ch'i kung Dale says gives more of a buzz.

In the Cheng T'ing-hua system there are several chi' kung methods. First here is the eight storing ch'i kung set. According to Dale, "It's intended to primarily store and gather ch'i. Some of the movements expel the sick ch'i and toxins from the

body." (Pa Kua Chang Chi Kung, Dale p17) This set combines visualizations with specific exercises. It also is a good warm-up for doing pa-kua training. It loosens the back, waist and arms. There are eight movements. This is a unique exercise to this version of pa-kua chang and is seen in just a few other styles.

Another method in Cheng Ting Hua style is the Eight Chan Chang, (*zhan zhuang*). This is called pile standing, post training, stillness mediation and tree standing. Wang Xiangzhai felt that this type of training was very important and integrated this and the pa-kua walking into his *dachengquan*. Post training is used by many Chinese martial arts especially Hsing-I, I-Ch'uan, Pa-kua Chang, and T'ai-chi Ch'uan. There are variations used in post training in different versions of pa-kua. Dale believes that standing meditation is the most advanced of all the ch'i kung and nurtures the energy more. Yet he finds people resent doing it because it is too intense for them.

In post training the mind is still so the energy isn't tied up or wasted by physical exertion. Using mental imagery one can feel the energy go out and in. According to Dale, "Zhan Zhuang is perhaps one of the simplest yet most powerful ch'i kung methods we can practice to generate ch'i."

The third method is commonly called the inner palms or eight mother palms. This is where eight energetic positions are held with the arms and body, as you walk the circle. This trains the legs as one does the ch'i kung. This is what is most often taught as basic pa-kua by most instructors. It is a very deep practice and as one delves into it one realizes how little one knows. After doing these exercise for many years (22) on and off, every time I do the movements I feel like a beginner again. There is so much to keep track of, it never ceases to hold new experiences.

In the Nine Palaces method of Cheng T'ing Hua Pa Kua there is also a 24 palm form, which holds 24 different energetic positions that encompass the basic 8 palms. It combines with specific body changing forms which could be considered techniques. Each palm gives a different experience of the energy. The essence of the training is gaining the muscle memory of each palm position and the concepts that they are based on. It is not an empty walking process. In the older forms mantras were combined within the walking patterns as a form of moving meditation.

Harvey Kurland received his Masters Degree from the University of Washington and has dedicated himself to public health issues for the last 30 years. He has degrees in public health education and exercise physiology. He is a certificated chief instructor of t'ai-chi ch'uan by Grandmaster Tchoung Ta-tchen and teaches at the University of California at Riverside and Loma Linda University. He also holds certification from the American College of Sports Medicine and International Sports Sciences Association.