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2017 Universiade US Wushu Team

The Tiger Claw Foundation supported the 2017 Universiade US Wushu Team on August 26-29, 2017 at the 2017 Universiade in Taipei, Taiwan. The 2017 Universiade US Wushu Team is *Taolu*: Emily Fan, Jessica Yin, Benson Lin, Wesley Huie;
Sanda: Madison Baker, Paris Moran, Isaiah Enriquez, Bruce Wang.

In cooperation with www.teamusawushu.com, National Chinese Wushu Association of America, usateam.org, usawkf.com, ucmap.org, TigerClaw.com, and KungFuMagazine.com.

For more information, see page 10.



29th Summer Universiade

Taipei City (TPE), 19th - 30th August, 2017



Established in 2002, the Tiger Claw Foundation is a non-profit charitable organization dedicated to promoting martial artists and assisting martial artists in achieving their goals.

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Welcome to our 16th Shaolin Special. It's been a while. As a sworn Shaolin disciple, it feels like coming home.

Our last Shaolin Special was our MAY+JUNE 2014 issue. We had planned one for 2015 right after the 4th Shaolin Cultural Festival, which was held right in our own backyard, here in San Francisco California. But controversial circumstances led to the main guest of honor, Venerable Abbot Shi Yongxin (释永信) cancelling his visit at the last minute. There was a nationwide corruption crackdown in China and all prominent leaders were examined. Once again, just like with all of the other misplaced accusations, the Abbot was exonerated, but the investigation stopped his trip and the Festival suffered for it.

It's sad when politics sully Shaolin. Many fantasize about Shaolin Temple, dreaming of an otherworldly sanctuary, free from the trials of mundane life, where you can just train Kung Fu all day. The truth is that Shaolin exists in the real world, and while it strives to uphold the rigorous demands of Buddhist precepts, it is subject to political intrigue just like any other major institution. Politics are disdained those martial dreamers. I can't begin to count the number of masters and practitioners that deny certain sectors of the martial world because they don't like politics. It's ironic because most of the early martial texts are all about strategy with political implications, stratagems that every general must know. Everyone says they hate the intrigue, but it's important to be engaged in the community at large now, perhaps more so than ever is you really want it to survive. Martial fantasists can balter about with their shallow understanding of forms while debating if they really work on the street, or they



L-R: Kevin Ho, Gigi Oh, Ye Xingle, Gene Ching and Patrick Lugo

can use their Kung Fu for good. Fight the good fight. In the real world, Shaolin Temple is a land of hardship. Training is bitter and draconian. But if it doesn't serve the greater good, what is the point of it? Make it count.

With that in mind, I'm launching a new Shaolin showcase division for this year's Tiger Claw Elite KungFuMagazine.com Championship. Next year is the Year of the Dog, and while I'm

considering launching a Doggie Style Championship, I'm not confident there will be enough competitors because that's such a rare style. Shaolin is the most popular style, which is why we do this special issue. Previously, I spearheaded the Songshan Shaolin Champion. That ran from 2011 to 2014 until going on hiatus. This year, for what will be our 10th KungFuMagazine.com Championship, I'm developing the *Ku Yu-Cheung Bak Sil Lum* Championship (顾汝章北少林锦标赛). If you don't know, *Bak Sil Lum* is Cantonese for 'Northern Shaolin' because Grandmaster Ku Yu-Cheung (1894-1952) moved south to Guangdong from Northern China. It's a specific lineage and because southern Chinese immigrants preceded the rest of the Chinese diaspora, *Bak Sil Lum* was the first form of exclusively Shaolin Kung Fu to reach America from teachers like Grandmaster Wong Jackman (黄泽民) and my first master, Kwong Wing Lam (林光荣), among others. There's a large contingent of practitioners in the Bay Area, pupils of the aforementioned masters such as Master Rick Wing (see his article on page 80), and many more. With the proliferation of Modern Wushu on tournament floors, I want to present something that's strictly traditional. Critics might find political motivations underlying this project. For me, the quest of Shaolin Kung Fu is to find your true self. And right now, this feels true.

Amicuofo (阿弥陀佛)!

Gene Ching (Xinglong 行龍)

Publisher, *Kung Fu Tai Chi* & KungFuMagazine.com

PLEASE NOTE: In our previous issue, the NOV+DEC 2017, there is an error on page 93. The new Butterfly Knives (45-69P) are \$49.99 and the Butterfly Knife Master Kit (DVKD-BM012) is \$67.95. We apologize for the error. See page 79.

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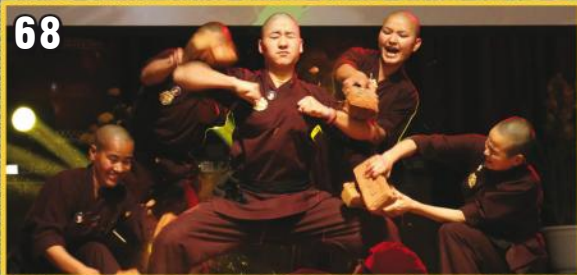
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Twin Fist Head Hammers

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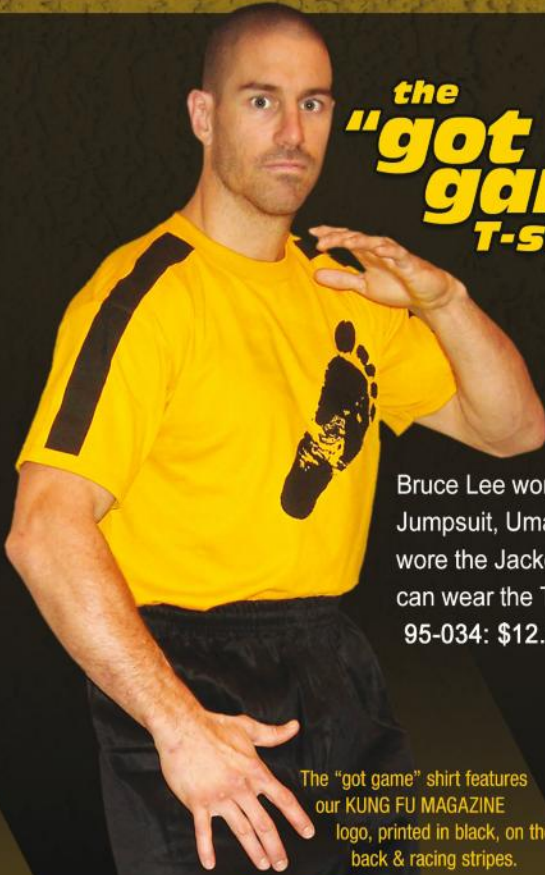


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By Jonny Oh

THE 29TH Summer Universiade 2017, TAIPEI, TAIWAN



TAIPEI 2017
29TH SUMMER UNIVERSIADE



Wushu's inclusion in the 29th Summer Universiade 2017, held in Taipei, Taiwan, is hopefully a sign of things to come for the sport. The Universiade is the largest multi-sport event in the world apart from the Olympic Games. Also known as the World University Games, the Universiade is overseen by the International University Sports Federation (FISU), not the IOC, and has been officially held since 1959, with a history of precursor events that goes back to 1923. Open to university-aged athletes, this year Taipei 2017 had participants from 144 countries competing in 21 sports and 272 events. When it was announced that Wushu was going to be one of those sports,

people in the Wushu world started to buzz.

Tiger Claw was proud to be a major sponsor of the 2017 Universiade US Wushu Team. The 2017 Universiade US Wushu Team is under the auspices of Cal Wushu, the oldest collegiate Wushu club in the U.S.A., established by Sifu Bryant Fong in 1987. Cal Wushu is part of the University of California Martial Arts Program. This project is supported by the non-profit organization National Chinese Wushu Association of America (established 2008), Tiger Claw, KungFuMagazine.com and the Tiger Claw Foundation.

Four *Taolu* athletes, four *Sanda* athletes, four coaches, and I got to travel to Taiwan in late August to be a part of this great event. My first reaction to Taiwan was that it was HOT. I mean sweaty, sticky, damp, and hot. After I'd gotten over jet lag and the temperature, Taipei was home for a great two weeks. Full disclosure, I lived in Taipei from 2005–2006, so it was a homecoming of sorts. The sights and sounds, and sometimes smells, were poignant reminders of my life there more than 10 years ago. But this story isn't about my trip back; it is about Team USA and their goals of taking home medals.

The *Taolu* team consisted of Emily Fan, Wesley Huie, Benson Lin, and Jessica Yin. They had qualified for the team at last year's Chinese Martial Arts Tournament (CMAT) held at UC Berkeley. All had previously competed internationally and brought some experience with them. Competition was really strong, and Emily took home a Bronze in the straight sword/spear division! Congrats to Emily on her medal. The *Sanda* team consisted of Madison Baker, Isaiah Enriquez, Paris Moran, and Bruce Wang. Fights were





Tiger Claw was proud to be a major sponsor of the 2017 Universiade US Wushu Team.

held nightly, after the Taolu had been run. The goal was to go back every night, win and move on. Isaiah was able to advance far enough to take home a Bronze in the 52 kg division. Congrats as well to Isaiah, and to all of the U.S. Team athletes for their strong showing. Tiger Claw is very proud to have supported you in this historic competition. Coaches Li Yi-Yuen, Eugene Moy, Zhang Guifeng, and Zou Yunjian (*Kung Fu Tai Chi* July+August 2013 cover master) were integral in getting all the athletes ready to compete. Each took time away from their schools to travel to Taiwan for the athletes. A special thank you is definitely in order for them.

Bringing home two medals in competition was awesome; even better was the experience itself. This was unlike any other Wushu event I've been to. The city was buzzing with excitement over the Universiade. Taipei City embraced the event in full

force. Billboards for the event were posted all over the city. Athletes were given discounts at various shops around town. At every public place we went to, people were stopping our team and asking for autographs and pictures. This just doesn't happen at most Wushu events.

Let's hope that Wushu's inclusion in the Universiade wasn't a one-time occurrence. The competition was very organized and looked professional. The IWUF put on a solid event with good judging and participation. Attendance

was pretty solid, which is to be expected competing in an Asian country. Hopefully, based on this, 2019 Italy will also select Wushu as a sport to be included in the Universiade. Maybe Tiger Claw can be a part of that well. I have never been to Italy...☺

For more information on the 2017 Universiade US Wushu Team, visit www.teamusawushu.com. Jonny Oh is the President of Tiger Claw. *Kung Fu Tai Chi* is published under TC Media International, a division of Tiger Claw. For more information on Tiger Claw Martial Arts products and activities, visit TigerClaw.com.



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Huo Yuanjia's Great Granddaughter Huo Jianhong

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Huo Yuanjia's Great Granddaughter Huo Jianhong

The great great granddaughter of Huo Yunjia made quite an impression at China's National Games. Huo Yuan was the pivotal martial arts master who inspired the Jingwu Athletic Association as well as many films such as Bruce Lee's *Fist of Fury* (1972) and Jet Li's *Fearless* (2006). Huo Jianhong is the granddaughter of Huo Dongge, Huo Yuanjia's second son, who immigrated to Indonesia in the 1920s. Huo Yuanjia forbade the rest of his family from practicing Kung Fu during the Cultural Revolution, so Huo Jianhong claims to be the only living descendant still carrying the family style. She is currently a sports teacher in Tianjin, and her team took gold in the qigong team event at the National Games.



<http://www.kungfumagazine.com/forum/showthread.php?70457-Huo-Yuanjia-s-great->

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Grandmaster Lam Sai Wing Reborn in 3D

Grandmaster Lam Sai Wing Reborn in 3D



(Here's a visualization of how fast he's moving.)

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Grandmaster Lam Sai Wing, the renowned Hung Gar master and pupil of Wong Fei Hung, was reborn in realistic 3D animation by the International Guoshu Association (IGA) working with City University of Hong Kong. It was part of the exhibition *Lingnan Hung Kuen Across the Century: Kung Fu Narratives in Hong Kong Cinema and Community*, which opened at the Hong Kong Visual Arts Centre last September. The animation was built by Oscar Lam Chuen-ho who also served as the motion-capture model for Grandmaster Lam's noted Iron Wire form. Oscar's father, Lam Chun Fai, also served as a model.

<http://www.kungfumagazine.com/forum/showthread.php?69951-Hong-Kong-Martial-Arts-Living-Archive>

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Valhalla I: Modern Gladiatorial League

Valhalla I: Modern Gladiatorial League

Valhalla I, the first professional medieval cage fight, was held in Monterey California last September. The new sport combines full-contact armored historical re-enactment combat with MMA. Fought in a MMA cage, fighters done medieval armor and fight with modified sticks. Winners are determined by points scored or knock outs. Armored combat contests have long been a part of historical re-enactment groups like the Society for Creative Anachronism and more recently, Historical Medieval Battles, but Valhalla adds the trappings of MMA including limited ground fighting, a timer bell and ring card girls.

<http://www.kungfumagazine.com/forum/showthread.php?70449-Valhalla-Modern-Gladiatorial-League>



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Tai Chi and Fall Prevention

Tai Chi and Fall Prevention

The Journal of American Geriatrics Society published a Meta-analysis of studies analyzing the effectiveness of Tai Chi for fall prevention in older adult populations and at-risk adults. They concluded that Tai Chi practice may reduce the rate of falls and injury-related falls over the short term (less than a year) by 43 to 50% however the evidence was deemed low quality so more investigations are encouraged.

<http://www.kungfumagazine.com/forum/showthread.php?69528-Fall-prevention>





Exclusive Articles On KungFuMagazine.com During September & October 2017



Tai Chi Chuan Breathing Methodology: Grandmaster William CC Chen shares the fundamentals of proper Breath-Work for Tai Chi practitioners and Martial Artists
by Robert Dreeben



The Silk Road Kung Fu Friendship Tour Part 21: The Noble Martial Art Legacy of Qatar
by Greg Brundage



Jackie Chan's Serious Side is THE FOREIGNER to Americans
by Gene Ching



Valhalla I: Modern Gladiatorial League: MMA meets Game of Thrones
by Gene Ching



The Silk Road Kung Fu Friendship Tour Part 20: Through the Eye of the Camel – Dunhuang, Yangguan Pass and White Horse Temple
by Greg Brundage



2017 KFTC25 AF Part 3: The Show, the Tournament and the Banquet
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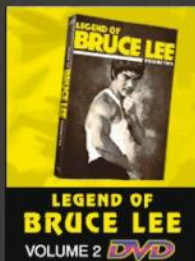


The MMA Chinese Kung Fu Connection
by Chris Friedman

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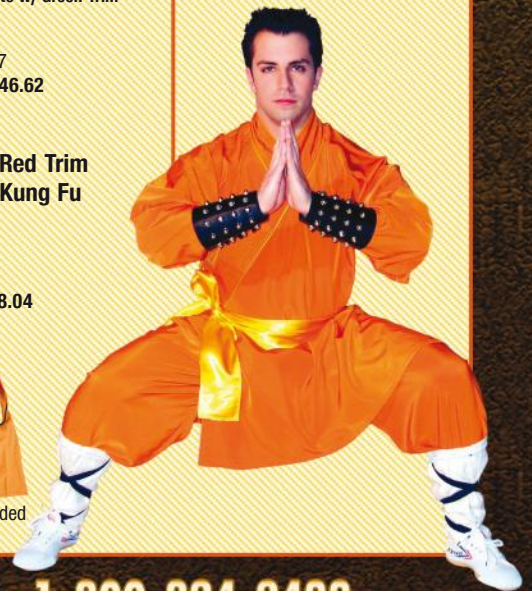
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ANN WOO 1942-2017

Ann Woo was the co-founder of Chinese Performing Arts of America (CPAA). CPAA was founded in 1991 with the mission of introducing Chinese culture as an integral part of American society through the performing arts, to promote multiculturalism through collaborations with arts organizations from other communities, and to promote global cultural exchange through international cultural events. Woo was a leader in the Silicon Valley Chinese community, promoting Chinese culture through art, music and dance programs, performances and events. This included Shaolin Kung Fu and Modern Wushu. She helped sponsor artists from mainland China to travel and perform in America, as well as supported some Chinese martial arts coaches who worked at CPAA's 14,000-square-foot headquarters Arts and Culture Center in West San Jose, California. For many years, Ann supported the Tiger Claw Elite Championships by arranging the loan of CPAA's Wushu carpet.

Woo came from Hong Kong and was an electrical engineer by trade with some nine patents to her name. She left that successful career to develop CPAA. Beyond leadership,

she took on the roles of a dancer, choreographer, and playwright. "Silicon Valley did not need one more engineer," she said at the time. "It needed more artists."

Among her many awards, honors and other accolades, she received the 1999 Citizen of Achievement from the Sunnyvale-Cupertino Branch of AAUW, the 2002 Women's Achievement Award from the Silicon Valley Women's Found, the 2003 CREST from the City of Cupertino, the 2003 Asian Hero from Santa Clara County Supervisor Liz Kniss, the 2004 Community Hero from World Journal, the 2006 Local Asian Hero from KQED, and, in 2008, the Malonga Casquelourd Lifetime Achievement Award for Excellence in the Field of Ethnic Dance and Music from World Arts West.

Beyond CPAA, Woo supported a lot of community activities such as bilingual clerk services at elections, helping Cupertino Quota



L-R: Gigi Oh and Ann Woo

Club's shopping with children of low-income families, and Chair of Arts and Cultural Committee of Cupertino-Hsinchu Sister Cities Association. She also helped organize benefit performances for victims of disaster such as 9/11, the Taiwan earthquake, China floods and more.

On August 11, Ann Woo got into some type of physical altercation that resulted in her death two weeks later at a hospital. The police were still investigating the case as homicide at the time of publication. Anyone with information about the case can contact Detective Brian Meeker or Detective Sgt. Raul Martinez at 408-277-5283, or leave a tip with Silicon Valley Crime Stoppers at 408-947-STOP (7867) or svcrimestoppers.org. Tipsters may be eligible for a cash reward. ☺

For more information about Chinese Performing Arts of America, visit <http://cpaasv.info>.

Sifu Tony Timmer 1956-2017

Last Steps on the Great Wall

By Christophe Clarke

Sifu Tony Timmer, a true pioneer for Chinese martial arts in Denver, Colorado, passed on Sept. 5, 2017, on the Great Wall of China, a place in history where the spirit of legends dwell and live forever. How amazing that he passed on in such a meaningful way (as a true legend), dedicating his life to country, wife, family, and martial arts.

Sifu Timmer was a very educated and spiritual person. In addition to his first language of English, he spoke Chinese, Korean, and Spanish fluently. He had a truly amazing and brilliant mind. His legacy will continue through his students. Those who truly loved him understand that he did not pass away, but only passed on through his teachings and example of life. Sifu Timmer left a treasure of martial arts knowledge for his students to research and develop.

Over the last seven years, Sifu Tony Timmer used all of his efforts to create and develop

a martial arts tournament that would bring light to Kung Fu and Taiji in the state of Colorado. He laid the foundation for using Chinese martial arts as a way to build confidence and develop character in children and adults.

A true master exposes his students to the wonders of life and the true meaning and essence of martial arts. A master knows that martial arts is not for war; it's about compassion to protect mankind.

Sifu Timmer cherished his students. His dream was to take them on a pilgrimage to China. Although he got them there, he was not able to complete the journey with them due to health complications that ended his life. However, his students knew that their master would want them to continue the journey to the Shaolin Temple and Wudang Mountain, and to train hard in the spirit of his memory. That's what they did, and will continue to do, to honor their Sifu.



Sifu Timmer's passing has brought the Denver Kung Fu/Taiji community together in a way it has not seen before, and we will continue his dream. Friends and family want Sifu Timmer's memory to live on. Let his passing be a reminder of how we must love those who are present now, for when they're gone, they will only be a cherished memory that will last forever in our hearts.

Just an hour before his passing, with his wife and beloved students around him, Sifu Timmer sat and smiled with a glow on his face and said, "If I were to die tomorrow, I die a happy man with no regrets" – passing like a true hero.

So, farewell and rest in peace. You're now at home. For all those reading this, look to the sky above the Great Wall or anywhere in memory of our friend Sifu Tony Timmer – forever. He will not be forgotten! ☺

SIFU PAUL FRAGA 1956-2017

Sifu Paul Fraga passed away on September 5, 2017, from a heart attack. He first became involved in the martial arts in the early 1970s and has students and friends around the world. Throughout his life he helped many, never asking anything in return.

Sifu Paul began his training in Wing Chun in Brazil and then studied Northern Shaolin at the school of Chan Kwok Wai. While living in Brazil, he also studied Capoeira and Brazilian Jiu-jitsu. Also a gymnast, he helped coach young athletes hoping to make the Olympics. But his love was traditional Chinese Kung Fu.

Moving to New York, Sifu Paul studied *Fu Jow Pai* for 3 years. Then he moved to Florida where he performed regularly as part of a lion dance team and resumed training in Wing Chun as well as in some Hakka styles. At last Sifu Paul found the style he would love and train in for the rest of his life: Choy Lee Fut.



In 1993 Sifu Paul became one of Grandmaster Lee Koon Hung's earliest students. Soon made an instructor, he helped develop a strong Lion Dance and Performance team that ensured a huge and successful grand opening for Lee Koon Hung's school.

Sifu Paul helped create a strong competition team that produced

several champions in fighting and forms. Within three short years, Grandmaster Lee Koon Hung's school held two large tournaments of grandmasters.

After Grandmaster Lee Koon Hung passed away, Sifu Paul kept the school going and helped train a new generation of students to become champions and performers. In 2003 Sifu Paul's team of lion dancers performed on Plum Flower posts over 10 feet in the air.

Sifu Paul was a tail for the main Lion team in his mid to late 50s! For over 10 years he spread Lee Koon Hung's Choy Lee Fut style throughout Brazil, sharing his Kung Fu knowledge and helping to build strong competitors and lion dance teams. Fraga's last project was to unite with Sifu's Joe Keit, Azeem McDaniel, Al Chang and others to create an association called "Tigers of Choy Lee Fut, to work together to spread the art and help keep a high standard in both fighting and training. The Tigers of Choy Lee Fut will continue in his honor.

I will always remember Sifu Paul Fraga as a caring, compassionate man who helped others tirelessly and never expected anything in return. This generosity gifted many with happiness, knowledge and great Kung Fu skills. Sifu Paul never got the credit he deserved; it would always go to someone else. I will always remember my big brother for all that he did for me and others. He taught me that most important skill, believing in myself. With Sifu Paul it was always possible; he would say, "Just go!" It seems simple, but that could be a full-contact fight, a back flip with no hands or a scaring and daring jump on the lion poles.

Sifu Paul Fraga, thank you for everything, I love you and please continue to watch over us, my brother. May you rest in peace. ☺

Sifu Joe Keit was a Kung Fu classmate of Sifu Paul Fraga; he teaches Choy Lee Fut Kung Fu in Boynton Beach, Florida 561-450-9782 www.joekeitungfu.com

Contribute to rebuilding the Northern Shaolin Temple!



You can donate directly to the Northern Shaolin Temple reconstruction fund.



The Shaolin Temple supports all kinds of charitable causes, for example they have a sizable orphanage and they do a lot of social work with poor people, the elderly and sick. Shaolin Monks are celibate vegetarians that live a very simple and highly disciplined life. They don't profit from such donations. There's a lot of research on happiness which shows that doing something good - for example helping others - for no particular reason - seems to contribute greatly to lasting attainment of that sometimes illusive state. You may also earn some sizable nirvana points, depending upon your true motivation.

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When sending money, please also send an e-mail to North Shaolin's new Abbot, Shi Yan Pei at shaolinyanpei@163.com saying how much was sent, your name and a signature. All donations are sincerely appreciated.

The 50th Anniversary Celebration of the Y. C. Wong Kung Fu Studio

By Gene Ching

The Hung in Hung Gar comes from Emperor Hongwu. Emperor Hongwu (*Hung Mo* in Cantonese 1328–1398 CE 洪武) was the founder of the Ming dynasty (1368–1644). It fell to the Manchus, the Qing dynasty (1636–1912), so the name Hung Gar has an implicit rebel spirit. The Gar in Hung Gar (洪家) means family, so to claim membership to the founder of the previously deposed regime was traitorous.

If taken literally, Hung can mean "flood" or "deluge." On Labor Day weekend, the world was flooded. The global death toll from floods was staggering. Some 70 dead in Houston. Nearly 150 dead in Nepal. Around 500 dead in Sierra Leone. Over 1200 dead in India and Bangladesh. In San Francisco, climate changed in the other direction. Bay Area temperatures shot past a hundred, setting new records. Amidst these global cataclysmic anomalies, submerged in the sweltering SF heat, deep in the heart of Chinatown, the martial world honored an American Hung Gar pioneer with the 50th Anniversary Celebration of the Y. C. Wong Kung Fu Studio.



Taiji Master Feng Zhiqiang (1928–2012 冯志强) and the 1980 Beijing Wushu Team.

The celebratory banquet was held at the Far East Café and was packed with Kung Fu's senior guard of masters paying their respects. California Senator Scott Wiener attended personally and Cantonese-speaking representatives of many other politicians were there too. The San Francisco Board of Supervisors officially recognized the celebration for distinction and merit. The 152-page commemorative book was filled with some three dozen pages of congratulatory letters. A traditional Lion Dance blessed the occasion and included the awakening ceremony for a new lion. Masters and grandmasters demonstrated their Kung Fu to honor Wong, with the Grandmaster himself giving the final demonstration, showing that even at 85 he still had his skills. ☺



Grandmaster Yew Ching Wong (黃耀楨) began practicing Hung Gar under his father and a village uncle in his native southern Chinese village of Hoiping (Kaiping). When he was eighteen, his family moved to Hong Kong where Wong began studying directly under famed Hung Gar Grandmaster Lam Cho (林祖 1910–2012). Wong opened his first Kung Fu school in Hong Kong in 1960, and then immigrated to the United States in 1963. In 1967, he opened the Y. C. Wong Kung Fu Studio in San Francisco's Chinatown, and it has been a bastion for traditional Kung Fu in America ever since. The following year, Wong worked with several local masters including Chris Chan (陳成), Brendan Lai (黎達冲 1942–2002), and Wong Jack Man (黃澤民) to stage the first large public Kung Fu demonstration in America. Held at the SF Civic Auditorium (now called the Bill Graham Civic Auditorium), it began several historic Kung Fu demonstrations that Wong helped stage in San Francisco. Following the tradition, the Y.C. Wong Kung Fu Studio performed lion dances for Chinatown activities, notably the Chinese Hospital, Self Help for the Elderly and the Suey Sing Association. He hosted many Kung Fu emissaries for their first trips to the U.S., such notables as martial film star Shek Kin (1913–2009 石堅), Shuaijiao luminary Chang Tung Sheng (常東昇 1908–1986), Chen



For more information on the Y. C. Wong Kung Fu Studio, visit www.tigercrane.com.

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Northern Shaolim Master Kisu

JET LI

By Emilio Alpanseque
Photos by Brandon Sugiyama

Joins China's National Wushu Delegation Once Again



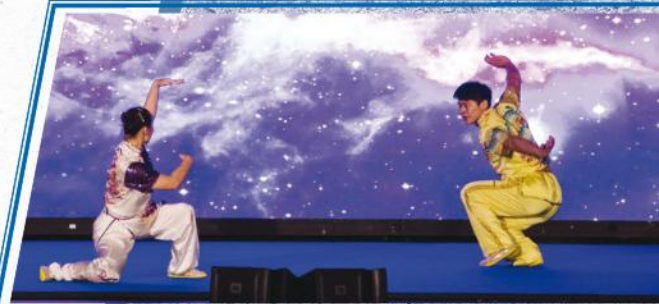
Enhanced by brilliant video backdrops, vibrant costumes and vivid original music, a National Wushu Performance Troupe from China composed of 25 famous champions dazzled a packed house at the United Nations Headquarters in the heart of New York City this last September. Among the troupe was international film star and former 5-time national Wushu champion, Li Lianjie (李连杰), better known in the West as Jet Li. This invitation-only event marked the first stop

of the 2017 Chinese Wushu Performance and Exchanges in the United States Tour, organized by the Chinese Wushu Association together with the Beijing Mountain & Water International Media and Planning Co., and hosted by the General Administration of Sports of China, the International Wushu Federation (IWUF), and the Consulate General of the People's Republic of China in New York. Here is everything you need to know about these extraordinary appearances.

Under the theme "Harmonious, Healthy, Sharing," the 2017 Chinese Wushu Performance and Exchanges in the United States Tour included four main activities: 1) Special Event for the United Nations, 2) Performance Event at Times Square, 3) Performance Gala at the Town Hall Theater, and 4) Exchange Event at the University of Pennsylvania. The Wushu delegation, composed of an unprecedented 25 world, Asian and China national champions, was led by the Deputy Director of the State General Administration of Sports Wushu Sports Management Center and legendary former Wushu athlete, Zhang Yuping (张玉萍). Special guest appearances included 19th generation Chen Family Taijiquan Grandmaster Zhu Tiancai (朱天才) and the highly-decorated Taijiquan former champions Gao Jiamin (高佳敏) and Chen Sitan (陈思坦). Also present was all-time favorite Wushu former champion Zhao Changjun (赵长军) leading a group of students from his school in New Jersey that joined the demonstrations.

Lastly, invited as a guest speaker at the events in the United Nations and Times Square was Jet Li. "The first time I came to New York was in 1974", he said in his role as IWUF's official Image Ambassador. "I am pleased to be here with the Chinese Wushu delegation once again. Today, around the world, more than 100 million people are learning Tai Chi. We may have different cultures, different religions, or different languages. But people everywhere like to be healthy and happy. For that, I hope you all try Tai Chi, I hope you'll be healthy and happy." Delegation leader Zhang Yuping commented, "Wushu is not only a sport, Wushu represents the culture of the Chinese people and plays an important role as a cultural exchange element between the US and China. We have chosen to demonstrate here in the heart of the world, Times Square, to send out this message and let many people know about Chinese Wushu and Chinese culture." ☺

Emilio Alpanseque currently teaches in El Cerrito, CA, and can be contacted through his website EastBayWushu.com



China's National Wushu Delegation – Team Roster

Delegation Leader: Zhang Yuping (张玉萍).

Team Leader: Jin Xiaobing (金肖冰).

Coaches: Dai Linbin (代林彬), Zheng Bo (郑波).

Men's Team: Zhou Bin (周斌), Huang Yingqi (黄颖琪), Chen Zhouli (陈洲理), Huang Zhikun (黄志坤), Liang Yongda (梁永达), Li Jingde (李敬德), Tan Jinying (谭金鹰), Huang Chenjian (黄陈健), Wang Di (王地), Bao Huanxiang (鲍焕祥), Wang Dian (王典), Gao Jiushang (高久尚), Liu Jiawei (刘佳伟), Liu Dewen (刘德文), Wu Yanan (吴雅楠), Li Mingjie (李明杰).

Women's Team: Zhuang Yingying (庄莹莹), Liu Fangfang (刘芳芳), Wu Wenmei (伍文梅), Ye Zhuqian (叶朱倩), Jiang Chengqi (蒋陈琦), Kan Wencong (阚文聪), Guo Mengjiao (郭梦娇), Sun Ying (孙瑛), Ran Qianxin (冉千鑫).

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14th

By Emilio Alpanseque
Pictures by Urs Krebs (*Taolu*), Michal Ignatowicz (*Sanda*)

World Wushu Championships Live Up to All Expectations



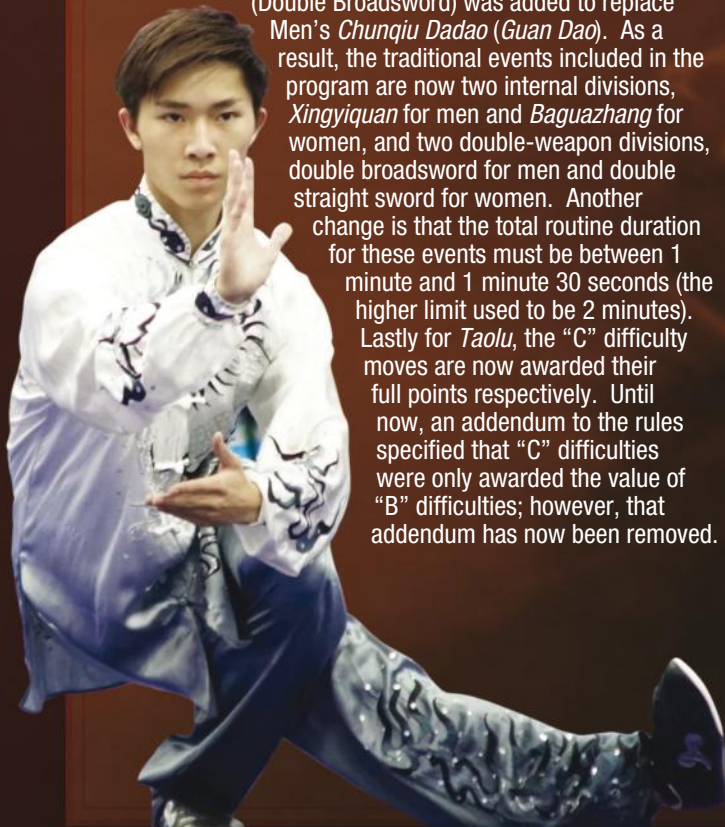
The 14th edition of the World Wushu Championships (WWC) brought together the best athletes from around the world during five days of heated competition in the city of Kazan, capital of the Republic of Tatarstan, Russia, with the support of the Russian Wushu Federation and under the auspices of the International Wushu Federation (IWUF). Well-known athletes as well as new faces raised lots of excitement among the fans present at the arena and also around the world since the competition was streamed live on Facebook Live and YouTube. Never before has so many viewers had the opportunity to connect in real time with the excitement and action of the sport, sharing the triumphs, achievements and struggles of each and every athlete from over 50 countries, reaching their fullest potential at this great event.



In the area of *Sanda* (Full Contact Sparring) competition, fighters are now designated by the colors blue and red (used to be black and red). For female competitors of the Islamic faith, IWUF now allows them to wear Islamic competition attire with a long-sleeve top, full-length trousers and a head scarf. Note that such competitors cannot choose to wear some of the pieces of attire selectively. In regards to scoring methods, a new disposition allows WPD (winner by point difference); should the difference in score between two competitors be 12 points or more during a round, the competitor with the higher score will be declared the winner of the bout. Another modification consists in combining points when scoring: when a competitor falls down as a result of a valid attack technique by the opponent, the opponent will be awarded points for the valid technique as well as for causing the fall.

Changes and Additions

The 14th WWC saw very interesting changes to the regulations that had a significant impact on the competition. In *Taolu* (Routine) competition, the most recent version of the compulsory bare-hand routines were removed from the WWC program, and the division of Men's *Shuangdao* (Double Broadsword) was added to replace Men's *Chunqiu Dadao* (*Guan Dao*). As a result, the traditional events included in the program are now two internal divisions, *Xingyiquan* for men and *Baguazhang* for women, and two double-weapon divisions, double broadsword for men and double straight sword for women. Another change is that the total routine duration for these events must be between 1 minute and 1 minute 30 seconds (the higher limit used to be 2 minutes). Lastly for *Taolu*, the "C" difficulty moves are now awarded their full points respectively. Until now, an addendum to the rules specified that "C" difficulties were only awarded the value of "B" difficulties; however, that addendum has now been removed.



The Importance of the Difficulties

Since 2005, the WWC program for *Taolu* has used a scoring criteria that awards the ability to string together difficulty moves and difficulty connections, better known as *Nandu*, for a total of 2 out of 10 points. This addition had many discontents as some members of the Wushu community argued that this change was forcing competitors to simply adopt the same intricate and high-scoring combinations instead of focusing on displaying originality and better Wushu in general. However, from the scoring system perspective, what *Nandu* brought was an objective and quantifiable criteria for the judges to award points with far less subjectivity than the previous version of the rules, and that has demonstrated to be for the betterment of the sport.

The introduction of *Nandu* was also considered to impose an increasing gap between professional and amateur teams. However, data from the last editions of the WWC demonstrates that international athletes have no problems completing the 2 points of *Nandu* successfully in their routines. On the flip side, the harder difficulties can incur higher penalties; for example, during the Men's *Jianshu* (Straight Sword) event in Kazan, China's multiple-times national champion Zhang Yaowen attempted a Butterfly Twist connected with a Jumping Inside Kick of 720 degrees of rotation to land in the splits, but he lost control while sticking the landing and placed his chest on the floor for support. Not only did this mistake cost him the gold medal, it sent him directly to the 26th position out of 31 competitors!

A Few More Takeaways

The 14th WWC wrapped up with China dominating the *Taolu* and *Sanda* combined gold medal count with Iran stealing the

limelight in second place. China's team presented 15 athletes and obtained 15 gold medals (Zhang Yaowen, who failed in Men's *Jianshu* [Straight Sword] redeemed in Men's *Qiangshu* [Spear] the next day). In turn, Iran was able to secure 8 golds, of which 7 were in *Sanda*. Rounding out the top ten teams were Hong Kong, Russia, Korea, Vietnam, Indonesia, Malaysia, Macau, and Japan in that order. Apart from the host country, France was the highest-ranked non-Asian team, placing 13th thanks to a gold medal won by Leo Benouaich in the Men's *Xingyiquan* division. The United States managed to finish 18th thanks to a silver medal won in Women's *Duilian* (Sparring Set) by athletes Lucy Lee and Mia Tian.

So why are the Asian teams so consistently dominant in Wushu? Team China requires no explanation as this sport is native to their homeland and has been an established professional

career for decades, but what about the rest? The development of the sport in the Asian region is also very impressive. Wushu receives direct official encouragement from the different governmental agencies and national Wushu federations, with great sport infrastructure, lavish national training centers, qualified coaching, financial rewards for training and for medaling, and much more. This intense cultivation generates a deep talent pool that trains longer and harder than any other non-Asian squad and competes regularly with one ultimate goal: bringing home the medals. Until similar conditions can be achieved in the West, the results will continue to reflect the organizational and systematic differences. The IWUF is very cognizant of this and has embarked on developing an international competition grading system that will be shared with all IWUF members. We look forward to seeing the progress at the 15th WWC to be held in Shanghai, China, in 2019. 🌏



Emilio Alpanseque currently teaches in El Cerrito, CA, and can be contacted through his website EastBayWushu.com

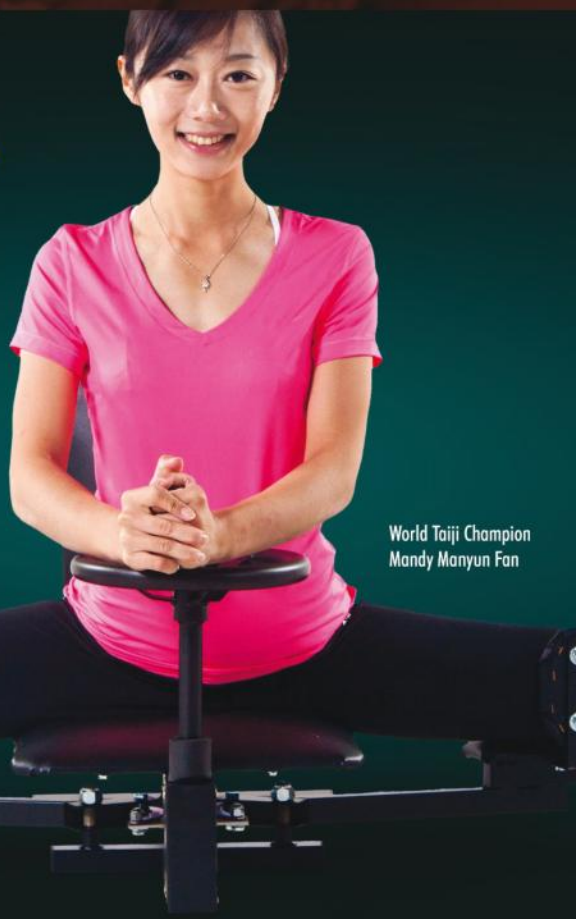
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Wai Hong Celebrates *Fu-Jow Pai's* 60th Anniversary

By Julian K. Duran and Giuseppe Aliotta

Chinese August Moon, Chinatown, NYC, 2017: Grandmaster Wai Hong, the 3rd generation successor of *Fu-Jow Pai* (Tiger Claw system), was proud to celebrate his style's 60th anniversary. The Grandmaster traveled to Greece, to California, and eventually back to New York's Chinatown where *Fu-Jow Pai* began in 1957. Members of the *Fu-Jow Pai* family were waiting in line, young and old, to meet, train with and spend time with the legendary grandmaster. News stations, newspapers and Kung Fu traditionalists lined up to meet the pioneer.

Wai Hong inherited Tiger Claw Kung Fu from Wong Moon Toy, who kept the art secret his whole life until 1957. It was Wai Hong who systematized the ancient, ascetic art for all to learn. *Fu-Jow Pai* was finally taught openly to the public in 1968 and chartered in the state of New York in 1971. In the '60s and '70s most arts kept their secrets; not so for Tiger Claw Kung Fu. Today there are sifus of the art in New York, New Jersey, Florida, California, Canada and Greece and active students spread all over the globe.

It was Wai Hong who brought the art of Kung Fu to the public through the country's first all styles, full-contact fighting and forms tournaments and masters demonstrations before mixed martial arts was ever an idea, showcasing the very best talent that the country had to offer for decades. *Fu-Jow Pai* took on all challengers in free fighting and dominated the genre



with countless champions and Olympic gold and silver medalists in Tae Kwon Do fighting trained by the *Fu-Jow Pai*.

Wai Hong's *Fu-Jow Pai* graced the entrance to the Manhattan Bridge at the top of Canal Street for all to plainly see for many decades, announcing to the world that the style was a leader among Kung Fu schools in Chinatown and eventually throughout the world. New Yorkers have a saying: "*Fu-Jow Pai* is a household name. *Fu-Jow Pai* is Kung Fu and Kung Fu is *Fu-Jow Pai*."

The grandmaster started and presided over the *Fu-Jow Pai*, East Coast and United North American Kung Fu Federations, respectively. It has always been Wai Hong's desire to bring Kung Fu to the people of the world.

The *Fu-Jow Pai* family has grown for sixty years with continued emphasis on acceptance of all who wish to learn and celebrate the art of the tiger. 🐅



Prime Minister Receives Tribute

By Sophie-Marie Glover and Julian Dale

On September 25, 2017, Prime Minister Theresa May attended a traditional Chinese martial arts school where she received a spectacular tribute in the form of a traditional Chinese lion dance. The lion dance was performed by a demonstration team headed by Shifu Julian Dale, director of the Eagle Claw Kung Fu School UK based in Maidenhead, Berkshire, and consisted of 16 team members, 11 of which were under the age of 16. Each member played a different role, from drumming to being a lion and even a *dai to fut* (happy Buddha character), who presented the Prime Minister with a personalised scroll.

The scroll was created by Shifu Dale as a gift to the Prime Minister for her 10 years of support and attendance in the local area of Maidenhead where she has supported the local Chinese New Year town parade each year to support this unique cultural event in her constituency. Three lions were used, one of which was specially made for this performance.

The Prime Minister thoroughly enjoyed the performance and said, "The Kung Fu school makes a unique and incredible contribution to Maidenhead life and I'd like to thank all those involved in preparing and performing this traditional lion dance. It was a fantastic experience." Before the performance started,



the Prime Minister made time to meet all the team members with their close family and our equipment sponsors Spoor Merry and Rixman.

This was an exceptional moment for the students and team of the school; the proud smiles across their faces showed how moved they were in meeting the Prime Minister; her kind words of support gave the students courage and faith in their skills and demonstration. 🐅

For more information on the Eagle Claw Kung Fu School please visit: www.eagleclawkungfu.uk. Images courtesy of www.whitespacephoto.co.uk



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The U.S. Challenge IX

By Gigi Oh

The U. S. Challenge IX was held at the Gaithersburg Marriott Washingtonian Center, Maryland, on October 7, 2017. Competition Organizing Committee Chairman (and *Kung Fu Tai Chi* September+October 2013 cover master) Christopher Pei and his wife, former Beijing Wushu Team member Zhang Guifeng, organized the competition through their school, the United States Wushu Academy (USWA). It was supported by *Kung Fu Tai Chi* magazine, Tiger Claw Martial Arts Supply, Zhao Changjun Wushu Academy and World Swordsmen Federation. More than 100 competitors participated in the games of Modern Wushu, Northern and Southern Kung Fu, Tai Chi, IWUF Standardized Junior Wushu, Sparring Sets, Health Qigong, and more.

Coach Pei believes in furious competition combined with fun. The evening prior to the competition, all the VIPs were invited to the People's Republic of China Embassy to celebrate the Chinese Autumn Moon Festival. The festival included Chinese culture performances such as traditional Chinese Opera singing, a calligraphy demonstration, a Wushu performance from USWA demo team and a harvest buffet.

The Wayland Li Martial Arts Centre in Toronto, Canada, took the challenge invitation from USWA by sending a team of its top eight athletes to participate in this event. Master Li was the head coach of China's Inner Mongolia Region Wushu Team and the Republic of Mongolia's national team. After he moved to Toronto, Canada, he served as the head coach of the Canadian National Wushu Team for four years. Coach Pei said, "Master Li hopes the best students on both sides to compete in the same divisions to improve their martial arts skills. This is also the goal of our U.S. Challenge: learn techniques

and make friends. Throughout the game, the United States and Canada players launched a fierce contest. Both sides gave their 100% performance. Each side has been inspired, and after the game both sides become good friends." Master Li added, "A special thank you to Coach Pei and Coach Zhang for the warm welcome and invitation. We enjoyed the spirit of competition and making new friendships! We will be back with a larger team next year!"

The VIPs included Minister of the Embassy of the People's Republic of China Li Kexin, Maryland State Senator Susan Lee, Overseas Circles Celebrities Liang Kangzhi, Chen Weiping, Kyle Liang, James Whang, Min Li, renowned masters Zhao Changjun and Raymond Wong, Tiger Claw President Jonny Oh, and *Kung Fu Tai Chi* magazine Publisher Emeritus Gigi Oh. Minister Li said, "Chinese martial arts is an important part of Chinese culture. Learning martial arts not only can strengthen your body and mind, you can also understand the profound Chinese culture." Senator Susan Lee gave thanks to Coach Pei's and Coach Zhang's three decades of effort to the cultural diversity of Maryland, promoting community integration for the residents to make a contribution to physical fitness.



EXCELLENCE IS NOT

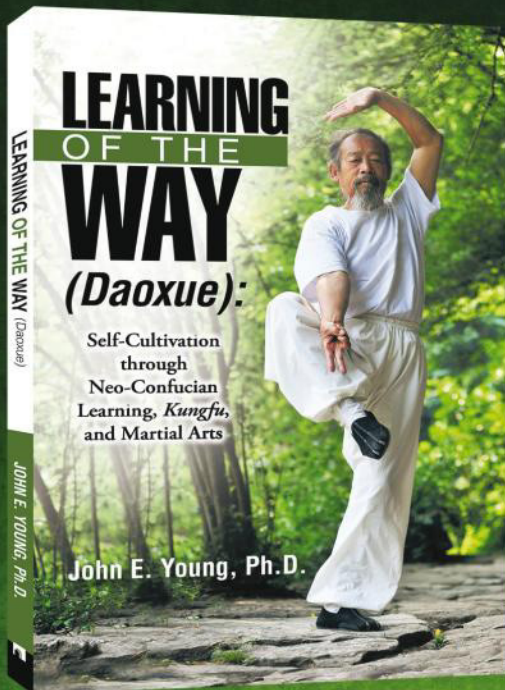
Among the judges were Chinese National Coach Bai Wenxiang (*Kung Fu Tai Chi* November+December 2010 cover master), the Chinese national martial arts champion and martial arts star Zhao Changjun (*Kung Fu Tai Chi* November+December 2006 cover master), the World Wushu Champions Zhuang Hui and Jiang Bangjun, original Beijing Wushu team members Li Qiang and Cao Yong, Chen Taiji Master Sun Changrong, Chinese martial arts veteran Jose Johnson, Paul Ramos, Norman Smith, and others. Remarkably, among these judges there were five former Beijing Wushu Team members: Zhang Guifeng, Zhuang Hui, Cao Yong, Li Qiong and Zhang Bangjun. This experienced elite judge team made the competition fair, transparent and efficient.

the child's growth is always more important than winning the results." The total medal counts from any school or club will determine placement for the "Group Champion" title. This year USWA was awarded Group Champion, with 2nd place going to Wayland Li Martial Arts Centre and 3rd place to Elliott Taichi Health Club.

Coach Pei said, "Our aim at American Wushu Academy is to teach martial arts skills and to cultivate children's strong personality through martial arts training. So for us

The competition ended with a farewell banquet at Hibachi Sushi Supreme Buffet. Nearly 200 people – including competitors, parents and volunteers – attended. Everyone agreed to come back next year on the first weekend of October 2018 to celebrate USWA's 30th Anniversary along with the U.S. Challenge X competition. 🍻

For more information on the U.S. Challenge X, visit the United States Wushu Academy's website at www.uswushuacademy.com.



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2nd ANNUAL OHIO KUNG FU TAI CHI DAY

By Chris Shepherd

ON October 14, 2017, the 2nd Annual Ohio Kung Fu Tai Chi Day was held at the beautiful Scioto Park in Dublin, Ohio. With over 20 performances, more than a dozen participating groups, celebrity guests, local, state and national recognition, this event has seen amazing growth in just its second year.

This year, in addition to spectacular martial arts demonstrations, several Chinese Culture performances were presented including, *Qipao* show, traditional dance and face changing show. There were also Kung Fu and Tai Chi workshops held which were enthusiastically attended.

The organizers, Ohio Kungfu Taichi Association, have worked hard to raise the level of the event and also raise the awareness of Chinese martial arts and their benefit to all people. This event is expected to grow even more in the coming years, and the goal of promoting Chinese Martial Arts, Chinese culture, and positive cultural exchange in Ohio and the Midwest region is being met. ☺

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For next year's event, contact the Ohio Wushu Academy OhWushu.com



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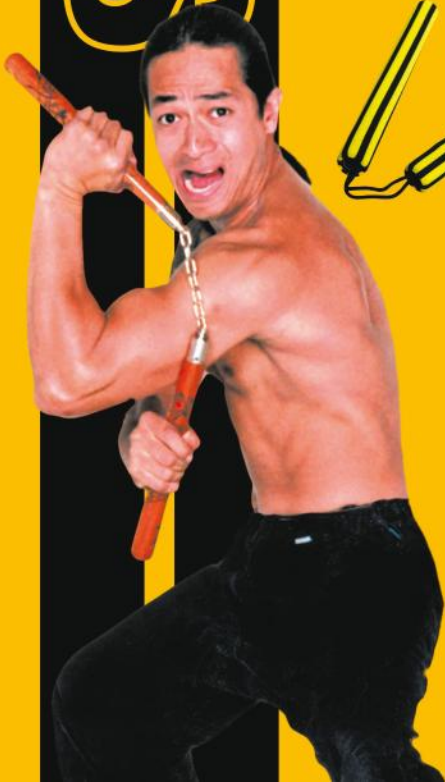
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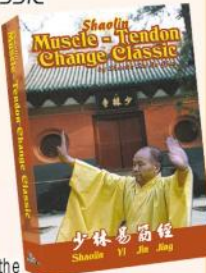
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SHAOLIN

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An autobiography by the Abbot of Shaolin Temple, Venerable Shi Yongxin.

In 2010, *Shaolin Temple in My Heart* debuted at the Shanghai Book Fair held in conjunction with the World Expo that year. The first edition was only available in Mandarin. The English translation was just made available to America in 2012 at the 1st North American Shaolin Festival. Through our longstanding relationship with Shaolin Temple, MartialArtsMart.com is proud to be the first to offer *Shaolin Temple in My Heart* in North America. This revealing autobiography takes you through Shaolin Temple's extraordinary journey after being left in ruins from the Cultural Revolution, to her remarkable restoration and its engagement of the modern world, all from the perspective of the monk who became Abbot, Shi Yongxin. 9.25" x 6", 235 pages.

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Interview with the Abbot of Shaolin Temple, Venerable Shi Yongxin

In keeping with tradition, our Shaolin Special begins with an exclusive interview with the Abbot of Shaolin Temple, Venerable Shi Yongxin (少林寺方丈释永信 大和尚). Abbot Shi Yongxin has graciously granted us an interview in every Shaolin Special since 2002.

GC: The last time we talked was 2014. Has there been any new buildings erected since then?

Abbot: Shaolin Temple built a new restaurant that can accommodate 400 guests. Also we built a new tea house so that visitors can experience the way of Chan Tea [here the Abbot used the Buddhist saying, "Chan and tea are one taste (*chan cha yi wei* 禅茶一味)]. In the temple next to the Ganlutai (a nearby historic platform where Buddhist sutras were translated 甘露台), a 32-foot-tall statue of *Guanyin* pouring water (*di shui Guanyin xiang* 滴水观音像) was erected for people to worship.

GC: We've been following the development of the Shaolin Temple in Shoalhaven, Australia. Can you update us to the progress?

Abbot: Recently, I made a special trip to Shoalhaven to promote the construction of the monastery. The Shoalhaven Shaolin Temple planning and construction is in full swing. I believe in the near future it will be able to welcome you.

GC: How many subsidiary Shaolin Temples are there in China now?

Abbot: These are the main subsidiary temples: Tianjin Panshan North Shaolin Temple (天津盘山北少林寺), Kunming Guandu Shaolin Temple (昆明官渡少林寺), Dengfeng Luya Temple (登封卢崖寺), Shuiyu Temple (水峪寺), Xinmi Chaohua Temple (新密超化寺),



Zhengzhou Donglin Temple (郑州洞林寺), Shangqiu Guanyin Temple (商丘观音寺), Sanmenxia Kongxian Temple (三门峡空相寺), Xuchang Longhua Temple (许昌龙华寺), Jiaozuo Yueshan Temple (焦作月山寺), Shifo Temple (石佛寺), Gongyi Ci Yun Temple (巩义慈云寺), Shanxi Zishou Temple (山西资寺), and Qingfeng Puzhao Temple (清丰普照寺), and others.

GC: How is the reconstruction of the North Shaolin Temple progressing?

Abbot: The North Shaolin Temple progresses smoothly. It has now completed the main hall, the Dharma hall, the meditation hall, and the monks' dorm. In the main hall, the seven gold-plated bronze Buddha statues have been imported from Thailand, the Buddha of the Three Worlds (*san shi fo* 三世佛) statue is nearly twenty feet high and weighs twelve tons. It is a solemn victory, but also the crystallization of Sino-Thai Buddhism friendly exchanges. There are twelve large frescoes depicting the 1500-year history of Shaolin Temple, as well as explaining the long relationship between the North Shaolin Temple and the original Shaolin Temple. These murals also won the gold medal at the 3rd Murals Exhibition. The mountain gate, king hall, bell and drum tower, and side halls will be completed within two years. It will serve as the Northern exchange portal for Shaolin culture.

GC: How many official overseas Shaolin Cultural Centers are there now?

Abbot: In March 2017 there was a total of 135 overseas Shaolin Cultural Centers in 48 countries and regions, and hundreds of other Shaolin culture-related organizations and institutions, although those statistics are not complete.

GC: Which countries have official Shaolin Cultural Centers now?

Abbot: Asia, Africa, Europe, the United States, Australia – all five continents have Shaolin Cultural Centers. The most prominent countries are the United States, Russia, Britain, Germany, Australia, Spain, Italy, Austria, and a few others.

GC: Outside of China, in which country has Shaolin spread the most?

Abbot: Shaolin culture has been outside of China for nearly three decades. The earliest places where it spread were Europe and the United States, so those citizens will know more about the Shaolin Temple.

GC: How many official Shaolin Cultural Centers are there in the United States?

Abbot: In the United States, there are dozens of Shaolin Cultural Centers. There are monks sent by the monastery, as well as centers run by local Shaolin cultural enthusiasts. They are all actively promoting the Shaolin culture in the United States.

GC: Are there any new Shaolin performance tours in production?

Abbot: None.

GC: What was the last Shaolin-related festival in Henan?

Abbot: At the end of July 2017, Shaolin Temple held a seven-day "1st Great Meeting Open to All (*Wu Zhe Dahui* – literally 'Nothing Hidden Great Assembly' 无遮大会)." It was unprecedented. There were tens of thousands of people participating in the event. The internet traffic exceeded 500 million hits according to the official Great Meeting Open to All website and media sites.

GC: Are there any notable upcoming gatherings?

Abbot: On the Chinese lunar calendar 10/5 (December 2), we will hold a festival commemorating our patriarch Bodhidharma. This





is also the annual Shaolin Temple Chan meditation period. There will be hundreds of Chan and Buddhist followers in the meditation hall for 49 days of advanced meditation, study and refuge.

GC: We heard about the Shaolin 72 Special Skills Competition last July. Are there plans for more Special Skills Competitions in the future? [Note: this competition was part of the 1st Great Meeting Open to All festivities.]

Abbot: Buddhism is about Karma. When fate comes, Shaolin Temple will hold related activities.

GC: When was the last overseas Shaolin Cultural Festival?

Abbot: In 2015, the 4th Shaolin Cultural Festival was held in San Francisco.

GC: How many male and female monks are there in Shaolin Temple now?

Abbot: Shaolin Temple now has more than 400 monks residing here, of which there are more than 100 warrior monks (*wuseng* 武僧). The female monks are mainly in the Shaolin subsidiary temples, such as the Ancestral Temple (初祖庵), Luya Temple (卢崖寺). There are a few dozen of them.

GC: How has the development of Shaolin medicine been progressing?

Abbot: Chan medicine is an important part of Shaolin culture. We have been committed to the protection and heritage of Chan medicine, and that has now shown to have been effective. The *Chinese Buddhist Medicine Encyclopedia* (*Zhongguo Fo Jiao Yi Yaodaquan* 中国佛教医药大全) is the best evidence. We monks are meditating on the importance of this practice so that more Shaolin traditional Chinese healers can venture into the world and serve more beings.

GC: What challenges does Shaolin face that are unique to modern times?

Abbot: Shaolin culture has universal value. We use the Dharma of convenience and wisdom so that Shaolin culture spreads to the rest of the world and more people can benefit. In this process, we regard the difficulties we encounter as part of the practice. So when we encounter a challenge, we use the Dharma to transcend ourselves.

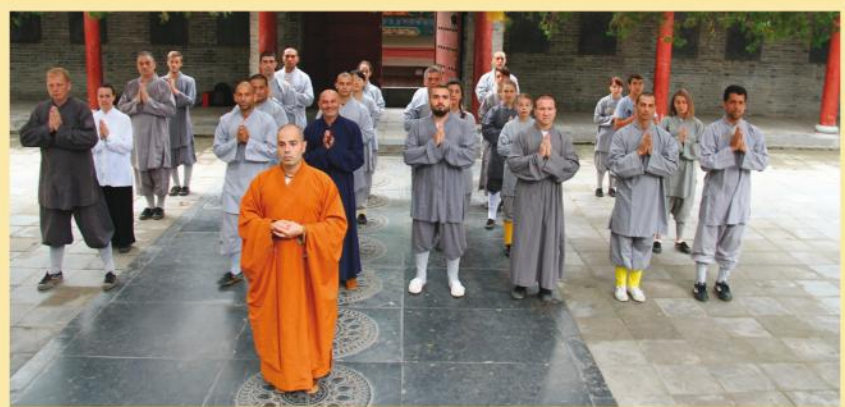
GC: Has Shaolin undertaken any more charitable projects lately?

Abbot: Shaolin Temple has always been concerned about participating in social charitable activities. Some time ago, I participated in the Beneficial Path Children's Walk (*Yi Lu Tong Xing* 益路童行) charitable activities held in Henan. Shaolin has now helped teach hundreds of orphans. Many books were supplied for the community. This is the result we insist upon.

GC: Do you have any special messages for our readership?

Abbot: Thank you for your continuous care and support. You are most welcome to come to Shaolin as our guest. I wish you six lucks [wealth, filial children, health, loyal friends, good relationships and honor] and joyfulness. ☺

The author gratefully acknowledges the assistance of Wang Yu Min, veteran travel consultant for Shaolin Temple, with this interview. For travel to China and Shaolin Temple, contact Mr. Wang at wangyumin88@hotmail.com.



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TRAVELING TO SHAOLIN? Here Are Some Things You May Want to Know!

By Chris Friedman

Those traveling to Shaolin for the first time have little to reference other than video clips from documentaries or old Shaw Brothers films. Getting off at the airport and taking the two-hour bus ride to the temple is an exciting experience for any martial artist. The birthplace of Asian martial arts is like a Mecca for Kung Fu and non-Kung Fu stylists alike. As a disciple who lives in Songshan Shaolin, I have a unique perspective on what really goes on here. Residing about twenty minutes outside of the famous Shaolin Temple, I serve as an occasional tour guide, leading small groups of tourists into the Shaolin Temple.

If you are a foreigner among the thousands of tourists visiting Shaolin, you will get your fair share of stares, which is quite common in China. These stares can last a lot longer than what is considered normal and polite back in the States. While in China, you have two ways of dealing with this occurrence: develop a thick skin or avoid crowded places at all cost.

Once in the Songshan Mountain region and getting close to the temple, you will notice the natural beauty of the mountains. Beyond the usually busy main road that leads through the area, everything seems quiet and untouched. But upon reaching the entrance to the temple, the atmosphere changes. Thousands of mostly Chinese tourists flock daily to this unique tourist attraction.

The temple gates are usually filled with tourists snapping pictures and posing in front of the famous martial art landmark. Inside the gate you can see some historical buildings such as the famous Thousand Buddha Hall (*Qian Fo Dian* 千佛殿) where many movies have been filmed. The floor has indentations of feet from the many years of stomping from the monks in training. Within the temple walls are some actual practicing monks. How these monks maintain a peaceful quiet mind amongst the daily hordes of tourists is anyone's guess, but they maintain their Buddhist practice nonetheless.

“If you are a foreigner among the thousands of tourists visiting Shaolin, you will get your fair share of stares,”

Within the Shaolin compound are many Shaolin schools where Shaolin Kung Fu is practiced without the Buddhist aspect of the culture. The first of these schools to be seen on the twenty-minute walk to the main temple gates is the famous Shaolin Temple Tagou Martial Arts

School (少林寺塔沟武术学校). Tagou has thousands of students and a huge field that can be seen in many Shaolin Temple documentaries. The students at Tagou train very hard and the quality of Kung Fu is very good. In my personal experience (talking to staff there), it is run strictly and has a bit of a cult-like atmosphere to it. If you are a foreigner and want to train there, you will train in their strictly foreigner division.

Some must-visit spots within the temple compounds besides the main temple itself are the Pagoda Forest (*Talin* 塔林), a famous graveyard for past monks of high status. It is a beautiful place to visit, especially very early in the morning before the rush of tourists enter the gates. Bodhidharma's Cave (*Damo Dong* 达摩洞) is the famous cave where Bodhidharma, aka Damo, the founder of Zen Buddhism, sat for nine years. It is about a forty-five minute hike up some pretty steep stairs to get to this historical site. I remember the first time my wife and I made the trek. It was on our third trip to Shaolin, the one where we actually moved to Songshan to live. We waited until the famous Chinese New Year holiday *Guo Nian* (过年) was underway. It was during the winter season, and one of the only times you can visit the Shaolin Temple when it is void of tourists. Along the trek, only a single female nun was seen. We took some beautiful photos that day and caught the sun going down, a spectacular sight to see.

If you come to train in the Shaolin Temple, expect to train alongside other foreign Shaolin students, all donned in full Shaolin garb. This consists of gray jacket and pants, gray knee-high socks, sash and

Kung Fu shoes. Training for the most part is similar in the Shaolin Temple as well as in the many surrounding schools. Basics, forms, Sanda, applications, conditioning, and to a lesser degree specialty skills are all part of Shaolin Kung Fu training here. Specialty skills vary greatly from teacher to teacher.

Outside of the temple is Song Mountain (*Songshan* 嵩山). It has been my home for the past two years. Before living here, I lived in big cities such as Shenzhen and Beijing. Songshan is a different world from inside the temple walls. While within the temple there are thousands of people traveling from other cities daily, taking pictures, littering, spitting, and smoking, in Songshan it is quiet and rural. There are a fair amount of fulltime schools within the mountains of Songshan as well, some with good-quality training, some of poorer quality.

I have chosen to live and train outside the temple walls. When the word temple is mentioned, thoughts of peace, quiet and tranquility come to mind. But I have the exact opposite experience

whenever I go inside the temple for some event or other purpose. For me, I find this peace and tranquility in the surrounding area of Song Mountains.



I currently train with two teachers here. I am the only foreign disciple at these locations and communicate purely in Chinese, both to my teachers and their students. I feel this is a more authentic experience than being grouped together with other foreign students – especially since I have lived in China for the past decade and don't consider myself a tourist. In China, I am known to my teachers and friends by my Chinese name Hu Ke (胡克).

About fifteen minutes away by bus is the city of Dengfeng. Dengfeng has many fulltime Shaolin schools as well. If a foreign student comes to Shaolin for training, I would strongly recommend witnessing the training before signing up. Different teachers may have different specialty skills and this is why I train at two separate locations to get everything I need in my training. There have also been many schools where I was not interested in the quality, curriculum, price or atmosphere of the school. Like anything where money is involved, shop around before making a decision. ☺

Chris Friedman has been doing martial arts since his early teens. He has been living in China for the past ten years, and now lives in Songshan Shaolin as a foreign disciple. For more, visit ShaolinwithChris.com.



Shaolin Trips Book & DVD

By Gene Ching

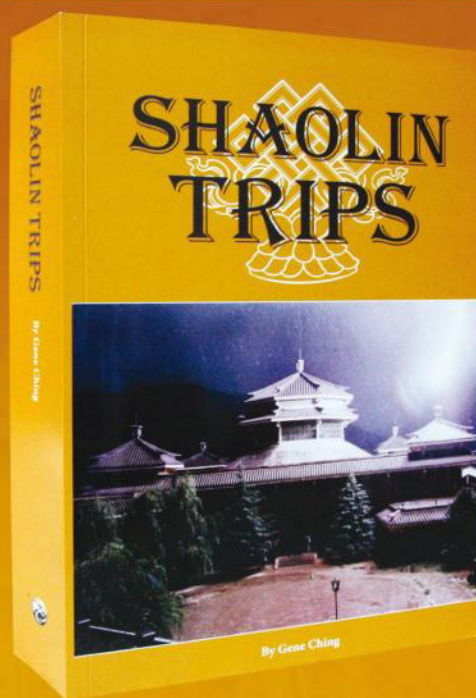
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By Gene Ching

Shaolin by the Numbers



L-R: Wang Yumin and Gene Ching

With every Shaolin Special, we reach out to Mr. Wang Yu Min, a senior travel consultant for Shaolin Temple. Mr. Wang always has his finger on the pulse of Shaolin and has provided *Kung Fu Tai Chi* with the inside scoop for years. As a long-time resident of Dengfeng, the nearest city to Shaolin Temple and the Kung Fu capital of the world, Wang is privy to the city's statistics and keeps us updated on the facts and figures of Shaolin. Dengfeng lies at the foot of the Song Mountains, about ten miles from Shaolin Temple itself. It covers an area of about 470 square miles and has a population of 640,000. After Venerable Shi Yongxin took abbacy in 1999, he relocated all of the private martial arts schools surrounding the temple to Dengfeng. Some of those schools were already there. These schools are run by monks, former monks and local folk masters, some of whom descend from a lineage of masters who have lived in the area and practiced Shaolin Kung Fu for generations. The largest school is Shaolin Taguo Martial Arts Xuexiao (少林塔沟武术学校) – overseen by the Liu clan. Taguo literally means “pagoda ravine,” named after a small nearby area where the Liu clan resided for several centuries. Their family has been studying Shaolin Kung Fu for over eight generations now. It is the largest school in the area, probably the largest in the world, with a current student body of 38,000 full-time live-in students.

With such a huge concentration of Kung Fu schools, Shaolin Temple isn't the only option for training. Of course, most tourists prefer to train in the temple for bragging rights, but for serious students looking to train for longer periods, the private schools provide a more accessible and affordable option. Shaolin is trending towards more domestic visitors, while the number for foreigner visitors is declining. Wang estimates that a short-term foreign student might expect to pay about \$250-300 per week to live and train in Dengfeng. Naturally, the longer someone stays, the less expensive it might be because more options become available. According to Wang, there are only about 20 foreigners who are long-term residents of Dengfeng at this time.



L-R: Gene Ching and Chen Tongshan

The Five Top-Ranked Schools in Dengfeng

Shaolin Taguo Martial Arts Xuexiao (少林塔沟武术学校) – Headmaster Liu Haike (刘海科), www.shaolintaguo.com

Shaolin Wuseng Tuan Peixun Jidi (少林寺武僧团培训基地) – Headmaster Shi Yanlu (释延鲁), www.shaolinws.com

Shaolin Epo Martial Arts Zhuanyixuexiao (少林鹅坡武术专修院) – Headmaster Liang Shaozhong (梁少宗), www.shaolinepo.com

Shaolin Temple Martial Arts Xuexiao - Xiaolong Wuyuan (少林寺武术学校 - 小龙武院) – Headmaster Chen Tongshan (陈同川), www.xiaolongedu.com.cn

Shaolin Luohan Yuan (少林罗汉院) – Headmaster Diao Shanduo (刁山多)

It's been three years since our last Shaolin Special, so for this update we are comparing these numbers to the numbers published in our previous Shaolin Special in 2014. Here are the 2014 and 2017 statistics for Dengfeng City.

Number of Registered Martial Arts Schools:

2014: 42 – 2017: 56

Population of Full-Time Martial Arts Students:

2014: 50,000 – 2017: 100,000

Number of Domestic Tourists seen in the last year:

2014: 2,000,000 – 2017: 12,000,000

Number of Foreign Tourists seen in the last year:

2014: 200,000 – 2017: 274,000

Number of Foreign Tourists training in Shaolin over the last year

2014: 5000 – 2017: 3000

Number of Foreign Tourists training in Shaolin over the last year for longer than a month:

2014: 1000 – 2017: 500

For travel to China and Shaolin Temple, contact Mr. Wang Yu Min at wangyumin88@hotmail.com.

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Dengfeng's Hidden Secrets

By Chris Friedman

For the martial artist, traveling to the birthplace of martial arts is an exciting experience. Many great sights await discovery. Within the surrounding areas of the Shaolin Temple, beyond the temple itself, are many hidden fascinating places if you know where to go. Dengfeng is a small city on the way to Shaolin Temple where most of the private Kung Fu schools are located. This is a hub for martial arts and the Songshan Shaolin area, and the gateway to Shaolin Temple.



Author outside the Shaolin Ancient Weapons Museum with shifu and father-in-law.

As far as spectacular shows go, the Shaolin Zen Music Ritual (*Yin Yue Da Dian* 音乐大典) theater, located in the village just outside of Shaolin Temple, is highly recommended. The theater is built into the mountains, which then serve as a backdrop. With spectacular lighting, costumes and theatricals, it is an unforgettable experience. The show is staged in ancient times and mixes culture and art, including traditional dance, musical instruments, Kung Fu, Buddhist traditions, as well as a traditional rural lifestyle. The show is one hour

in length and there are six hundred performers. Depending on your seating location, tickets vary from 100 to 1000 renminbi (rmb), or \$15.30 to \$153 USD.

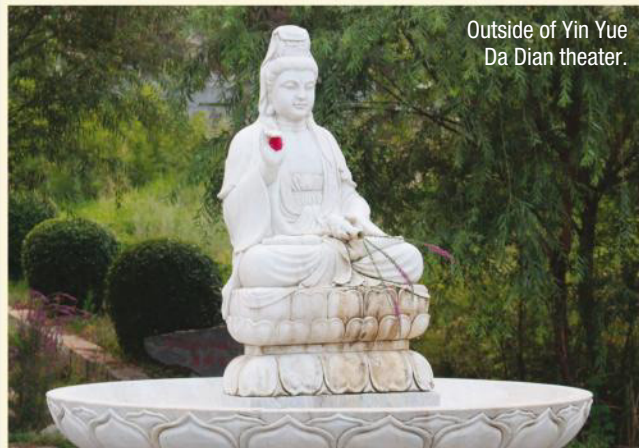
Next on the list of lesser-known destinations in the Shaolin area is the Shaolin Ancient Weapons Museum. The museum is located in a small area where about a dozen martial art supply stores are situated. Kill two birds with one stone by stocking up on Kung Fu accessories while viewing some very historical ancient battle tools of Kung Fu. The museum has many weapons from different dynasties along with English explanations for them. You'll be pleasantly surprised to see the influence on other ancient Asian cultures and their tools of war. The museum is small but the experience is a lasting one, well worth the entrance fee.

While visiting this area, you will surely be tempted to check out the many martial arts supply stores. Shoppers can find an assortment of uniforms, practice weapons, kicking and punching pads as well as sparring gear. Personal self-defense items can also be purchased, such as brass knuckles, black jacks, and expandable batons (commonly known by the Japanese term *keibo* in America) but to a lesser extent than in martial arts stores back in the states. Though the prices for the equipment will be inexpensive by U.S. standards, expect an unreasonably jacked-up price especially for foreign tourists. This can be avoided by knowing the reasonable price for an item, or going with a local to help you when shopping.

Outside of *Yin Yue Da Dian* theater



If you want a beautiful vegetarian cuisine in a surreal setting, then Yongtai Temple (永泰寺) might be the place for you. Located about 10 minutes by car from the main Shaolin Temple area entrance gates, the Yongtai Temple is perched upon a small mountain within the Songshan area. The restaurant is located within the small temple and offers a wide variety of classical Chinese dishes made with pure fresh ingredients as well as *su rou* (vegetarian fake meat 素肉). Just because this is a temple doesn't mean that the dishes are free, nor is the entrance to enter the temple walls. 60 rmb (\$9 USD) will get you inside the temple walls, and a good vegetarian meal for two can cost around 150 rmb (\$23 USD) in total.



Outside of Yin Yue Da Dian theater.

One of the most authentic temple experiences can be found in the Yu Huang Gou Daoist Temple (玉皇沟) located in Songshan Mountains. The building is old and no fees are required to walk within its property. When I went there, some friendly elderly woman invited me in for a free simple but tasty vegetarian meal, which followed some small friendly discussion on vegetarianism. The vibe at this particular temple has less of a tourist feel to it and more of a spiritual location, even though tourists in all probability will be present.

Chris Friedman has been doing martial arts since his early teens. He has been living in China for the past ten years, and now lives in Songshan Shaolin as a foreign disciple. For more, visit ShaolinwithChris.com.

Simply walking through the Songshan area and its villages around the Shaolin Temple, you will get a real feeling for life in the birthplace of martial arts. Though modern technology has reached this area to some extent, it is still quite rural and primitive by western standards. Though internet access is available in the local hotels that house many family members visiting their children in one of the many fulltime Shaolin Kung Fu schools in the area, many local people do not use computers or have internet access. Many of the homes in the area still use outhouses consisting of a small brick wall and hole in the ground. Farmers here use mostly hand tools, but occasionally they can be seen hauling around bricks or wood using very old small three-wheel motorized carts that look like they belong to the early 1900s.

Those venturing into these areas should take some safety precautions. Many homes here have guard dogs. While they bark aggressively, they will seldom attack a stranger. Still, walking around with a simple walking stick or even Shaolin *gun* (here *gun* is the Chinese word for stick pronounced "goon," not a firearm 棍), which is a common practice in this area, can ensure safety. In most cases, simply pointing a stick or staff in a dog's direction will be enough to deter the dog from advancing. Also, the main road that leads to the Shaolin Temple is usually busy with traffic. Unlike in the States, the pedestrian does not have the right of way, so be very alert and careful when crossing streets, both in the country and the city. ☺



Outside of Yin Yue Da Dian theater.

Show at Yin Yue Da Dian theater.



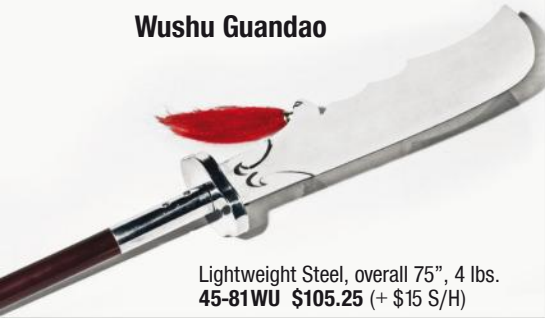
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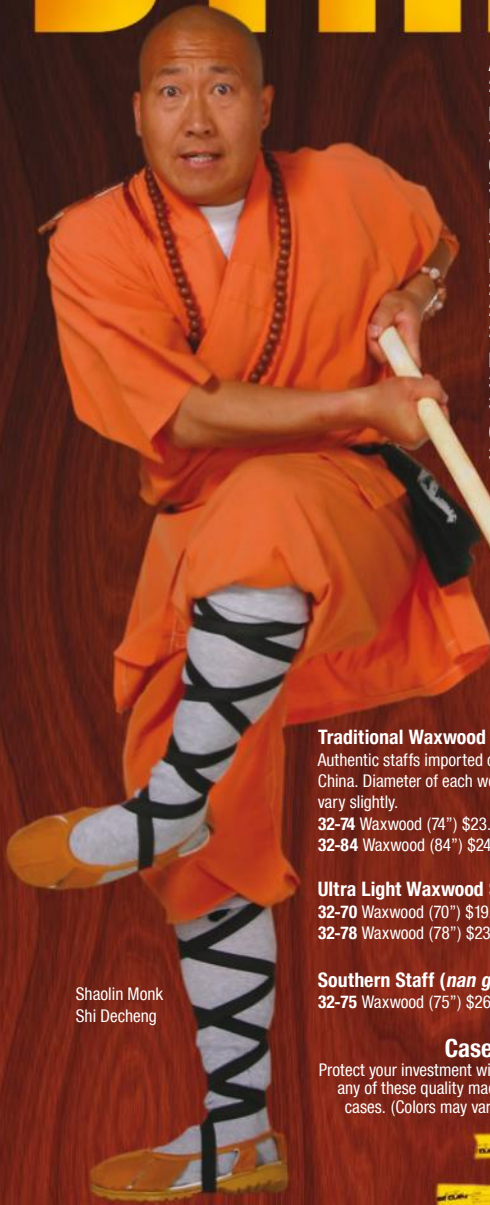
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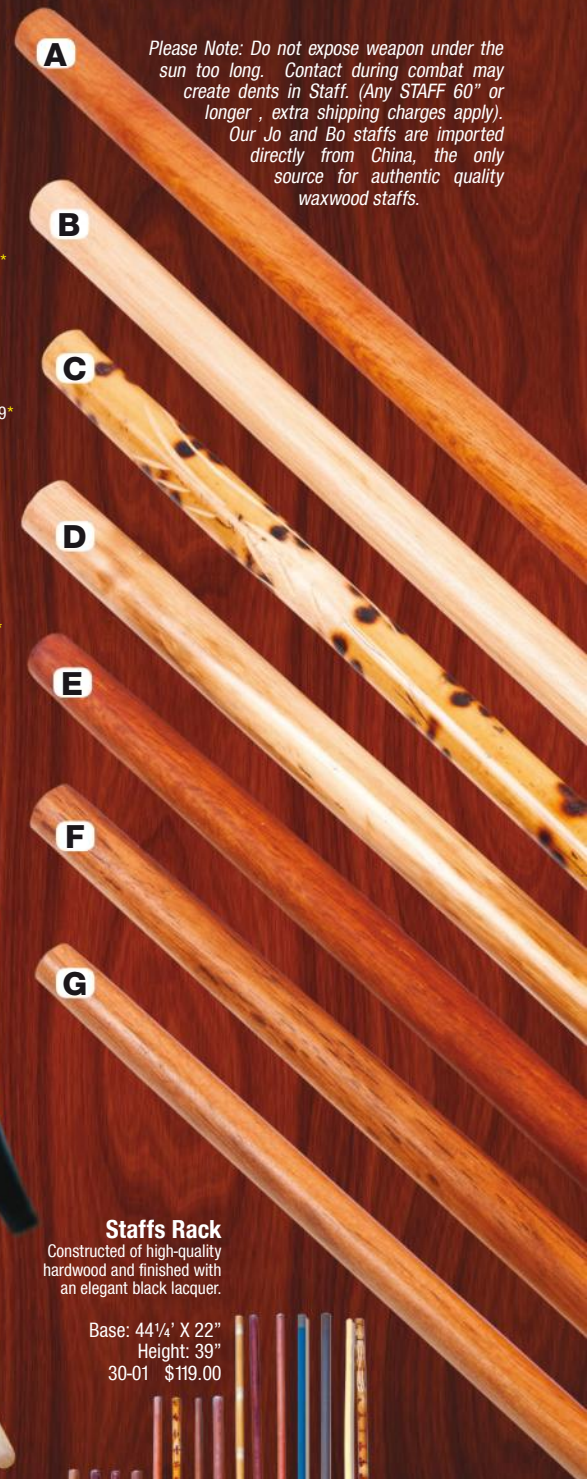
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Shaolin Temple Then & Now

By Gene Ching with Gigi Oh



The original Shaolin Temple in Henan, China, as it stands today, is magnificent. With the support of countless patrons, the Chinese government, and a steady stream of tourist income, Shaolin has been restored to a world class historic site with the glory and majesty that such a venerated institution deserves. But it wasn't always so. With over 1500 years of history, Shaolin Temple has been ravaged many times, most recently in the late sixties by the Cultural Revolution. Less than four decades ago, Shaolin Temple lay in ruins.

In 1978, Deng Xiaoping launched the Open Door Policy, reintroducing China to the world market after being closed off for nearly three decades under communist rule. As part of the campaign, historic sites across the nation were restored. It was an effort to honor their cultural legacies, as well as a ploy to grab foreign money through tourism. Through this program Shaolin Temple began its first 20th century repairs, although the initial restoration effort leaned towards gaudy.

Master Ye Xinglie (葉興烈) remembers a time when Shaolin Temple was far less opulent. "No statue, no gate, no Wushuguan," recalls Ye in Mandarin and English. "There were only dirt roads. You could tell where they were because they were outlined with coal that spilled from the carts of passing miners. There was only a small market where Tagou was located." Master Ye first went to Shaolin in 1987 when he was just a child. He bore eyewitness to the dramatic rebirth of Shaolin Temple and stood among the first generation of Shaolin monks to be indoctrinated into the order in the wake of the Open Door Policy.

Shaolin in the Nineties

Today, there's a highway leading to Shaolin from Zhengzhou, the capital city of Henan province. Zhengzhou has a population well over 9 million and is a traffic hub where the major railroads cross and home to an international airport. The highway was built as one of many redevelopment projects launched by the Abbot, Venerable Shi Yongxin (释永信), after he was inaugurated in 1999. The Abbot also had the earlier lackluster Temple reconstruction demolished so it could be rebuilt more accurately. An archive of photos of Shaolin emerged from the Republic of China period (1912-1949) and the temple was rebuilt once more, but this time in accordance to photographic records. Throughout the nineties, numerous privately-owned tourist traps arose around Shaolin, ironically looking to capitalize on the growing influx of travelers and pilgrims. Much of it was tasteless, completely unrelated to Shaolin or her sacred legacy. The Abbot orchestrated a forced relocation, cleaning up Shaolin enough that the region earned recognition as a UNESCO World Heritage site.

However when Master Ye first arrived at Shaolin, prior to the big tourist boom, Venerable Shi Xing Zheng (释行正 1913-1987) was still Abbot. "Master Yongxin was always his assistant," he recalls, but Ye was only around 10 at the time. Shi Xingzheng was the first officially inaugurated Abbot that Shaolin Temple had for three centuries. Previous to him, Venerable Shi Haikuan (释海宽 1639-1666) was Abbot, but details of his life are muddy. There were several interim "honorary" Abbots in between, including some during the period between Xing Zheng's death and Yongxin's inauguration, but none were officially installed through the traditional Buddhist ceremonies of abbacy progression until Yongxin. Like many of the present generation of Shaolin monks abroad, Master Ye took his disciple vows under Shi Yongxin and bears the Shaolin name Shi Yanxing (释延兴).

Ye's roots were humble. He was born to a farming family in Xi'an, the capital city of Shaanxi Province which has a current population of over 13.5 million. Farmers want a martial artist in the family to protect their land. Ye's brother was sent to Shaolin for the same reason, so his grandfather took him there too. He had never left home before, so it was shocking and overwhelming. "I remember seeing the ground. The dirt had dark lines and light lines. The light lines were practice lines, made from students practicing in a row. Now it reminds me of the Shaolin saying, 'Fist strike one line (*quan da yi tiao xian* 拳打一条线).'"



He was enrolled in one of the surrounding private schools, the one that eventually became the biggest martial arts school in the world, the Shaolin Temple Tagou Martial Arts School (少林寺塔沟武术学校). Tagou has claims to have 38,000 students enrolled now, but back in 1987 it was just starting to grow. According to Ye, Tagou offered a three-year program then. There were thirteen levels, level one being the highest. Each level had about 30 to 50 students, so he guesses enrollment was around 450 to 650 at that time. That was huge back then (it's huge for anywhere outside of China now) but nowhere near what it has become today. Each level has been expanded so there are now many more classes on each level as well as divisions within each level like 1.2, 1.3 and so on. Additionally, back in those days, all Tagou offered was martial arts. Today, students get a complete regular education as well.

Ye remembers that there were only two schools near Shaolin Temple at that time, Tagou and the Shaolin Xiaolong Kung Fu School (少林寺释小龙武院). The Shaolin Xiaolong Kung Fu School is overseen by Grandmaster Chen Tongshan (November+December 2008 cover master 陈同山), and his son, Shi Xiaolong (aka Aston Chen), was a child prodigy and movie star. There were smaller private schools in Dengfeng, the nearest city to Shaolin Temple. It lies at the foot of Song Mountain with a current population of 630,000. The Shaolin Epo Wushu College (少林鹅坡武术专修院) was there under Grandmaster Liang Yiquan (梁以全). Grandmaster Liang has held local government positions, so Epo enjoyed more government support than some of the other private schools back then. Government support shifts from school to school, and while the schools must be politically correct, the communists generally aren't directly involved with daily management.

Ye's entrance exam for Tagou went so well that he started at level seven. By his sophomore year, he had advanced to level one and made the school team, but not without hardship. "I went home after my first year," confesses Ye. "I didn't want to go back but my dad forced me. When I was home, I got into a three-day cold war with my dad. He made me go back on January 15, but I told him I wasn't going to train. I was just going to play. But at Shaolin, you have to follow the curriculum or there's a rod for you. Shaolin has a big rod, just for your butt. There was no time to play."

The Rise of Shaolin Wushu

In 1989, the Beijing Institute of Physical Education (北京体育学院 – now known as the Beijing Sports University) launched a program to promote Modern Wushu. They selected top students from Tagou and Chen Tongshan's school for a special two-month training program in Dengfeng. Ye was included in that first class and it was less than 20 students. While many traditional Kung Fu practitioners disdain Modern Wushu, Ye was fascinated by it. "It was different than *quan da yi tiao xian* – one line – it was flying all over the place. The duration was

"...I told him I wasn't going to train. I was just going to play. But at Shaolin, you have to follow the curriculum or there's a rod for you."





different too. Shaolin has short sets and long sets, usually structured in four lines, a front to back to front to back pattern. Each form has its characteristic – once shown, that form is finished. There are different names for the different forms. Modern Wushu had time limits set for the competition. When Modern Wushu first began, it was more traditional, but it was also more systematic and formal. When learning nine-section whip, we began with basics like how to hold the weapon, while the traditional teaching method just went straight into the form. There was more emphasis on safety, so with swords we were taught how to properly draw a sword from its scabbard. At Shaolin, swords didn't even have scabbards, just bare blades. There was more respect for the weapons. The government wanted to bring Modern Wushu all over to promote it. After participating in the program, we were tasked to share Modern Wushu with our schools and classmates."



Another major development was the establishment of the Shaolin Temple Wushu Training Center (*Shaolinsi Wushuguan* 少林寺武术馆). Known colloquially to the Shaolin community as just the "Wushuguan," it was a 13,000-square-foot government-supported complex solely dedicated to promulgating Shaolin Kung Fu, the largest martial arts school in the world at the time. It opened in 1988, staffed by Shaolin monk instructors. In the early years, it was intimately connected with Shaolin Temple; however, they were two distinct facilities. Even though it was called the Wushuguan, the bulk of the curriculum was traditional Shaolin Kung Fu. Wushu literally means "martial art" in Chinese, so the term covers both traditional and modern within China. There was some Modern Wushu influence because the Wushuguan team was required to put on performances, but the foundation remained traditional. "When the Wushuguan was built, everyone dreamed of getting in there," recalls Ye.

As a student of Tagou, Ye was restricted to campus. But when his brother came to visit, he took the opportunity to sneak away and visit the Wushuguan with him. "I remember peeking through a curtain and hitting my head on the glass," says Ye nostalgically. It was worth it, because the monk he saw in action became his future

coach, Shaolin Monk Shi Decheng (July+August 2004 cover master 释德成). "I still remember how impressive Shi Decheng's *Ditangquan* (ground boxing 地趟拳) was. My brother asked me when I was going to get into the Wushuguan. I said, 'I can't even find the door.'"

But fate smiled on Master Ye. The Wushuguan began with just one team of about ten monks, but there was so much demand that they invited the best students from some of the private schools to help out. At first, Ye was selected as an alternate for when the team was away. The Wushuguan provided for his living expenses and Tagou covered the rest. For the first time, he earned a salary. As demand grew, he was chosen to become a full-time member of the Wushuguan team. That was in 1991 and he remained there for seven years. Buddhism was taught at the Wushuguan back then, although that has lessened over the years. Ye remembers studying Buddhism in the mornings and Kung Fu during the rest of the day. "It was just Buddhism and Kung Fu," he recalls. Ye's Kung Fu skills earned him the nickname "Double Whip King (*shuang bian wang* 双鞭王)."

Beyond government support, the Wushuguan was overseen by the tourist bureau, so there were two departmental divisions in the Wushuguan: domestic and international. The domestic department was administration and promotions. Ye was part of the international department, which was just performing and teaching. He was first sent to Tahiti with Shi Decheng as part of an early Shaolin cultural exchange program. In those days, the Wushuguan team would stay in a country for several weeks to a month, teaching and performing. "No one knew Wushu back then," says Ye. The exchange program took Ye all over the world. After Tahiti, he went to Japan and then across Asia – Malaysia, Singapore, Hong Kong, and Taiwan. Then back to Europe through England, Spain, Germany and Belgium. He first visited the United States in 1994 and then again in 1996.

Monk Comes Down the Mountain

In 1997, Ye decided to move on. At 22, he wanted to further his education outside the temple, so he enrolled at the Wuhan Sports University (*Wuhan tiyu xueyuan* 武汉体育学院). He competed during his collegiate years, winning three gold medals at the 1998 International Wushu Championship and first place at the 2000 Shaolin Boxing Contest Soft Weapon Games. Ye graduated in four years with a degree in Wushu, and then went to the China Three Gorges University (*Sanxia daxue* 三峡大学) in Hubei to help establish their Wushu program. He stayed there for four years too, coaching their fledgling professional team. Then, in 2005, he was invited to come to the United States by U.C. Berkeley's longstanding Chinese Martial Arts Tournament as a team coach. Once in America again, he decided to stay.

In 2006, Master Ye founded his school, Shaolin Kungfu Zen, in San Jose, California. His school propounds traditional Shaolin Kung Fu, Modern





Wushu and cooperates with Dongyue Taijiquan (東岳太極拳). Literalists might have contention with the use of the Japanese term “Zen” as opposed to the Chinese term “Chan” in Master Ye’s school name, but he is quick to point out the reasoning behind it. “I started out with Chan but people thought it was my last name, so it was confusing. ‘Kungfu’ is the American spelling [in proper pinyin, it would be ‘gongfu’ – Ed]. Using the Japanese ‘Zen’ shows that America is a melting pot. The Chinese characters never changed (少林功夫禪) but now it’s confusing when it goes back to Mandarin. Some people end up calling me ‘Master Zen.’” Since immigrating to America, he has adopted the Western name of Andy Ye. And despite being outside of the temple for over two decades now, Ye still keeps his head shaved.

少林功夫禪—美國傳統武術代表隊全體人員名單及合影紀念照
USAWKF-SHAOLIN KUNGFU ZEN TEAM



USAWKF-SHAOLIN KUNGFU ZEN TEAM: *Team Leader/Head Coach: Master Xinglie Ye; *Special Coach and team member: Shifu Gang Ye; *Coach: Shifu Rafael S. Rivero; *Deputy Team Leader: Mike Jiang; *Operations Officer: Jason Rockhill; *Legal Consultant: Tom Stutzman; *Contestant: Jason Rockhill, Mike Jiang, Kenneth D. Tobin, Kevin Horn, Anthony Chen, Tony Leng, Tom Stutzman, Ken Magnun, Andre Magnus, Kyle Loehr, Hector Martinez, Maria A. Martinez, Monica Gonzalez, Gladys Felicitano, Cecilia E. Rousselet.
 The 4th World Traditional Wushu Championships in China

Since leaving China, Master Ye has been active in the San Francisco Bay Area martial arts scene, arguably the densest Chinese martial community in the nation. He has been instrumental in producing one of the larger local tournaments, the Northern California Chinese Culture Athletes Federation & International Martial Arts Tournaments. He still supports Berkeley’s Chinese Martial Arts Tournament as well, and of course he contributes his time and students to the Tiger Claw Elite KungFuMagazine.com Championship.

Master Ye returned to Shaolin in 2010. He was leading the U.S. team to the 4th World Traditional Martial Arts Championships held in the Wudang Mountain region. Tiger Claw sponsored the team that year. As part of the tour, they visited Anhui Province, as well as Shaolin Temple. Despite all of the major changes, going back to Shaolin still felt like home. “After living there for a decade, it felt the same,” says Ye. “Childhood memories are so deep. The places I visited – Bodhidharma’s cave, the Pagoda Forest – I felt like I never left. I didn’t feel that it changed that much.

“The only difference was that I had to buy a ticket to go in, not like back in the day.”☺

For more information on Master Andy Ye Xinglie, visit his website at ShaolinKungFuZen.com. Visit KungFuMagazine.com's Youtube channel to see Master Ye Xinglie demonstrate Shaolin Lashing Staff (*Shaolin er jie gun* 少林二节棍).

Strike the Mountain Gate

DASHAOMEN

By Gene Ching with Jason Chang

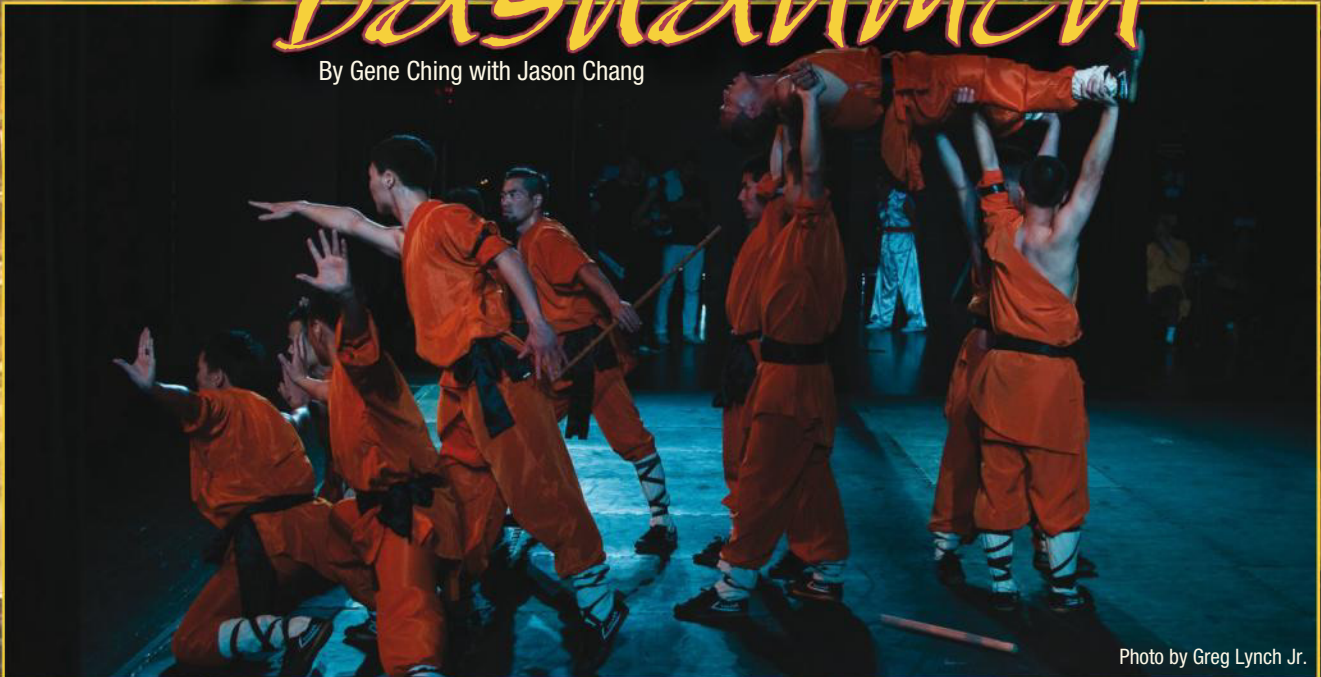


Photo by Greg Lynch Jr.

“When you can take the pebble from my hand, it will be time for you to leave.” Master Ran

As Shaolin monks go, Kwai Chang Caine faced the simplest of exit exams. When the pilot for the groundbreaking U.S TV show *Kung Fu* aired on February 22, 1972, Americans got their initial pop culture peek into Shaolin Temple. For many, it was their first introduction to Chinese philosophy, as well as some of the trappings and myths of Shaolin. But Caine’s snatching the pebble test was made up by Hollywood. Shaolin legend recounts a much more brutal graduation ceremony where the candidate had to face rigorous tests, and fight his way out against senior monks and sometimes even Shaolin robots.

The Shaolin exit exam is a popular subject in films. Typically, the candidate must pass through special chambers blocked by martial monks. And then, if successful, he must lift a burning urn to open the final gate out. That’s how he gets his signature Shaolin forearm brands. In *Shaolin Wooden Men* (1976), Jackie Chan faced 36 wooden robots for his Shaolin test. It was a surreal bit of vintage Jackie choreography with stuntmen dressed in bizarre wooden armor. That same year, Tin Peng (田鵬) and Carter Wong (黃家達) also battled past armored robots, or maybe they were supposed to be monks in armor, only instead of wood

they were made of bronze. That movie, *18 Bronzemen*, pitted Tin and Wong against the bronze bots as well as monks in bronze body paint. The most famous cinematic Shaolin exit exam was in the Shaw Brothers classic *The 36th Chamber of Shaolin* (1978). Gordon Liu (刘家辉) faced off against an unarmored and unpainted monastic opponent, Lee Hoi Sang (李海生). It was an epic one-on-one duel that not only allowed Liu’s character San Te (三德) to leave the temple but also to invent the 3-section staff. Even Stephen Chow’s *God of Cookery* (1996) spoofed the Shaolin examiners, portraying them as hard-drinking, card-playing gatekeepers, also painted bronze. While these movies inspire the imagination, they seldom depict history faithfully because filmmakers always shoot for the dramatic. Just like those legendary Shaolin tiger and dragon forearm brands, it’s not clear whether it was fact or fiction.

Nevertheless, there are historic accounts of Shaolin exit exams, although the details are dubious. The most recent mention is an anecdote about one of Shaolin’s most heroic figures from the last century, Xu Shiyu (1905–1985 许世友). There’s a story about Xu failing his Shaolin exit exam, though it should be noted that many other stories about him contradict

this. Xu was a distinguished general of the People's Liberation Army who earned the nickname "Shaolin General (Shaolin *Jiang Jun* 少林将军)." He entered the temple at 7 or 8 years old and trained there throughout childhood. During a period of tremendous political upheaval, Shaolin disciples took up guns under Xu's command. Like many larger-than-life war heroes, many questionable tales have been attributed to Xu, but his time spent at Shaolin was genuine.



Shaolin exit exam tales share some common themes from which we may glean some insight as to their origin. Typically, there are 18 challengers (in Jackie's film, thirty-six is twice eighteen, typical for Chinese numerology). The number eighteen figures prominently in Kung Fu lore. Bodhidharma is attributed as the founder of Chan (Zen) Buddhism and Kung Fu. His name is phonetically translated to *Putitamo* (菩提達摩) in Chinese, commonly shortened to Tamo. According to martial legend, Tamo created two forms of qigong, *Yijinjing* (muscle-tendon change classic 易筋經) and *Xisuijing* (marrow washing classic 洗髓經). Some myths credit him with creating an additional martial arts form called the 18 Hands of the Luohan (*luohan shi ba shou* 罗汉十八手). All three of these forms are still practiced today in many different styles and interpretations, but these may well be reconstructions. Most scholars attribute the first mention of *Yijinying*, the most dominant Tamo-associated form, to texts published long after Tamo died. These sources are inaccurate and inconsistent, leading most to believe that the Tamo creation story is apocryphal. Luohan is another abbreviated Chinese phonetic translation. The full term is *Aluohan* (阿羅漢), which stems from the Pali term Arahant. These are Buddhist saints, far along the path towards enlightenment but who may not have fully achieved Buddhahood. Generally, there are eighteen Luohan in Chinese Buddhism, so the leap to eighteen exit examiners is a likely permutation of this myth. In a similar fashion, Kung Fu is said to have eighteen weapons, and to master the eighteen weapons is to master Kung Fu. Of course, there are many more than eighteen weapons in the diverse Kung Fu arsenal, but that number still serves as allegory. While Shaolin may not be the true historical birthplace of Kung Fu, it is the symbolic cradle in many ways, in particular with foundation tales like these.

Out of the Gate and on with the Show

In recent years, several of the Shaolin Kung Fu theatrical performances conclude with a reenactment of the Shaolin exit exam. Called *Dashanmen* (literally "strike mountain gate" 打山門), it is a thrilling finale in which a few monks engage in a series of duels with examiners. It has become a mainstay for Shaolin demonstrations, so when we staged Grandmasters LIVE! for our Kung Fu Tai Chi 25th Anniversary Festival, we included a *Dashanmen*. However, it takes a large team of Shaolin-savvy performers to stage a *Dashanmen*, so such demos are typically limited to either representative teams from the Temple itself or official Shaolin Cultural Centers that keep several monks and advanced students on staff. Unfortunately, due to schedule conflicts, none of the official west coast Cultural Centers were able to provide a *Dashanmen* team and the price for bringing a Shaolin team out was exorbitant. A full *Dashanmen* will have up to three challengers, eighteen examining fighting monks and a head monk – twenty-two martial artists in all for a massive choreographed battle. Fortunately for us, there are many local Shaolin disciples and masters who aren't associated with the official centers. They graciously stepped up and met our request.



Rehearsal photo by Gigi Oh.

There is an immense number of Shaolin disciples and Shaolin-trained masters in the San Francisco Bay Area. In our 2007 Shaolin Special, we ran an article that identified them titled "The Gold Mountain Monks: 38 Shaolin Immigrants to the San Francisco Bay Area." That was a decade ago, and since then we've stopped trying to keep track. There are just too many now and they are constantly on the move. While we weren't able to assemble a full 22-member cast, we gathered enough talent for three candidates, a head monk and a company of examiners. The company was assembled from ten different schools who all came together to cooperate for the performance. As a testament to their skills, they choreographed and practiced this very complex demonstration with only three rehearsals. "We all had the basics so it was easy to put together," says Master Chen Fei in English and Chinese. Master Chen served as the director for this special cooperative performance. "I had a plan. Six of the performers are under me which made it easier. Almost all of them come from Shaolin Temple. Most have been in group performances like this

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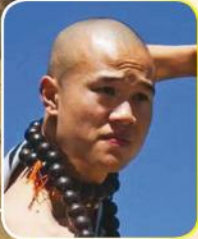
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before, so there was a lot of experience. The only difficulty was getting everyone all together at the same time. It would've been even better with more time and practice."



Master Chen stands out as one of the earliest Shaolin immigrants to the Bay Area. We profiled him in an article in our January+February 2004 issue titled "Shaolin's Second Wave." Chen was originally trained in Modern Wushu in his native Shandong Province starting at age seven. He was selected for Shandong Wushu Team and won the China National Youth Martial Arts Hero title. Chen first went to Shaolin in 1994 and trained there for only a few months. He moved on to get a degree in Physical Education and Wushu at the Tianjin Institute of Physical Education (now the renowned Tianjin University of Sport 天津体育学院), and then returned to Shaolin in 1997 to become a disciple of the Abbot, Venerable Shi Yongxin (释永信). Chen specialized in Monkey Kung Fu, a talent that helped earn him a spot as a member of the Abbot's prestigious performance troupe soon after he was inaugurated. He was on two of



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Having a theatrical background has served Chen well. "I love being on stage," he confesses. "It makes me feel really high. I love to show off Shaolin Kung Fu." After settling in the Bay Area in 2002, Chen stayed involved with live theatrical performances, not just Kung Fu but also dance and other Chinese cultural arts. Starting in 2011, Chen cooperated with two other schools, Shaolin Kung Fu International under Master Ben Zhang (张本学), who was also featured in that 2004 "Shaolin's Second Wave" article, and Pure Shaolin Kung Fu under Master Xu Dezheng (徐德正), who was our cover master for our May+June 2016 issue. Together, these three schools held their recitals at the Flint Center for the Performing Arts, a popular 2400-seat theater space in Cupertino, California. "It was a performance for the schools and the parents," says Chen. "I used it to train my coaches. They learned different skills that way, and each teacher had three to five minutes to perform themselves. The shows usually went about an hour and a half. We called them 'Kung Fu Night!'"

Dashanmen holds a sacred place in Chen's heart, just like with any Shaolin practitioner who ever gets the opportunity to perform in one. "This is very special to Shaolin Temple," explains Chen. "It's very traditional. There's a story. A monk feels he's good enough to go and wants to leave. But in order to do that, he needs to pass eighteen tests. It's similar to *duilian* (literally 'opposition practice' referring to partner-based sparring forms 对练). But *duilian* is only two or three people. This is bigger. It feels like the movies. We want to make it all look real."

There are two starring roles in *Dashanmen*: the main candidate and the head monk. The candidate carries the

heaviest load because he must fight through all the other monks. The head monk usually just stands there and presides over the proceedings. Usually he just has to look authoritative. These roles are sought after but not fought over within the ranks of Shaolin disciples. Casting is predetermined by the performers' standing in the Shaolin hierarchy. "Chinese are very traditional," says Chen. "We go by generation. The eldest Shaolin disciple gets to be the head monk. The second eldest is the challenger."

While the core story arc of *Dashanmen* remains the constant – a monk fights his way through tests for the right to leave Shaolin – variations abound. Sometimes there is just one candidate. With three candidates, the first two die. Sometimes the main candidate fails and dies and sometimes he passes. Sometimes the final test is a hard qigong demonstration where the candidate must withstand wood rods being broken over him. In the Grandmasters LIVE! performance, *Dashanmen* began with daily practice at Shaolin which allowed the performers to demonstrate various Shaolin forms at the start, warming up to the big finale fight. These variations make every *Dashanmen* unique and special in its own right. It's up to the director to determine how his cast will interpret the tale.

Whatever the story, if you ever get the chance to see a *Dashanmen* demonstrated live, you know you are bearing witness to something very special to the spirit of Shaolin. And like everything Shaolin, there's more underlying the external appearance, if you stay present with it and know where to look. ☯

To see the *Dashanmen* performance from our Kung Fu Tai Chi 25th Anniversary Festival Grandmasters LIVE! visit our YouTube channel for "GM Live 2017: Dashanmen."

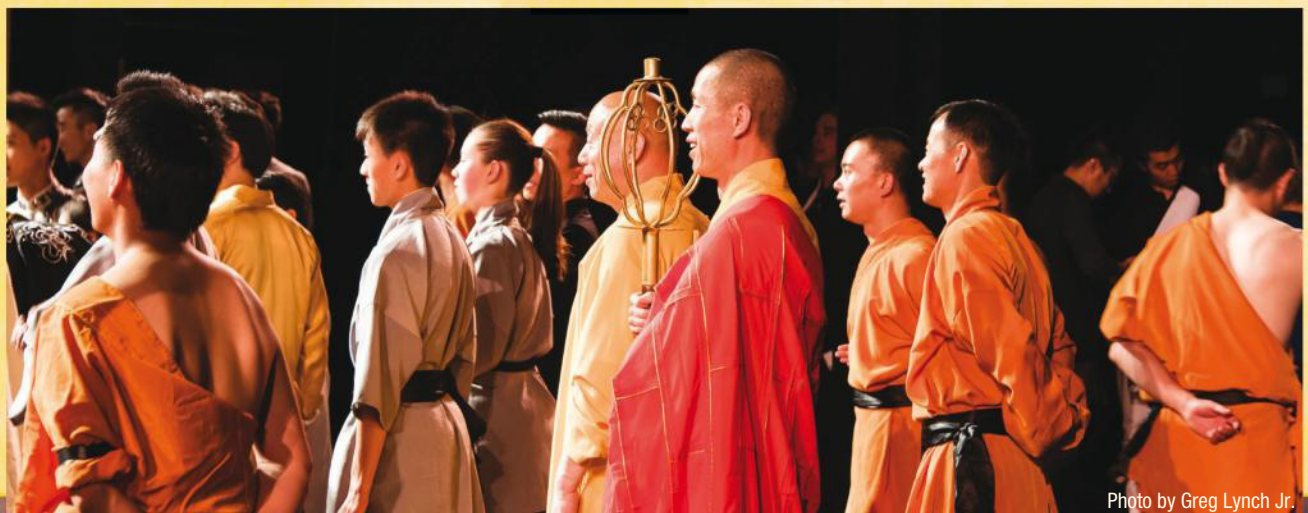
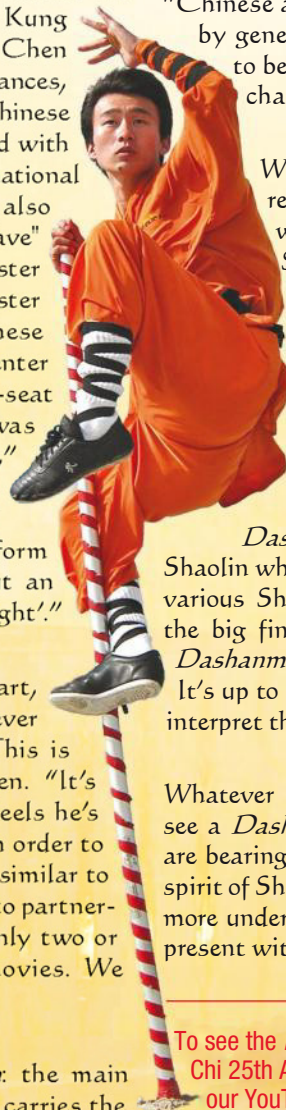


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The name Shaolin Five Animals is usually associated with southern styles of Chinese martial arts such as Hung Gar (洪家) or Choy Li Fut (蔡李佛), which originated and spread in Guangdong province during the last century of the Qing dynasty (1644–1911). However, in the early 20th century there appeared several essays and other verbal chronicles, such as *Shaolin Temple Record* (少林寺志), *Chinese Sports History* (中国体育史), and *Shaolin Boxing Secrets* (少林拳术秘诀), that suggested that legendary Songshan Shaolin ancestors from the Ming dynasty (1368–1644) were responsible for incorporating the practice methods of the Five Animals (五形 – lit.

Five Shapes), also known as Five Fists (五拳), into the martial arts practiced around the temple during that era.

Though not historical, the lore of various other styles hold similar accounts suggesting that the Five Animals techniques that developed south of

the Yangtze River had their origin in the north. In this article, we will explore in detail one of those northern styles claiming such a connection, one which arguably best encapsulates the foundational basis of the Five Animals practiced at the Songshan Shaolin Temple centuries ago, the style called Shaolin Five Animals Eight Methods Boxing, or Shaolin *Wuxing Bafa Quan* (少林五形八法拳), with the valuable assistance of American Wushu pioneer and 1st generation US Wushu athlete, Master Kenny Perez, director of the Dynamic Martial Arts school in Phoenix, Arizona.

Traditional Symbolism and Style Origins

Many cultures down through the ages have viewed animals and other creatures as possessing special characteristics of great significance to humans. In China alone, these perceptions have influenced complex cultural and ritualistic practices such as countless folklore stories, dances and rituals, the Chinese Zodiac, health preservation practices, and eventually martial arts. In Traditional Wushu, animals are often used to describe movements and proper body mechanics such as “jumping like an ape,” “balancing like a rooster,” etc., as well as the “spirit” of a weapon, such as “the broadsword resembles a fierce tiger,”



By Emilio Alpanseque
Pictures by Julius Szakolczai



Body Erect Hands Joined

Crouching Tiger Pounces on Food

“the spear resembles a swimming dragon,” and so forth. Real or imaginary, animal references have been used extensively in northern and southern traditional Wushu styles to represent, group and teach the characteristics of particular actions and their true expression in applications.

The Shaolin Five Animals Eight Methods Boxing is a style that has been preserved and transmitted by Master Qin Qingfeng (秦庆丰) from Beijing. Born in 1949, Master Qin inherited a number of Shaolin traditions starting in early childhood including 18 *Luohan* (Arhat) Palms (罗汉十八掌), Big Diamond (Vajra) Boxing (大金刚拳), and Shaolin Five Animals Eight Methods Boxing. “I met Master Qin at a competition during one of my stays in China,” remembers Master Perez. “I did not train directly with him; at that time I was really more focused into a training phase of modern *Changquan* (长拳), *Nanquan* (南拳) and *Ditangquan* (地趟拳) with my Wushu mentor, Grandmaster Wu Bin (吴彬), but he made this style available to me and I practiced it extensively.”

A Chip Off the Old Block

According to Master Qin, his family tradition of Big Diamond (Vajra) Boxing can be traced back to the late Song (960–1279) and Early Yuan (1271–1368) dynasties. Later, near the end of the Ming dynasty, it absorbed the essence of the Five Animals boxing created by the Songshan Shaolin Temple warrior monk Jue Yuan (觉远), together with the lay masters Li Sou (李叟) from Gansu and Bai Yufeng (白玉峰) from Shanxi and eventually formed the Shaolin Five Animals Eight Methods Boxing style that we know today. In the late Qing dynasty, the style was introduced to the Qin Family and was handed down to Qin Zhengqing (秦正清), who in turn transmitted it to his son Qin Tiejing (秦铁英), who during the Republican Era (1912–1949) was a *guoshu* (国术) or “National Arts” instructor at several military academies near Beijing, such as Baoding, Tianjin and others.

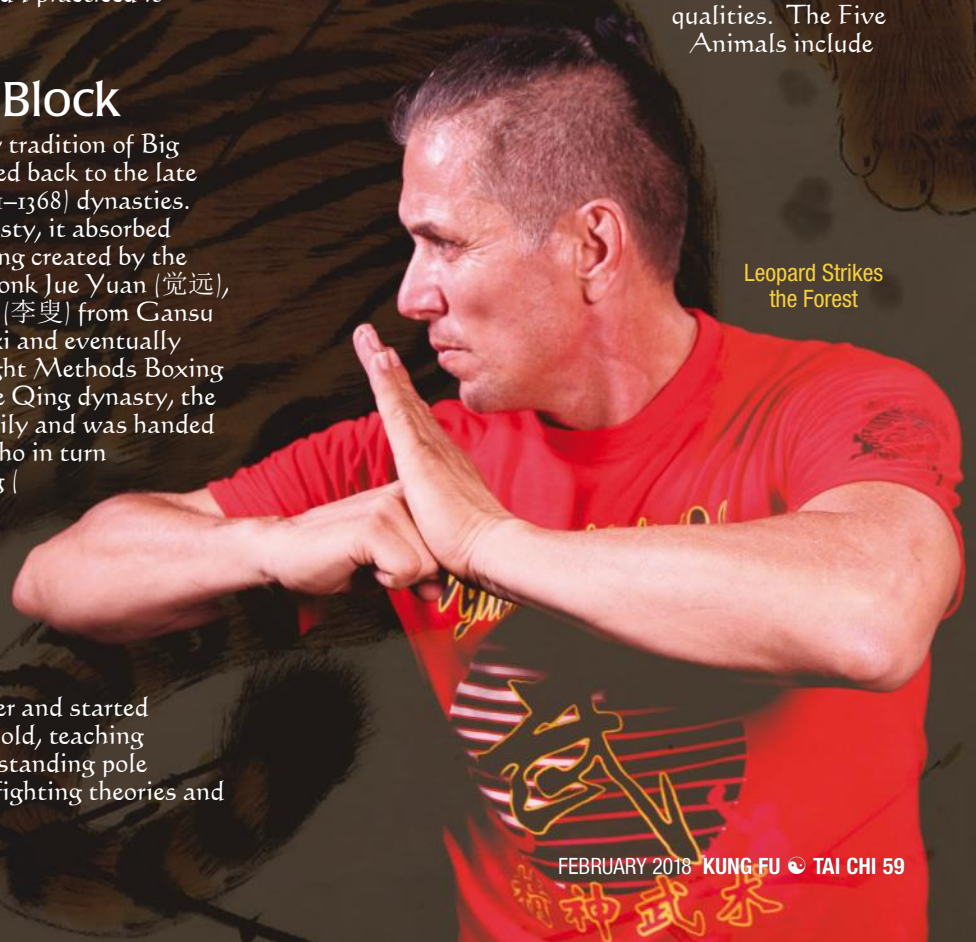
Qin Tiejing was Master Qin’s father and started training his son when he was 7 years old, teaching him bare hand and weapon routines, standing pole exercises, body hardening exercises, fighting theories and

applications, traditional boxing lyrics, and more. After a hiatus of nearly a decade due to the Cultural Revolution, Master Qin entered the prestigious Beijing Sports University and graduated in 1979 as a first level national Wushu coach. In 1982, Master Qin performed the Shaolin Five Animals Eight Methods Boxing style at the National Wushu Observation and Exchange Conference (全国武术观摩

交流大会) held in Xi’an, earning him a gold medal. In the following decades he has published dozens of journal articles and books which have been translated into many languages. After dedicating his life to the dissemination of his legacy, Master Qin now holds the rank of 8th *duanwei* conferred by the Chinese Wushu Association.

Embracing Each Shape Inside and Out

Having identified the source of this tradition, we can now delve deeper into its actual contents and special features. The Shaolin Five Animals Eight Methods Boxing should not be confused with the imitative or pictographic boxing styles, also known as *Xiangxing Quan* (象形拳), that strictly imitate the actions and mannerisms of the animals. Instead, the system utilizes each animal or shape as a theoretical framework for developing a specific skill in the practitioner, including internal and external qualities. The Five Animals include



Leopard Strikes the Forest

the dragon (龙), tiger (虎), leopard (豹), snake (蛇), and crane (鹤); their allegorical significance is as follows: the dragon develops the spirit (神), the tiger develops the bones (骨), the leopard develops the strength (力), the snake develops the vital force or qi (气), and the crane develops the essence (精).

“The philosophy behind this style is great to help teach everyone, children and adults alike, giving it a ‘romantic’ sort of appeal from a traditional standpoint,” Master Perez asserts. “One advantage of this style is that it can be used for strength training or conditioning while practicing a variety of fighting skills that can be done together or individually. On the traditional side, it is a very classical way to study and keep the interest of the students.” Indeed, Master Qin’s system also encompasses the Eight Methods, which refer to eight different areas of traditional practice including internal work methods (内功法), meditative methods (意念法), external work methods (外功法), boxing methods (拳法), kicking methods (腿法), grabbing and throwing methods (擒摔法), body and stance/footwork methods (身步法), and finally methods to harness the qi through specific sounds or yells (发声用气法).

Harmonizing Form with Application

Master Qin’s system embodies one of the most fundamental principles of traditional Wushu – training and fighting together (练打结合). This consists of two bare-hand routines: the First Route (Yilu 一路) of 108 movements, and the Second Route (Erlu 二路) of 72 movements. Later, Master Qin created a simplified version of 23 movements for the National Sports Commission, which wanted to include his style as part of the general curriculum of traditional routines taught at Wushu institutes and universities. This shorter version eventually reached the schools around the Shaolin Temple in Henan, as well as being included in various Shaolin boxing

SHAOLIN FIVE ANIMALS EIGHT METHODS BOXING (少林五形八法拳)

Ready Position (*yu bei shi* 预备势)

- 1 Body Erect Hands Joined (*zheng shen gong li* 正身拱立)
 - 2 Two Tigers Fight Fiercely (*er hu zheng wei* 二虎争威)
 - 3 Crouching Tiger Pounces on Food (*wo hu pu shi* 卧虎扑食)
 - 4 Hungry Tiger Hugs Stone (*e hu bao shi* 饿虎抱石)
 - 5 Move Stone See Road (*ban shi xun lu* 搬石寻路)
 - 6 Submerge Body into Cave (*qian shen ru dong* 潜身入洞)
 - 7 Black Tiger Pushes the Mountain (*hei hu tui san* 黑虎推山)
 - 8 Hungry Tiger Embraces Food (*e hu lan shi* 饿虎揽食)
 - 9 Leopard Strikes the Forest (*bao zi zhuang lin* 豹子撞林)
 - 10 Welcome Wind Double Exploration (*ying feng shuang tan* 迎风双探)
 - 11 Black Dragon Explores Water (*wu long tan shui* 乌龙探水)
 - 12 Black Tiger Shakes Claws (*hei hu dou zhua* 黑虎抖爪)
 - 13 Five Claws Explore Top (*wu zhao tan ding* 五爪探顶)
 - 14 Black Tiger Drills the Forest (*hei hu zuan lin* 黑虎钻林)
 - 15 Leopard Stirs the Dust (*bao zi dou chen* 豹子抖尘)
 - 16 White Snake Begins to Explore (*bai she chu tan* 白蛇初探)
 - 17 White Crane Single Leg Resting (*bai he dan xi* 白鹤单息)
 - 18 White Tiger Gazes at the Moon (*bai hu wang yue* 白虎望月)
 - 19 Gold Leopard Beats Stone (*jin bao lei shi* 金豹擂石)
 - 20 Tiger Tail Stirs the Forest (*hu wei jiao lin* 虎尾搅林)
 - 21 Submerge Body into Cave (*qian shen ru dong* 潜身入洞)
 - 22 White Crane Seeks Food (*bai he xun shi* 白鹤寻食)
 - 23 Body Erect Hands Joined (*zheng shen gong li* 正身拱立)
- Closing Position (*shou shi* 收势)



1A) An attacker grabs Master Perez left shoulder. 1B) He reacts by seizing the grabbing hand and scratching the face of the attacker while locking his elbow. (Crouching Tiger Pounces on Food). 1C) Then, sliding his left hand downward to control the opponent’s arm and attacking his face with a linear tiger claw strike. (Hungry Tiger Hugs Stone)

encyclopedias. In this regard, Master Perez adds, “Yes, I practice the short version of the style, but I also became adept with the longer forms. I use this form as part of my curriculum for the 2nd level (beginner) students. This form incorporates punching, scratching, grabbing, breaking, poking, as well as techniques that teach to strike with hands and feet simultaneously to the lower and upper gates; this is very traditional!”

The Shaolin Five Animals Eight Methods Boxing routine serves as a great introductory form to develop skills of foundation as well as attack, defense and counter-attack. This may differ from other offerings of Shaolin boxing where the practice of routines may center only on drilling a specific set of forms and

2A



2B



2C



2A) An attacker attempts to punch Master Perez. He immediately blocks the strike with his right forearm. 2B) Then, he proceeds to control the attacker's arms while executing a horizontal elbow strike to his midsection. (Leopard Strikes the Forest). 2C) Followed by an upward elbow strike to the face while pulling the attacker's arm to increase impact.

then resort to a more standardized version of *Sanda* (散打) for anything related to combat training. Master Perez agrees: "Absolutely, this form develops dexterity, coordination, speed, accuracy, and multiple fighting strategy traits. When training the form sometimes students can hold the stances longer to develop their foundation, or perform the form with weights for strength, with eyes closed or on a balance

beam/stumps for balance, etc. Now, when learning the applications with a partner, students become familiar with the body targets and weak points as well as leverage usage and angles to accentuate the strikes, holds and throws contained in the form. By following this method, not only they will be able to perform the form better by showing the right spirit and intention, but also they will be able to adapt these techniques into spontaneous actions and reactions useful for different self-defense situations."

Traditional Wushu Culture Maintained

Shaolin Five Animals Eight Methods Boxing is a testament to the durability of a traditional style. Just as a deeply rooted tree will stand year after year, traditional martial arts with a rich foundation will continue to exist. It is essential among all practitioners and masters, regardless of style, to feel both dignified and duty-bound to preserve



Black Tiger Pushes the Mountain

White Snake Begins to Explore



Contemporary Wushu will continue to innovate to create interest, to become more challenging, to raise the competitive level of the sport.

these legacies from generation to generation.

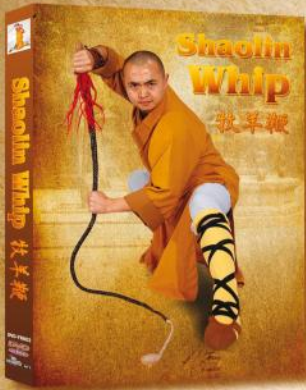
To this matter Master Perez concludes, "Absolutely! Contemporary Wushu is rooted in Traditional Wushu. We must know where Wushu came from and where it's headed. Contemporary Wushu will continue to innovate to create interest, to become more challenging, to raise the competitive level of the sport. This is a positive progression to avoid becoming stagnant, but we still have the traditional routines available, as well as the old compulsory routines; these are the guidelines. I want to help promote Wushu as a sport, a traditional art, a health preservation exercise, and a self-defense system because we will all benefit from its growth. With 'Dedication, Discipline and Determination' we will all succeed – *Jiayou!* (加油)"

Emilio Alpanseque currently teaches in El Cerrito, CA, and can be contacted through his website EastBayWushu.com. He wishes to thank Master Kenny Perez for his collaboration and support on this article. For more information on Master Perez, please visit his website DynamicWushu.com.



3A) Master Perez deflects an incoming punch with an outward parry while lifting his knee to cover his groin area. (White Crane Single Leg Resting). 3B) Immediately following with a stomp kick to the opponent's knee. 3C) Ending with a double punch strike to the opponent's head and ribs. (White Tiger Gazes at the Moon).

SHAOLIN DVD



Shaolin Whip

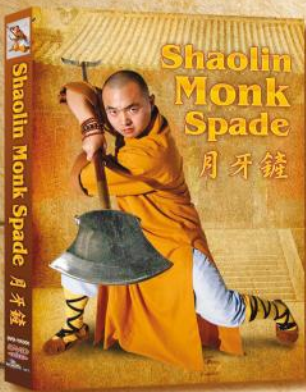
The Shaolin Whip is gaining popularity in China as a fun recreational practice. It's not uncommon to see people practicing whip techniques in public parks. Whips are portable and can be worn discreetly as belts. Also known as the Shepherd's Whip (*muyang bian* 牧羊鞭). According to legend, the Shaolin abbot, Fuyu, found favor with the Yuan and was permitted to develop Shaolin kung fu, including whip techniques from shepherds from Gansu Province. Training whip develops arm and shoulder strength and teaches

how to expand the chest and cultivate qi the Shaolin way.

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Shaolin Monk Spade

Known in Mandarin as *yueyachan* (literally 'moon tooth spade' 月牙鏟), the Monk Spade is most commonly identified weapon of Buddhist monks. This attribution comes from two famous fictional Buddhist monks from Chinese literature, Lu Zhishen from the 13th century epic, *Outlaws of the Marsh* and *Sha Wujing* from the 16th century epic *Journey to the West*. The Monk Spade served as a tool for digging, cutting foliage and crops and carrying luggage. For modern martial arts practitioners, it is excellent for training endurance and long weapon coordination.

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Wushu Monk's Spade

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Monk Spade (Heavy Metal Steel)

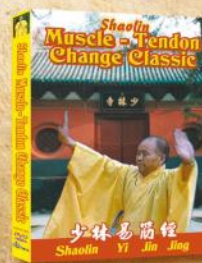
45-84CS: \$165.00



Shaolin Muscle-Tendon Change Classic

The Shaolin Muscle-Tendon Change Classic is the first qigong form created by the founder of Shaolin Kung Fu and Zen, Bodhidharma. Today, the Shaolin Muscle-Tendon Change Classic (or Yi Jin Jing as it is known in Chinese) is one of the most venerated forms of qigong, used by men and women of all ages, martial artists and non-martial artists alike, to harness and cultivate their natural internal power.

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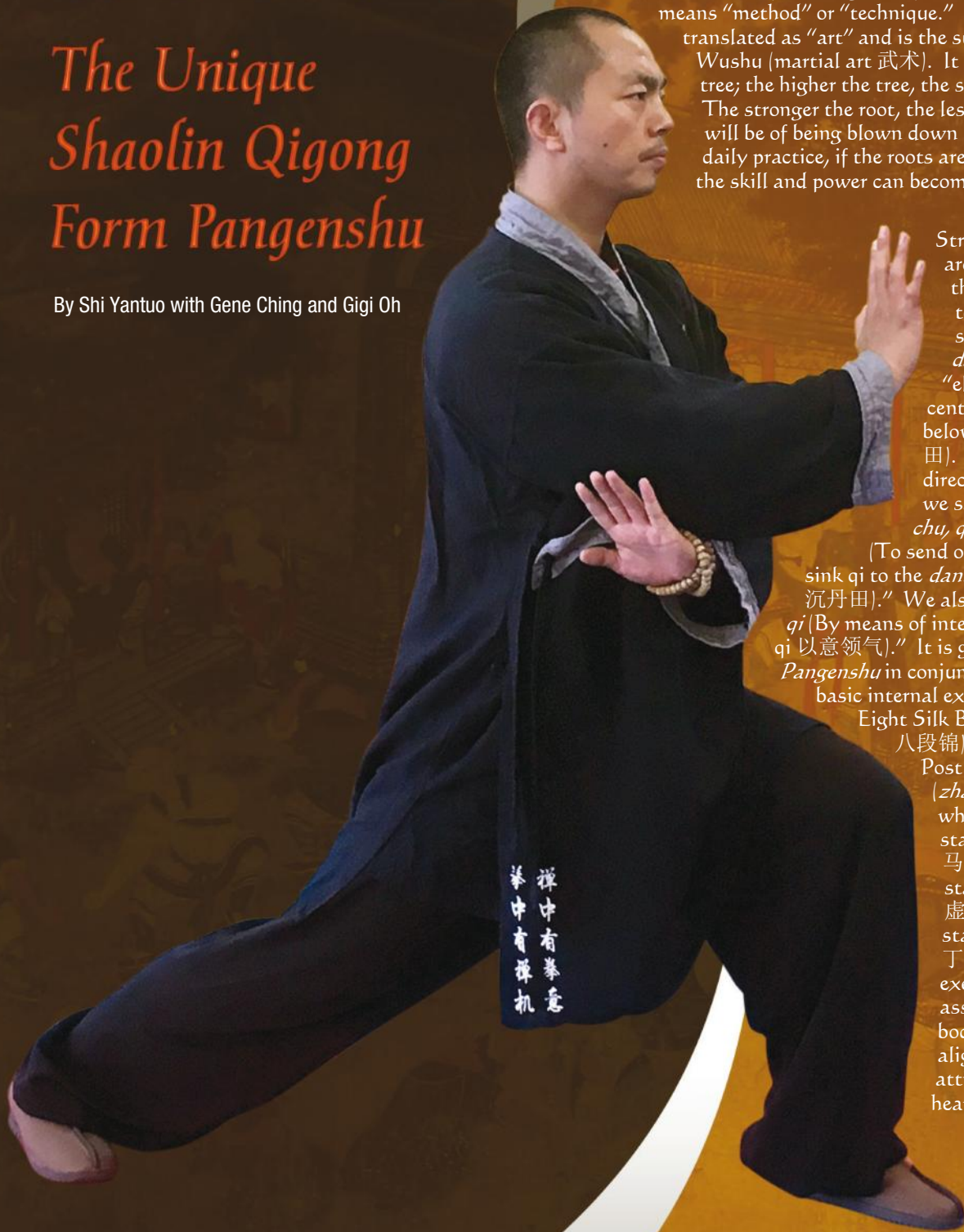
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TWISTING ROOTS

The Unique Shaolin Qigong Form Pangenshu

By Shi Yantuo with Gene Ching and Gigi Oh



拳中有禅意
禅中有禅机

Shaolin Kung Fu is characterized as the standard bearer for external Kung Fu. However, every balanced style contains some external and internal elements. *Pangenshu* (盘根术) is one of Shaolin's qigong routines. It focuses on Shaolin internal and basic training (*neigong* 内功 and *jibengong* 基本功). The meaning of the word *pan* (盘) is akin to *rao* (entwining, winding around, or surrounding 绕) or *ningdong* (twisting or wringing action 拧动). The strength and power of Shaolin Kung Fu is created from twisting movements. *Gen* (根) means "roots" and it refers to legs and footwork. *Shu* (术) means "method" or "technique." It is also commonly translated as "art" and is the suffix of the word Wushu (martial art 武术). It is like the giant tree; the higher the tree, the stronger the root. The stronger the root, the less afraid the tree will be of being blown down by the wind. In daily practice, if the roots are made more stable, the skill and power can become superb.

Strength and power are generated from the roots. In order to achieve this, sink your qi to the *dantian* (literally "elixir field" – the center behind and below the navel 丹田). Use your mind to direct qi. In Chinese we say, "*Li cong gen chu, qi chen dantian*"

(To send out the root power, sink qi to the *dantian* 力从根出, 气沉丹田)." We also say "*yi yi ling qi* (By means of intention, guide the qi 以意领气)." It is good to practice *Pangenshu* in conjunction with other basic internal exercises such as the Eight Silk Brocade (*baduanjin* 八段锦) and the Standing Post Meditation (*zhanzhuang* 站桩), which has horse stance (*mabu zhuang* 马步桩), empty stance (*xubu zhuang* 虚步桩) and nail stance (*dingzi zhuang* 丁字桩). These exercises can better assist in opening the body's meridians, align posture and attitude, and tone the heart, mind and qi.



Pangenshu combines both fast and slow movements. There is inner stillness and outer fierceness, fullness and void, hard and soft. The speed of the movements in the first half of the routine should be slow. For some of the postures, it is required to hold them for three seconds. The second half of the routine can be slightly faster, but not too fast. It must be kept soft, but in combination with hard forces. You can practice Eight Silk Brocade and Standing Post Meditation as preparatory exercises, and then follow by practicing *Pangenshu* or other qigong routines. *Pangenshu* should be performed three to five times during a practice session. Practice in some quiet or natural environment to better focus your heart and mind. There should be no distractions or outside disturbances. Through *Pangenshu*, you can achieve the realm of ecstasy.

Morning is the best time to practice. Every morning after getting up, face the direction of the rising sun and breathe. Inhale and exhale three times to expel toxic qi. Spit out the residual and exhausted qi first, and then inhale some fresh qi into the body. In Chinese, we call this "*tunafa* (spit admit rules 吐纳法)."

In Kung Fu, we have martial aphorisms called *quan jue shou* (fist tactic sayings 拳诀说). An applicable one here is, "Punching with full strength, the force is from qi, slow qi circulation is valuable, quick qi application is valuable, circulating qi is best when slow, the art of controlling slow and fast consists of breathing (*quan da shi fen li, li cong qi zhong chu, yun qi gui hu huan, yong qi gui hu ji, huan ji shen qi shu, jin sai yi hu xi* (拳打十分力,力从气中出,运气贵乎缓,用气贵乎急,缓急神其术,尽在一呼吸)." These are the techniques behind action, stillness, breathing and qi circulation.

Pangenshu is a routine that must be practiced from beginning to end without stopping or hesitating. The goal is to achieve the "three combined into one." The external combinations are the shoulder and hip, elbow and knee and the hand and foot. The internal combinations are the heart and mind, the mind and qi, and the qi and force. The external and internal are harmonized into one body. Breathe through your nose and focus on emitting power (*fajin* 发劲). Roar to deter your opponent, playing with the explosive power of lightning to defeat the enemy.

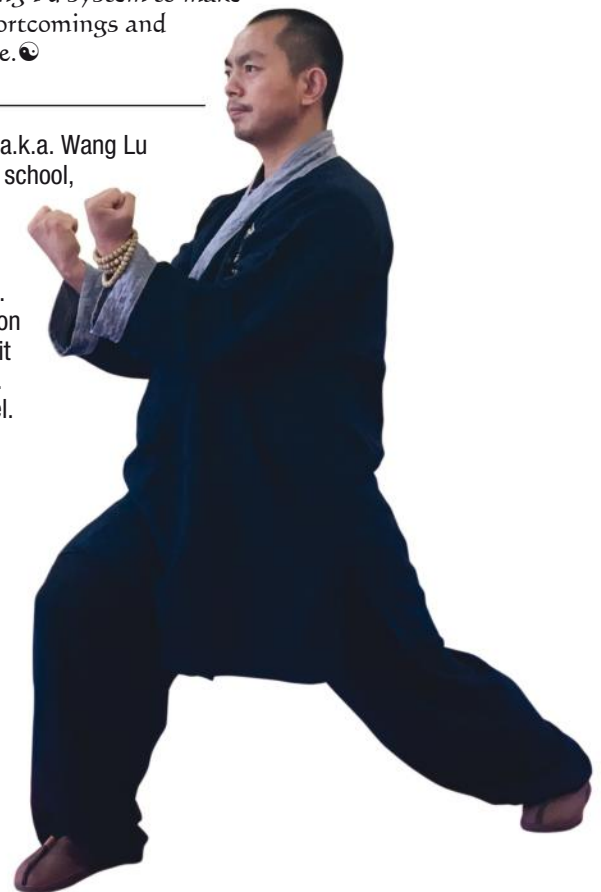
The practice of internal strength progresses from shallow to deep, from simple to complex, and from easy to difficult.





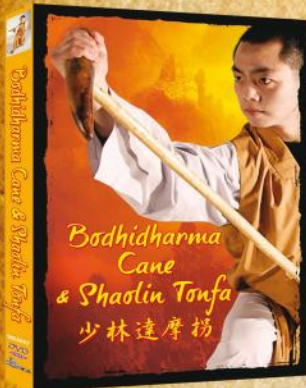
It's a step-by-step process. You cannot be anxious. The practice of external disciple must adhere to the "bitter and persistent (*ku yu heng* 苦与恒)." For Shaolin Kung Fu, without bitterness and persistence there will be no success. If you lack persistence, you will stop halfway through and it will make your effort useless. Practitioners must also have the correct method. Even if you can eat bitter and are persistent but don't have the right method, it is difficult to become skilled. To practice the real power, you must find a good teacher to follow, practice hard, and humbly learn the essence of each Kung Fu system to make up for your own shortcomings and lack of perseverance. ☯

Shi Yantuo (釋延托) a.k.a. Wang Lu (王路) teaches at his school, Shaolin Temple San Diego. For more information, visit shaolintemplesd.com. To see a demonstration of his *Pangenshu*, visit the KungFuMagazine.com YouTube channel.



Bodhidharma Cane & Shaolin Tonfa

Bodhidharma Cane & Shaolin Tonfa



Bodhidharma Cane is very rare and special Shaolin weapon. Known only to monks and local folk masters, Shaolin monk Shi Yantuo reveals the methods of Bodhidharma cane. Shi Yantuo also demonstrates double Bodhidharma Cane, which many believe to be the Shaolin precursors of Okinawan Tonfa and modern-day police batons. With assistance from Shaolin Monk Shi Yanfei, Shaolin Tonfa are described in easy to

learning Bodhidharma Cane and understand lessons.

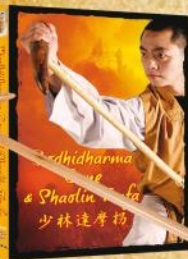
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The Bodhidharma Cane

The Bodhidharma Cane is a traditional folk weapon popular with Shaolin practitioners. Bodhidharma, also known as Damo or Tamo in Chinese, is the symbolic founder of kung fu and zen. These Bodhidharma Canes are produced exclusively for Tiger Claw. 42" tall, 6" handle - can be easily trimmed for height.

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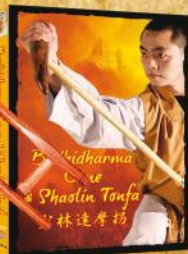


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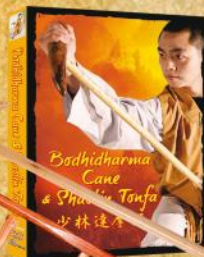
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Buddhist Nuns Fight New Battles with KUNG FU

By Lori Ann White
Photos Courtesy of Carrie Y. Lee



FOR more than 1500 years, Shaolin warrior monks have been melding martial arts and Buddhism, their physical bodies and their spiritual selves, and occasionally breaking a few heads when necessary. Although they're no longer breaking heads, they're still justly famous for both their Chan and their Quan—their Buddhist practice and their martial arts—and continue to thrill audiences the world over with live shows demonstrating their breathtaking athleticism and grace. Not as well-known but just as formidable are their Shaolin sisters, the warrior nuns of Yongtai Nunnery (located northwest of Dengfeng (登封) on the western foothills of Taishi Mountain (太室山)), who also embrace martial arts as part of their spiritual path.

The nuns of Yongtai are not the only Buddhist nuns to take up Kung Fu. A group of Himalayan nuns, all members of the Drukpa lineage, a Tibetan Buddhist order which has spread far beyond Tibet, began adding martial arts to their arsenal of spiritual weapons about a decade ago. But instead of defending the Emperor or driving away Japanese pirates, these Drukpa nuns use Kung Fu to fight

the age-old foes of poverty, lack of education, illness and hunger. Some new foes too, and foes that have been around for a while but only recognized recently, like pollution, climate change, and gender inequality.

These are the nuns of Druk Gawa Khilwa Nunnery on Druk Amitabha Mountain, near Kathmandu in Nepal, in the heart of the Himalayan Mountains. There are 300–400 nuns at the nunnery at any one time, but more than 1000 Drukpa nuns world-wide, according to Carrie Lee, President of Live to Love International, a secular non-profit that partners with the Drukpa nuns for much of its relief work. Lee has trekked and worked with them and knows them well.

Kung fu training is open to all the nuns, says Lee—just the nuns. The monks don't yet have a Kung Fu program. Of the nuns, some of the older ones don't participate, others choose different paths of service such as teaching, still others are on three-year solitary retreats, but "Almost everyone gets the basics of Kung Fu training," she says.

The nuns got the chance to learn Kung Fu when the current head of the Drukpa lineage, His Holiness

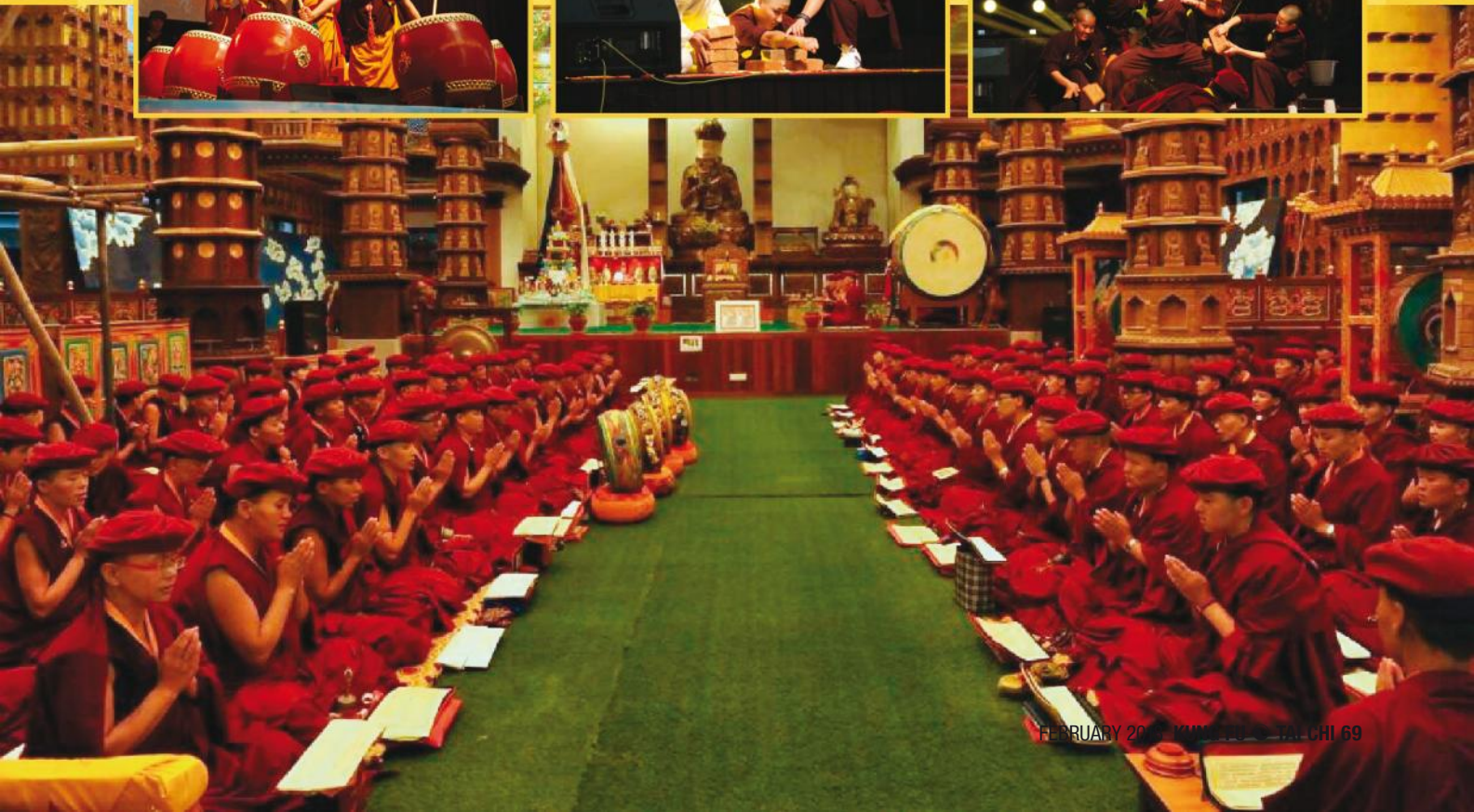
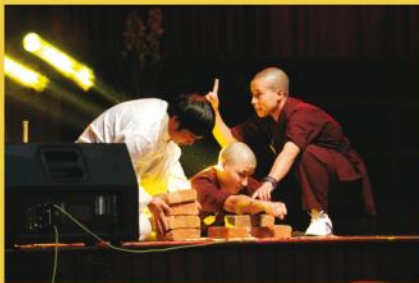
the 12th Gyalwang Drukpa, observed Vietnamese nuns taking instruction in martial arts. The idea fit neatly with his goal to encourage gender equality, something generally lacking in Buddhism as a whole, where additional rules for nuns keep them from leadership roles.

"It was long thought that if you were a well-behaved nun you would cook and clean for the monks," Lee explains, "and in your next life your reward would be coming back as a monk."

In addition, outdated views on women and exercise that barred women from many sports resulted in a ban on nuns exercising.

Challenging social mores that have persisted for more than a century is a tall order, but the Gyalwang Drukpa has found the perfect agents of change in the Drukpa nuns, and Kung Fu has proven the perfect way for them to train for their cause. The women have discovered they can draw on the mental and physical strength imbued by martial arts to help them expand their charitable work, both geographically and topically.

Jigme Konchok Lhamo, a 23-year-old originally from the northern Indian





state of Himachal Pradesh who has been a nun for 12 years, explained via the messaging app WhatsApp how the women fit Kung Fu into their lives and work.

Konchok writes that continuing with Kung Fu practice is “by our own wish—we decide if we want to or not,” and she herself has loved practicing Kung Fu, or Wushu, as it’s also been called.

“I’ve been studying Kung Fu for about five years now,” she continues, “but I still have a lot more to learn.”

They practice two hours a day, with physical conditioning, forms, and some weapons, including staff, spear, sword, and nunchucks. Their sifu is Jigme Rigzang (birth name Truong Nguyen Kha), a Vietnamese monk who now visits twice a year, while some of the more experienced nuns oversee training in the interim.

Before they began their training, the nuns still did outreach with *pad yatra*, or walking pilgrimages, but the Kung Fu seemed to unleash their inner crusaders, says Lee. She calls them “fiercely compassionate.”

“They are badass, they are adventurers, they are the GI Janes of humanitarian work,” Lee says. “The physical confidence has ignited this passion where they really feel they can take their desire to serve out into the community. Service has become the very core of who they are and what they want to achieve.”

Here’s just some of what the nuns have achieved.

Following the catastrophic Nepal earthquake in 2015 which killed thousands, injured tens of thousands, and set off landslides and floods that wiped out entire villages, the Drupka nuns refused to evacuate. Instead, says Lee, they turned the nunnery into a disaster relief staging area, hosting displaced families and storing supplies, while they planned and executed treks into regions even the Red Cross and the Nepalese government thought were unreachable.

“The planning and logistics took the effort of hundreds and hundreds of nuns, working collectively as a well-oiled machine,” Lee says. Meanwhile, the supplies stored at the nunnery were targets of theft, so the nuns also

organized around-the-clock security patrols.

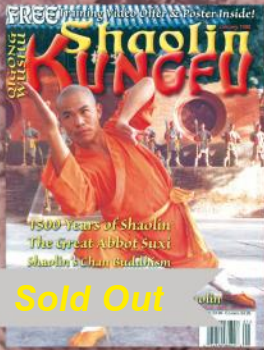
Kung Fu’s contribution to this effort?

“In the US and in Asia, women aren’t taught to support each other,” Lee explains. “Their martial arts program has encouraged them to be mentors to the younger nuns who are coming in. Kung Fu has laid a foundation of camaraderie and teamwork that translates easily to humanitarian work.”

This year, the Drupka nuns bicycled from Kathmandu to Ladakh, India, a roundtrip of more than 4000 kilometers, in what they call a “bicycle *yatra*.” The young nun Jigme Konchok Lhamo, who participated, said the trip took three-and-a-half months in total. Led by His Holiness himself, the nuns biked through the Himalayas, carrying a message of female empowerment and demonstrating their strength firsthand with their Kung Fu. When they reached Ladakh, they held a week-long workshop in self-defense for 120 of the the local women.

“They taught Hindu, Muslim, and Buddhist women who came from all

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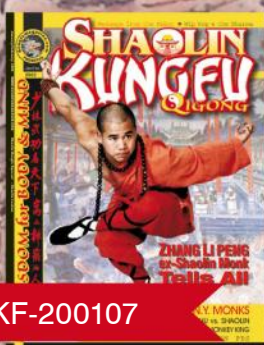
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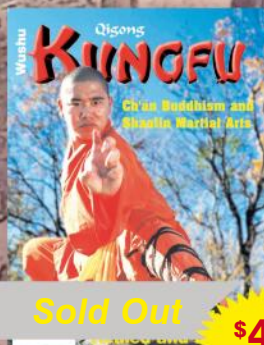
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across the area," Lee says. "The nuns are from these villages; they know what the women go through." According to Lee, as Buddhist nuns, they are so well-respected that by discussing sexual assault they removed the taboo against talking about it at all. "It was amazing to hear the women at the start of the week whispering to each other in their tents at night, but by the end of the week they were hugging each other and crying together."

Kung Fu's contribution to this effort?

The self-defense techniques taught to the women of Ladakh, of course, but also the physical and mental conditioning to make the trek by bike, and the confidence and strength they displayed to their students.

This wasn't the first bicycle *yatra* undergone by the nuns, but it was the first that culminated in a women's self-defense camp. "This was our first workshop," Konchok wrote. "We hope we can do more."

Being exposed to the health and strength of the nuns has already done more to inspire

women athletically, Lee says. "Now there's an all-female hockey team in Ladakh. There are women marathon runners. They've inspired girls to do things they didn't think they could do."

Another cause championed by the nuns is sustainable living, because the twin ills of climate change and pollution are already wreaking havoc on the Himalayan environment.

"In the Himalayas, they see climate change firsthand," says Lee. "Their main source of water is snow and glacier melt, but lately huge glacier melts are flooding villages. And if it's flooding now, what will happen when the glaciers are gone?"

The area's growing popularity as a tourist destination is also resulting in worsening pollution. Plastic trash such as water bottles and bags litter the mountains but small Nepalese villages have no way to deal with them.

Both climate change and pollution are causing a decline in the area's water quality. "And any time there's an issue with water, it affects women and children disproportionately," Lee says.

During their travels, the nuns advocate for sustainable practices, teaching the villagers about the perils of plastic. One reason they ride bicycles is to keep from making their own contributions to the air pollution that is hastening the melting of their glaciers and poisoning their water.

Kung Fu's contribution to this effort?

"Kung fu has given me confidence. I feel physically strong and mentally, too," Konchak writes. "It helps us with the concentration we need for our meditation." Also the concentration needed to master environmental testing methods. "We're learning to monitor water quality," Konchak writes.

"The prayers have fostered compassion but the Kung Fu has given them the confidence to go out and make a difference," Lee adds. "They call themselves the 'get off the meditation cushion' lineage."

According to Lee, Kung Fu is foundational to all of these young women's many accomplishments.

"You should see some of these nuns when they first join—quiet, docile," Lee says. "They blossom during the training to be outspoken and critical thinkers."

Their control over their bodies extends to control over their own lives. They manage the nunnery, doing the upkeep on the buildings and grounds—plumbing, installing fiber optics, running the guest house, procuring their own supplies. "His Holiness spends a lot of time there because he takes great pride in them, but they run the place themselves." His Holiness has also taught the nuns more from the Dharma than nuns usually receive, including some esoteric knowledge he hasn't even passed on to the monks yet. "If the monks want to learn it they have to go to the nuns," Lee says with a laugh. "They are in control of their own lineage."

Not surprisingly, becoming a Drupka nun is a very popular goal for young area women.

"Nuns can be quite young," Lee explains—as young as nine or ten when they enter the nunnery. "But when they're 16 to 18 years of age, they're given a chance to either return to lay life or remain nuns." Most choose to stay. Most choose to

become nuns on their own in the first place, instead of being placed in the nunnery by a family that can't afford to care for them.

"The Drukpa lineage actually has a wait list," Lee says.

"I couldn't have done any of the things I've done if I wasn't a nun and especially a nun of His Holiness the Gyalwang Drukpa," Konchak writes. "His Holiness has always inspired us to come out into the world and talk."

Lee sometimes wishes the nuns would do a little more talking. She describes arranging interviews with nuns who have been cycling all day through downpours or trekking across rock falls to reach villages. "The interviewer will ask how they are and they just say, 'We're fine.'" She laughs.

"What they do with Kung Fu and what they've learned from Kung Fu has led to a very interesting form of feminism without even using the word," Lee says. "They travel about and demonstrate how strong girls are and what girls can do. They don't talk about it, they just do it." 🙏

To learn more or support the Druk Gawa Khilwa Nunnery, visit their website at <http://drukpa-nuns.org>. The author would like to thank Carrie Y. Lee of Live to Love International for her assistance with this article; visit www.livetolove.org to find out more. Lori Ann White is a frequent contributor and occasional copy editor for *Kung Fu Tai Chi*. She is also freelance writer who has studied Shaolin Kung Fu with her Sifu Wing Lam for so many years that she is now studying Sun-style taiji with him instead.



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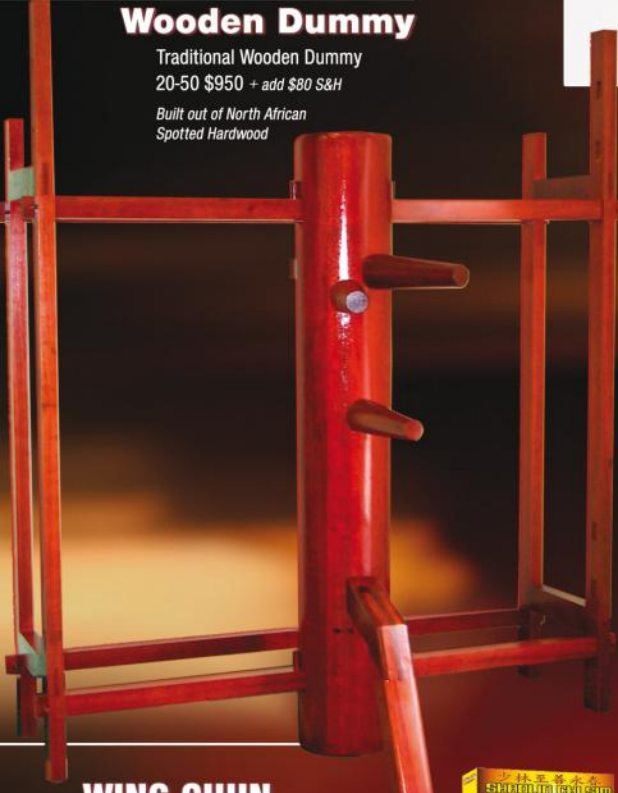
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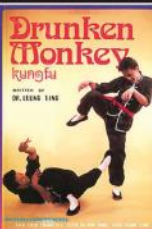


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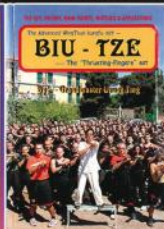
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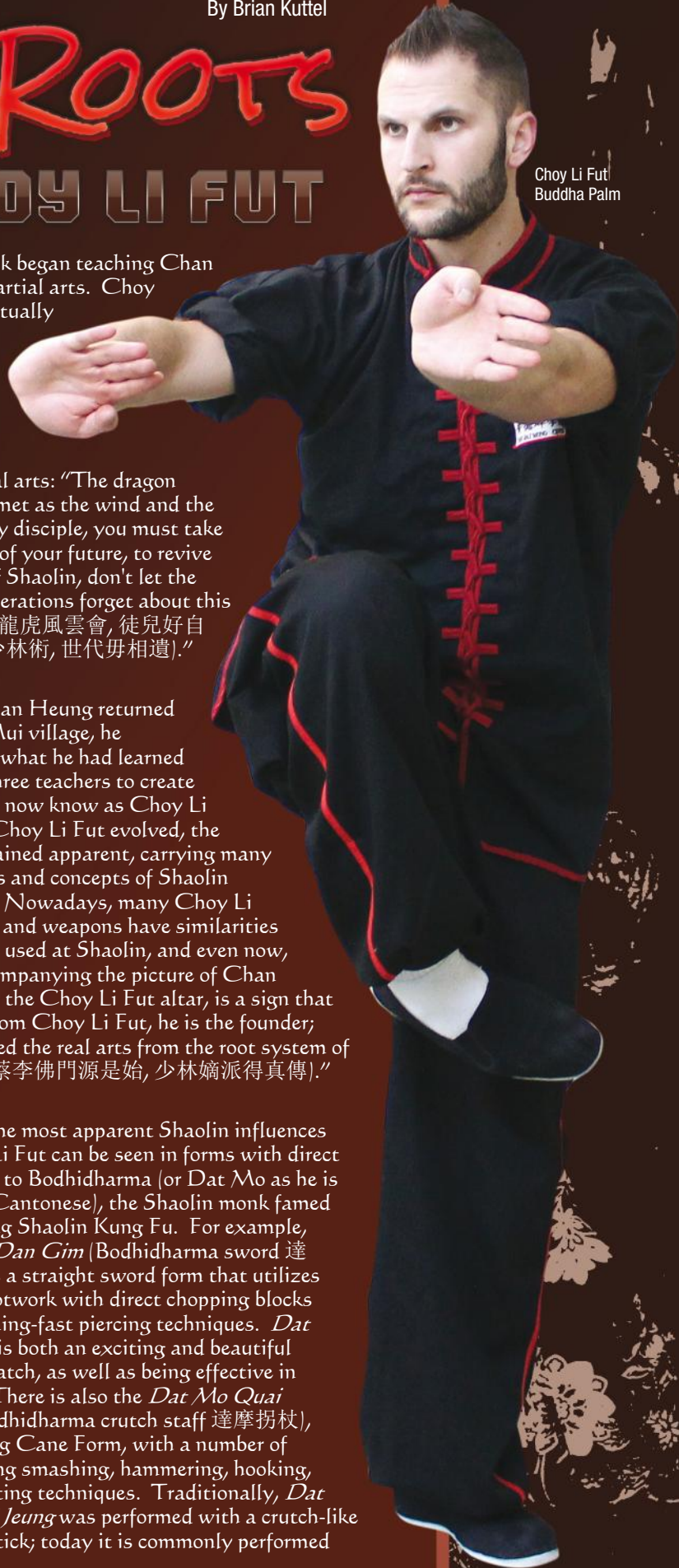
THE FUT OF CHOY LI FUT

Now recognized as one of the famous Kung Fu styles of Southern China, Choy Li Fut owes much of its formulation to the lessons of Shaolin. Choy Li Fut (蔡李佛) was created in 1836 by Chan Heung (1806–1875 陳享) of King Mui village in the Xinhui district of Jiangmen in Guangdong, China. The influence of Shaolin in Choy Li Fut begins with Chan Yuen Woo (陳遠護), Chan Heung's uncle, a disciple of the Shaolin Temple in Fujian. After training Chan Heung rigorously for 10 years, Chan Yuen Woo sent him to Li Yau San (李友山), Chan Yuen Woo's classmate from the Southern Shaolin Temple, for further training. After four years of training under the skillful eye of Li Yau San, Chan Heung was then sent to study under his third and final teacher, "The Scarred Monk" Choy Fook (蔡福). Choy Fook studied Shaolin Buddhism and Kung Fu under five different teachers and was devout in his studies of both. During the ceremony to ordain him a monk by burning dots upon his head with incense (known as *jieba* or "ordination scars" 戒疤), Choy Fook was severely burned, leading to ugly scars and the nickname "Monk with the Wounded Head" or "The Scarred Monk." Choy Fook eventually relocated to Lau Fu Mountain alone to cultivate Buddhism. However, despite a letter of recommendation from Li Yau San, Choy Fook refused to take Chan Heung as a disciple of Shaolin martial arts, but later agreed to teaching him Shaolin Buddhism and meditation. Eventually recognizing his student's desire and willingness to learn,

Choy Fook began teaching Chan Heung martial arts. Choy Fook eventually wrote advice to Chan Heung in a poem regarding the martial arts: "The dragon and tiger met as the wind and the cloud. My disciple, you must take good care of your future, to revive the arts of Shaolin, don't let the future generations forget about this teaching (龍虎風雲會, 徒兒好自為, 重光少林術, 世代毋相遺)."

When Chan Heung returned to King Mui village, he combined what he had learned from all three teachers to create the art we now know as Choy Li Fut. As Choy Li Fut evolved, the roots remained apparent, carrying many techniques and concepts of Shaolin Kung Fu. Nowadays, many Choy Li Fut forms and weapons have similarities to what is used at Shaolin, and even now, often accompanying the picture of Chan Heung on the Choy Li Fut altar, is a sign that reads, "From Choy Li Fut, he is the founder; He received the real arts from the root system of Shaolin (蔡李佛門源是始, 少林嫡派得真傳)."

Some of the most apparent Shaolin influences in Choy Li Fut can be seen in forms with direct references to Bodhidharma (or Dat Mo as he is called in Cantonese), the Shaolin monk famed for creating Shaolin Kung Fu. For example, *Dat Mo Dan Gim* (Bodhidharma sword 達摩單劍) is a straight sword form that utilizes nimble footwork with direct chopping blocks and lightning-fast piercing techniques. *Dat Mo Gim* is both an exciting and beautiful form to watch, as well as being effective in combat. There is also the *Dat Mo Quai Jeung* (Bodhidharma crutch staff 達摩拐杖), or Walking Cane Form, with a number of devastating smashing, hammering, hooking, and thrusting techniques. Traditionally, *Dat Mo Quai Jeung* was performed with a crutch-like walking stick; today it is commonly performed

Choy Li Fut
Buddha Palm

Choy Li Fut altar

Choy Li Fut
Bodhidharma Cane



with a hooked walking cane which requires no modification of the form or techniques to perform. Even the 18 Lohan Chi Kung (十八羅漢易筋拳) set pays homage to the original exercises devised by Bodhidharma, combining wide-range movement and dynamic stretching with breathing exercises. The 18 Lohan Chi Kung set is an excellent way to cultivate internal energy, directly benefitting the practitioner's Kung Fu and stamina. There is also the Shaolin Five Animal Form, taught to famed Choy Li Fut master Lau Bun (1891–1967 劉彬) by the wife of his teacher, Yuen Hai (阮系). The Shaolin Five Animal Form is an internal set that builds upon the fundamental techniques of Choy Li Fut with advanced animal techniques of the tiger, crane, snake, leopard and dragon.

Other Choy Li Fut forms that pay homage to the Shaolin lineage include *Da Fut Jeung Kuen* (Buddha Palm 大佛掌拳), *Lohan Fook Fu Kyun* (Lohan Taming Tiger 羅漢伏虎拳), *Monk's Spade* (*Fong Bin Chan* 方便鏟), and *Goon Yum Dzo Lin Jeung* (Kwan Yin Sitting in Lotus Palm 觀音坐蓮掌). The Buddha Palm set not only consists of all palm striking techniques of Choy Li Fut, but also contains the classic Shaolin position of "Hero Sits on the Mountain." It can be performed as strictly an internal set with the movements done much slower and combined with controlled breathing, to act as a moving meditation, or it can be performed at full speed to develop fighting strength, stamina, and techniques.

Another Choy Li Fut set that contains the "Hero Sits on the Mountain (*ying hung cho san* 英雄坐山)" pose is the Lohan Taming Tiger set. Lohan, as an elevated status in Buddhism, implies that the set contains many advanced level training techniques. Though not directly referenced, the set could pay homage to the Buddhist story of the Tiger Taming Lohan in which the Lohan Pindola fed a howling tiger outside the monastery with leftover vegetarian food from the monks and eventually tamed it.

← Shaolin Kwan Yin Palm Position
↓ Shaolin Monk Spade





↑ Choy Li Fut Bodhidharma Sword
↓ Shaolin Jian



Shaolin 18 Lohan Exercises



The Monk's Spade, now a Kung Fu relic, was allegedly a very important tool for traveling monks, used not only to properly bury the dead along their journeys but as a means for self-defense. The Choy Li Fut monk spade form uses the crescent moon side of the weapon to skillfully hold rabid animals at bay or to thwart an opponent's advance. The head of the spade could be used to dispatch more stubborn attackers by a simple rotation of the spade head to a flat hammering surface rather than a slicing blade, which could have more drastic consequences in combat. Such long-range hammering techniques with the flat of the spade head show that the ultimate use of the spade was to avoid killing while squelching any attacks.

Lastly, the Kwan Yin Palm of Choy Li Fut is a special form entirely performed sitting down. Kwan Yin is the Buddhist Goddess of Mercy and an enlightened Bodhisattva, commonly seen in pictures and statues sitting in the lotus position. The Choy Li Fut form consists of many movements that stretch the muscles and express the joints of the wrists, elbows, shoulders and even lower back. The Kwan Yin Palm form is also very symmetrical in that the majority of techniques and combinations are performed on both left and right

sides. Though the set provides movement exercises, it also contains an excellent form of training: because the stance is removed, the practitioner is forced to develop correct connection from the waist up to effectively power a devastating strike.

Drawing on techniques first developed in Shaolin as well as a lifetime of lessons from his three teachers, Chan Heung conceived Choy Li Fut in 1836. The essence of Shaolin has been passed down from generation to generation, evolving through the experiences of the masters. Though Choy Li Fut has found its own path, it still carries the heart of Shaolin. ☺

Sifu Brian Kuttel is a full-time instructor and Student Manager of the Doc-Fai Wong Martial Arts Center, which is the International Plum Blossom Federation Headquarter School located in San Francisco. For more information, visit www.plumblossom.net or www.docfaiwongcenter.com



Choy Li Fut Hero's Pose

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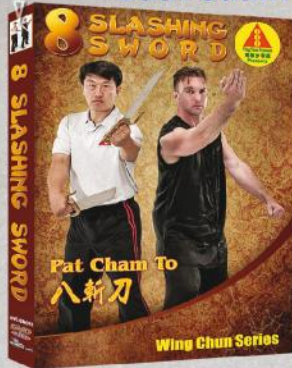
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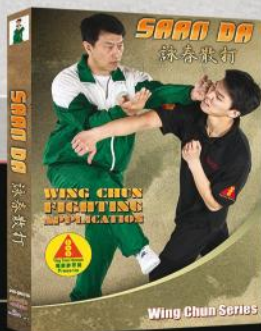
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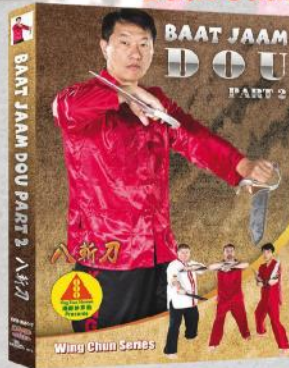
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THE BENCH: Traditional Furniture and A SHAOLIN WEAPON

By Rick L. Wing

The weaponry of Chinese martial arts is more extensive than one might imagine. Most styles teach the four basic weapons: the saber, the staff, the spear, and the straight sword. A less commonly taught weapon is the bench. Yes, that ordinary wooden piece of seating furniture often depicted in Chinese movies in scenes involving taverns, teahouses, or restaurants. The bench was a common piece of seating in old China, and although one might not think of it as a weapon, it had great potential to do damage. Although only a bench, it was still a very hard piece of wood that one could use to smash, bash, or poke at one's opponent. Imagine being slammed in the stomach by the edge of the bench, jabbed in the face with the leg, or, worse yet, smashed over the head by the seat.

Thrusting forward with the edge of the bench.

Once common in China, these unbacked four-legged benches varied in length from one foot to four feet. Since fights could break out anywhere, this ubiquitous piece of furniture could easily become a weapon – in the right hands – of most anyone, and more so in the hands of a skilled martial artist. It speaks to the practicality of the Chinese to have the notion to take a simple piece of wood furniture and turn it into a deadly tool of self-defense, and at the same time incorporate it into their arsenal of Kung Fu weaponry. Some styles have fan sets, cane sets, and even chopstick sets – which speaks of the Chinese penchant to improvise almost anything as a weapon. With the rise in popularity of forms and set practice during the late Ming and early Qing dynasties, martial artists quickly created their own Kung Fu sets with the bench, which utilized the principles of their chosen and respective styles. For example, Sifu Paul Tam (譚豐雅), a Northern Shaolin (北少林) student of Lung Tze Cheung (龍子祥), learned a Bench versus Spear set passed down from Tam Sam (譚三), founder of the Buck Sing Choy Lee Fut School (北勝蔡李佛). Many sets were created to fight the spear since the spear was heavily used in the military and guns were not readily available. Bench sets are common in the curriculum of southern styles such as Hung Ga (洪家) and Choy Lee Fut, but it should be noted that not all styles will have a bench set. Bench sets are definitely not as common as saber sets in Kung Fu curriculums.

ALL PARTS OF THE BENCH MAY BE USED AS A WEAPON.



Hold the bench upward while doing a double-kick.



Blocking with the bench and kicking forward.

All parts of the bench may be used as a weapon. The four legs (two at each end) can be used to deflect, parry, or capture an opponent's weapon. The legs can be used as one would use two sturdy arms. One can also use the legs as sticks to uppercut an opponent to his body or face, as hooks to take his legs out from under him, as wooden arms to block upward, downward or to the sides, and as hard prongs to slam onto the opponent's feet or thighs. The seat part of the bench, as with the legs or any other part, may be used either offensively or defensively. The seat might also be used as a shield wall with which to protect oneself, or it may be used as a bludgeon to smash someone over the head.

The left and right sides of the seat may be used as mini-battering rams. This part of the bench may be leveled to strike directly at the opponent, or one

might kneel down to strike at him from below. One can also place the bench down as a support to stabilize one's backward "donkey" kick in the event that one gets attacked from behind.

Both northern and southern styles use the bench in their extensive repertoire of weapons, and both have moves where they use the bench by spinning it over the head and around the body, in addition to whatever else moves their practitioners could think up. At the same time, the sets created were also designed to be aesthetically pleasing for Kung Fu performance. In the movie *The Young Master* (1980), Jackie Chan and Yuen Biao square off and fight in a courtyard, each using a bench as their weapon. Although the scene is well-choreographed and rather fanciful, one still gets the notion of how to use a bench for fighting.

There are several common ways to begin a bench set. Some open with their own particular salute, after which the bench is grabbed with the hands. Some styles begin with the practitioner holding the bench at the side of the body with one hand. Other styles, mostly northern, might begin with a tornado kick over the bench or they might kick the bench upward and catch it in their hands. Some will have the practitioner perform a forward roll over the bench, and then grab the bench from over their shoulders. Others might have the practitioner begin the set simply by sitting on the bench (as if at a restaurant).

Clear space and double-kick the opponent in the throat or use a side-kick at his chest.





Using the seat part of the bench to block a kick, and then thrust at his head with the legs by turning the bench over.

As with many weapon sets in northern styles, the sets have moves which create space around the practitioner. A typical northern set might have the following: spinning the bench overhead in circles, twirling the bench around the waist while rotating the body, doing a double kick while lifting the bench skyward, etc. If a style has many leaps and kicks, most likely this will also be reflected in their bench set. Southern styles tend to use the bench for close-in fighting, this being a hallmark of southern styles. If the southern style does not utilize many kicks, there will probably be few if any kicks in that style's bench set. At the same time, as there is only so much one can do with a bench, many moves will be similar. Both northern and southern styles use the same parts of the bench, namely the seat, the edges, and the legs.

Even if one never has need or opportunity to use a bench in a fight, a martial artist, or anyone else for that matter, should carefully consider their surroundings in threatening situations and consider using whatever is handy to defend oneself. Bench sets are still taught in some Kung Fu styles, and are now used as tools for exercise and to strengthen the body. At the same time, the very notion of a bench set should inspire one to think about how to react and defend oneself in unexpected and atypical situations, using whatever one can find. It could be a garbage can lid, a pen or pencil, a fork, a knife, a broom, or whatever else is around. Look around. Many tools for personal defense may be scattered around you. You might even use the chair you're sitting on! ☺

Watch for the upcoming book, *Shaolin #3: Riding the Horse*, coming out on www.amazon.com by Rick L. "Bucky" Wing.



As defense against a kick, hook his legs upward and push him to the ground.

Bench on the ground and kick backward.



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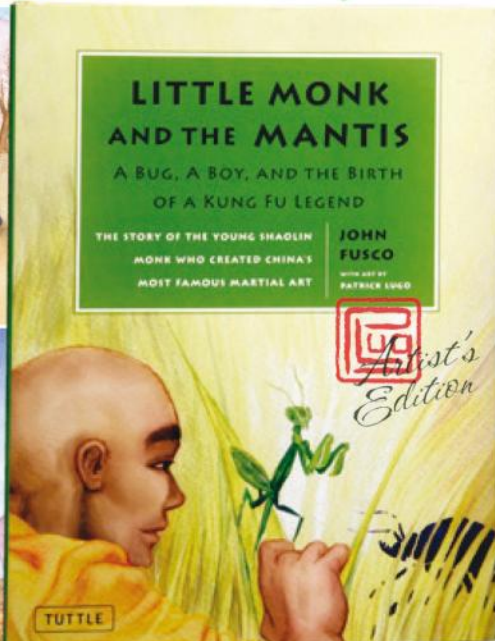
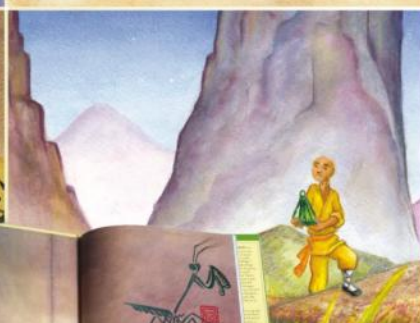
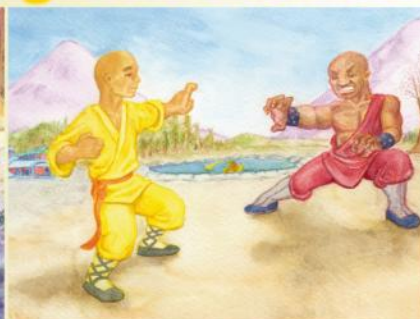
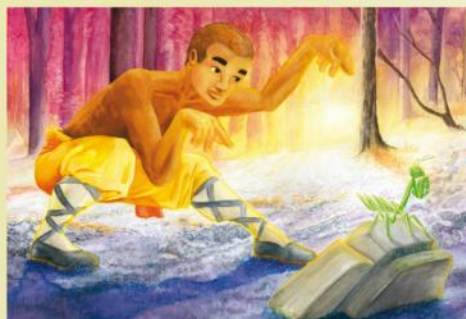
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Golden Week

By Gene Ching

Three-Way and More Remakes

We have a special installment of our Chollywood Rising column for this issue. In honor of James Lew's recent Emmy Award™ win, Corey Danna submitted a guest column devoted to the achievement. Master Lew is well known for his martial contributions over the last several decades and Danna has written several film-related articles and interviews for our exclusive web publications on KungFuMagazine.com. Turn the page and you can read all about that – but first, Golden Week.



Jackie Chan's *The Foreigner*, Donnie Yen's *Chasing the Dragon*, and the contender, *Never Say Die*, were all released globally at the beginning of Golden Week. *Never Say Die* drew in \$46.2+ million on opening weekend while Jackie came in second with \$21.9+ million and Donnie, third, with \$14.2 million.

States, while the other two only had limited U.S. releases (52 theaters for *Chasing the Dragon*; no record for *Never Say Die* was available at the time of printing). *The Foreigner* is a true Sino-Hollywood co-production, finally a success story after so many failed attempts to succeed in both markets. It's a gritty vengeance film, not the comedic genre that American audiences have pigeon-holed Jackie into but an R-rated action film costarring former James Bond Pierce Brosnan and directed by Martin Campbell, who also directed *Casino Royale* (2006). It cleared \$100 million in only its first week. Hopefully, it will cast a new light upon Jackie's considerable acting skills.

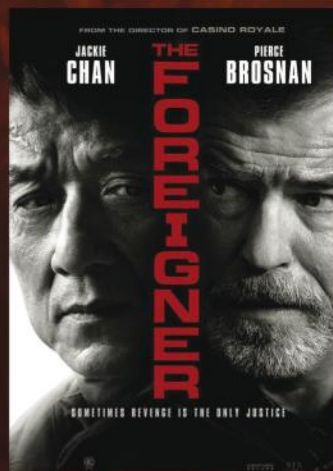
From the onset, the title of this column reflects China's meteoric rise as a cinematic juggernaut to become the world's second largest film market. When it might eclipse the United States remains to be seen, but it seems inevitable. Beyond having over four times the population of the U.S., the P.R.C. has more rush seasons. America has two: Summer rush starting in May and the Holiday rush in November. China has these and more, including two "Golden Weeks." A Golden Week (*huang jin zhou* 黄金周) is a seven-day national holiday, a perfect time to go to the movies for the most populous nation in the world. The first one is the Chinese Lunar New Year, which lands in January or February depending on how the Chinese calendar lines up with the Gregorian one. The second just happened and it surrounds National Day, observed on Oct 1 in commemoration of the founding of the P.R.C. This year's National Day Golden Week had a major martial face-off in Chinese cinemas. The two towering giants of Kung Fu films, Jackie Chan and Donnie Yen, faced off against each other along with a new contender for a battle for the box office. And the contender won the opening weekend.

Never Say Die is a Kung Fu comedy film, a sophomore effort from the same crew that brought out the enormous 2015 sleeper hit *Goodbye Mr. Loser*. Using a cast comprised of comedians who were not big screen stars, *Goodbye Mr. Loser* grossed \$226.6+ million in China, making it the third largest domestic film of that year. It's a spin on *It's a Wonderful Life* (1946) or, as some critics felt, a plagiarized version of *Peggy Sue Got Married* (1986), pondering the age-old question of, "If you had the chance to do it all over again, would you?" *Never Say Die* might also be poaching a page from a previous classic. In the same vein as the Prince and the Pauper tale, or perhaps even *Face-Off* (1997), a boxer and a journalist accidentally exchange places. After just 16 days, *Never Say Die* earned \$280+ million in China alone, stealing the world record for Biggest Single-Market Comedy Ever from *Meet the Fockers* (2004), which topped at \$279 million.

The Foreigner was the only film of the three that enjoyed a wide 2,515-theater release in the United

In *Chasing the Dragon*, a mustachioed Donnie Yen plays Crippled Ho (based on real-life gangster Ng Sek-ho). Set in late 20th century British-controlled Hong Kong, it follows Crippled Ho as he grows up to become Hong Kong's top drug lord. This is a radical departure for Donnie, certainly from the noble and scholarly Ip Man he played in a trio of movies. The fights are nasty, crowded, riotous affairs; one pits him against Philip Ng, who portrayed Bruce Lee in *Birth of the Dragon* (2016). Donnie's dark turn may have cost him some viewers, as it's a difficult role to make sympathetic, accomplished with limited success by demonizing the

British overlords to sadistic caricatures. But any problems with the movie's box office are more likely due to a flawed script and uneven direction. Still, it's a wonderful vehicle for Donnie to demonstrate his considerable acting chops. *Chasing the Dragon* had a cumulative box office of \$76.7 million as this went to press.



More Remakes

Some notable martial arts remakes are in the works. A remake of the influential 1970 manga *Lone Wolf and Cub*, previously associated with Darren Aronofsky, has secured screenwriter Andrew Kevin Walker and is circling director Justin Lin. The manga was made into a six-film series starring Tomisaburo Wakayama from 1972 to 1974, nicknamed the *Baby Cart from Hell*, and was re-edited and translated under grindhouse legend Roger Corman's company as *Shogun Assassin* (1980).

In the wake of the *Chasing the Dragon* promotions, director Wong Jing and Donnie Yen mentioned they are teaming up again for *Enter the Fat Dragon*. The original *Enter the Fat Dragon* (1974) starred Sammo Hung as a country bumpkin Bruce Lee fanatic.



Mortal Kombat has a theatrical reboot on the way from New Line Cinema with James Wan producing. The original videogame came out in 1992 and spawned two films, two TV series and numerous books.

Fant-Asia director Tsui Hark confirmed that he will be adapting *The Return of the Condor Heroes* into a film trilogy. Based on a newspaper serial from the late '50s to early '60s by the master of *wuxia* pulp fiction Jin Yong, this story has inspired numerous film, television and comic adaptations, including *The Brave Archer and his Mate* (1982), an unofficial sequel to the renowned *Brave Archer* franchise from the Shaw Brothers studios.

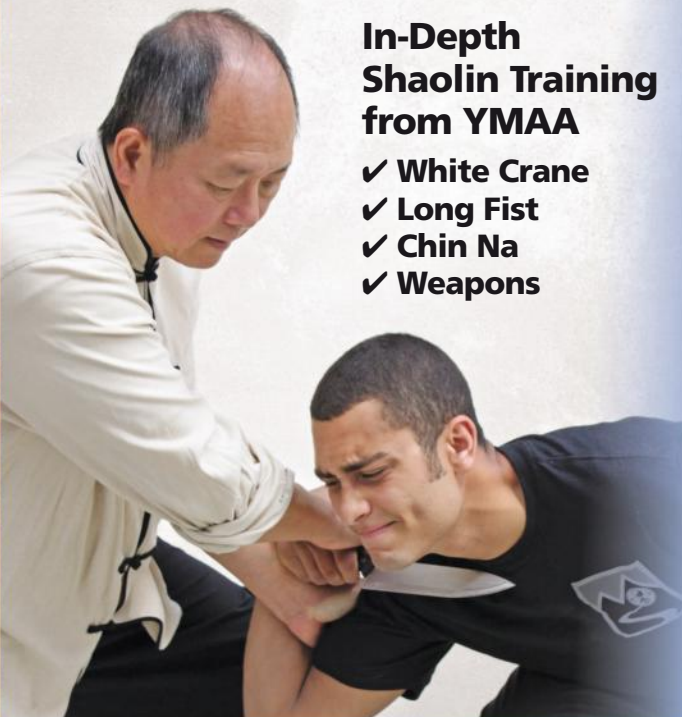
Sony Pictures has secured the rights for a reboot of *The Crow*, after it languished for nearly a decade in the hands of Relativity. Based on a 1989 comic, *The Crow* (1994)

became a cult film after its titular star Brandon Lee was killed on the set by a filming accident. Three sequels have been made already but this reboot promises to be a return to the original comic source.

The seminal '70s TV show *Kung Fu* is finally getting remade into a sequel series with a female lead. This new series centers on a Shaolin nun named Lucy Chang on a quest to find the man who kidnapped her son years before. It is set in the 1950s and headed to Fox network. ☺

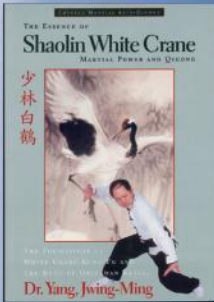
The author gratefully acknowledges Copy Editor Gary Shockley for his contribution to the review here for *Chasing the Dragon*. For a full review of *The Foreigner*, read "Jackie Chan's Serious Side Is THE FOREIGNER to Americans" by Gene Ching on KungFuMagazine.com. To keep up with the latest in martial arts and action films, read exclusive reviews and discuss, visit our KungFuMagazine.com Martial-Media-and-Popular-Culture forum.

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Emmy Award™ for Martial Arts Legend

By Corey Danna

Photos provided by david j. moore
and James Lew

For those who are unaware, there's another set of Emmy Awards™ given out to recognize those shows and individuals who work behind-the-scenes in a more technical aspect. These go to costume designers, sound editors, cinematographers, and many others. The Academy Awards have very similar categories to cover film, but there's a category the Emmy Awards™ recognizes which the Academy does not; they have an Outstanding Stunt Coordination category. This year's recipient is a legend in the business, not only for his stunt work, but his work in front of the camera as well. His victory is exciting for his longtime fans and is also very historic for the Asian community. The 2017 recipient for Outstanding Stunt Coordination on a drama or limited series was Master James Lew for his work on the Netflix series *Luke Cage*. This marks the first time in the history of this category a person of Chinese descent has claimed the prize. Bringing home an award like this for someone of Master Lew's status is validation that his hard work over the past forty years has not gone unnoticed.

When the Marvel executives decided to bring a different style of superhero to Netflix, Master Lew was there auditioning, hoping to land a role. "I originally interviewed for the Marvel people when they were just beginning to do *Daredevil*. It went really well but it just didn't work out. At the time, they wanted me to relocate to New York and I just



couldn't leave Los Angeles, it's my home," he recalls. "That opportunity passed me by, but when I was over in Moscow doing a little movie, I got the call from Marvel about *Luke Cage*. They flat out offered me the job. It seemed more interesting to me because I grew up in South Central Los Angeles and it hit closer to home."

When one opportunity passed him by, another appeared from out of nowhere to lead him to the illustrious red carpet of the Emmy Awards™. Being nominated was an honor but the anticipation was brutal. "My wife just kept telling me, 'You're gonna win, just visualize it!' It worked for a minute but when I was sitting there I just started to doubt it." And in a few short moments, the presenters announced his name. While the initial stress wore off, a new set of anxieties arose. Lew remembers, "It was pretty emotional for me standing and walking up there. Then I just started to worry how bad it would look if I tripped. Being a stuntman and falling on stage would not be good. When I made it up there and looked out at everyone, I realized just how quick thirty seconds goes by. There was that moment of pressure, the emotion of the moment, but it was all so thrilling.

"I've been working so hard for all these years and to finally get recognized like that was really amazing," recalls Lew. His win may have been unexpected, but it wasn't the

only astonishment of the evening. "I was surprised at how heavy the Emmy is. They handed it to me and I just grabbed it with one hand. That thing weighs like seven pounds. I'm used to the martial arts trophies that are big and hollow. You can hold those with two fingers, but the Emmy is just gorgeous; it's 18 karat gold-plated and so well done. So I won a real trophy this time!"

In the history of the Emmy category, James Lew is the first person of Chinese descent to win the award. Having been the first, Master Lew plans to use his status for the greater good. "Something I've always wanted to do was be able to inspire people, not just the Chinese, but all people of color that they can have a shot too. With my win, I just hope that door is at least cracked open for others to start getting through. It will have made all these years of hard work worthwhile knowing I've done that," Lew declares.

During his acceptance speech, Lew made sure to thank everyone from his wife Jordanna to the executives at Marvel. While the people in his life have been there for support, offering him the opportunities he's been afforded, none of it would have been possible if he had never found his true calling. Master Lew states, "My heart has always been and will always be with the martial arts. So being a martial artist, it has been an honor for me to be able to bring home something like this for the community. I never would have found myself in this situation if it hadn't been for the martial arts."

Our heartfelt congratulations to Master James Lew. 🙏

Corey Danna is a contributing writer for HorrorNews.net, SlackJawPunks.com and KungFuMagazine.com. His work will also be part of an upcoming book celebrating action stars set for release next year. To read more, see his additional coverage in *Life is Good: Catching Up with James Lew* on KungFuMagazine.com.



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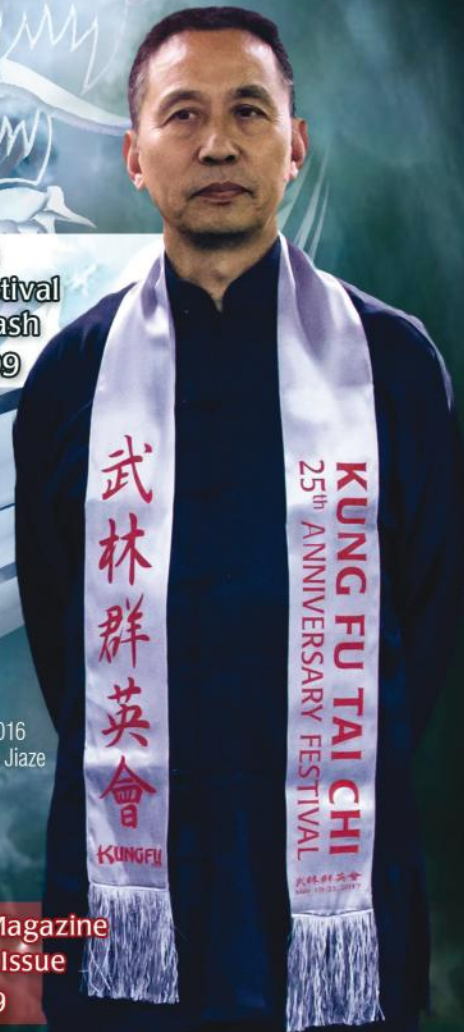
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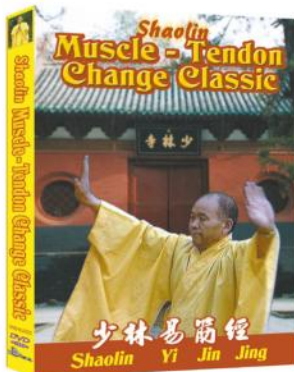
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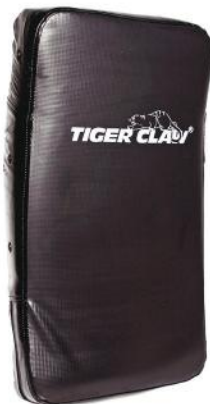


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TWIN FIST HEAD HAMMERS

Quan tou shuang chui 拳頭雙鎚

Length: 20" Weight: 2.33 lbs
Qing Dynasty (1644-1912)

The Chinese martial arts has a lot of unusual paired maces. This pair is cast from solid metal with polished brassy heads and pommels. The fist heads have remarkable detail including fingernails and lines of the knuckles. They are joined to the shaft with an etched leaf-shaped design filled with geometric patterns. The pommels have a more conventional mace head shape, lobed spheres echoing Chinese Twin Melon Hammers (*gua shuang chui* 瓜雙錘) or an Indian *Gada*.

Chinese paired maces have tremendous diversity in the design of their striking heads. Hands are often used in different configurations, so much so that there are several common types of Chinese mace-like weapons that have hands for heads. The most common is a Claw (*zhua* 爪) which is a claw-shaped head that can be on top of a pole arm or a shorter shaft, as well as be used as a throwing weapon like a rope dart. These claws are usually based on animal talons instead of human hands. The Brush (*bi* 筆) is usually a pole arm, but there are examples of it as a short weapon. This is a fist clenched around a calligraphy brush, cast completely out of solid metal, quite similar to these Fist Head Hammers only with a short sharp stick protruding from the fist. The Buddha Hand (*fo shou* 佛手) is also usually a pole arm, but some shorter versions existed. These are solid hands held in mystical Buddhist gestures called Mudras.

Buddha Hands are likely to be a source point of most these unusual Chinese weapons. The Buddhist goddess of compassion Guanyin (觀音) is often depicted with a thousand arms, symbolic of all the powers of all the gods. Often each hand holds a different object or is in a different mudra. Chinese altars are often flanked with weapons racks, symbolic of protecting the faith. These racks are filled with ornate pole arms, and many of them reflect the mudras and handheld objects of Guanyin. These could have easily evolved into smaller, more practical versions, akin to these Fist Head Hammers. However this is just postulation. With the confounding influence of folk culture on the martial arts, it's difficult to ascertain the true origin of these unique weapons. ☺

From the private collection of Arthur Chin.



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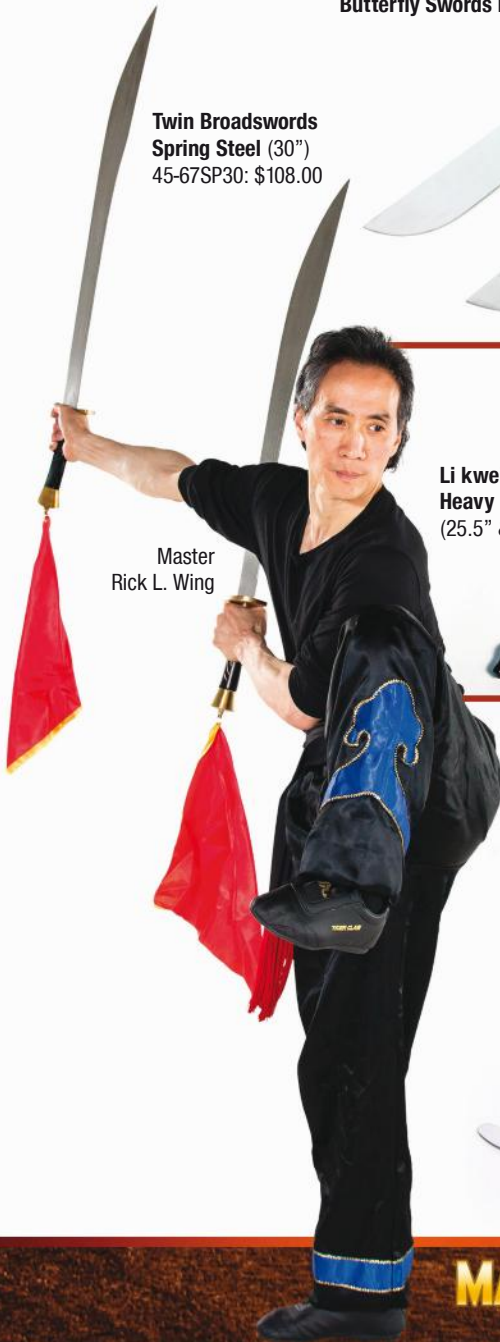
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IN Chinese cosmology, this period is classified as winter so it is important to keep warm in the cold weather. Focus on self-cultivation and take particular good care of your teeth. Here's some advice to stay healthy: 1. Go to sleep earlier and get up later. Avoid excessive night life. Get to bed by 11:00 PM. 2. Limit sexual activity to ensure plenty of energy every day. If you feel tired, take a break and rest. Nourish yourself with tonics. 3. Eat well in the winter. A balanced nutritional diet is best for recovery and rehabilitation. 4. Get plenty of exercise. In winter, the best way to stay healthy is through internal cultivation, specifically Qigong and Tai Chi. 5. Keep warm. Avoid evil winds because wind is believed to be the leader of a hundred diseases. 6. Don't eat excessively salty foods. Salt depletes your kidney. Bitter foods are better for your kidney and heart. The following two recipes are recommended for this time of year.

Sea Cucumber Porridge (海參粥)

15 gm sea cucumber 60 gm rice
green onion, ginger, salt to taste

Begin by soaking the sea cucumber in warm water until it is soft and expanded, then cut into small pieces. Add this to water and rice in a small pot and boil together into porridge. Add onions, ginger, and salt to taste before eating. Eat for breakfast and dinner. Effect: Nourishes kidney and moistens dryness. Good for thin bodies, and alleviating dry skin, chills, fatigue, fever, night sweats and dry cough.

Ginseng Walnut Drink (人參核桃飲)

3 gm dried ginseng
3 pieces of walnut meats

Begin by soaking ginseng until it is soft, then slice into small pieces. Add the walnut meat and water into the pot, bring to boil, then let simmer for an hour. Take in the morning and night. Ginseng and walnut can be eaten together. Effect: Nourishes qi, strengthens kidney. Good for alleviating shortness of breath, spontaneous perspiration, pale complexion, thin bodies and hair loss.

Rat 鼠: 1924 Wood, 1936 Fire, 1948 Earth, 1960 Metal, 1972 Water, 1984 Wood, 1996 Fire, 2008 Earth

12/6–1/5: Protect yourself. You are prone to getting hurt during this period. You may have conflicts with spouses and children. Be humble, patient and move in a coordinated manner.
1/5–2/3: If married or in a relationship, be sure everything is adjusted properly. Seek common ground while keeping your differences in reserve.

"I always gravitate towards things that are not beautiful, but broken and weird and fascinating."
Rat Kate McKinnon

Ox 牛: 1925 Wood, 1937 Fire, 1949 Earth, 1961 Metal, 1973 Water, 1985 Wood, 1997 Fire, 2009 Earth

12/6–1/5: This is a good time to read and take exams. Study. Do research. Don't miss the opportunity to display your talents during this period.
1/5–2/3: Wealth and prosperity lie ahead. You'll be able to communicate well and be popular. Avoid weaknesses to guarantee success. More festivities and happiness come your way.

"I've been very active all my life. I was a combat instructor in the Israeli Army." Ox Gal Gadot

Tiger 虎: 1926 Fire, 1938 Earth, 1950 Metal, 1962 Water, 1974 Wood, 1986 Fire, 1998 Earth, 2010 Metal

12/6–1/5: Emotional distress and self-disturbing issues are forecast. Don't be too arbitrary. Take a trip. Travel to relax your body and mind.
1/5–2/3: Your love may become argumentative and unyielding. You have a good rebuttal – don't mind other people's business. You will prevail on several levels and garner much praise.

"As scarce as truth is, the supply has always been in excess of the demand." Tiger Josh Billings

Hare 兔: 1927 Fire, 1939 Earth, 1951 Metal, 1963 Water, 1975 Wood, 1987 Fire, 1999 Earth, 2011 Metal

12/6–1/5: Pay attention to what you eat. Make sure your diet is clean and healthy. Be reasonable about taking medication. Maintain a regular daily routine, especially if you are male.
1/5–2/3: You are prone to gastrointestinal disorders. Don't allow yourself to get too physically tired. Female hares will tend to lack patience, so beware.

"There are few nudities so objectionable as the naked truth." Hare Agnes Repplier

Dragon 龍: 1928 Earth, 1940 Metal, 1952 Water, 1964 Wood, 1976 Fire, 1988 Earth, 2000 Metal, 2012 Water

12/6–1/5: You may show brilliant intellect. It will be smooth sailing with your career. You'll gain more assistance from others. Female dragons will shine even more.
1/5–2/3: If you are too arbitrary, you'll get caught by loneliness. Female dragons will be subject to wild mood swings. Be very cautious with fire during this period.

"I do work very hard. I have been very colored by that education. I spent six days a week, seven hours a day training. That will always be the foundation of my work."
Dragon Alicia Vikander

Snake 蛇: 1929 Earth, 1941 Metal, 1953 Water, 1965 Wood, 1977 Fire, 1989 Earth, 2001 Metal, 2013 Water

12/6–1/5: It's a good period for you to give orders and an easy period for getting an official position. You'll receive more help if you remain open to it.
1/5–2/3: It's a favorable time to plan and strategize. Be wary of sexual scandals. Be prudent. Avoid fires. Fire is very dangerous for snakes during this period.

"There is no moral precept that does not have something inconvenient about it." Snake Denis Diderot

Horse 馬: 1930 Metal, 1942 Water, 1954 Wood, 1966 Fire, 1978 Earth, 1990 Metal, 2002 Water, 2014 Wood

12/6–1/5: Your health outlook is poor and your energy is declining. Focus on self-cultivation of your body and mind to prevent physical over-expending yourself. That is inauspicious now.
1/5–2/3: Protecting your body and limbs is very important now. Vary your sports and physical labors to avoid hurting yourself.

"Obviously crime pays, or there'd be no crime." Horse G. Gordon Liddy

Ram 羊: 1931 Metal, 1943 Water, 1955 Wood, 1967 Fire, 1979 Earth, 1991 Metal, 2003 Water, 2015 Wood

12/6–1/5: Avoid getting caught in a marital affair. Temptation is everywhere. It is important to have a steady mind. This will also prevent catching a cold.
1/5–2/3: You will benefit from both wealth and power. Grab the opportunities and move forward. There will be good results. You'll be energetic, but recharge your batteries.

"Better shun the bait, than struggle in the snare." Ram John Dryden

Monkey 猴: 1932 Water, 1944 Wood, 1956 Fire, 1968 Earth, 1980 Metal, 1992 Water, 2004 Wood, 2016 Fire

12/6–1/5: Your work will be smooth and you will be valued by your superiors. Press on to the finish. If you don't let up, there must be success.
1/5–2/3: Your heart will be filled with optimism, but easy to worry for the children. Take shelter to avoid the cold wind. You are prone to getting hurt during this period so be vigilant against threats.

"Strategy is buying a bottle of fine wine when you take a lady out for dinner. Tactics is getting her to drink it." Monkey Frank Muir

Rooster 雞: 1933 Water, 1945 Wood, 1957 Fire, 1969 Earth, 1981 Metal, 1993 Water, 2005 Wood, 2017 Fire

12/6–1/5: The warmth of the family is very important. Surround yourself with family atmosphere. A good mood will bring luck to you, along with health and fortune.

1/5–2/3: Wealth and fortune appear. Your prodigy are adding to your glory. You may gain from real estate during this period.

"The earth is full of wonders. We may not be able to imagine these until we see them, but by careful observation and clear-headed reasoning, it should be possible for us to understand them."

Rooster Roger Revelle

Dog 狗: 1922 Water, 1934 Wood, 1946 Fire, 1958 Earth, 1970 Metal, 1982 Water, 1994 Wood, 2006 Fire

12/6–1/5: Your talent is literary now. You'll find prosperity by adding more prodigy to the family. Your communication outlook is favorable. Guardian angels help you.
1/5–2/3: Your family is disturbed. This period is particularly prone to mother/daughter disagreements. Humility and an open mind is your guarantee of good luck.

"Don't judge each day by the harvest you reap but by the seeds that you plant."
Dog Robert Louis Stevenson

Pig 豬: 1923 Water, 1935 Wood, 1947 Fire, 1959 Earth, 1971 Metal, 1983 Water, 1995 Wood, 2007 Fire

12/6–1/5: You'll be prosperous and popular. There is profit to be made in real estate. It's important to spend more time with friends and family.
1/5–2/3: Female pigs are prone to emotional instability. It's easy to misunderstand others now so be clear and succinct. Check your fire equipment. Timely repair is of the utmost importance.

"Honesty: the most important thing in life. Unless you really know how to fake it, you'll never make it."
Pig Bernard Rosenberg

Astrologist Wilson Sun is a Feng Shui Master from Shanghai – wusun5@yahoo.com. Read more Kung Fu Horoscopes online at KungFuMagazine.com



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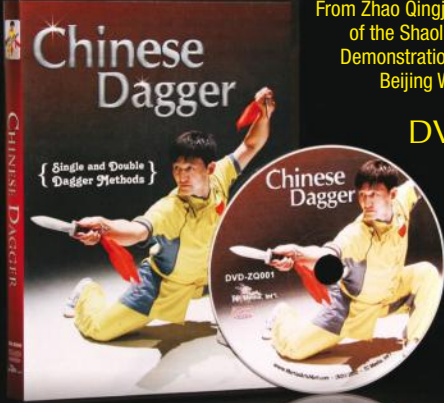
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Ming xin jian xing

明心見性

By Grandmaster Hao Xinlian

Ming (2nd tone 明) means 'bright', 'brilliant' or 'light'. It combines the radicals for sun (*ri* 日) and moon (*yue* 月) and is the same character used for the Ming Dynasty (1368–1644 CE). *Xin* (1st tone 心) means 'heart', but it can also mean 'mind', 'intelligence' or 'soul'. *Jian* (4th tone 見) means 'see' or 'perceive'. *Xing* (4th tone 性) means 'nature' or 'character'. *Ming xin* can be translated as finding your own heart. *Jian xing* is to see your authentic original self. Combined, this means to 'find your true self'. In Chan Buddhism, this *chengyu* saying often accompanies *Li di cheng fo* (立地成佛) which means to become a Buddha instantly.

Grandmaster Hao Xinlian (郝心蓮) is a 9 *duan* (段) holder, the highest rank awarded by China for martial artists. He is a distinguished professor and author, as well as a celebrated calligrapher, painter and sculptor.

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