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The Tiger Claw Foundation supported the Daoist Qigong Workshop with Grandmaster Shou-yu Liang on May 20, 2018 at the Omei Academy in Cupertino, CA 95014.

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I have very strong theories about magazine publishing. And I think that it is the most personal form of journalism. And I think that a magazine is an old friend."

That quote came from the person who is arguably the most famous American magazine publisher to date, the late Hugh Hefner. Hefner said that in an interview in 2010, when *Playboy's* market value was plummeting and he was jockeying for more control of the franchise. In the 70s, *Playboy* had a circulation of more than 7 million. Now circulation is somewhere over a million. Over the last few years, *Playboy* has lost \$7 million annually.

Kung Fu Tai Chi has never had a million readers or made million in profit. Not even close. We're a niche magazine and survive through the dedicated support of people like you, our loyal readers. However, we are suffering from the same plague as every other magazine on the newsstands today - the death of print. It's a tremendous challenge, just like it's a challenge to keep our traditional arts relevant in the modern world. The internet has usurped our time-honored role, replacing the luxurious dimensions of long form journalism with ADHD 3-minute reads and character-cap-limited tweets. Now, in order to stay viable, we must give up a little ground and revert back to a quarterly publication. From our launch in 1992 until 1999, this magazine was a quarterly publication. For 2000, we were monthly, but couldn't sustain that for more than the year so we've been bimonthly ever since.

But fear not. All is not lost. In order to compensate for the reduction in frequency, we've increased our page count. I'm sure you'll notice that this issue is a little heftier. What's more, we are increasing our web content. We publish exclusive articles on the web every week, and that's different content than what you see here in print. Our web footprint is much larger than our print footprint. On facebook, we've had over half a million likes (that has dipped after facebook's recent tribulations). We have over 14,000 followers on Twitter, nearly 20,000 subscribers to our YouTube channel and over 23,000 members on our online discussion forum at KungFuMagazine.com. In fact, our web following has been supporting our print magazine for a while now. It's been the redemption that has saved us from the fate of *Inside Kung-Fu* and *Tai Chi* magazine, both of which ceased publication a few years ago.

Which brings me to the change in our masthead. You'll notice that we've increased the 'Tai Chi' in *Kung Fu Tai Chi*. When Marvin Smalheiser, the publisher of *Tai Chi*,

The progression of our title



passed away, there was no one to carry on with that notable magazine. In his wake, I've had numerous requests for more Tai Chi content. Marvin left a void, one that I hope to fill, at least somewhat. With our new expanded format, we are redoubling efforts to provide for the Tai Chi and internal arts community. And although we certainly cannot deliver as much as a magazine strictly devoted to these arts like Marvin's, we will do our best to serve this venerated community.

Like Hefner, I think of print magazines like an old friend. They say 'To lose a friend is the greatest of all losses.' I will do my very best to continue to bring you the very best of Chinese martial arts - IN PRINT - as long as we can sustain our livelihood. All I ask is that you keep supporting us on the newsstands and through your subscriptions.

From all of us here at *Kung Fu Tai Chi*, thank you for your continued support. ☺

Gene Ching

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

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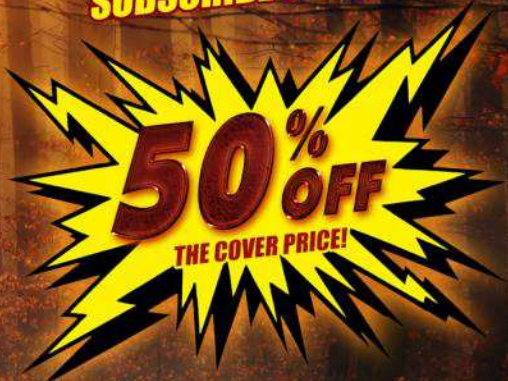
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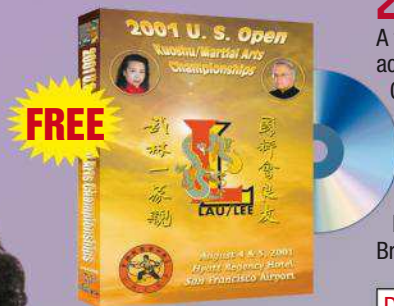
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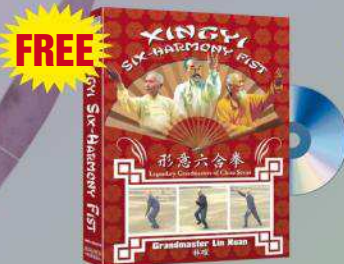
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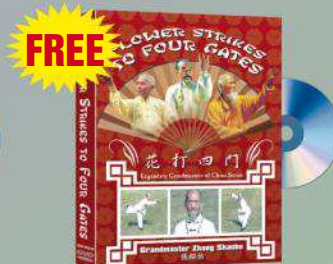
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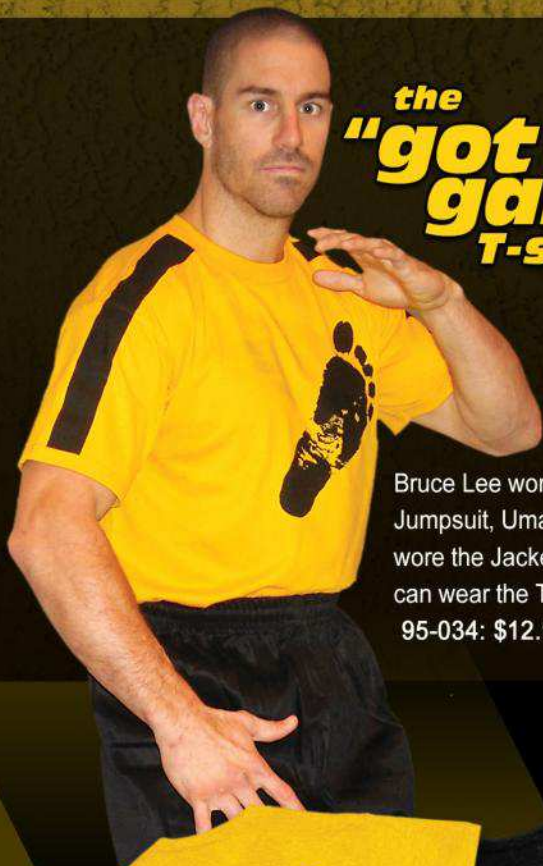
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By Jonny Oh

I never understood the sense of urgency to get the children signed up for summer camps until I had kids of my own. I guess it is another stripe on my "adulthood" belt! I was reminded of it once more this year when my wife said that it was time to pick out summer camps and start signing the kids up again. There was fear that all the good ones would be full. If we couldn't get the kids into camp, what would we do with them while we were at work? Who would watch them?

I did not want to think about this. It was only March!

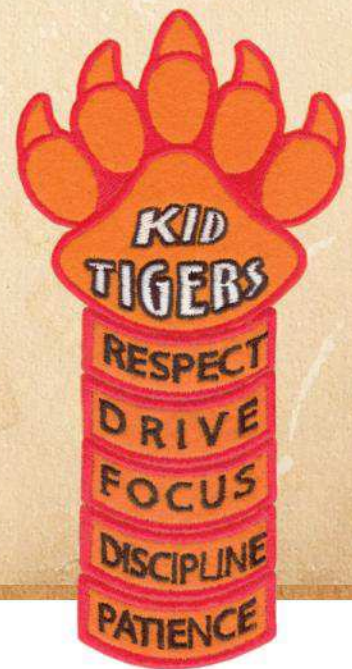
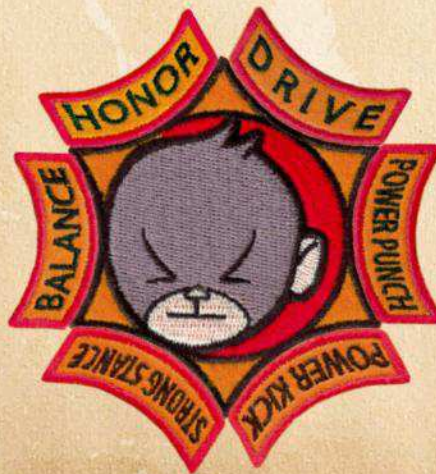
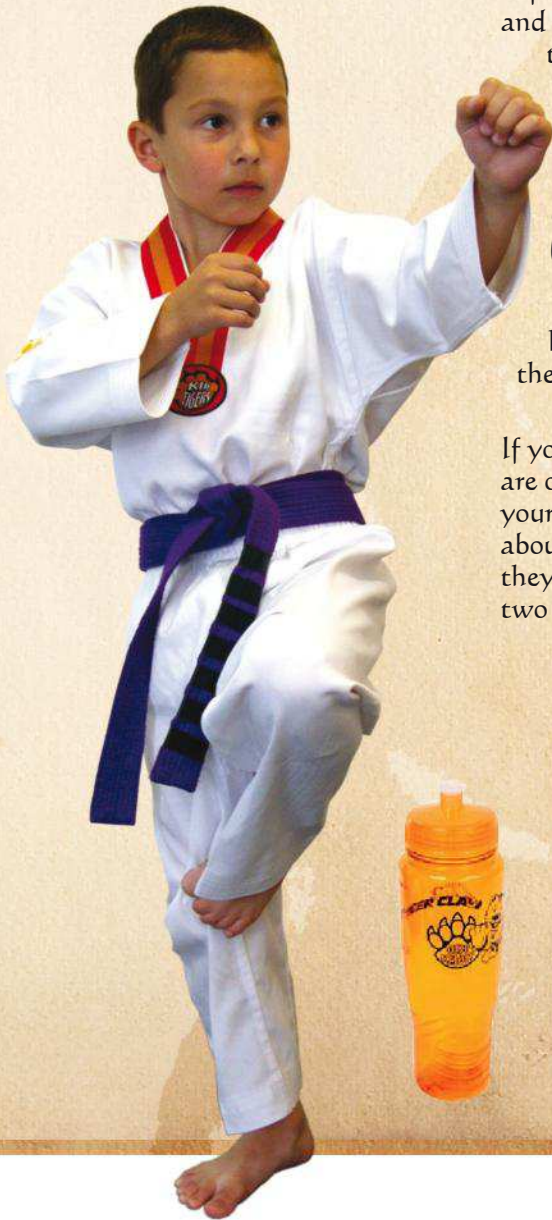
How does this tie to martial arts? Well, nowadays many martial arts schools offer great summer programs. Perhaps the school that you or your kids attend provides some. It's a win-win situation for everyone. You can get your kids away from electronics for a few weeks, get them to work up a sweat, get them to learn some basic self-defense and awareness training, and maybe even get them inspired to take on the martial path.

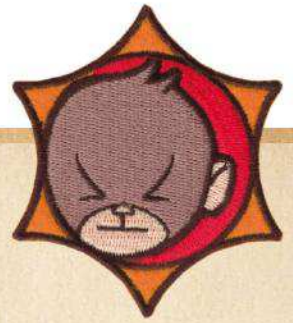
It is an excellent option for you to let your kids further their training if they are already taking classes, exercise throughout the day (so they come home tired), and are taken care of while you work. What's more, it helps support your school and the martial arts economy overall.

If you practice martial arts and are on the fence about getting your kids to try it, the good thing about most summer camps is that they are typically only a week or two long. It's a great way to see

if your child is into it before you plop down a bit commitment to the school. If they show that they are interested in what they learn then you can sign them up for continuing classes.

If you are a school owner and train kids, summer camps provide an excellent opportunity to reach out to new students and add additional income. Tiger Claw offers a complete line of reward patches with our Kid Tiger program. You can design a program around one of several themes: Dragons, Eagles, Lions, Monkeys, Ninjas, or Praying Mantises, or our generic Kid Tigers Claw. Then there are achievement patches that can be added to recognize when kids achieve their goals. These can be added to one of the theme patches or used on their own as sleeve chevrons. They acknowledge achievements like "board breaking," "split club," "basic form," "coordination," as well as the imperative principles for kids like "discipline," "respect,"





“patience,” “confidence,” and, the most important, “academic.” The Kid Tigers programs also offer other reward items like branded certificates, drink bottles, water bottle holders, plus logoed Kick Shields and Targets. These items lend an air of professionalism that assures parents looking around to enroll their kids in camps. They don’t want to bring their kids to a dirty substandard gym. They want a summer program where the kids are first and foremost. Having branded Kid Tiger gear shows that your program is real, not just some slapdash daycare alternative that you put together without forethought.

I’m putting my daughter in a summer camp this year. The Kung Fu school where she currently takes classes cleverly offers a different summer camp

theme each week and we let her pick out the two weeks that seemed the most fun to her. We are also doing a few different other camps, but I was really happy that we could put her in a martial arts summer camp this year.

A quick search online for “martial arts school summer camps” will produce a bunch in your area. Do not be scared to try a new school if your school doesn’t offer one. It does not mean you need to switch schools. It just means that you want to get your kids in a week or two of summer camp that promotes exercise and everything else that comes with martial arts.

So if you are freaking out about all the summer camps being filled up already, don’t worry. I am sure you can still find something at your local martial arts school. I wish there were more programs like this for adults, but frankly, few of us get summer breaks. ☺

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, services and activities, visit TigerClaw.com.



◀ ⏪ ▶ Bruce Lee's Hong Kong Home Donated to Charity

Bruce Lee's Hong Kong Home Donated to Charity

Bruce Lee's Hong Kong Mansion on Cumberland Road in Kowloon Tong is to be donated to charity as per the wishes of the previous owner's will. The late billionaire philanthropist Yu Pengian wanted the house to be converted to a Bruce Lee Museum. Lee lived there with his family until his untimely passing in 1973. He dubbed it 'the Crane's Nest'. The property was acquired by Yu Panglin in 1974. In 2003, it was used as a 'love hotel', rented by the hour for covert trysts. Yu Pengian unsuccessfully struggled to convert it to a museum for Lee, so he tried to unload the property in 2011. He passed away in 2015, but the donation of the property as specified by his will was contested by his family. A Hong Kong judge formally validated the will in early March. No word yet if it will still be converted into a Bruce Lee Museum.

<http://www.kungfumagazine.com/forum/showthread.php?70543-Bruce-Lee-Museums-and-Gallery-Exhibits&p=1307871#post1307871>

thestandard.com.hk



◀ ⏪ ▶ The Return of *Once Upon a Time at Shaolin*

The Return of *Once Upon a Time at Shaolin*

"Once Upon a Time in Shaolin by Wu-Tang Clan" was first mentioned in the July+August 2014 Web Fu column. The unique album was intended to be an *objet d'art*, a single sale collector's item. The lone album, packaged in a custom silver-and-nickel case and including a 174-page leather-bound book, was auctioned off in 2015 for an alleged \$2 million, a sale which prohibits the buyer from releasing it commercially for 88 years. It was acquired by the reprehensible 'pharma bro' Martin Shkreli, who unapologetically raised the price of the life-saving medication Daraprim from \$13.50 to \$750 a tablet and offered a \$5000 bounty for a hair from Hilary Clinton during the last election. After Shkreli was arrested for fraud, he put the album on eBay, but failed to sell it. Shkreli was sentenced to seven years in prison for fraud and ordered to turn over more than \$7 million in assets, including *Once Upon a Time in Shaolin*. An online petition for the U.S. government to release the album for free was launched on the official White House petitions website, but it only garnered 76 signatures before its 30-day time limit expired, 99,924 shy of what was required.

<http://www.kungfumagazine.com/forum/showthread.php?67437-Once-Upon-A-Time-In-Shaolin&p=1307867#post1307867>

Jamel Toppin/Forbes Collection, via Corbis, via Getty Images



◀ ⏪ ▶ *Blitz* Magazine Ceases Publication

Blitz Magazine Ceases Publication

Blitz, an Australasian Martial Arts Magazine, has ceased publication. Launched in 1987, the English-language magazine served the southern hemisphere, claiming a readership of 91,000+. Their parent company, Blitz Publications and Multimedia Group was liquidated on March 1, 2018. They also published other magazines including *Women's Health and Fitness*, *Nourish*, *Australian Natural Health*, *Muse*, *Gluten-Free Heaven*, and *Natural Vegan*. All of these titles have ceased publication.

<http://www.kungfumagazine.com/forum/showthread.php?70757-Blitz-Magazine-ceases-publication>



◀ ⏪ ▶ Qigong Harassment

Qigong Harassment

A Madam Xu has been harassing a qigong rehabilitator named Wang Dicong. She alleges she paid him \$130,000 over a year for qigong rehabilitation for her injured knee and never saw any improvement. Wang claims Xu has sent him 2000 SMS harassing messages over a three-month period and he asked for police intervention five times after she began pestering his family too. He is considering legal action.

<http://www.kungfumagazine.com/forum/showthread.php?63080-Qigong-FAIL&p=1307983#post1307983>



Exclusive Articles On KungFuMagazine.com During March & April 2018



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by Gene Ching



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Grandmaster Henry Poo Yee 1940-2018

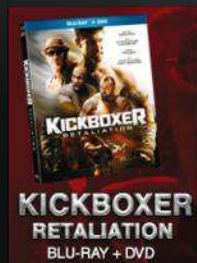
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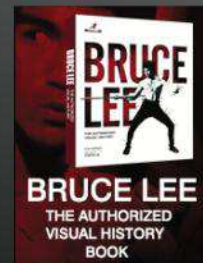
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By Gene Ching

The 26th Annual Chinese Martial Arts Tournament at U.C. Berkeley

Co-Directors Mason Tong and Henderson Wong dash back and forth across the chaotic floor of U.C. Berkeley's RSE Fieldhouse, hustling to put out the latest fire, all while struggling to maintain their courteous smiles. It's another crazy year for Chinese Martial Arts Tournament, or CMAT as locals call it, and the rings are running way behind schedule. "I do have to apologize to people that are here," says Master Bryant Fong, CMAT Tournament Chairman. "Things didn't run exactly on time. Well, you know, we graduate students every three years. And so this is a whole new group – all freshmen. So a lot of them are learning to go through the whole process. What do you got to do to set up the tournament? What are you responsible for? And so it's a lot of growing pains this year." Long-time participants in the SF Bay Area competition scene know that CMAT can be a wild ride, and after more than a quarter century, that ride can still be rocky. Fong adds, "Now that we're going to two days, things run a little bit smoother and a little bit easier."

was vital to the U.S. participation in the World University Games, or the Universiade, held in Taipei. "We're very happy to have had a chance to do the University Games," lauds Fong, "because it gives athletes a hope that in the future, we're going to have more university sports and Wushu being a part of that. Although right now, Wushu is still an optional sport. So unfortunately we got turned down for Italy already. So we're hoping maybe in 2019 or 2020, maybe we'll have a chance, whoever sponsors it, to get into it. In the University Games, we're an optional sport so the [host] country has to invite us in order for us to participate."

This year, the game has changed, quite literally, and CMAT once again was on top of those changes. CMAT staged what they dubbed "mock trials." This was in preparation for national qualifiers for the 7th World Junior Wushu Championships coming up in July in Brazil. The IWuF is implementing a new rule system and by March 24 and 25, when CMAT was held, no one had used it yet. Fong explains. "After the last University Games, Contemporary Wushu has been using the old rules. So this year means using a whole new set of rules and a whole new way of scoring. We get a chance to try it out here on the West Coast. And because of our cooperation with USAWKF, we've been given a chance to run the program so that competitors on the West Coast get a chance to see what it's going to be like when we go to the Junior Try Outs.

"Some of the difference in the changes in the rules is that there's a larger emphasis on basics, meaning that before there weren't as many deductions for proper stance work, proper execution of power, using of the waist. Many of those things were subjective. Now there's actually scoring ranges for things like that. I think that's one of the important features. The question still is, 'Is the system easy to use?' Now that's still one of the problems is that there are

CMAT remains one of the nation's longest-running continuous tournaments of the Chinese Martial Arts. What's more, it's always been at the forefront of Contemporary Wushu, independent of the national governing body for the sport, the USAWKF. No other American tournament has served as such an unbiased barometer of the development of Contemporary Wushu. CMAT was one of the first and only U.S. tournaments to stage a Contemporary Wushu competition that implemented *nandu* (难度), the international scoring system based on "difficulty movements" like gymnastics or figure skating. And last year, CMAT





too many codes, too many things judges have to know. One of the problems with judging is that it makes it too difficult, so it's harder for judges to learn. It's harder for judges to apply. Right now, we're getting a chance to see how it works and see if there are any tweaks we can make on it. But this will be our first chance to really see how it works, so probably after this tournament we'll have a summation to talk about what we thought about the new rules.

"People have asked me, 'How about instituting in our event?' Well, not yet, because you have to have the judges trained on all the new rules. And even I haven't seen all the new rules because, right now, the new rules are only available to IWuF organizations and so everyone else has not even had a chance to look at it. And in IWuF, only a few of the judges have been trained in it, so it's going to be a big task. And that's still a problem, because judging, you need to have trained judges.

"By the time we have the Try Outs this year, which is pretty soon – and actually sooner than we thought, because they moved the Try Outs up to April, I believe, instead of July. So that's going to be a real headache right now. But that's another problem. That's not our problem. I'll let them worry about that." The Junior Team Trials and National Championships are scheduled for April 20–22, 2018, in Lubbock, Texas. Just imagine if the Little League Championships were held with completely new rules and the only chance to try them out was an independent tournament just a month prior to the finals. Welcome to the world of Contemporary Wushu, ten years after the Beijing Olympics.

Although Contemporary Wushu is a focal point of CMAT, that was just Saturday. CMAT also holds competitions in Traditional and Internal divisions on Sunday. And in between, although it started two hours late due to the delays from the competition, CMAT stages a Masters' Demonstration. In sharp contrast to all of Saturday's Contemporary Wushu, the evening Masters' Demonstration was predominantly traditional. From game change to gear shift, the demo showcased many local masters alongside a few guests who were in town. The Masters who demonstrated were (listed in order of demonstration): Chiu Chi Ling, Raul Toutin, Scott Jensen, Francis Der and his group, Troy Dunwood, Mike J. Ng, Kimberly Ivy, and Ian Lee. Then there was a musical interlude by the Su Viet Zither Ensemble, a traditional Vietnamese quartet reminiscent of the Chinese Guzheng, followed by Kenneth Hui, the Y.C. Wong group including Kurtis Fujita, Megan Wong, Darryl Wong, Aaron Wong, Kyle Wong, Les Wong and Tony Wong, Emilio Alpanseque, William Dere, Matt Wong, Daniel Tomizaki and his demonstration team, Bryant Fong, and, closing out the show, the Cal Wushu Team.

The week after the event, Mason Tong stopped by Tiger Claw Headquarters to close some final CMAT business. Flashing his signature smile, he confessed it was indeed a rocky one this year, but in the end "It was fun." When CMAT reconvenes next year, hopefully this year's Cal Wushu Freshmen will have progressed to sophomores. ☺

For more information about the 26th Annual Chinese Martial Arts Tournament, visit <http://cmat.calwushu.com>



All-Around Champions:

- Child Contemporary Wushu: Aspen Shen
- Child Traditional Wushu: Maya Young
- Teen Contemporary Wushu: Female: Kylie Ai Guo Jones, Male: Quan Duong
- Teen Traditional Wushu: Female: Kaitlyn Tran, Male: Brayden Tomizaki
- Adult Contemporary Wushu: Female: Queenie Li, Male: Oey Chang
- Adult Traditional Wushu: Alan Lee
- Under-40 Internal Wushu: Brian Luu
- Senior Wushu: Thomas So
- 40+ Internal Wushu: Linda Lin

WHERE THERE IS UNITY, THERE IS STRENGTH

Zhang San Feng Asian Cultural Arts Festival 2018

By Gene Ching



how he originally didn't support Timmer's event out of sheer standoffishness, but then later they became good friends. Consolidated by their mutual grief and optimistic for the potential collective security of communal friendship, the Festival got off to a neighborly start. "Where there is unity..." chanted Clarke into the mike repeatedly. The attendees called back "...there is strength!"

Held at an Elk's Lodge in Englewood just outside of Denver, the Zhang San Feng Asian Cultural Arts Festival was an intimate Chinese martial arts gathering and the largest party in the area so far. Zhang San Feng is attributed as was the founder of Tai Chi. According to legend, he was born on April 9, 1247, and lived to 307. April 9 is also the birthday



There was an air of skepticism as Master Christophe Clarke launched into his opening speech at the Zhang San Feng Asian Cultural Arts Festival last April. Attendees stood with arms crossed, muttering doubts amongst themselves about whether Clarke had it together or not. It's not that the mile-high city is particularly rivalrous, no more so than any other martial arts community. Such is the challenge with any cross-school martial assemblage. Martial artists intrinsically love a good fight. Your worst enemy could be your best friend and your best friend your worst enemy. Although Denver is home to many respectable schools, its growing Kung Fu and Tai Chi

community is yet uncoordinated. Perhaps it's the majestic mountains that make the schools there more reclusive – the life of a Taoist hermit is timelessly romantic – but in many similar regions across America, private schools just haven't cooperated for these sorts of grassroots gatherings.

Clarke hopes to change that. After a moment of silence for the late Master Tony Timmer, who tragically passed away last year on the Great Wall of China, the vibe shifted in a positive way. For years, Timmer promoted the "Mile High" Chinese Martial Arts Tournament, which was previously the largest gathering in the region. A tearful Clarke recounted





of Master Clarke's father, and so he has held an observance to honor them both within his own school for 21 years. Clarke's 60th birthday was on April 6, the Friday prior to the Festival, but he hardly stopped to celebrate it because he was too busy making sure that all the preparations were upful and right. It was an ambitious undertaking. Beyond the meet, Clarke hoped to coordinate a masters demonstration, showcase vendors, stage workshops, exhibit breaking and even hold a cosplay costume contest. While many dressed in their finest Chinese attire, the costume contest didn't happen. And breaking didn't come off either, unless a martial breakdancing demo is counted. Workshop attendance was light yet worthwhile. Several of the workshop attendees got more than their money's worth with private lessons and very small classes. The centerpiece of the festival was the meet.

The meet wasn't a competition. It was an exchange. Participants were graded like with an old school report card, 90-100 was an A, 80-89 was a B, 70-79 was a C, and 60-69, a D. Judges were instructed to be generous, not strict. Akin to the reward method implemented in China now, everyone with an A grade received an A grade medal, and so on for B's and C's. There were no failing grades and no penalties for "do-overs." Evaluation started promptly on schedule (always a challenge for any Chinese martial arts meet) and the First Timers were given an extravagant centerstage limelight, filled with encouragement

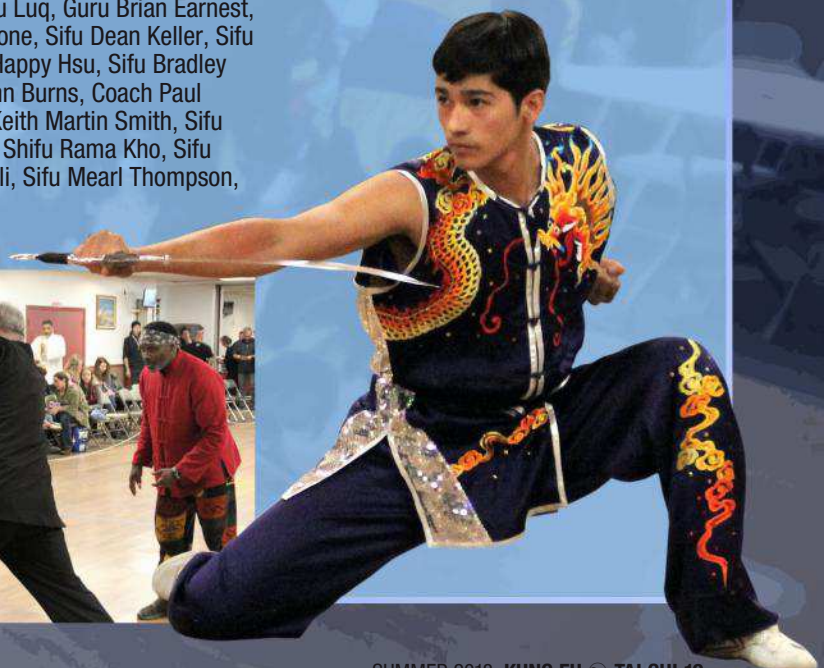
and praise. When one of the youngest participants, at age three, stalled in her form, her classmates were called upon to join her in the ring and help her complete it. With the emphasis on Tai Chi, there was also Push Hands. Emphasis for the matches was placed on being slow and smooth, and any jerky or overly violent actions halted play immediately. No champion was crowned. Instead, it was more about sharing than dominating. There was even a People's Choice Award Trophy for the participant who showed the most martial etiquette, chosen by crowd votes.

Given the healthy attendance of the Festival by Denver's eremitic Chinese martial arts scene, Master Clarke and co-host Jennifer Chase wanted to be sure that all the supporters were acknowledged, so they provided the following list: Mr. Daymon Pascual, Shifu Howie Solow, Master Jerry Silva, Sifu Faris Maaliki, Dr. Joseph Brady, Ms. Jacqui Shumway, Sifu Wayne Hinton, Sifu Stacy L. Hinton, Sifu Bill Smith, Daoist Swordsman Xia Chongyi, Sifu Michael Paler, Sifu Richard Horstmann, Sifu Jason Huntington, Master Terry Myers, Sifu Kisu Stars, Sifu Adam Reed, Mr. Scott Park Phillips, Mr. Steve Rhodes, Master Daniel Brazitis, Sifu Quu Luq, Guru Brian Earnest, Mr. R. Scott Malone, Sifu Dean Keller, Sifu Gary Choi, Sifu Happy Hsu, Sifu Bradley Ryan, Coach John Burns, Coach Paul Sahertian, Sifu Keith Martin Smith, Sifu R Allen Coderre, Shifu Rama Kho, Sifu James Mascarelli, Sifu Mearl Thompson,

Mr. Che McGuire, and Dr. Ke Zang. They added their apologies if anyone was missed, and gave a special thanks to all of their sponsors (Felt Billiards, Bar & Restaurant, Sun Acupuncture & Herbs, VintageView Wine Storage Systems, At Tha Car Wash, Truong An Gifts) and to everyone in the Colorado Taiji and Kung Fu community who helped behind the scenes.

Now Denver got what it wanted. Does it want more? Do they think it's the end? If Master Clarke has his way, this is just the beginning. ☺

For more information about host Master Christophe Clarke and his Rocky Mountain Movement, visit www.rockymountainmovement.com.



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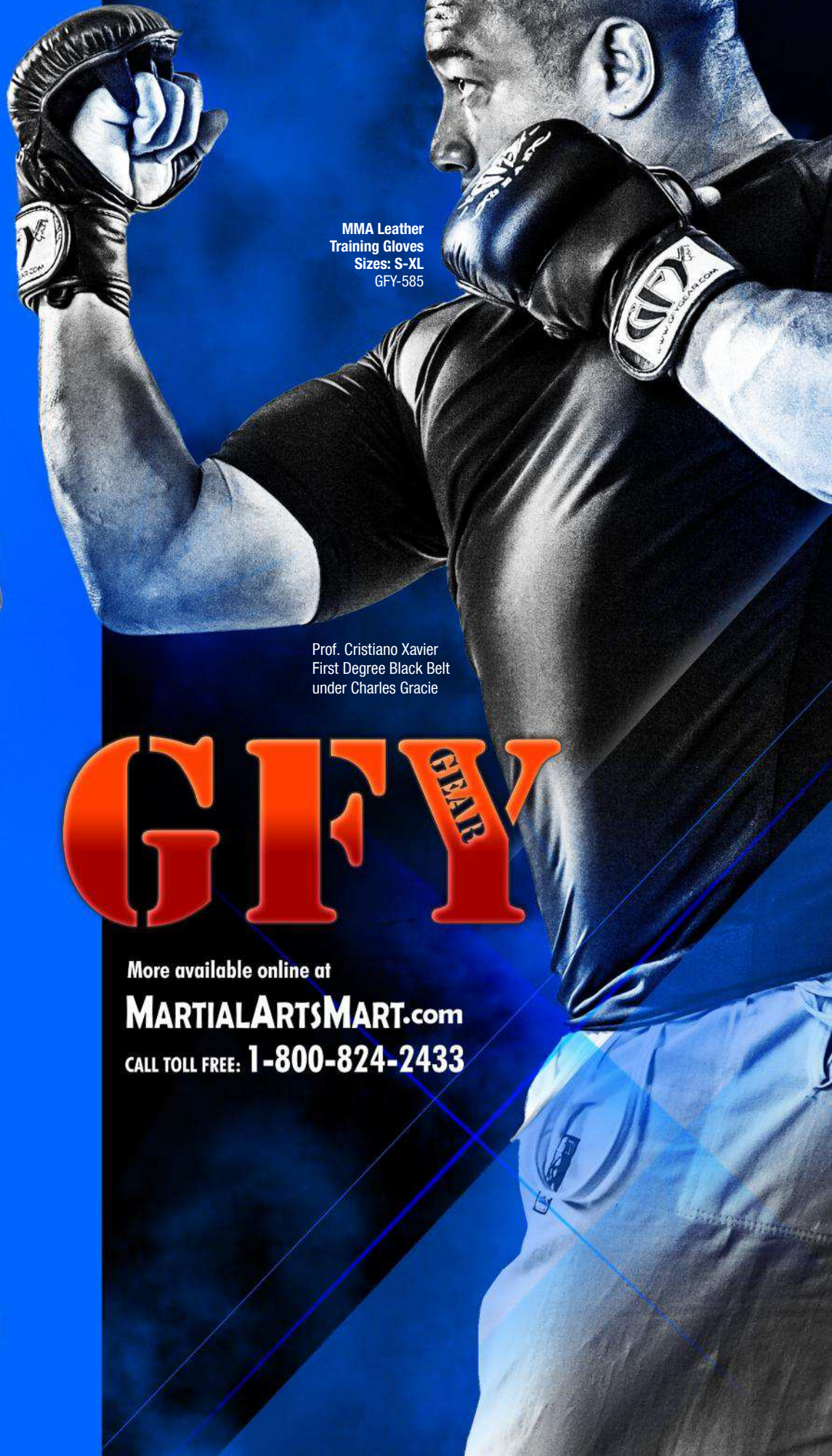
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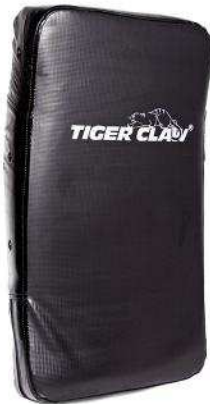
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GRANDMASTER HENRY POO YEE 1940-2018

By Abe Chu, Paul Dermody and Sam Han

It is with great sadness that the Chinese Kung Fu Academy of Southern Praying Mantis Federation family announces Grandmaster Henry "Poo" Yee's (余冠溥) passing, on Friday, March 2, 2018, at the age of 82.

Grandmaster Henry "Poo" Yee was born and raised in the Toisan county region of Guangdong Province, China, later moving to Hong Kong as a young teenager before leaving for the United States. He began his training in 1947 with the southern styles of *Hung Tao-Choy Mei* (洪頭 - 蔡尾), *Bak-Hok* (白鶴), and *Bak-Mei* (白眉) in China and Hong Kong. Grandmaster Yee first encountered Southern Mantis in 1955 after immigrating to the US to join his family in New York City. He was sixteen when he first met the Great Grandmaster of *Jook Lum Gee Tong Long Pai* (竹林寺螳螂派), Lam Sang See (林生師), who was then teaching at the New York Chinatown *Hip Sing Tong* (協勝堂).

In 1966, Great Grandmaster Lam Sang retired from teaching at New York *Hip Sing Tong* and later moved to Taiwan in 1969. With this, Grandmaster Yee turned to one of Grandmaster Lam Sang's Kung Fu brothers and roommate, Sifu Chang Peng, to mutually inspire and share knowledge about this style of Kung Fu called *Nam Tong Long* (南螳螂). Following Sifu Chang Peng's death, Sifu Yee would then turn to the famous *Bak-Mei Pai* Sifu, Chan Fung Ho, who would further help Sifu Yee understand the close-range energy of *Fat Gain* (發勁).

In 1980, Grandmaster Yee was involved in a devastating automobile collision and sustained massive

injuries, including partial paralysis. When Western medicine failed, he reunited with his Sifu, Great Grandmaster Lam Sang, who began treating him with a combination of traditional *Dit Da* medicine and *Jook Lum Gee Tong Long Pai Fut Sao Mui Fa Ting Sing Kung* for rehabilitation. This would mark the beginning of Grandmaster Henry Poo Yee's era of intensive retraining and transformation.

After Grandmaster Yee regained his mobility and health, Great Grandmaster Lam Sang encouraged him to openly teach this system of Kung Fu to the general public. Hence, the organization known as the Chinese Kung Fu Academy (CKFA) of Southern Praying Mantis Federation (美國南螳螂功夫學會) was born. At his sifu's behest, Grandmaster Yee began publishing articles and doing public demonstrations to promote the system.

In 1984, the Great Grandmaster Lam Sang See appointed his disciple Grandmaster Yee to the position of "Yee-Fong" (二房) in the lineage of *Jook Lum Gee Tong Long Pai* (竹林寺螳螂派) and presented him with the altar of *Jook Lum Gee Tong Long Pai* as the fourth generation *Yee-Fong* heir. For nearly the next 40 years, Grandmaster Yee would devote all of his time and energy to the development and promotion of traditional Chinese Kung Fu, traditional Chinese Medicine of *Dit Da* (中國跌打醫療), *Chi-Kung* healing (氣功養生醫療), and Chinese culture all around the world.

In 2014, Grandmaster Yee appointed three disciples to continue his legacy and lineage (竹林寺螳螂派余冠溥嫡傳徒) – Head (頭房) Tommy M Quan (關耀明); #2 (二房) Paul Dermody (保羅, 德慕迪); and #3 (三房) Abraham Chu (祝伯漢) – also promoting the following as American Southern



Praying Mantis Indoor Disciples (美國南螳螂派：入室弟子傳人): Bruce Campbell, Paul Huber, Russell Chell, Khanh Ly (李國卿), Sapir Tal, Peter Goulbourne (彼德, 高渤), Blondel Adolphe (亞祖, 班超), David Choi (蔡學誠), Peter Scheers (彼德, 高渤), Alfonso Salinas (阿方索, 蘇利亞), Wayne Lee (李小龍), and Eddie Urbistondo (愛迪, 可必頓道). In 2017, three more disciples were named: Bill Szeto (司徒琪恩), Terry Szeto (司徒琪俊), and Jeven "Sam" Han (韓慕學).

Grandmaster Henry "Poo" Yee graced the second cover of *Kung Fu Tai Chi*. That was the Summer 1992 issue back when the magazine was titled *Kung Fu Wushu*.

Grandmaster Henry "Poo" Yee was laid to rest on the morning of March 17, 2018, as witnessed by students, friends, and family from all over the world. We would like to thank everyone in attendance for coming together to join us in this time of sorrow and mourning. We would also like to thank our *Sisuk's* Lau Lily, Yim Tai, Jimmy Wong, and Stephen Lee for their words of encouragement and continued support. We will turn the grief into strength and promise to carry on our Sifu's legacy and passion for traditional Chinese Kung Fu, medicine, and culture.

A new generation arises, standing on the shoulders of our forefathers. We shall honor and remember you always. ☹️



For more information on Grandmaster Henry "Poo" Yee school, visit the Chinese Kung Fu Academy (CKFA) of Southern Praying Mantis Federation website at www.ckfa.com.

Grandmaster "Uncle" Allen Joe 1924–2018

By Gene Ching

Grandmaster Allen Joe was the last surviving member of Bruce Lee's Oakland circle, self-proclaimed "The Four Musketeers." Apart from Bruce Lee and Joe, the other two members were James Yimm Lee and George Lee. James passed away in 1972, Bruce in 1973, and George in 2013. Joe passed away on April 2, 2018. Within the martial community, Joe was a humble man who eschewed titles and was affectionately known as "Uncle Allen."

Joe was a WWII veteran and a bodybuilder. Both Joe and James Lee were avid bodybuilders. Joe says he gave Bruce his first set of weights and all three of them had the same wings – their latissimus dorsi development was extraordinary, no doubt from training together with the same self-created regimen. Joe trained bodybuilding under Ed Yarick, alongside four Mr. America Bodybuilding champions: Jack Delinger, Roy Hilligenn, Clancy Ross, and Steve Reeves who was famous for portraying Hercules in two films, along with several other Italian-made "sword and sandals" movies in the late fifties. In 1946, he became the first Asian American to win the title of Mr. Northern California Bodybuilding Champion.

Before the Little Dragon entered, George, James and Joe were only the "Three Musketeers." George had witnessed Bruce Lee giving a Kung Fu demonstration in San Francisco (Bruce was actually in town from Seattle to teach Cha Cha) and shared his impressions with his friends. So in 1963, when Joe took his family to the Seattle World Fair, he went to meet Bruce where he was working at Ruby Chow's Chinese restaurant. They struck up an immediate friendship discussing Kung Fu over hamburgers and root beer.



With the help of the Musketeers, Bruce opened his second school, the Jun Fan Gung Fu Association, in Oakland in 1964. Bruce and his wife Linda moved into James Lee's home in Oakland. James had a wife and two children, so times were tough. Bruce struggled to keep his school going. That was before Americans even knew what Kung Fu was and before Bruce became a star. Joe owned a grocery store where he helped sell the only book Bruce published during his lifetime, *Chinese Gung Fu: The Philosophical Art of Self-Defense*. The book was published with the help of James, who had already published some martial arts books. In "Uncle Allen Joe Remembers Bruce Lee" by Gene Ching, published last year in our March+April 2017 issue, Joe said, "When he put out that book – five bucks. I sold a lot of books at my store. And you know, I didn't get any signed by him."

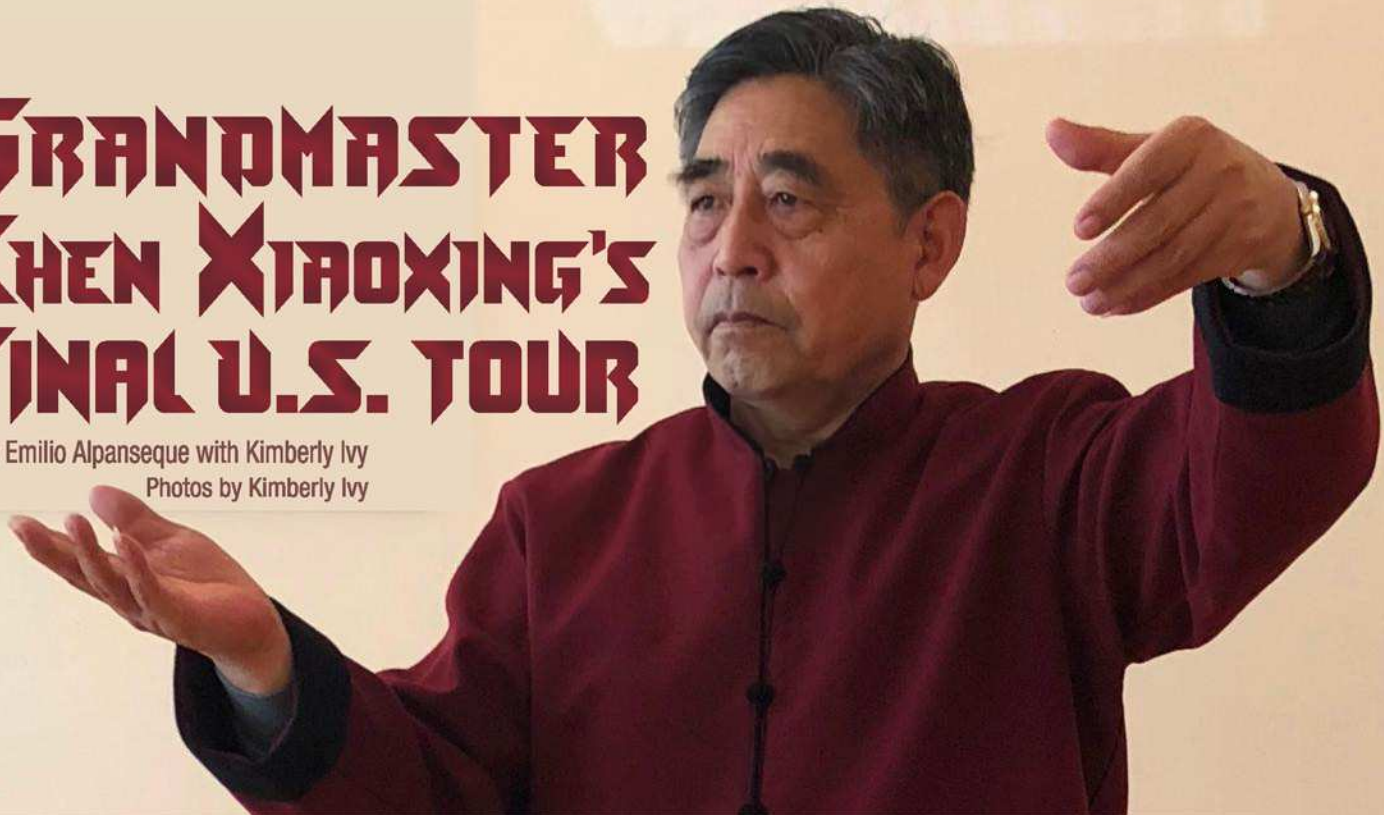
Joe remained very close to Bruce Lee's family. He held a seat on the Board of Directors of the Bruce Lee Foundation, a not-for-profit organization that has provided over \$80,000 in financial assistance to U.S. students and families since 2002. All purchases of official Bruce Lee merchandise at BruceLee.com benefit the Bruce Lee Foundation, and help fund ongoing Bruce Lee projects.

Joe lived in Fremont, California, for over a half century, just a few miles from the *Kung Fu Tai Chi* headquarters. He always carried a picture of Bruce Lee in his wallet. He is survived by his beloved wife Annie. ☹️

For more on Grandmaster Allen Joe, read his book, *The Last of the Four Musketeers: Allen Joe's Life and Friendship with Bruce Lee*, available through Balboa Press (<https://www.balboapress.com/Bookstore/BookDetail.aspx?BookId=SKU-001037215>)

GRANDMASTER CHEN XIAOXING'S FINAL U.S. TOUR

By Emilio Alpanseque with Kimberly Ivy
Photos by Kimberly Ivy



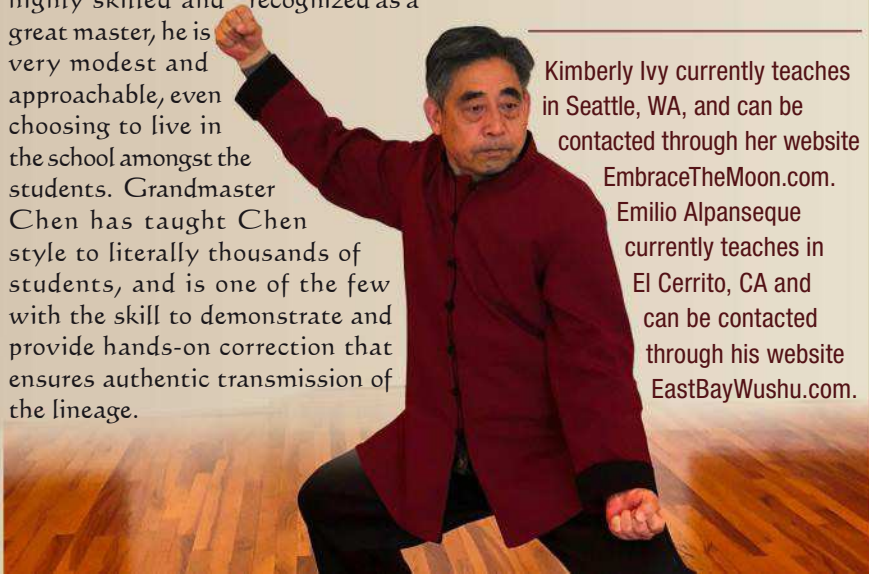
IN March/April of 2018, Grandmaster Chen Xiaoxing (陈小星) embarked on a workshop tour covering six locations in the United States that marked his last teaching trip to the country. The 65-year-old Chen will be retiring from world touring after a workshop slated in Slovenia in August 2018. He has decided to focus his time and energy within China due to the burgeoning interest in Chen Taijiquan there, as well as working with his eldest son Chen Ziqiang (see page 40 陈自强) to further establish his school as one of the premier centers for authentic traditional training in the world. Grandmaster Chen is still happy to have international training groups join him in Chen Village for his world class training methods and to enjoy the tradition of Taijiquan in its birthplace.

Born in 1952 in Chen Village, Grandmaster Chen is a living embodiment of the Chen Village Taijiquan tradition. He is a 19th generation Chen Family descendant, grandson of 17th generation descendant Chen Fake (陈发科), the third son of the 18th generation Chen Zhaoxu (陈照旭), and brother of the current guardian of the style, Chen Xiaowang (陈小旺). Grandmaster Chen began

learning from his father at an early age. Upon his father's passing, he continued learning from one of his uncles, Chen Zhaopei (陈照丕), and later from another uncle, Chen Zhaokui (陈照奎), both among the most prominent and recognized students of Chen Fake. From 1979 to 1982 Grandmaster Chen won seven first-prize titles in national and provincial Wushu tournaments in Taijiquan forms, Pushing Hands and weapons.

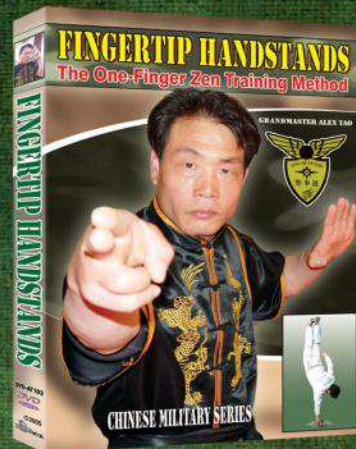
In 1983, Grandmaster Chen became a full time teacher at the Chen Village Taijiquan Academy and started his international teaching travels in 1985. In that regard, he is known to be generous in sharing his knowledge as he directly oversees the training of local and foreign students. Although highly skilled and recognized as a great master, he is very modest and approachable, even choosing to live in the school amongst the students. Grandmaster Chen has taught Chen style to literally thousands of students, and is one of the few with the skill to demonstrate and provide hands-on correction that ensures authentic transmission of the lineage.

While there has been no official announcement of his retirement, Grandmaster Chen is certainly passing the torch in regards to world touring to his son Chen Ziqiang. Over the years, Grandmaster Chen and his son have visited Russia, Japan, South Korea, Hong Kong, Taiwan, North and South America and various places in Europe, helping to shape the depth and evolution of many Traditional Chen Taijiquan instructors abroad, and establishing various Chen Village-sanctioned branch schools, including in the UK (ChenTaijiGB.co.uk) and in the US: San Diego (TaoistSanctuary.Org), Seattle (EmbraceTheMoon.com), Tempe (ChenXiaowang.com), Chicago (ChenXiaoxing.com), and Washington, D.C. (TrueTaichi.com).☯



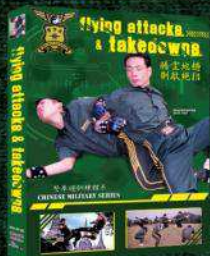
Kimberly Ivy currently teaches in Seattle, WA, and can be contacted through her website EmbraceTheMoon.com. Emilio Alpanseque currently teaches in El Cerrito, CA and can be contacted through his website EastBayWushu.com.

CHINESE MILITARY FIGHTING METHODS

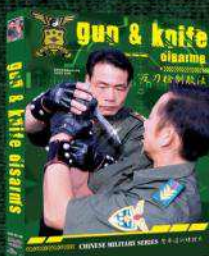


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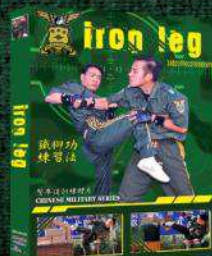
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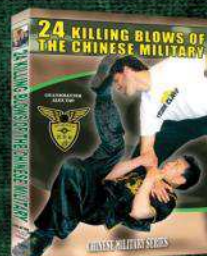
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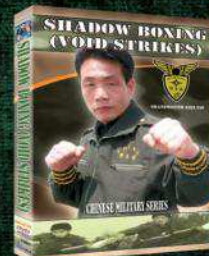
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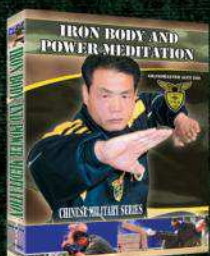
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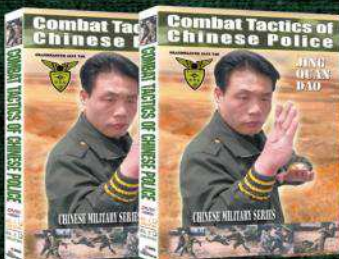
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By Liang Keming with Gigi Oh and Gene Ching

FU TAIJIQUAN

Among the numerous Taijiquan schools, or Tai Chi Chuan as it's more commonly known in the West, is a school born in the modern period of the Republic of China (1912-1949). It spread widely in the Guangdong, Guangxi, and Fujian Provinces in southern China and is now emerging in the United States, Europe, and the rest of the world. This faction is descended from Grandmaster Fu Zhensong (1872-1953 傅振嵩) and is known as Fu Family Taijiquan (傅式太極拳). Grandmaster Fu Zhensong, also known as Fu Qiankun (傅乾坤) and by the honorable title of respectful name Jiannan (Southern Sword 号剑南), was born in Mapo



The 1934 Welcoming of Grandmaster Yang Chengfu to the Guangxi-Guangzhou National Art Institute. Master Liang's family had all their possessions confiscated during the Cultural Revolution, but they saved this photo by hiding it in a pot.

Village, Xiyang County, Huaiqingfu, Henan Province (河南省 怀庆府沁阳县马坡村人). Since childhood, he was talented and liked martial arts. At that time, Mapo Village suffered from rampant banditry. A wealthy villager invested in establishing a *wuxueshe* (武学社), a martial arts school, to teach young people in the village to learn Chinese martial arts so they could strengthen and defend themselves. Fu Zhensong enrolled in this *wuxueshe*. Since Mapo Village is only about 13 miles away from Chen Village (陈家沟), it was easy to hire famous masters from there, so the *wuxueshe's* Taijiquan class was taught by Grandmaster Chen Yanxi (1848-1929 陈延禧), grandson of the influential Taiji Grandmaster Chen Changxing (1771-1853 陈长兴). The *Baguazhang* class was taught by Grandmaster Jia Qishan (1867-1938 贾岐山) from Beijing, who was an outstanding student of Grandmaster Dong Haichuan (1797 or 1813-1882 董海川), the founder of *Baguazhang*. Grandmaster Jia Qishan was originally a bodyguard of Beijing Mingsheng Escort Co (明胜镖局的镖师). When he passed through Huaiqingfu, the villagers took the opportunity to



A Fusion of Internal Arts

retain him with a large amount of money. He was employed by the local *wuxueshe* as the *Baguazhang* teacher. Under the meticulous guidance of these two grandmasters, Fu Zhen song worked diligently and became very skilled in the craft, especially in the area of *Baguazhang*. Eight years later, Fu Zhen song left the *wuxueshe* to go in search of higher martial arts skills. According to Grandmaster Liang Qiangya (1913–2013 梁强亚), a leading proponent of Fu Tai Chi (and my father), Grandmaster Fu Zhen song witnessed and studied with many of the world's greatest elder Kung Fu masters during his travels. Through this study tour, he exchanged ideas with various masters of different schools. This helped Fu Zhen song to improve his martial knowledge and benefitted his skills.

In the ninth year of the Republic of China (1920), Fu Zhen song joined the Northeast Army as a National Guoshu instructor under Grandmaster Li Jinglin (李景林). Li Jinglin was a general of the Northeast Army who was also a renowned swordsman. General Li taught Fu his famous Wudang sword techniques, but Fu did not want to get involved with the warlord scuffles, so he left the army to continue his own search for the martial path.

In the summer of the fourteenth year of the Republic of China (1925), Fu Zhen song met with Grandmaster Sun Fuquan (1860–1933 孙福全 a.k.a. Sun Lutang 孙禄堂), the founder of Sun Style Taijiquan (孙式太极拳), at the martial gathering in Tianjin called the *Wushihui* (天津武士会). Sun Lutang heard that the swordsmanship of Fu Zhen song was transmitted from Li Jinglin, and he specifically approached Fu for swordsmanship. Fu lost no time in asking Sun Lutang for advice on *Xingyiquan* and Sun Style Tai Chi.

In the sixteenth year of the Republic of China (1927), Fu Zhen song traveled to Beijing. There he visited famous grandmasters such as Yang Chengfu (杨澄甫), Sun Lutang, Li Shuwen (李书文), Huo Diange (霍殿阁) and other renowned martial artists in the metropolis at that time, and jointly studied martial arts techniques with them. In



Grandmaster Fu Zhen song



Grandmaster Liang Qiangya

the seventeenth year of the Republic of China (1928), prominent martial artist Zhang Zhijiang (张之江) set up the Central National Martial Arts Institute (*Zhongyang Guoshu Guan* 中央国术馆) in Nanjing, and Fu Zhen song was appointed its chief instructor.

One of the Five Southbound Tigers

In the nineteenth year of the Republic of China (1929), Guangdong Provincial Governor Li Jishen (李济深) hired Fu Zhen song as the Chief Instructor of the Guangxi-Guangzhou National Art Institute (*Liang Guang Guoshu Guan* 两广国术馆总教师) to teach *Baguazhang* and Tai Chi in Guangzhou. Fu Zhen song and four other famous martial arts masters jointly promoted the martial crafts in Guangzhou and the south after that. Known as the "Five Southbound Tigers" (五虎下江南 – literally "Five Tigers Under the Yangzi River"), they were Gu Ruzhang (1894–1952 aka Ku Yu-Cheung 顾汝章), Wan Laishen (1903–1992 万籁声), Wang Shaozhao (1892–1984 王少周) and Geng Dehai (耿德海) [Publisher's note: other sources cite Li Xiangwu (1906–? 李先五) instead of Geng Dehai as the fifth member].

Fu Zhen song was appointed as Deputy Curator of the Guangxi-Guangzhou National Art Institute upon his arrival. In the twenty-third year of the Republic of China (1934), Fu Zhen song invited Yang Chengfu to teach Yang Style Taijiquan. When Yang Chengfu arrived in Guangzhou, Fu held a grand welcoming ceremony.

Fu gathered the Guangzhou officials and the martial arts celebrities and took a group photo in front of the Guangzhou City government building.

Fu Zhen song and Yang Chengfu learned from each other and shared their experiences. Yang taught a set of Yang Style Tai Chi to Fu, and learned from Fu an old *Baguazhang* from Dong Haichuan. Through these exchanges and discussions, Fu Zhen song laid a solid foundation for the future creation of Fu Taijiquan, his own unique style.

Grandmaster Fu absorbed his favorite qualities of *Baguazhang* and three styles of Taiji – Chen, Sun and Yang – and combined them into Fu Taijiquan. While he was developing his style and promoting Chinese martial arts through the Institute, the 2nd Sino-Japanese War (1931–1945) broke out. In 1938, the Japanese attacked Guangdong's provincial capital, Guangzhou. Fu had to take his family and flee from the flames of war. He moved with the Guangdong Provincial Government to the Shaoguan City in the northern part of Guangdong Province. All the accumulation of martial arts knowledge, skills, and research completely stopped.

Fu Taiji adopts similar hand positions as Sun Taiji, although not in the characteristic *Santishi* (三体式) stance of *Xingyiquan*.



Grandmaster Fu Zhen song

A Grandmaster Refugee

In 1945, after victory in the 2nd Sino-Japanese War, Fu Zhen song returned to Guangzhou with his family. But his house and family belongings had been destroyed in the war and they had no place to stay. Fortunately, at this time, within Guangzhou's National Government Army, General Sun Baogang (孙宝刚) was Fu's elder disciple. Fu came to my home under the leadership of General Sun Baogang. At that time, my family had

a large household, so there were still available rooms for use. Fu Zhen song stayed in my family until he passed away in 1953. When my father Liang Qiangya was 14 years old, he obtained the consent of my grandmother and of Grandmaster Fu Zhen song to study his martial

arts. Eventually, he became one of the very few closed-door disciples of Fu Zhen song in his later years. By then, my father had been following Fu Zhen song for eight years. In addition to learning *Baguazhang*, he also studied Taiji, *Xingyi*, boxing and other techniques until Fu's death.

According to my father's recollection, Fu Zhen song devoted his later years to teaching his martial inheritors and compiling the accumulated years of his comprehension. Today, we respect Fu Zhen song as a first generation grandmaster of the martial arts because he constantly improved his martial arts system and did not stick to conventions. He created his own style on the basis of inherited traditions. Fu Zhen song highly integrated *Baguazhang*, Taijiquan, and *Xingyiquan* into one. The Fu Taijiquan now being introduced has actually been integrated into every set of Fu

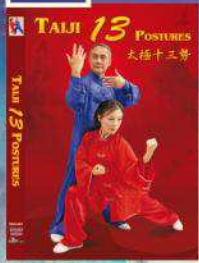


Fu Taiji uses Sun Taiji's signature open and close movements.

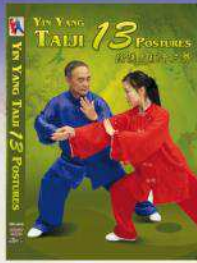


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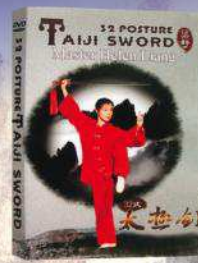
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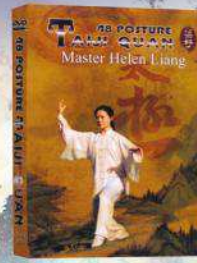
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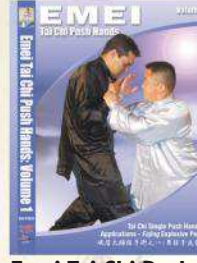
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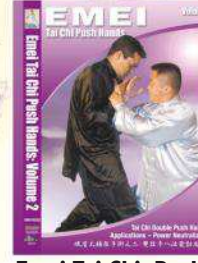
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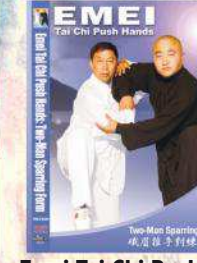
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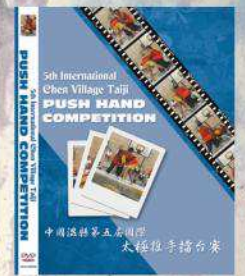
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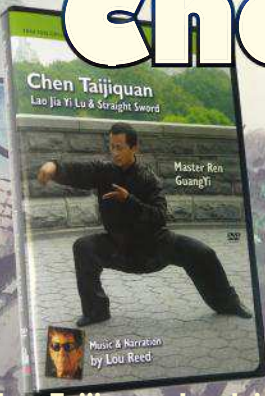


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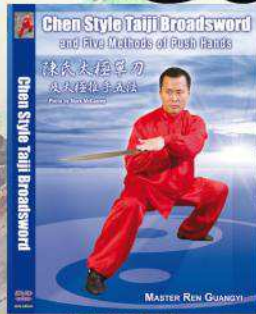


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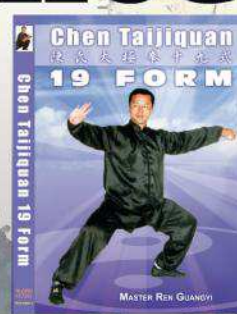
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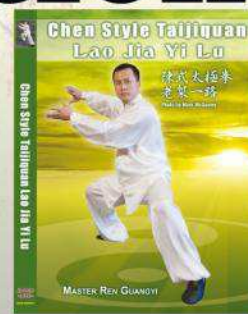
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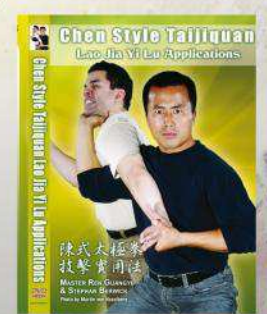
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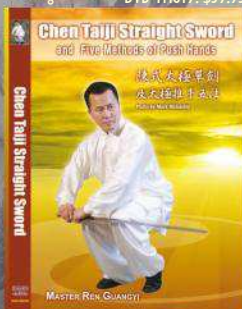
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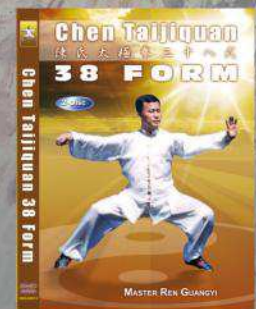
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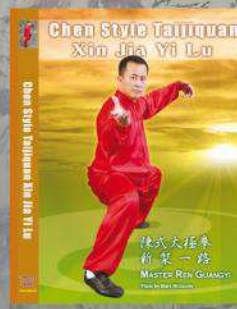
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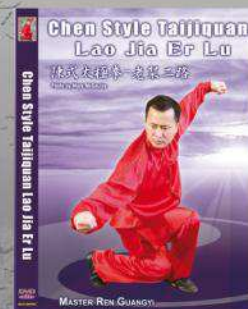
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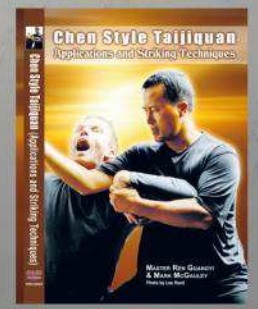
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Grandmaster Liang Qiangya

Zhensong's system in his later years instead of just referring to the name of a particular boxing title. In the broadest of terms, this encompasses Fu Style Tai Chi Chuan (傅式太极拳), *Lianyiquan* (duality principles 两仪拳), *Sixiangquan* (four phases 四象拳), *Bagua Zhengzong* (authority of Bagua 八卦正宗), and the last compilation of Taiji *Shandian Zhang* (Tai Chi Lightning Palm 太极闪电掌). These are the integrations of *Baguazhang* and *Xingyi* into Taiji, and it is the essence of Fu Style Taijiquan.

7 Principles of Fu Taiji

All those who have seen Fu Style Taijiquan feel that both the Bagua and the Taiji co-exist. It has become a Bagua Taijiquan, or even called "Rotating Taijiquan (*xuan zhuan zhong de taijiquan* 旋转中的太极拳)." Fu Taijiquan has adopted all the advantages of various schools, and the idea of *Baguazhang* permeates Fu Taijiquan, gradually forming its own style. There are seven main features and actions of the exercises in accordance with general Taiji theory.

The first principle is *xu ling ding jing* (虚灵顶劲) or "an insubstantial energy leads the head upward." This helps Taijiquan practitioners to keep their heads upright and necks relaxed. Using intention, pull the *Baihui* (百会) on the top of your crown upwards and the *Huiyin* (会阴) point on the bottom of your perineum downwards, but don't use power. If you force it, your blood and qi won't flow smoothly. The *Baihui* is the meeting point for many meridians. It leads the qi for the whole body. This posture lifts the practitioner's spirit.

The second principle is *han xiong ba bei* (含胸拔背) or "contain the chest and arch the back." Practitioners keep the body shape of a bow. If the midsection of the bow, your chest, is always extended, the blood and qi will stay there without sinking



Baguazhang is used primarily for transition movements in Fu Taiji. These are active motions that elude representative still photography.

downward. But this does not mean to have a hunched back. The chest is only slightly retracted and the arms extend forward to pull against each other's energy. When arching the back, the waist doesn't lean to the abdomen. It's a slight arch outward. If you can achieve this, the energy can be issued from the *Mingmen* (命门) point in the lumbar vertebrae.

Thirdly, *chen jian zhui zhou* (沉肩坠肘) means "sink the shoulders and drop the elbows." If the shoulders are not relaxed the qi will well up. If the elbows are lifted, the shoulders will rise and the whole body will be weak.

The fourth principle is *song yao yuan dang* (松腰圆裆) or "relax the waist and round the crotch." The waist rules your body and



Fu Taiji implements many common techniques from Yang Taiji.



is the connection between your upper body and your legs and feet. When the waist and crotch are relaxed, qi naturally sinks to the feet. Rounding the crotch raises the *Huiyin* point slightly and makes the *kua* (inguinal crease 胯) into an arched bridge which stabilizes your lower body.

Fifth is *yin yang xu shi* (阴阳虚实) or "yin yang empty and full." Your feet support your entire body weight. Fu Taiji adopts the concept of *Baguazhang* which emphasizes the change of yin and yang of the feet. If your foot is not full, you will not be stable. If not empty, you won't be flexible. Being 100% full will make it difficult to move and 100% empty will be unsteady and not calm. This is essential to Fu Taiji. When one foot is full, the other is empty.

The sixth principle is *kuai man xiang jian* (快慢相间) or "reciprocate fast and slow." *Baguazhang* pursues flexible footwork and changes in force through rotation, combined with speed to create power. Fu Taijiqian incorporates this *Baguazhang* concept. It varies between slow and fast when executed, also changing from rigid to soft.

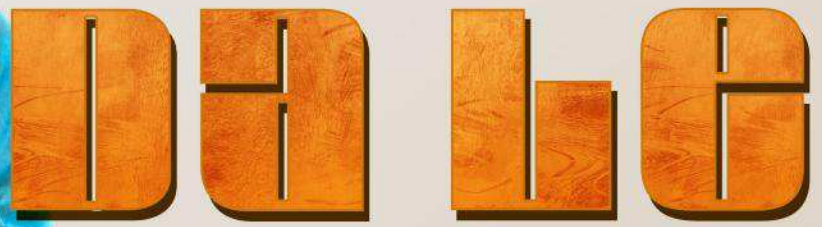
The final principle is *zuo you jun heng* (左右均衡) or "balance left and right." Fu Taijiqian postures usually have both left and right side movements so that both sides of the body are exercised. ☺

Master Liang Keming (梁克明) grew up learning *Baguazhang* and Taijiqian from his father, Grandmaster Liang Qiangya, one of the few indoor disciples of Grandmaster Fu Zhensong. For a video demonstration of Fu Style Tai Chi Chuan's basic form *liangyiqian* (两仪拳), visit KungFuMagazine.com's YouTube channel in May. Liang also demonstrated *Taiji Shandian Zhang* (Tai Chi Lightning Palm) at the 2017 KUNG FU TAI CHI DAY. That video is already in our YouTube channel archive under "KFTC Day 2017: Liang Kaiming."



The Fu Taiji form *liangyiqian* opens with a technique characteristic of Chen Taiji.

Advanced Taiji Push Hands



By Jie Gu, Li Weiqian, and Zhou Yudong



Push Hands is a two-person competitive practice in Taijiquan. There are many versions. *Da Le* (大捋) is commonly translated as "Large Pull" although *le* can also mean to pluck, to gather in the fingers, to rub, or to scrape off. *Da Le* is an advanced Taiji live-step push hand, which is typical in Yang Taijiquan (楊氏太極拳). The foot step pattern of each person crosses that of the other, with

movement in four diagonal directions. In *Da Le*, the feet of the two opponents cross each other, the left foot of one person matching the right foot of the other, or vice versa.

The hand methods are pull (*le* 捋), grab (*cai* 採), elbow (*zhou* 肘), and bang (*kao* 靠), supplemented by bounce (*peng* 棚), lateral (*lie* 掇), squeeze (*ji* 擠), and press (*an* 按). Classified by direction, there is first diagonal large pull, second diagonal large pull, third diagonal large pull, and fourth diagonal large pull.

Fig. 1

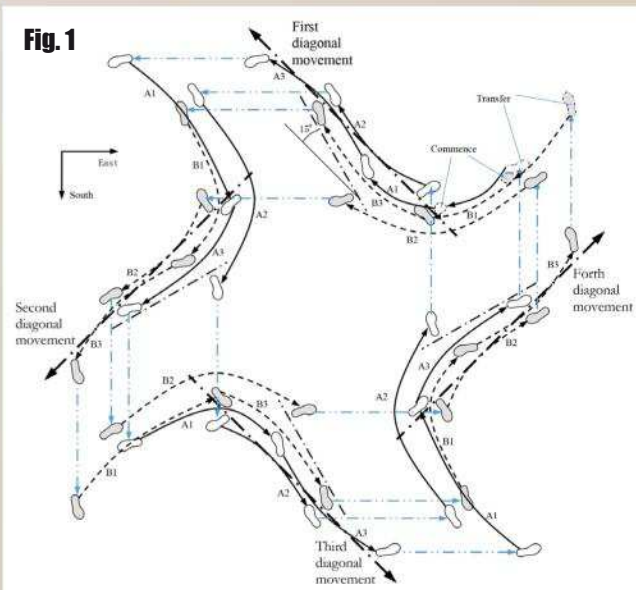


Fig. 1 shows person A (white steps) and person B (shaded steps) performing large pull. Solid arrow lines are A's foot paths, dotted arrow lines are B's foot paths. Bold phantom arrow lines indicate the diagonals. In starting position, A faces east and B faces west. A moves backward and B forward in a northwest direction in first diagonal large pull. After a turn, B moves backward and A forward in a southwest direction in second diagonal large pull. After another turn, A moves backward and B forward in a southeast direction in third diagonal large pull. After yet another turn, B moves backward and A forward in a northeast direction in fourth diagonal large pull.

Fig. 2**Fig. 3****Fig. 4****Fig. 5****Fig. 6****Fig. 7****Fig. 8**

Generally, in large pull, the back-moving person is considered the active party. With these three back-steps the lower body assists in the pull by the upper body. A mechanical analysis shows that the back-moving helps with the pull when done together. The forward-moving person starts with stretch, and then with bang. The stretch in the first two steps is to follow the opponent's pull, so it is defensive. In the last step, the forward-moving person switches from defense to offense by attacking in a lateral direction.

Fig. 2 – Fig. 15 give a stepwise breakdown of the first and second diagonal large pulls. The orientation in cardinal coordinates is indicated in the top left of each photo.

Fig. 2 is the conclusion position of the previous round of large pull.

Fig. 3 is the start position of the first diagonal large pull.

Fig. 2 and Fig. 3 are shown in north view.

Fig. 3 and Fig. 4 are two different views of a same position.

Fig. 4 is in northeast view.

Fig. 4 – Fig. 8 show the first diagonal large pull in northeast view. The first diagonal large pull moves toward the northwest; the northeast view is perpendicular to it and better shows the details for both competitors.

Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 9 – Fig. 11 are three different views for the same position: northeast, north, and northwest. These three pictures show the turn between the first diagonal large pull and second diagonal large pull.

pull, B forward up-stretch arm, 2) A backward pull, B forward down-stretch arm, 3) A backward grab, B plunge bang. Every posture is performed during a footstep move.

Fig. 11 – Fig. 15 show the second diagonal large pull in northwest view. The second diagonal large pull moves toward the southwest; the northwest view is perpendicular to it and better shows the details for both competitors.

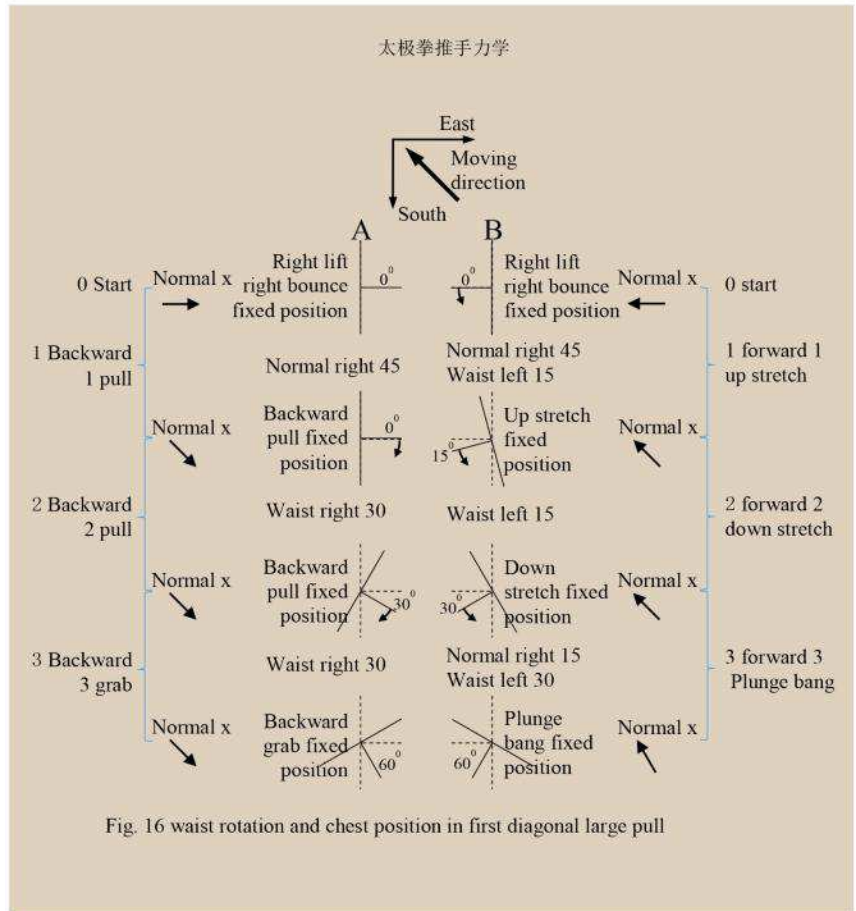
The major axis of the second diagonal large pull is southwest, in which A and B change roles.

The major axis of the first diagonal large pull is northwest. There are three postures: 1) A backward

The third and fourth diagonals repeat the first and second diagonals in southeast and northeast directions.

Fig. 16 shows that A and B oppose each other in each posture in first diagonal large pull (A in left column, B in right column). This is a top view, with A and B each represented by a T shape. The top line represents the chest plane; the perpendicular line represents the front direction of the chest (chest normal). Chest normal is the local coordinate x direction of each competitor (the longitudinal direction of the competitor).

Large pull moves in a diagonal direction. The active competitor (A in first diagonal large pull) moves backward, so the x direction is opposite to the moving direction. The passive competitor (B in first diagonal large pull) moves forward, and in the first and second steps the x direction coincides with the moving direction; in the third step, the x direction is offset 15 degrees in order to enhance the lateral bang effect (see the right bottom corner "normal x" arrow in Fig. 16).



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Da Le is an advanced Taiji live-step push hand, which is typical in Yang Taijiquan.

Also, there are turns in large pull, and the chest normal direction changes accordingly. There are two factors when the chest direction changes: the rotation of the chest normal and rotation of the waist. The rotation of the chest normal depends on the moving path, as the upper body rotates by foot position change. Waist rotation is the rotation of chest relative to the chest normal.

The top drawing in Fig. 16 shows the global coordinate system and the major footpath direction. From the start position, A initiates three postures, and B responds with three postures (see the following three rows after "o start"). It can also be stated that B initiates three postures and A respond with three postures. Posture initiation and posture response happen at the same time; there is no first. Even so, there is a sense of active and passive, which we will mention when discussing each posture below.

The transition of moving path and waist rotation is important in push hand. In offense, the transition helps to release strength. In defense, the transition helps to follow the opponent. The waist transfers the force from the ground through the body to the opponent. The upper body should be straight upward; use the footwork and waist rotation to change the chest direction. Chest normal is displayed beside the name of the fixed posture. A dotted-line T indicates the chest normal opposed to the opponent; the solid line T indicates the chest direction relative to the chest normal. As the feet positions change and the waist rotates, the chest direction changes accordingly. The arc arrow on the T shows the waist rotation from this posture to the next posture. The text in between two consecutive postures shows the direction change of the chest, which is the superposition of the chest normal direction change and the waist rotation. The development in between two consecutive postures is shown by braces.

At the start position, the chest of A points east. In 1 backward pull, only the chest normal system (driven by footwork) turns right 45 degrees, so in

fixed position the chest orients east off right 45 degrees. In 2 backward pull, only the waist rotates right 30 degrees, so in fixed position the chest orients east off right 75 degrees. In 3 backward grab, only the waist rotates right 30 degrees, so in fixed position the chest orients east off right 105 degrees.

In implementation, the chest normal system rotation is driven by the footwork; the waist rotation is for relativity. Therefore, the T shape shows the waist rotation only. In the first diagonal large pull, A rotated the waist a total of 60 degrees. Since the chest normal rotated 45 degrees, the overall chest rotation is 105 degrees, which provides a large pull through a large rotation. Superimposed on this are the three backward steps, providing a very large pulling range. Backward moves provide linear momentum while rotation provides angular momentum. Combining these momentums provides a great dynamic functionality to the large pulls.

At the start position, the chest of B points west. In 1 up stretch, the chest normal system turns right 45 degrees while the waist rotates left 15 degrees, so in fixed position the chest orients west off right 30 degrees. In 2 down stretch, only the waist rotates left 15 degrees, so in fixed position the chest orients west off right 15 degree. In 3 plunge bang, the chest normal system rotates right 15 degrees, the waist rotates left 30 degrees, so in fixed position the chest orients back to west sharp. Therefore, B's range of chest rotation is small while moving three steps forward to follow A's motion and reduce the force of being pulled. In the 3rd posture, B changes normal direction to increase the lateral stability, and to attack the opponent's weak lateral stability. ☺

Jie Gu is a sixth generation Yang Taiji disciple, ranked in China as six *duan* (level 段). He has published dozens of articles on Taiji as well as several books including *Taiji Mechanics* (太极拳力学), *Gem of Taiji* (锦太极拳) and *Mechanical Principle of Taiji* (太极拳的力学原理). For a video of *Da Le*, visit KungFuMagazine.com's YouTube channel.

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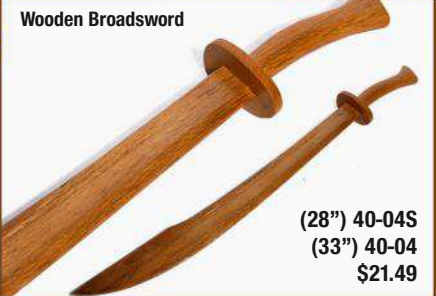
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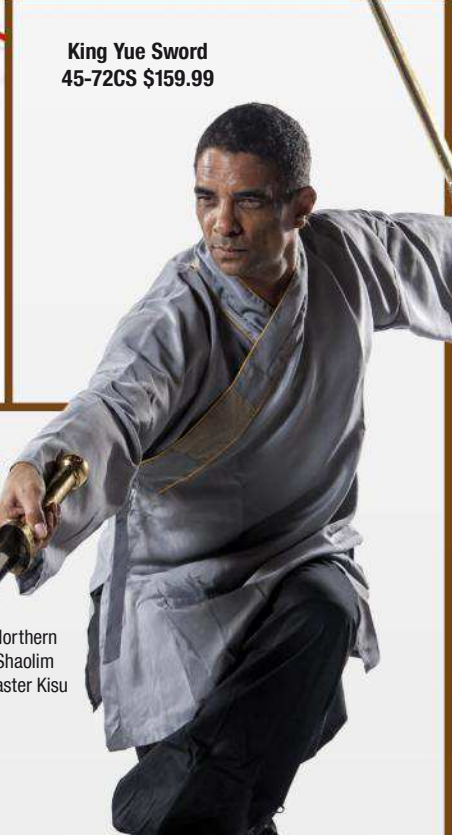
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CHEN TAIJI'S EYEBROW LEVEL STAFF

Master Chen Ziqiang Paving
the Way to Success

By Emilio Alpanseque
Photos by Rodrigo Sánchez



The name Eyebrow Level Staff inevitably brings to mind images from myths and stories about cudgel-bearing warrior monks taking part in battles against Japanese bandits along China's southeastern coast. However, this article is not about the Eyebrow Level Staff that according to legend originated in the Southern Courtyard of the Shaolin Temple. Instead, this is about lesser-known Chen style Taijiquan weapon form of the same name, still practiced in Chen Village today, based on our exclusive conversations with the 20th generation Chen Family (12th generation Chen Taijiquan) descendent Master Chen Ziqiang (陈自强) during his most recent visit to Santiago, Chile, as part of his 2017 Annual Workshop Tour in South America.

Introducing Chen Village's 4th Dragon

Born in 1977, Master Chen Ziqiang began practicing Chen style Taijiquan at a very early age under the guidance of his father, Grandmaster Chen Xiaoxing (陈小星), and advised by his uncle, Grandmaster Chen Xiaowang (陈小旺), who is the current guardian of the style. He has been meticulous in his dedication to the style, training continuously throughout his life. Known as the 4th of the Chen Family's Seven Dragons (a respected group of descendants of his same generation from the Chen Village), Master Chen became an avid

Taijiquan competitor starting in 1996, earning many medals particularly in the Pushing Hands (推手) divisions at provincial and national levels until his retirement in 2004. Having ancestral roots back to the style's founder certainly places on his shoulders a great responsibility of maintaining the high reputation of his family, a task that he has carried out with outstanding results.

At his young age, he is not only an accomplished Chen Taijiquan master and a highly decorated former athlete, but also an exceptional teacher and researcher. Since 1998, Master Chen has been head coach of the competitive teams of Chen Village Taijiquan Academy, leading his teams to overwhelming victories and receiving lots of attention from martial arts enthusiasts at home and abroad. He also attended the Xi'an Institute of Physical Education to learn *Sanda* (散打) free-fighting theories and applied human kinesiology to round out his extensive knowledge. In 2008, after years of study and research, he published a comprehensive series of instructional manuals and videos on Chen style Taijiquan. In 2010 he came out of retirement to take first place at the Kanglong Wulin Championships (康龙武林大会), a competition of challenge matches on top of the platform organized by the Chinese Central Television, and returned in 2011 with a full team.



His 2018 Annual Workshop Tour in South America will include: Brazil 5/16 to 5/24; Argentina 5/25 to 6/04; Chile 6/05 to 6/13; Bolivia 6/14 to 6/18

Rooted in Classic Military Practices

According to Chen Family records, Chen style Taijiquan (陈氏太极拳) was created by the 9th generation Chen Family descendant Chen Wangting (1600–1680 陈王廷) around 400 years ago in a village in Wen County, in the Jiaozuo municipal region of Henan Province – a locality that later became known as Chen Village. Chen Wangting was very skilled in the martial arts and listed as a military officer for the Ming rulers during the last years of the Ming Dynasty (1368–1644) and a commander of troops stationed at Wen County starting in 1641. However, after the Battle of Shanhai Pass in 1644, which signaled the beginning of the Qing Dynasty (1644–1912), Chen was said to have participated in various failed anti-Qing uprisings and before eventually going into seclusion back in Chen Village.

Chen Wangting spent roughly three decades focused entirely on evolving his martial studies. Apart from his own martial inheritance and military experience, he assimilated the essentials of other traditional Wushu styles of his era, such as the movements described in the classic *New Treatise on Military Efficiency* (纪效新书) written by the Ming General Qi Jiguang (1528–1588 戚继光), together with traditional life preserving breathing and calisthenics methods such as *Daoyin* (导引) and *Tuna* (吐纳), classical medical theories such as the Meridian System (经络), and philosophical principles like the Yin Yang (阴阳), the Five Elements (五行), the Eight Trigrams (八卦) and more, and thus creating Chen style Taijiquan, the epitome of integration of ancient military methods, philosophy and medicine.



His teaching style is very technical, characterized by attention to detail and drive for encouraging the best possible outcome in every moment.

The Grandfather of All Weapons

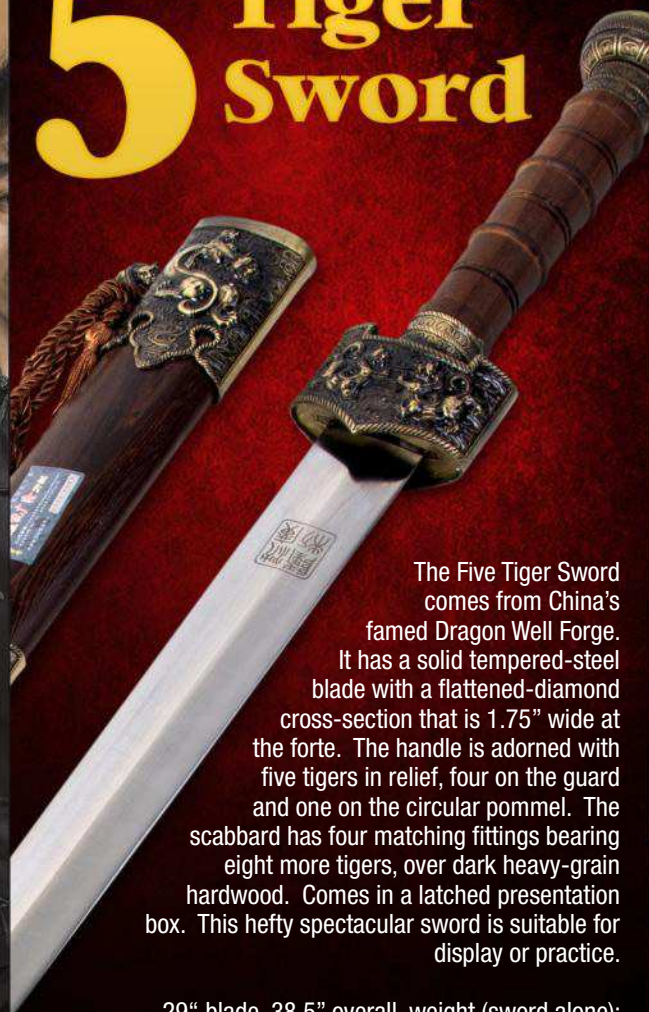
Usually known in Mandarin as *gun* (棍), but in some cases *bang* (棒) or *gan* (杆, 竿), the staff is considered one of the four major weapons of Chinese martial arts.

Being abundant and ubiquitous in natural surroundings, it is highly likely that the combative use of staffs, sticks, cudgels, and similar objects has existed since the beginning of civilization and should be considered universal. Staffs possibly became the favored weapon of choice in early times for increasing the reach, range, and striking power of the wielder, later evolving into a variety of pole-style arms such as spears, pikes, halberds, and others, ranging in a plethora of materials, lengths and usages as knowledge of metallurgy developed.

"...the combative use of staffs, sticks, cudgels, and similar objects has existed since the beginning of civilization and should be considered universal."

From the few Chen Family old manuals that are available, such as the *Chen Family Boxing and Weapon Transmission Compilation* (陈氏世传拳械汇编), we can infer the various martial practices during the old days at the Chen Village. These manuals collected in the early Republican Era (1912–1949) include descriptions, theories and martial lyrics of various boxing and weapon routines. For example, there are five sets of boxing, namely *Toutaoquan* (头套拳) or *Shishanshi* (十三势), *Ertaoquan* (二套拳), *Santaoquan* (三套拳), etc.; one set of *Changquan* (长拳); one set of *Paochui* (炮捶), and others. Weapon routines include the saber, both single (单刀) and double (双刀); the straight sword, both single (单剑) and double (双剑); the staff (棍), the spear (枪), the Spring and Autumn halberd (春秋大刀), and more. Lastly, Short-range Boxing (短打), Pushing Hands (推手), Tumbling Techniques (滚跃), Seizing Methods (拿法), and two-person weapon fighting routines are also listed in the available documents.

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Chen Style Taiji Eyebrow Level Staff Routine (陈氏太极齐眉棍套路)

- | | |
|--|--|
| 1 Opening Stance (起势) | 8 Open the Mountain and Split the Land (开山劈地) |
| 2 Cross Legs and Carry the Mountain (盘腿背山) | 9 Wrap Staff with Hands Like Held in a Yoke (缠手枷棍) |
| 3 Staff Sweeps the Central Plain (棍扫中原) | 10 Turn Waist and Poke with Staff (转腰戳棍) |
| 4 Mount Tai Pushing Down (泰山压顶) | 11 Stand Between Heaven and Earth (顶天立地) |
| 5 Backhand Staff (反手棍) | 12 Eyebrow Level Kick (齐眉腿) |
| 6 Ape Pulling Back (猿猴缩身) | 13 Autumn Wind Sweeps the Fallen Leaves (秋风扫落叶) |
| 7 Side-Sweep a Thousand Soldiers (横扫千军) | 14 Closing Stance (收势) |

On Spear & Staff Routines

Founder Chen Wangting is often credited with inventing the partner spear-thrusting methods as the basis for the practical use of Taijiquan long weapons. The old manuscripts do contain descriptions, martial lyrics, and training methods for various single and dual spear forms such as the 13 Spear (十三枪), and the 24 Spear (二十四枪), which matches movement-by-movement the Yang Family Pear Blossom Spear (杨家梨花枪) mentioned by Qi Jiguang in his *New Treatise on Military Efficiency*. Conversely, specifically to staff routines, there are mentions of at least two sets, *Panluobang* (盘罗棒) and *Xuanfenggun* (旋风棍),

including a short description identifying Shaolin Temple in Dengfeng as the origin place for the former routine, and also containing the martial lyrics, and single and dual staff training methods, for both forms.

Unfortunately, due to the absence of proper documentation for many generations, nobody can be sure if all these forms and training methods were part of Chen Wangting's system at some point, or if they simply represent separate items practiced near Chen Village in different time periods. The foundation of the

Chen style as we know it today was structured by the 14th generation descendant Chen Changxing (1771–1853 陈长兴), who created the Old Frame (老架) Chen Taijiquan with two routines: *Yilu* (一路) of 72 steps and *Erlu* (二路) of 36 steps. Chen Changxing is also known for teaching Yang Luchan (杨露禅, 1799–1872), who became the founder of Yang style Taijiquan. It's worth noting that the numbers 36, 72, as well as their sum 108, are cosmological references used across Chinese Culture in philosophy, divination, literature, and even martial arts since the Apocryphal Texts of the Han dynasty (206 BC–220 AD). However, in later generations, the number of steps of these forms have been expanded in different ways.



The Chen Family system was taught only in Chen Village until 1928, when the 17th generation descendant Chen Fake (1887–1957 陈发科) moved to Beijing and started teaching there. Chen Fake is known for creating the New Frame (新架) Chen Taijiquan and for having many important students who later returned to Chen Village to participate in the process of renovation of the Chen style curriculum after the Cultural Revolution (1966–76). During this era, a routine called Pear Blossom Spear and White Ape Staff (梨花枪夹白猿棍) of 72 movements became standard, which contained methods and techniques from both weapons. Some scholars believe that during times when spears were prohibited for civilian use, practitioners often used staffs for spear practice – which could explain why in Chen style there are various staff forms such as 13 Long Pole (十三杆) and various long pole sparring sets (三杆, 八杆对练), which, upon observation, reveal the strong influence of single and paired spear techniques; meanwhile, there are no signs of staff-only forms.

Continued on page 48

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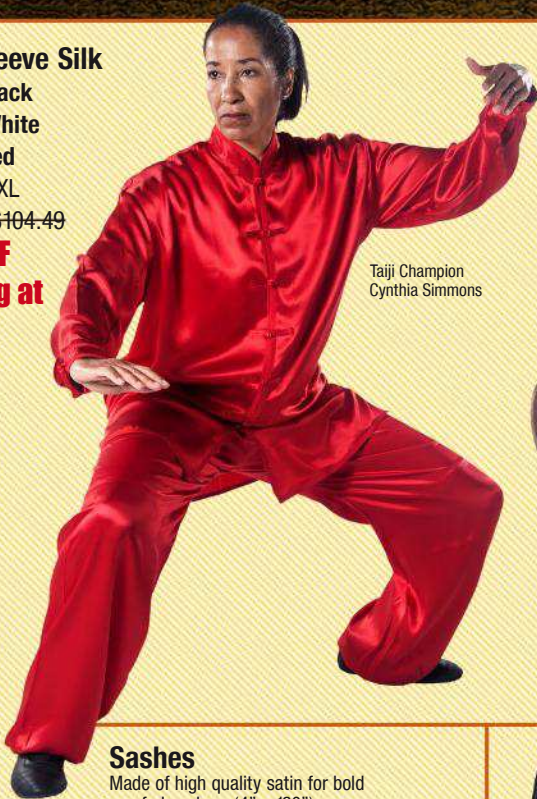
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The Eyebrow Level Staff Form

In 2008, The Eyebrow Level Staff of Chen Style Taijiquan Book and VCD was published as part of the Chinese Folk Wushu Classic Series collection by the Henan Electronic & Audiovisual Press. The Chief Editor and compiler for this material was Master Chen Ziqiang, so he is the best possible person to ask about the origins and characteristics of this routine. In regards to the actual weapon, Master Chen explains, "As the name indicates, the Eyebrow Level Staff or *qimeigun* (齐眉棍) is a medium-length staff usually made with round wax wood that is cut to reach the same height as the user's eyebrows when supporting the staff on the floor. In addition, the Eyebrow Level Staff used in Chen style Taijiquan should be non-tapered, as techniques and grips are executed from both ends.

"Historically, there were persons practicing with Eyebrow Level type staffs in the Chen Village without a doubt. However, in more recent times, perhaps for a few decades, no one trained with them anymore and the long poles used in forms such as the 13 Pole or the Pear Blossom Staff dominated the scene. I started at a late age to practice staff myself. I was around 30 years old, and it took me a couple of years to collect information from historical records, manuals, names of the movements, and so forth. I was interested in finding all the information I could on the techniques available for that type of staff, even from historical records of Wen County, so that I could develop a short routine since it would be very convenient for practitioners and easy to learn and practice. That's why I compiled this form. Apart from me and the students of my students, nobody else practices this form today."



In addition to running his school in Chen Village, Master Chen frequently travels the world to promote and teach his family's style.

The Eyebrow Level Staff form created by Master Chen combines certain basic staff movements such as sweeping, blocking, holding and chopping together with the distinctive footwork and body methods of Chen style. On this subject, Master Chen agrees: "Yes, the routine covers less than 20 movements and it can be performed in less than one minute, but it captures the full essence of our Chen style. This is to say it does not follow any standardized stances commonly seen in modern staff forms such as bow stance or horse stance, but purely Chen style methods. Both ends of the staff are used, and I also developed its own fundamentals training methods for single and paired practice.

Although none of the movements in the fundamentals training are in the form, they are very helpful to improve your understanding and handling of the staff, making you concern not only with your own balance and positioning, but also about using the staff as an extension of yourself.

"Basically, this traditional staff routine does not have any exaggerated movements like the modern staff forms have, which are mostly aesthetic and flowery actions added for the sake of demonstrations or sports. The Eyebrow Level Staff form is very simple, and the Chen style flavor is easily recognizable to the average viewer. Practitioners should pay attention to the combined use of the body and staff, also known as the principle of Unity of Person and Staff (人棍合一). This is to express the way that each movement is applied, having to make slight adjustments for weight/length/feel/balance to allow the staff to follow the body naturally and let the body follow the staff as well. In fact, this may be easy to say, but it does take many years of practice. The longer you practice, the clearer these details will become."

On the Creation of New Forms

Following similar efforts of standardization and popularization by other Chinese martial arts schools, direct line successors of Chen style Taijiquan have formulated many traditional forms over the years. For instance, Grandmaster Chen Zhenglei (陈正雷) developed the 18-Step form as a simplified version of the Old Frame *Yilu* traditional form, Grandmaster Chen Xiaowang developed the 19-Step and 38-Step forms based on the movements from both Old and New Frames *Yilu*, and there are many other examples. The purpose has always been to offer shorter forms suited for beginner practitioners without compromising any of the traditional aspects of the style. In regards to this process, Master Chen clarifies: "All these forms have a major and mandatory requirement; they must not deviate from the principles and origins of Chen style Taijiquan, which means they must have historical backing. They can't be created just by anyone following personal choices. They need to be rooted in Chen Taijiquan."



Master Chen refers to the Chen style straight sword as an example: "The 49-Step straight sword form from Chen Village should really be a 54-Step form, which is the oldest version, but is no longer practiced anymore. When I asked my father about it, he told me that when he was a child he studied it, but that after some time he did not train it and didn't retain it. That's why I started paying more attention to the weapons. My father had an aunt called Chen Yuxia (1924-1986 陈豫侠), the daughter of Chen Fake, who learned the sword directly from his father when they were in Beijing. My father looked for her to learn this form but eventually forgot it. I always kept this anecdote in my mind. Later, I was able to locate an old issue of the magazine *Wulin* (武林), a very famous martial arts publication in China, with a complete article with Chen Yuxia performing the sword form, including photographs and even the martial lyrics. So, based on that information, I republished the 54-Step straight sword form and created a shorter 36-Step form accordingly."

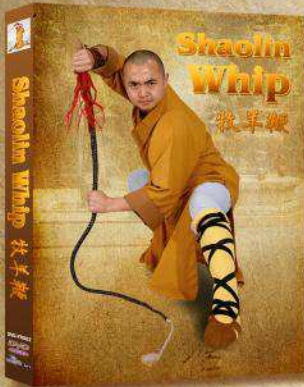
Master Chen further elaborates: "I was involved in this process of collecting and compiling since 2005, because until 2004 I was still directly involved in competition. Upon my retirement, I devoted around 3 years to bring together all the forms that my father had taught me. This included all the main fist forms from Old and New Frames as well as the simplified forms of 19-Step and 38-Step Taijiquan; all the main weapon forms such as single and double broadsword, the Pear Blossom Spear White Ape Staff, the Spring and Autumn halberd, etc.; as well as Pushing Hands techniques, and others. Then, I used three more years to investigate and compile a few other forms that were not commonly practiced anymore such as the Double Mace (双铜), the Flail Staff Sparring Set (梢杆对练) and others. Lastly, I also created a few new forms including the Taiji Sphere (太极球) based on Taijiquan Basics and the Taiji Fan (太极扇) based on straight sword techniques."

On Tradition, Inheritance and Development

The late 20th and early 21st centuries have witnessed a major and unprecedented transformational process in China, including changes in politics, economics, consumerism, urban culture, social media, and so forth. In this regard, carrying traditional Chen Family Taijiquan forward alongside the ongoing process of modernization could be a complex paradigm shift and certainly not free of controversy. In this regard, Master Chen hopes that the notion of researching and synthesizing old and new methods, postures, movements and strategies of traditional Chen Family Taijiquan into new routines or other new training approaches will no longer be perceived as problematic by the hardline purists, especially after understanding the extensive time and effort made by members of the Chen Family over the years to ensure a comprehensive traditional syllabus. Tradition in martial arts should be understood as the effect of handing down a system from generation to generation without modifying its central essence, principles and philosophy while venerating a common ancestral line. Tradition should not be considered as an immutable relic of the past that cannot be revised or altered. On the contrary, changes in tradition should be incessant and inevitable in order to ensure the relevance, validity and success of the Chen Family Taijiquan into the next generations. ☺

Emilio Alpanseque currently teaches in El Cerrito, CA, and can be reached through his website EastBayWushu.com. He wishes to thank Raúl Toutin, Ricardo González Cabezas and Aznous Boisseranc for their support and contributions to this article. For more information about Master Chen Ziqiang search for @ChenZiqiang.Chile on Facebook.

SHAOLIN DVD



Shaolin Whip

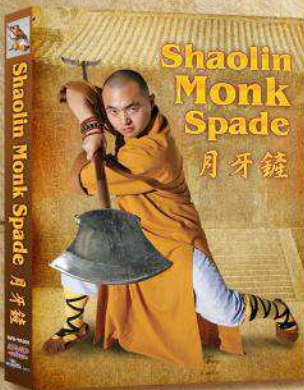
The Shaolin Whip is gaining popularity in China as a fun recreational practice. It's not uncommon to see people practicing whip techniques in public parks. Whips are portable and can be worn discreetly as belts. Also known as the Shepherd's Whip (*muyang bian* 牧羊鞭). According to legend, the Shaolin abbot, 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

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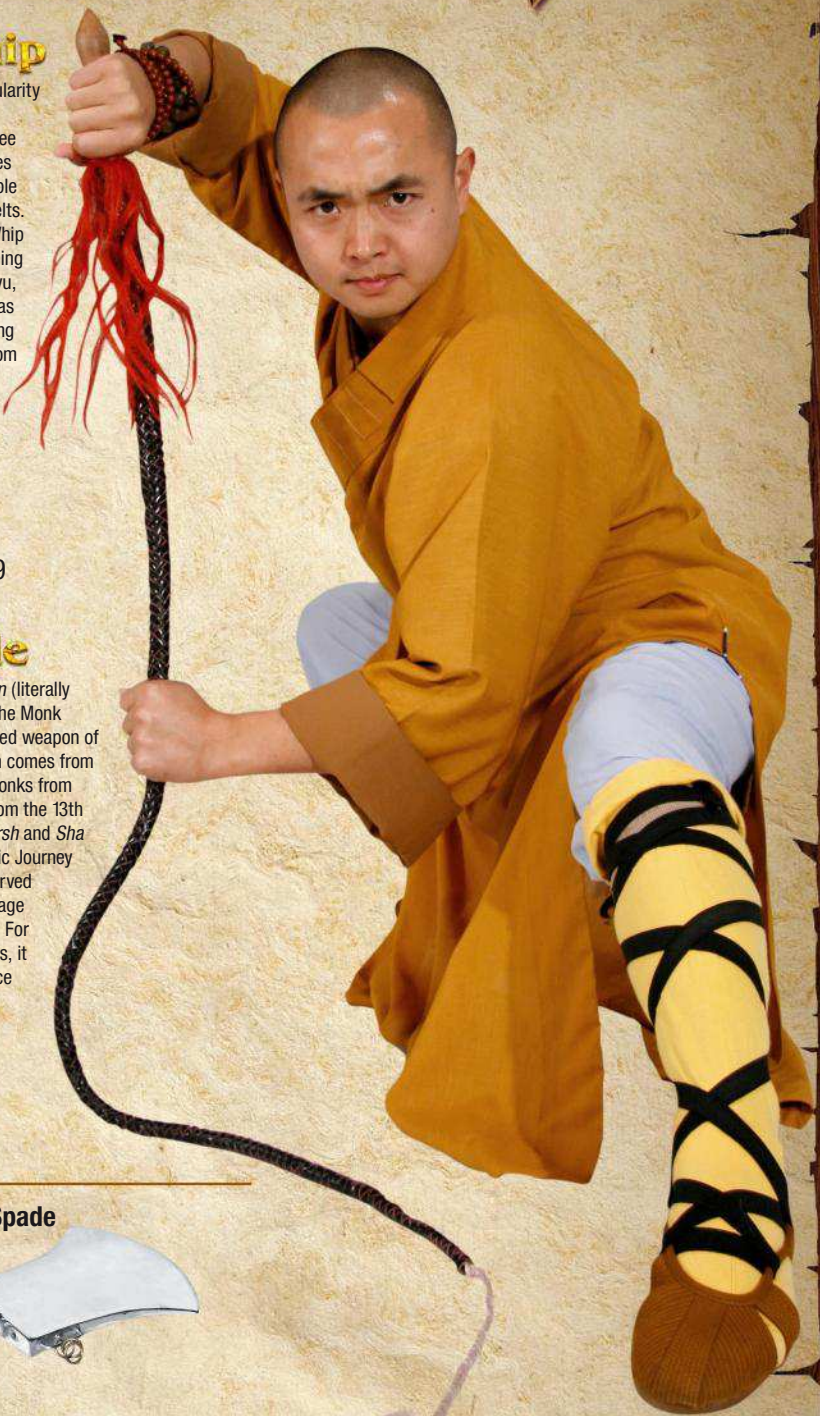
Known in Mandarin as *yueyachan* (literally 'moon tooth spade' 月牙铲), the Monk Spade is most commonly identified weapon of Buddhist monks. This attribution comes from two famous fictional Buddhist monks from Chinese literature, Lu Zhishen from the 13th century epic, *Outlaws of the Marsh* and Sha Wujing 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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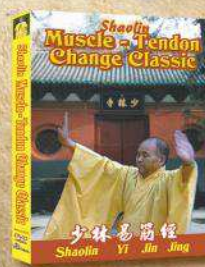
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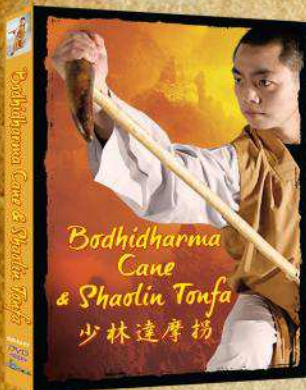


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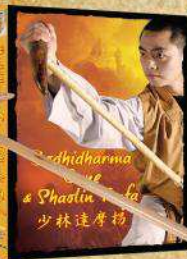
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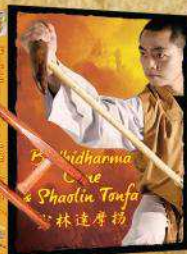
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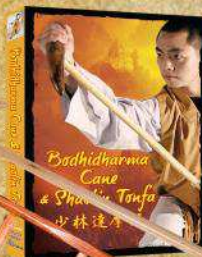
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By Brian Kuttel

The Kwan Yin Palm Sitting Form



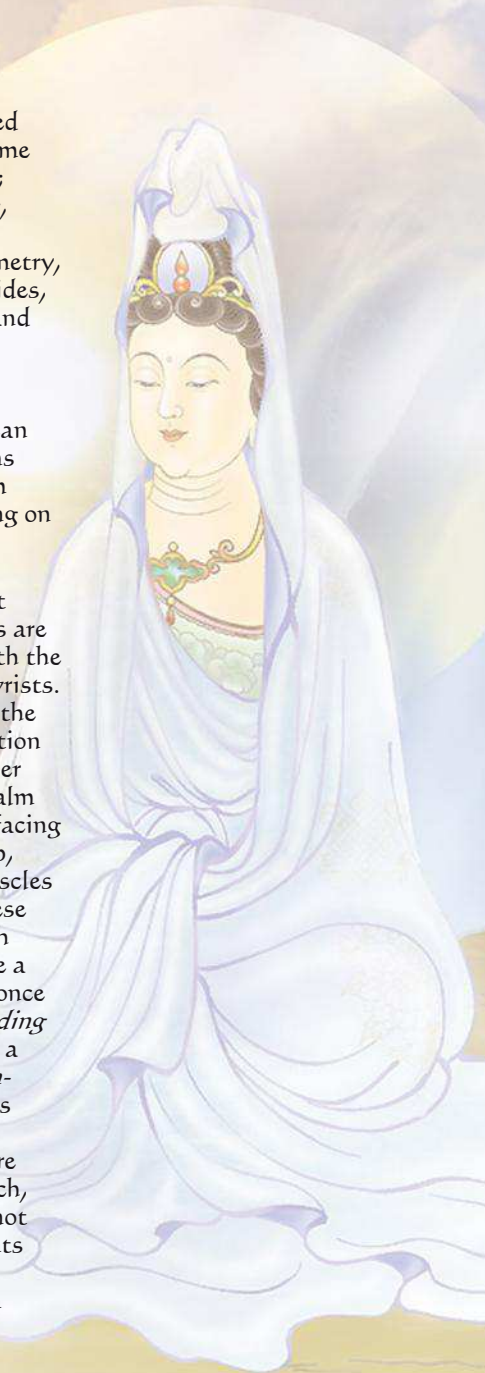
Gong Jeung (扛掌)

The Kwan Yin Palm Sitting Form (觀音坐蓮掌) of Choy Li Fut (蔡李佛) Kung Fu is a very rare and advanced level set which is unique because it is entirely performed while sitting in the lotus position. The set is named after Kwan Yin the Goddess of Mercy because there are many depictions of the deity sitting down in the lotus position. There are also characteristic palm positions throughout the set that appear in many paintings and statues of Kwan Yin. Beyond the similarities in sitting and palm positions there are no associations with religious practices, and the overall goal is to develop the martial artist through training and meditation. Similar to the Shaolin sitting *Xi Sui Jing* (Bone Marrow Washing 洗髓经) qigong, the Kwan Yin Palm Sitting Form has a strong focus on the internal aspects and benefits, designed to develop the structure of the body, stretch and strengthen the muscles and tendons, and activate the internal organs; however, it includes sudden bursts of striking techniques to develop explosive power, and can even serve as self-defense if attacked in a seated position. Paired with proper breathing and focus, the set becomes a complementary training system to develop the upper body of the martial artist, which contrasts the traditional emphasis on low stances and agile footwork that is common to the Choy Li Fut system.

Objectively the form can be broken into six distinct sections that place focus on a particular development, which also determines the pacing of

striking. These sections are not divided based on the amount of movements included, as some sections contain more and some contain less; however, when performed at the ideal pacing, the duration of each section is very similar. Another unique quality to the set is its symmetry, repeating techniques on both left and right sides, which is relatively uncommon in the right-hand dominant system of Choy Li Fut. There are no formalized opening or closing movements to each section, as the 108 movements of the set must seem continuous; yet each section can be identified by either the joining of the palms in front of the chest or in the Kwan Yin Palm position with one palm facing outward resting on the other palm facing up.

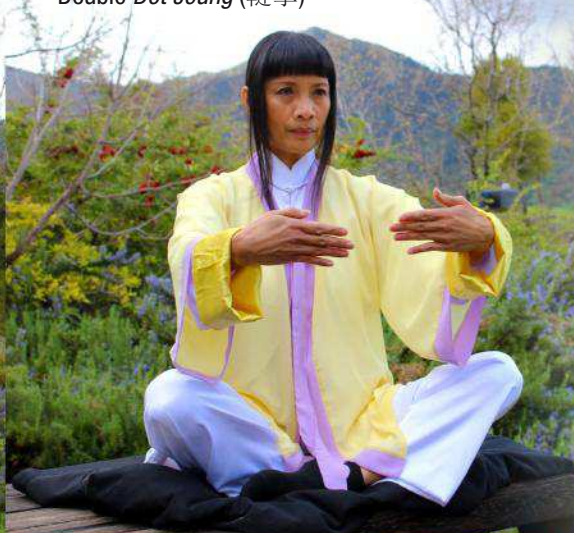
The first section of the form consists of wrist range-of-motion exercises in which the hands are pressed out forward to full arm extension with the hands in specific positions that stretch the wrists. Then, while maintaining forward extension, the hands are rotated to express the range of motion of the wrist joints. Even when retracted closer to the body, as in the signature Kwan Yin Palm position with one hand fingers up and palm facing outward resting upon the other hand palm up, the hands always engage and stretch the muscles and tendons around the wrists. Many of these rotations will follow an initial technique with a slight retraction before a full extension, like a forward *gong-jeung* (palm strike 扛掌) that, once at full extension, rolls into a crane neck *hok-ding* (forward press 鶴頂) that rotates finally into a Buddha Palm blade hand press with *fut-sum-jeung* (佛心掌). The genius of these exercises is that even though the extended and rolling positions could easily be aided by the pressure of another hand to accomplish a deeper stretch, such pressure could easily result in injury if not properly managed. Performing the movements solely with the hand not only incrementally increases flexibility but develops the forearm muscles to support the flexibility.



Double *Ding Yeut* (頂月)



Double *Dot Jeung* (鞭掌)





The second section of the form utilizes techniques that involve both hands simultaneously, consisting of pressing, grasping, and rotating. Again, there is an emphasis on rotation and extension, which was seen in the first section; but here, rather than solely focusing on the wrists, the second section develops the muscles in the forearms. Keeping the fingers tightly together while performing palm thrusts and outward blocks will yield better results than if gaps are allowed. Though the second section consists of less than ten moves, it proves useful in both strength development and even in practical application.

The third section of the form is where the majority of the fighting techniques occur. It is in this section that grasping, pulling, joint locking and many fist techniques emerge and add to the arsenal of already used palm strikes. Most technique combinations are a simple cover and strike, block and strike, or pull and strike; however, there are a few notable combinations of up to seven movements that attack high and low, right and left, with each strike setting up the next. This series of fighting combinations is also directed straight forward, which allows slight waist rotation and shoulder extension; however, shifting the seated posture to gain extra reach in practice is discouraged. It is also very notable that this section contains a phoenix eye punch, which, besides the Drunken form and Golden Dragon Fan form, is rarely seen in Choy Li Fut. During this section, the student is encouraged to use correct striking power, which, when limited to a seated position, has a direct effect on the amount of power that is usually derived from stance and waist rotation. Because the student cannot rely on stance or stepping momentum, and with waist rotation limited, power generation is increased

through efficiency of torso rotation, shoulder reach, and relaxed snapping power. This type of training creates a stronger fighter in both compact and long ranges, especially when the legs are able to be used.

The fourth section of the form focuses on torso rotation and full extension of the arms. Each technique during this section stretches the muscles and tendons and expresses the shoulders, elbows, and wrists on both right and left sides. If the techniques are not performed simultaneously, they are performed back-to-back for symmetry. During each movement, slow and steady rotation and stretch occur; however, upon completion of each technique, it is encouraged to hold the posture, which not only amplifies the stretch but develops the stabilizing muscles that support the technique for a stronger, more fortified, upper body. Although the fourth section is short in comparison to the other sections, it is performed with slower, more calculated movements that make this section just as important as every other section of the set.

The fifth section of the set reveals many defensive and counterattacking techniques. Many of the combinations begin with blocking or neutralizing oncoming attacks of wrist and arm grabs, chokes, and strikes, and then counterattacks to the throat and face with palm strikes. Like the rest of the set, the fifth section is also symmetrical, with identical combinations for right and left hands; however, unlike the majority of the set, which is directed towards the front, the fifth section is directed toward the front and both right and left sides of the body. This defending and countering

Double Poon Kiu (蟠橋)



Hok Ding (鶴頂)



Jin Ji (箭指)



Chin Ji (千字) Joint Lock



Chum Kiu (沉橋) Application



Tsang Jeung (撐掌) Application



in three directions makes the fifth an ideal section to practice self-defense for possible attacks while seated on a bus, train, or even at a restaurant. Although defending attacks from behind are not included in the set, that situation is generally disadvantageous and the best defensive techniques for that type of situation involve turning to face the attacker.

The sixth and final section of the Kwan Yin Palm form returns to forward striking, but with a more direct and vicious approach. Many of the striking techniques involve eye jabbing and gouging and throat strikes. Again, both left- and right-handed techniques create symmetry;

but deviations of hand positions in each combination create unique and separate techniques. There is also a theme of repeating single techniques, typically in clusters of three, such as an arm pull followed by three consecutive finger strikes to the eyes, or three consecutive arrow fist strikes to the throat. Whether this suggests repeating a single attack to ensure success, or whether it is just a training method to develop consistency, such repetition is not seen in any other section of the set – which gives emphasis to its importance and the need to train it thoroughly. With the close of the sixth section, the Kwan Yin Palm form is complete. The palms rest upon the knees and the martial

artist is encouraged to close the eyes and remain still in seated meditation. After the learning phase is accomplished and the set can be performed at its ideal pacing without the martial artist having to repeat the set to make corrections or remember the form, the final seated meditation should be taken seriously. The student is encouraged to begin with 10 minutes of meditation; however, over time the duration should be increased to 40 minutes to fully reap the benefits.

Once learned, the set should be performed slowly, like Taiji, to emphasize the details in every position. Once the movements can be done correctly at a slow flowing

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Kwan Yin Palm (觀音掌)
Position



Phoenix Eye



San Kiu (生橋)



Tsang Jeung
(撐掌)

pace, the student may begin to practice the set with fast, explosive power to fortify the connection and structure of the upper body and increase striking power. At this point, the practitioner can utilize striking equipment like punching pads and bags to refine their striking power. Finally, the form can be practiced at its ideal pacing, mixing both fast and slow movements per section, to correctly develop the martial artist's abilities with a very strong foundation from previous training speeds and focuses. Because the form does not have a bow in the beginning and the end of the set is open for seated meditation, some martial artists will add a formal opening and closing for performances and demonstrations, in which they artfully jump up and land in the seated position where the form is begun, then close the form by springing out of the lotus position into a spinning jumping kick followed by a formal standing closing of the form. This is merely done to have a recognizable beginning and end to the set, but is not standard or required.

It is important to remember that the set is not just a series of aesthetic movements thrown together to be performed solely with the intention of beauty. The set is engineered to specifically improve one's martial arts and physical abilities. At an advanced level and ability in performing the set, the Kwan Yin Palm Sitting Form becomes very unique and undeniably beautiful to watch. Only with proper supervision and training from an experienced instructor can a student truly understand and refine the techniques and exercises to their fullest potential. In its uniqueness, the Kwan Yin Palm Sitting Form of Choy Li Fut is more than just a novelty; it is a well-rounded training system to develop both the internal and external, to build strength and flexibility, and of course to execute effective martial techniques from both a standing and even a seated position if ever the need be. ☺

Sifu Evelina Lengyel is the Founder and Chief Instructor of the Concord Kung Fu Academy in Concord, CA, and has over 35 years of combined experience as dance instructor and 25 years as a professional martial arts instructor in Choy Li Fut Kung Fu and Yang Tai Chi Chuan. Her website is <http://concordkungfu.com>. 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.

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USING YOUR Hakka Headbutting Tactics

By Williy Pang

IN close-quarter combat, it's not the attack that you see or even sense that penetrates your defenses. It's the one you're not expecting at all.

Within Chinese martial arts, classical *Hakka* (Cantonese pronunciation 客家) fighting styles such as *Naam Tong Long* (Southern Praying Mantis 南螳螂), *Lung Ying* (Dragon Shape 龍形), and *Pak Mei* (White Eyebrow 白眉) are known for their close-range combat methods. Typically, their repertoire of striking techniques is centered around the concept of *mo kiu* (grinding bridges 磨橋), which emphasizes engaging, entangling, and disabling arm attacks that are cultivated through a variety of both intense conditioning and sensitivity-development methods. As a result, practitioners of these arts are well-versed in the entries and escapes of *kiu faat* (bridging methods 橋法) within close-quarter conflicts.

However, a variety of random factors, ranging from skill level to unfamiliar environment to height differential to name a few, can counteract the most instinctive and devastating techniques of experienced practitioners in any martial art. Such unpredictable encounters and their circumstances are the nature of combat. To leverage such capricious conditions, there is an unpublicized practice known as *tau faat* (head methods 頭法) that uses the headbutt as a tactical fighting tool.

Public Perceptions

The most famous, or infamous, headbutt took place not on a street corner or inside a fighting ring, but on a soccer field in Berlin on July 9, 2006. It was the 2006 World Cup Final, France vs. Italy, in extra time. The French player Zinedine Zidane, after an exchange of words with Marco Materazzi of Italy, delivered a brutal headbutt into the sternum of the Italian player. The general response to the act was one of dismay and disgust, which summarizes the prevailing sentiments that have typically

Above: *Saam cham* (three sinking arrays 三沉): breath, shoulders, and elbows.

Left: The Pop Culture Headbutt (arcing the head back to smash into an attacker) may work, but it is not recommended.



been attached to any use of the head as an anatomical weapon. The headbutt has routinely been classified under the label “dirty fighting” – unconventional techniques and tactics (eye gouging, biting, throat jabs, etc.) that are illegal in combative sports settings and generally viewed as uncivilized behavior. The headbutt’s dishonorable reputation stems from the notion that it breaks certain unspoken rules of combat. But this is unrealistic, as what rules can possibly apply to sudden altercations, ambushes, or attempted assassinations? Under such circumstances, it is rather safe to say that all rules are out the window, and all bets are off. Within this context, the headbutt becomes a formidable weapon in one’s toolkit of defensive maneuvers.

Origins and Distinct Viewpoints

During close-quarter engagement, the arms are the primary means of controlling attacks and responding with counter-maneuvers. The range of one’s techniques are regulated by footwork (*bou faat* 步法) to create distance or to close the gap. When the distance shortens to clinching range (within a forearm’s reach), hand-to-hand and toe-to-toe means head-to-head as well, literally. This reality must be taken into consideration with close-quarter fighting arts. For most practitioners, their first experience with head-clashing is an incidental occurrence arising from being too close to an adversary and not having the room or time to avoid a head collision. Consequently, two quite polar approaches on how to deal with head confrontations emerge: evade head collisions at all cost or embrace the propitious possibilities that stem from such an unexpected martial method.

With regard to head confrontations, the avoidance school of teaching emphasizes defense and safety. The head is always a target as it contains vital areas such as the eyes, temple, and jaw that are always focal points of attack. As such, the head should be protected while the same sensitive targets are pursued against the adversary.

The tactical school of thought holds that if head encounters in close-range confrontations are unavoidable, they should be exploited to gain the advantage. This requires a course of study, training methodology, and, most importantly, a mindset that subscribes to the idea that a strong defense



Keeping the chin tucked, *chin tau* (千頭), is an important part of headbutting tactics.

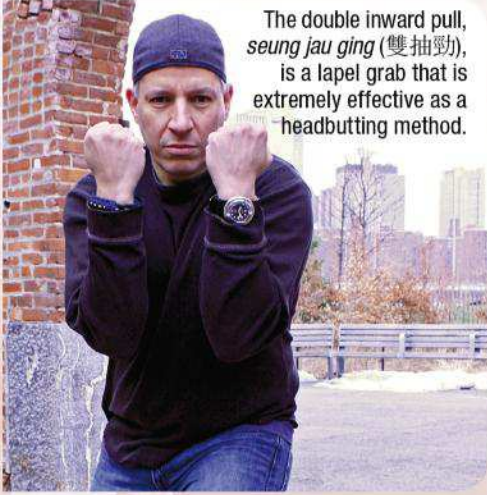


Jong (colliding 撞): D. Miller is grabbed, her hands are close to her assailant’s coat. She quickly grabs his coat, and shoots in with her head.

Seung laap sau (雙攞手), double clasping hands, can be found in Pak Mei Kung Fu.

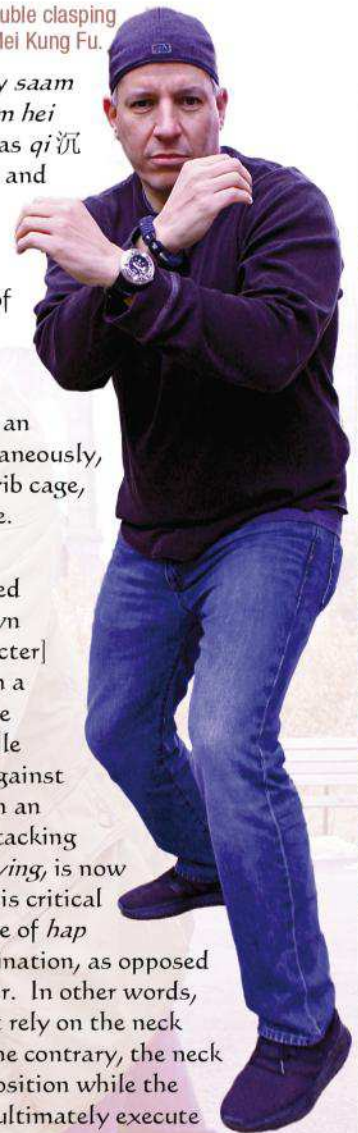
employs a stronger offense. Hence, the discipline of *Hakka* head methods, *tau faat* (頭法), exists within the lineages and teachers who endorse the benefits of this perspective.

The double inward pull, *seung jau ging* (雙抽勁), is a lapel grab that is extremely effective as a headbutting method.



The body shape of *tau faat* is defined by *saam cham* (three sinking [arrays] 三沉): *cham hei* (sinking intrinsic energy, better known as *qi* 沉氣), *cham bok* (sinking shoulders 沉膊), and *cham jaang* (sinking elbows 沉肘). Sinking the *qi*, or breath, into the pubic region (*dantian* 丹田) deepens the oxygen intake and lowers one's center of gravity. Relaxing the shoulders eases tension and conserves energy. While drooping shoulders are a sign of poor posture, relaxed (sinking) shoulders are an indication of combat readiness. Simultaneously, sunken elbows assist in protecting the rib cage, viscera, and the practitioner's centerline.

When the three sinking arrays are carried out, the head assumes the posture known as *chin tau* (千頭), literally 1,000 [character] head, meaning that the chin is tucked in a manner that resembles the outline of the Chinese character for a thousand. While the chin is tucked primarily to defend against throat attacks, it also braces the head in an ideal position to be used as a counterattacking agent. The individual's structure, *san ying*, is now positioned to move as a single unit. This critical aspect of *tau faat* relates to the principle of *hap yat* (unified 合一), or whole-body coordination, as opposed to the crude workings of sectional power. In other words, the force of a head technique should not rely on the neck tilting back to create momentum. To the contrary, the neck should secure the head in its *chin tau* position while the footwork, *bou faat*, leads the charge to ultimately execute



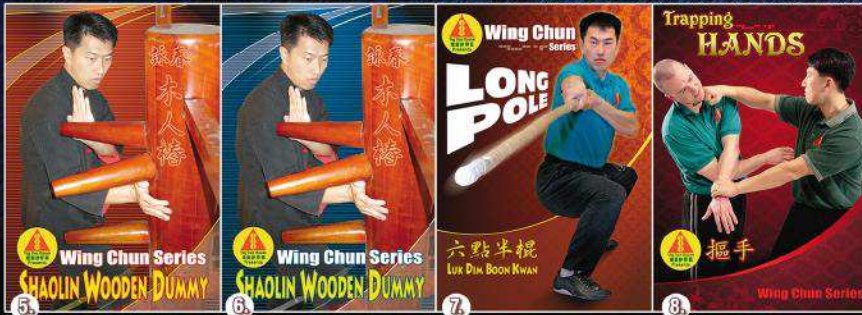
The Architecture of Tau Faat

The pugilistic posture of *Hakka*-based arts such as *Pak Mei* characteristically conforms to the axiom of *san ying bou faat* (body shape and footwork 身形步法), meaning that a sound structure combined with stable yet agile stepping methods is an effective martial configuration.



Miller intercepts Martinez's slap attempt. She reaches behind his neck and pulls him into her head counter.

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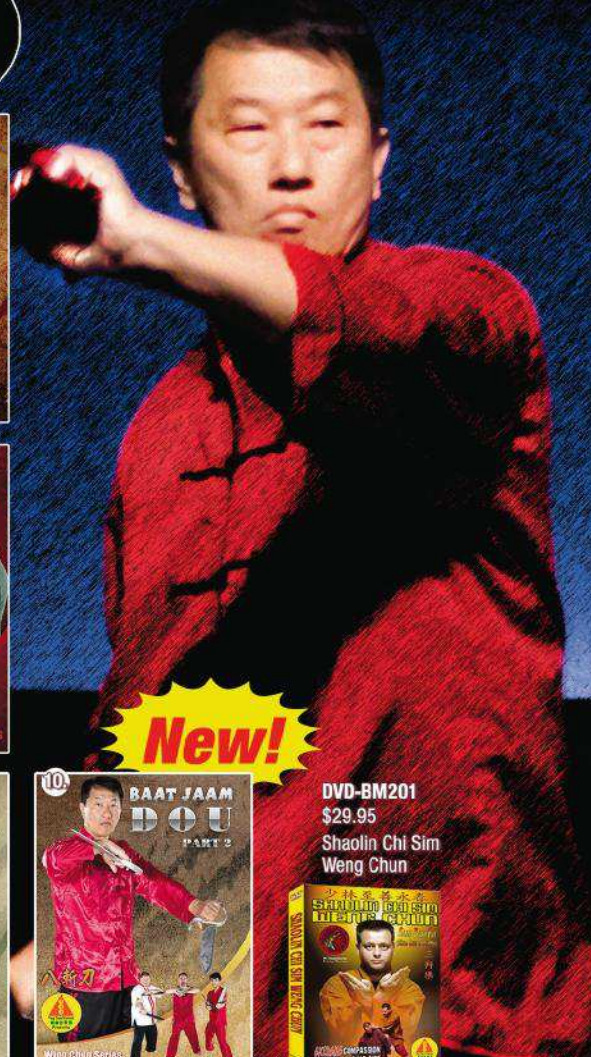
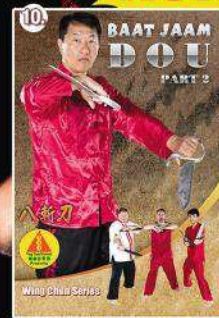
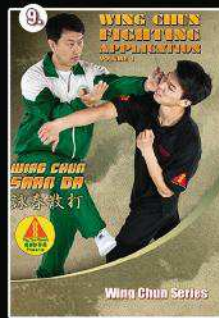
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the headbutting tactic. This structure ensures that the force of the technique will be maximized without compromising the practitioner's own safety.

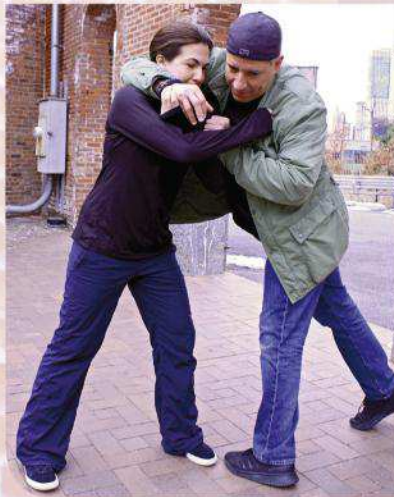
To avoid personal injury, it is important to self-assess the areas of the head that are vulnerable and to understand the locations that are useful. As such, the frontal forehead should be fully protected and not used offensively since impact forces to this area can actually harm the practitioner rather than the adversary. In general, it is advisable to perceive a band, such as a headband, that rests upon the upper limit of the head's temples and travels around the upper portion of the skull to identify the most functional parts of the head to use. Target the opponent's chin, jaw, nose, eye sockets, cheekbones, and temples. The mouth is not a target due to the likelihood of suffering cuts from the opponent's teeth.



The Executive Plan

The *Hakka* headbutt is a quick, calculated, and committed counter. While it falls under the category of *da* (striking 打), it is generally not regarded as a knockout blow, as its chances of self-inflicted injury are equal to its fight-finishing potential. Instead, it is taught as a transitional tactic that provides an opportunity to escape or to set the opponent up for further attack.

There are three key head modes: *jong* (colliding 撞), *chung* (charging 衝), and *mo* (grinding 磨). *Jong* is a head strike that drives into an opponent with the frontal arc or side of the head. It is typically a lateral strike whereby the opponent is pulled into the headbutt as in a double-handed collar grab. The force of the technique is amplified by the three sinking arrays which anchor the practitioner's structure. *Chung* is an upward surge typically employed within variations of a clinch. The idea is to get just below the opponent's purview by lowering or widening the stance so that the attacking part of the head can launch into the opponent's facial weak points. Ideally, this method should be used when the opponent is backed into a wall in order to thrust the back of the opponent's head into the barrier, thereby doubling the tactic's impact potential. *Mo* is a distraction and set-up maneuver. By using the side of the head, the practitioner literally grinds into the jaw, nose, or temple to actuate release on a hold, to impair the opponent's vision, or to aggravate the adversary into making careless mistakes. It is generally a two-pronged assault with the legs employing *lak* (strangle 勒) trapping, *bik* (pressuring 逼) pressing, or *sou* (sweeping 掃) tripping/throwing maneuvers to complement the diversion above.



Mo (grinding 磨): Miller is grabbed from behind by Martinez. She pulls down on his arms while stomping on his foot. She steps to the side to turn her body and grab his coat. She uses her head to grind into his face.

Chung (charging 衝): Martinez attempts a frontal choke on Miller. She goes over his arms, clasps her hands, and sinks down while squeezing her arms together. She immediately launches upward into his face.



Having covered the what and the how of head tactics, there comes the question of when. Timing and practicality are the other critical factors in its successful execution. Once the tactic is revealed, its element of surprise is compromised. The opponent will be prepared for the possibility of its reuse. Hence, ensure that you are within clinch range, that the weight-bearing areas of your body (the stance and arms) are set, and the opponent is recovering after a counter or at the pre-inception of an assault. In terms of feasibility, height disparities will also determine the headbutt's usefulness. Generally speaking, a taller person should avoid using the headbutt against a shorter adversary since the downward action compromises the taller individual's structural integrity. Conversely, an individual with a smaller stature should never reach upward to use a headbutt as this also creates a structural compromise that can expose greater vulnerabilities. The headbutt should also never be used against a weapon-wielding adversary. The extreme close range limits visibility as well as sensitivity to an assailant's actions with a weapon, and one could suffer a disabling or fatal wound with any error in calculation or movement.

The Uniqueness of a Universal Tactic

A quick Internet search on the headbutt will reveal that it can be quite effective whether one trains for it or not. A female bar patron knocks out a bouncer; a combat Sambo competitor knocks out his rival in the ring; a defensive individual takes out his aggressive roommate... These caught-on-video clips clearly capture the power of successful headbutts. They are reminders of the reality of combat and serve as examples for analysis. However, what separates the martial artist from the armchair expert is a commitment to actual training and the dedication to the methodologies of one's discipline(s). Without the expert guidance, in-house formulae, and a trustworthy training partner, one's martial journey becomes more of self-discovery rather than self-refinement. A testament of authentic traditional Kung Fu training is that it embodies both. ☺



Williy Pang is a regular contributor to *Kung Fu Tai Chi* magazine. His performance of Pak Mei's Sap Baat Mo Kiu, 18 Stripping Bridges, at KFTC 25 can be viewed on YouTube's KungFuMagazine.com channel: KFTC Day 2017: Williy Pang. He can be reached at WPang@NYPakMei.com. D. Miller, NSCA-CPT, is a specialist in kettle bell training and an extreme fitness competitor. Ed Martinez is a U.S. Army veteran, marathoner, and martial aficionado. Miller is caught in a rear choke. She grabs the hold, instantly brings her weight forward, and immediately smashes the back of her head into Martinez.

THE DEVASTATING PALM TECHNIQUES OF THE SEVEN STAR MANTIS STYLE

By Lee Kam Wing and Derrick Wright
Photos by Daniel Espinosa, Michael Abruzzo & Kevin Kelly



THE 18 palm techniques of the Seven Star Mantis style are some of the most effective hand techniques in the Northern Shaolin Seven Star Praying Mantis system, but there are five palm techniques in particular that are simple, direct, and widely used throughout the style.

Many individuals get started in the martial arts through their experiences with Kung Fu movies. For some people living in the Midwestern United States, it is often very difficult to find an authentic traditional Chinese martial arts instructor. Martial arts movies created a pathway for those interested in Chinese culture and traditional Chinese martial arts. Hong Kong movie studios, like Shaw Brothers and Golden Harvest, helped launch and elevate the martial arts movie industry to its pinnacle in the 1970s. With their classical martial arts movies, they introduced the world to traditional Chinese Kung Fu. Some of the traditional Chinese Kung Fu styles seen in these movies are now the most commonly practiced and have numerous disciples. Bruce Lee's martial arts films, like *Big Boss*, *Way of the Dragon*, *Fist of Fury*, and *Enter the Dragon*, also helped foster interest in Chinese martial arts. These films, and Bruce Lee's career, also played an integral part in the modernization of Chinese martial arts, making styles like Wing Chun and Jeet Kune Do popular around the world. When Chinese immigrants arrived in the United States, they brought their history, culture, traditions, and their martial arts with them. Most of them settled on the East or West coast, which explains why a vast majority of Chinese martial arts schools are located in those areas.

Some Chinese martial art teachers were open and shared their culture and martial arts knowledge with the public. This created positive cultural exchanges, strong bonds, friendships and long-lasting relationships

Reverse palm (*faan minh jeung* 反面掌).



1. Grandmaster Lee and Master Raul Ortiz face off in the on guard position.



2. Master Ortiz executes a left punch.



3. Grandmaster Lee intercepts the attack with a right downward block.



4. Grandmaster Lee replaces the right downward block with a left downward block and executes a right reverse palm technique.

Grandmaster Lee Kam Wing demonstrates the reverse palm technique.



fifteen. He learned the whole Seven Star Mantis style from Master Chu Chi Man in ten years and promised his teacher that he would be dedicated and not teach any other martial art. With the encouragement of Master Chu, Lee Kam Wing opened his own school in 1972, and with honor and loyalty he has embraced the responsibility of promoting the style, which he has done for the last 45 years.

between the Chinese and American communities, and Chinese martial arts flourished as a result. However, some Chinese martial arts instructors remained inflexible, refusing to teach non-Chinese; if they did, they would teach a watered-down version of their style. These attitudes are very rare today, as the acceptance of other races, traditions and cultures has improved.

In traditional Chinese martial arts history there is a vast amount of myth and legend intertwined with fact. These legends, fact or fiction, are part of the Chinese martial art tradition and are dutifully passed from teacher to student for preservation. Practitioners of the Northern Mantis styles still give credit to Wong Long (王朗) for creating mantis style in the mountains of Shandong Province in northern China during the Ming Dynasty (1368–1644 CE). The legend claims that after observing

In the current age of information technology, it is rare for traditional Chinese martial art instructors to dedicate their whole lives to preserving and propagating their art. An exception is Grandmaster Lee Kam Wing (李景荣). One of the few seventh-generation successors of the Northern Shaolin Seven Star Mantis style (七星螳螂拳) still alive, he actively promotes traditional Chinese martial arts, and the Seven Star Mantis style. Lee Kam Wing was introduced to his teacher, Master Chu Chi Man (趙志民), by his uncle at the age of

Grandmaster Lee demonstrates the propping palm.



Propping palm (*deng jeung* 頂掌).



A. Grandmaster Lee and Master Brian Bateman face off in an on guard position.



B. Master Bateman executes a right punch.



C. Grandmaster Lee intercepts with a left grab and executes a right propping palm.

Slip rolling palm (*gwan lauh jeung* 滾漏掌).



1. Grandmaster Lee and Master Derrick Wright face off in an on guard position.



2. Master Wright executes a right straight punch.



3. Grandmaster Lee intercepts with his left hand and executes the slip rolling palm technique with his right palm.

a praying mantis, he created new techniques, and combined them with 17 different techniques from various masters to create the Northern Praying Mantis style.

Northern Praying Mantis Kung Fu is most recognizable by the use of the intercepting hand movements which mimic the motions of a praying mantis claw. The mantis uses its front limbs to hunt for food, catching prey in its front claws. Several styles originate from the Northern Praying Mantis system: Eight Step (八步螳螂拳), Six Harmony (六合螳螂拳), Plum Blossom (梅花螳螂拳), Taiji (太極螳螂拳), the Seven Star Mantis style, and others. The popularity of the Seven Star Praying Mantis style was largely due to Master Luo Guangyu (罗光玉), who spread the art throughout Hong Kong and parts of southern China. The Seven Star Mantis system is considered by many mantis practitioners to be one of the oldest, and most popular, styles of the Northern Praying Mantis system.

The Seven Star Mantis style shares many principles and techniques with its sister styles such as the 12-key word formula, 12 soft principles, and 8 hard techniques. Its name is derived from the Big Dipper which includes the seven stars of Ursa Major. Four of the stars represent the head of the dipper while the remaining three represent the handle. The seven stars are equivalent to the seven parts of the human body – head, shoulder, elbow, hand, wrist, knee and foot – working in unison to attack and

defend. As the practitioner learns to link each of these seven body parts together in their movements, they become powerful. The seven-star mantis stance is a significant posture in the Seven Star Mantis style. The style is excellent for close-quarter combat because it contains principles of soft and hard, the fighting concept of fake and real hand, and the constant advance-and-withdraw maneuvering.



Grandmaster Lee demonstrates the millstone palm techniques.

4. Millstone palm (*moh puhn jeung* 磨盤掌).



A. Grandmaster Lee and Master Raul face off in the on guard position.



B. Master Raul executes a right straight punch.



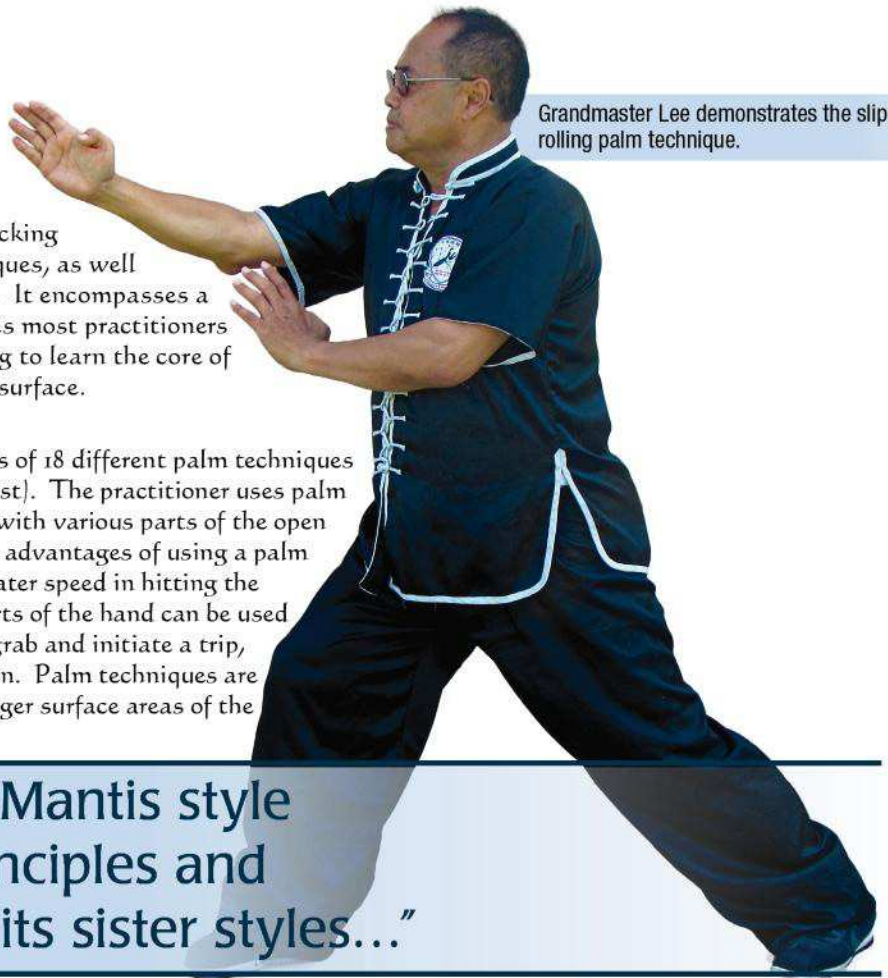
c. Grandmaster Lee intercepts with a right palm, checks with a left palm, and executes the millstone palm with his right palm to the right side of his opponent's neck.

The Seven Star Mantis style is a complete martial art style that includes 92 hand, weapon, and partner routines, 19 stances, 30 fist techniques, 18 palm techniques, 16 kicking techniques, 9 elbow and knee techniques, as well as fingering and clawing techniques. It encompasses a vast amount of information and takes most practitioners ten years or more of constant training to learn the core of the style; most will only scratch the surface.

Grandmaster Lee demonstrates the slip rolling palm technique.

The Seven Star Mantis style consists of 18 different palm techniques (where the hand is not closed into a fist). The practitioner uses palm strikes in different methods to strike with various parts of the open hand depending on the target. Some advantages of using a palm technique rather than a fist is the greater speed in hitting the target, greater versatility (various parts of the hand can be used to attack), and the ability to quickly grab and initiate a trip, throw, takedown or joint manipulation. Palm techniques are also great because they can attack larger surface areas of the opponent's body.

“The Seven Star Mantis style shares many principles and techniques with its sister styles...”



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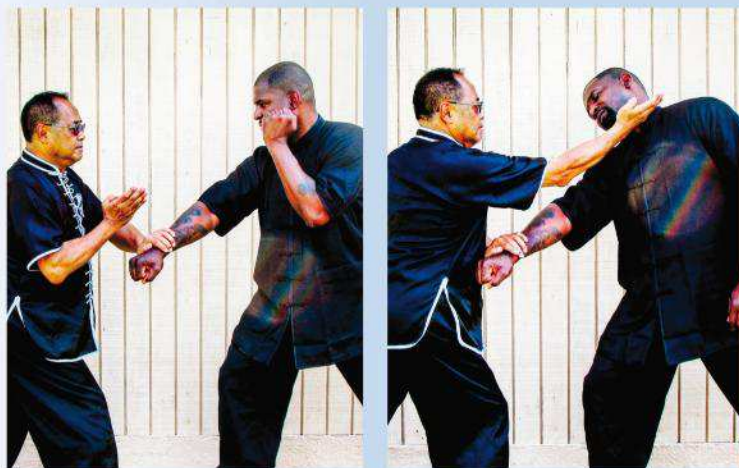
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Chipping palm (*Pit jeung* 撇掌) Application.



1. Grandmaster Lee and Master Wright face off in an on guard position.



2. Master Wright executes a right straight punch.

3. Grandmaster Lee intercepts with a left downward block.



4. Grandmaster Lee executes the chipping palm technique to the left side of his opponent's neck.

Although Seven Star Mantis style has 18 palm techniques, the focus here will be on a select five. They are the reverse palm (*faan minh jeung* 反面掌), propping palm (*deng jeung* 頂掌), millstone palm (*moh puhn jeung* 磨盤掌), slip rolling palm (*gwan lauh jeung* 滾漏掌), and chipping palm (*Pit jeung* 撇掌).

The Seven Star Mantis style is one of the original mixed martial arts styles. By practicing and mastering 17 of the most effective martial arts techniques of the time, and combining them with the techniques he created from observing the praying mantis, Wong Long had to be one of the most inventive and influential martial artists of his generation. The burden now rests on the shoulders of his successors to ensure that the style continues to evolve and be relevant for future traditional Chinese martial arts generations. This can be accomplished through constant practice, creative thinking and an evolutionary approach to traditional Chinese martial arts. 🌐

Sifu Derrick Wright has been practicing martial arts for more than 28 years and teaching for approximately 20 years. He is a closed-door disciple of Grandmaster Lee Kam Wing and an eighth-generation successor of the Seven Star Mantis style. Sifu Wright earned the rank of 8th Dan from Grandmaster Lee Kam Wing in Los Angeles on September 2, 2017, which was presented to him at his 20 Year Anniversary. Many of his students, family, friends, and colleagues attended to celebrate 20 years teaching and propagating the Seven Star Mantis style. Sifu Wright is a Chairman of the World of Seven Star Mantis Style Federation, Vice Chairman of the Southern, and Northern Martial Art Association, Overseas Founding Member of the Global Martial Artists Association, and the Chairman of the Board and founding board member of the Traditional Chinese Martial Arts Federation. He travels often to Hong Kong to learn from Grandmaster Lee Kam Wing and often host, and co-sponsors his Sifu in the United States to conduct martial art workshops and seminars. Sifu Derrick Wright is a graduate student at the Suzanne Dworak-Peck School of Social Work pursuing a graduate degree in Social Work with a concentration in social change and innovation and a focus on veterans and military families. He offers small group classes and private lessons to teens and adults. He is also available for workshops, seminars, as well as corporate health and wellness classes. For further information he can be contacted by email at wrightskungfu@gmail.com. Sifu Derrick Wright would like to show appreciation and gratitude to Grandmaster Lee Kam Wing, Masters Raul Ortiz & Brian Bateman, and Sifu Solomon Smith for their assistance with the article.



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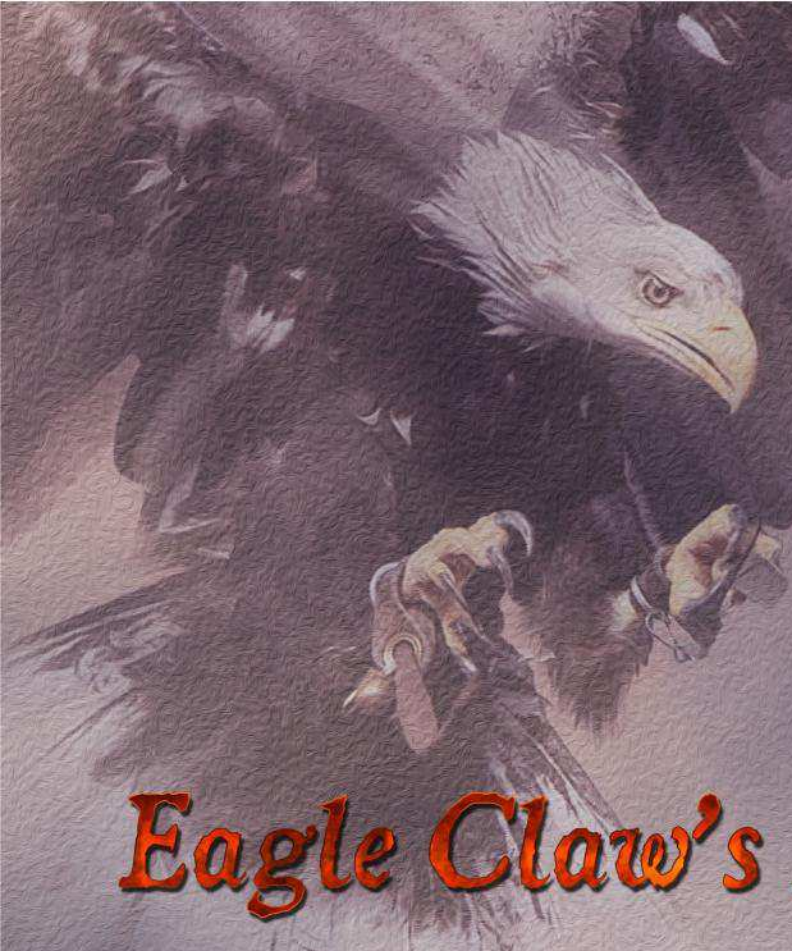
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FIGHTING WITH QINNA

Eagle Claw's Entry Concepts

Leveraging and locking are martial techniques used primarily to subdue and submit adversaries. *Qinna* (literally seizing and holding 擒拿) is often packaged and presented as a highly effective approach to self-defense, which in fact it can be. However, when it is the keystone upon which a classical fighting system is built, such as Eagle Claw (*Ying Jow Pai* 鷹爪派), it is important to acknowledge and understand the conditions and circumstances that enable it to be most effective within reality-based combat.

na in Cantonese, is one of four categories of traditional Chinese martial techniques – the other three being *da* [striking 打], *ti/tek* [Cantonese] [kicking 踢], and *shuai/seut* [throwing 摔]. *Qinna* itself is subdivided into five classifications: *fen jin/fan gan* (separating the muscle/tendon 分筋) or *zhua jin/ja gan* (grabbing the muscle/tendon 抓筋); *cuo gu/cho gwat* (displacing the bone 錯骨); *bi qi/bai hei* (obstructing the vital breath 閉氣); *dian mai/dim mak* (hitting the pulse 點脈); and, *dian xue/dim yut* (hitting the cavity 點穴). Many *qinna* techniques are not confined to one particular category and quite often

Training to Learn and Learning to Use

Qinna, also known as *chin na* (its Wade-Giles Romanization) and *kam*





work in conjunction with the others. Within this context, the focus is primarily on grabbing and displacing. Due to the risk of injury, the training of *qinna* techniques is typically prearranged and routinized to facilitate learning. Good training partners will work constructively, providing feedback on the effectiveness of the actions and the manner in which the safety limits are tested. This is the cooperative and collaborative training of compliant partners.

Fights are quite the opposite. They are unpredictable. Your adversary is your enemy, and the chances of getting hurt are much higher than in the controlled environment of training. The opponent is relentless and resistant, which contradicts the training scenario in which *qinna* techniques are trained. This cognitive dissonance can shake the core of one's martial dogma, thereby leading one to question the validity of an entire system or to delve deeper into the intricacies of one's art. The latter is the route that leads to true mastery of a system.

According to Master Dario Acosta, an eagle claw specialist, "In an actual fight, there is in fact a low percentage of perfectly executing *qinna* techniques." A perfectly executed *qinna* technique, within any style or system, is defined by an opponent's complete submission due to his/her inability to counter or proceed in any manner whatsoever as a result of the leveraging and locking tactic. The reason for the low appraisal for *qinna* within a combative context is that fighters fight. They are unyielding,

The Quick and Unexpected Entry: Hendrick Helmer threatens Master Acosta. Before Hendrick even considers his next move, Master Acosta makes the connection with Hendrick's wrist and quickly closes the gap with his footwork. The speed and accuracy of the technique enables Master Acosta to sink this unexpected armbars as he also breaks Hendrick's stance with his own.

determined, and resistive. As a result, a *qinna* technique may be disrupted in mid-application or completely countered. In training, a lock is expected to work since it stops the associate within the vacuum of a scenario-based situation. In a fight, a variety of variables may enable the adversary to bypass the lock and continue to press the attack. To examine this situation up close, pit a pair of sparring partners against each other. Instruct one to spar freely while the other must spar with the intent and goal of securing a *qinna* technique. Depending on the experience of the opponents, the results may closely reflect the sentiments of Master Acosta.

Combative *qinna* is not merely about controlling the opponent. It is about controlling the situation. The considerations that contribute to the successful execution of *qinna* techniques during a fight are range, structure, and transitions. When these factors are managed, strategic measures can be implemented, and *qinna* techniques can be effectively applied.

The Big Three

The first element to acknowledge is range. In truth, it is distance and range, whereby distance is the space, or gap, between opponents and range is the distance to the intended target. *Qinna* cannot be achieved from a distance. In order to close the gap, it





Slip Sliding Away: When Hendrick initiates aggressively with a kick and tries to close the gap himself, Master Acosta uses his footwork to evade Hendrick's upper body intentions. They break free from the momentary tangle. Master Acosta makes the connection with a wrist grab, but Hendrick responds quickly to try to free himself from the grab. Master Acosta keeps the pressure on, but Hendrick's constant turning motions prevent Master Acosta from applying any type of lock. The height differential, constant movement, and Hendrick's turning motions prevented a lock from being secured on him.

is essential to utilize footwork (*bu fa / bou faat* 步法). This encompasses stepping patterns, kicking methods, and stealthy stances to attain a suitable range to launch a *qinna* sequence.

It is important to have the mindset that footwork does not just close the gap; it controls the range. Rather than simply engaging with a response-based reaction, this standpoint exerts a sense of command over the situation. Footwork enables attacks to be evaded and can simultaneously transform a perilous situation into an advantageous one. It can be used to ensnare an adversary by feinting fear or weakness with a retreating step that is in actuality a lure. On the offensive front, no one likes their personal space invaded. Pressuring footwork is invasive. It seeks to disrupt the intent of the attacker so that missteps will be made. By constantly applying footwork, the adversary is forced to respond. Strategically, while the opponent attends to what is happening with the legs below, it allows the hands to attach and commence with the lock and leveraging above. Conversely, when opponents are fixated solely

upon upper body movements, their lower extremities are open to attack. Calculated footwork will exhaust an enemy's energy reserves.

The second consideration is structure – the foundation upon which all techniques rest. When structures are greatly compromised, there is only submission. *Qinna* seeks to disable structures. Once an appropriate or ideal range has been secured by the footwork, it is imperative to maintain personal structural integrity while attacking the opponent's alignment. This is not easy, since there must be a balance between defending while attacking and attacking while defending. An overemphasis on either can lead to slip-ups that create disadvantages. With *ja gan* and *cho gwat* leveraging techniques, a *kiu* (bridge arm 橋) connection has to be made. This phase of *qinna* relies on connectivity and commitment. This means contact must be made with the arms in a manner that ensures seizing and grasping goals, which leads into the actual *qinna* technique. With closer range contact, responding to an opponent's slight inflections, redirecting the adversary's energy, and maneuvering to the optimal position are all

components of sensing (*mo* 摸). Sensitivity training to develop quick and instinctive responses is vital to any form of *qinna* methods. It trains one to not overreact, to listen to, or sense, the opponent's intentions, and to be patient while seeking the ideal openings to uproot the opponent's alignment and structure. The exchanges that must ensue, leading up to the *kiu* connection, vary with the stamina and skill of the opponent. There may be few or multiple exchanges that involve striking and kicking to weaken areas, engaging and disengaging to exhaust the adversary, or evading, encircling, and advancing to rattle the opponent's concentration. All of these aspects serve to break both the opponent's physical alignment and psychological intent.

The third factor to bear in mind is transitions. The transitional phase is one that defines the mettle of the practitioner. "Do I change tactics or maintain my course?" "Do I have the stamina and strength to do what I want to do?" "Is my experience and structure able to match or overcome my adversary's?" All of these questions and calculations are happening in the heat of the fight.



Reversal of Fortune: After a couple of kicks and punches, Gianpaolo manages to initiate a leveraging set-up on Master Acosta by grabbing and tying up his arms. Master Acosta shifts into Gianpaolo and steps back to release part of the hold. He quickly steps back in to break Gianpaolo's stance. At the same time, Gianpaolo is thrown violently to the ground, which allows Master Acosta to apply the armbars above.



And more importantly, these are the moments when anything can happen. No matter how much time has been spent on reviewing locks and their ideal angles, the proper grip strength, and the appropriate force to be applied, the unfathomable number of variables that exist in any fighting situation will truly put to the test those idealized training sessions. With *qinna*, once the grab has been made, the next steps are to secure the lock. An opponent will sense and resist that possibility at all cost. As a result, an initial attempt at a lock may be broken, and that should actually be expected. The big take-away from this is: Keep the pressure on. At this juncture, footwork, chipping away at the opponent's structure and stamina, and sensing

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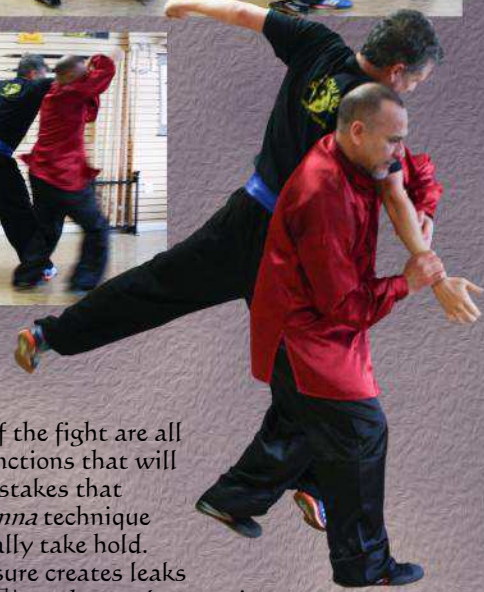
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From Above and Below:
After a few exchanges, Master Acosta manages to grab Gianpaolo's arm to initiate a lock. Gianpaolo breaks free and begins a kick-punch sequence. Master Acosta grabs Gianpaolo's arm, stealthily drops down, and locks Gianpaolo's left leg while twisting Gianpaolo's arm.



Shoulder Over Shoulder: A series of exchanges take place, and Gianpaolo tries a kick entry to set up Master Acosta. Gianpaolo overly commits himself with the follow-up. Master Acosta uses the momentum of Gianpaolo's charge and the height differential to his advantage. He surprisingly steps and turns his body, using his shoulder as the fulcrum for this technique.



the flow of the fight are all critical functions that will lead to mistakes that allow a *qinna* technique to eventually take hold. This pressure creates leaks (*lou/lau* 漏), or the weaknesses in an adversary's attacks. When those leaks are exposed, they need to be exploited. This is how *qinna* will work.

Signpost or Salvation

Physical confrontations are unpredictable, but they can be controlled – which is what *qinna* techniques are based upon: your ability to control the situation. Put the Big Three to the test at your next training session. Spar with *qinna* so that you can fight with *qinna*. In doing so, do not fear what you may face: *Lasciate ogne speranza, voi ch'intrate* – Abandon all hope, ye who enter here. Instead, embrace the salvation that comes with exploring and examining the martial roots of your art. ☺

Williy Pang is a regular contributor to *Kung Fu Tai Chi* magazine. Master Dario Acosta is a disciple of Grandmaster Shum Leung of *Ying Jow Pai*. North Sky Kung Fu in New York City was cofounded by Master Acosta and Sifu Julie Ann. They can be reached at www.northskykungfu.com. Gianpaolo and Hendrick Helmer are Assistant Instructors at North Sky Kung Fu. Gianpaolo has also previously practiced Long Fist Kung Fu at Way of the Dragon in Rhode Island. He is a professor in New York City – Twitter: @gpbaiochi I. Hendrick is a professional musician (guitar) and music coach. He can be reached at Henmusicrecords@gmail.com

WING CHUN GEAR

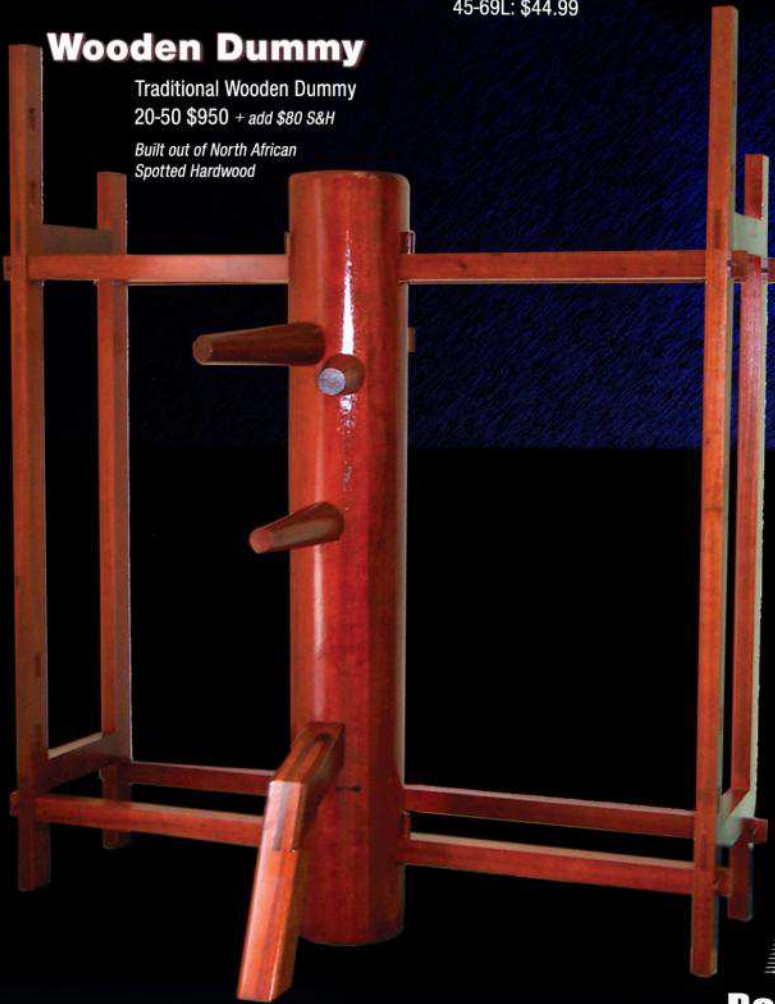
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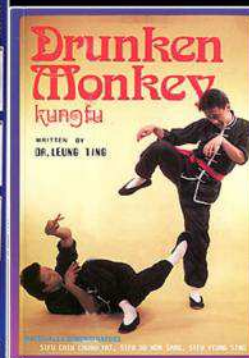
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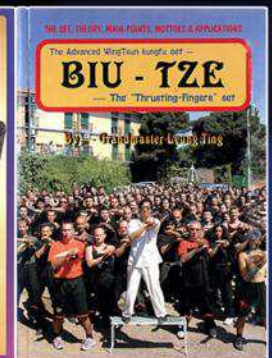
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Matthew Polly at the Bruce Lee Statue in Hong Kong.

BRUCE LEE – A LIFE:

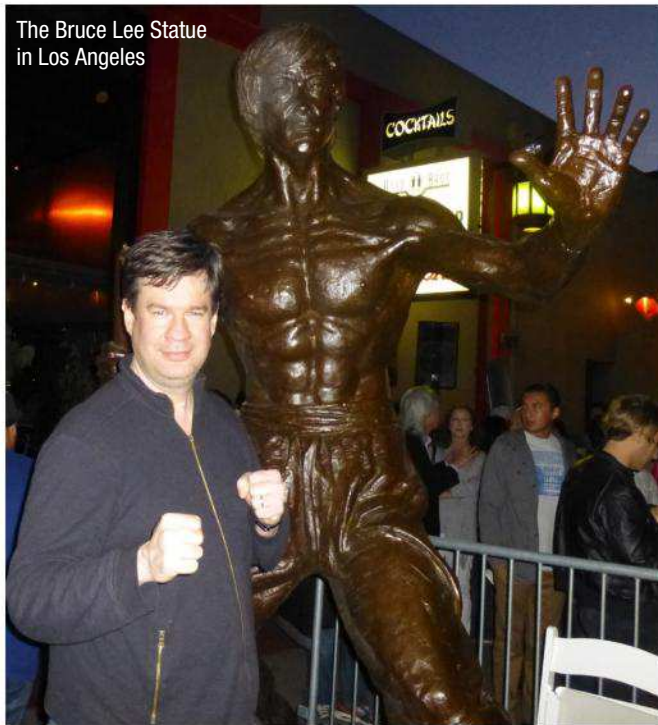
A New Biography from Martial Author Matthew Polly

By Gene Ching

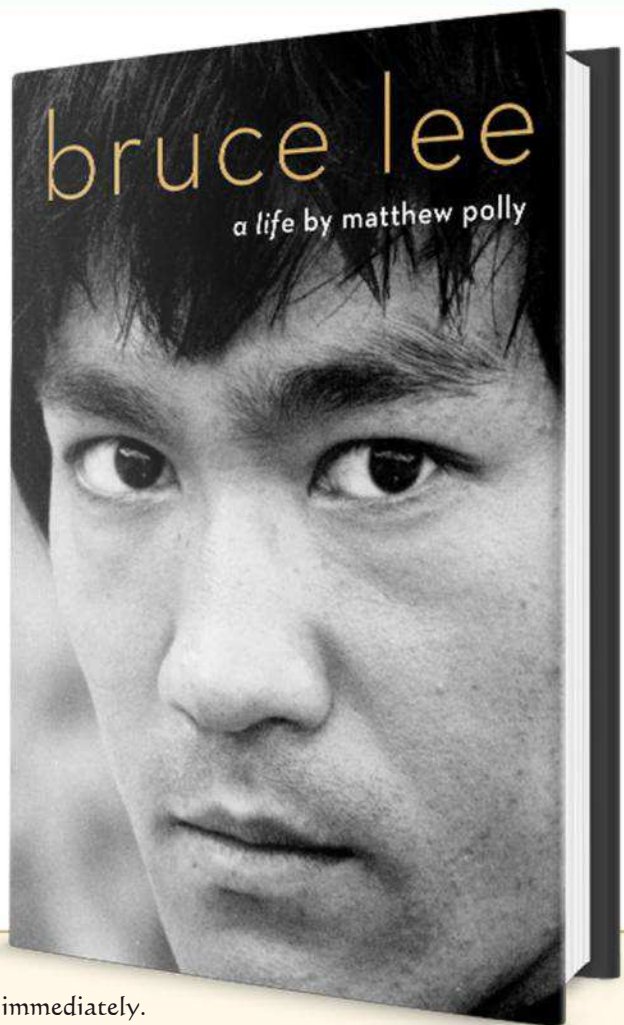
FOR longtime readers of *Kung Fu Tai Chi* as well as any literate martial artists, the name Matthew Polly is familiar. A Rhodes Scholar, Polly has written for *Kung Fu Tai Chi*, as well as for other noted publications like *Esquire*, *The Nation*, *Playboy*, *Publisher's Weekly* and *Slate*. In 2007, he published *American Shaolin*, an autobiographic book revealing his personal experiences as one of the very first Americans to live and study at the Shaolin Temple of China. Polly spent two years there in the early nineties, long before the Shaolin Temple had developed into the global tourist site that it is today. In 2011, he continued his martial arts musings with his second book, *Tapped Out*. After embarking on another two-year quest, Polly travelled the world to examine the meteoric rise of MMA. Not only did he document MMA's developmental years, he walked the walk by training MMA and stepping into the cage to defeat another fighter fifteen years his junior. Now he's coming out with his third book, the first comprehensive biography of the Little Dragon, *Bruce Lee – A Life*.

For readers in the martial world, it seems that everyone even marginally associated with Bruce Lee published some sort of memoir. Small independent presses are full of vanity published books about him. So do we really need another Bruce Lee biography? "Amazingly enough, no one has ever written a proper, authoritative biography published by a major New York house," says Polly. "Steve McQueen has half a dozen, but the Asian guy, nothing. The only Bruce Lee biography still in print was written 25 years ago by Elvis Costello's bassist. What makes my biography different is the level of research. Over a six-year period, I interviewed over a hundred people who knew Bruce Lee and synthesized everything that has ever been written about Bruce into one 600-page book. There are a hundred pages of footnotes. The bibliography is 20 pages long. It is the most complete book ever written about Bruce Lee by far."

“The first movie I ever saw on VHS was *Enter the Dragon*. After that I wanted to be Bruce.”



The Bruce Lee Statue in Los Angeles



It Is Like a Finger Pointing Away to the Moon

Standing 6' 3" and having trained at Shaolin and proven his mettle in China's Sanda rings and the MMA cage, it's hard to imagine Polly as a Kansas-born weakling. Like many, Bruce Lee gave him hope, inspiring him to follow the martial path. "He was my childhood hero. The first movie I ever saw on VHS was *Enter the Dragon*. After that I wanted to be Bruce. I was a skinny, bullied kid, and Bruce was someone who looked like he had once been fragile and had through sheer willpower turned himself into someone who was powerful. I'm an unabashed Bruce Lee fanboy. Watching *Enter the Dragon* blew my little twelve-year-old mind. I didn't know anything about the martial arts. All I had seen in movies were guys hitting each other with that big looping John Wayne punch. I didn't know human beings could fight like Bruce. I made my parents buy me a nunchaku. I spent an afternoon cracking myself in the skull before I put that weapon down and never touched it again."

Compelled by his hero, Polly was frustrated by the lack of a complete biography about Bruce Lee, so he pitched the idea to some publishers. However, despite Bruce's fame, some were still tentative. Polly explains. "My editor, Sean Manning, got it right away and wanted it

immediately.

But the proposal endured a surprising number of rejections. I think in a certain way a biography of Bruce Lee faced the same bias and concern that Bruce Lee endured when he was alive and trying to make it in Hollywood. Are Americans ready for an Asian hero? We are going to find out." It's mindboggling how difficult it has been for Asian Americans to get any spotlight in American media, especially given the national and global population of Asians today. And yet, there are few Hollywood films, books or magazines that are fronted Asian males. *Kung Fu Tai Chi* is one of the only magazines on the U.S. newsstands with Asians on the cover. Polly elaborates, "In general, I was stunned at how difficult it was for Bruce to succeed in Hollywood. I had a sense of the racism he was up against, but after learning just how impossible it was for an Asian to land a starring role in a Hollywood movie back in the 1960s and '70s, I came away completely amazed that Bruce kept at it, setback after setback, without ever giving up. His determination was remarkable."

Lee's determination motivated Polly to immerse himself in his research so as to properly honor him. "I spent six months in Hong Kong and two months in Los Angeles and Seattle interviewing people," recounts Polly. "I'm



The Bruce Lee Statue in Hong Kong.

ADDITIONAL ARTICLES FEATURING MATTHEW POLLY

- “Sweet & Sour” by Matthew Polly, January+February 2009
- “TAPPED OUT: An interview with Matthew ‘American Shaolin’ Polly” by Gene Ching, KungFuMagazine.com, November 2011
- “David Henry Hwang’s Kung Fu” by Matthew Polly, KungFuMagazine.com, May 2014

used to interviewing regular people who are happy to talk. This was my first time dealing with the somewhat famous people who are a little more jaded about journalists and sometimes have a particular agenda or position to defend. It took more effort to get some of them to agree to an interview and often I had to dig a little harder to get to the truth, especially about Bruce’s death, which is shrouded in mystery and deception.



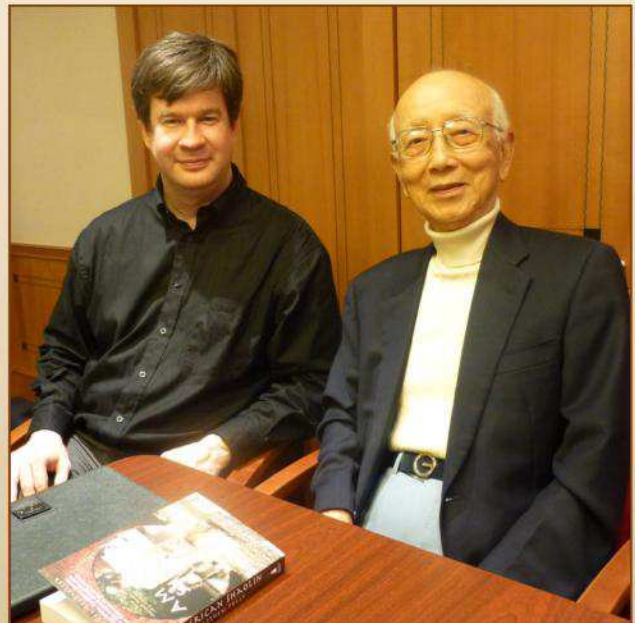
Left-Right: Benny “The Jet” Urquidez, Matthew Polly, Bob Wall and Don “The Dragon” Wilson.



Ip Chun, son of Ip Man.

“Shannon [Lee, Bruce’s daughter] and Linda [Lee Cadwell, Bruce’s widow] very graciously granted me two interviews for my research. But I want to emphasize that this is an independent, not an authorized, biography. The content and views reflected in it are mine alone. I am curious what their reaction will be to the book once it is released. It has some new revelations that I think will surprise them.”

Most of the people in Bruce Lee’s circle were open to being interviewed for the biography once Polly cornered them, but a few got away. “The only person I didn’t get to who I really wanted to was Chuck Norris. I was told by one of his close friends that he hates talking about Bruce. Apparently, it is galling to him that Bruce has been dead for 45 years and yet is still way more famous.”



Raymond Chow, Founder and President of Golden Harvest.

“What I found most interesting is how many people cried when they began remembering Bruce. His death at the age of 32 was really traumatic for those who loved him. John Saxon and Van Williams teared up. Sharon Farrell, who was one of his secret lovers, broke down several times during our interview. Betty Ting Pei’s emotions were all over the place—tears one moment, anger the next.”

“In truth, the fight was driven by ambition.”

You Can Call It the Art of Fighting without Fighting

The duel between Bruce Lee and Wong Jack Man has got to be the most debated fight in the history of martial arts. There are so many books and articles that have tackled the subject. It's been depicted in many movies and TV shows such as *Dragon: The Bruce Lee Story* (1993), *The Legend of Bruce Lee* (2008) and last year's *Birth of the Dragon*. Over a half century later, it's still hotly debated on the internet. Polly's biography wouldn't be complete without taking a shot at it too. "The duel has come to represent the conflict between modernity (Bruce Lee) and tradition (Wong Jack Man). The challenge match didn't happen because, as Linda Lee asserted in her memoir, Bruce was teaching non-Chinese Kung Fu. It happened because Bruce was giving public demonstrations where he insulted traditional Kung Fu masters for being enslaved to the past. By stepping up, Wong Jack Man became, perhaps unwittingly, the defender of the traditional way. Bruce was a young, arrogant genius who wanted to revolutionize the martial arts. He represented the 1960s youth revolt against authority and the establishment.

"In truth, the fight was driven by ambition. While giving a demonstration at the Sun Sing Theatre in San Francisco, Bruce hoped to gain more members for his new school in Oakland by arguing that his style, Wing Chun, was better than the old traditional styles taught in San Francisco. Wong Jack Man was a waiter who wanted to open his own *kwoon* and was convinced by acquaintances that teaching Bruce Lee a lesson in humility would gain him the necessary notoriety."

Martial artists want authenticity in their movie stars, so beyond the symbolism behind this duel, the fight gave Bruce Lee street cred. However, part of an authentic biography must debunk the myth, or at least clarify it. "Because Bruce has become over the years the Patron Saint of Kung Fu, there is this idea that he was this genius martial artist who almost accidentally made a couple of films. The truth is he was an actor first. His father was an actor. Entertainment was the family business. Bruce appeared in his first movie when he was two months old. He made twenty movies by the time he was 18 and not one of them was a Kung Fu flick. Bruce didn't begin formal training in Wing Chun until he was 16. Jet Li and Jackie Chan were learning back flips when they were seven or eight. Bruce was an actor who became



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Phoebe Lee, Bruce Lee's sister. ▶

obsessed with the martial arts and then merged those two passions. He wasn't a martial artist who wandered into a film career, like Chuck Norris." And despite Lee's obvious martial skill, Polly notes an odd mystery that previous researchers have overlooked. "I'd like to hear him explain why he never sparred with his three Karate champion students: Mike Stone, Joe Lewis, and Chuck Norris. He sparred with all his other students frequently but not those three. I think I know why, but I'd like to hear his take."

Now Why Doesn't Somebody Pull a 45 and Bang, Settle It?

Bruce Lee was such a colorful character surrounded by mysteries that grew with his premature demise. Polly couldn't help but stumble across new revelations about the Little Dragon. "He also loved guns," shares Polly. "The world's leading evangelist for unarmed combat was a gun nut. In Seattle, he would wear a cowboy hat, sling a rifle over his shoulder, and strap a Colt to his waist. He had no interest in hunting but wanted to be a quick draw artist."



Tackling the legacy of Bruce Lee is a herculean task. He is still relevant some 45 years after his passing, and it's truly astonishing that it has taken this long for this kind of biography to be published. But as Polly sees it, Lee was a pioneering maverick who, in his all-too-brief life, changed the world. "Bruce Lee was more than an entertainer or a martial artist; he was a missionary. He set out to use the medium of movies to promote Kung Fu and Taoism. He succeeded beyond his wildest expectations. Before Lee's death, there were fewer than five hundred martial arts schools in the world; by the late 1990s, because of his influence, there were more than 20 million martial arts students in the United States alone. He single-handedly introduced more people to Asian culture than any other person in history. This magazine wouldn't exist without Bruce Lee. He dug the well, the rest of us are drinking the water."



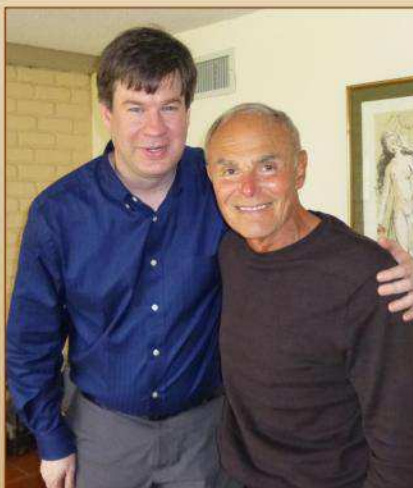
Dan Inosanto.

Polly adds, "The biggest revelation of the book is a new theory for the cause of his death. There is no way to know for certainty why he died, but I feel confident I have come up with the most plausible explanation." How is that for a tease?👁️

Bruce Lee – A Life by Matthew Polly will be available on June 5, 2018, wherever fine books are sold. Enter to win an autographed edition of *Bruce Lee - A Life* at KungFuMagazine.com when it comes out. For more information on Matthew Polly, visit his website at MattPolly.com. For additional coverage, visit KungFuMagazine.com for Matthew Polly on *Bruce Lee – A Life* by Gene Ching also in June.



Fred Weintraub, Producer of *Enter the Dragon* (1973).



John Saxon from *Enter the Dragon* (1973).



Chaplin Chang worked on *Enter the Dragon* (1973) and *Way of the Dragon* (1972).

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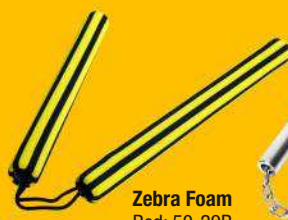
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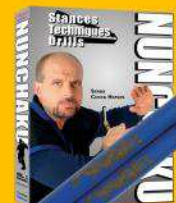
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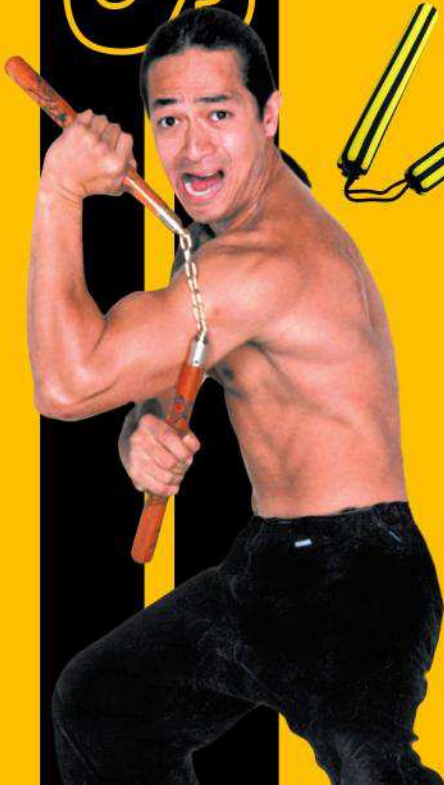
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The Double Sabers

KUNG FU ARTISTRY AT ITS BEST

By Rick L. Wing

The double sabers (or double broadswords 雙刀) are a formidable weapon and an excellent choice for Kung Fu demonstrations. This paired weapon, held in a single scabbard, accentuates the ferocity of the single saber. With a bewildering array of attack and defense moves, double sabers provide twice the attacking potential of one, and thereby increase the wielder's lethality. If the single saber is said to have the ferocity of a single tiger, the double sabers should have the ferocity of two tigers!

Unlike double hooks, double sabers are easily carried – and more easily concealed – since the two sabers fit into one scabbard. Imagine the surprise of the opponent when, all of a sudden, he is met by two sabers instead of only one!

Although Guan Gong (160–219 BCE 關公) is most associated with the *Guan Dao* – the weapon itself being named after him – it is recorded by the Chinese historian Tao Hongjing (456 – 536 CE 陶弘景) that Guan Gong in fact forged a set of iron double sabers for himself, not a *Guan Dao*. There are also several characters in the Chinese classic, *Water Margin* (水滸傳), who used paired weapons – most notably Li Kui (李逵) (Black Whirlwind 黑旋風), who wielded double axes; Zhu Wu (朱武), with double straight swords; and Dong Ping (董平), the “General of Double Spears.” Hu Sanniang (Third Sister Hu 扈三娘), in addition to carrying a lasso or whip, also used double sabers as her weapon of choice, as did Ma Lin (馬麟), known as the “Iron Flute Deity.”

Many Kung Fu styles with advanced weaponry will teach a double saber set in their curriculum. For instance, Gu Ruzhang (顧汝章) of the Northern Shaolin style taught the Plum Blossom Double Sabers (梅花雙刀). The Seven Star Praying Mantis style teaches the *Luk Hop Seung Dao* (Six Harmony Double Sabers 六合雙刀), and the *My Jong Law Hon* style (迷蹤羅漢) teaches the *Day Tong Seung Dao* (Ground Rolling Double Sabers 地躺雙刀). Many southern styles teach a double saber set adapted from their butterfly knives set. Hung Ga (洪家) practitioners teach the *Gee Mo Dao* (Mother Son Sabers 子母刀) and Wing Chun (詠春) practitioners teach the *Bat Jaam Dao* (Eight Cut Sabers 八斬刀). If a southern style does not have double sabers in their curriculum, very often they will have a butterfly knives form.

The double sabers allow for a virtuoso display of martial artistry, as one can incorporate – especially in the northern styles – aerial moves like the tornado kick and the butterfly kick, all while cutting and slashing with the sabers. Because northern styles have a tendency towards long-range combat, the northern double sabers are more aesthetic and free-flowing. In general, one might say that the northern styles slash while the southern styles slice. Southern styles such as Hung Ga and Choy Lee Fut tend

One-legged stance with swords held behind the shoulder.



Triple pick with the sabers against the spear. Right back block, left block, right slash.

The advantage of using paired weapons is that they may both be used to attack or defend, either singly or in concert.

to use the double sabers in a tighter fashion and keep the sabers closer to the body. As southern styles tend towards a low horse and short-range hand techniques, so it is with their double saber sets. The intricacy of the double sabers for close-in fighting is strongly seen in southern styles, since the double sabers themselves are oriented toward short-range combat. Remember that the single saber is considered a short-range weapon.

Before one discusses the double sabers, the idea of using a single saber should be mentioned. How does one use a single saber? Simply put, a saber is a weapon built to hack, chop or slash. The tip is not used as much as when one wields a straight sword. The straight sword is a pinpoint weapon, but the saber cuts a wide swath. Also, because the backs of the sabers are not sharp, they may be used defensively to parry and block. Because only one side of the saber is sharp, the practitioner can circle the saber around his upper torso for protection, thus making the weapon less deadly for the user. This is in sharp contrast (pardon the pun) to the straight sword, where both sides of the blade are sharp, and so the blade must be kept away from the body. For one who uses hook swords, it is important that the blades and the crescent moon handles of this weapon also be kept away from the body.

The advantage of using paired weapons is that they may both be used to attack or defend, either singly or in concert. Having two deadly weapons with which to cut is useful in that one strike quickly follows another, or one block may be followed immediately by a slice of the second blade. Using the double sabers is similar to hand-to-hand combat in that it is best to use one saber to block, deflect, or attack, while the second saber follows up in whatever manner

necessary. Thinking along these lines, who would fight an adversary using only one hand or arm when two are at their disposal?

Of course, if one does not consistently practice with double sabers, one saber may get in the way of the other. Using paired weapons may be cumbersome -- imagine the difficulty of using double spears -- but this is offset by their enhanced offensive and defensive capabilities. We might also say that if one has a saber and a shield, instead of double sabers, that person has a stronger defensive capability; but if one has double sabers, that person has a stronger offensive capability.

Double sabers are also easily held in each hand, and one does not need to change the grip on the sabers often, if at all. If a person uses a long weapon such as a staff, spear, trident or *Guan Dao*, one often needs to quickly change grip on the shaft of the weapon, not an easy thing to do in combat. The problem with flexible weapons, such as the chain or triple stick, is that these weapons, if not used carefully, have a tendency to come back and strike the user. Practitioners using a chain or triple stick often strike themselves in the head or, come to think of it, pretty much anywhere and everywhere on the body, and with great force. The rebound or recoil of such weapons must be controlled and anticipated. In contrast, one can wield the double sabers with full focus and power with the same strong grip while staying relatively free from harm from one's own weapon.

If a weapon is said to be an extension of the hand, then double sabers closely fit this bill – perhaps not to the extent of double daggers, but the analogy still applies. Imagine that instead of chopping or striking someone with a hand, one cuts with a saber, and if the opponent gets very close, the wielder of double sabers can use the pommels as bludgeons. Imagine the array of techniques one can use with two sabers. If a person with only one saber is attempting to disarm his opponent, he must grab his opponent's arm or weapon and quickly follow up with his single saber, making a circular motion to cut at him. Think how much more deadly it would be to have one saber slash followed immediately by another saber slash. A person on the attack with double sabers can more easily exploit openings in the opponent's defenses, and can more easily protect themselves by parrying blows with either saber.

In discussing martial theory with weapons, one must understand that certain martial aphorisms such as "no block, one strike" as a means of victory are statements espousing an ideal, something not often achievable in real combat without an extremely high level of skill. It would surely be difficult for one with double sabers to advance with impunity upon someone wielding a spear and not be forced to block at some point in time. Using a short weapon like the double sabers to attack a person with a spear requires hair-trigger reflexes and lightning speed. Remember that the person with a spear can thrust the spear tip forward multiple times in the blink of an eye, making it no easy task for the wielder of double sabers to close the gap without blocking or parrying.



Use the back of both to block a spear, then run up the length of the shaft with both.

Practicing the double saber set as a solo form should be contrasted with two-person sparring sets, where typically the double sabers are paired against the spear, widely known as the "King of Weapons." This is the classic match-up and many Kung Fu styles have sparring sets of this type. The first thing one might note is that while double saber solo sets have a great deal of spinning and many moves of an acrobatic nature, there are far fewer such movements in sparring sets. This is because the double sabers will be used in a more basic manner; if the set highlights applications – as most do – the sabers will be used to block, parry, and cut, all at various angles and levels. "Double sabers versus spear" sparring sets, barring those forms highlighted in the Peking Opera, are much more utilitarian and straightforward, even though they may also have been created for performance. In many sparring sets, the double sabers are only spun before and after contact with the spear, but not during the actual fighting part of the set. Real combat would mirror this.

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Use the back (or front) of both to go WITH the momentum of the Guan Dao, then attack immediately.

In performance or practice, the sabers are a complete show in themselves. The sabers can be spun forward or backwards, or in front or back of oneself. They can even be spun while rolling around on the ground or leaping through the air. Double saber forms may be described as whirling fury, cutting this way, hacking that way, and slashing to all sides, front, back, left, right and center.

There is a famous set called *Day Tong Seung Dao* (Ground Rolling Double Sabers) in the Northern Shaolin (北少林) style and the Shaolin Lohan style, which is the same name as the double saber set in *My*

Jong Law Hon, but it is a different set. Kung fu styles typically draw upon similar names for their forms. The signature move of rolling around on the ground while slashing and sweeping the sabers above and below the body and legs gives its name to the entire set.

It should be mentioned that this particular move is seen in the movie, *The New One-Armed Swordsman* (1971 新獨臂刀), with actor Ti Lung (狄龍) using this technique to keep dozens of the enemy at bay -- before being subsequently disemboweled. Yes, he loses in the end. Obviously, having double sabers is not always a guarantee of victory. Of course, as with all movies, the sound effects and action choreography contribute mightily to our idea of the efficacy of this move. Truth be told, it is better not to be on the ground, and this should only be considered an emergency move. A person rolling around on the



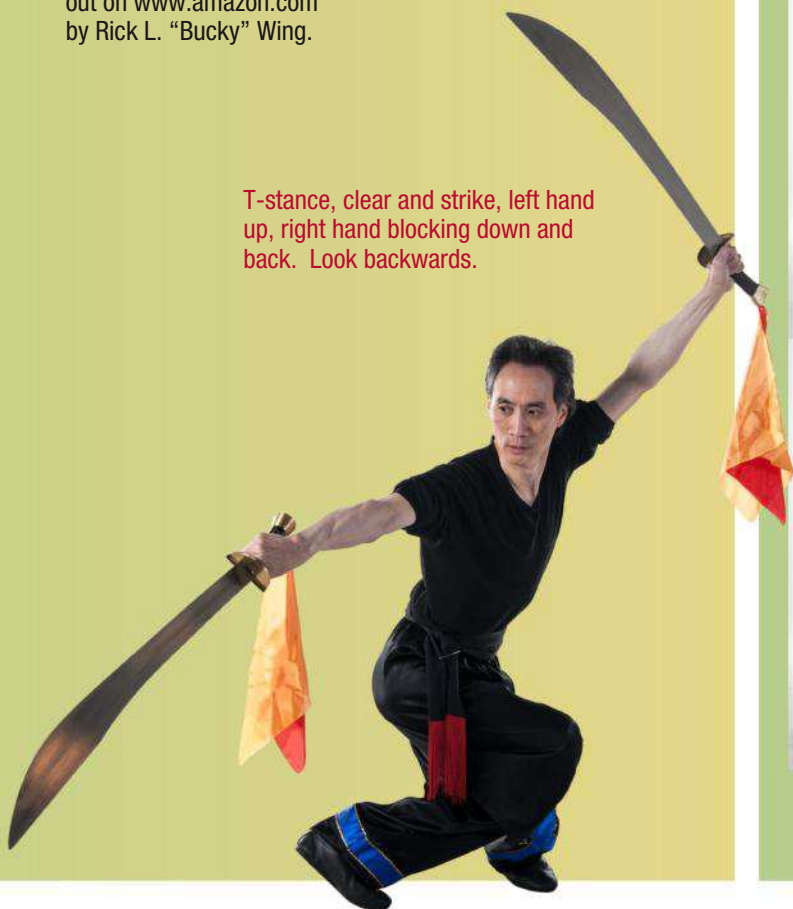
Similar to using a spinning back-fist, block with the lead saber, and then turn quickly around and slash twice more.

ground while slashing with the sabers would probably end up being pierced by a spear fairly quickly, as one can only keep the opponents at a distance for so long while being in such a position of disadvantage. Perhaps this move would work only against opponents armed with short weapons. This type of action scene was common in Shaw Brothers films in the 1960s and 1970s, where the display of martial skill was of prime importance. Ti Lung's skill with the double sabers, along with David Chiang's swordsmanship, was a definite highlight of the movie, and many consider this Shaw Brothers martial choreography at its best. Lau Kar Leung (1934–2013 劉家良), one of Shaw Brothers main fighting instructors, set the standard for martial choreography for years to follow.

The practice of double sabers, while also a display of skill, is good for one's health. The continuous spinning and slashing movements of the double sabers develop strong forearms – useful for grabbing or locking opponents – while at the same time developing strong back muscles – the mainstay of punching and striking. Keep in mind that, although one may learn the moves of a double saber set, understanding and applying these moves and techniques takes years to master. Clearly, the double sabers are an advanced weapon in the Kung Fu arsenal. ☺

Watch for the upcoming book, *Lien Bo: Continuous Step*, coming out on www.amazon.com by Rick L. "Bucky" Wing.

T-stance, clear and strike, left hand up, right hand blocking down and back. Look backwards.



He spears at the head or does an overhand smash with the spear. Do an X-block upwards to block the spear, then step in and cut at him with one of the sabers.

THE FIGHTING METHOD AND KEY POINTS OF THE TIGER FORK

By Frank Yee and Pedro Cepero Yee with Saunders Elmore

The History and Uses of the Tiger Fork 虎钗 (扒或叉)

The Tiger Fork is a long weapon originally used by soldiers in battle. It was effective at stopping advancing soldiers on horseback by

targeting the horse. It could also be used for hunting by tying a rope to it and then throwing it like

a spear. The animal could be retrieved with ease, and the

rope made it easy to repeat this over and over.

The Tiger Fork has three blades. The middle blade is longer than those to the side by three to four inches. This weapon also has some alternate names such as Three-Headed Fork (*saam tao cha* 三头叉) and Three-Horned Fork (*saam gok cha* 三角叉). The handle has a melon-shaped ball at the end that makes it easy to tie on a

rope. The head of the Tiger Fork cannot be too heavy. For the average man, the fork would weigh about 1 pound. For a heavier person it could be up to 1½ pounds. When used against horses or for one-on-one fighting, the fork needed to be lighter in order to be fast and flexible.

In any case, the whole Tiger Fork (including the shaft, made of solid wood or metal) should weigh no more than five pounds; otherwise, it becomes too heavy to wield quickly.

The total length of the Tiger Fork is seven to eight feet (using old measurements). If the Tiger Fork is longer, it can of course reach farther. But if it's too heavy, it cannot be supported when extended.

When used to hunt tigers, the shaft was 1½-feet shorter and the handle much heavier. This was to facilitate attacking from beneath the pouncing tiger (where the weapon would need to support the tiger's tremendous weight). Tiger Forks for hunting tigers were much heavier overall, since less movement was necessary when attacking from beneath a pouncing tiger.



1A) Middle Flat Fork (*jung ping cha* 中平叉).



1b) Lift Up (*tiu cha* 挑叉). This hangs the opponent's weapon for attacking and defending.



1C) Lift Up (*tiu cha*).



1D) *Gwa Cha*. Back or outside block.



1E) Inside Block or Grasp/Hold.



1F) Lift Up (*tiu cha*).

An opponent with a pole or spear can poke and also go sideways (left and right). Defensively, the Tiger Fork limits the sideways maneuverability of a spear or pole. The fork's two side blades are the same as the middle flat fork (*jung ping cha* 中平叉) except shorter. In combat, if your opponent pokes forward, you poke forward. If he goes sideways, you go to the side. Whenever he attacks, you move the fork in the same direction—in essence, going with him. No matter where your opponent attacks, you move the fork there. Even if he attacks from the top, you move in the same angle.

Whenever your opponent's weapon touches your fork, this means you are "hanging" his weapon on yours. After "hanging" his weapon, slide the fork along its shaft to stab at his front hand. The key point of this encounter is: If the opponent attacks from the left, first hang the weapon, then take a big step to jam into the opponent, and finally turn the blade to that left side. If my opponent attacks from the right side, first hang the weapon, then use the mouse



1G) Press Down.



2A



2B

Low Press Fork (*ngan cha* 压叉). When your Tiger Fork is high (2A), the lower gate is open, so use the low press fork technique to defend.



3A **3B** **3C**
 Vertical Stabbing Fork (*chi cha* 刺叉). If you hold the fork like in 1A, it's more like blocking. The vertical fork method can stab easier. This is an attacking technique. Two hands hold the fork vertical, and in this way you can stab high, middle, low, left, right, and back (3A-3C).



4A **4B** **4C**
 Crushing Fork (*bung cha* 崩叉) is an attacking method. Two hands hold the fork; the three blades are oriented horizontally, not vertically. Move up a step, and you can attack high, low, middle and right using "sudden ging" to attack the opponent and pull back quickly (4A-4C).

Whenever your opponent's weapon touches your fork, this means you are "hanging" his weapon on yours.

step to jam in like a tank, and finally turn the blade to that side.

In summary, when "hanging" the opponent's weapon to the inside, use the left leg to get in; if from the outside (right side), use the right leg and "mouse step" to get in.

The differences among these movements are that after the stabbing (*jat* 扎) move left and right, to aim up and poke is called



5A **5B**
 Back Fork (*gwa cha* 挂叉) is a blocking technique. If the opponent comes from the right side, high, or middle gate, use the outside block to turn the opponent's weapon out, moving the Tiger Fork from flat to the outside to block it (5A-5B).

Continued on page 92

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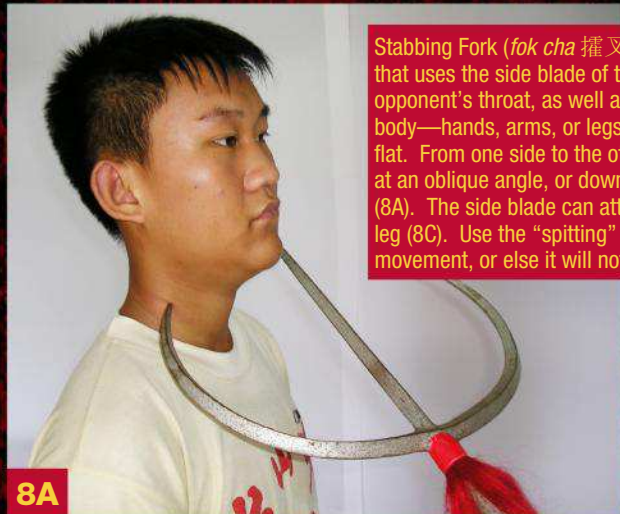
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6A **6B** **6C**
Rowing Fork (*gow cha* 绞叉). The back, up, and down circling is a blocking and leaking technique. The back hand turns inside and outside to make a circle, with the front hand following. First, turn the hand; then, pull the hand (fork) up. The power is at the edge of the Tiger Fork. Your front and back circle cannot be too big (6A-6D).



7A **7B** **7C** **7D**
Spitting Fork (*toe cha* 吐叉) is a blocking and attacking technique. Two hands hold the Tiger Fork flat, as in 1A. The front hand is a little loose; the back hand turns in or outside, making the side blade turn left or right. Use the "hanging fork" technique (see below) against the opponent's weapon (7A). Then slide down to the opponent's front hand (7B). The key point is that if the opponent is on your left side, your blade turns left to hit his front hand. If you are "hanging" and turn right, you will not hit anything; in this case, you would have to use 7C (on the other [right] side, you would have to use 7D).



8A
Stabbing Fork (*fok cha* 搯叉) is an attacking technique that uses the side blade of the Tiger Fork to attack the opponent's throat, as well as the sensitive areas of the body—hands, arms, or legs. Two hands hold the fork flat. From one side to the other side, you can go up at an oblique angle, or down to the opponent's neck (8A). The side blade can attack the body (8B) and the leg (8C). Use the "spitting" technique to explode the movement, or else it will not have power.



liu (撩), to lift up at an oblique angle is called *tiu* (挑), and the crushing movement is called *bung* (崩) and utilizes sudden power.

Some other uses of the Tiger Fork do not involve the use of the actual blade. The handle or pole can also be used to block with the end, in the high, low, and middle positions, as well as to sweep an opponent off his feet. The butt end can also be used to poke, stab, and jam into the opponent's head, body, hands, or limbs. ☯



9A 9B 9C 9D
 Stabbing and Turning Side Blade Fork (*jat cha* 扎叉) is an attacking method. Two hands hold the Tiger Fork flat; you can stab left or right (9A, 9B). If the opponent moves away (9C) or moves to the left side, (9A, 9B), turn the blade to hit his jaw (9D). When he moves to the right, turn the hand to hit the opponent.



10A 10B
 Locking Fork (*saw cha* 锁叉) is an attacking method. Begin by using two hands to hold the Tiger Fork vertical. The front hand holds a slight oblique angle—up and forward. The left hand must be touching the ground to fight the tiger, but this technique was mostly used to fight the soldier's horses by going down and hitting/impaling the horse in the neck. But you can also stand the weapon up at oblique angle, to hit the jaw (10), or the groin (10B).



11A 11B 11C
 Hanging Fork (*gah cha* 架叉) is a blocking technique. Hold the Tiger Fork flat. Go from low to high to "hang" the opponent's weapon, from the front (11A) or the side (11B). This is called a "hanging" Tiger Fork from the way the fork is held (11C).



12A 12B 12C
 Smashing Fork (*jow cha* 砸叉) is an attacking technique. You can go from high to low, smashing vertically down (12A), or sideways (12B), or cross hand (12C).

Saunders Elmore is a freelance writer and the author of *The Amateur American* (Crown, 2009) and the forthcoming *Every Reason to Run*. He practices Hung Gar in Oaxaca, Mexico, with Sifu José Jaime Fabian Agamás, Disciple of Grandmaster Chiu Chi Ling (Chiu Chi Ling International Hung Gar Association), and in New York with Sifu Joseph Demundo, Disciple of Grandmaster Yee Chi Wai (Yee's Hung Ga).

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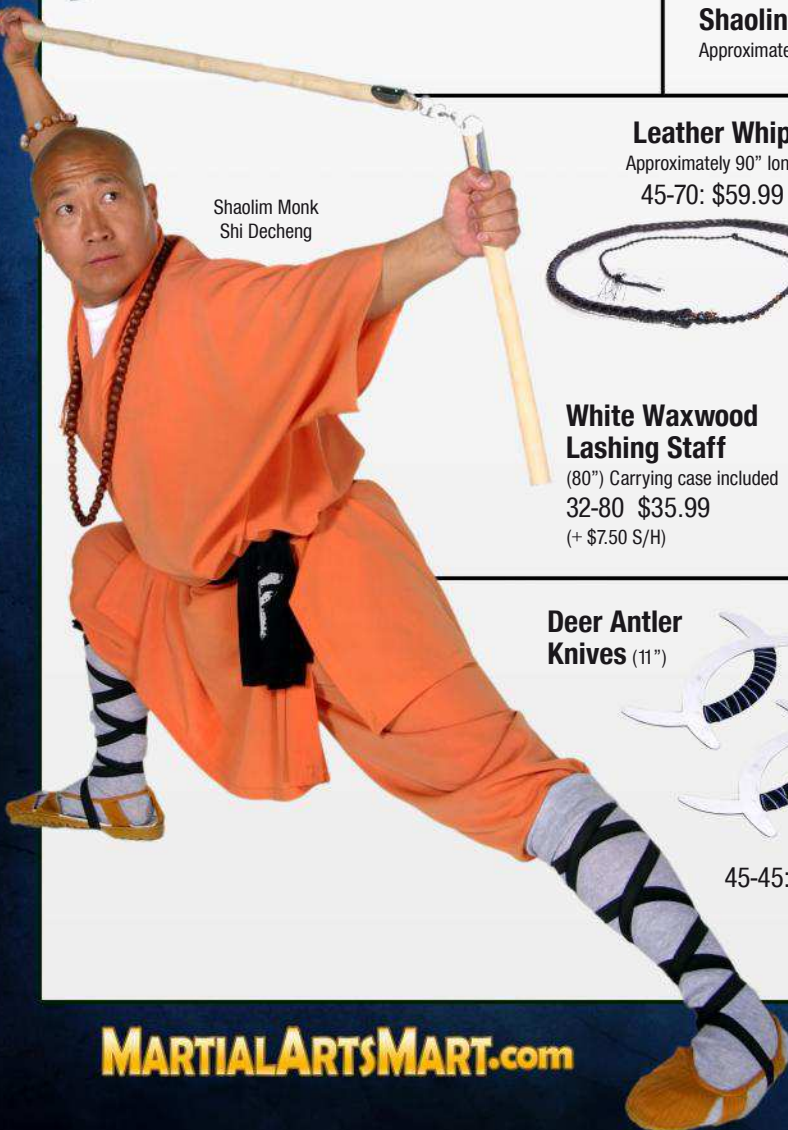


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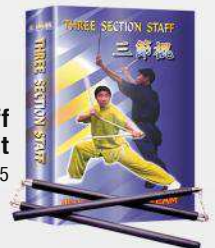


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MULAN AND THE WAKE OF TRIPLE THREAT

The most exciting development in cinema now comes from an old cross-dressing friend. Disney's live-action version of *Mulan* may bring honor to us all. The project just added Donnie Yen and Gong Li to the cast and possibly even Jet Li too. *Mulan* is dear to our hearts, not only as a revered legend, but also as a successful crossover of Chinese culture to the West. When Disney's animated original came out in 1998, it introduced the world to one of China's most beloved heroines. And her Kung Fu was good. Our June 2000 cover master, Master Mimi Chan, served as the motion-capture model for *Mulan's* Kung Fu fighting sequences. For the Chinese dubbed version, Jackie Chan voiced Captain Li Shang too. The film

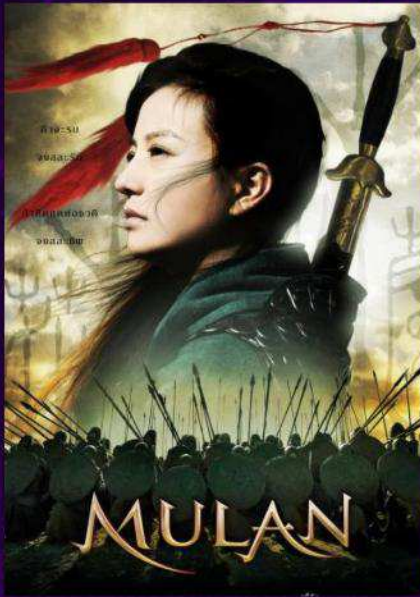
received many accolades, including Golden Globe and Academy Award nominations, captured Best Animated Feature at the Annie Awards, and grossed \$304 million, a whopping sum back then and still a decent box office take two decades later.

Disney has enjoyed a run of hits revisiting many of its animated classics with updated live-action versions, including *Maleficent* (2014), *Cinderella* (2015), *The Jungle Book* (2016), and its biggest live-action blockbuster to date, last year's *Beauty and the Beast*, which grossed over \$1 billion. This August, *Winnie the Pooh* joins this list, and next year, it's *Dumbo*, *Aladdin*, and *The Lion King*. Production on *Mulan* was first announced in 2015 and was initially scheduled for release in November of this year. But it stumbled when rumors of liberties emerged, specifically with the race of the cast. In the era of PC hypersensitivities, there was gossip that Disney might "whitewash" it. Rumors went so far that even Scarlett Johansson was mentioned as a candidate for the lead role, but this was likely in the wake of her portrayal of Major Motoko Kusanagi in last year's live-action version of the Japanese anime, *Ghost in the Shell*. Since then, the premiere of this *Mulan* reboot has been pushed back to March 27, 2020.

In February of last year, *Mulan* secured Niki Caro to direct, a key move with the success of Patty Jenkins' *Wonder Woman*. Even though that film hadn't become the blockbuster it became when Caro was hired, the trend towards female directors was already emerging.

Caro came into the world spotlight with her brilliant 2002 film *Whale Rider* and has delivered a string of thought-provoking films such as last year's award-winning *The Zookeeper's Wife*. In November, the titular role went to Crystal Liu Yifei. Liu first came to the attention of Kung Fu cinema fans with her appearance as Golden Sparrow in the Jackie Chan/Jet Li collaboration, *The Forbidden Kingdom* (2008). Since then, she has appeared in several fantasy *wuxia* films, and has earned the nickname "Fairy Sister" from her Chinese fans for her ethereal elven-like beauty. Donnie Yen and Gong Li joined the cast in April. Both actors are at the top of their games in Asian cinema and are two the most powerful Chinese stars on the planet today. Yen, who was raised in Boston and speaks perfect English, has recently starred in two major Hollywood films, *Rogue One* (2016) and *xxX: The Return of Xander Cage* (2017). Meanwhile, he has a string of movies coming soon this year including *Iceman 2*, *Big Brother*, *Enter the Fat Dragon*, *Sleeping Dogs* and *Ip Man 4*. Yen will play Commander Tung, *Mulan's* mentor. Gong Li has enjoyed a globally acclaimed career for years. She has served as a juror on many international film festivals like Cannes, and the ones





writing, Jet Li was in final talks for the role of the Emperor. By the time this hits newsstands that deal should have closed. So despite initial trepidations, it's looking like *Mulan* may have an all Chinese cast for the leads. That's something that hasn't happened for a major Hollywood production in years, perhaps since *Joy Luck Club* (1993).

China has retold the legend of *Mulan* many times. One of the early Shaw Brothers films *Lady General Hua Mu Lan* (1964) was based upon the traditional Chinese opera retelling. Zhao Wei took the role in 2009. She had previously played a cross-dressing warrior in John Woo's *Red Cliff* (2008 & 2009). The 2009 version, titled in English *Mulan: Rise of a Warrior*, also starred Jackie Chan's son, Jaycee. In 2010, the world-touring Chinese State Circus did a show based on *Mulan*. That same year, Zhang Ziyi was in development of another *Mulan* project with director Jan de Bont, however *Mulan: The Legend of a Woman Warrior*, stalled

out. In 2012, Jamie Chung portrayed *Mulan* in a reoccurring role in the fairy-tale based ABC TV show, *Once Upon a Time*. There's even a traditional martial arts style called *Mulanquan*, although the modern version seems to be more like fan dancing than an actual applicable martial art. However, all versions of *Mulan* pale in comparison to the worldwide recognition of the Disney version. *Mulan* has always been a bit of an outlier for the Disney Princess club. She's not a traditional princess. She's a warrior general. And although there is romance in the Disney version, she is not subservient in that 'someday my prince will come way'. Nevertheless, she is included as a princess as the token Asian. In 2004, Disney made *Mulan II*, a lackluster direct-to-video sequel with a largely different voice cast. At this writing, it is not clear whether Disney's live-action reboot will be a musical or feature the animated versions comic relief, the dragon Mushu.

in Berlin, Tokyo and Venice. She was the first Chinese actor to appear on the cover of *TIME*. She has been cast as a witch in the upcoming *Mulan*, and any doubts that she can play villains were cast aside by her devilishly seductive portrayal of the White Boned Demon in *The Monkey King 2* (2016). At this

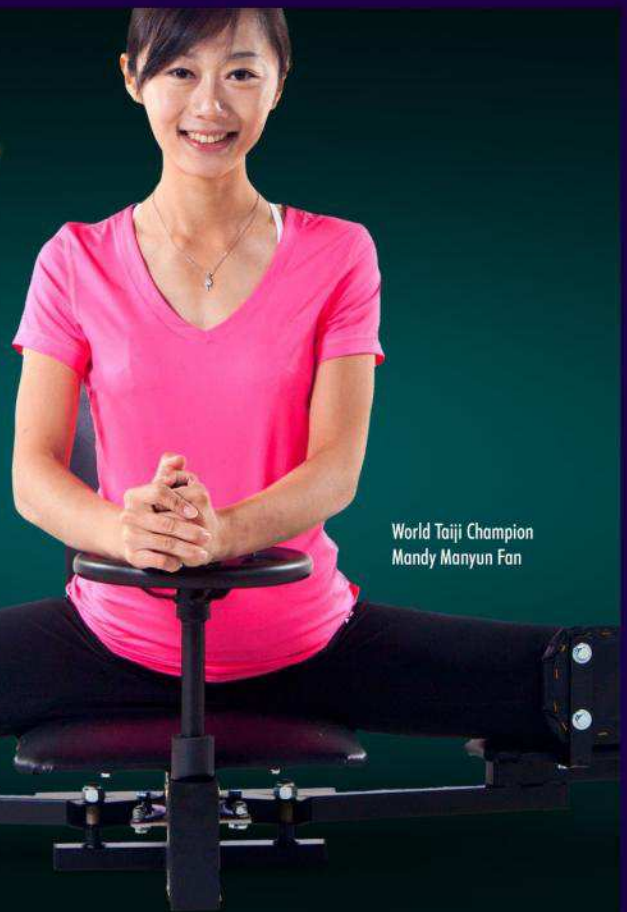
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Coming Soon: *Triple Threat* and its Wake

Speaking of stalled projects, the eagerly anticipated *Triple Threat*, which was originally slated for release in June of last year, has finally made it to post production. The film is a who's who in martial action starring Scott Adkins, Michael Bisping, Tiger Chen, Tony Jaa, Selina Lo, Iko Uwais, Michael Jai White, and Jeeja Yanin. No word about when *Triple Threat* will be released now, but Well Go USA has the American distribution rights, so when it does come out, major metropolises will likely enjoy theatrical screenings. And it provides a good jumping off point for some of our favorite action stars.

After Adkins appearances in *Doctor Strange* (2016) and *Wolf Warrior 2* (2017), he has continued with his aggressive moviemaking schedule of releasing several titles each year. This year, he already released *Accident Man*, costarring former Wushu champion Ray Park. In his queue for 2018 are *The Debt Collector* with Michael Pare and again Selina Lo, *Incoming*, and *Abduction* with Andy On. Michael Jai White has never stopped working, delivering a new action film almost every quarter. This year he has *Dragged Across Concrete*, starring Mel Gibson and Vince Vaughn, *HeadShop* set in Oakland, *Primer*, and *The Family Business* starring Ernie Hudson and Armand Assante.

Tony Jaa is working on *Ip Man: Cheung Tin Chi*, yet another spin-off of the promiscuous franchise, although this one stars Michelle Yeoh, Dave Bautista and Max Zhang. Iko Uwais has several projects queued up for this year:

the long-awaited special-ops film *Mile 22* with Mark Wahlberg, John Malkovich and Ronda Rousey, *The Night Comes for Us*, a gangster flick which reunites his *Raid* comrades Joe Taslim and Julie Estelle, and *Stuber*, about a detective recruiting an Uber driver, starring Dave Bautista and Kumail Nanjiani. Jeeja Yanin returns to Thailand for *Red Cargo* where she takes on rhino poaching and illegal diamond mines.



Max Zhang had a role in this year's *Pacific Rim: Uprising*. Also coming this year, Zhang will be appearing in two Chinese productions: *Shi Dun Ci Ke* (Ten Ton Assassin) with Andy On, and Fruit Chan's *Invincible Dragon* with Anderson Silva. He's also cast alongside Dave Bautista in Sylvester Stallone's *Escape Plan 3: Devil's Station*, but that probably won't come out this year.

While Ronda Rousey has shifted her attention to WWE, the other belle of the cage, Gina Carano, also keeps plugging at the silver screen. After releasing her post-apocalyptic western *Scorched Earth* earlier this year, she's finished *Madness in the Method*, the latest comedy from Jay and Silent Bob, Jason Mewes and Kevin Smith, and has begun filming another special-ops film, *Daughter of the Wolf*, co-starring Richard Dreyfuss.

Michelle Yeoh had a pivotal reoccurring role in the CBS All Access series *Star Trek: Discovery*. Her next role is likely to be non-martial in *Crazy Rich Asians*, but she's also cast in the upcoming Chinese film *Nezha (Life as Lotus)*. *Nezha* is a mischievous god, akin to the Monkey King. In fact, *Nezha* battled the Monkey King in the Chinese classic *Journey to the West*. This film is likely to be another major Fant-Asia film, full of CGI magic as has been the trend with Chinese myth retellings lately.

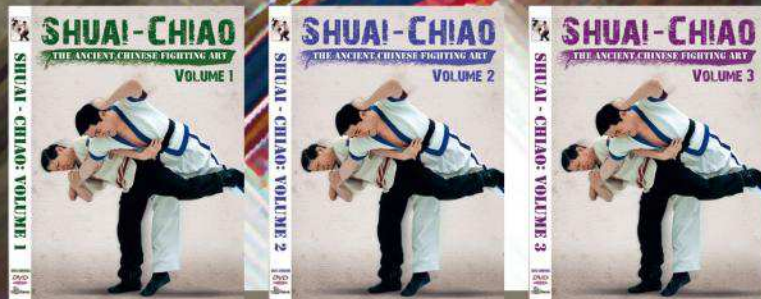
Breaking into the MCU is Lewis Tan. He plays Gaius Chau in Season 3 of AMC's *Into the Badlands*, which is very loosely based on *Journey to the West*, and has been covered here extensively. Tan will have a role as Shatterstar in the upcoming *Deadpool 2*, slated for release this May. ☺

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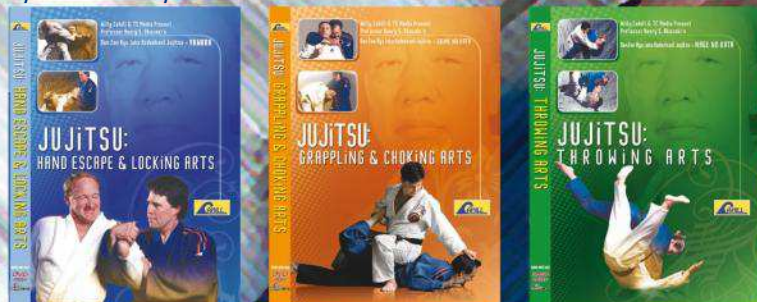


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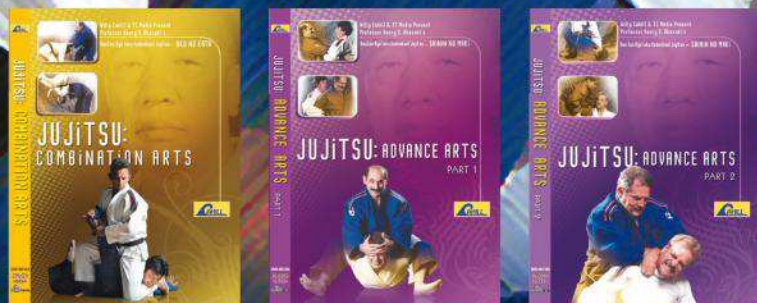
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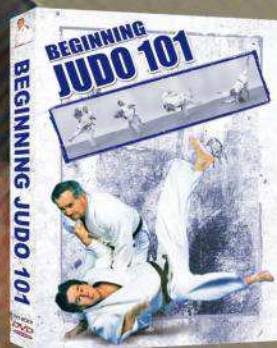
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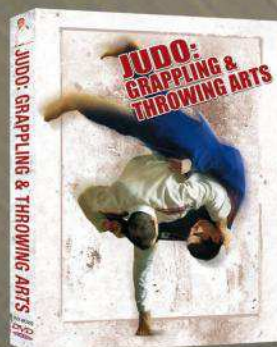
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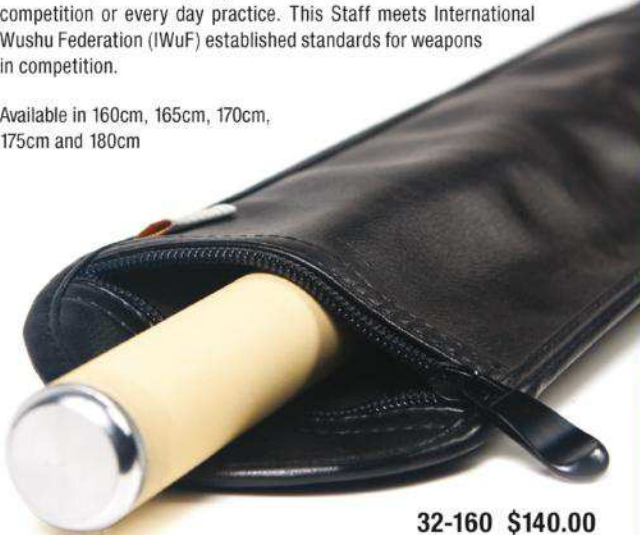
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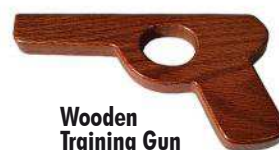
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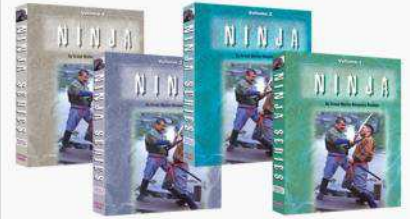


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\$60.01-\$100.00	\$11.00	\$19.00	\$100.01-\$150.00	\$50.00	\$65.00
\$100.01-\$150.00	\$13.00	\$21.00	\$150.01-\$200.00	\$60.00	\$85.00
\$150.01-\$200.00	\$17.00	\$25.00	\$200.01-\$300.00	\$82.00	\$110.00
\$200.01-\$300.00	\$25.00	\$30.00	\$300.01-\$450.00	\$105.00	\$142.00
\$300.01-\$450.00	\$35.00	\$40.00	\$450.00-\$600.00	\$140.00	\$186.00
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SIZE CHART

To ensure best fit, please try on product when possible. If size by height is different than size by weight use the larger size recommended.

SINGLE WEAVE JUDO	NINJA	KEIKOG	HAKAMA	SILK K/P	TRAD. K/F	HVY WT.	LT. WT.	WEIGHT	HEIGHT
							0000	35LBS.	3'0"
							000	50 LBS.	4'0"
00	XXS			XS	00		00	65 LBS.	4'4"
0	XS				0	0	0	80 LBS.	4'6"
1				S	1	1	1	95 LBS.	4'9"
2	S				2	2	2	115 LBS.	5'2"
3			24	M	3	3	3	125 LBS.	5'5"
4	M	L	26		4	4	4	150 LBS.	5'7"
5	L			L	5	5	5	175 LBS.	5'9"
6	XL	XL		28	6	6	6	195 LBS.	6'0"
7			30	XL	7	7	7	225 LBS.	6'2"
							8	260 LBS.	6'5"

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	00	60 LBS.	4'0"
0	0	80 LBS.	4'5"
1	1	100 LBS.	4'8"
2	2	120 LBS.	5'2"
3	3	140 LBS.	5'6"
4	4	175 LBS.	5'9"
5	5	185 LBS.	6'0"
6	6	200 LBS.	6'4"
	7	201+LBS.	

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CH08	8		5
CH10	10		7
07		7	9
09		9	11
11		11	13
13		13	

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CHILDREN	12	13	13 ^h	1	1 ^h	2	2 ^h	3	4														
MEN'S AMERICAN									5	5 ^h	6	7	8	8 ^h	9	10	10 ^h	11	12	12 ^h	13		
WOMEN'S AMERICAN									6	6 ^h	7	8 ^h	9 ^h	10	11	11 ^h	12	12 ^h	13				

H= Half Size

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CHS	7-10		
CHM	11-13		
CHL	1-4		
S		5-6	5-7
M		7-8	8-10
L		9-10	11-12
XL		11	13
XXL		12-13	

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June 4 to August 7 is summertime. According to the Traditional Chinese Medicine five-element theory, summertime is ruled by the fire element and associated with the heart channel. The heart governs blood, mind and consciousness. It is easy to get overheated, which is harmful to heart qi, resulting in cardiovascular associated ailments. Nourish the heart and clear the heat. TCM says, "Cure your winter ailments in the summer," so this period is a great opportunity for healing. Preventatives: 1. Take a 15- to 30-minute break in between the hours of 11AM and 1 PM to close your eyes and meditate. During these hours, your qi is in your heart channel, so it is the optimal time for meditation as it nourishes your heart and mind. 2. Avoid cold drafts and drinks, especially after you have broken a sweat. 3. Avoid pungent or spicy food. The best exercise for now is swimming and meditation. Here are two recipes for summer:

Five Grain Health Porridge (五谷養生粥)

1 Tbsp each of buckwheat, glutinous rice, black rice, bitter orange, mung beans, brown rice, red beans and millet

10 pieces of dried jujube 100 gm rice

10 pieces of dried longan

Clean and soak all the ingredients for two hours. Cook them in a pressure cooker with the appropriate amount of water into a porridge. Benefits: Clears excess body heat and detoxifies. Strengthens spleen and expels excess body moisture. Assists with weight loss and improves complexion. Consume daily.

Black Wood Ear Fungus and Jujube Porridge (木耳大棗粥)

150 gm glutinous rice 10 pieces of dried jujube

30 gm black wood ear fungus

Raisins and rock sugar to taste

Soak black wood ear fungus for 4 hours, then add all other ingredients and cook down into porridge. Benefits: Moistens lung, produces saliva, nourishes yin and strengthens stomach. Enhances brain power, strengthens heart and softens blood vessels. Consume daily.

August 7 marks the beginning of autumn which belongs to the element of metal and the organ of lung. Lung controls your qi, hair and skin so respiratory, digestive and skin issues arise under the autumn moon. In the TCM five-element theory, metal opposes wood and the organ associated with wood is lung. TCM prescribes moistening the lung and nourishing the yin. The liver is associated with wood.

Hot, spicy food belongs to metal. Therefore, avoid hot and spicy food because it can harm the liver in autumn. To nourish your liver, acidic food is better because they are associated with wood. Autumn is the season of restraint so stay very warm. Avoid winds to prevent catching a cold. When cold winds get into your body, they will cause disease. Preventatives: 1. Get up early. Don't stay up late. Go to bed before midnight. According to TCM, vital energy and blood go through gall bladder, liver, lung and large intestine sequentially after eleven. If you don't have enough rest, then your reflective organs won't be restored and this will cause disease. 2. Protect your joints and back. Keep warm. 3. Eat a lot of fruits and vegetables to avoid "dryness evil." "Dryness evil" will cause a dry cough. 4. Eat less hot, spicy food. Eat more acidic food. 5. Exercise more. Here are two recipes for autumn:

Monkeygrass, Pear and Pork Soup (麥冬雪梨瘦肉湯)

500 gm lean pork 30 gm ginseng root 30 gm almonds 3 pieces of ginger

15 gm monkeygrass (Ophiopogon japonicas a.k.a. *maidong* 麥冬) 4 pears

Salt and sesame oil to taste.

Clean ginseng, monkeygrass and almond and let soak. Remove pear cores and cut into 4 pieces each, keeping the skin. Clean pork and cut into small pieces. Add all ingredients into a pot with 2400 gm water, cook on high until it boils and then let simmer for one hour. Add salt and sesame oil to taste. Benefits: Clears dry body heat, moistens lung, increases energy and produces saliva. Good for qi and yin deficiency and the frail or sick, especially elderly who suffer from chronic cough.

Poor Man's Ginseng, Yam & Pork Soup (黨參淮山瘦肉湯)

500 gm lean pork 3 pieces of ginger

30 gm poor man's ginseng (Codonopsis roots a.k.a. *dangshen* 黨參)

30 gm Chinese Yam (Dioscorea opposita a.k.a. *huaishan* 淮山)

20 gm Solomon's seal (Rhizoma Polygonati Odorati a.k.a. *yuzhu* 玉竹)

After cleaning all the ingredients, add all together into a pot with 2400 gm water, cook on high until it boils and then let simmer for one hour. Season to taste. Benefits: Alleviates fatigue, dry cough and dry skin. Consume twice daily for two days in a row in one week. Avoid if you have diarrhea or a cold.

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

6/6-7/7 Wu Wu (戊午): Fortune and wealth come to visit. Guard against the appearance of old maladies. Be particularly cautious with real estate investments.

7/7-8/7 Ji Wei (己未): Your health and fitness are the top priorities. Avoid staying up too late or over-extending yourself physically. You may feel frail and prone to sickness.

8/7-9/8 Gen Shen (庚申): Busy times for your mind and body. You may suffer endless thoughts and self-seeking pressures. A magical idea emerges from relaxation.

"Art is the act of navigating without a map." Rat Seth Godin

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

6/6-7/7 Wu Wu (戊午): Everything is obstructed. You are prone to loose tongues, arguments, and annoying paperwork. Don't slack. Today's matters are best completed today.

7/7-8/7 Ji Wei (己未): Beware of thieves. Travel light. All articles should be properly stowed and hidden to prevent loss.

8/7-9/8 Gen Shen (庚申): You'll be harried by more personal disputes and tongue competitions. You may also be susceptible to digestive disorders. It's best to listen to advice from your friends.

"It requires wisdom to understand wisdom: the music is nothing if the audience is deaf." Ox Walter Lippmann

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

6/6-7/7 Wu Wu (戊午): This is the best time to forge partnerships. However, examine any paperwork or contracts with the utmost scrutiny. Many hands may assist you.

7/7-8/7 Ji Wei (己未): You are prone to forgetfulness. You'll be easily irritated and impatient. You need to relax. Do more things that make you happy.

8/7-9/8 Gen Shen (庚申): It's a busy time for travel. Day and night will feel reversed. It is extremely important for you to balance your work and rest now.

"The reinvention of daily life means marching off the edge of our maps." Tiger Bob Black

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

6/6-7/7 Wu Wu (戊午): Wealth brings more opportunities. Don't let it slip from your fingers. Be careful with blades. You are prone to injury from sharp objects.

7/7-8/7 Ji Wei (己未): Now you are prone to fractures so be careful with steps and jumps. Keep warm. Avoid cold. You are prone to sickness. Avoid overloading yourself mentally and physically.

8/7-9/8 Gen Shen (庚申): It's important to use melodious language. If you're too direct, you will get opposition. You're prone to sharp injuries again so be careful.

"Simplicity is an exact medium between too little and too much." Hare Joshua Reynolds

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

6/6-7/7 Wu Wu (戊午): Communication is made through friendships. Reconnect with others. Old friends bring new knowledge. You'll receive increasingly good luck as long as you stay open to it.

7/7-8/7 Ji Wei (己未): Luck is shining over your head. Don't miss the opportunity. It's good for acquisitions. Focus brings success.

8/7-9/8 Gen Shen (庚申): Blocking attention to profit damages friendships. Find enjoyment in helping others. It might just level up your soul.

"It is interesting to note that everyone has a different take on the world, a different opinion, and given the same inputs have completely different outputs." Dragon Penelope Fitzgerald

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

6/6-7/7 Wu Wu (戊午): Your outlook for affection and sentimentality is high. You'll receive more messages of love. Focus on being full of creativity.

7/7-8/7 Ji Wei (己未): Your wealth will prosper. Transactions will be successful. You'll make advancements towards victory. Diligence makes for success.

8/7-9/8 Gen Shen (庚申): When cooperating with others, seek common ground while maintaining differences. Any stubbornness or self-fulfilling agendas will backfire.

"I don't set trends. I just find out what they are and exploit them." Snake Dick Clark

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

6/6–7/7 Wu Wu (戊午): Your physical outlook is poor. This requires you to step back, and find your inner peace. Adequate rest is especially important.

7/7–8/7 Ji Wei (己未): This is a good time to get examined or take a test. It's also a good time for innovation and furthering your training. Fame is on your horizon during this period.

8/7–9/8 Gen Shen (庚申): Don't be negligent with paperwork. If there's a contract to be signed, ask for professional help to certify reliability.

"Look for three things in a person: Intelligence, Energy, and Integrity. If they don't have the last one, don't even bother with the first two."

Horse Warren Buffett

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

6/6–7/7 Wu Wu (戊午): Pay attention to traffic safety. Focus on keeping all matters stable. Do not take risks now. Peace is a blessing.

7/7–8/7 Ji Wei (己未): It's a good time to give orders. If you display your talents, it will be easy to get a promotion.

8/7–9/8 Gen Shen (庚申): Pay attention to paperwork. Be wary of negligent writing. If there's a contract involved, get professional help to double check reliability.

"If you focus on results, you will never change. If you focus on change, you will get results." Ram Jack Dixon

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

6/6–7/7 Wu Wu (戊午): Be very careful. Guard against sports injuries in your practice. If you're doing any manual labor, heed all protection rules assiduously.

7/7–8/7 Ji Wei (己未): Your authority gains momentum. It's the best time to adjust your team. You'll be effective if you coordinate properly.

8/7–9/8 Gen Shen (庚申): Good cooperation may result in some extraneous growth. Inevitably, there will be some who like to tear others apart, so get those people out of your circle. They aren't helpers.

"Fortune cookies are a good idea. If the message is positive, it can make your day a little better."

Monkey Yao Ming

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

6/6–7/7 Wu Wu (戊午): Disputes loom ominously. Adopt a friendly and cheerful approach to strive for harmony.

7/7–8/7 Ji Wei (己未): This is a period of physical and mental exhaustion. Pay more attention to your own health and fitness. Train regularly but not excessively. Reduce your social distractions. Seek more peace of mind for a better period.

8/7–9/8 Gen Shen (庚申): The arrival of vitality may bring the beginning of hindrances. Try your best to use your talents to overcome any negative energy.

"Don't probe darkness to understand light. Don't dwell on sickness to be healthy. Don't indulge in thoughts of lack to have supply." Rooster Lester Levenson

Dog 狗: 1934 Wood, 1946 Fire, 1958 Earth, 1970 Metal, 1982 Water, 1994 Wood, 2006 Fire, 2018 Earth

6/6–7/7 Wu Wu (戊午): You're approaching a period of physical and mental unrest. Guard against bone injuries. If you sense any discomfort, treat it promptly. Don't let things fester.

7/7–8/7 Ji Wei (己未): Travel is in your future. You'll be busy taking care of business. Arrange your time reasonably and orderly in order to be successful.

8/7–9/8 Gen Shen (庚申): A smooth and joyful period is in your forecast, so you should take the time and do what's most important to you. Indulge yourself.

"Success is never owned, it is rented, and the rent is due every day." Dog Rory Vaden

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

6/6–7/7 Wu Wu (戊午): You may find yourself travelling far away. You are also prone to foot injuries so be careful walking and kicking. Having the right body posture and an aligned spine are very important now.

7/7–8/7 Ji Wei (己未): This period is witty and fickle. However, you can facilitate market relations because your outlook for communication and cooperation is positive.

8/7–9/8 Gen Shen (庚申): Do not require perfection from all aspects. Concentrate on completing one thing successfully.

"Without the strength to endure the crisis, one will not see the opportunity within. It is within the process of endurance that opportunity reveals itself."

Pig Chin-Ning Chu

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

STAFFS



Master
Rick "Bucky" Wing

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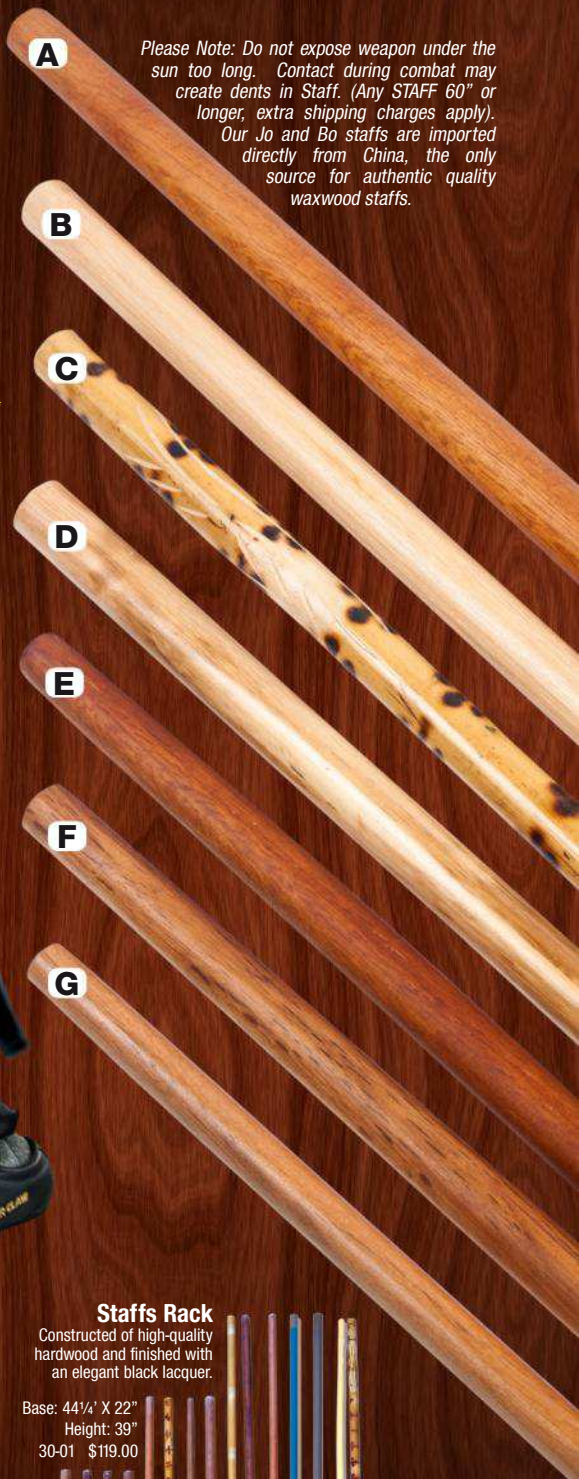
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Wen hua chuan cheng 文化傳承

By Anny Hu






Wen (文 2nd tone) can mean "writing", "literature", or "culture". It is the compliment of *Wu* (武) or 'martial'. *Hua* (化 4th tone) means 'reform' but as a suffix to *Wen*, the two coupled characters specifically mean 'culture'. *Chuan* (傳 2nd tone) means 'propagate' or 'transmit'. When coupled with *Tong* ('unite' or 'govern' 統) into *Chuantong*, it means 'tradition'. *Cheng* (承 2nd tone) means to "inherit", "receive" or "succeed". This four-character idiom (*chengyu* 成語) is commonly translated at 'Cultural inheritance'.

Anny Hu was the Advanced Internal Grand Champion for the over 46+ female division at the 2017 Tiger Claw Elite KungFuMagazine.com Championship.

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