

NEWSLETTER

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*The greatest gifts we
can give to each other is
kindness, respect, in-
tegrity, to be patient
and positive.*

*Creating a better world
depends upon how we
live our own lives.
How we behave and
conduct ourselves.
Support, refine and
reward kindness.*



BEGINNING CLASSES

NOVEMBER 8th

The beginning classes will be:
Saturdays 10-noon
10-11 Qi Gong Basics
11-12 Taiji/Bagua instruction

THANKS MICHAEL

October 12th we were very lucky to have Michael Gilman teach a workshop on Tuishou. Those not familiar with Michael, he was the grand champion in 1994 in 'A Taste of China Tournament' and is the author of 'A String of Pearls', a book that all interant arts students should have. The session was great and aside from learning quite a lot, Michael has a fun teaching style so it was a great time. If you missed it, you lost out.

XIN - CHI - SHEN - DOJO

The Magnolia practice studio is now officially named the XIN (body/heart), CHI (energy), SHEN (spirit) study hall.

CLOSURES

In the event of bad weather or emergencies are you sure I have your current phone number? Also if you have an e-mail address this makes things so much easier to notify members of last minute events. Check the club payment folder in my blue box to see if the information is correct.

HOLIDAY SCHEDULE

There will be no classes December 22- January 1st (you will be expected to practice every day in the privacy of your own home or at work!)

CONGRATULATIONS

Joel Hartshorne has received his teaching certification from the Internal Wushu Arts in Bagua Zhang. Joel is now the first to have achieved teaching certification in both Yang Taiji and Bagua Zhang from the club.

FORM COMPLETION

The following have completed the *Liang I Quan Bagua*

- ⇒ Victor Crandall
- ⇒ Russ Fish
- ⇒ Dennis Sharp

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CHANGE AND ITS RESISTANCE

Change is always difficult when we're use to old, comfortable habits. In the years I've been studying the arts it's been wonderful seeing China open up and more teachers and information being available. In my opinion one of the big draw-back is the changes in the Romanization of the Chinese language. Now that I'm attempting (forced) to learn Chinese under the insistence of Master Gao Fu I will be trying to be consistent using the new standards of printed Chinese. There will be some discrepancies since some words haven't been completely accepted in English print yet.

People see Chi Kung and Qi Gong or Qigong and assume they are different arts. It's all pronounced the same but Qi Gong is currently the correct spelling from China. Tai Chi Ch'uan is now Taijiquan or Taiji Quan, one word but pronounced the same. Pa Kua Chang is now Baguazhang or Bagua Zhang. Hsing I Ch'uan is now Xingiquan or Xing I Quan. Over the next few months I will be listing both (making long articles) but after a while my spell checker will eventually standardize the term to the current spelling from China.

SOME COMMON WORDS

Pa Kua Chang	Bagua Zhan Baguazhang
Chi Kung	Qi Gong / Qigong
Hsing I Chuan	Xing I Quan Xingiquan
Tao	Dao
T'ai Chi Ch'uan	Taiji Quan Taijiquan

TRAINING REACTION RESPONSE AND MIRROR MIND

© 1997 by Victor Crandall

A common phenomenon is partner training is to unconsciously anticipate your partner's attack. This happens because you know what strike he is going to throw with which hand. As he goes to do the technique you are already reacting to it. Partners often telegraph their moves by pulling back to "cock" the strike. You will know you need improvement when he throws a different technique or uses the opposite hand and catches you one. A certain amount of what I call mechanical training is necessary to learn. In this training you practice the technique to get it correct and working. This is the training where you hard wire the technique into your neural system. However, this type of training, while essential, can give you a false sense of your abilities. This is especially true as you progress and your techniques flow smoother and faster. The rude awakening comes when your partner "changes up" on you and catches you with that left fist instead of the right you thought he was going to throw. To get to that next skill level you need to train your body to react spontaneously to unexpected attacks. The following two man drill can get you there.

First get real clear what this session will be about and what skill you are training. You and your partner need to discuss what you are trying to accomplish and how you are going to go about it.

1. Start in a relaxed position or stance. My preference is feet apart facing the opponent, arms folded. However, any stance or posture works. Relax, clear your mind, and go blank. This is the "mind like mirror" attitude that Andy has lectured about on several occasions. You partner should wait until he sees you are ready.

2. He then attacks with any technique. The attack needs to be with full intent and range. It does not

need to be fast or powerful. You then defend the attack and counter with 2 or 3 attacks of your own while he holds his position.

Start over. Relax, clear the mind, and go blank. When your partner sees you are ready, he attacks again with a different technique. It is important that he not telegraph his attack. The skill you are training is to spontaneously react with a defense to his attack. A way to do this is to simply move forward or to the side. As you get better at this over time have your partner increase his speed and power. The key to success is being relaxed and blank. Within a couple of months training (three times a week) you will find your response time has improved. You will also start sensing the slight movements that your partner does to ready his attack. You should also notice improvement in your awareness and timing. Do not hurry this exercise. After each attack stop and get set before continuing with the next attack. Your partner may add fakes to the attack after a few months to heighten your awareness and skill level.

SIDE NOTES: This skill is useful when you are caught unaware or unprepared for an attack which happens in real life. Hopefully your reaction time will be increased enough to get you out of the jam you are in or at least deflect, ward or dissipate the force of the blow. Even if you are hit, keep moving to affect an escape (circle walking works excellent in this situation). This skill can be easily countered or defeated by an experienced fighter. Some ways to defeat this skill are: 1. Shorten the distance to the target before launching the attack so that action time defeats reaction time. 2. Launch fakes and multiple attacks to overwhelm the defensive maneuvers. 3. Distract so that attention is elsewhere then attack so the blow will not be seen.

RELAX FOR REAL

by ATDale

In the practice of Taiji Quan, Qi Gong or Bagua Zhang relaxation is one of our primary things to focus on. Though the movements may be difficult actually it's an easy and safe time to enable us to relax to the utmost when compared with real life. Actually during our practice we study relaxation in order to go deeper. However, real life is when

we should actually be practicing relaxation.

Can you relax while having to be around someone you don't like? Can you 'let-it-go'? This is true relaxation. Can you relax in the company of an inexperienced workmate? Or in the company of that relative you can't stand? This is when we really need to practice relaxation . . . fa sung (release, relax). What about when you have to make a presentation?

Now not just for the sake of our

taiji practice but for our own health, relaxation should be our primary practice. All members of the Internal Wushu Arts (*actually to become a member*) you have to accept a life-time home-work assignment. The assignment is: *Every stop light, every line you wait in, every TV commercial, every time you wait for the microwave to finish, and every traffic jam you find yourself in you must take a split second to make sure you are comfortable. If not, readjust your position to make*

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Bagua's 64 Palms

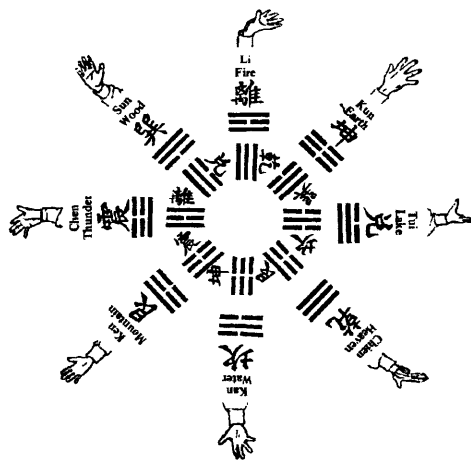
by ATDale

Are you frustrated with how long it's taking to learn any of the forms? Be happy you're not working on the Bagua 64 palms, 8 energies. This set makes the Yang long form seem all too simple and short. It's finally over and it only took about 4 years! One of the longest form I think I've ever tried to learn.

The 64 palms - 8 energies is thought to date directly back to the founder Dong Hai Chuan but most likely was an innovation from one of his top students. As more and more history is uncovered it leads to the conclusion that the art Dong Hai Chuan taught Baguazhang (Pa Kua Chang) was fairly simple in forms and primarily based upon the strenuous training of a few basics and principles. Without a doubt the inner palms and 8 changes came from him . . . which version? Who knows. Actually since he taught all his students individuality and to their talents and temperament they are all most likely Dong Hai Chuan's teaching.

The 64 form is sometimes considered the Pa Kua 'style' or lineage of Master Liu, Te-Kuan or Han, Fu-Shun; students of Dong Hai-Chuan. But since Cheng Ting-Hua did most of the teaching for Grandmaster Dong in the latter years of Dong's life some consider Liu and Han students in the lineage of Cheng Ting-Hua Bagua. Anyhow this form is taught in the 9 Palaces Bagua lineage. The way this comes to me is one of my teachers, Zhang Jie learned it from his teacher Grandmaster Liu Hsin-han and Bagua uncle Wang Win Kuei. Both who were students of Liu Bin and Chi, Feng-Chia who were 'inner door' students of Cheng Ting-Hua. (a little history never hurt anyone)

Unlike some of the other traditional 8 changes this form is more like a catalogue of techniques and tactics than the basic 8 changes. This form has 8 sections with each section containing 8 changes (forms). Now for those non-Bagua people a change isn't just one movements or posture but a series of flowing movements, basically a form to themselves. Each change in the 64 palms is anywhere from 8 movements to perhaps 16 movements per-change so . . . it's a damn long and hard form. Not



just in its practice but more noticeable in its memorization. If you don't have a life this is a good form to practice.

Eight being *the* number of Bagua this form emphasizes eight of the many Bagua energies. The ones emphasized in this form are: Tui (push), Toh (support), Dai (pull), Ling (lead), Ban (deflect), Kou (grasp), Diao (hook), and Tsuan (drilling).

Now these aren't the only energies in Bagua, but they represent some of the primary application in Pa Kua. Each section focuses on the specific movements and applications of each 'energy' in a brisk manner executing power and fa-jin.

The importance of this form I see is in combining difficult hand and body maneuvers with quick, changeable footwork. Training the body to execute complex linked techniques.

This form is a great commitment of time and effort. The BEST part of finishing this form is that it will not be lost for any future practitioners, it's now on tape and a formal record of it is there for history since it's not a popular form to learn due to its difficulty.

ENERGIES OF TAIJI QUAN

All students of Taiji should be familiar with the Taiji thirteen postures (8 energies and 5 movements): Peng, Lu, Chi, An, Tsai, Liea, Jo, Kou (Ward off, roll back, press, push, pull, split, elbow, shoulder) advance, retreat, look left, gaze right, and central equilibrium. In the solo forms these are our basic study in beginning to understand energy in applications.

Now each form in Taiji has 13 energies! The sword has it's 13 postures/energies, the broadsword also has 13 energies as well as the staff. Though some of these energies are similar several are particular to the weapon used and thought to only be able to be expressed by that particular weapon. Think about it . . . Pi jin (splitting energy). Now with a bladed weapon it makes sense it can 'split' a piece of wood. However the same action with a hammer would just smash an object.

Look for more on energies in future issues.

BE GOOD TO YOURSELF

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The benefit of t'ai-chi is only in the doing. There maybe even some vicarious benefit from watching and visualizing, but only the doing gives you the true benefit.

Many times students have told me, "I was too stressed out and tired to go to class." They usually tell me that they haven't been feeling well because they are over worked, stressed out and they just wanted to rest. So they stayed home. When they feel that way, that is the time that they really should go to class.

When they feel like that and they do come to class they often tell me afterwards, "I felt terrible when I came to class, but I feel much better now." They usually found that their headaches went away, energy levels went up, and they were more clear minded. While not a panacea, usually doing the exercise helps them. This is not true when you have a flu or other acute illness or infection, or when you doctor tells you to stay home. BUT, If you are sick, stay home and rest.

For many students the only good thing they are doing for their health is attending the t'ai-chi class. Most do not exercise outside of class, nor do they do any other stress reducing behavior. In many cases their diet is not healthful either. And they are stressed out at work. So to miss a class is to deny them the only positive thing they are doing for themselves. T'ai-chi and exercise fights stress better than most other activities. My own research show the slow form is a low intensity aerobic exercise. (Kurland, UW, "Prevention of Heart Disease with Exercise, T'ai-Chi Ch'uan" 1975) Ideally you should practice t'ai-chi twice a day for 20 minutes. But most people would be doing good to just practice half an hour three to five times a week.

In a study of relative risk for all causes of death, people in the least fit group (20% lowest fitness) were approximately twice as likely to die over an eight year period as their fit counterparts (JAMA 1996;276:205-210). Low fitness is strongly related to the risk of death. Another major risk factor is a bad diet. Both influence the other factors studied. So next time you think about missing class or not doing your own workout, remind yourself that this may be the most positive thing you can do "For yourself" *today*.

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yourself comfortable. For without being comfortable you can't relax and if you're comfortable chances are you are relaxed.

Those of you who have read

"There are No Secrets" by Wolf Lowenthal he describes Master Cheng's answer to all difficulties in life: RELAX. How simple and unrealistic it sounds when the world may be collapsing around you or things are at their most difficult and strenuous

⇒ Cedar Acosta

⇒ Derryl Willis

In addition the following have just completed the 8 mother forms, the core of Bagua.

⇒ Russ Fish

⇒ Victor Crandall

⇒ Steve Cousins

⇒ Ken Astrein

⇒ Michael Holstine

⇒ Chris Lalibrete

⇒ Joeseeph O'Malley

⇒ Claudia Ross

⇒ Francine Seders

MASTER GAO FU'S CLASSES

Qi Gong & Chen Taiji
information: 325-6364

XING I CHUAN INSTRUCTION

Randy Clere: 706-4511

CLUB ITEMS FOR SALE

Club shirts & sweatshirts

Club videotapes

Tapes are available on the various forms and qi gong taught. Some are instructional while others are just demonstrations of the form.

Sifu's book - members of the Yang Taiji group may want to invest in this book. It contains the E'Mei Qigong, Yang Short Form, 7&8, and push hands. The book including tax is \$37.50

NEW TAPES AVAILABLE

T'ien Shan Qi Gong - Master Yueng
This tape is a 3 part demonstration of Master Yueng going through the T'ien Shan Qi Gong. The first part is the standing movements, the middle part is the seated chi kung and the final part is the closing movements. Club fee is \$25.00

64 Bagua Palms 8 Energies

A tape cataloging this form. I demonstrate mostly in slow-motion all 64 palm changes. Non instructional \$25.00.

FUTURE WORKSHOP WARNING

July 17-20th I'm planning on another four-day open workshop similar to the Anacortes event. This time I'm planning on Bandon, Oregon. By the January newsletter I'll have information available. In the meantime, if you're on the web you can check out the web site at:

www.harborside.com/home/sunset/sunset.htm#reservation

movements. But without relaxation we are not at our best or strongest. As one teacher puts it:

"Tension is who you think you are, relaxation is who you are!"

Are you comfortable?



Keeping
quality in
your practice,
is up to you.

Quite a few years ago, ago students would begin to practice the long form I would have them recite to themselves a list of reminders. Beginners would only recite #1, after knowing a few movements well then they begin to recite #2 and so on. I had forgotten about this list until I came across it in my files recently. It reminds me of Master Gao's emphasis during classes and the beginning of practice: always begin with Zhan Zhuang and the Wuji posture. Just stand, sink, relax and maintain that state for a few moments before staring your form. A moment of stillness and a reminder of the principles is extremely impertinent for advancement and skill. Here is a more elaborate (old) version from classes in the late 70's.

1. BEGINNING

- ◆ *First, a deep breath*
- ◆ *Relax, sink, fa-sung*
- ◆ *Empty the mind*

2. PREPARATION

- ◆ *Intent to the crown*
- ◆ *Tailbone draws down*
- ◆ *Empty the chest*
- ◆ *Hollow shoulders and hips*
- ◆ *Tongue to root of mouth*

3. GATHERING

- ◆ *Yi - (mind, intent)*
- ◆ *Qi (energy)*
- ◆ *Li (strength)*
- ◆ *The intent guides the chi and movement begins*

4. FROM STILLNESS

- ◆ *Thoughts to the tan tien*
- ◆ *Yi begins Yin/Yang into movement*
- ◆ *Weight begins to sway, the chi is aroused, let the body follow*

5. TO MOVEMENT

- ◆ *Steps are light but the fee sink in mud*
- ◆ *Let the ripple of the movement flow, guided by the Yi'*
- ◆ *Easily let the postures take shape*

6. TO POSTURES

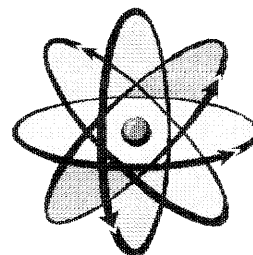
- ◆ *As the postures arrive - sung*
- ◆ *Sink the shoulders*
- ◆ *Drop the elbows*
- ◆ *Open the joints*
- ◆ *Sink and store but don't discontinue*
- ◆ *Move like snowflakes drifting down, settling on the ground*

7. THE CONSTANT

- ◆ *Seek the round*
- ◆ *Become a curve*
- ◆ *Everywhere circles both outside and inside, up and down, left and right*
- ◆ *Round - Peng always*

8. THE BALANCE

- ◆ *Everything stays in balance*
- ◆ *The wheel turns yet does not overextend*
- ◆ *Sometimes quick, sometimes slow*
- ◆ *It's always in balance*
- ◆ *Forward is also going back*
- ◆ *The tan tien is the hub*
- ◆ *Peng jin forms the shape*



WHAT'S RUDE? PROPER ETIQUETTE

BE ALERT

During some classes there may be short breaks for rest or tea between sessions. It's your responsibility to be alert and mindful of when the session begins again. Remember, class time is limited and it's enough teaching a class without having to heard the group together.

RESPECT

As we practice the internal arts one of the skills we are trying to develop is 'ting jin' listening energy. Now many assume this is only in applications i.e. push hands and sanshou but actually it should be all the time. Let's replace 'listening energy' with 'awareness'. Being aware of our partner's actions and intent to the subtlest actions (developing sonar and radar). Now let's face it, how many times are you in need of this skill in fighting in daily life? Do you live in a tough dangerous neighborhood? More importantly and applicable to our lives is developing 'awareness' in our lives as we go about our daily chores and activities.

Be aware and 'listen'. If you see someone practicing a form or movement . . . is it appropriate to say hi or talk with him or her? Sometimes yes, sometimes no. Usually the best thing is to nod and don't talk to them unless they say something first. Don't interrupt their practice session. The same thing is true when your teacher is in the middle of teaching a group or giving instruction.

CORRECTION

One of the more important aspects of this I believe is being considerate and polite, *mindful*, as we interact with each other. We're all taught it's impolite to interrupt when someone's in the middle of a conversation etc. Well there are certain modes of etiquette that are needed to show respect for our classmates, teachers, and clubs we belong to.

As members of a club, part of our goal is to help each other improve. Once in a while it's a good idea to remind someone if you notice they're tilted, endangering their knees or something is obviously not quite correct. However I believe whenever you 'help' or correct someone you should also point out what was also correct or what looked exceptional in his or her practice. Let's face it, it's a bummer when working on a form or movement to have someone constantly pointing out what you're not doing correctly. Also keep in mind when watching someone practice they're doing their best at this time.

ON TIME FOR CLASSES

Now one of the most basic methods of courtesy is of course to be on time for class. In some arts and clubs if you don't arrive at the beginning of class you're expected to go home or only permitted to watch the class!

Don't flood fellow students with too many correction or hints. There's only so much we can keep in our minds and work on. Pick one thing not ten.

BEING LATE, PROPER ETIQUETTE

Of course sometimes traffic and driving conditions may cause you to be slightly late for class. In this situation the polite thing is to slip into class unnoticed. The rudest thing you could do is to barge into class, especially during a meditation period while your other classmates are quiet and trying to calm and empty their minds. Never enter a class session during meditation. During this time there is actually no way of entering without obstructing or intruding upon the practice so this is a time when you wait until the mediation period is over, then slip in.

INTERRUPTING

VISITING AND SOCIALIZING

This is not the function of class. Can you listen and talk at the same time? Well during applications and push hands many seem to think they can. Also when talking is necessary it should be hints and instructions, if you'd like to chat leave, go to a coffee shop where you won't be interfering with others' practice. Practice time is valuable. For some members this may be the only time during the week that they get to practice or the only 'peaceful, quiet' time for themselves.

While the teacher is working with someone or in the middle of a class session it's not appropriate to ask questions that don't pertain to what they are teaching. Many times I'll be working with beginners only to have an advanced or continuing member break in asking about a certain form or movement. Aside from being rude it sometimes throws me off-track. Also during break-time there's time for personal visiting or comments but during class time not! Especially on Saturdays when time is very limited. When we're in the Phinney Center I am renting room #5, 10-noon. Summertime when we are outside, class has gone usually to 12:30 and sometimes 1:00 but in winter we are restricted to this specific time frame so time is short. Wait until after class to visit about non-practice matters. (though we can sometimes use the hallway, room #7&8 are not ours so if you are caught in there you may have to pay 1hr rental for the room).

So . . . be mindful, alert and courteous. ATD