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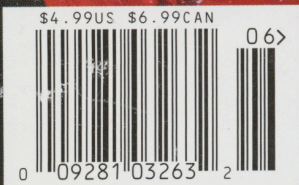
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While different sifu often repeat mantras such as “relax,” or “sink the chi,” Victor Shenglong Fu most often repeats the words, “turn your waist.” Such a simple panacea will be either enlightening or utterly confusing.

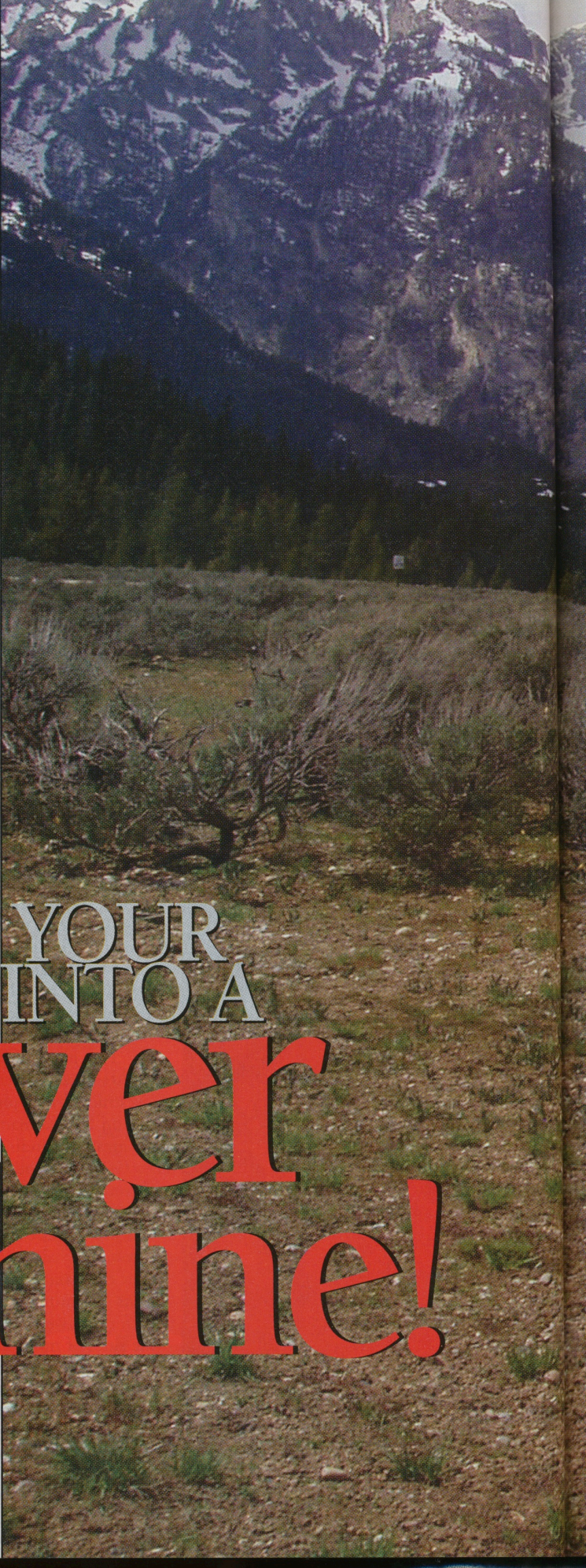
“Turn your waist” can be offensive or defensive; it can facilitate a step or slip the body out of a trap; and most importantly, waist turning is the power generator for the pulverizing strikes emphasized in the Fu style internal arts.

Relatively few people in the West know of the Fu style internal arts or the late wudang grandmaster Fu Zhen Song. Fu was perhaps the most famous and influential martial artist of the 20th century. He had an illustrious career in both Northern and Southern China; he traveled through more than ten provinces and never lost a fight; and he left an incredible legacy to his son, Fu Yong Hui.

Grandmaster Fu Yong Hui also led a long and rich martial arts life. He taught thousands of students the Fu style arts, dedicating his life to researching the internal arts and putting the greatest amount of effort into teaching his children and the talented Bow Sim Mark (who now teaches in Boston, Mass.).

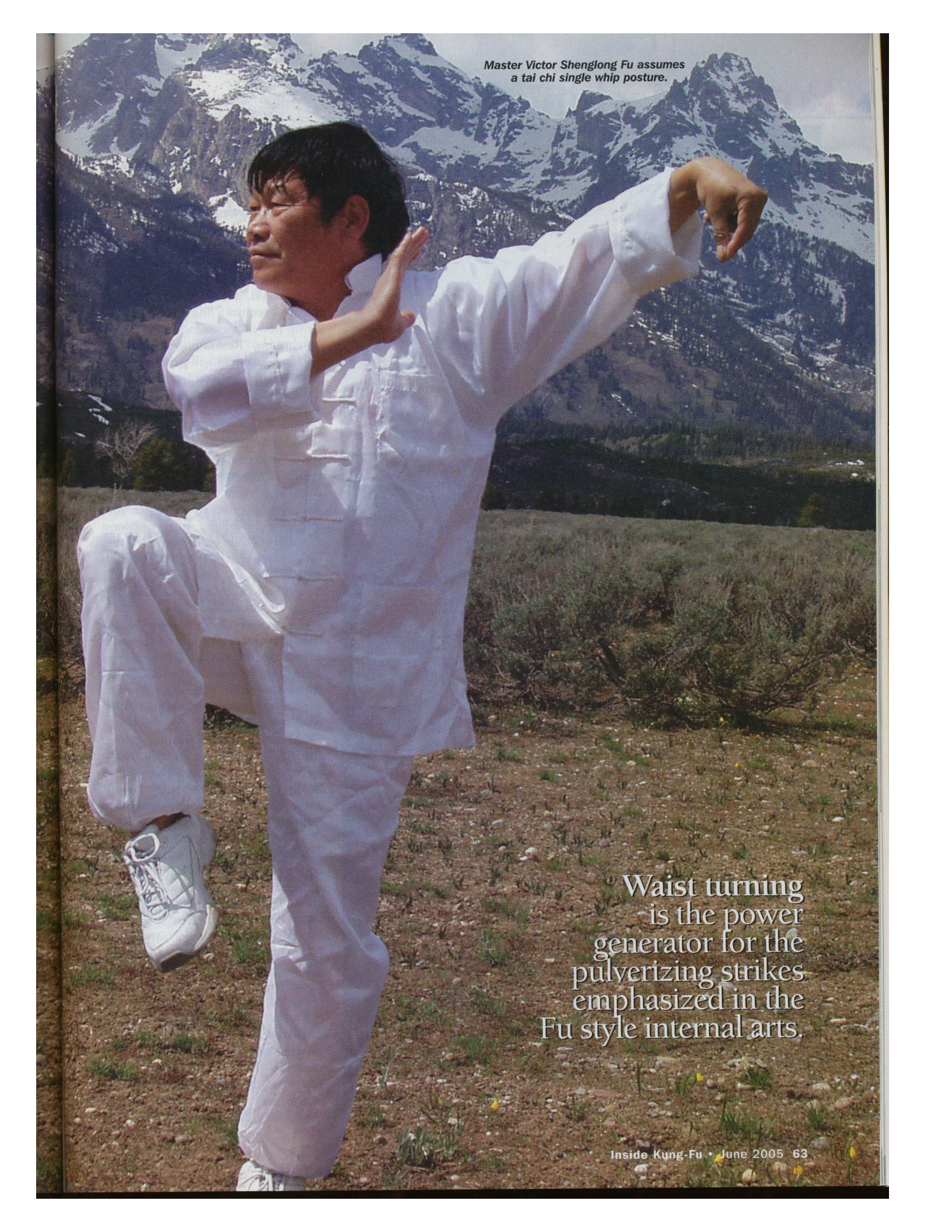
“The apple does not fall far from the tree,” as they say, and three of Fu Yong Hui’s children still teach the Fu style family arts today; but only one has made a career of it. Victor Shenglong Fu is the rightful third-generation heir to the Fu style system. His martial skills are among the best in the world, and his spirit is both light-hearted and wise.

When Victor Fu was young, his father taught him the “Song of Power.”



TURN YOUR
WAIST INTO A
**Power
Machine!**

BY TOMMY KIRCHHOFF

A photograph of Master Victor Shenglong Fu performing a Tai Chi Single Whip posture. He is wearing a white traditional Chinese martial arts uniform and white sneakers. He is standing on a grassy field with a backdrop of snow-capped mountains. His right leg is raised and bent at the knee, with his right foot tucked under his left leg. His right arm is extended forward and slightly upward, with the hand in a loose fist. His left arm is extended back and slightly upward, with the hand in a loose fist. The background shows a vast landscape with green grass and small shrubs in the foreground, and rugged, snow-covered mountains in the distance under a clear sky.

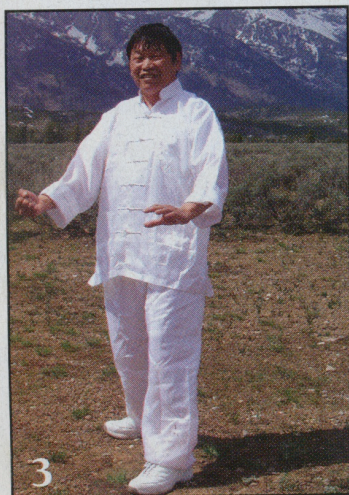
*Master Victor Shenglong Fu assumes
a tai chi single whip posture.*

Waist turning
is the power
generator for the
pulverizing strikes
emphasized in the
Fu style internal arts.

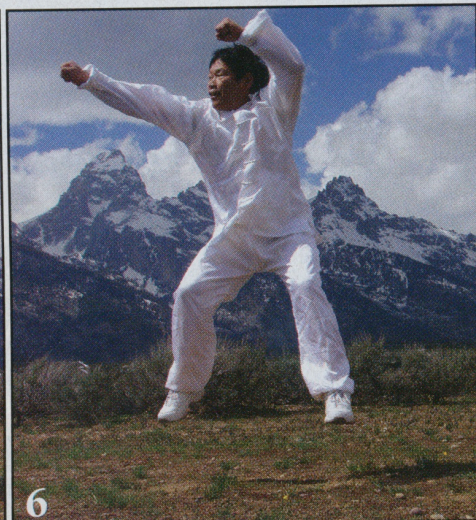
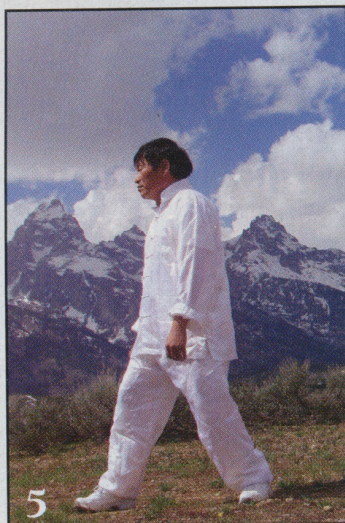
Power Machine



Victor Shenglong Fu demonstrates waist power exercises. Weight on the right leg, arms in front (1). Push the buttocks back, shift weight to the left leg and arms push forward (2).



Weight on the left leg, with the top of the fist facing down (3). Shift the weight back to your right leg, pushing your buttocks backward (4). Drive the right fist to an uppercut.



Master Fu performs the fly punch. From a ready position (5), he demonstrates a ling cone jing (flying power) punch (6).

“Gi gen zai jiao (the root is in the feet)
Fa yu tui (the jing starts in the legs)
Zhu zai yu yao (control is from the waist)
Xing yu shou (see the jing in the hand)”

Fu Style Power

This song forms the basis of “bao ja jing,” or explosive power. This kind of power is a trademark of the Fu style internal arts. When performed at the highest level, this explosion of internal energy becomes “ling cone jing,” or flying power. Fu Sheng Long’s father taught him, “Real fa-jing is in the air.”

Ling cone jing will seem like some stratospheric misinterpretation of the Tai Chi Classics, because the feet literally leave the ground. Most often, the feet just barely come off the ground to turn, but in some instances, Victor Fu leaves the ground by six inches or more. To illustrate an example of ling cone jing, relax into a stance, then jump straight into the air; once your feet leave the ground, turn your waist forcefully. While your feet move very little, much waist power can be generated in mid-air. This power is easily converted to a strike or a simultaneous guard and attack.

“When a bullet is in a gun, it has root,” Fu says, expanding on the point of rooting in mid-air. “When the gun is fired, the bullet spins out of the barrel; as the bullet flies away (in near-perfect straightness), it still has rooting to the gun.”

As the song says, “The jing starts in the legs.” In all of the Fu style arts — taiji, bagua, hsing-yi, and liang-yi — the waist torques ferociously, coordinating with an explosive exhalation utilizing reverse breathing.

“The dan tien expands as you exhale; this makes the breath leave the body very quickly,” Fu explains. “The movement is very fast because of relaxation. The hand turns to yang (hard) for a brief second, then must relax immediately back to yin (soft) again. How you can tell if it’s done correctly is to look for the recoil. To issue good power in the internal arts, there should always be recoil, not rigidity.”

Tail of a Whip

The mechanics of the recoil also begin at the waist. First, the waist moves in the same direction as the attack; then the waist shakes to move the opposite direction (i.e., in taiji-type

strikes the waist might turn one direction and then turn the opposite); and in bagua-type strikes, the waist might bend forward and then backward.

This quick-change of waist direction and breathing can be likened to the tail of a whip. The length of the whip is soft, but when wielded with skillful manipulation, the end of the whip becomes so hard and travels so fast that it actually breaks the sound barrier (hence, the cracking noise).

Early in a student's training, Fu teaches to "shake the waist." His demonstration might be that of a punch extending out and quickly returning from a change in the direction of the waist turn. Fu's waist might quickly change directions two or three or four times for one punch. This waist shaking can be somewhat compared to the silk reeling energy from the Chen style taiji (many Chen styl-ists also shake their waists).

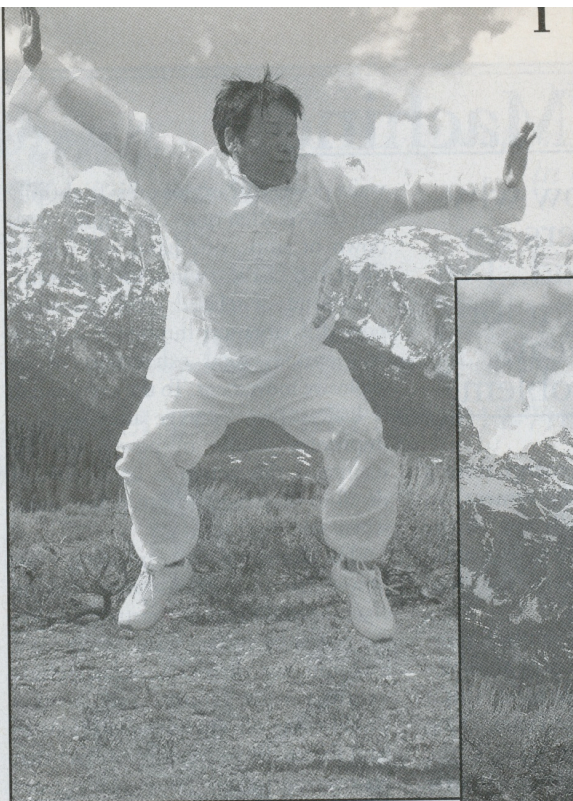
"To issue good power in the internal arts, there should always be recoil, not rigidity."

Because the rest of the body is controlled from the waist, the shaking ripples and travels up through the body. Many high-level instructors warn against the dangers of shaking, cautioning that it is harmful for the internal organs and the brain. But Fu disagrees. "I don't know why other masters say shaking is bad. It might not be good for someone who already has a physical problem, but I've been doing it for over 50 years without a problem. I've never had a student who has had any problem with shaking."

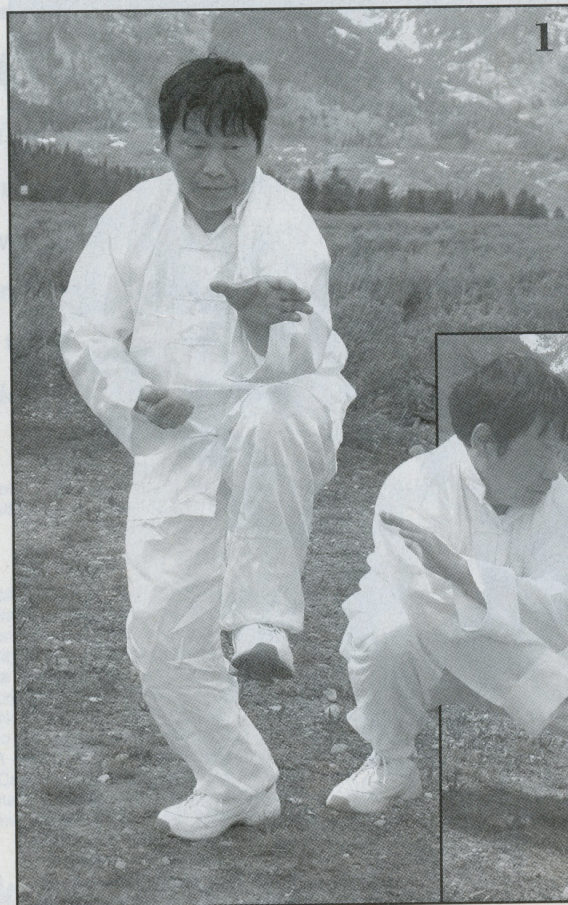
Storehouse of Grenades

Fu makes two important points here. First, he advises to start slowly; when he teaches the shaking to new students, rarely are their waists lubricated enough to shake very fast or smoothly. Over time, the body gets used to it, and can stay very relaxed.

Secondly, Fu says it's important to exhaust a bao ja jing movement completely. If fa-jing were likened to explosives, a bao ja jing movement would be just one grenade; there should be a storehouse of grenades.



Ling cone jing or flying power, demonstrated here in this two-photo sequence, allows for more acceleration when the feet come off the ground. This increases power to its highest level.



Hsing-I's swallow movement. Master Fu uses his waist for control in this demonstration of the hsing-I animal form swallow.



Power Machine

“I don’t know why other masters say shaking is bad...I’ve been doing it for over 50 years without a problem.”

“If you keep some energy from a *bao ja jing* (explosive movement) in your body, it will usually rise to the head,” Fu claims. “When *fa-jing* manifests above the shoulders, the head will shake and vibrate.”

Instead, Fu says the student must learn to expend the entirety of an explosive movement through the hand. This is the last part of the *Song of Power*. “*Xing yu shou*” means to see the *fa-jing* in the hand. When Fu demonstrates Fu style

waist power, the explosion is frightfully impressive; then once everything slows down or stops, one hand will still be fluttering like the wings of a butterfly. This kind of relaxed recoil transmits powerful vibration through the attack and ensures total exhaustion of an explosive movement. To the uninitiated, it looks a little strange after such an impressive display of power, but Fu maintains this action is an important detail to keep *fa-jing* from going somewhere you don’t want it.

Fu Shenglong was explaining waist power from a comfortable rocking chair. Several times he illustrated different points by issuing waist power from a seated position. The whole chair would torque around and corners would come off the hardwood floor to land forcefully. Fu exposed the fact that because this kind of power comes from



Victor Shenglong Fu

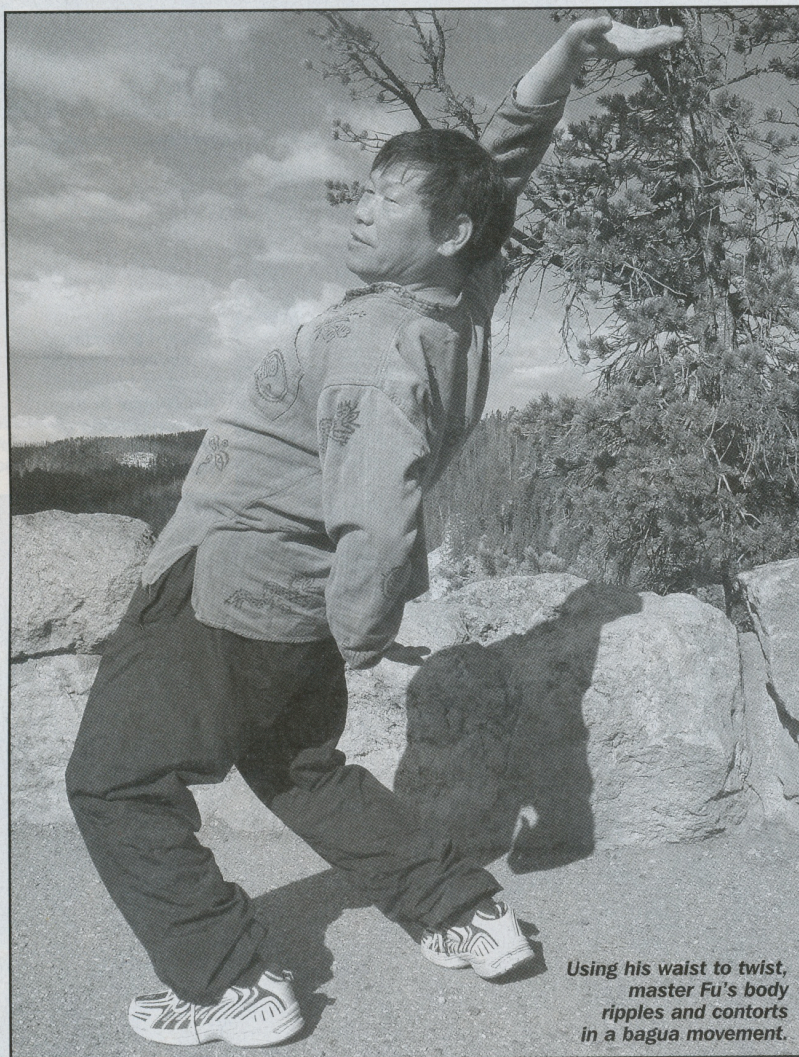
the waist, one doesn’t need to have his feet on the ground to create it.

Fu added that upper body power is the lowest level of power. Adding waist turning increases the power. When one shakes the waist to create “whip,” the force is increased again. When one spins with waist turning and arm power and shaking, the force is even greater. And when the feet come off the ground, like in *ling cone jing*, Fu says it allows for more acceleration, thereby increasing power to the highest level.

While Fu believes a strong lineage is not as important as most people discuss, his taiji lineage is impeccable. Grandmaster Fu Zhen Song began learning taiji from the great Chen Yen-Hsi, father of Chen Fa-Ke. Fu also became very close friends with Yang Cheng Fu and co-developed many standards and theories with him. Grandmaster Fu Yong Hui grew up in a world surrounded by the highest-level masters, and also trained closely with Yang Cheng Fu and Fu Zhong Wen. Both the first- and second-generation Fu’s spent much of their lives in consuming taiji research.

“Each teacher has good things and bad things. Maybe another master has better qigong than me, but his bagua isn’t as good because he’s not as flexible,” Fu noted. “Most people say that what’s first important is to find a good sifu; it’s hard to say that a good sifu is more important than being a good student. If you’re lazy and don’t work hard at the forms, a great sifu cannot give you the skill.”

Tommy Kirchoff is a martial artist and freelance writer.



Using his waist to twist, master Fu’s body ripples and contorts in a bagua movement.