



The Newsletter of the
Twin Cities T'ai-Chi Ch'uan Studio
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Wu-Dang

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Complimentary for studio members.
\$6.00 subscription for others.
Please send requests to address at left.

NEW SCHEDULE

On June 15 our new schedule begins with the following changes. **Thursday 7:00-8:00 p.m. and Saturday 12:30-2:00 p.m. Solo Form** classes will be open to all levels. The **Tuesday night Pushing-Hands** class will be open to all who have completed the Solo Form.

Monday 8:30-9:30 p.m. Liu Pa Fa-12 Animals is now open to new students. In this class you will learn 12 short animal-based forms and applications utilizing strikes, locks, and throwing techniques. Correct principles of body mechanics, footwork, and partner work will be emphasized.

Saturday 10:00-11:30 a.m. Eclectsis is now open to new students. Learn the fundamentals of punching and creating combinations, speed training, short power, sticking and trapping. This class is fast-paced and promotes aerobic conditioning.

2007 RETREAT

This year's retreat will be the weekend of **August 10-12** and will explore **Taoist Meditation** and its relationship to T'ai-Chi. The fee is \$185 which includes room, linens, meals, and instruction. A deposit of at least \$85 per person is due by July 1 with any remainder due by August 1. See poster on the mirror for more details. We hope to see you in Faribault.

PRIVATE CLASS FEE CHANGE

As of June 15 the fees for private classes with both Ray and Paul will be as follows: Members: \$60/hr, \$80/hr for two people, \$110/hr for three, and \$120/hr for four. Non-members: \$75/hour per person.

OPENING OUR ALTAR

By Ray Hayward



T'ai-Chi Ch'uan as a martial art does not have an external showing of rank or accomplishment like the more common colored belts of other styles. One way to assess an individual's progress and ability is by their knowledge of the system which consists of theories, principles, history, philosophy, and the various forms and practices.

Another ranking system consists of time spent practicing and is called small success, medium success, and big success. Some masters consider the Small Success (or Small Accomplishment) as having completed five years of continuous practice, focusing on the external parts of the art. The Medium Success is considered having completed seven years of continuous practice, merging the internal with the external parts of the art. The Big Success is constituted by completing 10 years of continuous practice, balancing the internal and external aspects of the art. Some masters feel that counting years of practice is not as accurate because unless you regularly practice, one-year may only yield a few hours of practice.

Another way of looking at the three successes is delineating the Small Success as having completed 100 hours of practice, the Medium Success as completing 1000 hours of practice, while the Big Success is completing 10,000 hours of practice. Master T.T. Liang, in his book T'ai-Chi Ch'uan for Health and Self-Defense (pg. 75), gave this milepost," it is my opinion that when one has mastered the techniques of Roll-back and Receiving Energy, one has acquired the art of T'ai-Chi and reached the highest level."



There's also another system of rank and progress which is highly ritualistic, and borrows heavily from China's culture and a mix-ture of Buddhism, Confucianism, and Taoism. The system is based upon relationship and time. When someone is first studying, they are a student. Their responsibility is to themselves and

to learning the art correctly. After studying for a considerable time, and learning a good portion of the system, a student is then asked to help out and give back some of their experience, understanding, and ability to the studio. This may be as simple as performing small tasks or tutoring new students. This person can be considered a senior student, which has nothing to do with their age or the time they have been attending the school.

When someone has an extensive amount of experience and time, both in their personal practice, as well as tutoring and helping out with classes, this



person is considered an instructor or teacher. They will be given a class or classes to teach under the supervision of the master.



When a practitioner feels so moved by a particular style or teacher and they want to officially join with that lineage, they then apply for discipleship. When they have passed through a solemn ceremony, that person is considered a disciple. A disciple is just like being part of the master's family.

Whenever I and Paul Abdella meet with or talk to Master Liang's children, Joseph Liang in Florida and An-Le Wang in California, they call us brother and accept us as part of their family. Some teachers call their disciples their "inner door student." This refers to an old-fashioned Chinese house where guests and visitors were allowed into the courtyard and common rooms, the "outer door," while only family and special guests were allowed to go in the private, living spaces of the house—"the inner door." This shows closeness and trust.



Although being a disciple and lineage holder is a senior rank, there is yet a deeper connection with the Master and lineage. This is called "opening the altar." The altar is a place of reverence and respect. It is common in the Chinese household to have an altar to pay respects to one's parents or family, or to worship and adore particular gods, goddesses, and deities. It is an honor and sign of acknowledgment, permission,

recognition, and connection for the Master to come and offer incense and devotions at the altar of their student's school. This "opens" the altar which allows the virtue of the lineage to flow into the school and the respect and appreciation of the school to flow back to the ancestors. Master Liang always admonished us to "never forget your roots; you must pay respect to the ancient masters who passed this art onto us."

We opened the doors to our current studio on September 14, 1993. In October of 1993 Master T.T. Liang came to our studio and officially opened our altar.



This private ceremony was witnessed by a handful of students and was followed by a celebratory meal at a local restaurant. The photos throughout this article show our altar and Master Liang lighting incense and offering his devotions. When the incense burned down, I took the three sticks that were left and have kept them as a memento of what I consider my highest privilege as a disciple.

If you have passed a formal ceremony and have become a disciple and lineage holder, there is still one more rank and honor to be awarded to you: (which is) to have your own altar opened.



Real Gold Does Not Fear the Fire: the Teachings of Grandmaster Wai-lun Choi
By Ray Hayward

This new book is about the life, teaching, and insights of Grandmaster Wai-lun Choi, the designated Grandmaster and lineage-holder of the Six Harmony Eight Methods style (Liu Ho Ba Fa). Featuring numerous articles, interviews, notes, photos, and history, you will be guided through the maze of martial arts, meditation, and Chinese history and culture to arrive at the door of mastery, embodied by Master Choi's own story and accomplishments. This must-read book will be a valuable addition to the library of anyone interested in martial arts of any kind.

Replica Antique T'ai-Chi Sword

The most respected and historically accurate forge in the world, Northeast Minneapolis' own Arms & Armor, is currently replicating Sifu Ray Hayward's circa 1880 antique double-edged T'ai-Chi Sword or Jian/Gim. Using old world

craftsmanship as well as modern knowledge of tempering and hardness, this sword will be a combat-ready heirloom for your personal practice and use. From standard to custom, this sword will be made to satisfy any practitioner of the Chinese straight sword.

Embrace the Sword: the 61 Posture T'ai-Chi Sword Form
By Ray Hayward

This new book will feature the 61 posture T'ai-Chi sword form as choreographed and taught by Master T.T. Liang. History, principles, theories, training methods, as well as detailed instruction, including numerous photos will be presented in a beautiful layout by local artist Todd Nesser. 13 energies, 8 hand positions, sword sensitivities, Wu-Tang Taoist spiritual insights, and applications will help you discover the depth and intricacy of this subtle art form.

THE QUALITIES OF A MASTER

By Dominick Veldman

I've been reading over a few different martial arts manuals, and I've noticed some similarities between the best of them. Many of them detail the lives and exploits of their systems masters. Obviously the greater portion of these tales have been legendized, and are not reliable for absolute facts. But they do help us understand some of what makes a master. They detail the manner and majesty which a master displays. They show the determination the masters had and the diligence of their study. And in some cases they give us measures of exactly what makes a master a master.

One such measurement appears to be twenty feet. Several manuals detail the exploits of their masters sparring with challengers. In every case the master

appears to "with the slightest stir" of "the barest touch" send their opponent flying exactly twenty feet. Not twenty-five or nineteen or a hundred. No. Twenty feet. At first this seemed odd: Why twenty feet? Why not thirty? Then I realized what it was. Martial Bocce Balls. What I figure happened is the first great master chucked some poor shmoe twenty feet, and ever since it's been a matter of trying to match the first throw. I imagine there must've been a huge group watching the contest with measuring tapes. "Oooh, that Master Yang, he's so good, he threw that man exactly twenty feet...again!" or "Ohhh, too bad, Sun Liu Ma threw that man twenty three and a half feet...and that touch was so slight too. I barely saw him move!"

GRADUATION NEWS

Solo Form

John Ganapes
Eric Honaker
Larry Klueh

T'ai-Chi Double Sabre

Nick Cronin
Rich Palmer
Loc Truong

T'ai-Chi Sword

Meg Bridge
John Ganapes

Tamo Sword w/Tassel

LaVonne Bunt
Tom Hautman
Paul Magee
Rich Palmer
Paul Thompson
Morgan Willow

T'ai-Chi Sabre

Bill Card
Tom Crable
Larry Elder
Ralph Jerndal
Christopher Knudtson
Dan Miller

Chris Sorman
Theresa Strike
Lisa Strong
Karen Taylor
Loc Truong
Bruce Tyler

DVDs on Sale Now!

Chinese New Year Demo 2006 ~ \$20
(single DVD)

Chinese New Year Demo 2007 ~ \$25
(two DVD set)

See other items at shukuangpress.com

Class Schedule for June 15 – September 15, 2007

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form (all levels-join anytime)			12:30-2:30 Solo Form (all levels-join anytime)	10:00-11:30 Eclectsis (join anytime)
6:00-7:30 Solo Form Refinement (authorization required)	6:00-7:00 Pushing-Hands: Drills/Methods (prereq: completion of solo form)	6:00-7:30 Solo Form Instruction (beginners only)	6:00-7:00 Introduction to Sitting Meditation (enrollment closed)	11:30-12:30 T'ai-Chi Review & Practice (prereq: completion of solo form)
7:30-8:30 Weapons Cycle 2: Saber (enrollment closed)	7:00-8:00 2 Person San-Shou (prereq: pushing-hands)	7:30-8:30 Hsing-Yi Ch'uan: Level II (enrollment closed)	7:00-8:00 Solo Form (all levels-join anytime)	12:30-2:00 Solo Form (all levels-join anytime)
8:30-9:30 Pa-Kua Basics (enrollment closed)/ Liu Ho Pa Fa (join anytime)	8:00-9:00 Praying Mantis Level I (join anytime)	8:30-9:30 Pa-Kua Basics (enrollment closed)		

NOTE: The Studio will be closed Wednesday, July 4, August 10 through August 19, and Monday, September 3.