



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.
\$5.00 subscription for others.
Please send requests to address at left.

Grand Master T.T. Liang Turns 100!!!

On Sunday, January 23, 2000, our esteemed teacher, Master T.T. Liang will turn 100 according to the Western calendar.

A contingent from the Twin Cities will travel to New Jersey for a birthday celebration and gathering. We will be presenting Master Liang with a plaque and a monetary gift on behalf of the Studio. ☺

Schedule Change and Closings

Our current schedule features only one change—the Tuesday Praying Mantis Kung-fu 8:30-9:30 time slot will feature a new Level I, entry-level class. This class will be open for one and all and will set the foundation for more advanced classes. We will accept new people from January 15th - March 15th. The Studio will be closed Monday, May 29 in observance of Memorial Day. ☺

Chinese New Year Celebration 2000 - Year of the Dragon

On Sunday, February 20, we will have our annual New Year Demonstration and Celebration. From 3:00-5:00 we will have a demonstration and drawing (like we had last year). We will have social and free time from 5:00-6:00 and end up with a Chinese banquet at the U Garden beginning around 6:30. We will post a sign-up sheet for the banquet shortly. Bring family and friends and celebrate with us. ☺

Cleaning Help Wanted

We are looking for someone to help us clean and tidy the Studio in exchange for ½ price tuition. The candidate must be able to clean 2-3 times per month, and must be able to commit to this position for a minimum of 4 months. And by the way, included with this job you get keys to the studio. Talk to Ray, Kim or Paul if you are interested in seeing the list of the job duties. ☺

The What, Why, When and How of Pushing-Hands—Part II

by Ray Hayward

In the last newsletter we gave a brief description of what Pushing-Hands practice entails. In this installment we will focus on the why and when.

Why should we practice Pushing-Hands? Isn't the Solo Form enough? Can I substitute weapons or ch'i-kung? If I'm not interested in self-defense, why should I do Pushing-Hands? What will I get from all this? Let's see if we can answer these questions and clear up any misconceptions.

T'ai-Chi can be divided into four categories; health, self-defense, philosophy and meditation. We could say that these categories are like four benefits, uses, or even ways to look at the art, although they exist together at all times. Let's use each of these categories to see the benefits of Pushing-Hands.

For health, the Solo Form gives us relaxation, balance, flexibility, strength, and breath-control. The Pushing-Hands will take all these actions further by gently challenging these areas. For example, you gain a certain degree of strength and flexibility in your legs and waist when you shift back in a stance. When someone is pushing you, you end up continually going a little past your limit, which will gradually increase that limit. During Pushing-Hands, your partner will push and pull you into places and positions which the Solo Form does not. The added bending, turning and moving can only be done softly, which will increase your degree of relaxation. Another point is that having someone in your face, in your living space, pushing you, can be a real challenge to your breathing, mental calm, and centeredness. When you go back to Solo Form practice, you will notice how much deeper your relaxation, flexibility, etc. has become.

For self-defense, Pushing-Hands gives us the basics for fighting skills, but is not the final answer. The most important skill is a developed sense of touch. The old adage, "the hand is quicker than the eye," means for us: An opponent may easily fool our eyes as to what they intend to do, but will find difficulty hiding the feelings of their intended attack. The old Masters called the sense of touch "listening energy

(ting-jin)," like they could hear your actions and movements with their skin. The T'ai-Chi Classics tell us that after you can listen to energy, gradually you will be able to interpret the energy (tung-jin) as to how it will manifest itself, such as long or short, fast or slow, internal or external. Master Liang always stressed, "To know before the action," was the way to mount a suitable defense. He broke an attack into three easy to understand time-frames; before you are attacked, as you are attacked, and after you are attacked. Two of these you can defend against, but one is definitely too late.

There are five training words or phrases that help us develop our sense of touch and are commonly called the 5 Elements of Pushing-Hands. Each teacher has their own way of describing them, so I will give you my brief ideas on each one.

1. Adhere, like when you glue two pieces of wood together. You have to use a clamp to make the glue effective. This word means to me: active sticking. I have to use some of my energy to stick to my partners so I can listen to them. In other words, I am responsible for the work of sticking to my partner.
2. Join is the action, or struggle, to keep connected to your partners so you can sense them. Either at the first moment, or if they're trying to disconnect, join is the energy of getting back into contact. Charging forward to stick and defend is a funny way Master Liang used to describe join.
3. Stick is passive or staying easily in contact, feeling the opponent's power as it comes to you and avoiding it.
4. Follow is to be second or to take cues from your partner as to whether to go forward or backward, fast or slow, high or low. In the Tao Te Ching it says, "It is better to retreat one foot than to advance one inch, better to be the host than the guest." When someone is attacking, they have to take into account all your possible reactions, while the defender just has the attack to deal with. Follow means obey, listen to your opponent and obey them when they are telling you what their weak points are and how to defeat them.
5. No resistance, no letting go is what Master Liang called the Mother of the 5 Elements and the foundation for developing the sense of touch.

Resistance can mean, pushing at the exact same time as your partner. Letting go is breaking apart or having your partner escape your radar-like detection. Simply put, you can't feel anything, or feel correctly, in either situation.

The philosophy of T'ai-Chi, also called mental accomplishment or development, is based on the yin-yang symbol, which sums up the powers of active, passive, and neutral. An excellent definition of T'ai-Chi or yin and yang is opposites that cannot exist apart. The Pushing-Hands exercises thoroughly explore all manners of opposites, such as attack and defense, forward and backward, lead and follow, tension and relaxation, give and take, etc. The Tao Te Ching, the handbook of Taoism and the wellspring of T'ai-Chi, advocates yielding, softness, and water to balance or overcome aggression, hardness, and stone. We can experience these thoughts or ideas physically as well as intellectually and emotionally with a partner. We can actively experiment with softness to balance hardness, etc. It is easy to read a book or sit on a cushion or live in a cave and say, "I'm so spiritual, compassionate, caring, gentle and yielding," and then someone bumps into you or cuts you off on the highway and you explode into a raging, homicidal maniac. Pushing-Hands practice, with a live, thinking, breathing partner, gives you plenty of hands-on practice and experience for putting Taoist philosophy into action.

T'ai-Chi for meditation uses 70% Taoist and 30% Buddhist methods. The Taoist method is about saving and storing energy, circulating and extending the energy, and balancing and controlling energy. In the Solo Form, we try to extend the energy out to the surface of the skin. This will give us complete circulation of blood, ch'i, and spirit. The practice of swimming in air helps to achieve this. In weapons training, we use the body, mind and eye to extend our energy and sense of touch by using the tip of the weapon as a concentration point. This practices extending through an inanimate object. In Pushing-Hands we can extend our energy from our body out to five feet away by using a biological conduit—our partner's body. We can extend through their arms, torso, and legs down to the floor. The Buddhist method is about emptiness, egolessness, and stopping the repetition of destructive habits. Many times during Pushing-Hands practice, Master Liang

would say, "Invest in loss," "Yield," "Don't take the initiative," and "Small loss-small gain; big loss-big gain." Pushing-Hands practice done correctly can help us empty ourselves of ego, pride, and selfishness. We must learn to work with different people, adapt and change, and get-along so our selves, our partners, our class, our families, and our world can survive in balance and harmony. Enough preaching.

As to when to start learning Pushing-Hands, I'll give a few examples. When Master Liang was learning from Cheng Man-ch'ing he was recovering from liver disease. Cheng made Liang wait close to six years before he would let him do Pushing-Hands because he was concerned about any possible injury to a weakened internal organ.

As for me, because I had asthma and allergies growing up, Master Liang made me wait two years, until he was sure my lungs were healthy. I don't want to paint the picture of Pushing-Hands being so rough or violent. When you do Pushing-Hands the whole body is affected and actually benefits from the contact. Because the torso is moved by someone else's energy, the safety precaution is only for people with a history of a weak or injured internal organ. My generation of students was taught single-hand and 4 directions at the end of the second section of the Solo Form. (This was only practiced slow and soft, in the same vein as the Solo Form.) At the Studio, the only prerequisite is the 150 posture Solo Form before you start Pushing-Hands classes. This way you'll have health, correct body knowledge, and will know many of the techniques used. My personal opinion is that once you begin, you should continue with some aspect of Pushing-Hands for the rest of your life, but at the very least, one year of continuous training will benefit your T'ai-Chi. ☯

Contributions Welcome

This newsletter is published in January, June and September. We welcome any contributions of articles, poetry, stories or other creations for publication in up-coming issues.

Journey to St. Cloud: A class with Master Liang

by Paul Abdella

This is an article written in response to a questionnaire for a compilation of experiences and biographical sketches of Master Liang in honor of his 100th birthday. Enjoy!

Saturdays started early. On the road by 8:30, my classmate and I headed Northwest about 75 miles outside the Twin Cities to St. Cloud, Minnesota. We drove through pine dotted farmland passing the exits to a half dozen small towns along the way including Monticello where the nuclear power plant was. When we passed that exit we knew we were getting close. Driving into St. Cloud, we passed the car dealerships and chain stores that were crowding out the small shops that once gave the community a small-town feel. As we approached the one-story mustard colored house where master Liang lived, my thoughts always turned to the class that lay ahead. After knocking firmly on the side door, Master Liang would appear and gesture us to come inside.

As we stepped into a small entry way that separated the kitchen straight ahead and a doorway to our left that led to the basement, the smell of cooked vegetables mixed with a hint of incense and liniment permeated the air.

Once inside Master Liang would smile, greet us, and offer an observation. Typically this observation was limited to the obvious—"Oh, it is quite cold today," or "Oh, just you come today," if my classmate was absent. But it foreshadowed the keen eye that would scrutinize and monitor us in the class that followed. For me, Master Liang's two defining characteristics were a disarming sense of humor and an ability to know people on a level that went well below the surface simply by observing them. All the while they were unaware they were being observed. After our greetings, Master Liang would send us down the stairs that led to the basement while he returned to the kitchen to clean up after his breakfast. This was the start of a weekly ritual which for me began in April of 1982 and would continue through January of 1989.

As we headed down the stairs we could see the rust orange carpet that covered the basement floor. The walls were covered with pinewood paneling. The

paneling also extended down two, square-shaped, floor to ceiling pillars. The pillars were spaced equally down the center of the room, creating three rectangular practice spaces. The first space you entered as you came down the stairs was the one Master Liang would sit and view the class from. The student in this space would get the most corrections since they were most visible to Liang. For this reason my classmates and I would take turns each week in the front practice space.

The second space wasn't bad really. It was about the same size as the first and only slightly obscured from Liang's view by the student in front. The third space we affectionately called the hole. Not only because it was smaller and darker, and it most assuredly was that, but because the white cork covered ceiling dropped down over a foot to accommodate some ductwork beneath the surface. This created a space that was not only cramped, but occasionally dangerous. While doing a form that contained a jump it was quite possible to hit your head on the ceiling, and weapons forms required humorous mutations on their intended choreography.

Fortunately, Master Liang couldn't easily see those who were stuck in the hole, and in my nearly seven years of commuting to St. Cloud, only about three of those years required its use. The two pillars which divided the room were branded with deep gashes from anyone trying to master a weapons form, and the cork ceiling held an array of puncture wounds which bled a fine white dust whenever you grazed it with your weapon. On such occasions the guilty party would stop and look apologetically at Liang to which he would reply "nevermind!" as if to say you aren't the first one and you won't be the last.

Along the far wall were two full size mattresses that stood up on end for use in push hands practice. Next to them a long row of wooden swords, broadswords, canes and staffs leaned, one after the other, against the wall. Nearly every week someone would ritually replace a weapon after doing a form in a slightly askew position causing it to fall over, taking the whole row down like long wooden dominoes. In the early days Master Liang would dryly reply to the sweeping crash with an, "O.K., pick up." Later on you were more likely to hear "banana head!" Then you knew he was starting to like you.

We usually had ten to fifteen minutes from the time we first entered the room to the time we heard Master Liang's slow steady descent down the basement stairs. This time would be used for some quick stretching and to review whatever form we happen to be working on. Soon Master Liang would come down, settle into his chair and announce, "O.K. one round to the music!" We took our positions in our respective practice space then the student in front would start the music.

In the early days of St. Cloud, Master Liang would lead us in his five warm-up exercises before we did the form. These consisted of simple movements of the neck, arms, and torso followed by two simple qigong exercises. I was always struck by the short powerful waist turns that would propel his arms, free of all tension, into effortless, graceful patterns around his body. I would try and copy the look of his movements and would feel my arms begin to relax in the attempt.

Master Liang wasn't a tall man, he stood maybe 5'5" or 6". His rounded shoulders supported a round bald head with a wreath of fine white hair which wrapped behind and along the sides, framing a face which bore an uncanny resemblance to Yoda of Star Wars. When he smiled, which was often, you immediately noticed that all but two of his front teeth were missing. The two teeth on the bottom row were spaced apart displaying an animated red tongue when he spoke or laughed. He had deep set eyes with a spirited sparkle in them that seemed to look through you.

His torso was short and thick with a protruding belly he affectionately called his ocean of chi. At first this handle seemed an old man's idle joke until he allowed us to push and strike at his belly. Using the technique of receiving energy we were repelled backward with a jolt. This torso however, made his legs and arms seem thin by comparison. He usually wore a sweatshirt of some kind and dark sweatpants with black canvas deck shoes. As the years went by, his attire became even more casual consisting of flannel pajamas with the pant bottoms tucked into his socks mimicking his elastic sweatpants.

As the music began to play Master Liang would sit in his chair attentively watching our form movements. By the time we reached the first Repulse Monkey posture his eyes would begin to lower and

his head began to droop. By the time we reached Needle at Sea Bottom he was usually asleep. At first we were surprised, then amused and finally relieved that our form wasn't under such close scrutiny. He would remain asleep for most of the rest of the form occasionally stirring to bark out a count, "3...4...da!" if our forms were out of sync with the music. Master Liang knew every note of every measure in the music and where every count of a posture corresponded to it. If your form was off the beat he would wake and count aloud until you corrected it. How he managed to wake up just as you screwed up was almost as surprising as the corrections he made to the entire form after we finished - even the sections he seemed to be sleeping through. We never really agreed on how he did it but the corrections were detailed and complete.

In general, form corrections from Master Liang were clear and direct. He would begin with a semi-encouraging statement such as, "pretty good, but not quite up to standard." The highest compliment you could receive was that something was up to standard. By this he meant it was performed according to the principles of the T'ai Chi classics-the Bible for T'ai Chi Ch'uan practice.

Next on his list of priorities was the music or the beat. "The beat is not quite correct. You must learn to do it to the music-to make it more aesthetic and more scientific!" Master Liang believed his unique contribution to the art of T'ai Chi was the introduction of music in practice. He believed that in addition to its health, martial, and philosophical aspects, T'ai Chi when practiced at its highest level was also moving meditation. In meditation, the integration of posture, breath, and a tranquil mind are essential. To that end, the music or more specifically the rhythm or beat of the music, was used as a tool to guide the body and hold the mind to a single focus thus creating a meditative state. Nothing garnered him more criticism from his contemporaries and their students than the use of music. For the most part, they didn't understand his four part method of using music to: 1. Learn the movements by counting, much like you would in learning a musical instrument. 2. Use the counts to follow the music and focus the mind. 3. Introduce breathing patterns or rhythms as a substitute for the music. 4. Discard all tools (music, breath patterns etc.) and just do the form as meditation. If they did

understand this they deemed it unnecessary. Indeed Master Liang himself has said in his article “Why should we practice T’ai Chi to music?”, “Of course if one can reach the highest level while practicing T’ai Chi without music, so much the better. But I cannot do it because I am a human being, an ordinary, ignorant person with a heart like a monkey and a mind like a horse. So I must use music as a means of concentration, as a stepping stone to the highest level of T’ai Chi.”

Often Master Liang would get up and demonstrate not only how to do a posture correctly, but how one of us was doing it incorrectly. This could be both humorous and painful. “Who is this?” he would say, making a face and sticking his rear end out in the posture Single Whip. “Is that me, sir?” I might volunteer. “Yes! You stick your bloody, silly ass out like Shaolin. This is not T’ai Chi’s way!” He would then relentlessly mimic your posture week after week until you corrected the problem. For some, this was not a constructive way to learn. For others, myself included, it forced you to surrender your sense of accomplishment. To realize that T’ai Chi was a never ending work in progress, and that progress could always be made if you could set aside your ego and look honestly at yourself. This is not so easy to do. As Master Liang would often say, “It’s hard to see the dirt on the back of your own neck.”

After the solo form and corrections Liang would announce, “O.K. what’s next? Knife! Cane! Sword?!” And so it went-moving through the repertoire of forms that comprised T.T. Liang’s T’ai Chi art. In the end it was quite a repertoire indeed, with three solo sword forms, a double sword form, three sword fencing forms, one solo broadsword form, a double broadsword form, one broadsword fencing form, a cane form, solo spear drills, two person spear sets, a two person san shou form, push hands and ta lu. All these in addition to the Yang style long form. It was a sink or swim teaching strategy that forced you to practice just to keep up.

When review and corrections were complete we went to work on whatever new form or practice we were currently engaged in learning. Master Liang would correct what we had already learned then teach us something new. This part could be somewhat challenging since Liang wasn’t long on explanations. He would show us once and have us try, show us again with some more instruction, then

a third time before he returned to his chair and sat down. After practicing awhile it was possible to coax another demonstration or two out of him but not without complaint—“You bloody give me lot of trouble!” as he got up from his chair. Two person forms allowed us to get hands on with Master Liang and really get his feel-especially empty hand forms.

After this instruction period Liang would need to take a break. He would retire to a back room where a small altar stood which held some fruit and flowers, two photographs of his parents, and a small bronze Buddha. He would light some incense, say some prayers, emerge from the room, and walk up the stairs to begin cooking his lunch. We practiced awhile to insure we’d remember the new material then take a break ourselves.

Soon the scent of cooked vegetables began wafting downstairs. Boiled Yams, carrots, lotus beans, Brussels sprouts, and always cabbage—cooked in a watery oxtail broth to a consistency only a man with no teeth could appreciate. When the smell of lunch came downstairs we knew Master Liang would soon follow to finish up our last half hour of class.

Although many stories, jokes, principles and classics had been strewn throughout the previous hour and a half the final thirty minutes was where we would try and coax T’ai Chi’s “secrets” from the master. Of course Liang was never tricked by us into saying anything he hadn’t intended to say and often what he volunteered amounted to nothing more than idle chatter. But those times when he sensed you had done the work, put in the time and were close to something, he would give you a gift that put your T’ai Chi in an entirely different place. Of course he always let you know about it. “If I did not tell you this thing you would spend a whole lifetime and never get it.” He was probably right. Typically though, the time was spent somewhere between chatter and profundity with deeper discussions of the classics, and more stories. He told stories of the old Masters, both his classmates and teachers, and those who came before them. Most interesting of all perhaps, were stories from his life.

It was a life that began when the last emperor was still in power, and spanned into the age of computers and space travel. A life that succumbed to excess and illness, then health and prosperity. As a high ranking customs official Liang rubbed elbows with

politicians, royalty, and criminals alike. He traveled the country, from the turbulent seaport of Shanghai to the frozen isolation of Outer Mongolia. He was imprisoned during the war and imprisoned by his vices, in time forgiving both his captors and himself. Liang landed in Taipei where he learned from the cream of Chinese martial artists in an era of great masters. Finally, at the advice of a fortune teller, he ended up half a world away, teaching T'ai Chi in America to a culture very different from his own.

I always valued my time with Master Liang, not because he was well known or he somehow fit the profile of an "old master," but because he presented himself as a fallible human being who shared the wisdom of his experience. It was the experience of a long and extraordinary life. Liang's art was subtle

and internal even if, at times, he was not. This allowed it to get inside, to germinate and grow, not revealing a full blossom for years. But most of all, at least for me, his was a life that showed by example that what you accomplish in life isn't as important as what you overcome.

Master Liang went upstairs to eat his lunch. My classmate and I stayed behind to gather our things and write a few last notes. Once upstairs Liang was already eating his vegetable stew, clearly more interested in his food than us, he barely looked up as we set a too modest sum of money on the table for the day's class. We said our good-byes. "Thank you very much sir, take care, we'll see you next week." Liang, looking up again, sipped some tea and nodded. "O.K., bye, bye." ☺

Fee Schedule Change

from the Board of Directors

After a careful review of the rising costs of operation over the past four years, the Board of Directors of Twin Cities T'ai-Chi Ch'uan has voted to increase the monthly fee by \$5, effective March 1, 2000.

This approximately 9% increase will be the first since April, 1996 and it is our hope to keep membership dues as low as possible, but we have determined that to remain healthy it is necessary at this time.

Please feel free to discuss this with Ray or Paul or any of the members of the Board.

Twin Cities Board of Directors

Joanne Von Blon, president
Sally Polk, vice president
James Postiglione, secretary
Julie Cisler, board member

The following is the complete new fee schedule:

Monthly Dues	
Single	\$65
Family (2)	\$105
Family (3)	\$140
One class per week	\$45
Senior Citizen	\$45
Enrolled Student	\$45

Minnesota Karate Supply

Weapons, Uniforms, Sparring Gear and More

(651) 770-0599
Maplewood

One-time Class \$20

Private Lessons per hour with Paul or Ray

Member \$35

Non-member \$50

Read any good books?

from Members of the Studio

Vitality, Energy, Spirit by Thomas Cleary

Tuesdays with Morrie by Mitch Albom

Dumbing us Down by John Taylor Gatto

Cutting through Spiritual Materialism by Chogyam Trungpa

The Sorcerer's Crossing by Taisha Abelar

The Active Side of Infinity by Carlos Castaneda

Original T'ai-Chi Ch'uan Textbook by Chen Pan-ling

Martial Musings by Robert W. Smith

Synchronicity by Joseph Jaworski

Being-in-dreaming by Florinda Donner

Y2K Bugs

by Anonymous Board Members

We asked if there were any Y2K bugs to disrupt the Twin Cities T'ai-Chi system. Guess what! There are. There are a few bugs running around that we think you should know about and we're going to tell you, because Ray and Paul won't.

Many of us came to T'ai-Chi from other martial arts systems wherein many of the old traditions of discipline were kept. The instructors were "Sensei" or "Sifu". We bowed to them and bowed before entering the workout area. Here we do bow to the audience and to masters such as Masters Liang and Choi as we begin a form. We bow to show respect for our partners at the start of two-person exercises. But here we do not enforce discipline. Ray and Paul believe that discipline and respect don't happen on the surface, but come from the inside out. They believe that they are here primarily to teach us to relax and that good manners and common courtesy should take care of the other. In general, this works. But some behaviors have been noticed that are casual to the point of rudeness. None of us means any disrespect, of course, but it can't hurt to remind ourselves that we are studying an ancient oriental art that has always been marked by traditions of courtesy and respect.

Courtesy and respect, by the way, are two-way streets. Just as we expect Ray and Paul to respect the personal distance that should be present in any teacher-student relationship, we assume that students, also, will respect that unspoken barrier.

Here are some of the disrupting bugs:

- If you bring friends or prospective members to class, or if you observe someone new entering the room, the first thing to do is take them to the instructor and introduce them before introducing them to other students. In this way an important connection is made immediately.
- It is okay to be late, but not to walk through a class either entering or leaving. Instead, walk along the edge with eyes lowered and take your place as unobtrusively as possible.

- If the instructor begins to teach a particular lesson that you already know, or is answering another student's question, do not walk away or turn and engage other students in conversation. We all need review and it is possible that the person you engage badly needs the information being given.
- One of our methods and an important part of the whole training is to involve everyone in the teaching and learning process. If you are asked to help out and to work with someone, accept willingly unless you have a very good reason to beg off. To be asked to teach is a compliment and an opportunity to give and to learn.
- The various handouts, the printed sheets we give students, represent hours of the instructors' time and are a distillation of years of experience. They hold information to be kept and valued and referred back to throughout our training. It is a no-no to leave them around, tear them up for scratch paper, or use them for anything other than class reference. Many students keep a notebook or a file. The studio has a three-hole punch for our convenience.
- We know that Ray's desk is a mess, but it is his desk. Nothing should be borrowed or removed without asking him first. The same goes for the supply cabinet.
- We should wash our hands after trips to the restroom and in every other way respect our partners' bodies when practicing two-person forms.
- When teachers do a form with us, we should watch every move that we can. This is how we pick up their feeling as they do a posture and how we learn details and fine points of any given move. (How many have noticed that Ray does Needle at Sea Bottom differently each of the two times it occurs in the long form?)

There you have them: some of the bugs we'd like to swat. Enough said. ☺

Graduation News

Congratulations from the instructors to those members who have finished the 150 movement Solo Form. Many have started, few have finished. Congratulations also to those members who have completed other forms and styles. Keep up the good work and know it is an honor, a privilege and a great joy to share these arts with you.

Solo Form

Peter Farley
Edmund Kao
LeRoy Jenke
Liza McDonald
Kelsey Miller
Michelle Owen

T'ai-Chi Double Knife

Todd Nesser
Kevin O'Grady

T'ai-Chi Sword

Jerry Carlson
Cliff Owens
Jenny Wrenson

T'ai-Chi Staff

Betty Carlson

Barb Delaney
Delores Doroff
Larry Elder
Brad Felske
Lucy Franklin
Barbara Hassing
Chris Hauptert
Robin Nelson
Sharon Nyberg
Ana Ortiz de Montellano
Cliff Owens
Sally Polk
Joanne Von Blon
Peggy Ward-Dominguez
Beng-Bo Solo and 2-Person
Alan Blair
Jodi Chaffin
Dianne Lefty

Micah Lopez
Bob Tjostelson
Kevin Weckwerth

Pa-Kua 8 Inner Palms

Larry Elder
Brad Felske
Ben Graves
Russ Hammond
Kim Husband
Steve Peterson
Patrick Phillips
Tim Sullivan
Cory Tobin
Andy White
Jimmy Yao

Birth Announcement

Reuben Gardos-Reid

born September 5, 1999
to Michael and Kate

Congratulations!

Birth Announcement

Evelyn Elisabeth Wrenson

born November 27, 1999
to Heidi and Jenny

Congratulations!

**Schedule
January 15 - June 15, 2000**

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form	6:00-7:00 Pushing-Hands Research		12:30-2:30 Solo Form	10:00-11:30 Eelected
6:00-7:30 Solo Form	7:00-7:30 T'ai-Chi Fast Form	6:00-7:30 Solo Form	6:00-7:30 Solo Form	11:30-12:30 Conditioning or Stretching *
7:30-8:30 Pushing-Hands and Form Applications	7:30-8:30 2 Person San-Shou	7:30-8:30 Hsing-Yi	7:30-9:30 Praying Mantis Level II	12:30-1:30 Chi-Kung, Standing Meditation and Energy Work
8:30-9:30 12 Animals/ Pa-Kua #1	8:30-9:30 Praying Mantis Level I **	8:30-9:30 Pa-Kua #2		1:30-2:45 Solo Form

* First and last Saturdays, 11:30-12:30 are Stretching, all other Saturdays are Conditioning.

** New students may join from January 15 through March 15.

**Twin Cities T'ai-Chi Ch'uan
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First Class Mail