



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.

New Schedule

By Ray Hayward

Our new schedule begins June 15th. The new classes are as follows: Monday night 7:30-8:30 Weapons class will continue to teach and review the Sword and Sabre and we will learn the **T'ai-Chi Sword Fencing Drills**, which are five short sets that are excellent for sensitivity and two-person coordination.

Tuesday night 6:00-7:00 will be **Roll-Back – Half the Mastery of Pushing-Hands**. We will look at all the variations and mechanics of Roll-Back in the four directions and Ta-Lu. 7:00-7:30 will be the **T'ai-Chi Spear**, covering various solo and two-person practices.

Wednesday night 6:00-7:15 will be our **Summer T'ai-Chi Practice in the Park**. Like last year it will be in the south side of Newell Park and consist of a guided practice. 7:30-8:30 the Hsing-Yi class will review the five elements and we will learn the **Hsing-Yi 2-Handed Sabre**.

Thursday 7:30-8:30 we will be offering an introduction to **Northern Shaolin Longfist** (Tan-Tui Kicking Form) and **Southern Shaolin Five Families Style** (Butterfly Knives or Short Swords).

The rest of the schedule remains the same.

The Studio will be closed on Wednesday, July 4th and Monday, September 3rd in observance of Labor Day. ☺

3rd Annual Summer Retreat

By Kim Hayward

Our 3rd Annual Summer retreat will be held Friday, August 10 at 7:00 p.m.-Sunday, August 12 at 5:00 p.m. The theme of this year's program is **Applied T'ai-Chi Classics**. You will be taught how to apply the multi-layered wisdom of the T'ai-Chi Classics into your personal practices. You will be shown how the theories, principles, and practice methods can help with your health maintenance, practice, Pushing-Hands and sensitivity, meditation, philosophy, weapons and more.

From beginner to advanced, the Classics speak to us from the past and give new meaning for the present.

We will again be in Faribault, but this year we will stay in a dormitory on the St. Mary campus, which is said to have nicer rooms. Your linens are all provided. We will again have cafeteria meals with vegetarian options. The fee for this entire weekend is \$150. The deadline to register is July 1, by which a \$50 deposit is due. The remaining \$100 must be submitted by August 1.

If you have questions, please contact Ray, Paul or Kim at your convenience. ☺

Please be aware of the imminent arrival of
a new revised and expanded edition of
Ray Hayward's book

Lessons with Master T.T. Liang

You can prepay and reserve your copy of the book
now. Copies are \$20 each.

Principles not Postures

By Ray Hayward

Master T.T. Liang was famous not only in Taiwan, but in North America, for his skill and knowledge of T'ai-Chi Ch'uan. We were always amazed at how many times we would go to class only to find a visiting teacher or practitioner talking with Master Liang and asking for advice, guidance and corrections.

Many times we saw Master Liang ask the visitor to show him some of their form. (I always noticed that the higher-level practitioners did a section or a part of a form, while the lower levels "treated" us to their entire form.) Master Liang would then give corrections, advice from the Classics, practice suggestions, and encouragement to the many who came from all over the United States and Canada.

Many of Professor Cheng Man-ch'ing's students came up from New York City asking for instruction and anonymity. We saw many practitioners of Wu, Chen, and many variations on the Yang style T'ai-Chi, as well as Shaolin, Praying Mantis, and others scrutinized by the Master and then sent on their way, happy, refreshed, and with new insights into their arts.

One time I asked Master Liang how he could give corrections to all those different styles and methods. Most of them didn't do the form like us, or even our style, yet they knocked on the door seeking instruction. Master Liang answered, "Because I correct their principles, not their postures." ☯

Thoughts on the Decoration and Style of Weapons

By Mark Tomlinson

The weapons have personalities, which exist on their own. For example, I see the sword as an instrument for receiving cosmic energy and conducting that energy into the body as an alchemist medium to create the elixir for energy refinement, enhancement, and balance. The sword seems as if it is a soft weapon, one that helps transport us to the boundary between our physical ch'i and the energy of the ethereal realm. The sword, with its light, responsive energy gently softens this boundary between the ethereal realm and our ego and allows us to respectfully and gently enter a realm of energy that might be denied to our personal will alone.

I feel the sword with its quiet, gentle energy is more Yin than Yang. It enhances receiving. I recognize the sword has a personality, I have a personality, and when I use my sword we take on a personality that in combination has its own unique qualities. How can I act to help my sword be the most effective? One way is to decorate my sword. The visual and physical elements of the sword can be adjusted over a period of time to bring out the qualities which most enhance and affirm the combined personality of the sword and its user. For example, as a Yin instrument, I have chosen to leave the color of the scabbard a soft, non-intrusive tone. The pommel and hilt have been incised with the pattern of the root and blossom of a Peony, the symbol of the Tang Period. The pommel represents the contemplative quiet of the root in the earth, and the gentle, delicate nature of a peony blossom opening in spring represents new life made possible through the use of the sword. The handle is wood wrapped with crochet twine coated with a lightly

stained calcium carbonate, which in turn is sealed with lightly stained lacquer. The finish is intended to connect and balance the energy of the root of the pommel with the blossom of the hilt. I spent about a year adjusting my sword until it felt like it was my passkey to the Taoist ethos. I love my sword now.

When I got my Sabre, I was amazed at how different its energy is. While the Sword allows me to enter the heavens, the Sabre connects me to the earth. The Sword, weighted toward the handle, has a light, lively feel. The Sabre, weighted toward the tip, puts me in touch with its weight in a way that asks me to use my entire body to exercise, draw in and express the power it can give me. With both the Sword and the Sabre I feel my entire body is asked to work in concert. But while both weapons use the whole body, the energy of the body is very different. The Sword connects me to a Shen/heavens energy while the Sabre roots and connects me to a Ching/earth energy. Sometimes when I practice the Sabre I feel like I am going into the floor. How can I become friends with the Sabre? What kind of decoration can I give the Sabre to make a better fit between the Sabre and myself? First, I yielded to the lasting impulse to paint the scabbard a bright red, suggesting an outward, intense Yang physical energy. I then rubbed the paint down with steel wool until the underlying wood just began to become visible. My intent was to suggest that although this paint has been present for a long time, it is a tribute to the long lasting health giving power of the Sabre form.

Conclusion of **Weapons** on Page 3

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

Bob Amis
Rob Crandall
Val DiEuliis
Janet Martzolf
Brandon Sherman
Dominick Veldman
Chris Wein

T'ai-Chi Sword

Russ Hatch
Ed Kao
Ian Williamson

T'ai-Chi Sabre

Russ Hatch
Pat Hemmis
Andrew Meyer
Ian Williamson

Hsing-Yi 5 Elements

Peter Borgen
Joe Hart
Laura Kohlhase
Dominick Veldman
Ian Williamson

Praying Mantis Chi-Shou

Peter Borgen
Betty Carlson
Rich Draves
Brad Felske

Nikki Feuk
Lucy Franklin
Dan Haar
Anika Inda
Chris Inda
Heidi Johnson
Vince McHie
Ryan Taylor
Beth Van Dam
Ben Ollendick
Kyle Wicklund

The (Ortho) Bionic Woman

By Ray Hayward

After I broke a bone in my hand last summer, I found I needed some help getting my neck, shoulder, arm and hand back in shape. Lucy Franklin, a certified Ortho-bionic therapist, offered me some treatments. The first thing I noticed was how gentle and noninvasive the method was. With coaxing and guiding, my body wanted to speed up the recovery on its own. After the first treatment my knuckles started to show from underneath a badly swollen hand. My neck and shoulder, tense from compensating for the weight of

the cast, released and started to return to their original positions. I continued, even after my recovery, to see what Ortho-bionomy could do for the rest of my old, tired body and to experience some of the new dimensions Lucy had recently learned. My back and legs were treated to new levels of relaxation, which stayed with me long after my session ended. My final conclusion is that if you have never had body work or need a more gentle and subtle form of body work, Ortho-bionomy is the perfect method. ☺

Conclusion of **Weapons** from Page 2

Next I gave it a brass shark's tooth at the base of the blade, where it meets the hilt. This tooth represents the physical power that is developed through practice of the postures, and it also locates the scabbard in a snug lock onto the blade. The next area of attention is to engrave an image on the hilt that embodies the deeply rooted power of this form. My guess is I will be inspired to render some image of internal core power coming from and returning to the earth. Maybe the image will be entwined roots rising above the ground and returning again to the earth. When the inspiration becomes clear after lots of practice I will know it is the right answer. ☺

Congratulations!

to our new 7th Generation
Disciples and Lineage Holders

Julie Cisler
Elyse Duffy
Aaron Friday
Linda Hermanson
Kim Husband
Dianne Lefty

Dan Nave
Todd Nesser
Kevin O'Grady
James Whitney
Woody Wolston

Schedule
June 15 - September 15, 2001

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form	6:00-7:00 Pushing-Hands Research: Roll-Back — Half the Mastery of Push-Hands		12:30-2:30 Solo Form	10:00-11:30 Eclectsis
6:00-7:30 Solo Form	7:00-7:30 T'ai-Chi Spear	6:00-7:15 Solo Form at Newell Park	6:00-7:30 Solo Form	11:30-12:30 Jump Rope/ Conditioning or Stretching *
7:30-8:30 Weapons	7:30-8:30 2 Person San-Shou	7:30-8:30 Hsing-Yi (2-Handed Sabre)	7:30-8:30 Introduction to Shaolin	12:30-1:30 Chi-Kung, Standing Meditation and Energy Work
8:30-9:30 12 Animals/ Pa-Kua	8:30-9:30 Praying Mantis Level I	8:30-9:30 Pa-Kua 64 Palms	8:30-9:30 Praying Mantis Level I	1:30-2:45 Solo Form

* First and last Saturdays, 11:30-12:30 are Stretching, all other Saturdays are 11:30-12:00 Jump Rope and 12:00-12:30 Conditioning.

NOTE: The studio will be closed 4th of July and Labor Day.

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First Class Mail