



The Newsletter of the  
**Twin Cities T'ai-Chi Ch'uan  
Studio**  
2242 University Ave  
St Paul, MN 55114  
(651) 767-0267

# Wu-Dang

Vol. 9, No.3  
June, 2002

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email: tctaichi@minn.net

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

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## New Summer Schedule

By Ray Hayward

Our new schedule begins June 15<sup>th</sup>. Tuesday night's **Pushing-Hands** class will be from 6:00-7:00 and cover the **5 Advanced Drills**. 7:00-7:30 will be **Solo Form Applications** for the **1<sup>st</sup> Section**. The **Praying Mantis** class will switch to **Level II** curriculum.

Wednesday night 6:00-7:00 is the **T'ai-Chi Guided Practice and Review**. This takes place at Newell Park in St. Paul. From the Studio take University two lights East to Transfer Rd., turn left and follow it North (it will curve to the right), until you come to Newell Park on your right. You will be on the North side of the park—class takes place on the South edge (Hewitt Ave.).

Thursday night 7:30-8:30 will be a new class—**Southern Shaolin Tiger Style**.

Saturday, 12:30-1:30 the **Ch'i-Kung** class will be reviewing the **8 Brocades, Standing Meditation** and begin a course on the **Microcosmic Orbit**.

Refer to the back page for a complete Studio schedule. Ask Ray or Paul if you have questions. ☺

### Wu-Dang Wants You!

Please consider submitting something  
for a future issue of Wu-Dang.  
Articles, poetry, art, reviews.

## Need a Break this Summer?

We are pleased to announce our 4<sup>th</sup> Annual Summer Weekend Retreat. This year's theme is "Mastery—Recognizing Our Path to Perfection." The topic will encompass how to recognize, travel, and stay on the only path that leads to success—the path of mastery. There will be lectures, presentations, and exercises. Come and see how to apply the path of mastery to your T'ai-Chi, your health, and any other pursuit.

The program will be Friday, August 9 at 7:00 p.m. through Sunday, August 11 at 5:00 p.m. at the Shattuck Boarding School in Faribault, MN, which is about one hour south of the Cities near I-35. We will begin with dinner and social time at 7 p.m. on Friday (registration/room check-in begins at 5 p.m).

The weekend will be led by Paul and Ray and consist of T'ai-Chi, of course, plus lectures, group and private practice sessions, a midnight August Moon Festival ceremony, as well as social time, and maybe a surprise or two. Shattuck will provide the rooms, all linens and board, which will consist of three meals per day—cafeteria style. There will be vegetarian options, plus a salad bar. We will have access to the gymnasium in case of wet weather, and the pool in case of hot weather.

The fee is \$150, which includes; instruction, room, meals, and a weekend away from it all. There are a limited number of places for this event. Please sign up at the Studio. If you will be attending, we need a \$50 deposit by July 1<sup>st</sup> and the remaining \$100 by August 1<sup>st</sup>. Mail or drop your deposit, payable to TCTCC, at the Studio. Please call Kim or Ray if you have questions. (651) 767-0267. ☺

# A Tribute to Master B.P. Chan, a "Warrior with Heart"

By Paul Gallagher

A rare martial artist and human being, Master B.P. Chan, passed away in March of this year. Though his martial art abilities were profound and he was a master of six separate martial arts "Systems" (each "System" being equivalent to a Ph.D. in the West), what was perhaps most remarkable about Master Chan was his humility and quality as a heartfelt human being. I hope these few stories of my experience with him convey some of the "wit, wisdom, and heart" of a great man, teacher, and friend.

Master Chan began martial arts studies at the age of 10, when his father brought him to one of south China's "Five Tigers of Shaolin" for instruction. His first year of study consisted of holding the "Standing Post" position until he could do it for one hour—that, and serving the Master. Master Chan related how he would see the other children of his village playing and he wished he could join them. But during his practice time, there was no respite. Sometimes, thinking the old Master was not watching, he would stand up to rest his weary legs. But the wily Shifu would sneak up behind him and with a tap from his two fingers (which Chan described as feeling like a ton) he would "gently" nudge the boy back into position.

One time, Chan observed the Master grinding ink from the stick of compressed ink prior to practicing calligraphy. He noticed that the Master's entire body was coiling around the central axis of his spine and this subtle coiling motion was transferred to the ink stick. That gave young Chan a powerful enlightenment into the martial arts, and their common principle of unified energy emanating from the spine. This insight later became a part of all his martial arts.

I met Master Chan through my very dear friend Kenneth Cohen, who originally suggested I meet him. My intention was to meet Chan and take a few private lessons with him to "polish" my understanding and performance of Pa Kua. I really had no intention of mastering this art, but simply wanted to be able to "Walk the circle" with a reasonable proficiency. As protocol demanded, I first went from western Massachusetts to New York to meet Master Chan and observe one of his classes.

Chan was very gracious and allowed me to observe his Sunday morning Pa Kua class. As the class progressed, I watched one of the students walking the circle with a deep scowl on his face, and very aggressive, jerky movements. When the class was over Chan sat on a small bench near the studio exit and said goodbye to each

student. As this particular student approached Chan he abruptly asked, "Hey Chan, does this stuff work?" Chan had not been in the U.S. for long at that time, and I could see he was having difficulty understanding the question. The student repeated more loudly, "Hey Chan, does this stuff work, is this stuff any good?" I was mortified. Here was a student, in effect challenging the master in an extremely rude manner! Chan was still struggling to understand... "Work?... work?" he said, "I don't understand. What do you mean-work?"

The student then said, "Is this stuff any good, does it work on the street?" At last Chan understood. In similar situations I had seen teachers propel students into walls or demonstrate a quick takedown. I awaited the Master's reaction with bated breath.

Chan's face broke into a broad smile. "If you think like that, you'll be in big trouble. We only practice to know that our hand is truly our hand." What an elegant reply! No ego, no need to show off his skills (and I later learned they were profound), simply a moment of deep teaching. The student shrugged and walked out the door.

We chatted for a few minutes, then I asked if I could take a few private lessons with him. He agreed to meet with me the next Sunday morning before his class and discuss my request. So next Sunday, there I was again, after my 4-hour commute from Massachusetts. This time Chan asked me to demonstrate what I had learned. Though Ken had taught me very ably, our time together had been extremely limited, and I knew my "knowledge" was rudimentary. Still, I held on to my idea of taking a few private lessons. I wasn't relishing a frequent 4-hour commute on Sunday mornings.

After a few minutes of showing my "form," Chan asked me to stop and very tactfully told me that what I was doing was garbage. He must have seen my face fall, so he then told me a little story. "Mr. Paul," he said, "many of my students want to 'go to the movies'—learn many systems, learn many forms all in a big hurry. But none of what they learn is correct." He paused, "Do you want to go to the movies, Mr. Paul?" he asked, looking me right in the eye.

It was the moment of truth. My mind was in a blur as I saw before me either "going to the movies," or an open-ended time frame of Sunday morning 4-hour commutes, leaving my house at 4:45 AM and arriving in New York by 8:45.

From out of nowhere, the answer came, "Master Chan, you are the master; I am the student. It's not my job to tell you what I want; it's my job to do whatever you tell me to do. It would be an honor to be your student." Chan smiled, "Then be here next Sunday morning at 8:45 and we'll begin."

What set Master Chan apart from so many martial arts teachers was his absolute authenticity and quality of heart. A consummate Master, Chan always referred to himself as a "guide." When I began studying with him and inquired about his "lineage,"—who his teachers were and where his system had originated—he steadfastly refused to even discuss this. "I am not a Master, only your guide. I have simply gone a little farther on the path than you have. What difference does my Teacher's name make?"

This same modesty caused Master Chan to be absolutely disinterested in promoting himself or seeking any sort of publicity. He simply taught his classes (and seminars at T'ai Chi Farm in New York state) and relied on a few flyers and word of mouth to bring him students.

One of my most heartwarming moments with Master Chan came after he had given a seminar in western Massachusetts and we had gone into Boston to meet his daughter and son in law. His wife had also come up to Boston for the visit. After he had introduced me, Chan announced that he and his family would walk into Chinatown and have dinner. Since I was also going into Chinatown, he suggested we all walk together.

When we got to the restaurant, I said goodbye and prepared to do some shopping. Chan asked me to come into the restaurant. I was a bit confused, not wanting to trespass on his personal time with his family, but also not wanting to seem impolite. I said OK, I'd peek in. Pretty soon Chan and his family were being led to a table. This time, I said goodbye again and started walking out. Chan asked me to have dinner. I declined, saying this was his personal time with his family and I did not want to intrude. He looked at me as if I was missing something, put his arm around my shoulder and said, "Mr. Paul, you're my family now."

One of Master Chan's proudest accomplishments was building beautiful training gardens and a temple at T'ai Chi Farm in New York state. Along the stream which ran through the property, Chan and his students built separate Hsing I, Pa Kua, and T'ai Chi training gardens. Up on the hill he built a "T'ai Chi Temple," all with scrap lumber and natural wood and stones he found on the property. "Always revere Nature," he would say, "Nature gives us everything we need."

Though he was an extremely thorough and demanding teacher, he never kept an artificial distance between himself and his students. He was always friendly and available and ready to help any willing student. Often his "two hour" seminars would stretch for the better part of a day, if he felt the students were truly sincere.

On one occasion I was visiting T'ai-Chi Farm during a busy summer seminar weekend. It was always somewhat amusing to see the younger masters "strutting their stuff" and hawking their wares at the entrance to the Farm. Chan, of course, was never there, since he absolutely refused to advertise or publicize himself. As I walked past the stalls and tables with goods for sale, Chan suddenly seemed to appear out of nowhere. "Mr. Paul, come see my gardens. I built something new." He took me by the arm and we inspected the new bridge he had built across the stream, using only natural wood, which he had found on the site. It seemed so fascinating and touching that this highly accomplished master would be totally uninterested in "selling his wares," but quite enthralled about the natural gardens he had built.

Through the years, long after I had stopped studying formally with him, Master Chan would send me a Christmas card each year always with a poem or some special word of greeting. If we hadn't spoken for a while sometimes my phone would ring (usually late in the evening) and I'd hear the familiar voice, "Mr. Paul, this is Chan. I haven't heard from you in a long time...." My heart would sink a little, because it is always the student's responsibility to "pay respects" to the teacher—not the other way around. But Chan was so humble and natural he never stood on ceremony. And always gave a few valuable practice pointers during the phone conversation.

One year I visited T'ai Chi Farm with a couple of my "old time" students. We went in quest of Master Chan and soon found him in his familiar spot—his T'ai Chi training garden. This time, he showed us his latest "creation," a spear training area which consisted of a large piece of plywood on which was drawn the silhouette of a body with the "vital striking points" painted on it.

Alongside of the plywood was a rack with several lengths of 1 ½" galvanized steel pipe. He selected a pipe, which appeared to be about 9 feet long, handed it to one of my students, and asked him to spot strike the painted vital points. My student, a quite powerful and very rooted senior player, soon discovered that 9 feet of galvanized pipe was quite heavy! He laboriously thrust it at several of the painted points.

Chan then took the "Spear," and handed it to my other student, a very strong and wiry player. This student also

valiantly attempted to strike the points, but clearly had a difficult time of it. Chan took the spear again. I think he wished to spare me embarrassment because he never did hand me the spear. Rather, he peppered the board with a resounding rat-a-tat-tat as he struck all of the painted points within a few seconds. He then remarked that all of us students needed some serious practice with the spear.

He was a great synthesizer in the internal martial arts, always basing his teaching on the most fundamental anatomical and functional qualities of the human body and mind. Though his Hsing I, Pa Kua, and T'ai Chi Ch'uan were all at an exalted level, he felt that there was something beyond all of them—the wisdom of Nature herself. One of his articles entitled, "How to Prepare to Do One Move," said in essence that the student's entire life is preparation to "do one move," because doing one move correctly involves understanding and becoming one with the entirety of Nature. An expression Chan's students heard time and again was "The whole Universe is one story..." Whatever the activity—martial arts, or even grinding ink, the principles go back to Nature and ultimately to the Universe itself.

I last spoke with Master Chan on Chinese New Year's Day of this year. He sounded altogether well and healthy and, as always, gave me some advice on my training. The thing which I will always remember and cherish, are his last words to me, something he had said so often throughout the years I knew him. "We are all brothers and sisters—all one family. We must always use our art to help others." It is this thought that I'll always carry with me when I remember Master Chan.

I brought a dear martial arts friend who had very deep and varied experience with numerous combative arts on a visit to T'ai Chi Farm. Though he was always respectful regarding the Chinese "internal martial arts," I sensed my friend was secretly a little skeptical as to their effectiveness in combat. We went to one of Chan's teaching sessions and then to various other events. Later, as we drove home, I asked my friend how he had enjoyed our trip and the events at the Farm. He said he had found it all somewhat interesting, but that Master Chan had profoundly impressed him. "He is the real thing," my friend said.

And finally, for his remarkable qualities as exquisite teacher, Mentor and friend, I could truly say of Master Chan, "He was the real thing." ☺

## Master B.P. Chan Remembered

By Ray Hayward



Master B.P. Chan  
New York City, 1979  
Pa-Kua Guard Stance

In 1979, at the encouragement of Master Liang, I began looking around for a Hsing-Yi and Pa-Kua teacher. Not finding any in Boston, Master Liang made a call for me to his classmate in New York City, William C.C. Chen. Chen had just recently invited a teacher to his studio to conduct classes in Hsing-Yi, Pa-Kua and many other arts. Master Liang arranged for me to get two hours of private instruction with Master B.P. Chan.

Master Chan was warm, friendly and open. After the basic formalities Chan asked me if I knew Paul Gallagher. At that time, although Paul and I were classmates, I had not yet made his acquaintance. Mr. Chan said, "You should meet Mr. Paul, he is my best Pa-Kua student." In the middle of my class, Chan dashed out of the studio only to return with milk, cookies and muffins, which he handed to me with a smile.

I was introduced to many theories, principles, and some history of both Hsing-Yi and Pa-Kua. The concept of the three centers (which is our Studio logo), was first explained to me there in New York and later refined with Master Liang in Boston. Chan taught me the circle-walk, and single palm change of Pa-Kua, and the metal and water elements of Hsing-Yi.

As I was leaving, Master Chan shook my hand warmly and told me that I was studying T'ai-Chi under a high-level master whose skill in Pushing-Hands was the best Chan had ever experienced. A few days after I had returned home from New York, a letter appeared from B.P. Chan. He thanked me for coming down to study in New York! He also encouraged me to pursue Martial Arts and to learn everything I could from Master Liang. Although I went on to study with many other Hsing-Yi and Pa-Kua teachers, I'll always have a soft spot in my heart for Master B.P. Chan—"my first". ☺

# Homeschooler Kung-Fu Class

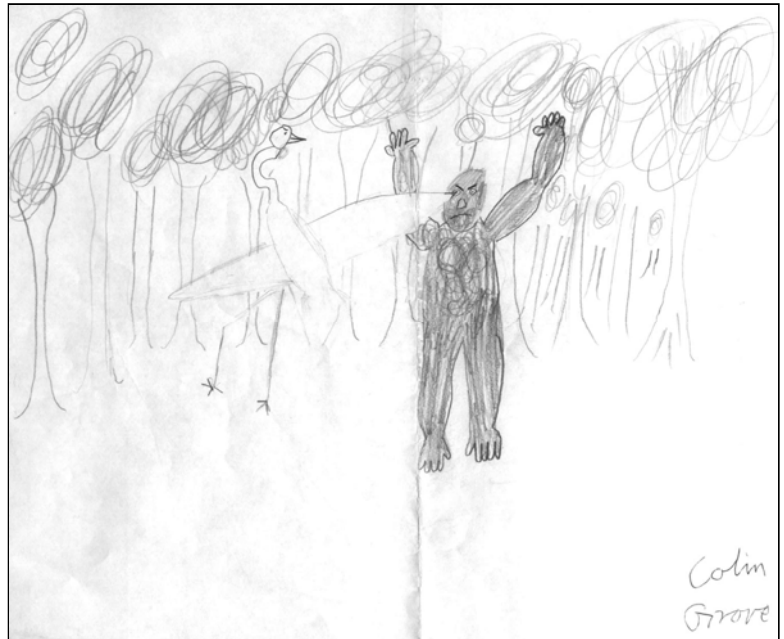
## Crane and Gorilla Lesson, The Founding of White-Crane Kung-Fu Style

**Opposites**  
By Noah Corbeil-Wild

<u>Crane</u>	<u>Gorilla</u>
Light	Heavy
White	Black
Little	Big
Clean	Dirty
Wings	Wingless
Graceful	Lumbering
Feathers	Fur
Flying	Walking

**Opposites**  
By Zack Cassutt

<u>Crane</u>	<u>Gorilla</u>
White	Black
Light	Heavy
Clean	Dirty
Winged	Wingless
Flies	Walks
Small	Big
Pointed Beak	Round Mouth
Thin Legs	Thick Legs



Crane vs. Gorilla, by Colin Grove



Gorilla and Crane Fighting, by Ruby An

Please come to our

**Homeschooler Kung Fu Class**  
End-of-Year  
Demonstration

Saturday, June 22<sup>nd</sup>  
3:00 p.m.

The demonstration will take  
place directly after the  
T'ai-Chi Solo Form Class.  
A Banquet at  
U Garden will follow.  
All are welcome to join us.

## Stirring Quotes from 2002 Reading

From Ray Hayward

### The Need to Win

By Chuang Tzu

When an archer is shooting for nothing  
He has all his skill.  
If he shoots for a brass buckle  
He is already nervous.  
If he shoots for a prize of gold  
He goes blind  
Or sees two targets—  
He is out of his mind!

His skill has not changed. But the prize  
Divides him. He cares.  
He thinks more of winning  
Than of shooting—  
And the need to win  
Drains him of power.

*From The Way of Chuang Tzu, arranged by Thomas Merton*



Try to learn from someone who has followed paths of integrity, as far as possible, for the treasures of God have been entrusted in that person's hands. Do not chase after those who boast of their knowledge. Their voices roar like the waves of the sea, but they have only a few spoonfuls of wisdom. Many times I have experienced this myself.

This has also befallen some authors, who compose books with riddles, rhyme, and flowery language; their words are encumbered by excess. We need not go into this; it is improper to cast aspersions on that which is holy.

*From The Essential Kabbalah: The Heart of Jewish Mysticism, by Daniel C. Matt, p. 160.*



“I fear just one thing: money! Greed—the love of money—was what motivated Judas to sell Jesus.”

“Today it is very fashionable to talk about the poor. Unfortunately, it is not fashionable to talk with them.”

*-Mother Teresa, from Mother Teresa: In My Own Words, compiled by José Luis González-Balado*

“So you are hungry not for wisdom but for knowledge! What a pity! Wisdom is almost as satisfying as good millet-gruel, whereas knowledge has less body to it than tepid water poured over old tea leaves; but if that is the fare you have come for, I can give you as much as your mistreated belly will hold. What sort of old tea leaves do Buddhists use, I wonder! We Taoists use all sorts. Some swallow medicine balls as big as pigeon eggs or drink tonics by the jug full, live upon unappetizing diets, take baths at intervals governed by esoteric numbers, breathe in and out like asthmatic dragons, or jump about like Manchu bannermen hardening themselves for battle—all this discomfort just for the sake of a few extra decades of life! And why? To gain more time to find what has never been lost! And what of those pious recluses who rattle mallets against wooden fish-drums from dusk to dawn, groaning out liturgies like cholera patients excreting watery dung? They are penitents longing to rid themselves of a burden they never had. These people do everything imaginable, including swallowing pills made from the vital fluid secreted by the opposite sex and lighting fires in their bellies to make the alchemic cauldrons boil—everything, everything except—sit still and look within.

“I shall have to talk of such follies for hours, if you really want a full lists of Taoist methods. These method-users resemble mountain streams a thousand leagues from the sea. Ah, how they chatter and gurgle, bubble and boil, rush and eddy, plunging over precipices in spectacular fashion! How angrily they pound against the boulders and suck down their prey in treacherous whirlpools! But, as the streams broaden, they grow quieter and more purposeful. They become rivers—ah, how calm, how silent! How majestically they sweep towards their goal, giving no impression of swiftness and, as they near the ocean, seeming not to move at all! While noisy mountain streams are reminiscent of people chattering about the Tao and showing off spectacular methods, rivers remind one of experienced people, taciturn, doing little, but doing it decisively; outwardly still, yet sweeping forward faster than you know. Your teachers have offered you wisdom; then why waste time acquiring knowledge? Methods! Approaches!

“Need the junk-master steering towards the sea, with the sails of his vessel billowing in the wind, bother his head about alternative modes of propulsion—oars, paddles, punt-poles, tow-ropes, engines and all the rest? Any sort of vessel, unless it founders or pitches you overboard, is good enough to take you to the one and only sea. Now do you understand?”

*From Taoist Mysteries and Magic, by John Blofeld, pp. 208-209.*



“Believe me, for I know, you will find something far greater in the woods than in books. Stones and trees will teach you that which you cannot learn from the masters.”

-St. Bernard of Clairvaux, “Templar History Magazine”, Vol 1, No 1, p. 12.



Well, they already suspected what I now know. They were going to die, most of them, without being replaced. Some of them would die alone, in houses from which everybody else had gone, to the graveyard or “away.” Poor old Luther Swain was dead alone for two days, lying on his face in his barn lot. (To his grandchildren, wherever they were, if they could have known him, he would have been no less strange than Abraham.) But they weren’t worrying just about themselves. They were worrying about the fate of their life, what they had lived by and for, their work, their place. They ventured even to worry about the fate of eaters (who were not worried about the fate of farmers). I’ve heard it a thousand times: “I don’t know what people are finally going to do for something to eat.”

From *Jayber Crow*, by Wendell Berry, p. 277.

## T'ai-Chi

Posture instructs intent  
 seeking precision in form  
 center—sinking, rising,  
 aligns in harmony  
 Breath awakens touch  
 sensing weight and density  
 roots—interpreting energy  
 listens, follows, expanding, contracting  
 Quiet mind directs energy  
 searching for center  
 stimulates ch'i—energy in constant motion  
 unifies alignment, breath, intent

-by LaVonne, 4/20/02

## T'ai-Chi Shoppe

### Videos

Warm-ups, Ch'i-Kung & Solo Form, \$20 (member-only price \$25 non-members)

Weapons—Sword, Knife, Staff, Cane, Fan, \$20

### Book

Ray Hayward's *Lessons with Master T.T. Liang*, \$20

### Compact Disk

Master Liang's T'ai-Chi music, with and without counts, and 45-minute interview with T.T. Liang, \$15

### Cassette

Master Liang's T'ai-Chi music, with and without counts, \$6

### Dit Da Jow

Bruise Juice, \$5

### T-Shirts

black, white, green, \$8

### Long Sleeved T-shirts

black, green, \$12

### Sweatshirts

black, blue, \$15

## Studio Announcements

- Please send us an email. We are interesting in getting your email address for events, announcements, or contacting you. We will never give your email to another party. If you haven't already done so, please send an email to: [ttaichi@minn.net](mailto:ttaichi@minn.net). Thank you in advance.
- We are considering offering a direct pay option for monthly dues. This will be strictly optional. How it would work is you fill out a form, which allows your bank to pay the Studio's bank your dues automatically. You choose the day, amount, etc. and they do the rest. If you are interested please contact Kim at 651-767-0267.
- Private lesson rates for Ray and Paul will increase to \$40 for members and \$60 for non-members as of September 1, 2002.

# A WEEKEND WITH MASTER WAI-LUN CHOI

By Paul Abdella

In May, Ray and I traveled to Chicago to visit Master Choi to continue our studies with him. I was interested in learning more of the Liu Ho Pa Fa Main Form and Ray was going to study more Pa-Kua and Hsing-I weapons. We arrived at Master Choi's studio Saturday afternoon and found him watching a Chinese cable TV station, which was showing an interview with two distinguished academics. One was the head of a prestigious university in China the other the head of Oxford University in England. A question was asked of the Chinese scholar; "What's the most important thing you teach the students at your university?" The professor answered, "Not to look and think in only a straight line but rather to see and think with a broader field of vision." Master Choi exclaimed, "Good answer! Just like martial arts." He then spoke for the next fifteen minutes on how this has been his objective in teaching "real internal training" for years. This discourse set the tone for an enjoyable and valuable weekend of study.

We began our session with Master Choi correcting my Main Form while Ray manned the video camera. Master Choi has considerable knowledge and skill in T'ai-Chi, Hsing-I, and Pa-Kua, but the Liu Ho Pa Fa Main Form is the crown jewel in his repertoire of styles. He knows every centimeter of the form in great detail and my form felt strong, natural, and comfortable after receiving the subtle corrections he made to it. A review of the self-defense applications for the form came next. Many of the applications he demonstrated were different than those we had learned previously. When asked about this Master Choi said since fighting is unpredictable, any given movement in a form should be applicable to different situations. The founder of the style had an idea in his mind that worked in his generation and we should analyze and adapt it, but "don't copy it." This means we must understand the principle in order to freely use it, as a situation demands. Master Choi used the analogy of learning architecture by studying the blue print of a particular building. By only copying the blue print you continually build the same building over and over rather than understanding the principles of architecture and engineering to design original structures that fit their environment.

Ray and I changed roles as student and cameraman and a session of Pa-Kua and Hsing-I staff and spear techniques began. Every weapon is used in a particular way based on its physical design but weapons must be thought of as an extension of the hand. Master Choi clearly demonstrated this idea through the 5 elements of Hsing-I and various

Pa-Kua palm changes. Our afternoon session came to a close all too quickly even though it was over three hours long. It was time for a well-deserved meal.

Master Choi drove us to our favorite Chinese restaurant in Chicago, Li Wing Wa in Chinatown. There Master Choi ordered in Cantonese the best beef and pan fried noodles we've had anywhere, a delicious shrimp in honey-mustard sauce with glazed walnuts, and crispy chicken. The tea and conversation flowed as we waited for the food to be served. At one point Ray asked Master Choi what his Liu Ho Pa Fa teacher Chan Yik Yan's favorite food was. This brought up a story about a banquet that Master Choi held in his teacher's honor when he was a student. Grandmaster Chan loved to eat fish but his favorite fish was a large, rare and very expensive fish (he said the name in Chinese but not in English) which was considered a delicacy in Hong Kong. The fish needed to be caught and prepared the same day and a special chef who knew how to cook it had to be used. To cover the cost Choi and the guests had to pay a hundred dollars each - this was in the early 1960's. As a self-employed truck driver, the time and expense was difficult to manage but he told us sometimes in order to show respect and appreciation money is not important. After the restaurant Ray and I returned to our hotel to digest a great meal and a lot of information.

The following morning we arrived back at Master Choi's studio for another session before returning home late that afternoon. In this session new Main Form postures and applications were learned as well as a lot of discussion and demonstration on body-harmony, speed and power, sensitivity, comparative styles and strategy. Before we knew it morning became afternoon and we invited Master Choi out for one last meal before heading back to the airport. Another delightful feast at Li Wing Wa was enjoyed during which time we arranged to meet with Master Choi once this summer and again in the fall.

Thanks to all our students and friends who contributed to our education fund for making that possible. Wai-lun Choi has continually investigated and questioned the principles and commonly held beliefs in the martial arts for over forty years in order to reveal their essence-both for himself and for his students. At one point during our lunch Master Choi joked that he was named Wai because he was always asking *why*. For Ray and I, that weekend he had a lot more answers than questions. ☺

## 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

Jason Donner  
Dennis Kelly  
Andrew Palahniuk  
Nicole Paulson  
Terry Stirewalt  
Ben Walter  
Dao Xiong

### T'ai-Chi Sword

David Gray  
Tom Hautman  
Amie Jo Johnson  
Steve Leinen  
Steven Miller  
Loc Truong

### T'ai-Chi Knife

Dan Anderson  
Dan Frederick  
Joe Lapadat  
Andrew Palahniuk  
Nicole Paulson  
Karen Peterson  
Robby Wozniak

### T'ai-Chi San-Shou

Betty Carlson  
Val DiEuliis  
Tom Hautman  
Bill Krumm  
Jeanette Turner  
Dominick Veldman  
Robby Wozniak

### Praying Mantis: 2-Person Epitome

Betty Carlson  
Rob Crandall  
Brad Felske  
Preston Irish  
Matt Lauters  
Mark Lazar  
Dianne Lefty  
Micah Lopez  
Steve Miller  
Andrew Palahniuk  
Nicole Paulson  
Mike Sauter  
Annika Terrana  
Dominic Veldman  
Kevin Weckwerth  
James Whitney  
Kyle Wicklund

### Eagle-Claw: Double Daggers

Betty Carlson  
Rob Crandall  
Brad Felske  
Preston Irish  
Matt Lauters  
Mark Lazar  
Steve Miller  
Andrew Palahniuk  
Nicole Paulson  
Mike Sauter  
Annika Terrana  
Dominic Veldman  
James Whitney  
Kyle Wicklund

### Pa-Kua San-Shou

Larry An  
Frank Birch  
Jason Donner  
Chris Inda  
J Craig Lewis  
Patrick Philips  
Ben Shafer  
Jason Smith  
Ian Williamson

### Pa-Kua Swimming Dragon

Larry An  
Frank Birch  
Jason Donner  
Chris Inda  
J Craig Lewis  
Ben Shafer  
Jason Smith  
Ian Williamson

**The following graduates should have been included in the previous issue of Wu-Tang.**

### Dao-Gang

Ben Ollendick

### Northern Shaolin: Tan Tui

Mark Lazar

### Shaolin 6-Harmony Staff

Dominick Veldman  
Kyle Wicklund

# CENTERPOINT

Mark Duhamel  
Dipl. ABT, NCCAOM • Cert. Instructor, AOBTA  
*Shiatsu Anna Therapist*

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## Cat Care Clinic

FELINE      HOUSECALL      PRACTICE

**SUSAN M. SWANSON D.V.M.**  
126 Hickory St.  
Mahtomedi, MN 55115  
**651-429-4153**  
Please Call For An Appointment

**Schedule**  
**June 15 – October 1, 2002**

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form	6:00-7:00 Pushing-Hands Research: 5 Advanced Drills		12:30-2:30 Solo Form	10:00-11:30 Eclectsis
6:00-7:30 Solo Form	7:00-7:30 Solo Form Applications: 1 <sup>st</sup> Section	6:00-7:00 T'ai-Chi Guided Practice and Review (at Newell Park)	6:00-7:30 Solo Form	11:30-12:00 Jump Rope 12:00-12:30 Conditioning or Stretching*
7:30-8:30 Weapons	7:30-8:30 2 Person San-Shou	7:30-8:30 Hsing-Yi	7:30-8:30 Southern Shaolin: Tiger Style	12:30-1:30 Chi-Kung, Standing Meditation and Energy Work
8:30-9:30 12 Animals/ Intro. to Pa-Kua	8:30-9:30 Praying Mantis Level II	8:30-9:30 Pa-Kua Swimming Dragon		1:30-2:45 Solo Form

\* 12:00-12:30, first and last Saturdays are Stretching, all other Saturdays are Conditioning.  
(11:30-12:00, Jump Rope every week.)

NOTE: The Studio will be closed on July 4<sup>th</sup> and Labor Day.

**Twin Cities T'ai-Chi Ch'uan**  
**2242 University Ave, Suite 207**  
**St Paul, MN 55114**

**First Class Mail**