

TAI CHI PLAYER

古之欲明明德於天下者。

先治其國。欲治其國者。

先齊其家。欲齊其家者。

先脩其身。欲脩其身者。

先正其心。欲正其心者。

先誠其意。欲誠其意者。

先致其知。致知在格物。

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The Cover

The cover calligraphy is by Prof. Cheng Man-ching. The text is a passage from Confucius' "Great Learning." The following is a translation of the text plus an excerpt from Prof. Cheng's commentary on the text:

TEXT: Among the ancients, he who wished to have the shining virtue illuminated throughout the world, first governed his nation well. Wishing to govern his nation well, he first managed his family in good order. Wishing to manage his family in good order, he first cultivated his person. Wishing to cultivate his person, he first rectified his heart. Wishing to rectify his heart, he first rendered his thoughts sincere. Wishing to render his thoughts sincere, he first let his innate intellect reveal itself. The way to reveal innate intellect is to eradicate the desire for things.

COMMENTARY: The Tao of "Great Learning" does not go beyond benevolence and non-benevolence. To aim at benevolence, one does not become wealthy. To aim at wealth, one does not become benevolent. These are two conditions. Cultivating the person and erradicating the desire for things are also no more than two.

Cultivating the person by eradicating the desire for things: for the sake of benevolence, one does not become rich. Becoming rich and unable to erradicate the desire for things, one's person cannot be cultivated. This makes up one principle which goes through all things.

(The cover design is by Filomena Tuosto and Ed Young)

PROFESSOR CHENG ON SELF DEFENSE

Translated by Tam Gibbs

When a T'ai Chi adept is fighting, he will be able to control the other person and therefore be able to beat him. It's difficult to understand this. People with strength, people that have fast hands, they don't believe in such a thing happening as this that we are talking about. How so? Because with this method of boxing you have to wait for the other person to move, then you will be able to take advantage of him. The opponent's strength is coming—I know, I realize it, I understand it—and then I can catch his strength, or receive it, just like you would catch a ball. This is the most difficult of all to understand. The hand and the foot, they come so quickly. How can you catch it and control it? Everyone who looks at this particular idea thinks that it is very strange.

Today I can clarify one aspect of this. Everyone pay attention: it is because we ourselves are very relaxed. Relaxed and very soft. So that when an opponent comes to attack my body with a great amount of strength and speed, I don't allow his hand to hit me. There's nothing there. Before the opponent even thinks of moving, I already know what he's thinking. If you are not soft, you'll not be able to do this. If you are not relaxed, you'll never get there. The primary thing to remember in T'ai Chi Ch'uan is to be relaxed and to be soft.

In the application of T'ai Chi Ch'uan, when it comes to the point of someone wanting to hit me, or to attack me, then the real usefulness of the art makes itself known. For instance, take a piece of cloth. You can beat it but you won't harm it. It doesn't resist you, it's not stiff. So if you're as soft as the cloth, then there's no problem. Moreover, one who is soft will not be afraid when people come to attack. Then you will be able to respond to an attacker's speed and strength in an effective manner.

The first and most difficult point of all is: you have to believe in what I say. If you don't believe it, when the person comes to attack you, you will resist him and then it will already be too late.

Now there are fellow students here who are good. They have about 60% or 70% of it—the ability to neutralize, or to use the other person's strength—but they haven't gone to the 100% of being able to escape the incoming attack, to make use of the incoming energy.

The tailbone and the top of the head have to be straight, one line. In practicing boxing, first of all practice this, keeping the body straight and the hips level and upright, plumb straight. If it's not straight and you are pushed, you will be stuck. It has to do with the waist moving, the hips turning. When you go back home and practice, pay attention: First of all, the waist has to do the moving, and the hands and arms shouldn't move at all. If there's a little bit of strength in the shoulder, then it's no good. There shouldn't be any strength. Think about it. Say to yourself "My shoulders are not here, the hands and arms come out from the middle of the back." Gradually seek out the waist, then gradually have it go down even to the knees. What is really wonderful is when you can have it go down to the ankles. So the thing to remember about practicing is that the shoulders are cut out and just put everything in the middle of the back, focus into the center of the space between the shoulder blades. Then gradually, gradually let the idea sink down to the bottom, from hip, to knee, to ankle. The more your discipline improves, the lower down the development will be. By lower down, I mean "deeper," like a root.

The late Tam Gibbs was a senior student and translator for Professor Cheng.

we rise, kindling
form after form after form . . .
the new year

Steven L. Booker

SOME TAIWAN NOTES

by Robert W. Smith

I visited Taiwan in 1983—my second trip there since leaving in 1962—and was able to meet and practice with T'ai Chi groups throughout the island. I saw many types and a variety of versions of the Cheng Man-ch'ing short form. Generally, the senior cadre was competent and the overall quality of the membership fairly good. I was disappointed, however, to find that in many places the form has been externalized by music and uniforms. Perhaps no big thing but anything that detracts or diverts from an individual meeting on that narrow ridge the ultimate internal path we call T'ai Chi probably ought to be avoided.

Music is an externality. Since it has a beat, using it may subordinate T'ai Chi to it, making this moving meditation merely dance. There is an innate rhythm and beat to T'ai Chi but it derives from an internal alchemy of breathing, movement, and self rather than from externally "manufactured" melody. Years ago I experimented with music and though Bach soothed and Beethoven was pleasant, no music was quite so good as that music T'ai Chi itself was producing from deep inside me (though I must confess I still occasionally do part of a round to Don Redman's jazz classic "Chant of the Weed").

Uniforms are less of a problem. Like music, they may help stimulate a social collectivity in the group—plus promote revenue—but for me it seems all too homogenized and external. Because the art is essentially Taoist, I think it is best done by de-emphasizing externalities of a kind that dilute the uniqueness of each individual.

Among the long and short forms of Yang, Wu, and Ch'en derivation I saw many interesting things. And call me traditionalist but I shuddered at a couple systems that mixed T'ai Chi and Pakua. One doesn't mix—it usually dilutes both and results in no satisfying synthesis. I saw a slender cheery oldster at one village do the Ch'en P'an-ling eclectic form. Happily imprecise, he was oblivious that his fly was open—an ominous thing since this form requires several high

side-kicks—but he made it through without mishap.

The level of push-hands was lower than I expected, the procedure used far different from what we followed in the old days. Then one pushed with sundry partners in an ambiance where as many as 15 or more couples simultaneously played at interpreting energy. If the going got too forceful Professor Cheng would chide the miscreant that the *Classics* insisted on relaxation and, to show the efficacy of his words, he would introduce the chap to the real softness of his hands and the resultant hardness of the wall.

But at the Annual Push-hands Tournament at Taoyuan four-ounce touches had deteriorated into pushes and pushes into frantic shoves. Here, bureaucratization brought together men and women in fixed weight categories in a contest with all the hoopla of karate or western boxing matches, but sadly with little of the skills. Participants rushed around shoving in a mad milieu in which a small *sumotori* would have cleared the decks in 15 minutes. Before my eyes push-hands had reverted to *chiao-ti*, the earliest Chinese fighting form in which men butted each other like bulls. One tall American even attempted to surprise his opponent by leaping into the air and twirling a full circle.

Some root. Women in T-shirts struck others with piston-like arms in the bosom, etc. etc. Something was very wrong here.

The major things wrong were first of all forceful strength. An uproot done with *ti-fong* is not even given a point—one must simply push the other past the boundary. Yang Cheng-fu said that we don't progress because we use force instead of technique. We must become softer. The T'ai Chi I saw was much harder than 20 years ago, a function, I think, of its growing popularity (Gresham's Law) and the proliferation in the quantity of and a dilution in the quality of teachers. It is difficult to remain soft in a private setting. How much harder it is to relax before crowds!

Add to this the fact that competition is anathema to Taoism and the problem is compounded. T'ai Chi is cooperative rather than competitive. In New York City a person got three pushes before he had to turn around and take the defensive role with his back to the wall. (I think the wall is indispensable for focus and as a deter-

rent to grappling and forceful strength). In my own classes I insist that if someone successfully pushes a partner he must then tell him how he did it. What is softness if not cooperation?

On a more pleasant topic, I was able to renew acquaintance with Liu Hsi-heng, one of Professor Cheng's seniors. Liu is a retired top-drawer civil servant, a 72-year-old Buddhist with a Catholic wife. Quiet-natured, Liu's push-hands is incredibly soft and he uses his waist to maneuver one into a cul de sac, then foregoing the anticlimatic and unnecessary push. Liu has a faithful following of Chinese and American students all of whom I found warm and intelligent.

In just a couple days Mr. Liu tried to correct my form—a herculean task—taught me a new single hand form in which the weight stays in the rear leg, and cleared up many difficulties. Some of our dialog I record below.

Q) *In learning T'ai Chi is it best to use hard at first and progressively soften or should one always use soft?*

A) Always use soft. Always have i (mind) but don't think of ch'i: if you do, it will impede the natural flow of ch'i. Don't use li (force) in the beginning lest it become a habit. So, disregard the li or ch'i and think only of the i.

Q) *Should we stick slavishly to Professor Cheng's teaching or should we modify?*

A) Follow his teaching precisely. If in doubt, seek the most natural way. Adhere to the T'ai Chi principles because if you pick up a bad habit and continually practice it, it will make the error "natural" after a while. And, of course, this is wrong.

Q) *In the Yang family why are the Pan-hou and Chien-hou styles so different?*

A) Time and innovation brought changes. Even in the Chien-hou transmission, Wu Chien-ch'uan changed the style. Change, however, is not necessarily dilution and we mustn't criticize without knowing the reasons. The important thing to remember is "Hsin-de" (that which one sometimes gains from intense study or long practice: kung fu is time, hsin-de is awakening) but your hsin-de can

only come from correct principles and not just from yourself.

Q) *Of what use is sensing hands?*

A) Its most important use is that it corrects and reinforces our form which is the basis of T'ai Chi.

Q) *Why did Professor Cheng favor fixed-step over moving sensing hands?*

A) Because fixed-step forces us to use our waists whereas moving sensing hands exercises only the legs. Cheng of course followed his partner. He said that when he engaged senior Ch'en Wei-ming, Ch'en would begin moving as soon as they touched and so Professor accommodated him by doing as he did.

Q) *Where should we put our minds in practice?*

A) The two hip joints are very important and you must be conscious of them in practice—but use only one joint at a time. Relax the other hip completely—if you think of both joints at the same time, you will be doubleweighted. Mr. Liu asked Professor about the two points and if in practice one should think of these two points. Prof. thought a while and finally said, "No, you should only think of moving the waist."

Usually Mr. Liu mentions these two points in connection with his idea of "the Rectangle", this being the shoulders and hips connected by imaginary lines on the torso. He has his students practice for 100 days, thinking of the four points (hips and shoulders). This helps them to be conscious of moving all parts of the body together. Later, he has them think of the vertical alignment points—wei lu at the tailbone and the "jade pillow" at the base of the skull—which helps them stay straight. Finally, the student need only think of the tan-tien while maintaining the six points.

Q) *Professor Cheng taught us to do the form as with an opponent in view. Mightn't this result in an alertness that triggers tension?*

A) If the form is done softly this visualization is all right. It may help concentration and can't harm your form. After a time you can discard this idea

and concentrate only on your *i*. Once, as Secretary of the Food Bureau, the demands on me became so hectic I wrote to Professor Cheng seeking help. He chided me in his reply: "In practicing T'ai Chi, you don't have trouble sinking your *ch'i* to your *tan-tien*. Now you must do it in your workaday life and you will be all right." Professor is gone but this advice lives on.

Q) Is T'ai Chi for everyone?

A) Yes, we must teach without distinction. If you refuse someone entrance into T'ai Chi they may never have another chance to learn the T'ai Chi way and change. You can only try to help someone after you accept him or her into the class. Professor always told us to embrace everyone and not to exclude anyone: we must yield first or it's not T'ai Chi.

Q) What has been T'ai Chi's most important value for you?

A) Its most important use is in daily life where it taught me to make yielding a habit. This becomes a way of dealing with friends and events peacefully, accepting everything in a relaxed way. Eventually, this changes your character.

I hope these notes are helpful to T'ai Chi students. The views expressed are my own and if I have erred on factual matters or gone astray on interpretation I hope readers will correct me.

Robert W. Smith has studied T'ai Chi for two decades and presently teaches in the Washington, D.C. area.



ON CULTIVATION

by Ed Young
with Wolfe Lowenthal

Last summer I went to China and spent two months visiting my family. It was the second time I'd visited; the first was in '78. Very fresh in my mind was when waiting in the airport, after the return flight, there was a lot of griping because of a delay. As I listened to the complaints, I found that I shared an attitude widespread here. In a big U.S. city, it seems everybody expects that when things go wrong, they are being taken advantage of, so everybody assures one another they are in the same boat.

Then I reflected on my experience in China. There was much more inconvenience there, thousands of people standing in line at the airport to get a ticket. But never did I have the experience, in two months there, of anyone griping or complaining. They have a different attitude. Yet I feel there has even been a change in China in seven years.

Seven years ago I went with the expectation that China was a deprived country. We are the rich country, we have everything. It took me by surprise that the moment I arrived people were ready to help at the drop of a hat.

In the U.S. people give each other things but rarely, unless they are very unusual, or close friends and relatives, rarely do they give themselves.

In China in seven years there has been a change, a much greater orientation towards material things. I was impressed by the modernization, but at the same time I am concerned about what has happened there. Still there is a difference. Things are rare and they have a reverence towards them, so you don't see any waste. Things are used, reused and made into other things. When I first came to the U.S. 30 years ago, and still today, I'm struck by the unnecessary waste. Time and money are important so things are discarded because they are too expensive to repair. Coming back to China reminds me that I'm part of a tremendously wasteful culture.

With all our materialism, we are limited. When you have material goods and you take something away, it's gone. It's one to one. But with energy, spirit and enthusiasm; somehow that mounts. The more you give, the more there is to receive. For instance, doing a workshop; if I come in tired, I leave refreshed. Everybody

puts their best into it because they want it to work. In the end they get everybody else's gift, everybody comes away with 20 fold of what they've put in.

That's related to China where they don't have anything material to give but they give of their enthusiasm. It's very powerful and it's why people who have been to China want to go back. There is something there, which westerners don't understand; they can't put their finger on it. It's that everyone is so eager to give of themselves.

Since I have been in advertising, I find it disturbing to watch television and catch myself being the consumer. Knowing advertising agencies and campaigns, I know how people are being manipulated. What one buys is never what the thing is, and it's usually less than what is being shown, so when you buy something, you have to check out the person who's selling it to you. There's a distrust built into the system.

In China it's never like that, you never have to worry that you're being taken. It's very refreshing to interact with a doctor or shoemaker, completely relaxed, without worrying about having to check them out.

In reference to T'ai Chi, I think that in this country T'ai Chi study has taken on a similar characteristic. We are educated in western culture and a foreign idea like T'ai Chi, with its own principle, is seen through the perspective of the western background and experience.

It's frequent that a person says to me, "Ed, I want to start T'ai Chi with you."

I say, "Sure, come on in, we just got a class started."

And he says, "Good. Well, how much do I pay? How long does it take to learn T'ai Chi?"

Learning the form takes six months to a year, and that's conservative; but he can go someplace else and learn it in two months, maybe even less. By now there's probably somewhere he can get the whole thing in a weekend workshop—using a western attitude toward learning. He will come away with a set of forms in a package with a ribbon on it, "Great, I got T'ai Chi! What else can I get?" A person accumulates a lot of garbage from all over the world and puts it someplace, forgetting about it: "That's my T'ai Chi package, that's my Aikido package and there's my meditation package."

In T'ai Chi study we have a little of this attitude. The win-lose mentality

is so predominant in this country. T'ai Chi can very easily become a situation where the study of it is put aside and a person enters instead into a desperate expression of his life's struggle: "I don't want to be pushed by anyone, not out there in the world, or in here in class."

Many ask about ch'i, "What is ch'i, where is the tan-tien, how do you concentrate it?" I find that both push hands and ch'i can only be understood if the person is relaxed. The person who goes out to grab, to take push hands, usually ends up with a win-lose mentality. Ch'i attracts a lot of people because it's powerful; something that can be used for health—there's nothing wrong with that, by the way—for energy, for being centered and full as a person. Over and beyond that, it can control things on the outside. This is to say that it can be wonderful, but we must beware of the possibility of the western understanding of what ch'i is and how it can be used. It can become another one of those nice things that are grabbed and put away, without an attitude of respect.

Another word about ch'i: it leaves when we exhale our last breath, so understandably it's very important. Without it we're dead. Learning how to use it extends life and brings about health. It's the first breath we take and we retain it until our last breath. Each person has her/his ch'i. It can be developed, but it wanes with age and in the end it's gone. There's a cycle to it, like the four seasons in the year. It has its giving/birth, building up, its harvest, and it returns to where it came from.

We see these four seasons in all nature. When Professor Cheng was alive, he often made poems about the winter season. He was in his 70s. He wrote about the snow, about late autumn, of his remembrances of the spring. Actually he was referring to his age, throughout his painting and poetry, reflecting upon that time of year for him.

Looking at what's happening in the United States, and what's beginning to happen in China—people gain a voice for their rights, minorities and women—but animals, plants, the trees don't have a voice. Vast forests are being cut down for profit all over the world; there is pollution of the air and water. All of this is the taker's kind of mind, not caring about the result. It's the win-lose attitude, and it's

very catching. Now that I'm beginning to see it in China, I'm very concerned. It makes me think that the earth itself has reached its autumn.

I reflect on Professor Cheng, his commentaries on Confucius. He writes about how materialism, "the desire for material things" prevents us from getting to a state of balance. Personal discipline starts with understanding what the desire for material things does to us. In a consumer world, when we want to change, we usually change all that's outside surrounding us, which is the last thing that creates true change. Change comes from going into oneself and finding out what the desire for things is all about.

Once a person becomes quiet, there's a chance to be centered; then a chance to become sincere in one's goal in life—a sincerity that we think about in pushing hands, by the way. It's true of everything. Over a period of time, practicing this sincerity, the person will accumulate substance. And this is called cultivation.

Ed Young is an instructor of T'ai Chi Ch'uan in the Westchester (N.Y.) area. This article was taken from a talk he gave at a workshop in Detroit.

NOTES FROM PROFESSOR CHENG'S CLASS

Editor's Note: *The notes that follow were taken by Carol Yamasaki who writes—"These notes were taken in 1973, the last year Professor taught at Shr Jung. There was a form correction class and a push hands class. Each met once a week through the spring and summer. Professor taught these with more intensity than before and frequently urged us to 'Pay close attention. You never know how long I'll be around.' There were about 30 of us in class. Tam and Ed took turns translating. What a gift for those who were there.*

"I'm sure there must be errors in these notes which are the result of my level of understanding. As a beginning student I hope that anyone who was

present and may be able to correct the errors or help to complete what is incomplete will share that information with "T'ai Chi Player" so that we may all deepen our understanding."

Thursday, March 8. Push Hands Class.

When you feel the place where the other person is hard, don't let go and look for another spot. Wait until the person teeters—may be caused by relaxing before push (Ti-Fong).

Push only when the other person is off-balance. At beginning or end of form; not while moving back.

Another approach. Always push on their empty place. When you meet resistance, find another spot.

Thursday, March 22. Push Hands Class.

Only return what is given. Don't use own strength. Use the other person's strength. If he pushes with ten percent, return with ten percent.

When you feel for someone's center, it is like a question. How person answers that question determines how you push.

Push the place which the other person has forgotten about.

If you miss a push and the other person doesn't return, it's still there. Use the same spot. Maybe slightly different direction.

Thursday, March 29. Push Hands Class.

P'eng Lu Chi An.

Follow this form. It is useful. *Must be without intention.* If you put thought into it—no good.

Becomes heavy if you put thought into it.

You cannot insist.

Difference between neutralizing and twisting.

Neutralizing is without thought. There is no idea of pushing. No strength of one's own. Only let the other's energy come and be sent out again (returned).

When twist away and push—the idea is there before other's energy comes in. When twisting I use own energy. When twisting I must use strength.

When you are really empty, you need not push away the incoming force. *You will miss you.*

QUESTION: Can T'ai Chi be used to benefit others as well as to harm

them?

ANSWER: Harm or benefit is not considered. One is empty and is a vehicle for maintaining balance.

When returning energy it is not to harm but to maintain balance.

If you step on the end of a rake, the handle comes up and hits you. Rake does not intend to harm,

Chinese scale image.

If both people are empty in such a way, then there is not action.

Only return what is given by letting it pass through. Let other's energy work on self.

Thursday, April 12. Push Hands Class.

When pushing and you feel a hard place, don't continue to push on it. Relax. If someone else is hard, he's relying on you at that point to hold him up. If you are not there, he will fall. **Ti-Fong** or find an empty place.

If the push continues on the hard place, person can relax that part and neutralize. If let up, then push, the person doesn't know where push will come.

Learn one push. All others are the same.

Highest form in push hands is **Jieh Jing** ("Borrowing Strength") which depends on circle.

Everything in the universe is a circle.

When force comes in—don't go straight back. Go in small circle.

Jieh Jing. When one is attacked unexpectedly—unconscious mind takes in energy and sends it back out.

Master Yang Cheng Fu defending against attacking dog. Unconscious act. The dog broke teeth on Master's leg.

Thursday, April 26. Push Hands Class.

When you become relaxed then must wait for root to grow. When root is planted, then **ch'i** will come up.

Thursday, May 17. Push Hands Class.

If hips don't move it is called **wig-gling**. If one part moves, everything must move.

In the push—

(1) **ch'i** goes to **tan tien**.

(2) **ch'i** stays in **tan tien**.

(3) still stays in **tan tien**. Travels from root to arms. Breath and **ch'i** go down.

First must find **tan tien**. Once you find it, know for sure.

Put mind into thumb—thumb comes alive. Sensation comes up arm—easiest with index finger. Elbow more difficult. Where mind goes and concentrates, **ch'i** follows.

Put mind in area of **tan tien**. Saucer sized area. Concentrate on outside. Eventually it will go deeper.

Thursday, June 14. Push Hands Class.

If there is any intent of push or being pushed, then it is not **T'ai Chi**.

Carol Yamasaki studied with Professor Cheng for five years from 1968-to-1973. She has been teaching in the Detroit area since 1973.



On a playground slope
we bend bows and shoot tigers;
the asphalt jungle.

Elizabeth Dasseff

SOJOURN WITH A MASTER

by Robert Reed

On a trip around the world, I arrived in the spring of 1983 in Kuala Lumpur, Malaysia with the hope of studying **T'ai Chi Ch'ung** with the fabled mentor Huang Sheng Hsien. (In the book **Chinese Boxing**, author Robert W. Smith says that of all Cheng Man Ch'ing's students, Huang probably climbed the highest.) **T'ai Chi** is immensely popular in the East and Huang is the recognized expert with thousands of students and twenty-three schools throughout Malaysia.

I had come expecting and seeking a saint. I had seen films of this seventy-three year old **T'ai Chi** player and his

powers were amazing. What I found was a stern wise Chinese Buddhist who held to ancient customs; yet his severity was balanced by generosity, kindness, and warm playful humor. He is certainly no ordinary mortal; the venerable man has a presence and you sense you are with someone with ineffable talents. He simply lays his hand on your shoulder and you melt into the ground; with the lightest fingertip touch he sends you flying backwards.

What transpired, during the six weeks I was with him, is out of the realm of the ordinary. He rose at 5:30 A.M. to meditate and did the first **T'ai Chi** of the day at 6:00 A.M. He loved to preach the virtues of **T'ai Chi** and never tired of expounding them: after dinner in a restaurant he would employ his chopsticks to illustrate the physics of **T'ai Chi** (lots of my notes are on napkins), late at night in his room he would hold audience for his senior students, on an airplane he would explain **T'ai Chi** to a businessman, in our pajamas we would "push-hands" before bed, and always he had wisdom and anecdotes to share.

The following are excerpts from a journal I kept.

March 26, 1983

Although I do not have the customary letter of introduction, my timing has been uncanny, as I arrived coincidentally with two students of the American teacher Benjamin Peng Jeng Lo, who carry the requisite letter. Huang welcomed us graciously with a dinner, but did not immediately accept us as students. This is evidently a privilege we have to earn. With a student serving as a translator he queried us and then addressed the importance of good character for students of **T'ai Chi**.

I have been thinking about what he said, wondering if I will be accepted as his student. Does he doubt my character because of my appearance? Perhaps I do look a bit scruffy after a year on the road and having just arrived from India. But can he not see past my appearance and recognize that I am sincere? Or is this a test of my attachment to worldly ways? Perhaps he is waiting to see what concessions I am willing to make. The overriding goal of this trip has been to study with this man; here is the opportunity, will I be accepted?

March 27

We returned tonight looking as virtuous as Jehovah's Witnesses. I shaved my mustache and cut my hair, the other man shaved off his beard. We were accepted as students! In addition we are invited to accompany him on a tour of his schools. He will pay or provide meals and lodging, we are only to pay air fare hopscotching the country. As for payment for instruction he dismissed the idea. Our desire to learn and the distance we have come to seek his instruction is ample payment he said.

March 29

I have decided to accompany Huang on tour of his schools. The American couple declined. I will miss their company and speaking English.

Tonight an anniversary celebration of the Kuala Lumpur school. A potluck dinner followed by T'ai Chi films of push hands exhibitions featuring Huang. No matter the handicap: sitting on a railing, balancing on one foot, blindfolded, or attacked simultaneously by five men, Huang deftly dismisses attackers as if swatting mosquitoes. He listens and yields so adeptly to the oncoming energy that it falls on emptiness, then he boomerangs the energy to the attacker hurling him away.

While students were absorbed in the films, what was Huang doing? Playing with the children. Shrieks of laughter and giggles of delight came from the crowd of youngsters circled around the seated teacher.

April 3, 1983

From Singapore to Kuching, East Malaysia to meet Huang. Chauffeured in a Mercedes, he meets me at the airport. It is hot and humid and I am sweltering. We are dropped off at his house. With my bag still at the front door, I hardly sit down and begin sipping a glass of water when he motions for me to "push hands" with him. He comes to the couch where I am sitting. I put the glass aside and stand up. I reach out to touch him and immediately I am sitting down again. I stand up, assume the push hands position, reach out to touch him, and suddenly I am sitting down. Again and again I peel myself off the couch. I am like a child's tumbler that always bounces back or rather more like a punching bag. His push is like a bolt of lightning, but without the pain.

My travel clothes are soaked. It is a good workout. But when will I learn the principles of T'ai Chi? He repeats the same message every day. Relax, relax, relax. The softest finger tip touch is all that is necessary. "Use no strength," he reminds, "simply relax".

My mind says "relax" but my body does not hear.

We go out to dinner tonight with two of Huang's senior students. After the meal, the dishes are pushed to the center of our round table. A student refills our tea serving the teacher first. Instructing me to take notes and signalling a senior student to translate, Huang begins talking:

* When you begin studying T'ai Chi your form is angular and square. Years of practice round out the corners. Ultimately your form becomes effortless as you follow a perfect circle.

* What good is a strong body with a weak mind? What good is a strong mind with a weak body? T'ai Chi provides both a strong body and mind, but for this to be yours you must possess iron discipline.

* Learning T'ai Chi will be the hardest assignment you will ever have. For now, just concentrate on the basics. The foundation is the most important. You cannot build in any direction until that exists.

* Abandon the fist. The fist represents violence and hardness. The aim of the fist is to break. T'ai Chi is more lethal—it zooms straight to the center, leaving the object whole while rejecting it completely.

* T'ai Chi is all inclusive and in harmony with the universe. Once you know this art you will understand all other things.

* As important as relaxing is, be careful not to concentrate too hard on it. Rather simply be aware of the tension—this is the first step in letting it go.

It's 10:30 P.M. I'm far from relaxed; I'm exhausted. The discussion after dinner was accompanied of course with physical demonstrations with me as guinea pig. We adjourned. I off to my room in the teacher's house, his two senior students go to his room. For them the lesson continues. I can hear someone repeatedly being thrown against the wall. Where does this seventy-three year old man get his energy? With him as an example we all should be getting younger and stronger every year.

April 5

The teacher and I took a four hour express boat to Sarikei. Huang conducts a class and then we are treated to a sumptuous feast. On this hot night, while we sip hot Chinese tea, Huang talks looking straight at me. I almost think he forgets I do not know Chinese. I listen and I am sure I know it. He talks so quietly, his words resonant and penetrate:

* The mind must be clean and pure before one can absorb the benefits of T'ai Chi. The cultivation of virtue is the central theme of T'ai Chi. Progress is made when you begin to master yourself. It is easy for a good or saintly person to learn this art.

* T'ai Chi not only is a health exercise and a martial art, it also works subtle but important changes on one's character.

* Although the U.S. is famous for its freedom, money, weapons, and technology; nevertheless, its citizens are beset with the same ills as people in less developed countries. Americans are not healthy in either body or mind; we do not know how to live peacefully with our neighbors or ourselves. It is ironic that we have so much and yet give so little and fall so short. The spirit of T'ai Chi has tremendous potential—we need it here in the U.S. Imagine Ronald Reagan, the Joint Chiefs of Staff, and all the four star generals starting the morning with T'ai Chi. The impact on world peace could be profound.

It was suggested to me today to eat whatever Huang eats—out of respect and to cultivate discipline. He eats gross things. He especially likes animal fat and yesterday dished me some pigs feet. For four years I have been a vegetarian and I have always gobbled my food; now at last I have reason to eat very slowly.

April 6

No class this morning, just a session of push hands. Huang wakes at 5:30 A.M. and meditates, but this is no ordinary meditation. He begins with breathing exercises (**Chi Kung**), next a vibration exercise making his whole body shake and then, stranger still, he whips his arms across his chest in a complicated series of movements that give him the appearance of a flagellant. He also briskly rubs the heels of his hands together and applies the hot palms to his shut eyes for a soothing eye massage (he is the only



*Photographs of Prof. Cheng
by Ken Van Sickle*

person I know his age who does not need glasses to read). He then spends a few swift minutes doing the form or a portion of it. Confident and effortless he glides through the movements without interruption as smoothly as drawing silk from a cocoon.

Often the teacher and I find ourselves alone and then we must pantomime our meaning the best (and sometimes worst) we can. He is not infallible, this man. Slow to understand his meaning, he hit me so it would be sure to smart this morning when I made an incorrect move during practice. Of course what hurt far worse was the loss of his esteem, and also the loss of my illusion that he would be above such a gesture.

The humidity, the heat, and this unrelenting schedule from plane to school, dinner to hotel, town to train, push to wall, and practice to practice is wearisome. I have received so much information, but wonder how much I am really absorbing. I feel as though I have taken monastic vows or become a Shaolin novice. Huang is always teaching with seldom a rest. Unless a translator is present his talks go uninterpreted; regardless I am to stand and listen in a respectful posture. Listening to him once with my arms folded across my chest I was informed by a student that this, as well as hands in pockets or on hips is considered disrespectful.

Why am I discontent? My dream has come true of finding a T'ai Chi expert that takes me under his wing, and here I am living, learning, and studying with an acclaimed master. The trouble is, this one is human and I must deal with the reality of him in person, as opposed to my romantic idealization of what a man of his stature might be. Now I understand why the disciples fell asleep while they were to watch over Jesus. The awe of being in a great teacher's presence, wears off quickly and you are left once again with your "little weak self". What you are really confronting is yourself, your preconceptions of the way things "should be", your prejudices, and imperfections. And that is not always pleasant.

April 8

We returned to Kuching and are deposited at Huang's home by a student. As we enter his house, a fluorescent ceiling light flickers. He motions for me to fix it. I take off my shoes and clamber on his furniture, but have no luck with the light. Pointing to his tan

t'ien he motions for me to use my internal energy. I pantomime to him that he is surely joking when he brushes me aside. In a second, he is atop the furniture melodramatically lifting his hands, drawing a deep breath and summoning his chi. His eyes close and he lays his hands on the tube. The light steadies and shines bright. Grinning like a schoolboy he beams with pleasure at his magic and at my incredulity.

I had just showered and was looking forward to bed when the teacher brings in his house servant to push hands with me. Another lesson to be learned, even he is better than me.

April 9

Lunch today with the former mayor of this city, a banker, a lawyer, and other dignitaries. In the U.S. T'ai Chi seems to be the most popular among progressives, artists, and vegetarians. Yet here, T'ai Chi is to Malaysians what golf is to Americans. In Malaysia it is a respected institution of the establishment that helps build the moral fiber of the community and state. Do successful people practice T'ai Chi or does T'ai Chi practice breed successful people?

This evening some of his students come to prepare dinner for us at the teacher's home. After dinner we push hands and the teacher talks. He lives and breaths T'ai Chi. Right before I turn out the light Huang enters my room and pushes me onto the bed for about five minutes. Softness. Sinking. Relaxing. The push seems to come from the earth itself, he is just the medium. Although only his arms and hands touch me, it is his rear leg extending that pushes me and sends me flying. The arms are not the culprit, they are merely the accomplice.

April 11

Rose at 5:30 A.M., class at 6:00. Returned to the teacher's house at 8 A.M. for breakfast. While he was getting bowls I started getting chopsticks. He hands me the bowls to put them on the table and sees that I have 3 chopsticks in my hand (there are three of us eating). He gives me a puzzled look and counts the three people on his fingers. He shakes his head and laughs. At breakfast he is still chuckling. He pantomimes trying to eat with one chopstick.

I am reading *The Lord of the Rings* when Huang walks into the room and motions for me to push hands with

him. Within minutes I go from the magic of a ring that makes one disappear to pushing hands with a man who by our sense of touch seems to make his body disappear. He is so pliable that when I push I cannot find his center and thus have no handle or purchase with which to topple him. Instead, as relentless as radar he zeroes in on my center, pushes me with the softness of a baby, and sends me parting with the force of a bullet.

Over lunch the teacher said:

* Relax until you cannot find yourself.

* Practice and practice until you enter the temple of T'ai Chi.

* Ultimately we must teach ourselves T'ai Chi. It is that unique to every person; masters can only teach us a limited amount.

April 15

Rose at 4 A.M. to catch a plane. Now in a hotel room with seven of his students and once again he is pushing hands and lecturing.

The teacher pronounces my name "Lo ber" which I am told means carrot in Chinese. He jokes that carrots have good root—the precise quality my T'ai Chi lacks.

The approach to T'ai Chi is different from the U.S. In Malaysia practice is held five days a week twice a day. Beginning students spend their first six months learning five seemingly simple T'ai Chi warm-up exercises. Once these are mastered study of the short form is begun. More than a year is spent learning the form. Push hands practice is then begun as well as the teaching of the long form. After years of study the sword form is taught. In Kuala Lumpur on Sunday mornings, a select group of senior students gather to rehearse an offensive kata that looks deadly. I imagine this is White Crane technique, the martial art Huang studied before meeting his T'ai Chi mentor Master Cheng Man Ch'ing.

April 17

We are now in Tenom. A two story modern building expressly built for T'ai Chi. The top floor hosts one of Huang's many air conditioned offices, and guest rooms. Aside from the kitchen the ground floor is a spacious T'ai Chi sanctum with the walls studded equally with mirrors and cushions to soften blows. Lovely; the building is a monument to T'ai Chi. It is too bad that it is so isolated—liter-

ally in the heart of the jungle. Located just north of Borneo on the South China Sea it has taken us planes, cars, and a miniature push cart train to arrive here.

The teacher pushed with me briefly today. Why am I so stiff? Why do I push with such strength? Deep down I think I stubbornly maintain the notion that physical strength is permissible, that brute strength is stronger than softness, yet the teacher shows me each day that softness is more powerful than hardness. Only when I intellectually accept this foreign idea will my body ever have the opportunity to learn. The power emanates from deep within, not an iota of force is employed.

After dinner in a restaurant the teacher motions for someone to translate the following:

* Do I wish to become proficient in T'ai Chi? Then make myself good and just do the exercise naturally. The quality of one's T'ai Chi is not separate from the rest of one's existence. The spirit of T'ai Chi must be incorporated into daily life. The art of T'ai Chi is the art of living right. Live right and you will become a master in T'ai Chi.

April 20

We return from a tour of the schools and I spend an additional three weeks studying in Kuala Lumpur before I take my leave.

A calligraphy hanging in Huang's home exemplifies his teaching. The English translation reads, "Nothing is so strong as gentleness, nothing is so gentle as real strength."

Robert Reed is a 5th year student of T'ai Chi. He is presently studying in New York with Ed Young and Maggie Newman.

FENG SHUI

by Miron Cohen

Ed. Note: Professor Cheng was called the "Master of the Five Excellences" (Medicine, Painting, Poetry, Calligraphy and T'ai Chi Ch'uan.) But his skills didn't stop there. He was also considered a master of feng-shui, and was consulted by businessmen, house buyers and others who wanted their property to conform to the principles of this art. The following article is an excerpt from a paper on architecture and is a good introduction to feng-shui.

The art of living in harmony with the land, and deriving the greatest benefit, peace and prosperity from being in the right place at the right time is called feng-shui. Together feng (wind) and shui (water) express the power of the flowing elements of the natural environments, not only on the surface which is sculpted by wind and water, but also under the surface: through the earth. Placing oneself in a favourable feng-shui environment will bring good fortune, peace and long life. Although feng-shui pertains to "that which cannot be seen and cannot be grasped", by using one's intuition the nature of this art becomes apparent as are the results of the practice of feng-shui over the centuries in China apparent. Feng-shui is credited with producing one of the most elaborate and beautiful landscapes, a landscape which had to preserve certain spiritual values and also fulfill the practical purpose of supporting a dense population. The beauty and harmony of China was not produced by chance. The art of feng-shui lies behind the whole pattern of the landscape; even rivers and hills were raised and lowered according to the demands of feng-shui. Although few Europeans have realized the extent to which the whole face of China was contrived by human art, the movement that sent the geometric garden out of fashion in Europe in the 17th and 18th century, drew its inspiration, like many other aspects of romanticism, from Chinese sources.

Background

The ideas of feng-shui date back to high antiquity, perhaps to the 4th century b.c. or earlier. The earth was seen as a living being and in its surface flow the two currents yang and yin. The ancient literal meaning of yin implies "the shady north side of a hill". Yin governs the Earth, all that is negative, female, dark, water, soft, cold, deadly or still. Yang governs Heaven and all that is positive, male, light, fiery, hard, warm, living, and moving. Of the combination and permutation of the yang and yin the universe is formed whose life and breath is ch'i.

The two currents, yang and yin, in the Earth's surface were identified with the two symbols-the green (or azure) dragon symbol of the east and the white tiger symbol of the west. Each of these is symbolized by various configurations of the ground. Yang dragon formations should be on the left and white tiger formations should be on the right of any tomb or habitation which should preferably be protected by them as if in the crook of an elbow. Further complications are introduced since high and abrupt escarpments were considered yang, and rounded elevations yin. These influences had to be balanced to select or achieve an auspicious site. The ideal proportions is three fifths yang to two fifths yin. Yet this was just the beginning of the complexity as the whole Chinese systems of trigrams and hexagrams, the sexagenary cycle of stems and branches and the five elements, were all woven into the reckoning.

Feng-shui has been defined as "the art of adopting the residence of the living and the dead so as to cooperate and harmonize with the local currents of the cosmic breath". If houses of the living and tombs of the dead were not properly adjusted, evil effects of most serious character would injure the inhabitants of the houses and the descendants of those whose bodies lay in the tombs while conversely good siting would favor their wealth, health and happiness. Thus to understand feng-shui it is essential to appreciate this cosmic breath of ch'i. Whichever school of thought is followed, the main objective is the clarification of the ch'i content of a site. Ch'i has no equivalent in western

looking all around
to see what's burning . . .
first week of April
Steven L. Booker

terminology, except perhaps for the Hebrew RAUCH which has been translated as "breath of life". On a microcosmic level, *ch'i* is the energy of the body's breath which if concentrated in the various parts of the body assures longevity and good health. It is the *ch'i* that enables the practitioner to perform the feats of the Chinese martial art schools.

What is true of the microcosmos is also true of the macrocosmos, the *ch'i* of the earth flows in vessels comparable with those in the body of man and animals. *Ch'i* flows through the earth like an underground stream which varies its course according to changes made by nature or man to the surface of the earth; these are not the underground streams that can be found by excavation. A parallel can be drawn with the flow of *ch'i* through the acupuncture meridians of the body. These meridians are not the same as the blood vessels, which can be dissected by the surgeon's knife, but convey life energy through their own specific locatable channels. Every place has its special topographical features which modify the local influence of the various *ch'i* of nature. The forms of hills and the directions of water courses, being the outcome of the moulding influences of wind and waters, were the most important, but in addition, the heights and forms of buildings, and the directions of roads and bridges, were potent factors. The choosing of a site was of prime importance, yet bad siting was not irremediable. Ditches and tunnels could be dug, trees planted and structures erected to alter the *feng-shui* situation. Thus to complete the parallel with acupuncture, *feng-shui* manipulated the surface of the body of the earth to influence the flow of *ch'i* along its hidden veins (or dragon lines) just as a body can be restored to health by acupuncture. Consequently the art of *feng-shui* consists in trapping and pooling beneficial *ch'i* or deflecting malefic *ch'i* for the site chosen. The rules of *feng-shui*, though very complex as used by the *feng-shui* expert, are often just a matter of common sense and can be universally and equally applied to the siting of a whole city, or even a whole province, down to the arrangement of a living space in a small room in the heart of a city.

Miron Cohen is a 5 year student at the Long River Tai Chi Circle. He also studies architecture at the City University of New York.

PLAYERS ON PRACTICE

PLAYERS ON PRACTICE

The following section, introduced in "Tai Chi Player" last issue, is meant as a forum in which students of Prof. Cheng's form can exchange points of view about the study. At the end of each contribution the author is identified as to length and place of study. This is in order to give the reader a frame of reference for the material.

Please consider either responding to this material or contributing thoughts on your own. What has your practice suggested to you? What constitutes that practice? How has your practice changed over the course of your study? Why do you study? What obstacles do you face in your practice?

Such questions are meant only to suggest possible avenues of inquiry. But feel free to chart independent courses as well. We look forward to your material.

A Lesson in Tai Chi

In all this I am vulnerable
I am sweet
I give in
I lose
I follow
... and sometimes I lead.
Also I get very angry
On fire
Tears suddenly burst out
Sometimes I feel empty
Sometimes I feel full
As Robin said to me today
in the last week of her pregnancy:
I lose myself in my imagination.

Love is like Tai Chi
like Push Hands
You find who is the "stronger"
who is the "weaker"
or if you are both "equal"
& sometimes it doesn't matter one
way or the other.
You find as much (or more) in your
self
as the other.
And your sense of bewilderment
in Love & Push Hands
is about the same.
Not many old paths—each one is
new
though many mistakes are old
you look for your root
work on your base
& above all (or underneath all)
you learn to relax
you learn not to think
you learn not to do.
The best way is no way.
The best action is no action.
You are a tree
You are between heaven & earth

Kati Hanna

GROWING YOUR GARDEN

BY GARY GOLIO

Speaking in class, Ed Young once talked about focus and intention, and the Taoist approach. He said to set your sights on what you want, pour your energy and attention into it, think about it, sleep on it—then forget about it. A seemingly roundabout way of "hitting the target".

A friend of mine who recently began studying a process of personal creativity, told me about its essential approach. Look at who you are now, regarding some situation in your life. No judgments. Hold that image in your mind. Then imagine what you want for yourself, and envision the changed you. Hold both images, with no critical judgments, and a dynamic tension is set up between the two. Feel that tension, and don't interfere. The now and the then, the What Is and the What Could Be.

In Ed's class recently, the question was asked, "Ed, if I simply relax, as best I can, and focus on the *tan tien*—even if I don't really understand what that means—will everything somehow 'take care of itself?'" Ed replied that it was indeed that simple.

Joseph Chilton Pierce, in his book, *The Crack in the Cosmic Egg*:

"... the great postulate-illumination-answer happens only to a mind that has been deeply immersed in the proper materials for its genesis, and has passionately asked the question for a prolonged period. The *Eureka!* arrives out of the blue, but from a well-prepared and primed one. The spirit bloweth where it listeth, but inevitably the direction it finally takes it determined by hard work and true commitment."

Recent articles and books about creative thinking, meditation and yoga echo Pierce's point. And so with T'ai Chi. You may only do the form once or twice a day. Maybe class is only once or twice a week. But you think about it, you immerse yourself in it, and how it relates to the various aspects of your daily life. It becomes a part of you and your conscious thinking, acting and re-acting, until it begins to function unconsciously. Seemingly without aiming at the target, you simply draw the bow and let the arrow fly. Bullseye!

The success of T'ai Chi, as a belief system, is dependent upon how fully you integrate it and let it nourish you. The other ingredient for success is patience. As my wife says, "A garden grows by itself. You just water it."

Gary Golio, a 6-year-student, studies with Ed Young in Hastings, N.Y.

T'AI CHI IN THE PARK

BY JIM JOHNSON

Practicing in Riverside park in March, on the fourth day of Spring, I see Mr. and Mrs. Hsu come in to do T'ai Chi for the first time since last fall. "We made it for another year."

She is in her 70s, straight as a plumb line and full of *ch'i*. He is in his 80s and though he walks with a cane, he puts it down to do a couple of rounds of form. There is also a twinkle in his eye that reminds me of Prof. Cheng's words, "The best thing about T'ai Chi is that when you reach the age when you finally understand what life is about, you'll have some health with which to enjoy it."

Spring has returned and like the old student who never tired of learning, we are back in the park.

Jim Johnson is a 10-year-student at Long River T'ai Chi Circle.

THE DEAREST FRIEND

BY DEBORAH LEVY

I met a wonderful friend during the couple of years I've been coming to class. It seems like she and I become more intimate each time I do the form, push hands or rooting. Her name is Mother Earth.

To flow like clear water, ebbing and flowing, yin and yang, through air that is like water—over the Earth, roots shooting out from the bottoms of my feet... it's a quiet joy that whispers perfection.

My friend and I do this dance which we call T'ai Chi and she sends her gifts of power and grace through the bubbling wells beneath me, coursing upward.

I yearn for the gentle warmth of Summer—when Earth and I dance so closely, almost like lovers. I see myself, on a flat, green meadow, air shimmering with *ch'i*, doing the form which re-connects us each moment. Every cell vibrates with *ch'i*—it's always there, waiting for the gates to open, open... allowing a feeling like no other to permeate my body and my heart-mind.

The form is a form which so profoundly draws us back into our true natures. A Native American chant goes, "We all come from the Mother, and to her we shall return. Like a drop of rain, flowing to the ocean." As I move through each posture, slowly, slowly, I become this droplet: Part of my friend forever, yet continually changing.

Spring. Crocuses poke through sleepy soil. Trees sing in the blue breezes. My own limbs are the limbs of a tree. Everything is soft, bending with the wind, secure in its earth-roots. My roots sink down, down through the awakening earth, growing easily through the snow-softened ground. Every season brings new growth to my practice—to this unique and very beautiful dance that we T'ai Chi players dance with our dearest friend, the Earth.

Deborah Levy is a three-year student at the Long River T'ai Chi Circle.

T'ai Chi Correction Class

August 25, 1984

I stand there wondering,
shaking like a tree,
do you see all the faults I feel?
You come up to me,
tuck in my bottom,
fix my hands,
put me into position,
strange but new,
I try to find it myself,
to hold it,
it hurts more than my trunk can bear.

All other, most recent hurts,
pains & any wish, rise up like sap
in me now, too.

My eyes fill with tears,
as I feel the anguish of the man,
next to me
whose son has been lost in a coma
these last five months,
a son the age of my own, 14 years
old.

The man, my friend & T'ai Chi colleague,
his body light & seeking ground,
works on his base,
looks upon us, the students,
as his community,
his forest.

I know my help to him
is only in my strength,
not my anguish at what he has told
me,
not my anguish added to his.
I ask for Correction in this,
"don't take so wide a step,"
says the teacher.

The woods are deep.

Kati Hanna

LETTERS TO T'AI CHI PLAYER

Dear T'ai Chi Player,

Thank you very much for the issues of "T'ai Chi Player!" The issues have grown in quality—if that word isn't too presumptuous—as they proceed. I don't know how they could become better optimized in span of material than this third issue. A great deal of good thought and planning is obvious in its organization.

The Professor's Chung-Yung notes flows perfectly into Liu-Hsi-heng's article on the Central Equilibrium of T'ai Chi Ch'uan: from profound philosophy to physical practice of the same concept.

Wolfe Lowenthal's article sets off very well the following articles on "practice". I think Mary Coomer's T'ai Chi Diary is no less than classic material. My students and I have all related to it in one way or another.

Thank you for your wonderful consideration in continuing your mailings to me while receiving little or no appreciable response. Since you finally have requested contributions, I'm sending a small donation on which I hope to build in the future.

I continue to seek opportunities to write something to share my experiences with my brothers and sisters in the "Player" . . . Till we communicate again, and I know we will, good practice to you.

Fraternally,
Al Sambuco

Dear T'ai Chi Player,

Enclosed please find a check for \$25.00 for 14 copies of "T'ai Chi Player" (third issue) and a small donation towards the publication. My students and I were very impressed with the quality of the writing and the format. Some people are interested in getting a subscription if you have them?

Also, do you have the first two issues? I would like to have copies if they're available.

Thank you.

Sincerely,
Laura Stone

Ed. Note:

Timely questions. There are no available copies of the first issue. Copies of issues 2 and 3 are available at \$3.00 per copy. At present we are discouraging individual subscriptions because of the expense. Distribution through the schools under Prof. Cheng's umbrella is the primary means of sharing "T'ai Chi Player." Other forms of distribution are both costly and time-consuming. For those who cannot otherwise get copies, we are forced to charge \$3.00 per copy to cover the expense of individual mailings.

PUBLISHER'S MESSAGE

"Tai Chi Player" is expensive to publish and distribute and we are yet to operate in the black—one of the reasons why we are increasing our price to \$2 per issue for bulk orders. Individual copies cost \$3.00. Because focus of our magazine is so narrow (though we hope of increasing value within the spectrum of those interested in Prof. Cheng's T'ai Chi) donations may be the way for us to achieve a measure of fiscal stability. We welcome financial contributions from sisters and brothers interested in helping us develop this magazine.

Make all checks payable to John Wolfe not Tai Chi Player.

Have You Heard

About a new book:
"T'ai Chi Ch'uan Ta Wen" Questions and Answers on T'ai Chi Ch'uan; by Chen Wei-Ming, translated by Ben Lo and Robert W. Smith. Published by North Atlantic Books.

About classes at the Long Tiver T'ai Chi Circle:

Classes are held three times a week, beginning form classes on Wednesday. Those interested should call Wolfe Lowenthal at (212) 666-2997.

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