

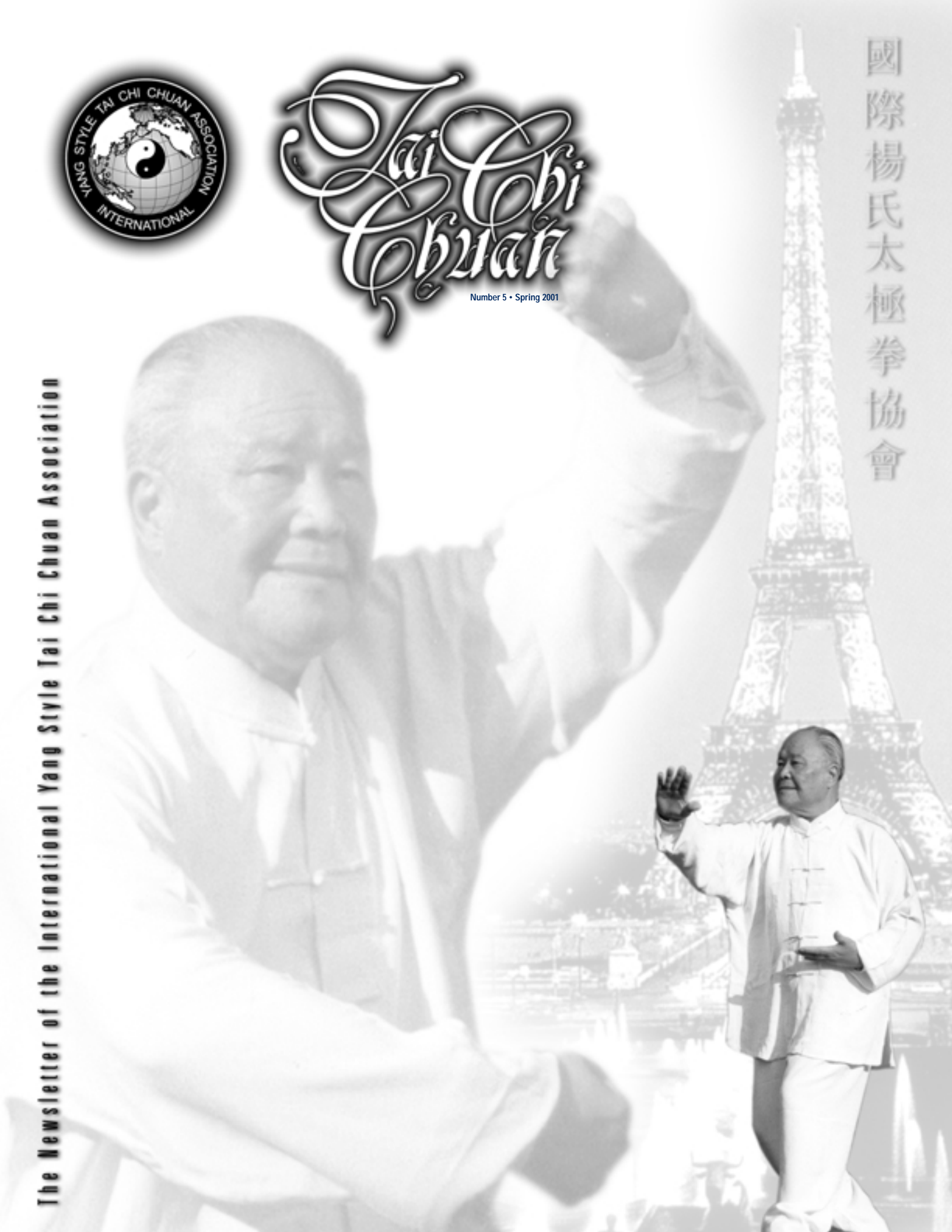


# Tai Chi Chuan

Number 5 • Spring 2001

國際楊氏太極拳協會

The Newsletter of the International Yang Style Tai Chi Chuan Association





# Our First meeting *with* Master Yang Zhen Duo

In 1984, we left to China with the French Federation of Tai Chi Chuan on an information tour and to attend the First International Congress of Tai Chi Chuan in Wuhan (China). During this Congress we got acquainted with Master Yang Zhen Duo.

With the growing development of Tai Chi Chuan that requires varied forms of teaching, the French Federation of Tai Chi Chuan asked China to let Master Yang Zhen Duo come to France. After a certain number of negotiations, China accepted and announced Master Yang Zhen Duo's arrival for the early summer of 1986. (Editor's Note: This trip marked an historic occasion for Traditional Yang Family Style Tai Chi Chuan as it was the first visit by Master Yang to the West)

The Representative of the Chinese Ministry of Sports wrote: "We are sending to France the most authentic and best Master in this Art".

Therefore, Master Yang Zhen Duo came regularly, each summer to France, until to 1993

## Master Yang Zhen Duo's Return to France

In May 1999, we welcomed Master Yang Zhen Duo back to



Master Yang receives the Gold Medal of the Town of Pau from the Mayor



France after a six-year -absence.

This took place in the lovely town of Pau located in the Pyrenees, for a Saber and Tai Chi Chuan training Session supervised by Master Yang Zhen Duo and his grandson, Yang Jun

To celebrate this event, the Mayor of Pau (a Congressman as well) was willing to invite them to a warm and friendly ceremony. At this gathering were over two hundred people and the Mayor bestowed a high distinction on Master Yang, granting him the

Gold Medal of the Town of Pau and they signed the Gold Book of the Town of Pau.

Numerous students from France and abroad have highly appreciated Master Yang Zhen Duo and Yang Jun's imposing bearing and pedagogy.

After that Seminar was completed, a new session was organized again in Pau, with much success as well, with, that time, Yang Jun as the supervisor, helped by his grand father.

We take advantage of this article to thank Master Yang Zhen Duo and Yang Jun as well as all those who made the effort to come and see them in Pau! \*

by  
Andre and Nelly Leray  
Center Director in Pau, France

FRENCH FEDERATION OF TAI CHI CHUAN





by Pat Rice  
Director

# TMI DISORDER

*Do you suffer from TMI disorder, or rather, do your students suffer from your TMI disorder?*

**T**oo Much Information is frequently found in teachers who are new and extremely enthusiastic, but we're all susceptible to this malady

TMI--you give out too much information, and all at once. "Adjust your stance, left foot a little wider, okay, now lift your head, just lower those shoulders, and elbow down a little, very good, eyes look toward your left hand, is your knee in the right place, angle the wrist a little more, separate the fingers like this, use the waist to lead, coordinate the upper and lower, sink qi to dantien..." The student hears this like the "teacher's voice" on Charlie Brown television specials: 'wehhhh, waahhh, wuuuuuu whehhhehh, whhhh, wuuuuuuu." (One of my students told me, "I just can't pick out the verbs.")

Students are now paralyzed by TMI and are unable to select some specific bit of input to remember. To be sure, you can see that the students at this level of learning probably do need to work on all those things. What you can't "see" is their level of tolerance for information input from you. Watch for TMI symptoms: glazed looks, tight jaws, groans of "I'll never get this."

Better to select a "theme of the moment/class/week." For example, "Today, we're going to focus mostly on getting the shoulders to drop. First, feel them full of tension by lifting them up and doing a couple of moves." (Students do this.) "Now, pull them down too far and do those same two moves, a different kind of tension." (Students do this.) "Repeat these moves

with your shoulders as relaxed as you know how."

While they do this, don't talk!! The temptation to you during this exercise will be to point out that their front foot isn't straight, etc. Resist this urge, it's the dreaded TMI disorder! They're so concentrated on their shoulders that they don't even know they have feet, so don't give them this excess information. Help them keep their focus or you'll frustrate them (and they're often on the verge of frustrating themselves anyway). Give them space for internal awareness, and time for reflection. What they really need is more information from inside themselves, not more from you.

Finally, you might ask them to think about or even describe their inner reactions. Then, allow them to do it again, still holding yourself back from giving more instruction--cure yourself of the TMI disorder. Because you've taught them LESS (but allowed them to learn more), your students will think you're the greatest teacher ever! \*



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Tai Chi Chuan is a uniquely world wide movement. Moving slowly, silently we can practice with people of many languages. The common tongue is balance, grace and dignity. This new section celebrates our diversity.

Merci beaucoup to Michel Tremblay for his elegant translation of familiar phrases.

## LES DIX PRINCIPES ESSENTIELS DU TAI CHI CHUAN

Énoncés par Yang Chengfu, écrits par Chen Weiming

### 1. VIDE, VIVANTE, POUSSANT VERS LE HAUT ET ÉNERGIQUE

«Poussant vers le haut et énergique» signifie que la tête est suspendue par le haut et droite et que votre vitalité afflue vers son sommet. Pour ce faire, évitez l'utilisation de la force, sinon, les tensions qui se manifestent au niveau de la nuque y affectent la libre circulation du Chi et du sang. Vous devez avoir une intention qui est vide, vivante (ou libre) et naturelle. Sans une intention qui est vide, vivante, poussant vers le haut et énergique, vous ne pourrez manifester votre vitalité.

### 2. RENTREZ LA POITRINE ET ARRONDISSEZ LE DOS

L'expression «rentrez la poitrine» signifie que la poitrine doit être légèrement concave, ce qui favorise la descente du Chi au champ de cinabre (Dan Tian). La poitrine ne doit pas être gonflée car ainsi le Chi serait bloqué dans la région thoracique, la partie supérieure du corps devenant lourde et la partie inférieure légère et les talons perdraient, ainsi, facilement leur adhérence au sol.

«Allonger le dos» favorise l'accumulation du Chi dans le dos. Si vous êtes capables de rentrer la poitrine, alors vous serez naturellement capables d'allonger le dos, vous permettant ainsi de mobiliser une énergie, issue de la colonne vertébrale, à laquelle nul ne pourra résister.

### 3. DÉTENDRE LA TAILLE

La taille gouverne tout le corps. Lorsque vous aurez appris à détendre la taille, alors seulement vos jambes pourront être fortes et la partie inférieure du corps pourra être stable. L'alternance du plein et du vide découle totalement de la rotation de la taille. D'où le dicton : «La source de votre destinée réside dans les minces interstices de la taille\*». Chaque fois qu'un manque de force se manifeste dans votre forme, cherchez la solution dans votre taille et dans vos jambes.

### 4. DISTINGUER LE PLEIN ET LE VIDE

La première règle de l'art du Tai Chi Chuan est de bien distinguer le plein et le vide. Si tout le poids du corps repose sur la jambe droite, on dit alors que la jambe droite est « pleine » et que la jambe gauche est « vide ». De même, si tout le poids du corps repose sur la jambe gauche, on dit alors que la jambe gauche est « pleine » et que la jambe droite est « vide ». C'est seulement lorsque vous pourrez bien distinguer le plein et le vide que vos mouvements de rotation pourront être effectués avec légèreté, agilité et avec pratiquement aucun effort. Mais si vous ne pouvez distinguer le plein et le vide, alors vos déplacements seront lourds et maladroits, vous ne pourrez pas assumer une position stable et il sera facile, pour un adversaire, de vous contrôler.

### 5. DESCENDRE LES ÉPAULES ET LAISSER TOMBER LES COUDES

Descendre les épaules implique que les épaules sont détendues, ouvertes et qu'elles descendent librement vers le bas. Si vous ne pouvez pas détendre suffisamment vos épaules pour qu'elles descendent, celles-ci montent, tout comme le Chi, et tout le corps se retrouve sans force. Laisser tomber les coudes signifie que les coudes se relâchent vers le bas. Si vous levez les coudes, alors vous ne pouvez descendre les épaules. Et, vous ne pourrez pousser personne bien loin ainsi. Vous vous trouvez alors en présence d'une énergie « sectionnée » propre aux arts martiaux externes\*\*.

\* Dans l'optique chinoise, la taille semble désignée l'espace entre la deuxième et la troisième vertèbre lombaire (Ming Men), plutôt que la région ceinturant le corps entre le bassin et la cage thoracique.

\*\* Dans les arts martiaux externes, tels que le Shaolin, on enseigne à utiliser l'énergie de parties ou de sections du corps, par opposition à l'énergie « globale de tout le corps » préconisée par le Tai Chi Chuan.

## L'enchaînement des 103 mouvements de la forme traditionnelle à mains nue de la famille Yang.

### PREMIÈRE PARTIE

1. Préparation du Taijiquan.
2. Ouverture du Taijiquan.
3. Saisir la queue de l'oiseau :
  - a) Parer à gauche.
  - b) Parer à droite.
  - c) Tirer vers l'arrière.
  - d) Presser.
  - e) Pousser.
4. Simple fouet.
5. Élever les mains.
6. La grue blanche déploie ses ailes.
7. Brosser le genou gauche et pousser.
8. Jouer du pipa
9. Brosser le genou gauche et pousser.
10. Brosser le genou droit et pousser.
11. Brosser le genou gauche et pousser.
12. Jouer du pipa.
13. Brosser le genou gauche et pousser.
14. Avancer, dévier vers le bas, parer et coup de poing.
15. Fermeture apparente.
16. Croiser les mains.

### DEUXIÈME PARTIE

17. Étreindre le tigre et le retourner à la montagne.
18. Poing sous le coude.
19. Reculer pour repousser le singe (droit).
20. Reculer pour repousser le singe (gauche).
21. Reculer pour repousser le singe (droit).
22. Vol en diagonal.
23. Élever les mains.
24. La grue blanche déploie ses ailes.
25. Brosser le genou gauche et pousser
26. L'aiguille au fond de la mer.
27. Bras en éventail.
28. Tourner et frapper avec le dos du poing.
29. Avancer, dévier vers le bas, parer et coup de poing.
30. (Parer à gauche) Avancer et saisir la queue de l'oiseau.
31. Simple fouet.
32. Mouvoir les mains comme les nuages des deux côtés.
33. Mouvoir les mains comme les nuages des deux côtés.
34. Mouvoir les mains comme les nuages des deux côtés.
35. Simple fouet.
36. Cresser l'encolure du cheval.

à suivre dans le prochain numéro

by Michel Tremblay  
Center Director  
in St-Jean, Canada



# PRACTICE DEPARTMENT

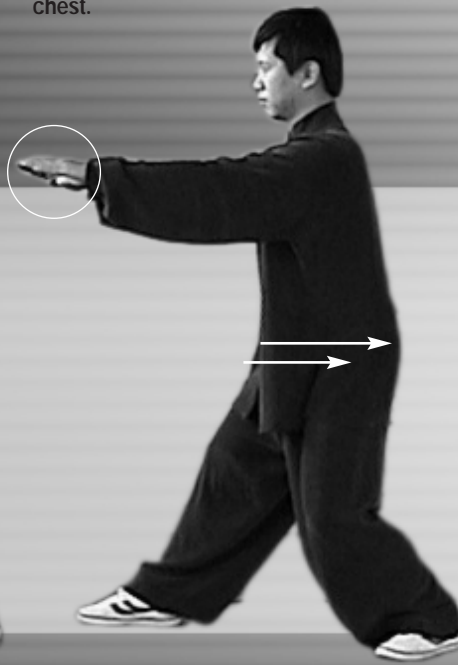


Close up of hand posture.

Shift your weight to your back leg and flatten your two palms. Your eyes are still looking forward. After shifting your weight back, make sure that your torso is not leaning and keep sinking your chest.



Push- Your two arms should be pushing straight out and level. They should be even and naturally straight. Bend your wrists and sit your palm. Your body should be squared to the cardinal point with your torso angled slightly. Sink your chest and look forward.



Use the turning of your waist to move your arms. Your left hand has the intent of pulling and the right arm follows the movement.



Make a horizontal circle with your arms while turning your body to the right.



Make a hook hand with your right hand. Look in the direction of your right hand. Start rotating your right hand to the inside.



Continue rotating your left arm until it reaches ward off. Turn your head to the left at the same time, looking in the direction of your left hand. Sit your weight in your right leg.



Your arms are following the turning of the waist and making a big circle. Follow the turning of your waist with your right toe. Your head should be turning with your body and looking forward.



As you shift your weight to the right, circle your two arms toward your body. Keep your body straight and do not lean back. As you shift your weight to the right, turn your left foot on its ball until it feels comfortable. Keep your groin open and your knees apart.

Keep your weight in your left leg. Continue turning your body to the left and point your right toe to the Southeast corner, at 135° from where you were pushing. Your arms continue circling to the left side of your body past the cardinal point.

Continue moving your weight forward. Bend your left knee as you shift your weight forward. Strike out with your left hand while shifting your weight.

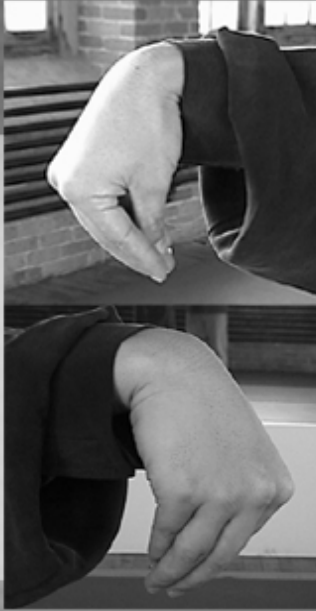


Pick up your left leg, bring it in, and then step straight forward (East). Touch with your heel first, and make a bowstep. Make sure that you have your feet shoulder width apart.

Start shifting your weight forward and turn your body slightly to the left. At the same time rotate and circle your left arm to the cardinal point. Do not extend your arm yet. Follow the left hand's motion with your eyes.



## SINGLE WHIP



Turn your wrist naturally down and your fingertips all come naturally together.



The application of single whip is when your opponent is punching you with their left fist. You use your left hand to grab their wrist, and touch their upper arm with your right forearm. Use your waist to pull them forward in the direction of their punch's momentum. Continue their movement and redirect it around you.

After yielding to the left side, make a hook hand and use it to strike their throat.





# 太極拳



You can also apply Single Whip when your opponent punches your left side with their right hand. Use your left arm to ward off their fist first. Redirect their punch around you using your waist. Sit your left palm while you do this.



Then, shift your weight forward and strike.

Make sure that your torso is straight up and down, and that your chest is rounded. Your torso should be facing between South and Southeast.





and an organized study plan can help with the complexity of Tai Chi's many theoretical requirements.

Yang Chengfu's important points can be grouped into three main topics: 1. Arranging the Body Frame, 2. Coordinating the Motions and 3. Harmonizing the Mind. This framework can be used by all students to evaluate their progress and improve their skill levels. "In the beginning, normally, the student just imitates and moves from frame to frame. In the second stage, after having learned the principles, the student tries to make the movements and the principles become one. In the first stage, you just put the hands out but in the second stage you should know how and why the hands are put out. Once you understand this it takes a long time to go through it. In the third stage, the principles and applications are combined into one and that becomes the essence. It means that the movements have intent and are no longer empty." <sup>iv</sup>

### ARRANGING THE BODY FRAME

*The Principles in this category are:*

- Empty, lively, pushing up and energetic (Suspending the head top)
- Relax the waist
- Hold in the chest and pull up the back
- Sink shoulders and droop elbows

These four requirements establish important guidelines for the torso, arms and hands. As with all the Principles, they work together to promote the optimal patterns for energy to flow freely through the body. Balance suspending the head top with relaxing the waist and the vertebrae are elongated and a strong feeling of central equilibrium is established. The upwards energy and sinking center of gravity will align the back and bring the sacrum and coccyx into a vertical axis which forms the center point for rotating the entire body frame. By keeping the waist relaxed the frame rotates flexibly and freely with a minimum of applied energy.

Holding in the chest, pulling up the

back, sinking the shoulders, and drooping the elbows create a sense of relaxed extension through the upper back all the way to the fingertips. Allow the ligaments and tendons to extend and the big muscles of the chest and shoulders to loosen. This is done by relaxing the sternum slightly inwards causing the back to become gently convex. This rounding of the back is carried through to the fingertips by dropping the elbows, sinking the shoulders, settling the wrists and extending the fingertips. In this way the large, open postures are anchored in the spine and the intrinsic energy issues freely from the back to the extremities. The practical result is a frame that is open and relaxed, yet connected and rooted to the motion of the lower back and waist.

"As soon as you have the elbow pull the shoulder, your chest will naturally sink. As soon as the elbow pulls the shoulder, your chest becomes concave. As soon as your chest is sunk, your back becomes naturally rounded and arched. And as soon as your back is rounded and arched, your waist and hips become loosened and this is all interrelated from one point to the other... If you do not have the sinking elbow and wrist and fingers extended, you do not give the opportunity for the sunken chest, arched back, and loosened waist. Although your waist can control your whole body, if your arms do not give it the opportunity by following the basic requirements, then the waist will not have the power and the ability to control the body. There will be no way you can bring the energy out. Therefore we say only when you follow the principles will your waist then be used correctly. We require everyone who practices Tai Chi to emphasize these points over and over again." <sup>v</sup>

### COORDINATING THE MOTIONS

*The Principles in this category are:*

- Separate empty and full
- Synchronize upper and lower body

- Practice continuously and without interruption

These points present a formula for the waist, legs and footwork. The ability to distinguish the amount and direction of body weight supported through the legs is a fundamental skill in Tai Chi. Cleanly separating empty and full in shifting the body weight promotes agile stepping and increased balance control. Blending empty and full by balancing the pushing and receiving energies in the stance work stabilizes the frame and roots the entire body structure. "In the ten Essentials it says you have to coordinate the upper and lower body. In reality many people are not doing that because they bend the knee so fast that they don't have a chance to put the energy into the knee, and thus the upper body has no force. If you bend your knee too quickly, the whole body is not used and the waist movement is empty. There is not a unified force." <sup>vi</sup>

The refinement of synchronizing the upper and lower parts of the body means that the waist acts as the pivot and the following coordinations ensue: the hips move with the shoulders, the elbows move with the knees, and the energy arrives at the palms and feet simultaneously. The frame is full of expansive feeling that manifests in an end position that is fully realized from the feet, through the legs, controlled by the lower back and expressed through the limbs and the fingertips. A total body motion.

"As long as your movement starts with the waist and all the other conditions correctly create the condition for the waist to move in this way, then the waist has the ability of being the body's central pivotal force. If you don't coordinate the upper and lower limbs through the waist, and the lower legs are empty, then the waist is not moving. If the structure is lifeless then the waist doesn't have anything to do. But if you practice with the hand in a position where it has intrinsic force and the legs have strength and the waist is used correctly, then they can





be coordinated. Then these movements are all part of the waist movement. Normally, people just locally move their arms. They are not using the waist to move their arms." vii

Continuity without interruption provides a crucial element in blending stillness with activity: linking the forms together yet clearly distinguishing between end positions and transitional motions. Yang Laoshi has said that the most important phase in continuing the form occurs when the motion changes direction from forward to back or from up to down. To be specific, at the precise instant when the kinetic potentials reverse. Consider the motion of a child's swing on the playground: as the swing reaches it's highest point, before it plummets backwards there is a slight pause, a brief instant when the weight and forward motion suspend. Yang Laoshi points to this instant as the most crucial time to pay close attention to the motion changing. Link the large circles together by creating this sense of paused suspension, when a very slight motion of the lower back leads to an elliptical transition expressed arc wise through the body. If the truth be told, the shape of these slight elliptical links is the familiar fish shape that occupies half of the Yin Yang symbol. These slight transitional moves lead into the next larger motion without breaking the thread of the performance.

**HARMONIZING THE MIND**

*The Principles in this category are:*

- Use intent rather than force
- Match up inner and outer
- Seek quiescence within movement

This category illuminates the inner life of the Tai Chi system. The points offer a key to the transcendent nature of the exercise, leading the student beyond the boundaries of mechanical imitation of motions into a realm of freely expressed energy and spirit.

The primary refinement in harmonizing the mind is to focus on

matching the specific technique with the actual application of force. This creates an inner sense of engagement and participation in the offensive and defensive character of the motions. Linking the slow motions to the actual applications of technique is a very delicate process. Great care should be exercised not to get carried away by the pursuit of strength and power. "Every motion has its purpose and the purpose should be coordinated with your thoughts, your mind, and finally, your spirit. What you think in your mind and what you do with the body should be very naturally coordinated... If you practice and follow through the principle and not consciously think about power, then you will have the energy and the power. But if you concentrate only on the energy and the power then your mind will be limited" viii

The last of Yang Chengfu's Principles is the natural result of the combined points. Quiescence or tranquility is the key quality that distinguishes this art form from mere martial exercise. In following the Tai Chi paradigm there needs to be a balance between tranquility and activity. There are many ways to calm the mind. In the Yang Family system the 10 Essentials provide the method: "If you concentrate on the main principles, then you are not thinking about anything else. There is no room to think of anything else. But if you don't understand the concept of where you move and how you should concentrate, and what the principles are, then you cannot control and focus your mind... You must remember the 10 essentials and apply these important principles. You want to harmonize them with the specific technique. When you have something else on your mind, you can control your mind by directing it to implement the important principles in each movement. This is one of the methods to regulate your mind." ix

This is a very different approach to regulating the mind than meditation or Qigong, " In some qigong methods

they have meditation methods to get into a very quiescent state. This is not quite the same as the quietness in Tai Chi Chuan. In Tai Chi Chuan you want to be calm and collected, so you have focused attention on what the opponent is going to do to you. Within that quietness you are ready to spring. You are ready to move. So the quiescence and movement go hand in hand, working together." x

The paradox of effortless action should fascinate and mystify the student. This in turn may lead one to wonder why Yang Laoshi's motions possess an indefinable quality of excellence, an elusive brilliance that is easy to see yet seemingly impossible to achieve. Fortunately for us, the Yang Family has shared their research in the hopes that everyone may benefit from this wonderful practice.

"Take your time. Work principle by principle. Don't just practice. Day by day work on certain points. For example: one day focus on suspending the head top. Next day concentrate on the shoulder, elbow, wrist and palm requirements. Gradually the points will add up and your skill level will increase." xi

"The basic requirements and principles we have talked about are very important points. But it is like many things. You can know it but sometimes you cannot carry it out. You may not be able to do it. You may need a long time to train yourself, slowly, slowly accumulating experience." xii \*

i *Master Cheng's Thirteen Chapters on T'ai Chi Chuan* by Cheng Man Ching, translated by Douglas Wile, Sweet Ch'i Press, 1982, pg.65  
 ii "Yang Zhenduo on Cultivating a Calm Mind" Tai Chi Vol. 22, No.1 (February 1998) pg.6  
 iii "Yang Zhenduo on Generating Internal Energy" Tai Chi Vol.18, No.5 (October1994) pg. 4  
 iv "Yang Zhenduo on Yang Style's Growing Potentials" Tai Chi Vol.19, No. 5 (October 1995), pg. 11  
 v "Yang Zhenduo on Generating Internal Energy" Tai Chi Vol.18, No.5 (October1994) pg. 6  
 vi "Yang Zhenduo on Unifying Internal Energy" Tai Chi Vol.20, No.6 (December 1996) pg.10  
 vii "Yang Zhenduo on Cultivating a Calm Mind" Tai Chi Vol. 22, No.1 (February 1998) pgs. 9&10  
 viii "Yang Zhenduo's Remarks on Yang Style Techniques" Tai Chi Vol.14, No.4 (August1990) pg.9  
 ix "Yang Zhenduo on Cultivating a Calm Mind" Tai Chi Vol. 22, No.1 (February 1998) pg.6  
 x "Yang Zhenduo on Unifying Internal Energy" Tai Chi Vol.20, No.6 (December 1996) pg.10  
 xi Yang Zhenduo in Seminar 7/14/94  
 xii "Yang Zhenduo on Cultivating a Calm Mind" Tai Chi Vol. 22, No.1 (February 1998) pg.10



# Meeting the Yang Family, *Italian Style*

In June 1996 we first met Masters Yang Zhenduo and Yang Jun at the Swedish Seminar organized by Theresa Mei Mei Teo. We felt we were living in a sort of dream. Not only were we having the chance to work with the third son of the great Yang Chengfu and his grandson but, also, what we were learning seemed to be really very good.

I started practicing martial arts in 1972 and in 1984 I started studying the Yang style Tai Chi Chuan of Master Wang Shu Chin (Taiwan) through an Italian teacher. Later, I learned the 24 forms and modern Yang Tai Chi Chuan weapons such as Sword and Saber. Everything seemed to be nice and interesting but my heart was still on the Yang Chengfu traces, hoping to find a good traditional master who could help me and my friends at the Kung Fu school to realize what we thought was the real Traditional Yang Family Tai Chi Chuan.

I kept on searching around the world to find somebody who I could work with in a serious way and I was often travelling in Europe and Asia for martial arts because of my job (Kung Fu teacher). I had the chance to study two more different Yang Style long forms with two different Chinese teachers who were ready to swear that they were holding the real traditional Yang lineage.

In April 1996 I was in London studying with one of them when I



discovered in an English Tai Chi Chuan magazine that there was a Seminar going on in a couple of months in Stockholm. Therese Mei Mei Teo told me later that it was the only advertisement she made in England that year! Che fortuna!

As soon as I went back to Italy I talked with the other Kung Fu teachers and we decided to go, absolutely, the only problem was that at that time we were nine teachers responsible for several schools from Rome to Milan and at least four of us wanted to go to the Yang's Seminar. After a while the others understood and really helped us to stay away for about two weeks.

So we left from Italy to Sweden with a borrowed car (we left by car to get the chance to visit two Kung Fu schools we were in contact with, in Austria and Germany) and after

three days and three thousand kilometers we finally arrived in Stockholm. The place was very beautiful, the atmosphere was fantastic, the Swedish group "incredible".

The seminar was great and Yang Zhenduo and Yang Jun were "Wu Ti" (superior) in and out of the seminar.

On one hand we really felt like beginners (we thought we weren't), on the other, we were so enthusiastic we could practice for hours after the Seminar apparently without effort. After this unforgettable experience I started following them wherever I could all over the world from China to the United States.

I organized the first Italian Seminar with Masters Yang Zhenduo and Yang Jun in 1998 in Alviano, near Rome, and the Mayor, Prof. Alfredo Santi, was glad and honoured to give them his warm welcome. He also invited the Masters and the whole group to visit the Medieval Castle, the Village and to be his hosts at the most beautiful terrace in the Village, right on the valley with a wonderful landscape.

This Seminar was the realization of a dream for us and marked the beginning of a new era for Tai Chi Chuan in Italy. There were also people coming from South and North America, Sweden, Switzerland and Japan.

In 1999 I helped Giuseppe Turturo

by Claudio Mingarini  
Center Director in Roma, Italy



(the Yang Chengfu Tai Chi Center Director in Milan) to organize the second Italian Seminar. In May 2000 we organized together the third Italian Seminar in the beautiful green countryside near Rome. People were really looking forward to meet them again or for the first time. Master Yang presented the beginning theoretical part of the seminar in a conference the first night and then the following day we started the practice. Between Yang Zhenduo and Yang Jun there was as usual, a perfect and harmonic interchange during the seminar.

Both of them worked very hard and while Yang Zhenduo was capturing the group's hearts and minds with his very special way of teaching, Yang Jun was hypnotizing us with his way of moving in Tai Chi Chuan and also with the clearness of his explanations. At the end people didn't want to believe such a



special experience was going to end. It was a very special week indeed.

Master Yang was often in the right mood to tell us about Chinese histories in the evening. After dinner, during the beautiful Italian springtime sunset, everyone would sit on the floor around him listening, sharing together with him, Yang Jun, and all the others those magic moments.

One of the finest teachers of Chinese martial arts in the world was comfortably sitting in a familiar way together with us, sharing his memories, his feelings and sometimes making funny jokes with us. We would try and appreciate in this way his "360°" total teaching.

He also seemed to enjoy the crazy party that more or less spontaneously arose one night around him, nearby the swimming pool. Everybody started dancing and singing around, sometimes also in a very "non-orthodox" way, to express the joy they had inside to be together in that place at that moment. I hope we'll be forgiven if necessary!

About the week we spent together: besides the very rich technical experience everyone of

us had the chance to live those days, there is something more we all got. It is a kind of feeling which is difficult to explain with words. It is something we feel and keep in our heart, maybe more important than many other things; a very special feeling connected with the warm, sweet and human way of working that Yang Zhenduo and Yang Jun shared with us. The following days we also felt a bit sad because the Seminar was finished but also a good feeling of growing energy inside for the practice of Tai Chi Chuan in daily life.

At this moment the Tai Chi Chuan group of Rome is almost double compared with the 1997 group, and it is growing and growing. This year we have had more than a hundred people and about 60% have become members of the International Yang Style Tai Chi Chuan Association. The advanced students are developing their skills and they are warmly giving their precious help at the school to develop and share Traditional Yang Style Tai Chi Chuan and its benefits with all the students. We hope to have the chance to stay at least one more week together in Italy with Masters Yang Zhenduo and Yang Jun. \*







# 2001 SEMINARS



Yang Family Tai Chi Chuan

## NORTH AMERICA

July 14<sup>th</sup> to July 17<sup>th</sup> 2001  
--[ **HAND FORM** ]--  
July 18<sup>th</sup> to July 20<sup>th</sup> 2001  
--[ **SWORD** ]--

Dave Barrett's Center  
24300 Northwest Timber Road,  
Forest Grove, Oregon 97116  
Tel.: (503) 357-8917  
dave@yangfamilytaichi.com

July 28<sup>th</sup> to July 31<sup>st</sup> 2001  
--[ **HAND FORM** ]--  
August 1<sup>st</sup> to August 3<sup>rd</sup> 2001  
--[ **SWORD** ]--

Bill Walsh's Center  
22 Birch Trail, RR 5  
Carmel, New York 10512  
Tel.: (914) 225-0662 • fax: (914) 225-5350  
bill@yangfamilytaichi.com

August 11<sup>th</sup> to August 14<sup>th</sup> (morning) 2001  
--[ **HAND FORM** ]--  
August 14<sup>th</sup> (afternoon) to August 16<sup>th</sup> 2001  
--[ **SWORD** ]--

Han Hoong Wang's Center  
1748 Lakewood Dr.  
Troy, Michigan 48083  
Tel.: (248) 680-8938 • fax: (248) 680-8938  
han@yangfamilytaichi.com

## EUROPE

### PARIS FRANCE

May 20<sup>th</sup> to May 27<sup>th</sup> 2001  
--[ **HAND FORM & SABER** ]--  
Nguyen-Minh Duc's Center  
ECOLE POLYTECHNIQUE. F-91128  
PALAISEAU Cedex  
Tel: (33 1) 69 33 33 64 • Fax: (33 1) 69 33 30 26  
duc@lms.polytechnique.fr

### COLOGNE (GERMANY)

June 1<sup>st</sup> to June 7<sup>th</sup> 2001  
--[ **HAND FORM** ]--  
Frank Grothstueck's Center  
Burgstr.67, 51103 Koln  
Tel: 49-221-625 629  
frank@yangfamilytaichi.com

### LONDON

June 8<sup>th</sup> to June 10<sup>th</sup> 2001  
--[ **HAND FORM** ]--  
Therese Mei Mei Teo's Center  
Valhallavagen 58, 11427 Stockholm  
Tel.: +46 (8) 201-800 • fax: + 46 (8) 201-832  
meimei@yangfamilytaichi.com

### SWITZERLAND

June 15<sup>th</sup> to June 20<sup>th</sup> 2001  
--[ **HAND FORM** ]--  
Jean-Marc Geering's Center  
Av. De Bethusy 82, 1012 Lausanne  
Tel.: 41-21-6522226 • Fax: 41-21-6522906  
jeanmarc@yangfamilytaichi.com

## SOUTH AMERICAN

### RIO DE JANEIRO

Sept 1<sup>st</sup> - Sept 4<sup>th</sup> 2001  
--[ **LONG FORM** ]--  
Contact Carla Rocha  
laca@biohard.com.br

### SAU PAULO

Sept 6<sup>th</sup> - Sept 9<sup>th</sup> 2001  
--[ **LONG FORM** ]--  
Sept 10<sup>th</sup> - Sept 12<sup>th</sup> 2001  
--[ **SWORD FORM** ]--  
Contact Angela Soci's Center  
Tel.: 55-11-8848943 • Fax: 55-11-4933912  
angela@yangfamilytaichi.com

### BUENOS AIRES

Sept 15<sup>th</sup> - Sept 17<sup>th</sup> 2001  
--[ **LONG FORM** ]--  
Sept 18<sup>th</sup> - Sept 19<sup>th</sup> 2001  
--[ **SABER FORM** ]--  
Contact Claudio Palacios's Center  
Tel.: 54-11-47019404 • Fax: 54-11-47884011  
claudiopalacios@yangfamilytaichi.com

### PORTO ALEGRE

Sept 22<sup>th</sup> - Sept 25<sup>th</sup> 2001  
--[ **LONG FORM** ]--  
Sept 29<sup>th</sup> - Sept 30<sup>th</sup> 2001  
--[ **SABER FORM** ]--  
Adriano D'Avila's Center  
Tel.: 55 51 226-0224  
adriano@yangfamilytaichi.com



Turn this completed form into your Center Director, or mail to the Association address listed below.  
"Please allow up to 6 weeks for processing of new memberships."

### Individual Membership Application

Yes, I wish to become a member of the International Yang Style Tai Chi Chuan Association

Yes, I wish to receive copies of Tai Chi Chuan Newsletter

Yes, I wish to receive a 10% discount on Seminar tuition

Yes, I wish to receive a discount on Association products

Yes, I wish to be eligible for ranking

Mr./Mrs./Ms.: \_\_\_\_\_

Address: \_\_\_\_\_

City, State: \_\_\_\_\_

P.C.: \_\_\_\_\_ Country: \_\_\_\_\_

Phone #:( ) \_\_\_\_\_ Fax #:( ) \_\_\_\_\_

E-mail: \_\_\_\_\_

Local Center, if applicable: \_\_\_\_\_

Birthday: \_\_\_/\_\_\_/\_\_\_ Language of Preference: \_\_\_\_\_

Please check method of payment and membership type.

Cheque  Visa  MC

Individual: \$30  Renewal \$25

Family: \$45  Renewal: \$35

Senior: \$25  Renewal: \$20

Card #: \_\_\_\_\_

Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

INTERNATIONAL YANG STYLE TAI CHI CHUAN ASSOCIATION  
280 Newport Way NW #B14, Issaquah, WA 98027, USA



# Welcome to the New Centers :

*We want to welcome new Director Toan C. Nguyen and Michael R Coulon from USA and Adriano D'Avila from Brazil*

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 bill@yangfamilytaichi.com

All Association members who have practiced Traditional Yang Style Tai Chi Chuan for at least three years, who possess the ability to be teachers of Traditional Yang Style Tai Chi Chuan, and who have the necessary skill level may inquire about establishing a Yang Cheng Fu Tai Chi Chuan Center.



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 TAI CHI CHUAN ASSOCIATION**

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