

The Vital Force

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Justin Gave Thanks

Heightened Awareness (Back In Print!) BY JUSTIN STONE

From the Introduction:

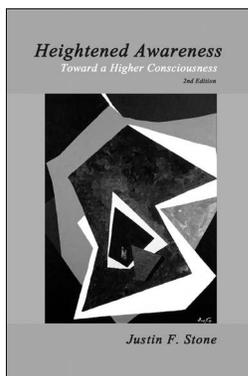
There are sincere, seeking people who go away every weekend to a different retreat or seminar, hoping to acquire in a few days, wisdom they do not have. They expect to receive it from outside, not from within. Unfortunately, **they are confusing wisdom with knowledge.** Specialists may possess some information, some technical know-how they don't have, but real wisdom is inherent in all of us. We are the laboratories in which to make the experiments. In essence it is all within us. When we realize ourselves, who and what we are (or, if preferred, our own true nature), we will find the answers there.

In India is told the famous story of the nobleman who, having lost his priceless pearl, searched the world over to find it. Then one day he got a quick glimpse of himself in a mirror and found that the pearl, his treasure, had been in his forehead all along.

Similarly, **experiencing enlightenment is merely uncovering our own treasure.** Like suddenly understanding the point of a joke that formerly was incomprehensible to us, we realize that we now have what has always been ours. In truth, no man is unenlightened; he simply does not realize his own wisdom.

"Do not let another rob you of your treasure," says the Zen master. When Dogen Zenji, the founder of Soto Zen, took a dipperful of water from the river, he always poured half of it back, to the bewilderment of many of his followers. Another Zen master, receiving a gift of six cookies, always returned three of them to the mystified donor. What is wrong with returning to you that which was originally yours? Lao Tzu said the whole world could be experienced without going out the front door. So, the aim of these lessons, with their various practices, is merely to return to you the treasure that has always been yours. Heightened awareness will point the way.

When we become aware of our vast inner landscape, which most of us ignore, we greatly increase our home territory. As awareness becomes deeper, we begin to realize that there is an inner world, and not one merely of emotions and feelings. The perimeters of consciousness are vast, perhaps boundless. The great *Lotus Sutra* says,



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"Man's voice is a voice that fills the Universe, his life is a life without limit." The key to this glorious vista is our awareness.

This book has two main purposes: to offer methods by which it is possible to reach a heightened awareness (in effect, speeding up evolution) and to furnish informative reading about this subject and various relevancies. Entertainment is not the principal objective, though it is hoped that interested parties will enjoy the reading.

In this modern world there is so much loose talk about heightened awareness, but little is offered in the way of concrete instruction. If sincere people put into effect the methods described in these pages, results should be very positive. ...

Purity of the nervous system is a necessity for achieving heightened awareness and, eventually, realization. The reader will have to make the choice as to whether indulgence is more important than heightened awareness. This should be an easy choice to make, but one should not compromise and attempt to combine the two.

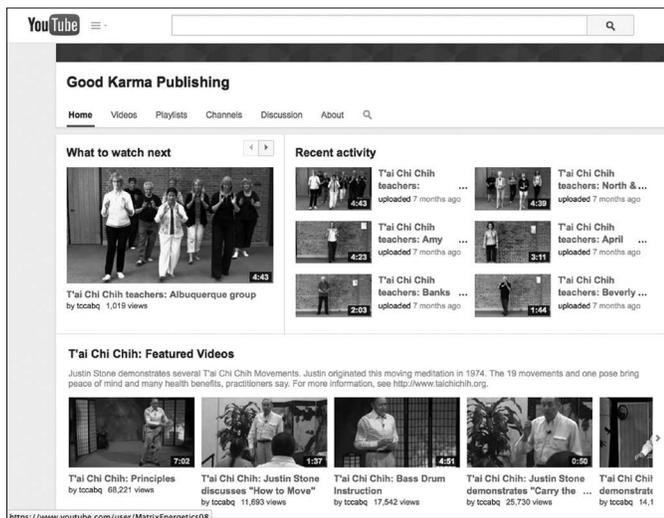
This book starts with chapters about the various ingredients in the quest for heightened awareness. One should know the meaning of *Chi* (*Prana* in Sanskrit) because the "revulsion of *Chi*," as D.T. Suzuki has characterized it, is essential to the attainment of a higher consciousness. Many disciplines work directly with the *Chi*, including the moving meditations, *T'ai Chi Ch'uan* and *T'ai Chi Chih*. Various such practices are described and taught in this book.

One other thing: it almost goes without saying that such practice is good for the health, as well as having spiritual benefits. All life is purification. Often we fight this process through taking painkillers and other drugs and do not see disease (dis-ease) in its true light. A sick Yogi is no Yogi. As the nervous system is purified, as the *Chi* circulation is accelerated and balanced, we should see things more clearly, have more energy, become less self-centered and possibly live longer. Heightened awareness is a worthwhile goal in every respect, but the reader must practice faithfully to attain this goal; it cannot be given to him by anybody. **And we never stop progressing; we never relax and say we're here.** To those who persevere and succeed, great joy (*ananda*) should be in store.

May The Vital Force Be With You

We're Offering Videos Again – At The 2014 Conference

At the August 2013 teacher conference, Good Karma Publishing and *The Vital Force* joined forces to offer free videotaping for teachers who wanted to demonstrate T'ai Chi Chih and pitch the practice to future students (and potential teaching venues) who would find them on the Web. GKP and the VF paid the majority of costs associated with it; the Minnesota conference committee, and a few individuals within the community, generously donated to the project after-the-fact when they felt and heard the buzz. GKP and the VF edited the videos and uploaded them to YouTube in mid-September.



Some stats: 37 videos were made and 46 teachers (almost one third of conference attendees) participated. Most were 3 minutes or less. Within two months posting in 2013, the videos received over 3,000 hits. To date they have received over 41,000 hits.

Due to the popularity of this offering, and despite their precarious financial positions, Good Karma and *The Vital Force* have generously offered to be lead supporters again. The 2014 conference has also pledged financial support.

Study the current crop of videos (youtube.com/user/tccabq). Look for ways to improve the video you did in 2013. Get ideas from others about what they did and how they presented TCC. Compassionately critique the videos with a close TCC friend. Use it as a teachable moment.

This service is a great value-add to conference. Don't miss the teaching/demonstrating opportunity.

WITH GRATITUDE. KIM GRANT, ALBUQUERQUE, NM

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Submission Guidelines

Please send articles as Word documents, electronically, to tcc@kimgrant.com. If possible, please tailor your submission to a particular section; the newsletter will hang together better that way. A 1/4 page in this newsletter runs about 200 words; a 1/2 page is 400 words.

We are always in need of photos and artwork. Please send high resolution jpgs, which the Editor will crop and edit. If you have 10-12 pieces of related artwork – calligraphy, drawings, photographs, or something that will reproduce well in B/W – please submit them for consideration in an entire issue. *The Vital Force* reserves the right to edit submission for length and clarity.

Web Site Updates

The on-line database (for www.taichichih.org) will be updated within a week of the following deadlines: January 15, March 1, April 15, June 1, July 15, September 1, October 15, & December 1.

Editor: Kim Grant • Membership: Mary Ruiz • Submissions: Send articles, poetry and photos to tcc@kimgrant.com or to The Vital Force, P.O. Box 92674, Albuquerque, NM 87199-2674 • Memberships: Send membership subscription requests, renewals, remittances and changes of address to The Vital Force, P.O. Box 92674, Albuquerque, NM 87199-2674. Memberships are \$40/year, \$50/year for international. Members receive four issues of The Vital Force. The annual Teacher Directory is available for free at www.taichichih.org. If, for some reason, you do not receive an issue, send an e-mail to: vfmembership@yahoo.com. • Design: Amy K. Brown

Gifts to *The Vital Force* are fully tax deductible, always appreciated and used effectively to reach tens of thousands of practitioners around the globe.

The Vital Force also maintains www.taichichih.org – with no direct source of funding. Please consider a contribution to support this essential outreach.

Deadline: July 1
Publication Date: Mid-Aug
Social Media: How do you use it in your classes?

Deadline: Oct 1
Publication Date: Mid-Nov
To Be Decided.

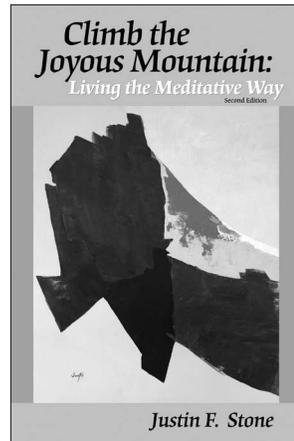
Deadline: Jan 1
Publication Date: Mid-Feb
To Be Decided.

Deadline: April 1
Publication Date: Mid-May
To Be Decided.

The Road To The Mountaintop

BY LARRY BLOOM, SANDY SPRINGS, GEORGIA

At times during my morning T'ai Chi Chih practice, thoughts fade away and images of the movements flash fleetingly through my mind. They rapidly retreat and are replaced with a feeling of wellbeing. Sometimes I wonder, "Am I being stimulated in some mysterious manner to create pictures of the TCC movements? Or, is it just the latent effect of reading too many Dr. Seuss books as a child emerging from my subconscious." I don't know, but motivated by my son's gift of a digital drawing tablet and painting software I began thinking about the project, letting it unfold on its own. **Here's the story behind the image, "Daughter on the Mountaintop."**

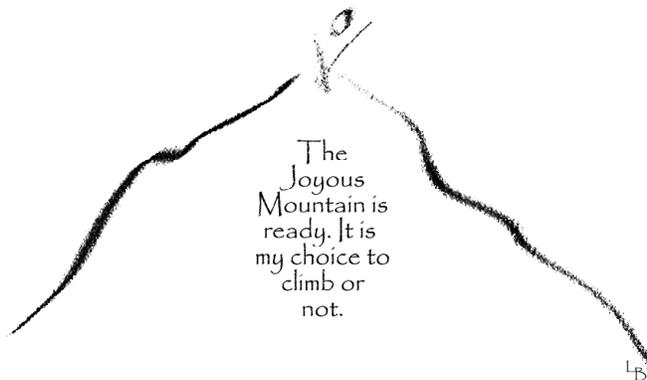


Early on I found myself reflecting on the art that Justin included in his books. Some originated from Justin himself. On other occasions he chose to include that of friends such as Ou Mie Shu. In *Climb the Joyous Mountain*, Justin remarked, "There is a quality about my friend Ou Mie Shu's drawings, and the captions with which he inscribes them, that I can only describe as simple humanity... Because his work so represents the quality we would like for this book, these drawings are included with the hopes that the reader will enjoy them as much as I do."

Finding inspiration, I sought to understand some of the art forms that might have contributed and particularly appreciated learning about the following:

SHODO

Shodo or the art of Japanese brush calligraphy has its origins in China 3000 years ago and is an ancient art separate from any other creative work. It differs in that its main focuses are simplicity and a mind-body connection. It is achieved by applying the elements of art, specifically line, shape and space. Often the line is drawn with a specific focus such as love, determination, or positivity. These feelings can often dictate the type of line that follows (e.g., whether it is wavy, straight, grainy or curved.) Shape is an important aspect and is achieved with dragging, pressing, and sweeping techniques. No outlining is ever used.



ZEN CALLIGRAPHY

Here the attitude is that true creation arises from *mu-shin*, the state of "no mind," in which thought, emotions, and expectations do not matter. Truly skillful Zen calligraphy is not the product of intense "practice"; rather, it is best achieved as the product of the "no-mind" state, a high level of spirituality. One must free his or her mind and heart of disturbances and focus only on the meaning of the character. Becoming one with what you create, essentially, is the philosophy behind Zen Calligraphy.

ENSO

In Zen Buddhism, an *enso* is a circle that is hand-drawn in one or two uninhibited expressive brushstrokes to express a moment when the mind is free to let the body create. It symbolizes absolute enlightenment, strength, elegance, the universe, and *mu* (the void). It is characterized by a minimalism that exemplifies the various dimensions of the Japanese *wabi-sabi* perspective and aesthetic: *fukinsei* (asymmetry, irregularity), *kanso* (simplicity), *koko* (basic; weathered), *shizen* (without pretense; natural), *yugen* (subtly profound grace), *datsuzoku* (freedom), and *seijaku* (tranquility).

In *Climb the Joyous Mountain*, Justin articulates his appreciation of the *wabi-sabi* aesthetic: "To understand Japanese people, one must know something of the *wabi-sabi* concept. The Japanese sense of beauty... usually relies on delicate understatement. What is left out is just as important as what is put in."

It is easy to appreciate the connection between these artistic philosophies and TCC. Respectfully, I have no pretense that one can just causally jump in and do them justice. However, the principles of these styles can serve as inspiration for anyone at any level. Allowing myself to be inspired but not intimidated, I thought about possible guidelines that would honor TCC: 1) Keep it simple, using as few strokes as possible to create the image with no effort; 2) Express *yin* and *yang* through the free flow of lines, shapes, texture and space, and 3) Paint from a place of love for TCC encouraging the image to be personal and the artist to be non-judgmental.

Following my newly created guidelines took longer than I fully appreciated at the beginning. The "Daughter on the Mountaintop" image was created in about a minute and contains only five strokes. Ahhhhh – no effort! But to get prepared required testing several hundred combinations of digital brush styles and textures, and experimenting with the effects of pressure on the brush to achieve a *yin/yang* of changing granularity, line thickness and density. I found if I was mentally preoccupied, the lines just did not flow. I had to find that place where thinking did not inhibit the course of the brush.

The journey was joyful and a reminder of the effort of no effort. Imaginably others could be encouraged to reflect on TCC movements and put their brush to paper. Perhaps we could collectively create a set of images to represent the movements.

Purposeful Pause

BY MONICA CAMPBELL, MINNETONKA, MINNESOTA

Author's Note: Recently many students have asked what "the pause" means to me. Putting it in words has been extremely powerful and a blessing to share with all of them as we have all grown from the conversation.

Pause is part of the Resting Pose; for me T'ai Chi Chih is a sacred practice and it is because of this Pause/Resting Pose. Our pause in TCC is one of the components that differentiate TCC from most other forms.

Resting Pose allows us to come to a place of rest after we have completed nine repetitions on one side. (These nine repetitions allow us the opportunity/time to become softer and more grounded with each repetition.) We let go just a little bit more with each repetition. We balance this by doing nine on the other side and resting again. **This pause allows us to balance our yin yang energies.**

Resting Pose allows us to sink into the soles of the feet. With correct softness our spine aligns and the bubbling spring opens up. Exploring softness in the balance between the left and right side of the body and front (ball) and back (heel) of each foot allows the energy from the earth to enter the body. It allows us to keep

intact the string of pearls that connects us to the heavens. When I am in this place of groundedness, I am connected on all planes. We are humankind; this is where we live, somewhere between heaven and earth. This is our home.

Resting Pose allows us to settle into/sit with our own softness. Resting Pose allows us to gather the energy created with each move and bring it down to the *tan t'ien*. We have activated and circulated our divine energy with each repetition, and by bringing it down with Resting Pose we are balancing it in our *tan t'ien*.

Resting Pose allows us to store this energy in our center, in our *Chi* account. Remember, it is there for us to use as needed, at any moment. What a gift.

Resting Pose allows us to pause. **How often do we take the time to be still, to be in the moment, to be present right here and right now?** For me it is in these moments of stillness/rest where I learn the most about myself. It is not in our crazy world of checking off the "to do" list of our daily lives. It is in the quiet pause, with softness permeating my body, completely unattached to any outcome, completely letting go, that I can go deeply enough to be open to my true being. No judgment. Completely open to being in the present and trusting I will be all right with whatever comes my way. I am grounded and can carry this experience with me throughout my day. Every cell of my being permeates gratitude.

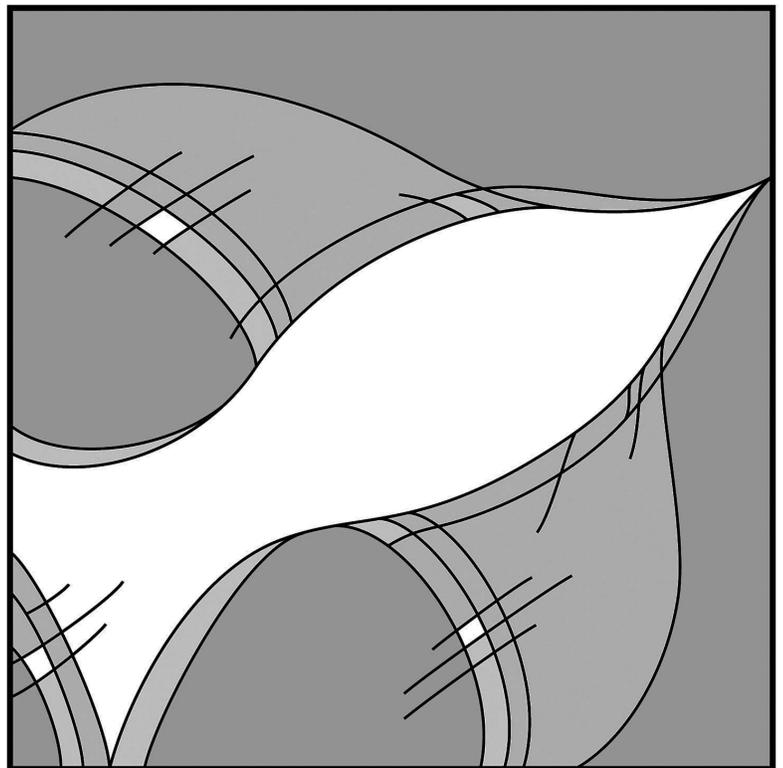
The depth of TCC continues to blow me away daily. Thank you students for all your wonderful questions and insights. We each grow with each question. Thank you Justin and to this incredible community, local and elsewhere.

Here Now

BY CAROL SPICER, FAIR LAWN, NEW JERSEY

Free to let the body be,
Aware of the settled within the settling,
the shifted within the shifting,
the grounded within the grounding,
the place of stillness,
the place of now,
complete.

We practice letting go into the soles of the feet, into the earth, flowing from the center, letting the body's innate intelligence shine through, speak to us, and move us. Through the softness of letting go, there's more balance, strength and power to flow through whatever is here. Flowing through whatever (resistance, heavy air) strengthens, balances, and provides grace – one moment at a time. Sensing the grounded within the grounding, the settled within the settling, the shifted within the shifted, **the now moment is perfect and complete.** Awareness of the now moment is freeing. The now moment doesn't carry the past or anticipate the future; it simply is.



Space, Time & TCC

By RICHARD KARASIK, SARATOGA, CALIFORNIA

I didn't get to spend a lot of time with Justin, yet the few times we spent chatting had a large impact on me – almost as if we had been corresponding for years. We chatted about shared interests in art, trading stocks, music, and of course T'ai Chi Chih. The discussions helped me discover a common thread running through our interests – space and time.

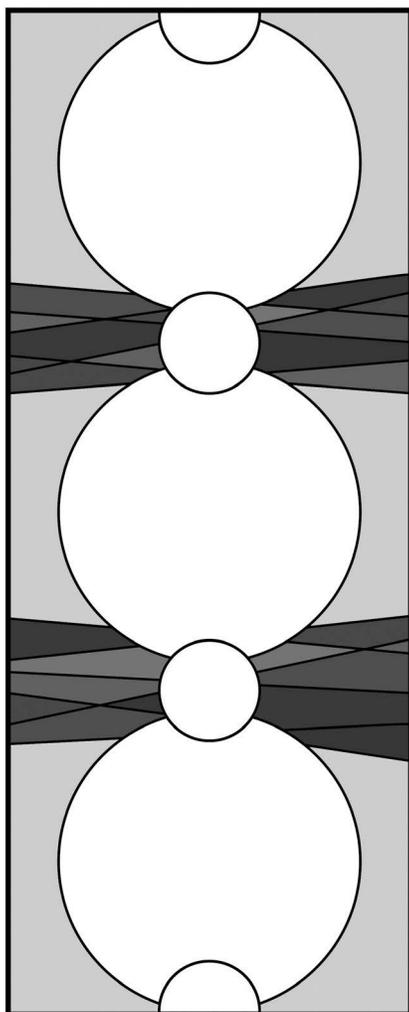
Art is about sharing a moment in time with the artist. Many great works of art freeze time, and in doing so become timeless. A great composition makes as much use of space as it does of color and form. One defines the other. Space is not empty but, if used right, dynamic and present.

Music has well-defined places for playing notes and “rests.” Both are required to create music. In music, space is alive, aware, and precise. Here too, **space is not empty. Space is palpable.** Good music blends precise notes and precise spaces to produce a sublime whole.

With TCC we have movements separated by spaces. One helps define and refine the other. **Justin was very clear that the spaces between the movements were important.** I started to look at the spaces as a defining and necessary part of TCC. The spaces between movements are alive for preparation and settling in the midst of activity.

They are *not* do-nothing places to hang out in while waiting for the next movement to begin. They are *not* places to create mental laundry lists of what you want to do after class, or to pick lint off your shirt, or to do a million other things. It is a quiet dynamic resting point. In bodywork one might call it the zero balance point.

When I do TCC, **I am grateful for the anchor of a pure form** to which I can continually return to explore an even deeper understanding of TCC. For me the alive spaces are part and parcel of the form Justin taught.



When asked where a foot or a hand should go, invariably Justin's answer was, “Two inches this way, two inches that way, it makes no difference.” This was a revelation in that it meant TCC was available to me even if I couldn't make my body work like “normal” people. Justin was adamant only about staying true to the form and the principles he espoused.

As I explored the form with Justin a few times over several years I mentioned that I had seen some changes creeping in. Some changes he had no worries about, often mentioning that different people had different length torsos, different length arms. Justin also said that as bodies age, some things will change too, and he had noticed it in himself. He preferred we not focus on those changes; let them be and simply teach the original form.

This led to minor variations, and even regional variations as different TCC groups explored some variations en masse. However, we had the freedom to explore as long as what we taught was the pure form and principles. When I asked about evolution of the form, he was quick to caution me about people's egos getting in the way of their TCC practice. Again the message was, “Stay true to the form.”

After discussions with Justin, many things clicked about the relationships between doing and not doing, being and not being, and maintaining a center so I could grasp what was truly changing. I also understood how ego tries to make things better by tweaking things endlessly. What I got is that TCC is just fine the way it is, and there is nothing I, nor anyone, has to do to improve it.

Now that Justin is gone, many people will insist that they have the one true TCC. This insistence is just ego talking because I find that that TCC expresses itself through our being, not vice versa. If we put ego in the way, we are confusing a light bulb for enlightenment.

I think Justin foresaw this kind of possible conflict and chose to put in place a guide to own the form for all of us. It is a large burden for the guide, and as well a gift to us all. We have one reference point we can constantly go back to, not 50 variations on a theme. I thank Antonia for her years, and I wish her well as she takes on new responsibilities. I welcome Sandy McAllister and urge us all to support her in keeping the form as Justin envisioned it and passed on.

Contradictions: Rise Above Them

BY SANDY McALISTER, HAYWARD, CALIFORNIA

The Thursday morning T'ai Chi Chih class began with a student sharing what a great new awareness she had at the last class. She has been an active student for the past 17 years and always thought she had been shifting her weight fully in preparation for stepping out to the side. But as we worked on Pulling Taffy she realized that if she brought her underneath hand just a little bit farther across the body at the beginning of the movement, it shifted the weight more completely into the weight bearing leg, which was enough that she was now able to step to the side without committing weight into the heel. By moving her hand an extra inch farther it made a world of difference in her balance. **The student was excited that after doing TCC all these years she could still discover new ways to do the movements with less effort.**

In the beginning of learning TCC we continually have big aha moments, big changes where we gain new information that makes our whole practice smoother or softer or flow with less effort. Then, as we continue our learning, the new awareness moments are fewer and much more subtle. This is much as it was in the beginning of the form of TCC as it unfolded for Justin Stone.

I recently reread all editions of the TCC photo texts starting with the original in 1974. As Justin continued to teach and give teacher training courses he refined the form based on his and his students' experiences. In the beginning, the changes were many and some quite different. The form gradually settled into what we have today, the 19 movements and one pose. **The Introduction in the TCC Photo Text tells about this process and the changes in the form as it evolved, essential reading for all teachers.**

Justin wrote, "These new developments had evolved from actual teaching experiences, and it is necessary that TCC, like all growing forms, evolve and not remain stagnant. To remain unchanging is to die." (page 13, 3rd edition) This statement has been in all editions of the photo textbook since 1984.

So how do we keep TCC pure, yet in Justin's words, "It is necessary that TCC, like all growing forms, evolve and not remain stagnant"? Maybe we each have to find that answer for ourselves.

I can only speak as to how I understand those two statements to be compatible. Through his and his student's experiences Justin evolved the form to what we have today. For it to continue to evolve and not remain stagnant is up to me in how I work with the form. If I just do the movements as I have been taught, it is dead. In a sense I would be like a parrot repeating what my owner taught me. I must take each movement and go inside it and feel all its nuances and curves and understand or feel how all the moving parts work together. Each movement must evolve inside me in understanding. The external doesn't change. The awareness does.

We do not need to change the form or add to it. We have all we need: the TCC form is complete. We have the tools; it is learning how to use them.

We actually have very little from Justin on the *teaching* of TCC. He does talk about TCC in some of his books, especially *Spiritual Odyssey*. He has written many articles for the *The Vital Force* on TCC. We have the final 3rd edition of the photo text and the previous editions. We have two of Justin's DVDs. These are the works of Justin's that bind us together as teachers and students of TCC. They are his final, you might say official, words on TCC.

There have been requests over the years to have a new practice session that mirror's the movements replace the one that is on the DVD now. Justin was there as the teachers filmed the practice for the DVD and at the end he joins them on the DVD with a few more comments. He also compliments the teachers saying, "Well, now you've seen how TCC is done." I would not like to see this part of his DVD replaced.

Justin's DVD is the only one I recommend to my students. It is teaching from the originator. I would not like one word changed or removed from it including the practice session at the end. He was there for the filming and chose those teachers for the filming and worked with them in preparation. His essence is imbued in the DVD right to the end.

The DVD may not be perfect. There are contradictions in the photo text, but I would be against any changes in either of these as they are the last works and words we have from Justin Stone on teaching TCC. I feel contradictions are an invitation to explore.

I leave you with this last thought by Thomas Merton, "Contradictions have always existed in the soul of man. But it is only when we prefer analysis to silence that they become a constant and insoluble problem. We are not meant to resolve all contradictions but to live with them and rise above them."

Connecting With Community

By Pam Towne, Oceanside, California

How do you connect with the T'ai Chi Chih community? In this day of cyberspace and social media, there are plenty of ways to connect online. Yet my favorite way is still in person.

In addition to local classes, have you attended a weekend workshop or retreat? Being at the annual retreat in Santa Barbara reminded me of how refreshing and renewing it is to be with likeminded people, not only for TCC practice, but personally and as a community. It's a real gift to yourself, so I invite you to check out upcoming retreats on the community calendar and give yourself this nurturing gift.

If you are a serious student who has practiced TCC regularly for a year or more, another option is to attend an Intensive. It's a wonderful opportunity for you, as well as teacher candidates and teachers, to immerse yourself in TCC for four days – where you deepen your understanding and experience of how to flow from the center with greater ease, more softness and continuity, and a greater flow of *Chi*.

If you are a TCC teacher, the biggest event is the annual TCC Teachers' Conference. Justin often said that this is the most important event for TCC teachers. Imagine being enfolded in a sea of *Chi* as 100 to 150 teachers practice together. It combines the best of a professional conference with the warmth of a family reunion. I look forward to seeing many of you at the conference in New Jersey this July.

There will be two *Seijaku* courses post-conference again this year, a *Seijaku* teacher accreditation for TCC teachers who already know and practice *Seijaku*, and an introduction to *Seijaku* for students and teachers. If you have been practicing TCC regularly for at least two years and would like to go to the next level in your practice, check it out.

Although there are no official continuing education requirements for teachers, many teachers consider it a matter of *teh* (inner sincerity) to attend at least one community event each year. If they can't make it to conference, they'll audit a Teacher Accreditation Course or attend an Intensive or retreat. What will be your event(s) this year?

Reaching Out & Holding Back: Centering Our Practice

By Daniel Pienciak, Howell, New Jersey

Pam Towne (when teaching *Seijaku* accreditations) often tells of Justin Stone's coming upon an ancient Chinese writing on the principle of expansion and contraction, which inspired in him the discovery of *Seijaku*, the advanced form of T'ai Chi Chih.

Justin has written: "Awareness is the root of T'ai Chi Chih." For me, it is the awareness of expansion and contraction that has been my greatest teacher.

My first awareness came not from my initial exposure to *Seijaku*. (My first concept was not a correct one, causing me to tense up and become physically exhausted.) Rather it came in viewing the swashbuckler film, "The Mask of Zorro."

In it, an aging Zorro in his secret cave is teaching a young Zorro-in-training the art of combat. Concentric circles appear on the floor of the cave. The young whipper-snapper is exhausted chasing the old pro. Finally, the master allows the student to rest and catch his breath. Then, he instructs the trainee to stand in the center of the circles, and to *not* move out of that inner circle. "Let the enemy come to you – do not reach out to the enemy" is his final admonition. Then, everything changes for the young lad. He discovers his confident center, and feels his core of power. The combat becomes an art of balance, grace, and precision rather than muscular strain and aggression.

I remember my first class after that movie. How I felt myself in that circle, and felt centered in my inner self. How I felt the *tan t'ien* expand and contract without effort, allowing my arm and leg movements to be an outflow of that dynamic, instead of feeling like I had to do something. I was aware of too big and too small, and observed this in my students.

This awareness now allows me to let go and enjoy the inner discipline rather than focus on the outer appearance. It allows the *Chi* to express itself freely from the center. Eventually, I got the application to *Seijaku*, an invaluable tool or way to feel the *Seijaku* principle in the movements.

In my life, it helps me remain in the present, the center and only reality – instead of suffering by reaching back into the past or chasing the future. It helps me let go of regret, or fear of what could happen but has not happened.

It is an ongoing process. TCC is a great gift. TCC with *Seijaku* is an even greater one. Thank you, Justin.

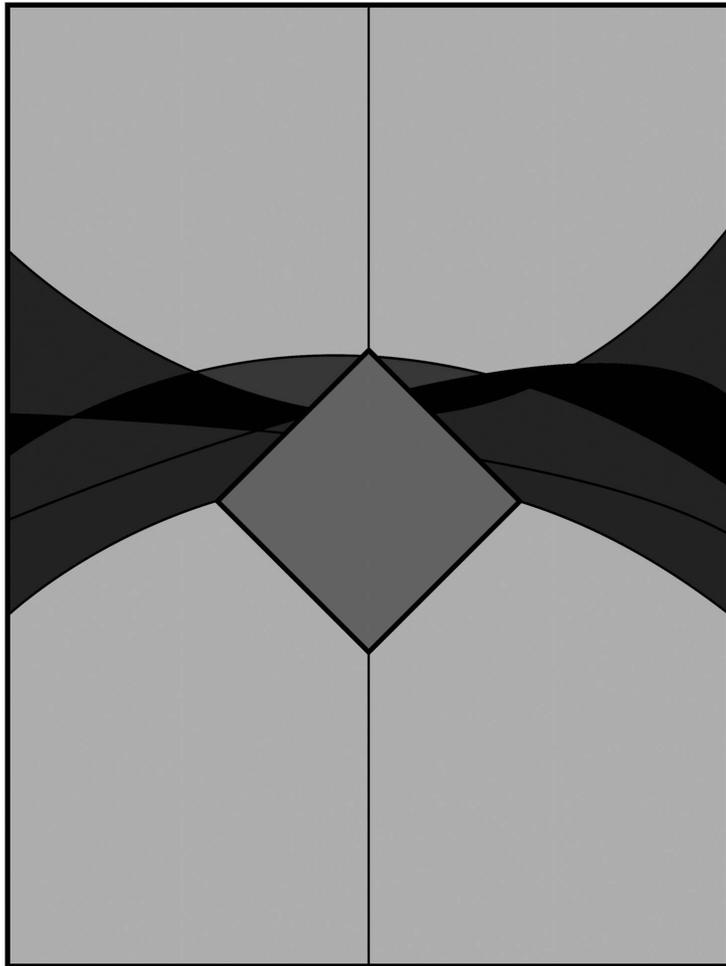


So Simple

By CARMEN L. BROCKLEHURST, ALBUQUERQUE, NEW MEXICO

The Buddha said, "The man [or woman] who can keep his [or her] attention in the bottoms of his (or her) feet, whether walking, sitting or lying down can heal a thousand ills." I use this quotation every time I give my introductory talk on the first night of my beginning T'ai Chi Chih class. It always fills me with such awe, as I realize I am setting the intention for the lessons I will teach every week, and for the pathways within us that will be opened each time each us practices.

It is a great responsibility. Justin knew this. He also often spoke of our awareness of what we were doing as we practiced TCC, and he made



the following comments: "Don't snap your hands back ... keep the circle at the same level and tempo ... stay at one level as you go forward and stay at the same level as you go back ... remember to complete your movement ... don't let yourself be wobbly, be aware of your feet on the ground." The longer we practice TCC, and hopefully grow in heightened awareness, the more integrated we are in every moment as we practice the movements. **We find that grounding the Chi is the natural state of the movements.** We are not *trying* to ground the Chi; we are grounded in the Chi.

*we are not trying
to ground the Chi;
we are grounded
in the Chi*

Often we see students trying too hard. By watching Justin as he did his close (while he was still with us or on one of his DVDs), the great "ah ha" came when there was "no trying." Justin simply closed, completely, and that was enough. As we watch for those times in our practice, we become aware that we are not trying to ground, but rather, we are grounded. The movement is complete; nothing extra has to be added. **It doesn't take long because it is simple.**

Sometimes I hear students or teachers say, "This is the way I do it." I remember Justin's manner of doing TCC. **There was no separation that had to be joined.** Justin, the Chi: it was one and the same, so simple. In this way he demonstrated how to love and share the Chi.

Pyramid Poems

I
hear the
ancient song
of my people
in this t'ai
chi chih
one
— ANNE BRAUDY

love
give it
do not wait
the answer is
gratefulness
for what
is
— CAROLINE GUILOTT

shine
like the
brightest star
let the true self
radiate
through the
world
— ROBERT

ask
not what
step inside
let go let go
all revealed
gentle
teh
— RHONDA ST. MARTIN

the
purpose
of life is
to seek and find
our highest
self in
truth
— ROBERT

Trust BY CAROL SPICER, FAIR LAWN, NEW JERSEY

Practicing with awareness has helped me to learn to physically “let go” into my feet and lower body, and trust the whole body. This gives greater confidence, mobility and enjoyment in *all* movement.

I wrote down the words of Julia Mancuso, when she was interviewed, just after an incredible downhill ski run, at the 2014 Olympics. The TV announcer asked, “Julia, what does it *feel* like when you’re doing such an incredible run?” Exhilarated, Julia responded, “There’s such *freedom* in my hips! I feel *grounded* in my feet and lower body. This gives freedom of movement in my hips and *whole* body.” Hearing her words, I thought I was in a T’ai Chi Chih class.

Without thinking or trying, I’ve sensed TCC principles in play while walking, doing laundry, swimming, getting out of a car, and all types of movement. Letting go of stress-induced habits of movement, and being, is truly a gift.

Finding Me In A Daily Practice

BY ROSEANN HEINRICH, PARMA, OHIO

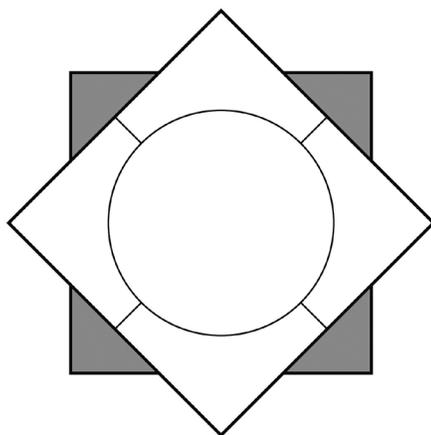
It was frustrating to hear so often I “should” meditate. Did “they” not know some people have a hard time sitting still and I am one of them – high energy, always in my head.

I was so excited to hear about T’ai Chi Chih, a moving meditation. I thought: I can move and maybe this will work for me. I became one with the practice. My mind was trained into my body, the movement, the weight shifting. I was taught as I moved my weight across the soles of my feet that I was massaging every organ in my body because they are all connected to some point in the soles of the feet.

Moving in this way, this slow shift of weight was very different from working out and amazingly it helped me release the need for medication to relax my body. It activated the energy at all levels: physical, emotional, mental, and spiritual. How was this possible?

Letting go of trying to understand how it worked was primary. It just worked the energy in and around my body. I often discovered answers to some of my life’s questions as I did my daily practice. After the activation of my energy, it circulated and balanced all energies out to the etheric layers beyond my physical body.

I use the practice to calm myself, to release stress, to find peace in the midst of a very busy life. How does it know my needs? Let go... do a practice and let it do its work. I have been since 1999. Practice TCC. Yes, for me, it is a daily, joyful time and something I do for myself.



Raining Heightened Awareness

BY SHERYL ADAIR, ATLANTA, GEORGIA

Lake Burton. North Georgia. Mid-morning. It is 62 degrees in the middle of August. What’s up with that? Out on the deck I keep hearing a fish jumping. Can hear and see circles of splash. It’s always one step ahead of me as it darts around the mirror lake and shows up in another unexpected leap. Never could see it. Time to start my T’ai Chi Chih practice.

Rocking Motion... Oops, do I feel a rain drop? Bird Flaps its Wings... Better step into the screened porch. Around the Platter... Noticing the gentleness of the rain in step with my practice. Variation of Around the Platter... Such a peaceful, quiet backdrop. Bass Drum... Aware of raindrop touching leaves randomly and each leaf responds. Daughter on the Mountain Top... Splat, leaf dips as if to say “ouch!” Daughter in the Valley... Leaf recovers and simply lets the drop roll off its back. (A lesson here?) Carry the Ball... There are so many trees, so many types, a gazillion different leaves. Push Pull... Random sounds of raindrops bouncing off leaves creates a symphony. Pulling in the Energy... Looking across the lake to the most distant mountains a gray color appears. Basic Pulling Taffy...

What is that loud sound? Variation 1 Anchor Step... Oh, I think it may be rain to the west. Variation 2 Wrist Circles... Such a gentle quiet sprinkle here. Variation 3 Perpetual Motion... Sound is getting louder and louder. **Am I making the infinity symbol as I move?** Working the Pulley... Now it is pouring buckets here. Light at the Top of the Head... A real downpour. Light at the Temple... So loud. Joyous Breath... Ahh, seems to be easing up. Passing Clouds... Back to a gentle sprinkle. Six Healing Sounds... Here comes a boat full of noisy, joyful kids. Cosmic Consciousness Pose... Sun appears, birds sing.

I am grateful. I give thanks as I bow to the four directions. A special thanks to Justin. What a great practice.

Preparation Is The Key

BY LISA OTERO, OXNARD, CALIFORNIA

Let's say you realize that T'ai Chi Chih an essential part of your life. You know the names of all the movements and how to do them correctly, with ease and flow. You want to share TCC with others. You've talked to your teacher about your wishes and he or she has encouraged your aspirations. You've gone to www.taichichih.org and have reviewed the information about teacher accreditation and the guidelines for accreditation. **Now what?** What, specifically, should you do to prepare to attend an accreditation course?

You will learn a lot during the teacher accreditation course, but no amount of earnest engagement during one week can substitute for persistent, consistent, patient training and preparation over an extended period of time **prior to the course**. Sitting down with a teacher/coach/mentor to come up with a workable, self-directed plan to gain the necessary skills is essential.

If I were such a student, this is what I would do:

Familiarize yourself with all of Justin Stone's writings. I'd divide Justin's creative output into two categories, those that bear directly on TCC practice and those that will round out your understanding of his spiritual journey. It is important that you study and are highly knowledgeable about Justin's writings on TCC (the photo/textbook; Justin's lectures available for free download at www.gkpub.com, the essays in *Spiritual Odyssey*, Justin's two TCC DVDs, and all of Justin's videos posted on YouTube at www.youtube.com/user/tccabq).

It is also important that you are familiar enough with his other books, music, and artwork that you can sufficiently answer the inevitable questions that students will ask: "So, who was Justin Stone, and how did TCC come into being?" The websites www.taichichih.org and www.gkpub.com are invaluable resources to round out your knowledge base. If you don't have a teacher or local community of students with whom to discuss Justin's writings, you can start a conversation on the TCC Facebook page: www.facebook.com/taichihchih.

Before attending an accreditation course, you should be **comfortable leading a full practice, and be able to provide appropriate general instruction while you do it**. You should also be able to give detailed instruction on how to do each movement. How to

learn to do that? Practice, practice, practice. Sounds like a tall order, but this is what a would-be teacher must do.

I encourage the teacher-candidates I am coaching to write out several lists: (1) a list of all the *general instructions* related to TCC (i.e., all movements are done with softness and continuity; we fully shift the weight from one leg to the other; wrists and arms are kept soft and loose, throughout; all movement is generated from the *tan t'ien*...). You'll find all of these instructions in the photo/textbook and the dvd's; (2) a comprehensive list of the instructions *specific to each movement* (i.e. palms down in Around the Platter; palms up in Pulling in the Energy; back heel stays down in Pulling Taffy, variation one; back heel swivels slightly in Working the Pulley...). You'll find all the specific instructions in a gem of a pamphlet by Justin called "*Teaching Tips for Teachers: Also Valuable For Students*." (Available for free download at www.gkpub.com.) Practice saying these instructions out loud while you practice at home. Not once, not twice, but over and over until you have committed them to memory. The more often you do this, the

more confident you will become in your ability to share this information to others.

If it sounds like I am suggesting that you "reinvent the wheel," that is exactly what I am suggesting.

Why write out all the instructions if they are readily found in the source materials from Justin Stone? When you are in front of a class, you will not be able to consult the book; you can only pass on Justin's instructions if you have fully absorbed and practiced articulating them yourself, over and over again.

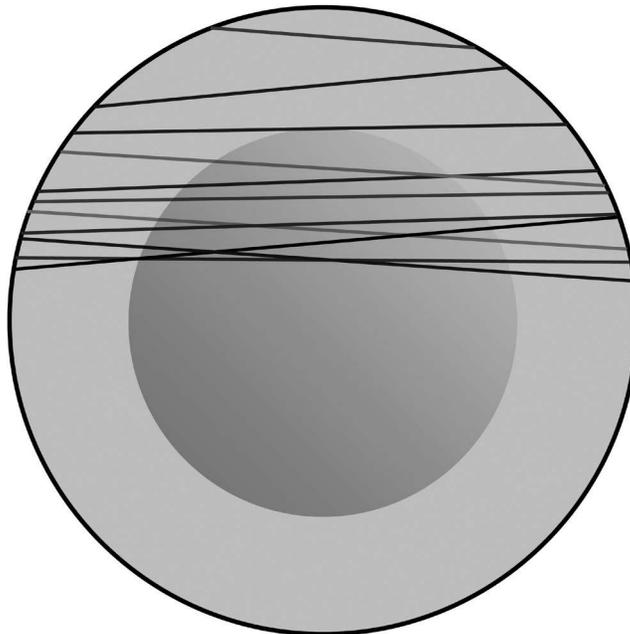
It would be great if every teacher could study with Justin. Fortunately, he left us detailed source material.

I would study every available video recording of Justin Stone doing the movements and speaking about

how to do the movements. I mean really study him. Try to figure out why he appears so poised and aligned and loose and soft and substantial *all at the same time*. Do your very best to move as he does. His example is a wonderful thing to aspire to. It is our honor and duty to try to pass this on.

In my opinion, it is important to learn to "mirror," so I ask my teacher-candidates to practice until they are comfortable. You may not need this skill if you teach in a room with mirrors, but it is good to know how to do it and it is not something you want to try to do for the first time in front of your eager students.

It is important to start talking about TCC – aloud, to other people. Do your friends and family know about TCC, why you do



it, who Justin Stone is, why you want to be a teacher? Don't keep TCC a secret; having numerous casual conversations about TCC is the best preparation for making future presentations about TCC.

And, although you cannot not teach until accredited, you may practice teaching under the guidance and direct supervision of an accredited teacher. Once you've practiced moving and giving instructions to a mirror at home for a while, ask your teacher if you can lead some movements in class, under his/her supervision. If you do not have access to classes where you can practice-teach, you can partner up with a TCC teacher via Skype to practice-teach the movements to him/her and receive feedback. Be open to critique and suggestions. Honest self-appraisal throughout the process is essential.

What if you don't have a teacher to guide you (i.e., you've learned TCC from a DVD and have been practicing on your own)? More and more teachers are willing to work with students long-distance via Skype. You can find potential mentors on the TCC Facebook page, or you can contact one of the three TCC teacher trainers to ask for guidance.



Whether or not you have a local teacher coaching you, you might find it valuable to attend a TCC retreat or workshop or intensive as part of your preparation. These events provide an opportunity to work with a very experienced teacher and to practice deeply with a group of TCC enthusiasts, both teachers and students. Observe carefully; ask for coaching.

When you first start doing all these things I have suggested, you might feel like you really don't know anything about TCC at all. Don't be discouraged; this is a very good sign. It means that you are in touch with "beginner's mind," and are truly ready to be a student of the practice. **The best TCC teachers consider themselves lifelong students.**

How long will all this take? It depends on you and your personal circumstances. Make it your goal to go to the accreditation course to demonstrate the fruits of your preparation. If you have prepared well, you will finish the week confident and ready to teach. **Preparation and training should not be rushed.** Take as much time as you need.

To apply to attend an accreditation course, you will need to demonstrate to two accredited teachers that you have the integrity and inner sincerity to be a TCC teacher (an essential quality that Justin called *teh*). Taking initiative and responsibility for your training is an essential way of showing that you have what it takes. Good luck.

Pyramid Poems

so
many
lessons taught
but at the end
Justin gave
mostly
love
— SHERYL ADAIR

the
word for
tree is not
the tree; as the
word *chi* is
not the
chi
— LARRY BLOOM

words
are not
meant to be
but mere symbols
for things we
sense and
see
— LARRY BLOOM

the
bubbling
spring so real
in me is real
for all and
known as
chi
— LARRY BLOOM

my
fingers
dance with *chi*
is it real or
is it me
don't ask
be
— LARRY BLOOM

Gateway To Eastern Philosophy & Religion

By JUSTIN F. STONE

- YOU CAN'T ESCAPE YOURSELF -

A woman announced that since every day was such nonsense, she was going to leave her children and husband and go off to India and be with a Master. She couldn't stand this rat race anymore. "Have you ever met a Master?" I asked. "No," she answered. "Before you leave," I said, "you better meet a Master. I'll take you to meet one." When she met Roshi, everything she said to him, he'd pull the rug out from under her. For example, she told Roshi that she went to the races and picked five winners. (She was sure it was some supernatural skill she had.) He knocked that down right away. Afterward, she was crying, and she went home and cooked dinner for her family, and there was no more nonsense of her going off to India. I think Zen training would be good for anybody of any religion. It will take that person deeper in one's own religion and he or she will learn a lot from it.

*essentially,
your karma will
take you along
the lines you're
supposed to follow*

To study Indian Buddhism, you're going to have to be a member of a *sangha*, a spiritual community...

You're going to have to be able to give up your routine life... But you can learn from studying Indian Buddhism... What the Buddha was telling you is the truth. How you apply it is going to be up to you. Maybe it'll cause you to take a few steps in a different direction. For those of you who meditate, maybe it will strengthen your practice. Essentially, your karma will take you along the lines you're supposed to follow.

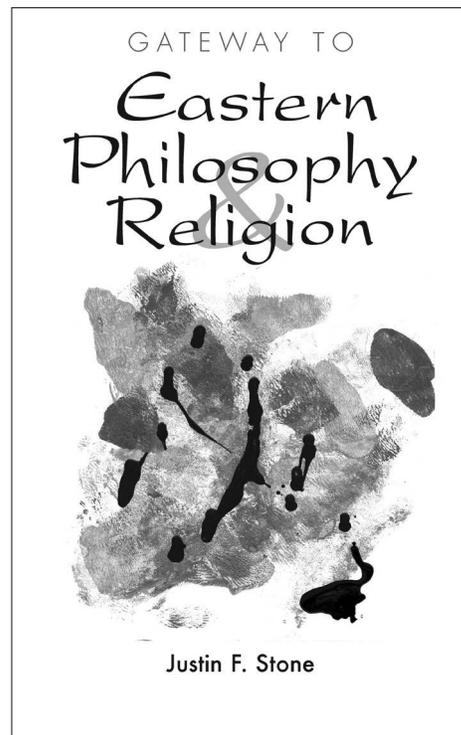
- SHIN BUDDHISM -

Shin Buddhism is called "Pure Land" Buddhism. *Shin* Buddhism is quite different from Zen because *Shin* Buddhism is devotional. Pure Land Buddhism has to do with Amida Buddha. Amida Buddha, the Buddha of Infinite Light, is also called Amitayus. The Buddha of Infinite Light originated in India and came to Japan through China. In China he was known as Amitabha. When I gave the heightened awareness classes, we used Amitabha as a word to chant because of its powerful vibration.

The story of Amitabha is very beautiful. Amitabha, when he was a mere man, eons ago, when he was a Bodhisattva, made forty-eight great vows, one of which was to save all sentient beings. He said, "If you will think of me, and remember me, I will bring you to the Pure Land, the Western paradise where conditions are ideal for enlightenment." He didn't say "If you will be pure, I will bring you to the pure land." He didn't say that because he is not a judge. "If you will think of me," he said, "I will bring you to the Pure Land, the Western paradise where conditions are ideal for enlightenment." A member of the Amitabha sect might say, "I am a poor suffering man, I am weak, I can't do Zen meditation. But Amitabha Buddha promised to save all sentient beings. I'm a sentient being. All I have to do is get myself out of the way and I'll be saved."

Consequently, families sit around late in the day and, as you walk along on the street, you'll hear the family chant, "**Namu Amida Butsu, Namu Amida Butsu, Namu Amida Butsu, hail to the Buddha of Infinite Light.**" It has the effect of getting the self out of the way. When the self is gotten out of the way, as all the Buddhist sects say, then you are in the Pure Land...

Shin Buddhism is called the Buddhism of Other Power whereas *Zen* is Self power. In *Zen*, you've got to do it yourself. In *Shin* Buddhism the belief is, "I can't do it, but I'll let Amida Buddha do it for me." *Zen* and *Shin* Buddhism appear to be diametrically opposed to each other. But the meditation and the stringent practices of *Zen* Buddhism bring you to selflessness, lack of self-attachment, don't they? Similarly in *Shin* Buddhism, giving up and saying, "I can't do it; **I turn it over in great faith, entirely to the Buddha of Infinite Light,**" isn't that giving up your self too? *Zen* and *Shin* Buddhism come to the same point by different roads. I told you the story of the man who said he doesn't do the *Namu Amida Butsu* chant any more, but that it's going on in his heart all the time.



From the book Gateway to Eastern Philosophy & Religion, excerpted and reprinted with permission from Good Karma Publishing, and available on www.gkpub.com.

Teaching Tips For Teachers (Also Valuable For Students)

By JUSTIN F. STONE

– THE MOVEMENTS AND THEIR KEYS (OR, WHAT TO LOOK FOR) –

We open T'ai Chi Chih with the simple **Rocking Motion** movement, one of the two so-called “preliminaries.” Swinging the hands up, we rise on the balls of the feet, which is not difficult to do. When we turn the hands over and come down, we should first come down to flat feet, *then* raise our toes to give the same effect as rocking back on our heels. The reason for this is obvious: the teacher will find that most students will lose their balance if they try to rock back on their heels without first flattening the feet. The teacher should be able to demonstrate this to the students. Be sure they can see you plainly, particularly the positions of your feet. This is important.

The second so-called “preliminary” movement is **Bird Flaps Its Wings**, usually a favorite with new students. The hands flap out rapidly, but they come together, with the palms facing each other, slowly — the polarity of the two hands approaching each other is important. The teacher should watch carefully to see that, in moving the hands to the side, the knees not only bend, but bend quite a bit to the side. If the student fudges on the movement, and the knees scarcely go out to the side, the student will not get the full benefit of the movement. Practically all students can bend the knees outward, in varying degrees. Of course, the teacher must never ask a student to do more than he or she can comfortably do, particularly if the student is overweight or well along in years. T'ai Chi Chih is “Joy Thru Movement,” and the student must never be asked to strain or attempt more than he or she can do comfortably.

The third movement, **Around the Platter**, is a great favorite and easy to do. Remember that the platter is round. Some students develop the habit of swinging out to the side and then coming back straight down the middle; they do not know they are doing it. The circle should look like this  and not this . You should extend as much on the far side as you do on the near side. Be sure to notice if the student is cutting the circle short and coming straight back; then correct it. It is not necessary to swing far to the side, but both sides must be equal.

Also, be sure the student goes forward to a bent knee and comes back to a knee that is *bent* just as much — actually, it means sinking down on the knee as the weight shifts to that knee. If there is physical disability, of course, then the student should be told to do the best he or she can.

The next movement, **Around the Platter Variation**, begins with the student forming a ball as the circle starts. The hands are not placed to hold a ball before the movement begins, but form the ball as the circle begins. This is important. If the hands begin the movement already holding the ball, it would eliminate one circle. Done properly, there is a circle within a circle: the small circle comes from the forming of the ball, and the large circle is the movement of the hands and wrists around the platter, which is round.

Bass Drum comes next, and it is one of the simplest movements. The hands are held about a foot apart, with the palms facing each other. The wrist circles are performed mostly with the wrists, not the arms. There is little chance of error in the performance of this movement, except that the student may move his or her hands farther apart or closer together, whereas they should stay at approximately the same distance apart. The student will usually note that the early T'ai Chi Chih movements are relatively simple, with movements progressively becoming more intricate, though not really difficult, as the practice continues.



From the booklet “Teaching Tips For Teachers”, excerpted and available for free from Good Karma Publishing (www.gkpub.com) and for a small fee from the New Mexico T'ai Chi Chih Center (taichichihassociation.org).

Building Community In The Digital Age

BY MATTHEW VAN DER GIESSEN, EDMONTON, CANADA

Note: I'm the Program Director of the Somatics Institute and including some information on how I use email and video to keep in touch with my students. Some Edmonton teachers were interested in how it works, and I thought it would be of interest to the broader community.

Outreach

BY SHERYL ADAIR, ATLANTA, GEORGIA

I just had a booth at a “Go Red” event for Women’s Heart Health at Emory University Hospital, and I’ll do another in midtown Atlanta next week. Colleen Flanagan is doing a third at another location. (We were invited back after last year’s event.) The pictures above were taken while I was demonstrating to some nurses taking blood pressure, body mass indexes, and more at the adjacent booth. One is an instructor at the nursing school and said she would like me to do a class with her nursing students. One never knows if these things pan out, but it’s very positive and encouraging outreach.



We’ve all experienced how challenging it can be to keep our students engaged in T’ai Chi Chih practice. Daily life often seems to get in the way – an illness, vacation or last minute dinner invitation means that class is sometimes missed. Students struggle with finding time to practice; sometimes getting out the door for class loses to collapsing in front of TV at the end of a long day.

Over the last year, I have been using the Internet to keep in touch with my clients/students, and the results have been encouraging. Each week I send an email summary of the material covered in class. It might include a quote from Justin Stone and a description of the essential information we covered in the class. But most importantly, I include a video clip of the moves taught.

Many of my students have found the email and video clip help keep them in touch whether they’ve missed class because of illness or vacation. Students also stay more engaged, letting me know when they’ll be missing a class. My classes have very low dropout rates.

The tools I employ are easy to use. I use a free email program called **Chimpmail** (chimpmail.com) that has simple directions on how to set up an email list. I make videos during the week and upload them to YouTube. This has become a very simple task these days: I use my iPad to take the video and then upload it directly to YouTube after trimming the beginning and end. I also use iMovie to add a title at the beginning when I want to be fancy. You can find an example at <http://eepurl.com/M7AS1>.

It’s quick to create a **YouTube** account for uploading your videos. YouTube has an option that allows you to make the videos “unlisted” which means that only people you give the link to can see the video. I insert the link into my student’s email and send it off.

I also use links to the excellent Good Karma YouTube resources. There are lots of videos of Justin demonstrating each move as well as examples from many participants at last year’s teacher conference. Search for Good Karma Publishing on YouTube to find the site (www.youtube.com/tccabq).

So often the internet can be a distraction in our lives, drawing us into screens and away from our body. It’s been wonderful to see how we can use the Internet to help people stay connected to their TCC practice, and allow the *Chi* to move more fully in their lives.

Welcoming Students With Dementia

BY LINDA BRAGA, CASTRO VALLEY, CA

A year ago, two adults enrolled for T'ai Chi Chih class and it was not until class was underway that I noticed that one of them might be mentally-impaired or language-challenged. The man did not smile and the woman looked somewhat worried during that first class. After class I connected with Angel and she told me she was a caretaker for the gentleman with her. James is experiencing dementia but still has a desire to socialize and learn new skills. His overt behavior was well within the normal range, and I decided to encourage them both to attend regularly. And they did.

To get class support for them, the class was gently told that, "Everyone here is going to learn to do TCC. Only one person in class has special dispensation from the teacher to do what feels right. The rest of us will do the movements." Everyone smiled and agreed, recognizing that *this* person could be *them*... and they would want to be welcomed in a similar fashion. Many students began making special efforts to welcome him to class, and he would respond with a smile and greeting.

As the weeks went by, we all were amazed to see the changes in James. He entered class with a big smile, and waited patiently for class to start. When we gathered in a circle, he did too. When we began to move, he did too. He seemed pleased and relaxed when moving in slow motion, with arms floating from side to side. When we came to rest, he stopped and *froze*... waiting for us to start moving again.

His caretaker worried that he was not imitating the TCC movements properly. I said not to be concerned, that I wanted to see if

he would eventually follow some movements on his own.

In July and August, a smaller group met outdoors to practice in a Japanese garden, as did Angel and James, who regularly attended. (Angel was really pleased with her own progress in TCC, and the support of friendship of the group.)

This January, when they came to class, Angel said it would be their last class, as James would be placed in a residence and she needed to find other work. James' family did not want him to know about this change until the day of the move, so we could not say goodbye.

Two weeks passed, and when I announced that our friends were not coming back, everyone was saddened. Then, last week, they both walked in the door with big smiles. Later Angel told me James had not been happy at the residence and had *escaped* two nights in a row. The staff said he would not be allowed to stay. So James is back living in his home with more daily care.

James will do fine with TCC this Spring, surrounded by a caring community of students and under the watchful eye of Angel and his teacher. As teachers, we know that the practice of TCC leads to becoming more serene, more compassionate, and more accepting of things *as they are*. Justin Stone would be so gratified to see how *moving in slow-motion, as in a dream* can be **calming and uplifting for students with dementia, even if they are not doing TCC perfectly**. They are *in the flow* and their intuitive wisdom is guiding their movements to be in harmony with the flow. The inherent wisdom of the *Chi* is available to all.

*the inherent
wisdom of the
Chi is available
to all*



Where in the World?

Margie Portwood (student of Steve Stevens in Asheville, North Carolina) doing Daughter on the Mountaintop in Ostia Antica, Italy.

With Love & Appreciation

BY CAROL SPICER, FAIR LAWN, NEW JERSEY

Well of soft *Chi*,
Well of vitality,
From the *tan t'ien* flows wellness,
Through all of me.

All around me,
Through each and all I see,
Like a fluid puzzle in motion,
Complete with love,
Complete with love.

Teaching Students With Hip Or Knee Replacements

BY CAROL NELSON-SELBY, SAN LUIS OBISPO, CALIFORNIA

I recently received an email from a new teacher who is working with seniors, some of whom have had knee and hip replacements. Her class was about to start Carry the Ball To The Side and she wanted my ideas about how best to approach this new move with them. This article is excerpted from the dialogue that followed over the next few hours.

T'ai Chi Chih has been a very good thing in my life and I find that my understanding and appreciation of it changes and grows every time I stand with a group of students and we learn what TCC has to teach us that day. **I have been doing this for years and have not yet felt the need to move on to something else because I still want to know more from TCC.** It is very satisfying and has helped me cope with so many of the challenges life presents.

One of my dear friends, Jan Block, taught in Kansas City right through her 80's until cancer took her last year. She had had two hip replacements and one knee replacement before she even started the practice. I'm 70, and teach ongoing classes for all ages at a health club in San Luis Obispo, California, and have taught at several physical therapy clinics. Many of my students are what the exercise industry refers to as "de-conditioned," which means that they have health problems or just aren't used to using their bodies in good ways. Several have been weakened after multiple rounds of chemotherapy. Often they have balance problems caused by weak legs, so we sometimes talk individually about how they can strengthen the muscles that support their hips and knees.

With students unaccustomed to body image I sometimes use a "rain stick" to teach the concept of the weight shift. **Yin and Yang equates to one side giving (or relinquishing) as the other receives (as opposed to takes).** I tip the stick slightly to one side and ask them to envision the movement of each of those little seeds in the stick rolling and sliding downhill as energy moving from one side to the other. This seems to help people understand that any energy applied to the emptying side is counter-productive, just like pushing with the back leg is counter-productive. After all, a leg cannot become *yin* if it is still working, so no effort will be expended by either side trying to get rid of anything. Giving the weight away is like rolling down a hill.



Starting Carry the Ball to the Side

I have finally come to completely accept that in TCC it is **more important to make a full weight shift than to make a large weight shift**, and so, people with disabilities can experience a powerful flow of energy with little mobility. Smaller steps, fully committed to, will move much more energy than big steps that are still depending on leg we are moving away from.

Since Carry the Ball to the Side is the first sideways movement, I have new students just rest their elbows at their waists with bent arms and their hands in a relaxed position. I want them to concentrate on settling all of their weight onto one (even slightly) bent leg before setting the other "empty" leg slightly to the side – heel touching down and going only as far as is comfortable for them and without reaching or leaning.

Then I ask them to slowly bend the "empty" leg (the one without weight on it) beginning to gently settle onto it by relaxing the top of the muscle at the inside of their thigh (adductor), which begins movement through the hips. As they move, I suggest that they imagine the energy building in the new leg (like the little seeds running downhill in the rain stick).

Through the weight shifts, I cue them to allow the starting leg to relax more and more as the weight is "given" to the softly bent "receiving" leg until it becomes "full." Both legs remain soft throughout this transfer of energy, feet firmly planted. Little by little we let the arms kind of follow the move, elbow still resting at the waist, until everyone is making a full weight shift.

Finally we add the full circular hand pattern, hands always following the weight shift, not leading it. The hands are mentally linked to the *tan t'ien* as though by an invisible slack bungee cord. At the end of each shift, if everything is soft, the hips will automatically orient themselves in the direction of the weight-bearing foot and knee (just like in basketball), so this doesn't have to be taught.

The reader may notice that I tend to approach the practice from the "body teaches mind" perspective. As I practice I enjoy the geometry of my body and how its design allows us to respond to gravity. **I see gravity as the most accessible experience of energy available to us, so it is a door to the *Chi*, and physical grace is the ability let gravity move you, rather than fighting or opposing it.** I enjoy feeling the ways in which TCC has changed how I walk and run, gaining energy from gravity, rather than using up energy in the process. (Don't get me started on the neurochemistry of it all – that's another article.) While this approach may seem analytical, for me it isn't analysis but enlightenment: my body is being explained to me by this perfectly natural mind-body experience that is TCC.

Retirement? From What?

BY JIM SHORR, WILSONVILLE, OREGON



How do folks in senior retirement centers perceive of T'ai Chi Chih? Here's a sampling of comments from Edgewood Downs in Beaverton, Oregon:

"Calmness and serenity is what I perceive. We move through heavy air and the preliminaries – Rocking Motion and Bird Flaps Its Wings – loosen our wrists and get us moving from that place near our belly button, ah yes, the *tan t'ien*." – LARRY GROSS

"I do almost half of the movements standing without my walker and when I tire, it's seated TCC for me." – DORIS

"It's helped my balance, which I almost lost but regained with this practice. I rarely miss a session and model for the instructor. TCC is the most important activity that I do at the retirement center all week. The real challenges are the "Taffys," but we practice them slowly and with intention, the core of spirituality." – ELEANOR ANTAL

"If we were to move, I'd take TCC with me. The graceful, flowing movements and focus on serenity stir my soul. I have some anxiety issues related to pre-memory loss; the first 12 movements create calmness in me. I am suggesting a friend, Asher, join us at our next practice."

– JUDY PELTIER

"With TCC I'm in better control of myself. The two "Daughter" movements, Push Pull and Pulling In The Energy assure me I'm in balance. Since I still work part-time, I'm faced with the frenzy of bus stop activity, noisy traffic and office chatter. Joy with Movement reminds me to stay calm." – SUE BUTTLER

The motto on the center's monthly newsletter masthead reminds us of Mahatma K. Gandhi's words: "You must be the change you want to see in the world."

Note: The program director, where standing and seated TCC have flourished, adds: "Besides the benefit of enhancing balance, our Residents have embraced the idea of how they move – from their center, learning to have loose wrists, arms, shoulders, waist. Moving meditation has been a boon to our seniors' activity program."

Pyramid Poems

so
many
lessons taught
but at the end
Justin gave
mostly
love
– SHERYL ADAIR

the
word for
tree is not
the tree; as the
word *chi* is
not the
chi
– LARRY BLOOM

words
are not
meant to be
but mere symbols
for things we
sense and
see
– LARRY BLOOM

the
bubbling
spring so real
in me is real
for all and
known as
chi
– LARRY BLOOM

my
fingers
dance with *chi*
is it real or
is it me
don't ask
be
– LARRY BLOOM

Students & The Acting Process

BY LAWRENCE KAISER, NEW JERSEY

I have been studying T'ai Chi Chih with Bill Moore for about four years. I first was introduced to T'ai Chi Chih Kung in an acting class while a student at Stanford University in 1980, and studied it later in New Jersey. Recently, I performed the role of Bottom in "A Midsummer Night's Dream" and made sure to go through the TCC practice before leaving the house for the theatre. I also used time after getting into make-up and costume, before the play began, to do a few TCC movements. In that time before going on stage, actors do everything from chit-chatting about nothing and everything to obsessively rehearsing their lines while wasting endlessly pacing back and forth. **As a way of both allaying pre-performance anxiety and focusing attention on the task at hand**, TCC proves to be an excellent resource.

In acting, we are often taught to act with our whole being, not merely with our intellects, and we are also taught to play each scene "moment-to-moment." **Just as in life we don't know what's happening tomorrow or next week**, so too with our characters (even though as actors we do know what's happening next). TCC's focus on the center and the soles of the feet helps the actor stay in the moment and in the body, and this helps ensure that the actor is breathing from low in the body, which is essential for proper use of the voice.

The focus on the lower portion of the body also helps the actor to be free of bodily tension that is the enemy to a "free voice" and an expressive physical "instrument" (the actor's body). I am aware that when I stand I tighten the lower back, which also shortens the spine, resulting with my being somewhat cut off from the lower body; after a while, I become aware of the lower back as a result of the discomfort caused by the vice-like tightening of the muscles there. Once aware, I can put my attention there and release the muscles, and feel myself settle into the lower body with the base of the spine now lengthened and the painful tension released.

U.K. Testimonials

COMPILED BY TRACY GIBBONS, UK

"I practice T'ai Chi Chih daily and take a lesson once a week. My mind does not wander while doing my TCC, as it does with other forms of meditation. I have lost weight, much-needed, and my mind is clearer. (I now remember what I have gone into a room to do.) If I feel really tired (which isn't very often), I still do TCC and find after a few minutes that I feel fine. It helps with balance, and I am sleeping much better. It really is amazing."
– LORETTA

"I have been doing TCC since September 2012 under the professional guidance of my teacher, Tracy Gibbons. I find it very calming and most beneficial. Prior to this I attended a class for several years learning the T'ai Chi form. By comparison TCC is far less complicated and effortless. At a June workshop it was a real bonus to be instructed by Antonia. I experienced a different perspective



and flow of energy when she taught us various movements while sitting in a chair." – CHRIS

"After trying T'ai Chi Qigong and deciding it wasn't for me, I was delighted to find TCC at the Harbour Way club. I've been attending Tracy's class for about nine months and although I still

have a lot to learn I already feel the benefit of it. Like most people nowadays I lead a busy life and don't find much time to relax. But after an hour of TCC I find myself much calmer. I have tried various forms of relaxation exercises without much success, but TCC really works for me." – SUE

"I began with TCC because of a small advertisement that my husband spotted in the window of a shop. I had been doing another form of T'ai Chi for about ten years but I became ill and had to give it up. I decided to give TCC a try and it just right for me." – ANON

"TCC is totally non-competitive and easy to learn and remember, although there is always room for improvement. It is gentle, yet powerful and graceful. I like the change from *yin* to *yang*, the feeling of polarity, and the energy it gives me." – ANON

"Amazed at how good I feel when I've practiced. Thankful to Justin and others who have given me the opportunity to learn TCC. How lucky that I live near one of the only TCC teachers in the U.K." – ANON

"Practicing TCC brings rewards I didn't know were possible and takes me to a place I never imagined. I love the gentleness and calm it brings and the hidden challenges to perfect it as best I can. It ever changes." – SALLY

Entering The Cosmic Rhythm

BY DIXIE ADENIRAN, VENTURA, CALIFORNIA

In his essay *Cosmic Rhythm*, Justin Stone says, "Everything in the universe has a rhythm, and that rhythm has to do with cycles. It's circular as is T'ai Chi Chih" ... "Circularity and the cyclical are representative of what is real" ... "If we do T'ai Chi Chih regularly... we will begin to fit into that rhythm."

My daily practice usually begins as the sun rises. I am in my back yard. The rhythm of the new day begins as the stars recede and dawn's light brightens. Birds awaken and their songs fill the air. I hear falling water, and soon can see the waterfall fountain that spills from Buddha's serene hands. As I do Rocking Motion, leaves begin moving in the early morning breeze. Birds come to the fountain to bathe and drink as I do Bird Flaps Its Wings. **The circularity and rhythm of the practice and of nature's cycles unfold.**

Circles. Circles within circles. Circles in parallel. Circles overlapping. Circles in tandem. Circles moving to the side. Circles moving away. Circles returning. Circles carrying the energy. Circles moving up. Circles moving down. Circles in perpetual motion. Circles passing. Finally, Cosmic Consciousness Pose. I feel embraced and calmly joyful. I have entered the cosmic rhythm.



Pyramid Poems (based on the Nei Kung experience)

sleep
where are
you hiding
listen to my
nei kung please
goodness
life
– C.R.

now
repeat
sacred words
feel energy
all the way
down to
sleep
– CAROLINE GUILLOTT

what
does it
mean to say
nei kung over
and over
perhaps
all
– JERRY G

wow
nei kung
sleep at last
ancient practice
energy
vibrant
life
– ROBERT

that
nei kung
a way to
quiet rest less
thoughts of mine
time to
sleep
– J VEERKAMP

night
brings dreams
of rest and
rejuvenate
nei kung brings
warmth and
calm
– MAGGIE

dark
asking
will this work
of course it will
feel my breath
enjoy
sleep
– CARMELA

Chi
peaceful
energy
electrical
powerful
refresh
rest
– PIA

nei
kung lulls
me to sleep
healing resides
in body
and flows
free
– M.R.

the
nei kung
last night was
sans feelings and
yet I went
to deep
sleep
– D.B.

how
simple
it is that
I hear *nei kung*
in my heart
and feel
peace
– JENETH RUNDLE

oh
nei kung
I want to
am wanting to
sleep tonight
ask for
help
– PJM

the
flowing
begins from
the *tan tien*
joyfully
heated
feet
– MARY

raft
to a
distant shore
energy sea
sleep dream rest
nei kung
home
– L.O.

night
nei kung
time to rest
feel strong *Chi* flow
feet start to
bubble
sleep
– SHERYL ADAIR

once
I am
vibration
nei kung to day
shows the way
shows way
now
– ANON

Last Workshop With Antonia, March 2014

BY LINDA BRAGA, CASTRO VALLEY, CALIFORNIA

Sixty Tai Chi Chih enthusiasts gathered in the San Francisco Bay Area to deepen their knowledge of TCC under the wonderful guidance of Antonia Cooper. The morning was sunny and clear, and the group quickly moved from social interaction to focused awareness of how to perform the TCC movements. Students paired up with a teacher in small clusters to analyze various principles and movement patterns. Antonia's clear, accurate demonstrations and guidance helped many students make small but important adjustments in their movements. A deeper awareness of *how to move* gave many students more comfort and ease in performing the movements.

All 19 movements were explored. There was a tangible feeling of success, an experience of sharing and helping a particular person to move well, rather than working with effort to perfect a movement. Everyone felt good about the ease in which Antonia demonstrated every nuance of movement so effortlessly.

We all ate lunch in gathered groups; some inside, others outside the clubhouse, watching seniors play bocce ball. The players who were most successful used focused awareness, concentration, and soft execution of the throw. Those subtleties were familiar to all of us in TCC.

The TCC group surprised Antonia with a special gift, a Tibetan Altar Cloth in gold and plum brocade ceremoniously laid on the table. Large silk dahlias of gold and plum were softly and gently laid; a card of gratitude and well wishes for Antonia was read. Teachers and students were invited to come to the table and say silent prayers for Antonia's new opportunities and gratitude for her TCC leadership.

At the final practice we formed concentric circles and began to move with clarity. It was a graceful conclusion of our time with Antonia. Our hearts were full; joy graced every face. As Justin said so many times, "*There was no one whom you would like to forget.*"

Some reflections on what was learned:

Understanding: "The daylong exposure gelled my wispy bits of understanding into a substantial foundation to continue lessons with confidence."

Soft Knees: "It is often challenging to get students to bend their knees. It never ceases to amaze me how many times I say to my students, "Soften or bend your knees," and they stay perfectly straight. Antonia instructed us to stand tall – to feel what that was like – and then to soften the knees and feel the lower back flatten. She had us go back and forth between the two postures. It is such a simple thing, but it's been very helpful in getting my

students to notice the difference."

Weight Shift: "The simple reminder that everything has a weight shift. It was great doing Rocking Motion slowly and feeling the lengthening of the legs, floating up to the balls of the feet from the weight shift, and the toes lifting from the weight shift. In Bird Flaps Its Wings, I'm remembering the weight shift to the balls of the feet when sinking."

Feeling Awareness: "I'm working with feeling how to really have a full weight shift forward, by first playing with going forward only to the place where the leg is straight. I could see the delight on some faces then they kept their leg straight, and then felt that magical slight forward shift in which their heel floated up effortlessly."

Size of the Circle: "Here's one wonderful suggestion for Around The Platter: Several students have not been able to get the sense of the continuity with the roundness of the movement forward and back. The idea of the inner arm not going beyond the body edge was wonderful. When I taught this in my class, the students who were having trouble understood right away."

Feeling Awareness: "With Working The Pulley, imagine touching the back wall with the fingertips of the hand moving back. This image helped several of my students feel the movement more from the *tan tien*; allowed them to get more of a waist turn; and helped them feel the equality of both arms as they moved through the full movement."

Basic Taffy: "I received a nice little kernel of wisdom regarding the turn and wind up for Basic Pulling Taffy: If I do the wind up before stepping out with my foot, I can get a much better reach to the elbow, then step to the side. I think I was trying to do it more simultaneously and not getting as good a pull in Pulling Taffy."

No Square Corners: "Antonia's comment of 'No square corners' on Around The Platter Variation really hit me with a splat. It makes it clear that you pick up the ball on the rim of the circle, not at your shoulder. Now that I'm using this phrase in my teaching, everyone has become more aware of the presence of the circle. Another benefit: those who zipped around the back part of the circle now have more awareness, completing the circle before they pick up the ball again. Circles reign."

Kindness and Love: "The most important thing that I received from Antonia is the feeling of kindness and love. Kindness to others, but also kindness to myself, as in paying attention to the whole me. TCC seems to establish an order to my thoughts and actions."

Conference 2014

July 24-27, New Jersey

taichichih.org/events/79/tcc-teacher-conference-2014/

Retreat, Santa Barbara, February 2014

BY CINDY PEDERSEN, ENCINITAS, CALIFORNIA

I am delighted at the improved form, serenity, and energy experienced during the February retreat. I had no expectations, but also no idea of what would transpire with the diverse group ranging from beginning students to long-time teachers. It was a wonderful experience and I will certainly do it again.

To put things into perspective, I've been aware of T'ai Chi Chih (always say/write the Chih became a mantra from Antonia) for 20-plus years. I had planned to become a teacher from the very beginning because I felt the *Chi* so powerfully. However, life happened, and I have never practiced regularly (or properly). Instead, I've sporadically done a partial series of movements or moved with a video to relieve stress. Recently, I began attending classes at the senior center and became frustrated as I struggled with the movements. So when I received an email that there was a last minute cancellation and space for one at this retreat, I immediately signed-up.

From the moment of my arrival, the congeniality, helpfulness and loving kindness of the attendees made it easy to laugh at our mistakes and learn from each other. Antonia was gentle, firm, patient, and well informed. She helped me focus on coordinating leg and arm movements for an effortless flow that had previously eluded me. The process of pairing with other attendees also helped us get tips that improved our form and refined our movements. Each day brought new knowledge, grace and confidence.

We did a lot of TCC. We enjoyed our patio practices as birds sang and wind rustled through trees, and within the meeting room with walls of windows and watching rainfall. We improved incrementally with every practice. I left more confident in how I'm moving and inspired to practice TCC more regularly.



Top and Bottom: Anita Vestal's class in Costa Rica

Santa Barbara, March 2014

COLLECTED BY SUSAN QUINN, POINCIANA, FLORIDA

At this retreat, the weather was gorgeous, the setting was inspiring, and I felt us connected with dedication and enthusiasm. Below are some participant thoughts.

In reflecting on her retreat experience, George said, "I am leaving this retreat with joy and sweetness and also with the hope that these experiences will blend into my life as well." Linda shared, "I began to be aware of all of the *yinning* and *yanging* happening at any one moment – not only below the waist but also above the waist and from different parts of the body. The movements are very simple and very complex. That's the mystery and it's when the deepening into the spiritual occurs."

Mary responded, "I now know where my *tan t'ien* is." Karen said, "The abundance of generosity, love and kindness of everyone here helped to cultivate awareness. I received feedback from a student that I was turning my hip as I went forward. I hadn't known I was doing that." Lana remarked that, "I received valuable feedback on *yinning* and *yanging*, and on the pelvis rocking. The presence of everyone here was very peaceful and supportive."

Suzanne said, "The main thing that struck me was Antonia saying, 'I often heard from Justin that T'ai Chi Chih is done primarily with the wrists and waist.' Antonia said she figured that by waist, Justin meant *the tan t'ien* moves and the wrists follow. She also said when the toes or heels rise or lower, the wrists turn. It's most obvious in Rocking Motion, but it works the same in almost all of the movements."

Attending my first retreat, I was touched by the warmth and sweetness of the participants, and the helpfulness of the teachers. I began to deeply experience *the tan t'ien* and how it integrates with and guides my movements. I also was moved to embrace the practice more fully, and felt a new familiarity with it. I think most of us came away richer, our practices much deeper, and experienced a new intimacy with TCC.

Have TCC, Will Travel

By ANITA VESTAL, SAN JOSE PEREZ ZELEDON, COSTA RICA

My first chance encounter with T'ai Chi Chih was at a Women's Health Fair in York, Pennsylvania, in March 2001. I signed up and walked into a room filled with people whose arms were outstretched and moving Around the Platter. **I loved it instantly**, and felt a melting of stress from my bones, muscles and nerves just watching them move. A month later, I was enrolled and practiced everywhere I went. In 2006, I was accredited with a stellar group of teachers under the guidance of Antonia and Pam. That year, freed from parenting duties, I took my TCC practice on the road.

The week prior to accreditation, I was pet-sitting in Woodstock, New York, next to a glorious waterfall. It was there **I learned something about TCC and animals**. I had been warned about the two cats in my charge: Tiger was friendly, but Ollie would probably not come near me for several days if at all. It turned out exactly that way the first day. For my first practice I chose a flat spot on a little bridge facing the cascading waters; when I started Working the Pulley I imagined myself in sync with the waterfall. Day two was raining and I found a covered patio area outside the house. Aloof and untrusting, Ollie was peeking around a corner as I did the movements. When I uttered the Six Healing Sounds, Ollie could not contain his curiosity and put himself in full view, as if to say, "awesome." That night and all the rest of my time there, Ollie slept at the foot of my bed.

During teacher training in May 2006, I created a mock demo for my cohort of candidates. After some feedback and refinement, that demonstration was given shortly after in Taos, New Mexico, where I had my first tiny class. It was fun and invigorating to rise at 6am for a 6:30 practice at the Mabel Luhan House where I was participating in a course called "Appreciative Inquiry and Spirit." I recall the wonderful stone patios and earthen floors and walls; as I put my focus on the soles of my feet, **I substituted the slate and earth for the bubbling springs**. I pulled in the energy of the fragrant sagebrush and clear sky surrounding me.

In the summer and fall of that year, I lived in Texas where I led a twice-weekly drop-in class as part of the program of the Crossings at Austin. I also gave an eight-week course at Unity of the Hills. At that time there were no accredited teachers in the Austin area. Living in the southwest area of Austin, my favorite place to practice was in an evergreen wooded park with trails aligned with cedars and junipers. As I Carried the Ball to the Side, **I helped myself to**

the bright blue juniper berries and allowed them to fall to the earth when it was time.

In 2007, I was called back to Florida where I lived in a 55-plus community with golf, tennis, state of the art fitness centers, swimming pools, and classes galore for the active retiree. Each of the six years I was at Solivita, I offered at least one TCC course. I partnered with the Solivita Zen Meditation Group and we donated proceeds to various area charities. **While sand hill cranes sauntered and danced outside, we performed Bird Flaps its Wings**. A photographer captured one of our classes and the photo graces the TCC community website on the "Health Benefits" page.

Thinking of my own eventual retirement, I began to visit Costa Rica in 2008 and increased the frequency and duration of my visits annually. On my birthday in 2011, I offered my first TCC class in Costa Rica. We advertised to the ex-pat community in the southern zone where we did Daughter in the Valley in the valley of the Rio General. Follow up classes later that year also drew English-speaking retirees looking for the health benefits our practice offers.

I wanted to give the gift of TCC to my Costa Rican neighbors who spoke Spanish. I am bilingual, but needed to learn to some new vocabulary to be able to teach completely in Spanish. To prepare, I purchased several copies of the **photo workbook Spanish translation** and studied it. I volunteered with a non-profit that promotes education and empowerment and launched my first TCC course for Costa Rican mountain villagers who had never seen or heard of anything like it. When we started with the *La Mecedora* (Rocking Motion), everyone relaxed; they loved it. I could see the facial tension dissolve and melt away. The community of Herradura de Rivas is located high up in the Talamanca



Anita Vestal's class

Mountains, near the tallest peak in the country. I was not surprised when they chose *La Hija en Cima de la Montaña* (Daughter on the Mountaintop) as their favorite movement.

As I move into retirement and residency in Costa Rica this year, I continue to practice my beloved moving meditation to the sound of the rushing Rio Chirripo in the southern zone of Costa Rica. Here we use the greeting *pura vida* (pure life) to say hello and goodbye. Something astonishing happens when I do Passing Clouds in my *pura vida* garden: I am aware of the panorama of tropical trees bearing fruit, the delicate orchids, fragrant gardenias, and blooming hibiscus of every color... I see the **hummingbirds fluttering closer and closer** to me as we all share in Joy Through Movement.

Good Karma Publishing: Changes In Teacher Discount Rates

In response to the financial realities at GKP, and in a nod to the changing face of retail (and wholesale), GKP has eliminated teacher distributors and is changing the teacher resale discounts.

Discounts & Discount Code: Instead of receiving a discount for ordering three or more items, teachers will now receive a discount based on the entire value of the order. *(Teachers will receive a discount code from GKP via email soon.)*

July 1st Deadline: The former teacher discount will be extended until July 1st on all phone orders to GKP at 505-797-7300.

10% Commissions: Teachers will now be incented to send students to www.gkp.com: ask your students to identify you as their teacher when ordering and GKP will send you an annual commission check to say thanks!

Good Karma Rolling Out A New Website

Yes, it's finally/almost here – a new and improved site to support your teaching with Justin's materials. It features much easier ordering and an intuitive interface.

Additional Discounts: Teachers will now receive discounts on the formerly full-priced Seijaku DVD, Tentatively Forever (art book), Zen poster, and KNME Interviews (with Justin Stone and Carmen Brocklehurst).



GKP's Enticing, New Special Packages

From time to time, in honor of something special like Justin's birthday or New Year's resolutions, GKP will offer enticing package deals with substantive discounts. To inaugurate the new website, we'll begin with:



"Hot Off The Presses"

=> Heightened Awareness + Meditation For Healing for \$34.95 including free shipping, which represents a savings of 25%.

"Double Your Fun With Justin" => Featuring one each of his DVDs. Price is \$52.95 including free shipping, which represents a savings of \$17.45.

"Student Starter Kit" => Justin's Definitive DVD + Spiritual Odyssey + Photo TextBook for \$54.95, including free shipping, which represents a savings of 22% or \$15.15.

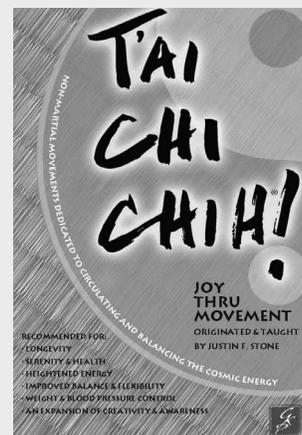
"Hot Off The Presses"

"Double Your Fun With Justin"

"Student Starter Kit"

New Filming Of Definitive DVD:

At the 2013 conference, through a group discussion and show of hands during the GKP presentation, it was overwhelming clear that teachers wanted a new practice session at the end of Justin's DVD. Since GKP is not in a position at this time to create one, the idea has been put on hold. Regardless, when/if the time comes, the final decision must (and will) balance the needs of GKP's survival with the needs of the community.



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Community Calendar

For the most up-to-date info and event PDFs, visit www.taichichih.org

DATE / WHAT & WHO / WHERE / CONTACT

May 7-11 / TCC Intensive w/ Dan / Rochester, MN / Bonnie Sokolov / 507-529-9515
 May 8-11 / TCC Retreat w/ Pam / Prescott, AZ / Dana Diller / 928-848-0824
 May 18-24 / Teacher Accred w/ Dan / Philadelphia, PA / April Leffler / 610-565-4947
 Jun 6-8 / TCC Retreat w/ Pam / Eureka, MO / Gale Portman / 314-805-2021
 Jul 24-27 / TCC Teacher Conference / near Newark, NJ / www.taichichih.org
 Sept 11-14 / Prajna Retreat w/ Sandy / Aston, PA / April Leffler / 610-532-6753
 Sep 25-28 / TCC Retreat w/ Sandy / Pecos, NM / Ann Rutherford / 505-292-5114
 Oct 6-11 / Teacher Accred w/ Pam / Santa Barbara, CA / Lisa Otero / 805-766-1342
 Oct 11-17 / Teacher Accred w/ Sandy / Buffalo, MN / Sue Bitney / 612-353-4968
 Oct 17-19 / TCC Retreat w/ Pam / Estes Park, CO / Maire Dotts / 970-412-9955
 Nov 13-16 / TCC Intensive w/ Sandy / Albuquerque, NM / Bruce Childs / 505-797-2060
 Nov 19-23 / TCC Intensive w/ Pam / Aston, PA / Stacy Moore / slsmot35@gmail.com
 April 19-25, 2015 / Accrediation / Aston, PA / Stacy Moore / slsmot35@gmail.com

- MORE WORKSHOPS & RETREATS -

Postings here are open to all teachers offering events wholly devoted to TCC.

May 17 / Seijaku Workshop w/ Carmen Brocklehurst / Albuquerque, NM / Judy Hendricks / 505-897-3810
 June 21 / TCC Workshop w/ Sharon Sirkis / Marriottsville, MD / Sharon Sirkis / sirkisprice@verizon.net
 Sept 11-14 / TCC Retreat w/ Carmen Brocklehurst / Albuquerque, NM / Judy Hendricks / 505-897-3810
 Sept 20 / TCC Workshop w/ Sharon Sirkis / Marriottsville, MD / Sharon Sirkis / sirkisprice@verizon.net
 Nov 16 / TCC Workshop w/ Sharon Sirkis / Marriottsville, MD / Sharon Sirkis / sirkisprice@verizon.net
 Nov 22 / TCC Workshop w/ Sharon Sirkis / Marriottsville, MD / Sharon Sirkis / sirkisprice@verizon.net



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