EUROPA TAICHI 2012
MORE COMPETITORS, MORE MEDALS

The Europa 2012 competition was on June 8th – 10th and so these results are still being collated. For now here are the highlights! This is the 3rd Europa competition and the TAO were represented at all of them. As you can see this team is even bigger than the one in 2009. We had around 35 competitors, 4 judges and 3 supporters who have done a fantastic job filming so that we can see highlights on You-tube. The 3 babies were getting used to the atmosphere ready for when their time comes!

The age range of TAO competitors – and medallists! - is from 15 to 66 and the team had roughly equal numbers of male and female members. More and more people are deciding to take the plunge and try competing and you can see from their faces that they had a fantastically busy and exciting time.

The results are still not finalised when this newsletter has to go to print, however I can confirm that within the general categories we won 23 gold 26 silver and 24 bronze medals. In the open categories, which are seen as the blue ribbon events where all styles compete against each other:

Monika Bock won gold for Fast Form.
Hubert Schneider won 3 golds for Sword, Sabre and Fast Forms.
Katrin Grebenstein won 3 silvers for: Sabre,Fast Form and T’ai Chi open hand Form
Hubert Schneider won 2 silvers for Fan and T’ai Chi open hand Form.
Daniel Wehner won silver for Fast Form
Jane Frew, Hans Lütz and Gareth Pryce all won bronze for Fast Form
Hubert Schneider won 2 bronzes for Sword and Spear.

Push Hands results are still coming in. We know we won 5 golds. Full final results will be on the website when ready. Our thanks go to all who competed, whether or not they won they did a fabulous job representing the TAO. Special thanks go to François Thiemann for all his work with the French Federation of Wushu in organising the Europa Taichi event.
THE FIVE ELEMENTS

The Chinese Five Elements are: Water, Wood, Fire, Earth and Metal. They are one of the methods the ancient Chinese evolved to try and explain the world and its processes, along with the idea of Yin and Yang. You must remember that both these methods evolved long before the Chinese acquired microscopes and long before the modern current scientific theory of atoms and molecules (modern western physics, chemistry, biology etc). They had to rely on what they could observe in nature with the naked eye and the interaction between the world and themselves. When there was no difference between an astrologer and an astronomer, and the crafting of bronze and steel was more of a magical alchemical process, rather than a scientific method. They knew what worked, but could not easily explain why. In Europe we evolved the theory of the Four Elements: Earth Air, Fire and Water. I assume that the Chinese term was translated as ‘element’ to make it more accessible to the European mind. The fact that they had five where as we had only four already tells you that although they are both referred to as ‘elements’, we use the terms quite differently.

According to my dictionary of oriental philosophy, what is usually translated as the five elements is Wu-hsing in Chinese which translates literally as the ‘five movers’: also referred to as wu-te, literally the five virtues. The concept is much more one of movement and process rather than a static state of being, so the terms are used functionally quite differently to the common usage of the European four elements. Since they are used in a different way, I think it will probably remain translated that way.

This Chinese way of classifying things by their different qualities has been applied to various things. It is one of the methods used for diagnosis in Traditional Chinese Medicine. It is used to diagnose imbalance in the energy of the body, with the cure, be it herbs, acupuncture diet etc, being designed to rebalance the system. Each of the twelve meridians has an assigned element, as do the organs they relate to. Organs are also subdivided further as Yin or Yang. This approach has also been applied to: the different seasons, Feng Shui, different martial arts, different martial art forms, specific techniques, different weapons, types of people, astrology.... pretty much anything can be classified using the five elements, though the real test is the usefulness of it.

So what are these ‘five movers’ (five elements) and their different qualities? First we have Water: fluid, liquid, it has the ability to adapt to the shape of its container, associated with the downwards direction, soft, yielding. “Water is the softest of things, yet persistent water can cut through rocks.” It is associated with the Silk as a weapon. It can condense out of air, and soak into things. It is also associated with: North, contraction, winter, the colour black & dark blue, the flavour of salt, the bladder and kidneys, the ear, night, fear, tranquillity (opposite of fear) and looking to the left in the T’ai chi form.

Second we have Wood: strong, upright, rigid yet pliable, able to be shaped into straight or curved shapes, growth, it is associated with expansion, like the roots of a tree breaking up rock or earth. It is also related to the torso and posture, as well as weapons like the Stick (wood), and the Spear (wood with metal). Further associations are: East, expansion, spring, the colour green, the flavour sour, the gall bladder and the liver, the eye, dawn, anger, kindness, and withdrawal or stepping back in the T’ai Chi form.

Third we have Fire: heat, associated with an upwards movement, consuming. It is associated with the Flying Hands form (fire) and the Broadsword form (metal with fire). Further associations are: South, rising, summer, the colour red, the flavour bitter, the heart, small intestine, the triple heater and the heart governor/protector (the latter two are processes and functions in the
body rather than particular organs), the tongue, daylight, anxiety/confusion, joy/courage, and looking to the right in the T’ai Chi form.

Fourth we have Earth: neutral, solid, associated with stillness, being centred, or the axis of rotation, also nourishment, sowing and reaping. It is associated with the T’ai Chi Ch’uan open hand Form. Further associations are: the Centre, equilibrium, balance, being grounded, long/Indian summer, the colour yellow, the flavour sweet, the stomach and spleen, the mouth, transitions, worry, equanimity, and central equilibrium in the T’ai Chi form.

Fifth we have Metal: hard, sharp, cutting associated with contraction/concentration, it can also be melted, moulded and hardened. It is associated with the Sword forms; Broadsword (metal with fire), straight sword (metal with water). Further associations are: West, contracting, separating, autumn, the colour white, the flavour acid, the large intestine and lungs, the nose, evening, grief/sorrow, letting go, stepping forward in the T’ai Chi form.

You can see that the ‘five elements’ have been applied to many things and areas. So while the five elements are a useful tool for classification, sometimes a little thought is required to figure out in what way the terms are being used in a particular instance. As they have both general meaning as well as specific meanings according to the particular context.

In terms of medicine they are thought of as a cycle. One element can change to another in a creative way, which leads to health, or in a destructive way, which leads to imbalance and ill health. The creative cycle is: wood creates fire, fire creates earth, earth is the source of metal, metal condenses water, and water nourishes wood. The destructive cycle: wood splits earth, earth dams water, water puts out fire, fire melts metal and metal cuts wood. Also as it is a cycle the previous element can be described as the mother to its successor, the child, in the creative cycle.

Underlying all these is the idea of a continuous cycle of movement and change. Health, both mental and physical is defined by a smooth transition from one state to another, in a balanced way and not getting stuck or being predominately in any one state at the expense of the rest. It is a dynamic state of balance, within, and between all of the five elements, constantly changing and adapting to internal and external change.

These are just some of the ways that ‘five element’ theory has been used. The real test is, does the classification prove useful in terms of improving your understanding of something, organising your current knowledge or helping you to develop further.

To finish, let us look at two examples of how the Chinese would use the 5 Elements in analysing a martial situation.

1. Suppose A and B are doing Sticky Hands together and A does a Peng Ward Off and B neutralises it using Lu. Peng, being an upward and outward movement, uses the elements of Fire and Wood. B’s neutralising movement is inward and downward, which is using Metal and Water. So Chinese philosophical thinking is that Metal chops the Wood and Water puts out the Fire.

2. If A applies a double hand push  - An, which is down or down and away, this movement would be classified as Water and Wood. One of the simplest responses is to yield and split the attack (Metal) and turn (Earth) so in this case Metal cuts Wood and Earth dams Water.

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BCCMA COMPETITION RESULTS

Novice Sanshou 23rd March:
Jessica Wood - Gold medal

National Sparring Championships 20th May:
Quingda:
Gold medals: Evie Duffield, Lydia Duffield, Kirstie Phillips, Megan Swanson.
Silver medals: Jake Sharkey, Bethany Swanson, Fern Taylor, Lauren Taylor, Lauren Williamson
Bronze medals: Adam Kelly, Ewan Kelly

Push Hands:
Gold medals: Kirstie Phillips, Jake Sharkey, Bethany Swanson.
Silver medals: Lydia Duffield, Lauren Williamson
Bronze medal: Adam Kelly

All these medallists have been coached by the Tony in his Kombat Kids club. Some of them have held national champion status for a significant number of years, four of them between 6 and 8 years, having started from as young as 5.
WEEKEND COURSES  
LINCOLN – MARCH 18TH

Our Technical Director had started the weekend at Harrogate where he ran a course on the Saturday before travelling south for our course on the Sunday. His energy and capacity for teaching these arts is truly wondrous and I am pleased to say that the course was well attended by both those with long years of experience in training and relative beginners. But as always it does not really matter if you are a novice or long time practitioner, there will be something of value to be learned and taken home by all.

After warm up, the lesson started with a Tao Yin exercise called “Open Dragon Door”. The exercise itself appeared simple enough until we began to examine more closely our stance and posture in relation to the desired effect that we should be achieving. It was at this point that the focus of the days training was identified, namely the ability maintain both expression and expansiveness whilst relaxing behind the posture. One of the benefits of this particular exercise is stress relief which was useful as most of us were once more faced with the fact that the most simple of concepts can in practice prove very difficult.

After the Tao Yin we moved on to practice of the Tai Chi Form attempting to move through posture and stance without collapsing in on ourselves. Like many others I found that as soon as I was aware of what was required to move onto this new level my Form began to fall apart. It seems as though something has to be broken down so that its place can be taken by something new and hopefully improved.

After lunch we continued to work our way through the Form, our progress slow and deliberate. More and more I realise that Form work is a never ending journey as we both refine and define our movements. Over time I have come to the opinion that it is by far the best attitude to simply not worry about the destination but just enjoy the ride.

We finished our days training by resting from the mental and physical articulation of the Form and going into small groups to test our posture and stance, putting into place the principles we had been working at all day. Once more we were faced with the fact that often what we consider to be both, solid, expansive and rooted is, when put to the test, anything but.

As a teacher Tony has the rare ability to not only point out our faults, but to show us numerous ways to correct them. Often showing many different individuals separate methods to correct similar problems: methods designed to suit them as individuals. His patience is truly that of a saint as he consistently devises new ways to simplify and explain the most complex of concepts.

KEITH PAINTER

NEWCASTLE - MAY 25TH – 27TH

Billed as Form Progression from 50 onwards part 1 (a snappy title devised to catch eye of the Oscar Judges) this course seemed like a good idea in theory. Senior Instructor, Sally Grinhey would come and teach us some new moves in the later part of the Form, which we could practise over the summer and autumn before Tony came to see how we were getting on and progress us further in Part 2 at the beginning of December. This was the theory of this new experimental course format.

In practice, as I looked round the room during the warm up on the Friday evening, I wondered if we hadn’t rather underestimated what we were asking of “wor Sal!” We had attracted a group of students whose knowledge of the Form ranged from “up to 50” to “sort of roughly to the end” via all points in between. “How”, I asked myself, “was she going to be able to arrange it so each one could learn the bit they wanted, at a pace and level that would suit their experience and physical ability?” Definitely a very tall order!

Sally not only fulfilled that tall order but also exceeded it. By the careful matching of small groups of people to work with one another,
everybody got as many new moves as they had the capacity to absorb and then had a chance to reinforce their learning by teaching someone else. But there was more. This was no number crunching exercise. From the preparatory K’ai Men on the Friday evening, the emphasis was always on moving correctly between stances: forward and backward into Dragon and Duck and sideways into Leopard and Riding Horse.

While this could have been a brain paralysing exercise in concentration, Sally never failed to emphasise the need to relax and feel what was happening in the body. When concentration did threaten to fail she cunningly disguised partner exercises designed to continue to work on hip articulation as more playful exercises for light relief.

Everybody who attended was delighted with the course. We will wait until Tony’s visit in December to complete the experiment but at the moment it is looking like promising format.

Anne Manasse

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**GERMAN COMPETITION RESULTS**

In March this year TAO entered 17 competitors in the West German WUSHU Area Championships 2012 in Moers. They brought back with them 9 gold, 8 silver and 7 bronze medals giving the team 3rd place in the medal table for the Championship—a fantastic start to the season.

**NEW TENCHI GRADINGS**

In March, we announced that a new Tengchi grading syllabus for Sanshō/Qingda had been created and that gradings would be held on application.

There were a number of applications and the following are to be congratulated on having been awarded 1st Tengchi:

Sally Grinhey  
Oonagh McGilligan,  
Adrian Merville-Tugg  
Kathrin Meier  
Gareth Pryce  
Gemma Salter  
Megan Swanson  
Adam Wood.

Liam Kelly achieved his 1st Tenchi in Feng Shou last November another of the increasing number of junior Black Jackets. Well done and sorry for the late announcement.

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<table>
<thead>
<tr>
<th>T’ai Chi Sword</th>
<th>Gold</th>
<th>Silver</th>
<th>Bronze</th>
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<tbody>
<tr>
<td>Under 15</td>
<td>Lea Michels</td>
<td>Yasmine Ammar</td>
<td>Paul Schöttl</td>
<td>Clara Schäfer</td>
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<tr>
<td>Under18</td>
<td>Jessica Pöhn</td>
<td>Ilka Becirevic</td>
<td>Anna Schneider</td>
<td>Sarah Weinreis</td>
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<td>18 - 44</td>
<td>Daniel Wehner</td>
<td>Monika Bock</td>
<td>Ralf Pompe</td>
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<tr>
<td>Over45</td>
<td>Hans Lütz</td>
<td>Renate Michels</td>
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| T’ai Chi Fan          |               |                 |                 |                |
| Under 18 open         | Laura Keller  | Anna Schneider  | Ilka Becirevic  |                |

| Men/Women             | Monika Bock   | Caspar Gebel    | Hans Lütz       |                |

| T’ai Chi Form         | Hans Lütz     | Daniel Wehner   | Monika Bock     |                |

| Kung Fu Saber         | Hans Lütz     | Daniel Wehner   | Monika Bock     |                |

| Men/Women             | Hans Lütz     | Daniel Wehner   | Monika Bock     |                |

| Light contact Sparring| Gold          |                 |                 |                |
| Under 15              | Paul Schöttl  |                 |                 |                |

**DON’T FORGET TO BOOK YOUR PLACE AT SUMMER SCHOOL**

**BY 2ND JULY if possible - BOOKING FORM AT THE BACK**
PERCEPTION  
- the hidden obstacle to learning

No doubt we have all found ourselves in a class where a move we already know is being taught. It is being demonstrated and described in the same way as we’ve seen and heard it before. Then, out of the blue, it hits you: the person demonstrating changes just one word in their description, and all of a sudden you see the move in a totally different light. Ask yourself, “Has the move being demonstrated changed?”

You always stand to the left of your instructor when they are demonstrating. You see the same move demonstrated and see it from the same angle all the time. Today you stand in front of the instructor and that same move now looks totally different. Has the move being demonstrated changed?

I’m guessing that your answer to both the above questions is, “No.” The actual moves haven’t changed, it is your perception of the moves that has altered. In the first example what you heard created the change in your perception, in the second example it was what you saw that changed the way you perceived the move.

So, how about this one ....
You are taught a new move and are then left alone to practise it (we’ll call this move No. 20). After a while your instructor returns to see how you’re getting on with it. They give you feedback and more input as to how move 20 should be performed and once again you are left to practise. Next week you run through your moves up to, and including, No. 20. During the class your instructor doesn’t give you any extra input on move 20. So, are you performing the move correctly? You assume you are as you haven’t been told otherwise and therefore have no reason to doubt it. Sound familiar?

Over the following months you learn 10 more moves. All this time you’ve been practising from the beginning and haven’t had any extra input on move 20 – all is well! You find yourself struggling a bit with the newer moves, which is only to be expected, but move 20 is fine.

Today is a wet and dull day. Everyone has been moaning at you at work and it’s been a right struggle to get to class. In fact, you only just make it at the end of the warm up so you warm up by yourself. By the time you join in everyone is practising and you start running through your moves. As quick as a flash your instructor focuses in on your move 20 - ‘remember, this is how it goes’ they say, demonstrating the move. Hold on a minute, your think to yourself, that looks totally different - that’s not how I’ve been doing it! Your instructor shows you again and patiently explains the reasons behind the move. Your instructor’s explanation makes sense to you and the move feels easier to perform. But still, you find it difficult to accept. Why has your instructor changed the move? Why have they allowed you to do it wrongly for the last few months? Not only have you had an awful day but now you realise that your instructor hasn’t bothered to tell you you’ve been doing it wrong for all this time.

But is this the case? Has the move actually changed? It seems relatively easy to accept that our perception can be changed through what we hear and what we see. Think back to the last time you saw at an optical illusion. When it was pointed out that if you looked at it if slightly differently your whole perception of the object changed you readily accepted it.

In our training it is worth realising that our experience or perception of a move can also be determined by our emotional state and to a large extent, our ingrained pattern of movement. Unfortunately for us, and for our long-suffering instructor, these elements are a lot more difficult to (1) realise and (2) accept.

Next time we accuse our instructor of changing a move (even if we don’t say it!) or find ourselves getting upset or being reluctant to accept what we are being taught, perhaps we should take a step back and try to understand why we react in that way. If we think about it – what conceivable reason would our instructor have to teach us to perform a move wrongly or to withhold information? Surely an instructor teaches in order to pass on their knowledge to their students?

A last thought: it is our perception of the world around us (both physical and mental) that makes us who we are. If this perception becomes rigid and unchangeable it can easily feel challenged. A challenged perception can quickly lead the ego to feelings of anger, mistrust, low self-esteem and loss of identity.
As we all know our system is based on adaptability. Perhaps we need to explore our perceptions, accept them and be able to change them in order to become better practitioners and get the most from our training.

**Perception** – interesting dictionary definitions:
- A single unified awareness derived from sensory processes while a stimulus is present
- The process by which an organism detects and interprets information from the external world by means of the sensory receptors
- The representation of what is perceived; basic component in the formation of a concept

Sally Grinhey

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**FUTURE TUI NA TRAINING**

Were you at the weekend taster course in Tui Na? Or did you want to come but couldn’t make it? If you are interested in the health arts, and specifically more Tui Na training then we need to know about it. We are trying to find out if there are currently enough people willing to commit to a course of training to make it viable.

Here is an outline proposal for a course: If you are at all interested please see page 8 for how to help us get some Tui Na training running.

**TUI NA TRAINING PROVISIONAL PROPOSAL**

**Content**
This course would take you through
- the anatomy and physiology necessary for basic level of competence
- the basic techniques of Tui Na,
- how to work on all the different areas of the body,
- how to analyse presenting problems and devise appropriate therapeutic treatment at a basic level.

This course will not result in a certification to practise; it is for personal interest only although therapists already qualified in other disciplines might find it a useful addition to their repertoire.

**Possible Structure**
We envisage a course consisting of 12½ days of training:
- 3 separate weekends going over key anatomy and physiology (arms, legs, torso) with the individual techniques of manipulation of joints, massage of muscles and realignment/realignement relevant to each
- a 4½ day course to bring the techniques together
- a final weekend to learn to rebalance the energy

To keep the number of contact hours down so that the course is not too expensive, Tony would prescribe additional aspects of anatomy and physiology for students to study during the earlier part of the course. (We estimate 3 blocks of 4 – 5 hours of private study.) Failure to do this would mean students wouldn’t gain full benefit from the subsequent training sessions, where that knowledge would be assumed, and they would harm their own progress and that of other members of the group. So, we trust that students will not book the course without being committed to this element of the training.

Students will practise techniques on one another within the group and so will have to be willing both to give and receive Tui Na to and from any student within the group. This is essential so that everyone can have experience of working with different body structures.

Tony Swanson who is an ITEC qualified tutor in Anatomy and Physiology and Holistic Massage in addition to his training in the Health Arts of the Li system would be the teacher.

**Cost**
We anticipate that the cost of the complete course of training would be in the region of £500. If you booked the course you would be liable to pay the full amount. In addition students would be responsible for their own travel, accommodation and subsistence costs.

There would be a limit of 20 places. The course could not take place unless a minimum of 15 students are prepared to register and the fees may have to be adjusted upwards if the course is to run with fewer than 18 students.

**Location**
We think the best location would be in Beckenham, Kent to keeps the costs down by avoiding paying for travel and accommodation for Tony and because we know we can get a hall with mats to use for the training. If people prefer it we could investigate doing the week course as a residential, possibly elsewhere in the UK.
ANOTHER LEAP FORWARD FOR THE TAOIST ARTS ORGANISATION

The results of the Europa competition form a superb finish to another hugely productive year for the TAO. The standard within the Organisation as a whole is tested when a few brave souls are courageous enough to enter competitions and pit their skills against practitioners from other styles and schools. When the success rate is so consistently high, this is evidence that the TAO teaches to a very high standard and that all of us, whether interested in competition or not, can be proud of our system, our Organisation and our Technical Director.

In addition to national and international competition success we have had the new Tengchi grades in Sanshou/Qingda. These achievements have all come to fruition in 3 short months but we have been working towards them for years.

I don’t see the success we are enjoying now as just more of what we have done before, it is different in two ways. The first is the Kombat Kids. There is a group of young people who have been training with Tony since their childhood, who have regularly been national champions in youth categories for the past few years and are now variously in their teens or reaching adulthood. What an amazing position from which to start adult training! They are positioned to make an exceptional contribution to the future of the Arts.

The second difference has to do with coaching quality. When Tony set up the TAO, people in the wider martial arts community used to say that the Li style was no good, and any success he had had in his own days of competing was from his own talent rather than the Style. Within the TAO he has worked to restore the reputation of the Li style. He has coached others over the years and the TAO has achieved success in various combat and forms competition categories with a wide range of students – long ago scotching the theory that only Tony could make Li style work!

However, was I the only one who wondered whether Tony was an exceptional coach and that it was his influence that helped so many people to perform so well? The leap forward I recognise this year is that we can now see Tony’s work with coaches bearing fruit. The new Sanshou black jackets have all been required to demonstrate not only technical skills but the ability to coach others for Sanshou and Qingda. They have learnt to do this from Tony and from their own experience of being coached by him as competitors.

As part of that process they assist at competitions as judges and referees, so that they know the rules and what the judges are looking for. It is notable that at Europa this year, not only Tony but also 3 other Instructors from the TAO were invited to be judges at the European level – a great compliment to our standards and reputation.

In the past, Tony himself has done a significant part of coaching the competition team. However the coaches in France and Germany have been learning from assisting him and competing themselves. This year 4 of them have, more independently, brought some of their students up to the standard necessary to win a European medal.

These things demonstrate the quality and increasing confidence of the senior coaches in the Organisation and, together with the arrival of a new, highly trained generation of youngsters augur well for our overall mission – to secure the future and quality of the Li style in our Organisation.

Ed.

FURTHER TUI NA TRAINING

Now you have read the draft plan we need you to tell us what you do and do not like about it. By collating those responses we hope to find a way to suit sufficient people to make the training possible.

If you would like some form of Tui Na training please fill in the questionnaire which accompanies the newsletter and email or post it back to Anne Manasse – contact details below.

I am sincerely grateful for the time and energy put in by our various contributors. We are only publishing quarterly but please contact me at any time with ideas for articles, don’t wait for the deadline!

The next issue will be in September. Please send contributions or suggestions by 31st August at the latest please, to Anne Manasse 7 Gowan Terrace, Jesmond, Newcastle upon Tyne NE2 2PS. 0191 2816476. email annemanasse@gmail.com
# 2012 Summer Course Booking Form

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<tr>
<th>COURSE DETAILS</th>
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<tr>
<td><strong>Venue</strong></td>
<td>Ratcliffe College, Fosse Way, Ratcliffe on the Wreake, Leicester LE7 4SG</td>
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<tr>
<td><strong>Date</strong></td>
<td>Sunday 22nd to Friday 27th July, 2012</td>
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<tr>
<td><strong>Course Instructor</strong></td>
<td>Tony Swanson, T.A.O. Technical Director</td>
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<th>COSTS</th>
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<tr>
<td><strong>Training</strong></td>
<td>£130: Non-refundable deposit and Training Fee <strong>required</strong> to secure your place on course. Cheques in sterling only cheques please, payable to T.A.O.</td>
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<tr>
<td><strong>Full Board and Accommodation</strong></td>
<td>£232 - please pay in cash on arrival at the course so we can pass it to the suppliers, Ratcliffe College.</td>
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**Booking Information:**
- Please send/give your completed booking slip and deposit to James Lumsden.
- He will email back acknowledging receipt of deposit and booking form.
- Deposits may be paid to James Lumsden or Marie Hartshorn in the UK, Annette Böffinger in Germany or Marie-Françoise Barbier in France.
- There is a limit of 60 places available.
- Single rooms will be allocated on a first come first served basis.
- **Closing date for bookings 2nd July 2012.**

**For further information:** Please contact James Lumsden as soon as possible. He can supply prices for those wishing to camp or to participate in training without accommodation. He can also assist those with special dietary needs and any other queries.

**Course Organiser:** James Lumsden: 10 Lawford Road, London, W4 3HS, UK.  
Email: jhlumsden@btinternet.com  
Tel: 020 8995 4752  Mob: 07738004731

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**Booking Slip**

Please reserve me a place on the TAO 2012 Summer Course.  
I enclose / send separately my payment of £135 and I understand this to be a **non-returnable** deposit. Board and accommodation costs £232 payable in cash on my arrival at the course.  
I understand it is my responsibility to ensure that my insurance is up to date before participating in training.  

**Name:**  
**T.A.O. Membership No:**  
**FULL Address:**  
**E- mail Address:**  
**I require a single room**  
Yes / No  

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<th>Other (please specify)</th>
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