

Elia (00:00:16):

Hello everyone. Welcome in. Welcome in. Welcome in. Happy Friday to you all. I know some of us, it's evening, some of us, it's morning for me, it's smack in the middle of the midday, so whatever part of your rhythm it is, just let that fold into the group rhythm. It's a beautiful thing about Zoom and this technology is we get to on our different bio rhythmic wavelengths, we get to gather. I'm like, no other way. Could it be possible that someone who just ate dinner and someone would just eat breakfast would be in the same room?

(00:01:01):

That's just a cool thing. I'm constantly grateful for this technology and this platform, but as you come in and settle, I invite you to take your time. This call today is about meeting each other, seeing each other, asking some questions, but it's also a place to just be casual. We can hang out together. Chance to meet some of you. Meet you, to meet me. Yeah. Spend time together. I value that deeply. Jen, my dear friend, Jen, what's up? It's so nice to see you. I'm sure everyone knows Jen at this point. If you don't, she's going to be here helping Ari also. Thank you Ari. Team Lyon. These things that are worth doing, I've never done alone. So behind every movement video from Elia is a whole team. It's a whole intention around collective education and collective creation. I am an artist, and I really believe that in the creative act, and that the creative act is a team building exercise. So Team Lyon is a living embodiment of that, and I'm sure you see the different members of the team, but it's like an iceberg. There's a lot, a lot around below that supports it. Those of you coming in, welcome in. Happy Friday. If you need to get a glass of water, a cup of tea, you need to take off a sweatshirt, put on a blanket, at any moment. Please do that.

(00:02:54):

I like my screen. It is just fractally out every time someone comes in. It's just good

Ari (00:03:02):

Elia, we actually have a request for your volume to be even just a little louder if possible.

Elia (00:03:07):

Louder. Okay? Yeah. Thank you. How's that? How's that mic check? Is that better? Good. Okay. Thank you for asking for what you need. It's good modeling. So as our day, as our sediment

collectively settles, we'll spend a couple minutes just breathing together and then we can open the space to ask and share some experiences around the movement lessons. But before we do that, because I like doing this and I think it's beneficial for all of us all the time, I invite you to bring your hands together unless they're holding a cute dog. And then, yeah, okay, you can manage it. There you go. You can rub the dog. Perfect.

(00:04:03):

And just bring some warmth. We're in the fall season. We're heading into winter. I see the background over there of Ruth's, full of fall colors, just bringing some heat and your own breath, warming your hands, breathing that heart energy into your palms and warm it one more time. And then you can place those warm hands on your heart or you can place 'em on your legs or on your kidneys, just somewhere on your being. Just taking a moment to do nothing but receive this warmth. Just a reminder, we're in this body today. It's a different body than we were in yesterday. It's a different body than we'll be in tomorrow. It's a different body than we were in 20 years ago. This body, this present body and breathing, making space on the inhale and softening on the exhale, softening into the chair, into the ground, into our bones, and again in your own rhythm, whatever it is, every time we inhale, making space, making space in our shoulders, making space in our shoulder blades, making space in our ribs, letting that breath go in three dimensions, and on every exhale softening. And a couple more breaths just like this. Inhaling to make space, exhaling to soften.

(00:06:18):

And we do this collectively. So we're each individually responsible for making space, building our own capacity, but we're also doing it together. We're building a collective capacity. I know Irene talks a lot about this collective nervous system, the collective consciousness. How do we as a group create a tone, a collective tone as we exhale, it's just a little softer. And last inhale just for now, not forever. And last exhale. You give yourself a little brush. You can give a little shake, a little gentle, sympathetic wiggle activation. Yes, nice. Okay. If you haven't yet, I invite you. You can bring us in the gallery view as though we are in the same room. Or you can put me on, you can pin me. It's your choice. You have full agency. But it is lovely to see the tableau and the quilt of faces and beings here. It's really truly beautiful to see all of you.

(00:07:37):

So you have the option of sharing a question or an experience in the chat itself, or you can do the little hand raise, and then Ari can unmute you and you can share it verbally. So a couple of different options. Again, this is a space to chat about the movement lessons, specifically the videos that are in the program, or even you can ask a question that relates to your movement practice as you travel through SBSM, whether it's your first round or eighth round, whatever, something that is related to how you feel in your body in relation to the movement practices offered in SBSM. So that's really the focus that I want to nourish and contain and shed some light on. I know a lot of you don't get to see me live, so here I am in the flesh of blood. I don't get to see you all. So that's a privilege in and of itself. The questions about the videos are again extending that beyond to maybe you took some element of the video and made it yours, and did it in a different way and wanted to ask any questions. The floor is yours, is ours, and I have a couple other ideas in case you don't have specific things.

(00:09:16):

So I'll just get the first two in the chat. First from Michelle. Awesome. You have all of the movement practices there yet to do, so I hope you enjoy them. Today is not going to be a movement practice session. Today is a Q&A around the movement practices, but they can also fold into, I mean all of this is awareness practice. The movement practices are just awareness practice. That's right. That's why we're here. So we can talk about it, so we're not going to do a movement practice today. It's a chance to talk about what we talk about when we talk about the movement practices. Steph, thank you Ann. I'll get to you next. Steph asks, "I found that when I get very stressed out, I start to struggle with balance to the point of tripping and falling more often. I have a sense of what might cause this."

(00:10:18):

Good. Thank you, Steph. Thanks for sharing that. I imagine Steph has a subgroup. Steph's not the only one who, when we get stressed, our perception and sensory worldview narrows some of that survival. Stress can affect how we take in the world. And thus, our labyrinthian reflex, which is a fancy way of saying our inner ear, our balance can be disturbed or put off kilter, off of our axis. The first thing that I would invite is pausing. It's like when we're in an emergency, the first thing is to just pause, take a moment. That pause gives our body a moment to orient. So that pause initially is a way of slowing down this perception sensory motor cycle.

(00:11:24):

So when we pause, it gives us a chance to feel our feet on the earth orient to the ground, which is there to hold us up. We might notice when we pause, we're only on one foot. We might notice when we pause, we're on our heels or maybe we're on the balls of our toes. Our bodies have different ways of exhibiting these stress responses that show up in our physical body and how we stand. So the first thing, pausing, checking in our feet, checking into our breath. And this in and of itself can be a way to give our inner ear and that fluid a chance to reset. It can give our eyes and our ears that are taking in the outside world a moment to re-attune, to orient in a more global sense. Like, okay, I'm here. What's in reality internally I have my breath. And then we take the next thing. So every situation will be different, but as a little shortcut sequencing thing, taking a moment to pause, feel our feet, let our senses catch up because sometimes our senses shut off, or giving our senses a moment to come back online. Our breath, which is regulating our senses. So our breath is this internal regulation of rhythm. We might've been holding our breath and for holding our breath, there's no way that our fluid system can be nourished, can be balanced, holding it.

(00:13:09):

And then we might need to do that for 10 seconds or 10 minutes. Maybe we need to go closer to the earth, if we feel really off balance. If we feel unsafe, we need more support from the earth, we go into a chair or maybe we go down closer to the ground. But I think that's a good question because I think it's a very clear nervous system application to the movement lessons. And a lot of the other education in SBSM is bringing awareness, and that pausing is another way to say capacity, potential to build more capacity.

(00:13:51):

Yeah, I think let's pause with that. I noticed that Steph used the word balance, and I would reiterate that word that those of you that have done some of the movement lessons, or the way I approach the work in general, is everything comes back to finding balance. It's part of a mantra and a pillar of Qigong, which some of the movement lessons have, Qigong. Qi means energy, it means breath, and gong means work. So it's breath work, it says ancient breath, work, energy, work, practice. And it's about finding balance. It's not about doing it right? It's not about fixing the problem, it's about finding balance. And so if we're off balance, if we feel like we're going to trip or fall, the way to find balance, slow down, bring the energy, bring the vibration a little lower. Thank you, Steph, for asking that. I think that applies to a lot of people. Again, a lot of the, that we feel sometimes it feels like we're the only one that feels them, but

then we can express them and hear 'em reflected back. We realize there's a big subgroup. Great. I'm going to, Anne, I'm going to come back to you and then I'll come back to the chat.

Anne (00:15:15):

Thanks, Elia. And I've already asked you on your movement page, and you gave some really helpful answers. And I'm not even exactly sure what my question is right now, but having had chronic fatigue for over 11 years and doing this program for four years, so this is my seventh round, the first round, I did do quite a few of your movement lessons, and then it kind of just dipped off. And I seem to have got more and more tired and it's really about post exertional malaise and that impulse. I'm in bed right now because I'm just so tired. And that frustration of not being able to do anything, and maybe giving into the feeling of literally don't do anything, but then I get in a conflict about whether I need to do some movement. So it is really about post exertional malaise with chronic fatigue.

Elia (00:16:32):

I appreciate you expressing that and sharing that. And I know when I wrote on the page itself, the first thing that I offer to you, Anne and group, can make space for that. It's just the compassion and the fact that that's a really hard thing, that this desire to move. And at the same time feeling like there's a frustration around not doing it or wanting to, but not having it happen. And that gap is frustrating and that's deeply understandable. So my first thing is thank you for sharing and I'm in your boat and I wish I could row with you. And my version, the way I can help and support is you're here. So first of all, you're here. That's a lot. The first thing is showing up, and the second thing is being present. So tracking that as you're describing, as you're narrating to us, to me that's part of the, whether it's a neurosensory exercise in one of the labs in SBSM or doing the global breathing in one of the movement lessons, it's just being present to whatever it is we're feeling doesn't mean we have to do the lesson as it is.

(00:17:53):

So in your case, I'd say with that global breath, what if you did it lying down just like we did to start the session today? And instead of going in all directions, you just let it go up and down in the chest. Or if you put your hands on your belly, letting the belly rise and fall and allowing that intention of the breath to be global. I mean, the breath can come all the way up into your collarbone, and can come all the way into your feet. And it could be for two minutes like we did at the beginning of the call today. And this is for everyone because whether or not we have the

same content that Anne shared, we have versions of that. We have moments of that. And I think a big part of these lessons and SBSM in general is reconditioning how we approach education.

(00:18:42):

That education is not about doing the whole thing. It's not about doing it right. It's not about doing it. I mean, I'm showing something, but you don't have to do it like that at all. At all. And actually I celebrate when people go, I did this totally differently. And I'm like, beautiful. Amen. Thank you for finding your way of doing it. So in your case, Anne, I would say what I hear is desire underneath. It's like I have this desire to do it and a desire is really important. So I invite you to keep that breathe onto that little fire of desire. And if the form is just a small breath or if the form is in one of the videos, there's some shaking or holding of the joints, it's like, what's your version of that? What's your version of that? And it might not be a lot right now, but a little bit is a lot. So it is a lot even if it's a little bit. Does that... I'm reiterating a little bit of what I wrote, but it's nice for other people to hear too.

Anne (00:19:47):

Yeah, thank you so much for saying all of that. Two things I heard, particular one I noticed was one was just kind of a relief. Yet again, I've heard it before, but yet again for me it is always have I done enough? And so what you're saying is just affirming that a little bit is enough and that showing up is enough, and that being with it is enough. And also you said about the desire is there and it just made, it did a little ping in my mind of I think maybe my desire I have got sometimes gets overconnected with doing enough. So I'll take that away and really look at that. So thank you. That's lovely. Thank you.

Elia (00:20:51):

You're welcome, man. Thank you for sharing. I might say this name wrong. I have a hard name too, so forgive me in advance, Andra. I hope I'm doing that justice anyway, right. "Hey Elia, I love practicing your videos at home. Any advice on which elements of these videos can be used, say in the bathroom, break at work to do a small reconnecting with the body?" Awesome. Yes, a hundred percent. That's the best time to do it is when we need it. And often that might be at work and it might be in a space that is colloquially a public space, but it doesn't mean you can't close the stall door and then let your full body breathe for a second. You feeling a little more courageous. We could say just putting your feet on the ground and

doing a little shakeout. We have this phrase in English, I know not all of us, our first language is English, but we say shake it off.

(00:21:52):

When something happens that triggers us, we say shake it loose when something's stuck. So any shaking thing is a really beneficial and it doesn't need a lot of time. Circling back to what I was saying about the time, you can go into the stall, close it for 30 seconds and something will shift the atoms, all the trillion, 37 trillion atoms in our body when we shake, they vibrate and when they vibrate, there's friction like we did with our hands. And that friction creates heat. This is thermodynamics, and that heat expands and that expansion creates space. And that space is called capacity. So anytime that we shake and we create some internal movement, a little sympathetic activation, a little warmth, what we're doing is we're giving our cells on our cellular level a little more space. Same thing is true. And when we hold our joints, what we're doing is it's not just the emotional part of the soothing that is important, but there's a literal alchemic thermoregulation that is happening. We're warming that part of our body. When the part of the body feels warm, there's more flow and there's more flow, there's more ease, and when there's more ease, et cetera. So I invite you to go in the bathroom, close that stall, hold the joint, do a little shake, let out a sigh that maybe couldn't be let out the hour before.

(00:23:23):

And then when you go to wash your hands, it's an opportunity to really practice the hand washing. And when I say that, I mean those of you maybe who've done that with me, if you haven't, it's like an opportunity to really connect to all the curves of your hand. And as you touch your hand, as you cross over those curves, can you bring that movement into the elbow? This is that you're sitting there with the soap and the sink and the bathroom, and then you're softening into the shoulders. And I promise you, someone comes there next to you, they want to do the same thing. Even if they don't say it, especially if they don't say it, it doesn't mean they don't want to do that. Doesn't mean that tone doesn't go out into the space around us. So I know sometimes in our society is not built in this collective consciousness to go to the bathroom and self and co-regulate, but there's small ways that you can find in our day-to-day acts.

(00:24:17):

When I go into an elevator, I just feel my feet on the ground. It's one of those awkward spaces in society that no one wants to be there, but we're there anyway. So we might as well, what can I do? I can just be wishing I wasn't there or I can even wish I wasn't there, but my feet are there, so I'm going to soften into my feet. I'm going to rock the rule of potent posture into my heels, into the balls of my feet. I'm going to just take a breath, inhale on one floor, exhale on the next. So a lot of different versions of that. But it's an important question because that's our life. If we only do that stuff 20 minutes when we get home in the movement lesson that Elia did, then we're missing the opportunity in the rest of the day when we're driving, at a red light, tap on the steering wheel, you could squeeze and unsqueeze the steering wheel, some nice tension and release. It's good for the sphincters of the hand, this reflex to really practice that. So those are some examples. I'm sure you all can also think of other ones, but yes, great question. Thank you.

(00:25:37):

I'm just scrolling down here. Okay, Layla, I think I'm saying that right, not apologies. "I find your movement sessions very useful and I try to start every day with one of them. If I have time, I have days when I experience a lot more physical pain. How would you approach it differently?" Yes, again, thank you Layla, for articulating something in the system, which means you're not the only one holding it. It's in the system. I imagine there are other people who some days there's just a higher level of physical pain and discomfort. First thing, I come back to what Anne and I were talking about, is that pausing in this time for just compassion, deep compassion and some moment to just recognize that you are feeling this way without fixing it, yet without doing anything about it. That initial the same way if a dear friend that came to you and said, Hey, I'm in pain today.

(00:26:47):

And it's just acknowledging that and feeling like it's heard and then taking a moment to be with it. So that's the first thing. And I know it's really easy to skip over that first one. I do it all the time. I'm like, ah. Just the other day, my toe was really hurting. I woke up and I couldn't bend my foot. I guess that's also just growing older is part of that. I was like, I don't know where that came from. I just woke up and I can't move my foot. But I caught that and I was like, Elia, stop. Stop pathologizing. Stop trying to fix it. Stop trying to wonder where it came from. Just be like, okay, my foot hurts. Okay, okay, we're going to be with that reality right now. And then foot, I'm sorry, we hurt together. My foot is not some other foot on some other body.



(00:27:38):

It's my foot. It's me. It's not even my foot. It's just part of me down there. So it's really easy to separate our body from ourself. It's really easy. And when we do that, we distance, and that's a way of saying we don't integrate. So when I talk about my foot hurts, it's like that is me. So I hurt. How can I be with my full self including this part of my body? That's the first thing. And then I would say how the attunement part is, how can I meet that physical pain with my capacity to do something about it? I have a teacher that says if you hurt it by moving, you can heal it by moving. And I really believe in this, but it's the amount of movement, it's the tone of the movement. It is the speed, it's the quantity. So I'll give my foot, okay, I can't do my two hour Qigong practice I normally do.

(00:28:38):

So I just went and held my foot and then I was like, okay, that's okay. So I did the next thing. I started to move it a little bit, like listening to it. What does it want? Even that language is funny. It's me, it's my foot. And then the next step is, okay, I haven't put any pressure on it yet. What happens if I put it against a wall? So I simulate a little bit of ground contact without bearing weight on it. It's like, okay, that's still okay. And then I went to put it on the ground and I could put like 10% of weight and that was all I could put. It wasn't zero, it wasn't 20, it was 10. So that's how I would approach it differently.

(00:29:30):

It can be really frustrating. Pain can be really, really frustrating, especially chronic pain, especially acute pain, especially pain that feels like it takes us away from doing the things we want to do or the things that we could do. So coming back to that part of the soothing and the love, because it is frustrating, it's really frustrating, sad. And when we feel frustrated and sad, then we do the healing sounds and we go to that video and we come back to working with those. You haven't done that video yet. I invite you to go check it out. It might not be released yet. I could be wrong about that. For those of you doing the first time, anyway, if it hasn't, it's on the horizon. But it's a way of processing those emotions that come up around and through physical pain.

(00:30:20):

So I hope that little story of my version helps and shed some light. For some of you, the compassion, the touch part, touch is a big thing. The part of your body that hurts, we can touch it. We can be in solidarity with it. And that touch again creates safety. There's something that's shifted for me. I'll say the last thing I'll say about this around the word healing. I used to use that word as something that we do, as something I do as like a verb with more time. I realized that healing is what happens when it's allowed to, that the body naturally, the tree naturally wants to heal. If you open the skin, there's a natural inclination, this underlying desire of life itself to repair. There's a rupture, there's a natural repair. Now, if we have a pattern of not allowing that to happen, not allowing that repair to happen, then we work with that. But know that for me, the underlying energy is towards healing. So anything that's the driving force. So anything that we can do to reduce the restraining forces is important work. And that restraining force example, the first one is like compassion. If I'm just mad at myself, I'm getting in the way of the healing. I try to do too much. I'm getting in the way of listening to myself. So healing is the natural arc. What can we do to reorient towards that and to support that driving force?

(00:32:13):

Ruth says, "I'm inspired to do the movement lessons again." Thank you, really. And I just want to highlight the word again, because those of you on the first or second journey of this SBSM experience, I will reiterate, as many of the moderators do, I'm sure Jen has done many times. This is a process. It's process based learning. Life is a process based experiment. I see life as experimenting through us. We are all expressions of life. And these lessons are meant to be there so you can come back to them again and again and again, because each time you'll be in a different body, you'll be in a different place in life. And now I'm sure we've read a book and then we come back to that book later and it was like, oh, whoa, I didn't get that the first time. We hear a quote and it didn't land, but then we hear it again. It's like it opens our heart or lands in our wisdom somewhere somehow. So again, the repetition, I really, really, really, really invite you to have patience and come back to them.

(00:33:30):

Might take to the eighth time. Sixth, thank you, Ruth. Barb says, I'll just paraphrase a little. "They get me out of my head and my stories. Somehow this seems to scare me so that I stop after a week or so. You recommend a short movement that gets me to catch on again, to trust the process and to not fear the inflowing life force that I can do more often during the day."

Yeah, a couple things and it's a little building off. It's funny, I didn't see this comment until now, but the process based approach, part of what the move lessons are doing, and a lot of the neurosensory exercise in SBSM is both a paradox, is honoring the story and then also getting under it or letting go of it. And this is a thing, it's like the story's important. The story has a purpose, it serves something, but there's also something nonverbal. There's something subconscious. There's something that also the story doesn't fully tell. And that's also important. And I believe we need both.

(00:34:50):

It's like as a kid, we need to be read stories and we need to be touched. It's not one or the other. We need both. And so the movement lessons, even something as foundational and simple as just the breathing, like the breathing practice we did at the beginning, inhaling to make space, exhaling to soften is about not ignoring the story but not centering the story, letting the story exist and the breath. It doesn't have some linear story, which is breathing with whatever it is that's showing up. So I think that's a really important part. And the way these lessons supplement the SBSM experience is it's offering just a way directly into the visceral experience of yourself into the cells, into the blood, into the queue that might have a story. It's just not one that we could verbalize or even understand or have on a conscious level. So back to when we do that, sometimes it's scary, and that's important because sometimes when the story is somehow a safe thing to latch onto, we have an attachment, an identification to that story. And when we let go of that or we de-identify to that, all of a sudden we can feel lost or we can feel untethered, othered.

(00:36:16):

I'm invoking a little bit of the Buddhist and Daoist practice, which is how to not identify to these things of ourselves, our name, where we're from, the names of people in our family, the job we do, the job we left. Those are all part of our story that are important. And then also what happens when we don't identify doesn't mean we reject or accept. We just don't identify to those stories and we see what's there and that it can be really scary. It's not like, oh, that sounds great. Sometimes that sucks. And it feels really, really, it could be a lot of fear and worry and anxiety there, but that's also, what's the word that's also important, that's showing something that's letting go of those things is a way to gain more space. Sometimes when we stay attached to those things, we're holding on, we're keeping a tone.

(00:37:20):

We're not giving ourselves actual the full space. So I recommend doing small versions of that, Barbara and anyone else following along, being able to drop into the experience of something while letting go of the story for a few minutes. And that means when we're doing something, not figuring out what it is that I'm doing. I don't know. I have no freaking idea. I'm just doing this thing and any of the movement lessons, I don't know why I'm doing it. Awesome. I don't know exactly what this is from. Awesome. I don't know how it's going to help me. Awesome. I don't know. Is this going to make me feel better or worse? Awesome. If we just suspend those conclusions and those causal things for a moment, and just let the experience happen even for five minutes, that's a big deal. That's a really big shift.

(00:38:14):

And it takes courage to do that. It takes faith, it takes desire. I know Irene uses the word faith in our own healing and our own journey. And so a little version of that is, can we get out of our head, out of the story, do something, drop into the experience of it, and then at the end we can think about it, we can analyze, we can conclude. But in the moment, can we go down the water slide? So I hope that helps, Barbara. And then at the end, coming back to that, because you mentioned fear, sometimes it's like a lot of inflowing life force. So just containing soothing, coming back to that place of here and now, it doesn't mean it'll go away. It's just a way to support yourself.

(00:39:14):

Try to catch up on some of these. Oh yeah, Brita. Okay. "I'm interested to know whether your work in SBSM can have an effect on being a better dancer in terms of musicality. I have danced different styles in the past. I've noticed a lot of other people, including me, sometimes are really not connected to their body while dancing and sometimes dance very mechanically with little feeling." Woo, this is my wheelhouse. Yes. So those of you who I don't know, I come from a dance background. I come from sports and theater, and in the 20 year arc of the work that I've been doing, the last 10 have been really focused on nervous system regulation, and understanding trauma, and understanding how dance and movement and touch are healing arts as much as they are performance arts. And that is somewhere along the way they got divided.

(00:40:18):

But in a lot of cultures, they've always been both. They've always been both. They've been something to express and tell stories as a performative thing. And they've been something that we do on a medicinal level. So I'm reconnecting those through my work. And in your question is, so, musicality, I'll use that word because it's a fancy complex word that to me is pure attunement. It's pure attunement. It's listening. It's listening. It's the ability to take in the information from the outside, and let the desire or rhythm from the inside meet each other. Whenever I work with people, and the first thing they tell me is I don't have rhythm. I go, and we can do this right now. I go, really? Okay, first put your hands on your lungs.

(00:41:18):

We can do this. There's rhythm right there. It's been happening for the last 41 minutes. There's an incredible rhythm. It's the most, it's the original rhythm of our life. We come into the world, the first thing we do, we take a breath, and we don't stop doing that until we pass over the mountains to the next experience. So that's rhythm, right there. And when we bring that rhythm, that rhythm of our breath into movement, a lot of the movement lessons are about bringing breath and movement together. We are attuned. We're attuned to ourself. The breath and the movement are going together. This is a deeply regulating thing.

(00:42:08):

Now check your heart. You can find it in your neck or maybe in your wrist, so you can even feel the pulse in your ankles. Maybe there'll be different rhythms. This is a polyrhythmic dance of our heart. Different parts of our body get that ricochet. Different moments. We have a whole percussion section in our body, and it's been on beat the whole time. So there's rhythm right there. The rhythm of our lungs as they expand and condense, nourish the rhythm of the heart that sits right between the lungs. It's nestled in there. So the rhythm of our breath is gone in and out. The heart's gone, boom, our breath, the heart ba boom. So there's a whole dance that's full of musicality right there. So people say, I don't have rhythm. I say, that's not true. That's a story we have. That's false. You can hold onto that story.

(00:43:08):

It's okay. But the way I see it, you have a lot of rhythm. And now the musicality part is if we put an external rhythm, if we put a song on, how can I take that in? I meet that external influence or that external stimulus with the internal one, and that's attunement and that's why it takes practice. So the musicality is another level of, okay, here, this beat, how can I meet that beat

with my movement and my movement is already met with my breath. So that's a lot of integration. That's why it's hard. That's why it's hard. That's why if we grow up in cultures that don't practice this stuff, it takes time. It's not that we don't have the capacity. I said we just haven't done it, and not doing it once. Maybe we need to do it a lot. So this is a call, a PSA public service announcement to put on some music sometimes, and just feel our breath, and see if we can breathe and move.

(00:44:09):

Just letting the music be there. And then if we want, can we breathe and move, even can be really small, and you can be lying in bed, put on some Mozart, and just conducting with your hands. If you don't like Mozart, don't put that on, your choice. But that is musicality in a nervous system. Education course context. Musicality is attunement. And when we attune to the outside world and the inside world, then we have some integration going on that will also help with the different styles. Because the more attune that we have, the more our spectrum is widened, then someone puts on a salsa beat from Puerto Rico, someone puts on the djembe from West Africa, someone puts on, whatever, Baroque music from the 1600s. We can modulate our experience because we have that elasticity, that plasticity and the mechanical elements. When we drop into the feeling, then the dance stops becoming about movement and it becomes about expression. And that is really what I'm about. I support us in finding our movement so that we can ultimately find our expression, our fingerprint, our unique way of letting life move through us.

(00:45:39):

And then it's awesome. Then we're dancing and feeling ourselves and it doesn't matter what anyone thinks. It's like we're happy. But thank you for that question. It's better today. Thank you, Anne. Yes, much better. Appreciate it. The Healing sound video is my video. My video. It's a video that I shared, but if you're going through it for the first time, it's at the very end. It's one of the bonus videos. So yes, thank you. I know some alumni have access to it already. Ah, yes, thank you. Jen. "Is there a way to express difficult feelings through dance thinking of disgust and fear?" Absolutely, a hundred percent.

(00:46:40):

I mean, one way is to when you're feeling disgusted, what does that look like? What is the expression of that disgust? What is the expression of that fear? Those are emotions. And in the

word emotion is motion. It's being invited to move and it wants to move. Its natural state is to move. Its natural state is not to be stuck. It is not to be blocked. Maybe in moments we can't let it move. So we have to hold it back. We have to suppress it. We have to restrict it. But at some point, and a lot of us are here, and me included, is because this is a chance in a moment when we can let those things move again. They move it. At one point maybe they had to stop, and now's the time to let 'em move again and letting them move with our breath, letting them move in a way that doesn't have any particular form to it that I also call dance. Dance to me is an emotive movement. It's a movement that is allowed to be expressed in whatever form it needs to take.

(00:48:05):

Dance is why I call it a healing art. Can I let that anger and that disgust really come out and not know where it's going to go? And sometimes that can be scary coming all the way back to that question before. But when I let go of the story, when I let go of my mind and I drop into the experience, sometimes it's a lot. So little bits – took us 48 minutes to arrive at the word titration. But that word is, little bits. Little bits. Another way of thinking about that question is I think we are all artists, whether or not it's our career. I think as human beings, we are expressive artistic beings. And so a painter, we see paintings that are full of disgust. We see The Scream is a pretty famous one, where someone's in deep fear and survival, stress screaming. We see sculptures. There's music that's all about all of these emotions. So art is a place to express them. And dance to me is another artistic form. So I think all art has that capacity, and we don't need to be a dancer to dance quite the opposite. We are a human being. We have a body, that body wants to let things move, that movement when we let it fully move and express itself, that to me is dance.

(00:50:04):

And yeah, this is my opinion, this is my perspective and my intuition combined with my experience in working with a lot of people of a lot of different cultures and ages and races and sexes and backgrounds and abilities and different abilities. It's like I really believe that dance is a representation of healing. It's a destination, but it's also the path, meaning when we can go in the bathroom and shake it out, that's a version of dance. When we can breathe and let the breath move our arms, that's dance. And that is a really powerful thing to practice, even for a minute or two a day.

(00:51:05):

That's my soapbox on dance. Yeah, liberation. Thank you for using that word. Try my best. Yes, liberation. Thank you. That word. I think a lot of us, I'll speak for me, a lot of me, and that is a version of healing, is liberation, and awareness is a way of shining that light inside and liberating myself from some of these patterns, some of these conditions. And so dance is the outward expression of that. It's freedom. It's freedom and freedom is scary. We say we want it, and then someone's like, okay, you have it. And it's like, what do I do now? What happens now? So I think this little by little is part of this process of setting ourselves free from some of the patterns that we do, some of the ways that we actually imprison ourselves.

(00:52:37):

And movement is a way to liberate that movement, is a way to take some of those, some of that weight off. Because by literally moving, we are shedding it. Our last few minutes, these are great questions. Thank you for the thoughtfulness and the depth of your questions. It allows me to meet those questions in a place of layers and depth, what we're talking about. I could do this all day. This is really important stuff. This is powerful stuff. I mean, I think so. I dedicate my life to it, and so have all of you. That's why we're here together, to be honest. That's why we're here together.

(00:53:33):

We meet in that place and this is really important work. This is social work, this political work. This is, yeah, without consciousness and awareness from each of us and collectively things aren't going to change. Anna says, "I notice a lot of desire to move or vocalize underneath. Surges of charge and activation are present. Stiffness sets in when I'm unaware that I got out of my capacity. Do you have movement suggestions for this state?" Yes. One, lemme take just the last part when the stiffness sets in, because you're unaware that you've gone beyond the capacity. So it's like we've overshot the runway, we're out over our skis and it's like the body goes, ah, what are we doing? Then that tension comes, that tone, that rigidity comes in.

(00:54:44):

Anything that can soften that tone, that could mean, again, I'm just coming back to some examples I've already used because they work, honestly, but also because we have a common language. So how do we reduce stiffness one way? Ah, I'm stiff. Okay, and saying it out loud, it sounds funny, but you also, Anna said, you like to vocalize, desire to vocalize. Awesome. My



foot hurts. I said out loud, my foot hurts. It's like, name it, say it. Let the universe hear it. You can hear it. It's also a way to liberate that feeling, put into words and then let it go.

(00:55:24):

So naming it, stating it, holding it, touching it, not again with any desire to fix it. It's not that this is going to do something else. Now it's this for the sake of this, it's touch for the sake of touch, because there's a deep wisdom and a deep soothing and safety that happens with that touch especially, and maybe it's a little bit, it doesn't have to be a lot, but that act of recognition, that act of communicating to ourselves that we are with ourselves. That's one way to soften that stiffness. The breath. When we take a breath, it doesn't have to be big, but when we take a breath and we allow that breath to go in all directions, not one direction, but I used that word, global breath in the first video. It's a global three dimensional thing. So it's, imagine the water vapors going, you blow out a candle.

(00:56:36):

It's like there's nothing stiff there. It's fully amorphous. It has flow. It's the same. Our breath is that smoke internally. So it's one way to reduce the stiffness is to soften the tone. When we soften the tone in one place, we soften the tone in all the places. It's the beautiful magic of our body. Also, sometimes if we increase the tone, we increase it everywhere. That's also the paradox of being alive. But the bell hand exercise, I don't know which lab, Jen might know off the top of her head. Anyway, there's an... I'm sure she does. Yes, that's why she's a professional. The bell hand, this opening and closing of the palm, we actually mentioned it before. There's a sphincter here. These are sphincters, like more obvious ones in our sensory organs where the energy comes in and out. They're porous places in our body. This is also one, the center of our hands, the center of our feet. So when we open and close this, we're modulating the tone in our body. That's another one in the bathroom. I can't remember who asked that.

(00:57:49):

That's a good bathroom one. That's a good under the desk one. Shoot. I can do it right now. You don't even know I'm doing the bell hand just hanging out with you all. Just smiling here. So it's a way to reduce stiffness. Just telling yourself to soften, to relax, either relax, that's not going to work. It's recognizing the stiffness. It's actually working through the stiffness. Maybe go into the stiffness, be, oh yeah, how stiff can I really be? And then soften. There are different

ways of approaching the situation. It's like, oh man, I'm really tense. Maybe I need to go more, and then I can really find the other side of it.

(00:58:35):

So these are a few different ways to do that. Shaking is literally shaking out the stiffness, because a little, there's no form to it, and stiffness is all about form. Stiffness is about holding onto a form, stiffen our body, stiffen our mind. That sort of stubbornness. I'm not changing no matter what. I'm going to do it like this forever. Even if it's bad for me, I'm going to do the pattern. I know the pattern, even if I don't want to keep doing the pattern. It's like, okay, so if I shake, there's no pattern there. It's complete chaos. It's quantum physics. The atoms are bouncing around in a random order. That's why shaking is so beautiful. There is no pattern there. So yes, I don't really want to catch the first part of that sentence. This is Anna. You're speaking your voice of the whole system, which is I notice a loss of desire to move or vocalize. So just recognizing that loss of desire. I think the first time I read it was a lot of desire, so that's a good catch by me. A loss of desire to move or vocalize. So saying it out loud, just naming it, that's really powerful. Really, really, really powerful. I even whispered it.

(01:00:02):

Part of it is the expression that lets it out, sets it free, as you might've seen in the course. Better out than in. I mean, some of these things need to come out, and if there's a loss of desire, give it time. Maybe after some shaking, there's space. Maybe if you hold the jaw, maybe that loss of desire to vocalize might be a little less, because now there's space. Maybe the emotional part comes from the physical part and the physical part comes from the emotional part, because of course it's all us. So these things spiral around each other. When we make space for the emotion, there's space in the body. I want to make space in the body. There's space for the emotion.

(01:00:52):

Hope I did that question justice. Bell Hand, Lab 9, Lesson 2B, if you haven't done it yet. It's a beautiful, beautiful, beautiful, beautiful lesson. It's so small and simple and profound. Oh, okay. Wow. There it is. That was quick. I want to honor our time boundary, so thank you for sharing your questions. This has been recorded, so if you want to come back to it, you have access to it. If someone else in the program asks us about something or some reference, we can also orient them to this. Yeah, I think it's really nice to talk about these things in real time.

To have a conversation around it are really important questions and curiosities. It's really, really, really valuable to talk about it. So thank you for the opportunity on my side. Thank you, Jen, for your grace and wisdom and beauty and presence.

(01:01:57):

Thank you, Ari, for the logistical support, the love, the collaboration, and thank you all for being here. I hope you have a lovely rest of the SBSM journey this spring. I mean this fall, same, same but different, and be well. I'll see you on the thread. I'll try to be there for the closing, closing ceremony too at the end of the program, and I'm sure I will see you in future rounds, able to do future calls too, in honor of our shaking. This is applause in sign language, and I applaud all of you. Have a lovely, lovely Friday. Happy November. Be well. Thank you.