Movement lesson

Angela 2 — Week 2, Day 6, Session 3 — 68 minutes

Summary: Russell contrasts resting in awareness that cannot be improved with bowing to the historical self in focusing. The group explores tendencies, a river dream, joy beside difficulty, and witnessing judgment. He then guides belly and chest breathing, twists, pelvic-floor differentiation, and four-phase rest.

Meditation and focusing

[Russell:] Just have it floating in the air, this essential point — for me, an absolutely essential point — that I was pointing toward in the meditations this morning. How can we rest in the awareness, the quality, the beingness, that doesn't require any manipulation?

As we said at the very beginning, it can't be improved, it can't be — it has no stain. You can't make it any purer. It just is exactly what it is.

How can we rest in that? And when in that, which is what we emphasize in the meditation, really, we don't need to take our story very seriously.

And I so want everybody to have an experience that their story is just a story, and it has no more validity than you give it. So that's one side.

Now on the other side — and this is actually the beginnings of defining distinctions between true meditation and true focusing. They meet. But in the focusing world, we want to give our care to the temporary formation that is, and we want to give it our concern and our devotion.

Although ultimately, even in the focusing way, we'll see that it's not ultimately true or ultimately real, but we bow to it. We love it. We love it into liberation.

On the meditation side, we don't fall for its game. We don't believe in it. We see through it, but not in any hard way — not in any kind of, oh, that's not real. It's still a lovingness, but it's kind of like you've been on a stage, playing a role that you've been passionately involved in, and then all of a sudden you remember, oh, I'm just acting. Oh, I'm not really the killer. I didn't really get killed. Oh, right. Okay, now I can play it from a different point of view. It's like you wake up to that. And then all of a sudden it's like, oh, that's a relief.

Absolutely. A hundred and fifty percent.

So both sides, who absolutely honor, value, bow to, open to our painful places, where it's difficult to be in a moment where the mental pattern, the historical pattern, has got us. It's one side. And the other side is, you are unstainable. You can't get better, you can't get worse, and to know that and not fall for the mind's game — that's the other side.

Again, in the meditation world, we're inviting, we're encouraging, we're learning how to taste into the timeless, the limitless, the unperturbed. And in that place, we are really free from our history. Absolutely free from our history.

In the place where it's more working through the focusing side of things, we are absolutely bowing to working through our history, to liberate that part of mind that absolutely needs our care, because it's been through so much. When I say mind, I mean experiencing self — the body, mind, thinking, feeling, sensing, all of that.

Now I'm making it sound like two separate worlds. Of course, they're one world ultimately, but it's quite helpful. Because if you think that your mind is real, you will work on it forever, and it will never — you can reorganize the furniture, but you're in the same room. You can make it pretty, you can put things on the wall, you can paint it, you can get it all cleaned up, but it's not gonna be big enough for who you are. That's just the way it is.

But at the same time, if we just say, okay, I know that's not real, I'm just gonna be — there's a sense of pushing away our past. That's not helpful.

It really is so essential that we have a taste of who we are before, after, within any conditioning. And the sitting is the most direct way I know to taste that, so that you could sit in front of anybody and say, I know this is true. I know in my deepest core that I am not bound to my historical self. I know. And you'll look anybody in the eye and say it.

And then you will do your homework for anything that's keeping you out of experiencing that more regularly.

Form and the historical self

[Participant:] Okay. So I'm struggling with a piece that Russell has brought up a few times this week, and it has to do with acceptance of the ism. And the ism is — so I can look at my family, my sisters and my mom. We all have a uniqueness, each one of us. And my mom can say, Megan came out of the womb with fists in her hand.

[Russell:] Right. Yeah.

[Participant:] So there's an essence that came through via DNA, that the compounding pharmacist gave this person this being, and this is the combination that made me less type A and made me more type A.

[Russell:] Let me just pause. In my language, it didn't give the person this being. It gave the person these tendencies. It gave that being these tendencies.

[Participant:] So I guess, in just a simple way of putting it, where I hear from you is: before the historical self, there was the self, a self. Without the tendencies, is that possible?

[Russell:] Yeah. So that's where I get into the music stuff. Your self, for Christ's sake. Yeah, we are.

[Participant:] Right, right.

[Russell:] And as that happens, it all melts away and then forms again. And then it melts away and it forms again. And then you can't call it a particle or a wave. You can't call it a thing or a non-

thing. All language breaks down. All of our conversation and pictures of it break down. So I can say for sure that at that point, form and formlessness become one.

Who you appear to be is who you have to appear to be for that essence to shine through in the way it's going to shine through you.

We all do. Right? We all do.

And our contractions — whether they're mental contractions, physical contractions, contractions that arise in our relationship, that narrowing band — are there for getting our attention enough that we know, oh, this is a place where my love is being kept out of, where my harmony is being kept out. Okay, this is one of my places of awakening.

That's why in traditional Zen they'll say, awakening requires samsara, or delusion. It doesn't just put up with it. We become awakened through our delusion. That's what grabs our attention. That's the tight spot. That's the painful places that feel stuck, or feel like, I just — I know something's off here and I don't know what to do about it yet.

And that becomes a place, from my point of view in this kind of work, of how do I turn towards that with acceptance and warmth and caring and curiosity and clarity?

And it doesn't necessarily change in that moment, but it has a process as that stuck place is being integrated into the whole.

But I don't want to give a picture. Any of these pictures are just — again, my teachers' teachers' teachers would be washing my mouth out with soap, because it's just so hard to paint a picture that's accurate of these levels that occur.

But to know: it's not that you're this kind of blank slate and we're all the same thing — and yes, we are — and how to have both of those.

[Participant:] Yes. Yes. No, no. Right, right.

[Russell:] And in my experience, in those moments, it's like these two worlds that I'm painting, the world of oneness and the world of duality, they merge. You come in through the door, and it all becomes — and there's a release, and there's at least a moment of — and we go back into our life and things come again, and then we work with that further.

Arguing for our limitations

[Russell:] And what I'm saying is that process, it seems to me, is an essential part of everyday life. Learning to feel the ways I've gotten separated, the ways a part of me has gotten separated from the whole. But then the moment of seeing is a falling back into the flow of living, and one — my experience anyway, the way I would define it — does not feel separate. One feels harmonious with it all.

What I'm pointing toward is the power of our self-images to define the limitations of our capacity. Many of us every day argue for our limitations. We argue internally for our limitations. We say, this is what's true, and this can't be gone because of my genes, or because of — and we argue for our limitations.

And I'm trying to say, bow to what feels like a really hard place. We need to work with it. It's painful. It's difficult. But don't construct it as who you are.

That's diminishing to the human being, the Allah, who we are.

Yeah. So.

The river

[Participant:] There were these — on one side there were these mountains, the other side there was this big long desert, and then there was this river.

One bank of the river was lots of stone, and all kinds of people there in stone houses. The other side was a lot of chaos, but also singing, dancing, and it was very chaotic, and it was very much fun.

And in the center there was this river with lots of rafts, and on each of the rafts was a different person that I met here. Some of the rafts were big, some were little, some were nailed with boards that were neatly lined up, some were like crisp weaving boards, but they were rafts.

And you were like Tom Sawyer on the raft, reminding us about the river. And somebody would jump and swim over to one side and say, I feel safe here. And somebody would jump off the raft to the other side and say, I feel free here. And so it was as if the two banks of the river were two forces — it was like the bed of the river.

And the side of safe, stabilizing, there was also a lot of rigidity. And on the other side, there was a lot of chaos and a lot of fun. And you were reminding us that the river was there too, and we could get off our rafts every once in a while.

And that which we call our craziness, our sickness, our pathology, whatever, was just either from one bank of the river or the other bank. And not to forget about the river. And that we were not their worlds.

So I'm checking, as a metaphoric way of what you're saying, because when you speak in this exquisite procedural way, I need metaphor to ground it. And so I'm wondering if that dream —

[Russell:] Yes. Wow. I love going into your dreams. I love being on the river. And I love recognizing the gifts and the traps of each side.

And I love that there's the mountain overlooking it all. And the desert is needed too, because we need to know our emptiness and our longing.

And the ocean. And the ocean. Yeah. Wow. So that's a wonderful completion. All rivers returning to the source, and always connected to the source.

To remember that makes the swimming back and forth so much more enjoyable. And if not enjoyable, when it's difficult, it makes it tolerable. And tolerable is good. Tolerable is good.

Trungpa used to use a word that I loved a lot. He said, it's workable. It's workable. As opposed to when we feel like it's just too much for me. We want it to feel good, but if it doesn't feel good, can it feel workable? Can it feel possible? Can it feel even tolerable?

So thank you. That's beautiful.

Joy and difficulty

[Participant:] I'm interested in knowing, in your experience, if there's a balance between positive discovery and difficult discovery. Because many of the examples you give, and many of the examples that we experience, are finding difficult, or finding —

[Russell:] Right, right. Yeah, we know.

[Participant:] Absolutely. Okay.

[Russell:] Okay. If I haven't made this clear enough: there is so much joy and wonder living in us, and part of what I'm hoping is that we develop the vocabulary and the orientation of attention to feel the subtle, and not so subtle, wonderful things that tend to get pushed aside because we so orient towards our pain and difficulty.

I'm trying to balance. I'm trying not to emphasize the painful side. I'm trying not to emphasize that this is the only true, or this is a — but absolutely. When we are looking inside, to be able to feel, oh, that's life there. Let me just be with that light.

Even though lightness may not be as compelling as that pain in your knee, let me give it some attention, because if I give it some attention, it will become more present, and my brain will light up with that lightness, and my inner life will light up. In fact, I can grow these qualities through my attention.

So that's one side. And for so many of us, we want to grow. Then for some of us, we tend to just kind of ignore, or we acknowledge the difficult side, but we want to push it away, or we just want to analyze it. We don't want to really let it be sensed as it's living in us.

And so we want to learn, how can I bring attention to that in a way that helps it to open, and not just feel like, oh yeah, that's my crappy — and we keep repeating the same old thing about it, because we're not getting it fresh.

Hot off the press is where change happens. If we're not hot off the press, we're in the old story. In the old story, it perpetuates itself.

That's, in my understanding and in my experience, a real gap of a lot of psychological orientation: a repetition of the past that gets instantiated in the brain, gets further instantiated, and further, as you know. I'm not saying always — there can be liberating moments — but there's a tendency of that.

The Dalai Lama had this beautiful phrase when he was with some American psychologists. It was like I used to do when I used to do gestalt work with people: get out your anger, get out your anger. And he said, well, maybe there's something good in that, but if you practice getting angry, you just learn to be angry.

I'm not saying — there can be value if someone's never had permission to yell or something. I think there can be value in that. But that's a good point, too.

Please.

[Participant:] Often, when you focus, this focusing isn't about moving forward and taking a step forward. So we tend to zero in on something that's stuck, because that's what's getting in the way of taking a step forward.

But we can be in the midst of something wonderful and still kind of say, well, what's next? There might still be a sense of what's next. Maybe you just got married, and you want to be with the unfolding of that, and something is a little bit tight around the anticipation, even though it's a very happy, exciting moment, so you can be with that.

But I think we tend to stay on what we call negativity, because those are the sticking points. But if it's unfolding, if it's working, then you're unsticky, and it no longer feels that way. The felt shift leads you into a feeling of peace.

[Russell:] Right. Thank you.

The backward step

[Participant:] In silence this morning, all the conversations that came to me —

[Russell:] A little louder.

So I wanted to say, what you're saying, yes — and I'm also, I noticed this morning that there was such great joy in this room last night. It was just such great joy in this room. And we just started hearing a little bit, hearing it come in — not just me, but, so that's like this automatic.

But what was interesting is that it's very familiar with so many. And of course you're all saying, yeah, duh. But — not but, and — so do you just keep over-talking that, or?

How did you respond to it, when you noticed that?

[Participant:] This morning. I just voiced it, felt it, and dismissed it.

[Russell:] What is, dismissed it? Dismissed it — what's the process of that? Do you remember?

[Participant:] The process is experiencing the thoughts, and really feeling it in my body, and really noticing it.

[Russell:] Great. And really noticing it.

Yeah. So what I would suggest is, those are really important moments of liberating the habit. To shine the light: oh, that's here.

Now, here, I think it's really helpful to have that picture of stepping back, shining light. And here is a place where focusing language — what we call presencing language — really works in meditation. Where if you are, oh, I'm such a judge — if you're calling that I — oh, that judging's here. Hello.

So it's a sensing it, and a stepping back from. It's opening the hand of thought. It's not giving it more reality.

It's not that you're talking at the same level — oh, I wish my judge wasn't here. It's not mind meeting mind. It's a backward step.

This is the unique quality of witnessing. It has one foot in the historical mind and one foot in beingness. We could think of it that way. So it's a bridge. You're not just, okay, trying to have a

more positive thought, and in the world of — no, that goes on forever. We can't positive think our way out of all that.

It takes another level of consciousness. And that's the shift, that's the stepping back, that's the, oh, that's here. And we cultivate the warmheartedness, so hopefully that starts becoming spontaneous. That anything you meet, especially on the cushion, is met that way.

And that is — even those of us who have very, very strong judgmental, critical voices — I have evidence from students that it is a learnable capacity. Certainly at least on the cushion, and then it can permeate into life.

Okay. I wanna go into a movement, but thank you for that. That okay?

Yeah, good. Okay.

I want to come back to sensing our breath, and completing some of the work, or coming to another level of some of the work that we've been doing. So please come on your back.

[Silence 38 seconds]

On the floor

[Russell:] Take off your glasses if that's comfortable.

Just feel that you're here on the floor. Sense the ground.

Breath comes and goes. There's a noticing of it.

Just bend your legs. Let your hands rest on your lower belly, and just breathe naturally, not trying to do anything. Notice if there's any filling on the inhale, and there's likely a coming in on the exhale. Just see if you can sense all that. Your hands might help you there.

And take a breath, pause for a moment, and push gently down and out, filling out a little bit more. Keep that full as you let the air go.

And notice if you can have a gentle fullness and breathe, somehow maintaining a sense of inner, subtle intra-abdominal pressure, low.

If that is clear to you, and only if that's clear to you, notice if it's possible to pull up and release your pelvic floor without letting go of that fullness. If the fullness isn't clear, just keep experimenting with how can I have something that feels like it grows in my hands, down here below my belly button, even when I exhale.

Yeah, leave that alone for now.

Inhale, and pull your belly in. And notice if you can keep your belly pulled in and manage to breathe.

And as you're doing that, let your head turn a little bit, and make sure you're not tightening your neck to have your belly in.

Pause with your head. With the next exhale, notice if you can push out and down into your hands with the exhale. Smoothly, smoothly.

Release it as you pause. Inhale any way you want, and then exhaling, a downward fullness.

Good.

Now, your legs bent, just gently let your knees go towards the right and come back up to neutral. Go a little bit and back, a little bit more and back, and feel how your torso receives that movement. Let the turning be there.

Let your head go with the knees, so there's a feeling that you're sensing all the way, just to the right and back to neutral. Go slow. Feel the quality of movement to the right and back to neutral.

Sense what happens in your chest. Feel how the left shoulder is influenced, and the right shoulder.

Stay with your knees and head to the right, and lightly just roll your head left and right. Slow and smooth, so you're traveling through yourself. You're just breathing comfortably.

Pause with your head in the middle, and pull in your belly, and push out your belly. Out and down. Pull in, and push out.

When you pull in your belly, inflate your chest. Let your chest get big. Think in all directions. And then as you push out and down your belly, let your chest fall.

Pull in your belly, let your chest really grow — left, right, forward, back. It's really full. You're inflating. And then pushing out, let that go. Let the knees come back to neutral, and pause for a moment.

[Silence 46 seconds]

[Russell:] If you're having difficulty feeling the pulling in of the belly and inflating the chest, get an image of a teenager at the beach. The guys are trying to look strong. Girls are looking thin and busty.

Bend your legs. Lowering your knees leftward, let your head go leftward. Just track that all through. Feel the changes on the floor.

Keep the knees leftward and just turn your head lightly right and left. Feel how far down your back there's some influence of the turning.

Pause with your head in the middle, and pull in your belly and expand your chest. Pull in your belly. Find a way to breathe like that. And then with an exhale, push out your belly, let your chest drop. See if you can find a way to breathe like that, not letting your chest move very much, keeping a fullness down low.

Good. And then come back up to neutral, lengthen your legs for a moment, and just feel the breathing in yourself.

Just feel where the breath goes easily. Feel the width of your chest, the depth of your chest. Feel what's alive in your pelvis.

Just notice if you can have a gentle pulling up and letting go of the pelvic floor. Gentle, but clear.

And then notice, can you have a gentle pushing out of your lower belly? Keep it a little out, and pull up and release your pelvic floor without letting go of your belly.

And these are, for some of us, practices we'll be doing — and for all of us, I hope — and some of us who feel like, I can't find that at all: with your tongue, just play with it.

Right now, you can breathe any way you can.

Good. Release that. Just rest here for a moment. Feel. What's alive in you as you're just here?

[Silence 33 seconds]

Legs crossed

[Russell:] Bend your legs. Cross your right leg over your left leg at the knee, so you can make your left foot a little more central, if you like. It's not the ankle on the leg. It's the whole leg crossed over, if that's comfortable.

If this movement is not comfortable for you, you can do it with the feet standing next to each other, as we did a moment ago.

So slowly lower the legs towards the right. Go in small increments. Go a little bit and come back, a little more and come back. And as you're lowering the legs right, let your head go left, and track that through your whole body.

Keep your legs in a place you could stay, a little bit over to the right, and gently just roll your head right and left. Light. Feel that all through yourself, with your spine, with this little twist. Again, don't force the issue. Really listen.

And then slowly let the legs come back up. Unwind. Pause there for a moment. Let the legs uncross during the pause.

Bend your legs. Once again, cross the right over the left.

Now, with the legs in the middle like this, just gently push out your lower belly and let your chest come down. And then pull in your belly, let the chest inflate. That's it. And push down and out.

Make it smooth and slow, not sudden, not abrupt. It's the smoothness. Integration has qualities of lightness, smoothness, what we call reversibility. It can be stopped. It can be changed. It's not overly committed. It's got a light feeling.

Pause in that movement. Lower your knees to the right. And with the knees someplace they can stay to the right, do the chest-belly alternating movement. So you're in the rotation, not more than is okay. If it's two inches, that's okay. It doesn't need to be all the way to the floor.

And in and out. See if you can be inside your torso, sensing the inner spaces. Think of the front of your sacrum. Think of the back of your breastbone. Light and smooth, back and forth. Easy.

Good. Bring the legs up, uncross. And there's so many more people getting that chest-belly moving. Now let's get it smoother, where the shift from one to the other feels elegant inside. It feels light inside.

[Silence 32 seconds]

[Russell:] Let your head just roll a little bit right and left. Make sure that's not getting clamped in there, and that the space in your mouth for your teeth and tongue, your palate, has as much space. So you're just letting your attention invite space there, reducing tightening.

If there tends to be a squinching in your mouth, even a light smile can invite that, and see if that feels okay.

Bend your legs. Cross your left leg over your right leg. Lower your knees down to the left, comfortably. And when you've got a place you can stay for a little bit, do the chest-belly alternating movement.

If you feel like you've got that movement fairly clearly, then begin to see, can you just breathe without interfering with the movement? If you're still clarifying the movement, don't worry about the breath. You can hold your breath. You can do whatever you need to do. But if it's fairly clear, let the breathing be flowing and continuous, differentiated from the movement.

Notice if you start clutching your teeth. That's really important here. It's very easy to start clamping in the mouth, or fixating the eyes. Let that be soft there. Roll your head a little bit. Make sure your head is at ease, even as you're doing the chest and belly. The head is free from it.

Good. Slowly come back up. Untangle yourself. And just let yourself breathe. Feel the inner spaces.

This movement is, as we said before, so key for honing the breathing, but it's also exquisite for growing inner space. Inviting the pushing out from the inside allows the ribs to open, allows even the vertebral tissues, the deep musculature around the vertebrae — it's like an internal massage. It's an inner pressure going in.

Lifting the head

[Russell:] Bend your legs. Cross the right over the left. Interlace your fingers behind your head.

Actually, you don't need to cross yet. You can let the legs just rest standing.

And with an exhale, slowly lift your head. Pause, keeping the head up, and with the head up, do the chest-belly alternating movement. So how can you let the belly come out and down without it becoming abrupt? Because your abdominals are already contracted a bit. So we need to see how we can free. Smooth and light. Also filling your chest here.

Then slowly lower down. Keep your hands behind your head, but just pause here for a moment.

Cross your right over your left. Just bring attention through the whole inner volume of your pelvis. Imagine that bowl. Bring yourself down. Get a picture of the pelvic floor. Come in and out, up and down, a little bit in the pelvic floor. It's getting that familiar. Release it.

Lower your legs to the right a bit, or whatever is comfortable. And slowly, with an exhale, lift your head, and with the exhale you're pushing down intra-abdominally, getting that fullness down. Keep the head up, pull the belly in, and then push it out. Pull it in, and push out, and then lower your head.

And let the legs stay. Keep them crossed, but come back to neutral, just to decrease the rotation for a few moments. Let yourself have that, and then lower the legs again to the right.

Exhaling, you're lifting the head and gently pushing down and out. Keeping the down and out, pulling up your pelvic floor and releasing. See if you can not pull in your belly when you do that. Of course, you're breathing and everything else. Pelvic floor in and out, with a full lower belly. And then keep breathing.

Bring your knees up. Uncross. Enjoy your life. Lower your legs.

[Participant:] We're keeping the stomach out, and see.

[Russell:] Correct. Correct. And that's a challenge for most of us.

No. At that time, you're just letting your breathing be. However you can breathe, you breathe. And what we're doing there is, we're differentiating the pelvic floor from the abdominal contractions, or the abdominal fullness. So that is just — yeah. We'll see what happens with that. Is that clear?

Yeah, good.

Just feel your breath. Feel how your internal physical body is alive all the way through you. Feel where the breath goes.

Feel — remember our practice, learning about so much we could sense in the breathing. Notice where that is, what you are laterally, what you are towards your back, what your rhythm is like.

It's kind of mysterious, but there is a way in which one can sense breath through the whole body. It begins by connecting the feeling of breath and sweeping your mind through the body.

For now, we're really emphasizing from the bottom of your pelvis through the top of your torso.

Bend your legs. Cross the left over the right. Interlace your hands non-habitually behind your head.

Lower the legs to the left, where it's comfortable to stay for a little bit. Don't do more than that. And with an exhale, raise your head, let the back come to the floor, let the chest fall, and then go back down. Do that a few times, so you feel you're really letting the back come down and the chest fold, and then staying up.

These next times, fill your lower belly as you lift your head. Stay up, and see if you can pull in your pelvic floor, and release, pull in, release, and lower down your head.

Bring the knees to neutral. Keep them crossed for a moment.

Lower the knees to the left. Lift your head, and this time, pull in the belly, inflate the chest. Push out the belly, let the chest fall. Pull in the belly, let the chest fill out. In and out. Beautiful. Lower down. Leave it. Bring the legs back.

It's great to see how that movement has grown in so many. Let the arms come down. You can kind of sense the space in your torso for breath.

With an out-breath, let the legs be uncrossed.

Four-phase breathing

[Russell:] And just as you're resting here, intentionally have the four-phase breathing, where you're not trying to hold, pause as long as you can, but a clear pause, and you're letting yourself fall into that pause. The whole inner world, like an open space for you during the pause.

And you're finding, as much as you can, a way of not creating excess tension to pause the breath, but a more subtle way of letting everything be quiet for a few moments.

[Silence 39 seconds]

[Russell:] That in-breath is like the wave accumulating its energy, comes to a place where there's this great potential energy for the next moment. Then there's a releasing into that moment, and a letting go into its fruition, and a pause in the space before the new birth, before a new possibility comes. There's a moment's rest. A timeless moment's rest.

Nothing to do, nothing to be, nothing to change. Just rest.

She says a beautiful little poem. I'm gonna change two words, and the second time I'll give you the original.

Actually, that's not "just." Lie here. Don't do a thing. Just rest.

For your separation from life and from self is the hardest work in the world.

Here's how it feels. Lie here. Don't do a thing. Just rest.

For your separation from God and from love is the hardest work in this world.

Just rest.

Especially at the end of that exhale, let go into that space.

And as lightly as you can, just enough that you feel it, let there be a little filling of the belly, and then a gentle filling of the chest and pulling in of the belly. Breathing, not breathing — just as lightly and gently, just that you know you feel something. Filling down low as the chest falls, just that you can feel it. And a feeling of the chest, and an inward with the belly, just that you feel it. Like a subtle dance inside.

Yeah, and leave that.

Roll yourself up to sitting, please. And just take a moment sitting. Feel how you are, how your breathing is, what your shape is like.

And then let yourself come to stand. Feel the influence on you.

Four-phase breathing is a great gift. Use this gentle movement, and in most states it's legal to do even without a teacher in their lap.

Yeah, that's where it's called for, over and over.

Of course, when I said that in Bavaria, one of my students goes, is it legal in Bavaria? I didn't quite get the joke of it.

Okay, walk a little bit, and let's take a little pause and then we'll continue. Thank you.