

BigBrain Radio Show  
7/1/06

(music)

D: Hey, good morning. It's Saturday morning. Welcome to the BigBrain Radio Show. I'm Dr. David Stussy, and you can call me Dr. D.

Z: And I'm Dr. Zena Xanders and you can call me Dr. Z.

D: And we are ...

B: The BigBrain Radio Show.

D: Well you know we've been talking about the heart. We've been talking about the BigBrain, and the BigBrain / big heart connection.

Z: That's right.

D: So we want to kinda keep going on that.

Z: Moving down toward the feet today are we?

D: Yeah, well the feet ground us to mother earth, right?

Z: Yes.

D: Yes. Remember I told you the big toe takes 20% of the brain's activity.

Z: Did you tell me that?

D: I did.

(laughter)

Z: One of those interesting conversations we had.

D: The jaw and the lips and the teeth take 30%. The thumb takes 30%.

Z: The big toe takes 20? You really need your big toe, then.

D: Yeah, so the rest of the body gets what's left over.

Z: (laughter)

D: So somehow, it's got to get integrated. And you know how it gets integrated? By dancing.

Z: Dancing! One of my favorite subjects.

D: So we're going to have the dance show today.

Z: It's the dance show.

D: Yeah, dancing is our body sounding off.

Z: Sounding off.

D: Yeah. Ah you know, we don't just dance from our body, we dance from our heart and our brain...

Z: From our soul.

D: ... and our soul.

Z: From our cells.

D: You know the universe is constantly moving...

Z: Vibrating.

D: The planets are spinning and...

Z: Oscillating.

D: ... orbiting and the cells are oscillating. So when we dance, we're really trying to reproduce that... that... that natural mathematical pattern that exists in the universe.

Z: It's the universal language.

D: You got it.

Z: Universal vibration.

D: Well we live in a musical universe. There's actually sound in the universe. Everybody thinks it's a big void. It's not. Sound is a very important... light and sound are the two things that are created from the sun.

Z: Hmm.

D: And so it has patterns and waves. And when these waves have a mathematical or repetitive process, where there's interruptions, then we get music.

Z: Well, interesting.

D: And guess what...

Z: Like the sound has to stop to make... to distinguish music.

D: Yeah, you have to have patterns...

Z: Has to be not music.

D: ... Music, even the ones that don't sometimes sound like it are mathematical... the ones that appeal to you... you know octaves and all that ... You had piano, didn't you do that? Or you did dance, right?

Z: Yeah, I was a dance major actually.

D: So did you study mathematics and calculus?

Z: (laughter) You know I decided I wasn't going to be a dancer so I just switched to a different major and I thought oceanography sounded

really like an... like a really easy kind of science. It was the hardest class I took.

D: You went to oceanography?

Z: Oceanography. (laughter)

D: You know I did marine biology, so...

Z: Oh, well... there you go.

D: You know the brain doesn't have a specific center for music.

Z: It doesn't?

D: No, the auditory center picks it up, but it wakes up just about every part of the body. It has to ... it has to include every part of the body. That's what makes dance and music... well music is the ... is what kind of stimulates... and the dance... Remember I always said everything sensory and motor?

Z; Okay.

D: So the sensory input is what?

Z: Music.

D: And the motor output is?

Z; Dance.

D: Dance. Okay.

Z: And we all know there are certain songs you just can't sit down. You must dance.

D: It's an attempt... it's actually a mathematical attempt to try and recreate our own perceptions, hierarchy, harmony, spiritual and sensual wave in our body. Oof! I got that all...

Z: (laughter) Ooh! Okay. So are we going to hear some dance music today?

D: We're going to hear some dance music. We're going to talk about dance. Yeah, we're going to try and have some dance songs I think.

Z: Well in an anticipation of today's show, when you told me we were going to speak about dance, I went to the yellow pages to just check out some of the dance studios.

D: Yeah.

Z: And I'll have you know that dance is found in the yellow pages between two subjects: dairy and dating services. And I thought that was kind of a ... dangerous combustion. (laughter) Dairy, dancing, dating services.

D: So don't eat the dairy...

Z: That's right.

D: And...

Z: And go dancing or you'll have something explosive happening.

D: Well I think dancing is probably a dating service, isn't it, for a lot of people? Our earliest... for most people, the earliest, unless they had some like cultural dances they learned and stuff... was the you know... in junior high, or maybe earlier for some kids... but we went...

Z; Square dancing in the gym and phy ed... in grade school.

D: oh yeah... even that.

Z: Oh yeah. Do-si-do... down the middle.

D: Chance to get near the girls.

Z; That's right. That's the first time boys and girls started mixing it up... where there was a little chemistry.

D: Well you know... when I was in fourth group they had this square dancing group...

Z: Promenade.

D: ... they picked out the best ones and I got to be in that. And then we did that in the... in a store front downtown...

Z: (laughter)

D: ...for everybody to come and watch it.

Z: See now this is something I never heard about you.

D: It just came back to me right now.

Z: Did you have to wear the little outfits?

D: Oh yeah.

Z: Had a little kerchief.

D: Yeah, but I got to dance with Mary White.

Z: Mary White!

D: And Carol Rugen.

Z: (laughter)

D: Judy Hibber.

Z: You can remember them! Okay, see dance really has a lot of memories for people.

D: yes, it does.

Z: It kind of... it's so sensual. It goes into the cells and lives there. I'll never forget my 8<sup>th</sup> grade dance to Stairway to Heaven. You know the slow dance?

D: Yeah.

Z: It was the first time I slow danced with a boy. Ooh doggie! That was no square dance! (laughter)

D: (laughter) Do we get details or what?

Z: No, no, no. Mike Gotzchok. Where did that name come from?

D: See, I'm telling you, music and dancing has memory.

Z: It sure does.

D: Okay? In fact there's an article in here about... that I... we may get to it or not, I don't know... about neurology about they have people where they're dancing, have them do certain patterns and then it's easier for them to learn, and then ones that are more difficult for them to learn. And dancing definitely is what we would call neurological re-education, right?

Z: Well dancing... yes... and dancing's really hot right now. There are two new dance shows. One is called Dancing with the Stars.

D: Right.

Z: And that was fabulous. And people are really watching these dance shows. It's bringing back ballroom dancing and social dancing. The other one that's hot is called So You Think You Can Dance. And that one has a little more attitude. And that's by Nigel... the guy that does the American Idol shows.

D: Well there's another one I saw that... where they actually start stripping while they're dancing. Guys and girls. I think it...

Z: What channels are watching in the hotels?

D: It's a cable channel. I think it's like a ... it says Down to Their Skivvies is what it says.

Z: Oh, okay. We don't have that here on our cable.

D: They started to do it, but they were pretty young. I didn't watch it.

Z: Well anyway, there's these real family-oriented shows.

D: yeah, this one wasn't.

Z: Do you remember... my grandma used to watch Lawrence Welk every Sunday night at 6:00. I don't know.

D: And they would dance too.

Z: They would dance. They had Bobby and Sissy.

D: I remember coming over and seeing Mr. and Mrs. Ness dancing with their carpet rolled back to Lawrence Welk...

Z: (laughter)

D: ... and I thought... I just kind of stared thinking what was going on. That was probably their way of kind of recreating their relationship.

Z: You know I have a question for you.

D: Yeah.

Z: Why is it so hard for guys to dance? You know girls love to dance.

D: Well we're going to talk about that too. I actually have a survey on that.

Z: Oh, you do.

D: So we should probably get started.

Z: All right.

D: You know what's the definition of dance? We have...

Z: Having fun.

D: I just happen to have a definition here. Dancing is taking a series of rhythmic steps and movements to the time of music.

Z: Well that's pretty antiseptic. I don't think... How about undulating?

D: Now wait a minute...

Z: Passion.

D: ...you're getting...

Z: Excitement.

D: ... there are all kinds of dances you know. Okay? There are tons of different kinds of dances.

Z: Yeah, would you like me to tell you some of them?

D: Well I've got them in the...

Z: I've got them.

D: Oh, wait a minute.

Z: Jitterbug, samba, salsa, rumba, mambo, tango, bamba, cha cha, meringue...

D: Yeah.

Z: What do you got?

D: I got mating dance, cultural dance, ritual dance, formal dance, exotic dance, initiation dances, teen dances, adult dances, wedding dances, religious dances, sacred dancing, rain dancing, pretty dancing, uncontrolled dancing, strip dancing...

Z: Okay, wait.

D: ...pole dancing, break dancing...

Z: Okay wait. Conga, cakewalk, Charleston, two-step jerk, swim, watussi, twist, monkey, electric slide.

D: See you got the exact ones. I got the types I think. Jazz dancing, rock and roll, rehabilitation, erotic dancing, lap dancing...

Z: Never heard of this one before, cabbage patch.

D: Lap dancing.

Z: Hey. There you are back at that... what are you watching? X-rated TV these days?

D: No, but I got an article about lap dancing.

Z: The Horrah, Hopka... yeah... there you go.

D: Fertility dancing.

Z: that's good.

D: All right? Maybe we should have a little dance music here to wake things up a little bit.

Z; (laughter)

D: How about we put a little dance music on. Let's put on... like... Oh, I know... the most famous one. Why don't you put on number 13 Marty.

Z: Number 13.

D: The most famous one.

Z: Oh, yeah. You know the movies and dance... that's a good point. Remember Flash Dance days? Oh, it was so hot.

D: Yes. You got it?

Z: Dirty Dancing?

(music)

Z: This is from...

D: Oh here we go... Flash Dance, right?

Z: Footloose!

D: Oh Footloose, that's it!

(music)

D: Turn it up baby. We got... this is the lead-in... this where they kind of get the rhythm...

Z: This is Kenny Loggins.

D: It is Kenny. Yes. But you kinda get the beat... get it going.

(song: Been workin' so hard... out washin' my car. 8 hours, for what? Oh tell me what I got. I got this feeling, times just holding me down...)

Z: Gotta hear this.

D: I think Marty's dancing.

Z: Gotta hear the chorus.

(song: ... tear up this town...)

D: There it goes.

Z: See, this is where you can't sit still. Everybody!

(song: Now I gotta cut loose... footloose... kick off the Sunday shoes...)

Z: That's good. See it proves a point that you just can't sit still. We're going to put the radio show on videotape so you can see all this action in the studio.

D: Dr. Dave dances. (laughter) Okay. All right. So I think we got that to warm up the show a little bit.

Z: All right. Good.

D: So ... um... so... any... so we commented about dances. There's obviously different types... you know like there's fertility dances, mental dances, show dancing... showgirl dancing...

Z: Yes. The Rockettes... famous show girl dance...

D: The Rockettes.

Z: Las Vegas dancers.

D: You know yesterday I had a patient... I don't know how we talked about it... he said have you ever seen the Rockettes?

Z: No I have not. Have you?

D: I have. Yes. But he grew up in New York and he obviously had been there a few times.

Z: Ziegfield Follies?

D: And I don't even know how we got... oh he heard me talking about the show. That was it. So, what else do you want to say about dance before we kind of get into some of these things that we have to...

Z: Hey, I'm yours Doc. The next dance is yours.

D: The next dance is yours.

Z: Dance cards... that's... I never did a dance card. Did you ever do that?

D: I've never done that.

Z: That must have been before our time. That was pre-baby boomers... the dance card, I guess.

D: You know what?

Z: I don't even know what that is.

D: It seems like maybe there was... when I took a class in college you had to take a college class dance... Maybe we did that then.

Z: Maybe then. I was just going to say I went to UCLA and I went to UCLA to be a dance major and I danced there for a year in that department and I had the honor of dancing with a man named Alan Nikolai. And there's a quote from him, and he says that dance is the... what happens between here and there... between the time you start and the time you stop. And he was a very cool artist. Big, huge man.

D: Did he choose you the top freshman dancer?

Z: Yes, I was selected out of the freshman class to be in his special workshop. That was quite an honor.

D: You know we should tell people what this article is. The ...

Z: This is from the recent *National Geographic*.

D: And that's why we ...

Z: July 2006 issue.

D: And that's why I decided to do this thing. I read that article.

Z: Yeah, it's about... the name of the section is "Shall We Dance".  
It's exciting.

D: So here we go... listen to a little more music, huh? That's...  
what do you think? This is a little bit more up to date maybe.

Z: Dance like this.

(music)

Z: AM950 Air America Minnesota.

D: Dancing.

Z: The BigBrain Radio Show.

D: We'll dance out and we'll dance out. Okay? Let's go babe.

(music)

(music)

D: Welcome back to the BigBrain Radio Show. You know this  
is... we're here about dance music. And I had to play this song because  
somebody that does all this typing for me said it was one of her favorite  
songs. So...

(song: I hope you never lose your sense of wonder...)

Z: Leann Womack.

D: And this is about dancing and what it leads to.

Z: I Hope You Dance.

(song: ... Get your fill to eat, but always keep that hunger. May you  
never take one single breath for granted. God forbid love ever leave you  
empty-handed. I hope you still feel small when stand beside the ocean.

Whenever one door closes I hope one more opens. Promise me you'll give fate the fighting chance...)

D: Oh, that's pretty, isn't it?

Z: Wait for the chorus.

(song: And when you get the choice to sit it out or dance... I hope you dance. I hope you dance...)

D: Here we are dancing again. My right shoulder's dancing.  
(laughter)

Z: That's right. That was a nice soft one.

(song: I hope you never fear those mountains in the distance...)

D: That's love and hope... okay... because that's really what dance is about. Okay? So... That's "I Hope You Dance"... by Leann Womack.

Z: Womack.

D: Womack. So... you know... I was reading off those names like... and I said... mating... dance... mating dance... okay.

Z: Mating dances.

D: And when I was the Galapagos...

Z: Galapagos...

D: Now this is the truth. It's called the Blue-Footed Boobie... and boobie means bird...

Z: Depends what culture you're in.

D: No, it means clown. Because they look like little clowns they way they're decorated.

Z: Okay.

D: And ... there was the blue-footed, the red-footed and the gray-faced boobies. Okay?

Z: Okay. And you actually saw this?

D: Oh yes, they were cool. But they do a mating dance that is so cool.

Z: Did you see the mating dance?

D: Oh yes I did. I've got these little pictures that show them dancing. In fact I have a couple t-shirts...

Z: It's just the guys that do the dance?

D: They dance around the females...

Z: Is it just the guys who have the blue feet?

D: No, they all do. The males dance and then the females slowly come into it. Okay? It's like they entice them in. Now why I was looking for this, I came across the fact that elephants have a mating dance; turtles have a mating dance; chickens, cows... they all have mating dances.

Z: Wow.

D: But this is the cutest one. They do this cute little step. It's very funny.

Z: They shake their bootie?

D: They shake their...

Z: They shake their boobie?

D: They shake... it's called the blue-footed boobie dance.

Z: (laughter) Say that three times.

D: And that's in the Galapagos Islands.

Z: And that's why you know some religions don't allow dancing because it does have that kind of sensual aspect that can lead to things.

D: Well you know I looked up this article. It says "Does Dancing Lead to Sex?" And the... one person said, only if you're a Baptist.

Z: (laughter) But did it say something else too... it didn't lead to sex, but if you... it may cause you to start to think about it.

D: It said it made you think about it, even when I wasn't... looking for it.

Z: Even when you weren't looking.

D: When I wasn't looking for it.

Z: Yeah, so it probably is a little dangerous.

D: I have some of those quotes with me. I have a couple more, but I remember those two a lot.

Z: There was a quote about doing the tango too. Does the tango break your heart or heal your heart?

D: That's actually in that article...

Z: Yeah, I think the tango's a heartbreaker.

D: They weren't sure if the tango broke your heart or healed your heart. They weren't sure. But you know that in... Hitler tried to...

Z: Prohibit?

D: ... prohibit the tango, and some other dances.

Z: Yeah.

D: And in fact even in the Renaissance they... there was a dance called the Giardi, or something like that. It was like a waltz-type. They thought it was...

Z: The Giardi? It sounds like a disease.

D: They thought it was too... suggestive.

Z: Risqué, yeah... right.

D: Yeah... So I think you're going to find there's always... every generation has their dance and the older ones don't like it. But I can remember rock and roll, back when my sisters were dancing and people were...

Z: It was outrageous, right? With Elvis.

D: ... freaking... freaking out they were.

Z: (laughter) And now it's hip-hop. You know.

D: Oh yeah.

Z: With the pants down around the butt and... the ... belly's hanging for the girls.

D: Yeah I told you they have "Dancing to the Skivvies" on the table. People out there...

Z: I don't believe that. You're going to have to show me that.

D: The people out there will know what I'm talking about. All right? Anyway, with dancing there's... I found a thing called the Inflight Dance Company...

Z: Inflight.

D: And they're in San Antonio. And this unique company integrates body... actually they take able-bodied dancers with wheelchair

dancers and then they create a profound dance presentation. So it's an integration... because dance is an integration of activities and movements.

Z: Um hmm.

D: You know obviously ballet or any formalized choreographed dance is...

Z: Well there's a whole field of healing called dance therapy, where you actually you know work with people to heal through dance.

D: I think there's a lot more of that than we realize. So get out there and support our dance companies. Okay?

Z: That's right.

D: I came across this thing: What women want from men. It's called a dance survey. This was taken from 500 women, age 25-45, single and married. And when a woman knows the pleasure of dancing in the arms of a man, it's next to impossible to settle for anything less, unless he has some incredibly exciting career in which they can experience unlimited financial freedom, they...

Z: Or... you've got to say this part... or he's unbelievably good in bed... or both. (laughter) You didn't see that part.

D: The order was... the true order of importance was first they had to be able to dance... where...

Z: Dance, make good money and be good in bed?

D: That was it I guess.

Z: (laughter)

D: Woman... a woman loves a man who has a certain level of refinement. A man who is masculine, but enjoys the arts as well.

Z: Right.

D: I like that one.

Z: So how come more men don't take it upon themselves to be good dancers?

D: I don't know. You know, I love...

Z: It's so seductive for women.

D: ... I love to dance. I love to dance.

Z: Like I said, how many men take it upon themselves to be good dancers?

D: It says music and dancing touches a woman in a very profound and unique way. It stirs the soul.

Z: That's right.

D: Women said that the old dinner and movie routine for a date doesn't work anymore. (laughter)

Z: I don't know what that is. The what?

D: The old dinner... I'm going to take you out for dinner and go to the movies...

Z: Oh, dinner and date. I thought it was a guy's name. Right, right right. Well yeah, you want a Don Juan.

D: So the ultimate thing was to learn how to dance.

Z: I know. So... moms and dads should be making sure their sons are learning how to dance... not just playing the X-Box.

D: Well again, I have to thank my sisters. They showed me how to dance... and I can remember... my sister, Janice, was there and I said, "When do we get to go in close?" (laughter)

Z: (laughter) She didn't want to do that with her little brother, right?

D: She just started laughing.

Z: (laughter)

D: Of course I got embarrassed.

Z: You didn't even know what you were talking about at that time, did you?

D: Well, I wasn't for sure.

Z: You just saw it on the TV.

D: But now I have a survey from what men from women, and it's 500 men, 25-45. And 99% of the men interviewed took up dancing so they could meet women... not for the art of dance itself or for the love of music, but solely for the purpose of meeting women to dance and have a romance with.

Z: Yeah, well... get smart is right.

D: They didn't want to stand in line to dance. These men put forth an extra effort to learn how to dance above average or really well. And...

Z: Do you remember that famous scene in that movie with Tom Cruise in his underwear... dancing in the ... ?

D: Oh yes.

Z: Oh, that was so great. I forget what movie that was.

D: You might have thought it was greater than I thought.

Z: (laughter) Yeah, you shouldn't be too excited about this. Ladies, do you all remember that scene? Tom Cruise dancing in his underwear?

D: Um... men are looking for physical contact, a sexual encounter, or a committed relationship. If they have to learn how to dance to increase their chances, they will learn how to dance.

Z: All right.

D: So you wanted to know the .... that's what they need to know...

Z: So really, if you want to meet a guy, go to one of the dance clubs. You know like the dance... ballroom dancing lessons... or...

D: Yeah, once a man learns to dance he discovers a whole new world. He quickly knows that there are usually two women who know how to dance for every man. And he discovers...

Z: The odds are good.

D: ...He also discovers that not all women are interested in having sex with you even if they've been holding you in your arms all night.

Z: (laughter)

D: They said, well, nothing's perfect.

Z: It's not a guarantee, but it probably increases your chances I would guess.

D: Anyway, I thought that was kind of cute survey. Just to kinda give a different side here... we're not going to be all serious all the time. Right?

Z: That's right.

D: Ah... one... one last one here.

Z: I like this survey. This is good.

D: Oh yeah, they got the qualities...

Z: The qualities that men and women look for in each other.  
That's good.

D: Yeah, that gets... that really gets away from the dance thing  
so...But here's another thing. I came across the place called Night Shit  
Etiquette... And this is shift... this is etiquette at a dance club...

Z: Etiquette.

D: ... but it's swinger's club.

Z: (laughter)

D: But they had to have etiquette too and ...

Z: It's etiquette not

D: I want to quit...

Z: I'm like what's he doing?

D: Anyway, the one I remember is genitalia must be covered at all  
times (laughter).

Z: Okay, this is a family show now.

D: I just say... there's always rules and regulations for everything.

Z: For everybody, all right.

D: Hey.

Z: All right. Who do we have here? We have... oh... Sammy  
Davis, Jr.?

D: Yeah, ah...

Z: Mr. Bo Jangles. That's an old one.

(music)

D: Mr. Bo Jangles. There's a little lead-in here. So just... you know he was a real performer...

Z: No kidding.

D: But the thing ... Mr. Bo Jangles is... you know it's just kind of a nice integrating song.

(song: I knew a man... Bo Jangles... and he danced for you...)

Z: Come on back... listen to more about dance. AM 950 Air America Minnesota.

(song: ... in worn out shoes. Silver hair, ragged shirt, baggy pants... He would do the old soft shoe. He would jump so high...)

(music)

(song: When I hear a band blowing Basie... I can count on losin' my cool. Take me where the rhythm is racy... )

D: Hey, welcome back to the BigBrain Radio Show. We got a little... this is actually Barry Manilow. Let's hear a little bit more. I like this song. Okay?

(song: Sippin' ... on a stool. And I get my kick at the Copa... that's where mama danced them fool...)

Z: You know Barry Manilow is making a huge resurgence. He's in Vegas and he just signed another ... I think it's three years or five-year contract. He's like a hot act in Vegas now.

D: Well that's where they land, you know.

Z: Do you know the number one song Barry Manilow ever did? Do you... can you take a guess?

D: I don't know. Oh, "I Write the Songs"?

Z: Ah ... no... well those are good, but ... at the Copa, Copa Cobanna...

D: Oh, he just mentioned it here.

Z: Yeah, I know. That's why I remember that. That was his number one song.

D: This has got kind of that Latin beat; it's got a little bit of the uptown beat; it's got a little jazz to it. It's pretty good music, huh?

Z: Yeah.

D: And I think... dancing... we should start the BigBrain dance club, huh?

Z: Oh! Another great idea.

D: Write that down

Z: Write that down! And by the way, the song on the way out was by Sammy Davis, Jr. Boy, he has a beautiful voice. I forget all the things he could do.

D: Well there was... there was a reason why he hung around with who he hung around... because he...

Z: Yeah, very talented.

D: ... the real true entertainer of all those guys. Okay?

Z: Yeah, I just thought of him being an entertainer, and kind of a comedian. But he was a dancer... a singer... multi-talented guy.

D: He could do it all. He only had one eye, too.

Z: (laughter)

D: Did you know that?

Z: Oh yeah, yeah, yeah... of course. I did know that.

D: Well, I had to ask.

Z: All right. So back to our dancing theme.

D: Well, I'll get away from the silly things for a little bit, okay?

Z: The boobies? Eti-"quit"?

D: No, I got an article about the... you know I got all kinds of stuff here. Anyway... but this is about ... well ... this is about dancing and wellness.

Z: Okay.

D: A lot of people really look at dance, especially ... probably in the fifth, sixth, seventh and eighth decade... people are starting to see... you know where kind of the mating dances over with...

Z: (laughter)

D: But there's probably still some of that. But anyway, they see it as a way to exercise their body...

Z: yes.

D: Without being formal... you know... you kinda get away from the need to want to do those formal ...

Z: To move. Just to get up and move.

D: Yeah move. And if you can walk you can dance, is their motto. And you can dance on wheels if you're in a wheelchair, so they do everything...

Z: Is this like a club or something?

D: Well this is an article from a lady... her name is Cynthia Glinka. I think she promotes it. And frequent dancers have a reduced risk

of dementia... which is the brain not working so well... Alzheimer's being the ultimate. And the dancing brain... How might ballroom dancing help the brain? Increased blood flow to the brain, from physical exercise. Just the obvious... you know?

Z: Isn't it good for like high blood pressure and...

D: Yeah, I have... where's ... that...

Z: Other health conditions too.

D: Well yeah.

Z: Any kind of movement and exercise.

D: They actually ... the... the American... the United States Amateur Ballroom Dance Association has a whole thing here about health, cholesterol and heart, and they have the target numbers for your blood pressure, your cholesterol, your low density lipids, your high density lipids. They have... like if you want to improve your numbers, you stop smoking. You increase your physical activity, which to them is Ballroom Dancing...

Z: Right.

D: And they actually give a diet. So like everybody is starting...

Z: The ballroom diet.

D: You know I just saw the other day that speed car... what's that? NASCAR?

Z: NASCAR.

D: They're actually starting to follow diets.

Z: Oh, it's huge.

D: Where as ... used to think of those guys drinking all the time... and they stumble into the car (laughter)

Z: (laughter)

D: Well anyway, back about dancing. It stimulates your brain and it keeps your heart alive. Okay?

Z: That's right.

D: And so... talking about the heart is...

Z: You know I just have to interrupt because the pinnacle of dancing for fitness you know was the whole aerobic dance movement, which started out in California...

D: Oh yeah.

Z: ... in the '80s with Jane Fonda. And I was there... doing that... aerobic fitness dance. So there was...

D: Well you used to... used to lead some dance...

Z: Oh yeah, I used to teach aerobics in LA. And that ... that's a way a lot of women got fit and kept fit. Jazzercise.

D: Did you tell me they would take and drive you in a chauffeured car downtown to the corporate offices?

Z: Corporate Aerobics. It was so big, corporations were even doing aerobic dance.

D: And how were the people?

Z: They're good. They were working bees. They were great. To Bonaventure... I think...

D: That's right... the Bonaventure Hotel.

Z: Bonaventure downtown LA.

D: Yeah, that's a beautiful hotel.

Z:           Anyway, okay... back to the heart.

D:           So anyway... the thing with the heart is pretty obvious. It's going to improve heart rate... but the other thing is, as we've been talking about from the BigBrain, is the heart has its own memory, own emotions, its own stimulation... and music is a pattern that activates the brain and the heart together, so they synchronize...

Z:           Mm hmm.

D:           And so the heart...

Z:           Heart dancing.

D:           Yeah, so the heart just gets opened up. So people who are under stress... I have an article in here about a woman who says that when she gets all stressed, she goes out in the garage and just starts dancing and pretty soon the stress is gone and she's got an answer. It may be the new problem solver... dancing.

Z:           And people ...

D:           We could have the BigBrain Dance Hall. (laughter)

Z:           If you're really not into music or dancing at this point, people don't realize that there's a thing called BPM... beats per minute... in dance.

D:           Uh huh.

Z:           And you know you can pick different beats per minute for different moods, different results, different aerobic activity...

D:           Say... tell more.

Z:           Yeah... well... it's just... if you listen... you can actually count how many beats per minute. You know you can put on your favorite song and you hear that... that bass note... that bass counting... and you just count. And the faster the song, the higher the beats per minute. You know... a lot of times we use it to get people in their target heart rate zone.

But you also use it to pick styles of music that you like. Some people like more fast beat music. Some people like more slow.

D: Well that would be true... yeah...

Z: Yeah.

D: Probably for their condition, etc.

Z: Yeah. Their personality.

D: Um... here's an article I really liked. It was by a woman named Iris Stewart who wrote a book in the year 2000 called "Sacred Woman, Sacred Dance". And it obviously was very popular. And the sacred dancing actually ends up a form of prayer... and that women... it's mainly for women. She says there are men involved. But even the Methodist, the Catholic, the Protestants are all dancing. They're dancing in their churches and they're doing what's called the sacred dance. It's a... it's just a form of prayer connecting the rhythms of the creator and embracing the higher power.

Z: That's one way to do it. And then there are some more African cultures or other types of religion where it's almost like a meditation. It's almost like the Tasmanian Devil. You just keep repeating, repeating, faster, faster, swirling, swirling. You know it's almost like they leave their body.

D: Every culture has always had two things. It's EVERY culture has always had dance and it's always had music. And you know I just did that sort of survey of civilization with John Demartini last ... last week and that's what they go through.... is the mythos and traditions that are carried on... a lot of it has to do with dance and music and representations of that communication.

Z: Mm hmm.

D: Pretty cool. But... you know... it depends on the culture. Right?

Z: How it's expressed, right.

D: In fact, in that culture you're probably expected to be able to do... you know like the wedding dances. There's where there is a lot of them.

Z: Yes. Like in a Jewish wedding where they hold the people up in the chair.

D: Yeah, up in a chair... or they smash the glass... or...

Z: The rituals.

D: ... dance with so many people... they have to dance with the father, the mother...

Z: Or even in a typical Christian Protestant wedding where you have the first dance with the father...

D: Right.

Z: You know...

D: So dance has an integration that it performs. It's a natural way. Going back to our analogy we gave when... junior high... it's a way to integrate people who don't have a way to socially or verbally communicate. But dance seems to be a way that people can share their interests.

Z: That's right. It supercedes the language. That's great. I hadn't thought of it that way. Go to any culture and dance with someone without even knowing how to talk to them.

D: Oh yeah. You could... you could go dancing. You could be ...

Z: Like body sign language.

D: Well remember that time we went down... that when we had a seminar and... Miami Beach... and Dr. ... doctor who works for me... she liked Salsa dancing?

Z: Yes.

D: And they went out and they found those night clubs where they did all that salsa dancing and everybody wanted to dance with her?

Z: (laughter)

D: And they couldn't even speak English.

Z: That's right. I was reminded of that great John Travolta... Dance Fever I think was the name of that... where he does the... John Travolta's a great dancer.

D: Well that's when guys first started getting the idea. They saw John doing it they said...

Z: In the '70s.

D: ... there's something here. Yeah... Saturday Night Fever.

Z: That's what it was... Saturday Night Fever.

D: I used to practice walking down the street like that. Anyway, there's a neurological disorder called St. Vincent's Dance. It's a type of neurological... that way back in the Eighth Century, because it was cured... associated with some...

Z: It was cured by dancing?

D: ... well by a priest... it became a culture. Every year they have a dancing procession of... I can't even pronounce this... that follows the Pentecost... and people do this dance based on the St. Vincent's Dance, which is a neurological...

Z: It worked once.

D: Yeah, it's not out of control.

Z: We can dance it every year.

D: But that's where... it goes back to the Eighth Century...

Z: Kind of like eggnog... okay.

D: All right? We should do a little dance music here, huh?

Z: Oh yes. Could we do number 6 please? This is one of my all-time favorite artists whose had kind of a hard and rocky life, but she's still amazing. One of the most amazing vocalists of all time... Whitney Houston.

D: I think this is good. Yeah. And she just...

(music)

D: You know you're going to get a lead-in here, but she wants to share something that's of value. A little Whitney, huh?

Z: Yeah.

D: It's got the beat. It's good to dance to. Here we are back to the American Bandstand.

Z: That's right. This is "I Wanna Dance With Somebody"... Whitney Houston.

(song: Clock strikes upon the hour, and the sun begins to fade. Still enough time to figure out how to chase my blues away. I've done all right up 'til now. It's the light of day that shows me how. And when the night falls, the loneliness calls. Oh, I wanna dance with somebody. I wanna feel the heat with somebody. Yeah, I wanna dance with somebody. With somebody who loves me. Oh...)

D: All right. I think that kind of got the mood back up thee.

Z: That's right. You go girl, Whitney.

D: So we're talking about dancing from the heart. This is a woman who says dance invokes many images and emotions for me, it's not just movement. And ... she's learned to use with... she calls it dancing from the heart. Here's another thing called "Dancing from the Heart"... same

thing. Dancing from the Heart is an antidote to imbalance perceptions. Wow, that's good.

Z:           Whoa!

D:           It has a spontaneous chi... or chignon... It's about stepping out from under a contracted, frozen and alienated... and forms an entering into the temple to be cleansed, renewed, inspired, reconnected and reunited.

Z:           You know you're reminding me ... one of my... I love comedians. One of my favorite shows I try to Tivo is the Ellen Show... which you probably never watch. But one of the reasons Ellen became so popular coming back as a talk show host, is she dances... at the beginning of each show.

D:           Oh really? I didn't know that.

Z:           Yeah... oh and it's so great and so funny. It's like that human expression... she does all these great moves. And she just let herself be vulnerable and rock out... in front of everybody.

D:           (laughter)

Z:           And she just won people's hearts.

D:           Because they all identify with her.

Z:           Yeah, they all stand up at the beginning of her show and dance with her. It's great.

D:           You know how many people can really formally dance... and even that they probably only know one or two.

Z:           And she didn't care. Because she was kind of a dopy dancer... I mean... great but dopey, and so it gave people permission to just cut loose.

D:           You know obviously dancing and the BigBrain have a lot to do with each other.

Z:           The brain and dance.

D: Yeah. You know when human beings became upright, that's when the brain started to grow because the movement of the feet and the way the feet had to balance themselves sent so much information to the brain that it constantly... that's why I told you 20% of the big toe. And here was an interesting... so I could go at length, and I won't. I'll just save you that.

Z: Don't go too deep into the brain thing. Have a buzz kill on our dance show.

D: Well, I will say the two ways you rehab people is piano and dance.

Z: The two ways that you stimulate the brain.

D: To rehab the brain... for brain injuries.

Z: Oh yeah, that's good.

D: Because it fires neurons in the brain... it's called neuroplasticity... you're creating new neurons.

Z: You have such a big pool of neurons in the toe and the thumb.

D: Yeah, and it bombards them.

Z: Just think if you played the piano with your feet. That would really be good.

D: I think I've seen that. Anyway, there's this Dr. Edward DeBono, who was very famous. He's had some books... one was called "Lateral Thinking". And I thought it was kind of interesting. He said the body needs lateral motion. So he was talking about dancing. And so does your brain. So you can walk for miles and miles, and we do everything straightforward... he said ... and we need the sideward motion... and obviously there are parts of the brain that are geared to that, but if we don't do them...

Z: We don't develop it.

D: Yeah, all your neurons in your brain are made out of protein. If they're not used, they die. They have a half-life.

Z: Lateral.

D: So, dancing actually activates all the movement parts of your body. So sensory, motor input again. It just comes back to the BigBrain philosophy every time when you look at it.

Z: That's good.

D: All right? And...

Z: Walk sideways.

D: He has a really cute thing... he said here... where you know you look in the mirror and you're older and you say oh I got wrinkles in my face. He says, you know if you just start getting some movement put back in your body and start seeing yourself as the lovely 85 year-old instead of a you know deteriorating one, it just changes it. Because he said you're going to be thinking until the day you die. Why not create a process of using your body and thinking together...

Z: Right.

D: ... to improve your thinking... because it's not going to change.

Z: And it's really your energy level and how you move your body that kind of says how old you feel... or how young you feel.

D: Take the brain out to dance in this daring new direction. I thought that was pretty cool. Do you like that?

Z: I like that one.

D: Yeah. Of course we have belly dancing.

Z: Oh my. Yes, belly dancing. We have some good belly dancers in town too.

D: I guess so.

Z: Don't want to give my dad away... he's a belly dancing fan. Well because he has some great middle eastern friends and belly dancing is very middle eastern, obviously.

D: Right. I know that they go and they watch belly dancing, right?

Z: We won't out my dad, but yeah... he really enjoys that. Tara... I think her name was.

D: Well and there's just formal dancing... like you were part of... you know where you actually put on...

Z: Training... yes.

D: ... and people get to watch the dancing and see...

Z: The art of dance.

D: ... the art of dancing but they see bodies in positions that they... it sort of like wakes the brain up ...

Z: Mm hmm.

D: ... to what we're capable of doing.

Z: Well and do you remember that dance troupe called Polabolis? They like... they were almost like gymnasts?

D: Oh yes.

Z: And then... everybody knows Cirque de Solei now...

D: Oh really.

Z: The dancers up in the air, the beautiful...

D: So what draws people to that? It has to be the dance and the movement.

Z: Yeah, it's intoxicating.

D: You know some of it's more gymnastics than it is dance, but it's still the same concept.

Z: Mm hmm.

D: And there was an article here I took... this big thick... and it's called "The Dancing Brain"... but basically this guy... he started getting into neurology and the more he did, the more he liked to read about it. Sound familiar?

Z: Yes.

D: Anyway...

Z: Like a friend of yours.

D: ... He wants to choreograph dancing and of course there was an argument that he couldn't do it because he didn't have the background and training. He had the argument that because his brain was perceptualizing on it that he could and eventually he did...

Z: Became a choreographer.

D: ... became a choreograph... and so he talks about... there's a little think in the brain called mirror neurons... and it's been in the paper a couple of times recently. That's why we can look at something, watch it, and then do it. We have these little things called mirror neurons and ...

Z: Mirror, like a mirror?

D: Yeah... mirror.

Z: Mirror neuron. You can model things.

D: Yeah... and then of course the sensory input and the motor output does things to change who we are. And he did it. It changed his thinking...

Z: You need to come up with a neuron dance.

D: Oh we'll do...

Z: Yeah, the Dave Neuron Dance.

D: I'm working on it right now as we sit here.

Z: (laughter) yeah I could see the little wheels start to turn.

D: He wanted to ... I was kind of impressed with the guy... that's all. So judging from the results he... he... choreography is not just about inventing movements, it's about evaluating the perceptual and emotional effects of a particular motion and how it affects people around them.

Z: Choreography.

D: Yeah.

Z: Yeah.

D: Pretty cool.

Z: Yep.

D: Um... and then I had this guy... this article's called "Serial Dancing"... but this woman... it talks about her experience as a pole dancer. She learned to pole dance.

Z: That's actually quite popular right now. People are... women are taking classes in pole dancing.

D: Besides technical stuff it helped me with flexibility. Of course teaches you how to use your body and strength gracefully. It celebrates your sexuality and flexibility. And apparently it's kind of popular.

Z: I wonder... are men doing pole dancing?

D: I ...

Z: I think it's an equal opportunity dance adventure.

D: I don't know.

Z: Why don't you check that out this week and see what you can come up with. I'd like to see...

D: Should I go...

Z: ... the BigBrain Neuron Pole Dance.

D: Are you saying I have to go out to the clubs or what?

Z: (laughter) No, you just install one in the garage somewhere. Over at your office maybe. What's Dr. D doing out there these days.

D: One that I wanted to close... In *Cosmopolitan*, the guy says how do I perform a lap dance, because I want to give my boyfriend a lap dance. And the woman says that would be a really good idea to tell us how to do this. Then it says when he starts leaning in, push him back. Tell him the hands off thing.

Z: (laughter)

(music)

D: And then she goes on to say at some point it won't work anymore. But it was out of *Cosmopolitan*. It's kind of good. In detail how to do a lap dance.

Z: Okay Dr. D. This is "What a Feeling" from "Flash Dance".

D: All right.

Z: One of the hottest, all time recordings. This is the BigBrain Radio Show on AM 950 Air America Minnesota. We'll be right back.

(song: ... in a world made of steel, made of stone. Well I hear the music... close my eyes...)

(music)

D: Hey, welcome back to the BigBrain Radio Show. We've got the Sweetheart's Dance.

Z: That's Pam Tillis.

D: Yeah.

Z: I like this song.

D: Yeah.

Z: It's kind of a square dance.

D: Can't help it.

(song: you move me... you move me... but life don't make no sense... we make each other crazy baby... dance the sweetheart's dance... Oh sweetheart's dance...)

D: All right... You could sit and listen to that, huh?

Z: Yeah, that's a great one.

D: Isn't that cute? I found that... Well you know we were talking about... this is stuff that works. And obviously music works for men and women. All right?

Z: Dancing works...for everybody.

D: I mean dancing, excuse me.

Z: Dancing works for everybody. Kids too. Kids love to dance.

D: Oh for kids... oh yes you've got the...

Z: Little kids...

D: What are those little kids dances they have... the... there's tons of them.

Z: Little kids' dances?

D: Oh they play games and they dance at the same time.

Z: Oh. I don't know those games.

D: Geez, my memory...

Z: (laughter) Musical chairs? Ring around the rosie?

D: Musical chairs... ring around the rosie would be one. But there are a whole bunch of little things they play.

Z: Well you know everybody knows a little kid that gets in front of a ... the music and starts dancing in front of the crowd. It just brings the house down.

D: Yeah right.

Z: Or those little kids on the street... the street dancing kids. They're great too.

D: Anyway so... I guess ... this is our closing part, all right... so ... stuff that works. And stuff that works is... dancing works because it integrates the brain and the heart. It activates the motion in the body, an upright posture. It really improves who we are.

Z: And it makes your cells happy. It's healing.

D: Yeah, it's healing

Z: Dancing is healing.

D: I don't think people could take a happy dance and... they could have some of the worst circumstances in the world and they'd probably feel pretty good for a while... at least...

Z: Dancing is soothing.

D: Well you know you talk about endorphins and the hormones that get stimulated.

Z: Uh huh... yeah... exactly.

D: I mean ...you know to spare everybody, we didn't get into details about that but obviously that's what happens. Everything we've talked about exercise is applied here. Okay? So, I got an article here. It's called "Newest Teen Dances Freaking Out the School Administration".

Z: (laughter)

D: And the latest version of dirty dancing is called freaking. And you know I guess they sit on their laps, and they have pelvic conga lines. And the schools are freaking out. And it's done to hip-hop and R&B. But in the article they went on to say you know it's adults who are all worked up... because what the adults perceive and what the kids perceive are like two different things. You know?

Z: (laughter)

D: And it's all...

Z: Isn't that like the case in all of history?

D: Well they went into that... because during the Renaissance I told you ... a dance called the Galliard was banned because jumping was considered too sexy. And took an edict from Queen Elizabeth who decided the dance was good exercise to get a reprieve. The waltz in the 19<sup>th</sup> century was considered risqué...

Z: Thank god for the Queen.

D: ... because it brought dancers face-to-face.

Z: Oh my.

D: And in the roaring '20s...

Z: Didn't they have to wear masks when they were dancing?

D: In the Roaring '20s, the Charleston caused a stir because it showed too much female leg.

Z: Yeah, yeah... it sure did.

D: And then when the '60s... the had the pelvis... you know everybody...

Z: Pelvic thrusting?

D: Well Elvis Presley... you know they wouldn't even show him from...

Z: Waist down?

D: ... from the waist down. Yeah. And then... so the attitude is that every ... you know the dance is also representation of culture... because every generation has their own view and carry on the same things, but they have do it their way culturally. Just like I was talking about. Everything is passed on, altered for the culture, and passed on again.

Z; And for the generation they're in.

D: And dance and music...

Z: It's appropriate expression for that generation.

D: I mean I think dance and music take up a big part of our... you remember... it's circus and bread right?

Z: Or bread and circus. (laughter)

D: And I think dancing and music is a big part of that. So... you know... I had that one song I did want to play... that John Denver song. I'd never heard that.

Z: Oh yeah. Do we have time for number 4.

D: I had never heard this song. Yeah, let's just play it. It's just a really cool song. Okay.

Z: And John Denver is one of your favorites.

D: Oh he sure is.

Z: Your friend, Johnny.

D: Okay. And I never heard it.

(music)

(song: Play the weddin' for the money. And I wish I could have told the bride and groom... Just what I think about it, what's in store after the honeymoon...)

D: (laughter)

(song: I was rumbling through the verses about how men and women ought to live apart...)

D: (laughter)

(song: How a promise never made cannot be broken and could never break a heart. Suddenly from out of nowhere, this little girl came spinning across the floor...)

D: (laughter)

(song: Her crinolines were billowing beneath the skirt...)

D: I think he's saying dancing always catches your attention. Okay? Changes everything.

(song: As her joy fell on the honored guests, each one of them was drawn into her dream. And they laughed and stamped and clapped their hands and hollered at her dance little Jean...)

D: Okay.

Z: That's "Dancing Little Jean" by John Denver.

D: But you know what? It just brought everybody... he was... had this kind of bad attitude and it brought him out of it. And it got everybody in the whole place enrolled by the dancing. So I think our point has been well made through the day. Don't you think?

Z: Dancing is wonderful. Dancing is good for you.

D: It's for the heart, it's for the brain... it's for the body, it's for the body, it's for the cells... Our cells are the exact duplicate of you know the universe... you know the motions and the orbits ... and when the two are getting connected by body motions, we're pretty much connected with the whole universe.

Z: It's divine.

D: It's divine, it's sac...

Z: Dancing is divine.

D: ... sacred. Yeah we were having a little dance here. We could... you were kind of moving around there a little.

Z: Doing a little jig.

D: But I think when Marty dances in the other room... there he goes.

Z: Then we know... then we know we got it.

D: (laughter) Yeah... he's got it good. So anything you want to say about dancing in closing?

Z: You know this has been very nostalgic who for me because it's been 25 years... almost 25 years since I was a dance major and kind of just let that part of my life slip aside. You know we make these life decisions, what's practical, what's not going to be practical. But I'll tell you what. I

always... I still have my tap shoes. And every other year... every few years... I take a tap class. And I still love it.

D: Let's have the last dance, okay?

Z: Yeah.

D: Thank you everybody, we had a wonderful day. I hope you loved the BigBrain Radio Show. We like to bring it your way and make it your week and your life complete.

(music)

Z: And this is Donna Summer and this has been the BigBrain Radio Show on AM 950 Air America Minnesota.

(song: ...last chance for love. Yes it's my last chance for romance tonight. I need you... by me... beside me ... to guide me. To hold me... to scold me...)

(end of show)