

Below was written for presentation at Newkind Festival Tazzy earlier this year. Since then I added some pics and extra stuff.

We are here to propose (on bended kneaded bread) that we create a new kind of dance which doubles as a new kind of building. A dance-building-dance. Or a building-dance-building. Really good building -the best building methods represented by the world's best structures, that double as a pure form of dance. Or conversely, an inclusive community dance that doubles as a shelter creation technique.

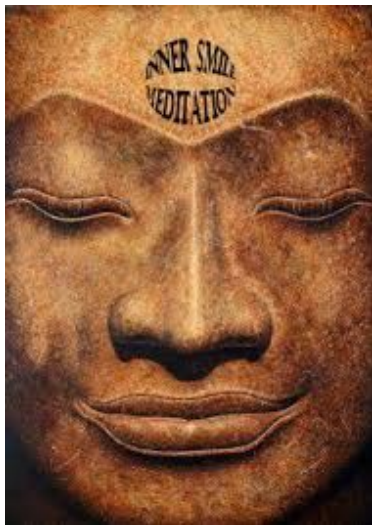




We all know about singing in the shower, but what about a whole lot of us singing and dancing a strong, smooth, shiny wall into existence? This tadelakt bathroom and stairs are potential high end results of the barefoot musical mud stomping dance. They are made from specially polished sun-dried mixtures of clay and sand.



One side of the coin is music and dance and on the other side is building. This coin is magical and so in order to be a good magician that can flip this coin properly and give it its best shot, you also have to give yourself your best shot. Therefore before we start flipping the magical two sided dance-building coin, we get centered in self care, self awareness and self mastery, beginning with the Inner Smile. In order to do this work out in the world to the best of your ability, you want to be clear and healthy yourself. Self preservation is key. Self transformation of heavy negatives to light positives. Close your eyes, feel a genuine smile and radiate it out and down into your heart. Connect your mind and your heart. Connect your nervous system to your circulatory system. The nervous system starts in the brain and spreads throughout the body. The circulatory system starts in the heart and also spreads through the entire body. If you were to unravel these systems they would wrap around the world's equator twice, so using the smiling mind to connect to the loving heart covers allot of territory that is all within. You can do an instant inner smile in seconds wherever you are and you can also do it for longer periods and direct the positive smiling vibration and feeling throughout all your organs, glands and meridians and also to connect out to the other energies -the mother earth energy below and the heavenly father energy from above and the cosmic energy from in between.



Building and dance are both an instinct, a right and a need. The barefoot mud stomping dance gathers everyone together and gives us access to both simultaneously. It allows us to experience strength in numbers, and the strength of nature. Dancing with barefeet upon the mud ingredients mixes them together thoroughly, to make a mixture for building with, while transforming the dancer. Clay mud is a healthy natural substance to touch. As soon as you step in the mudpit and feel the mud between your toes, you start feeling different. The squishiness sinks you down into a different state of being. Within minutes, by the time you've mixed the mud you start feeling like making bricks. Innate mud pie instincts are rekindled instantly. Then once your pile of bricks or blobs has dried in the sun you feel the need to build with them and building begins. Like lego but bigger and wetter and heavier and gooeyier and blobbier. You become grounded or earthed by the earth from planet Earth, feeling more comfortably at home here like an Earthling should.





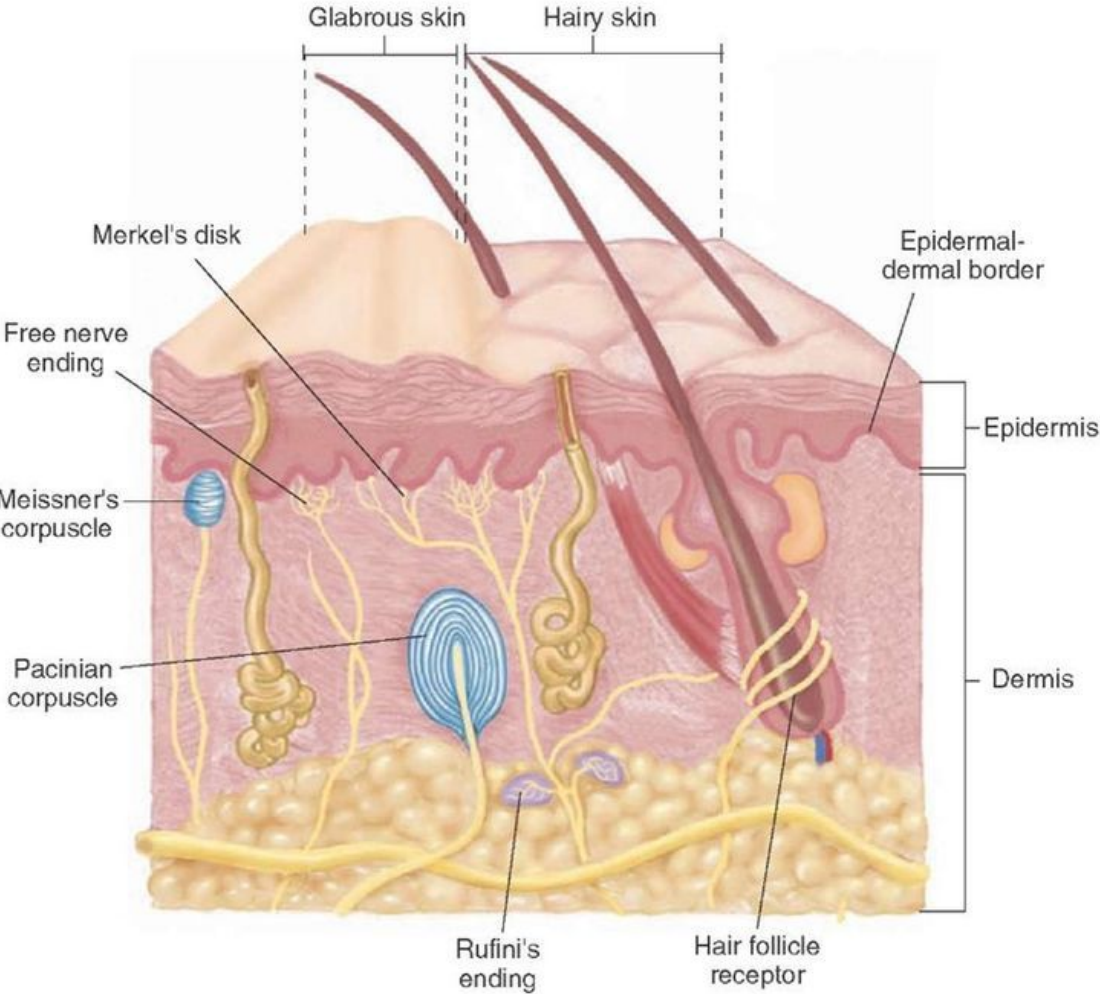
The musical mud stomp expands the definition of dance and expands our permission to build. Now everyone can dance and everyone can build in a different way. It expands the purpose of music and dance and expands our access to building. Music is now for building and the mud is everywhere for us all to build whenever we want. Putting dance and building together creates a bunch of other good stuff, proving that one plus one is more than two. Dance plus building equals: new music, more choreography, new dance moves, new structures, more food, more farmers, more builders, more engineers, more audience members and more decorations. This is

the multiplying effect, where one plus one equals lots more than two. Musicians! We want you to create music without amplification in the spirit of dancing without shoes. Acoustic, naturally amplified music and barefoot, naturally mixed mud Choreographers. We want you to create new moves and stories out of the dance. Farmers and foodies. Come serve the attendees that come to dance or watch. Audiences! Come support the whole thing and join in as you feel. And for those of us instigating all this, as organisers, initiators and facilitators, there is lots of planning and preparation, and in order to work according to our highest abilities, we must be strong and healthy within ourselves and so there is always energy mastery work to do.



The barefoot mud stomping dance is both a building technique and a form of creative artistic expression. It is a community activity, an all-inclusive interactive form of public, community art. It is a unique form of entertainment that creates something highly functional. Its unique because it involves our skin touching and reuniting with mud of the earth of our Earthling planet. The pleasure receptors of the skin are stimulated by the very material from whence we come so it has special significance. Once you touch wet muddy clay you instantly realise that earthling skin was made for touching Earth's mud. If flowers are eye candy and their fragrances are nose candy, then mud is skin candy. And the skin is the largest organ so that's lots of potential human satisfaction. Touching mud with the fingers or feet is the beginning. A facial is next. Then a mud bath. If

one's goal is to bond with one's building material, it's hard to beat bathing in velvety smooth clay.





From ancient times to now, clay has many healing abilities and applications both external and internal. A clay mud facial is a good way to prepare for your barefoot mud stomping dance. Apply the pure smooth clay before you add the gritty sand to the mix to make your bricks.



Taking a mud bath is an unbeatable way to become one with a building material. It is a great way to prepare for the dance. Bathe in your clay-mud before adding sand to make the mixture from your dancing, that makes your bricks. If you dont have time to soak your clay for a long time to dissolve the lumps into velvety goo, then sift through a flyscreen in batches. Add water and let it sit in the sun until it is the right temperature. In the hot weather it will cool you down. In the cold weather add boiling hot water and light a fire under your bath to keep it warm.

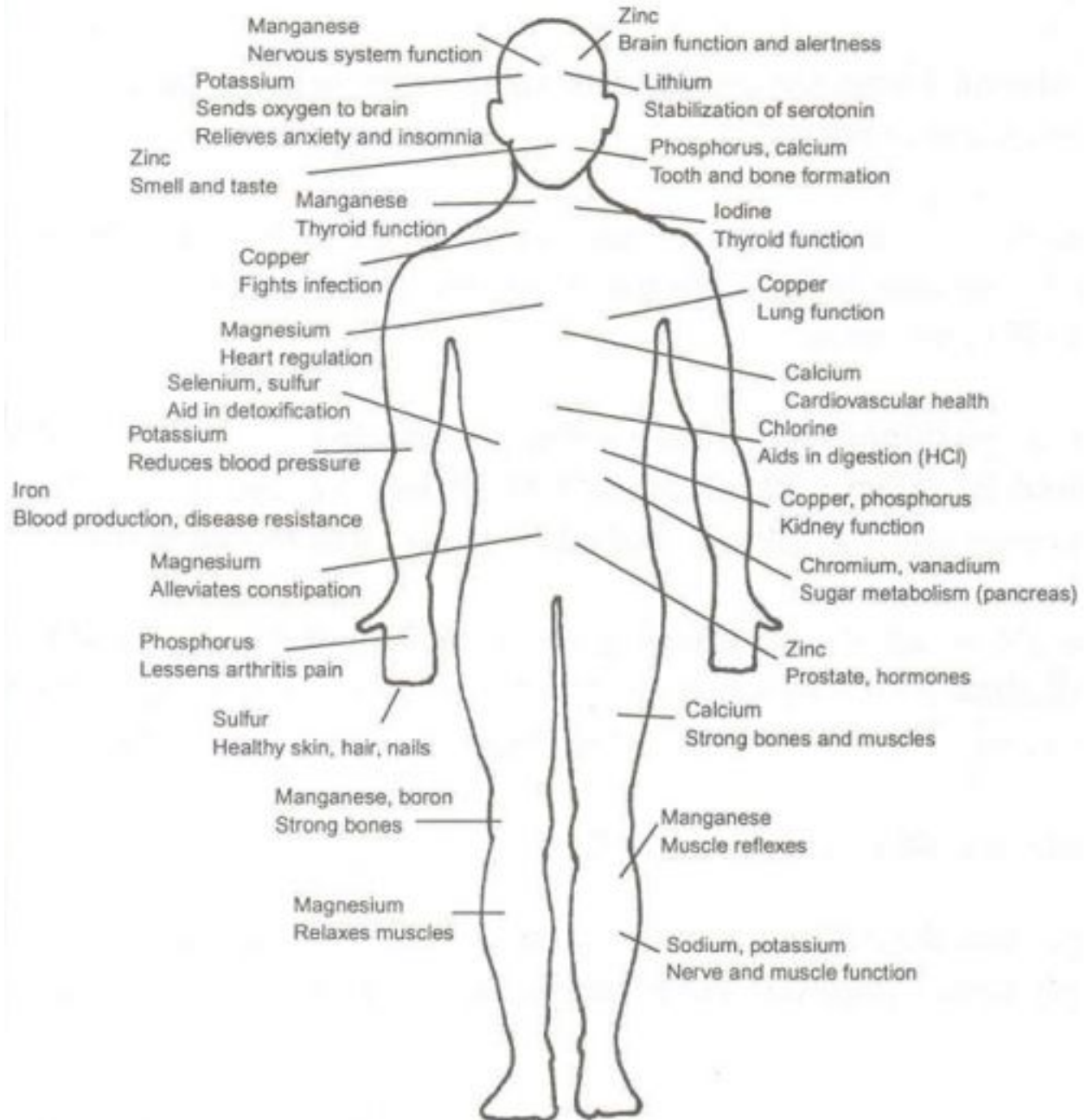




Here are the privileged few bathing in the pure clay mud before the sand is added for the musical mudstomp dance which will turn it into a building material.

There are strong connections between Earthlings and earth-clay. The minerals found in clay are also found in the human body. The diagram below shows how the various minerals help the body function, which points to why clay is edible.

MINERALS



If your clay has come from a clean source, then take a taste of it. The minerals in there will do you good. Eat the clay before you add sand. Pure

clay should dissolve in your mouth similar to chocolate - no sandy grit. This chart shows the nutritional content of bentonite clay.

BENTONITE CLAY NUTRITION

Average Per Ounce (1 tablespoon = 0.36 oz.)

Dr. Axe
FOOD IS MEDICINE

NAME	MG	NAME	MG	NAME	MG	NAME	MG
SILICON	6933 mg	URANIUM	2.69 mg	TUNGSTEN	0.218 mg	HOLIUM	0.0296 mg
ALUMINUM SILICA	2505 mg	ARSENIC	1.97 mg	VANADIUM	0.215 mg	CADMIUM	0.0296 mg
SODIUM CHLORIDE	1320 mg	CHROMIUM	1.89 mg	RUTHENIUM	0.210 mg	PALLADIUM	0.0189 mg
POTASSIUM	1293 mg	MOLYBDENUM	1.64 mg	BARON	0.189 mg	TERBIUM	0.0161 mg
PROTEIN	1116 mg	NICKEL	1.62 mg	BROMINE	0.140 mg	THULIUM	0.0161 mg
CALCIUM	1104 mg	IODINE	1.28 mg	COBALT	0.129 mg	GOLD	0.0161 mg
SULFUR	431 mg	LEAD	1.17 mg	SELENIUM	0.110 mg	TANTALUM	0.0135 mg
IRON	431 mg	CERIUM	1.08 mg	SYPROSIUM	0.107 mg	IRIDIUM	0.0135 mg
MAGNESIUM	224 mg	RUBIDIUM	0.983 mg	FLUORINE	0.102 mg	LUTETIUM	0.0108 mg
CHLORINE	164 mg	ANTIMONY	0.781 mg	SCANDIUM	0.0997 mg	EUROPIUM	0.0108 mg
TITANIUM	61.9 mg	GALLIUM	0.673 mg	SAMARIUM	0.0943 mg	RHODIUM	0.0108 mg
CARBON	48.2 mg	GERMANIUM	0.673 mg	NOBELIUM	0.0754 mg	TIN	0.0108 mg
SODIUM	37.2 mg	NEODYMIUM	0.593 mg	COPPER	0.0593 mg	SILVER	0.00808 mg
BARIUM	10.5 mg	ZINC	0.593 mg	PRASEODYMIUM	0.0539 mg	INDIUM	0.00808 mg
PHOSPHATE	8.62 mg	LANTHANUM	0.486 mg	ERBIUM	0.0539 mg	OXYGEN	0.00539 mg
STRONTIUM	6.46 mg	BISMUTH	0.385 mg	HAFNIUM	0.0539 mg	MERCURY	0.00269 mg
CESIUM	4.93 mg	ZIRCONIUM	0.269 mg	YTTERBIUM	0.0377 mg	TELLURIUM	0.00269 mg
MANGANESE	4.04 mg	RHENIUM	0.269 mg	LITHIUM	0.0377 mg	BERYLLIUM	0.00269 mg
THORIUM	2.69 mg	THALLIUM	0.269 mg	YTTRIUM	0.0323 mg		



Many of our ancient ancestors came up with the ideas that God made us out of mud. [This Wikipedia page lists some ancient myths from all over the planet of the creator sculpting earthlings out of clay mud.](#)



Public musical mud stomp at a city festival. The mixed mud (sand and clay) in this picture was used to build a wood fired oven with youth at a community center.

Touching mud and squishing it awakens our knowledge of this ancient recipe. For the adult mind, we can say the recipe is two parts sand and one part clay but many other mixes of sand and clay works as well. One to one also works, and often times so does three parts sand and one part clay. 2 to 1 is the general recipe. Just enough clay to stick the sand together like concrete. Not too sandy and crumbly and not too much clay and too sticky otherwise it will crack. Once we start mixing it with our hands and feet, we realise we already know this stuff. Its an inbuilt instinct like how we already know how to extract mother's milk from day one, manipulating all those muscles in our mouth in order to get the milk to come out. When we go to pre schools some children have said they already know how to make mud pies and that they learned without their parents help. When I first heard this I remembered my first memory of making mud pies and realised that it was

at a place that my parents did not go, so obviously we taught ourselves. Giving ourselves permission to play in the mud is the beginning of giving ourselves permission to build- Mud pies is permission to alchemise! Mud pies transforms our planet's ingredients into a mixture we can use. It processes raw materials into a mixture that can make walls, furniture, floors and appliances. Touching mud is a baseline Earthling birthright that can reveal our instinctual need and right to construct. We all need to build and lego is not enough. Mud is the most natural and easily accessible way to honor this instinct.



Students making bricks from the mud they danced-mixed together.

Adults need to build too. Not just the professional tradespersons.



Father working with children to build the mud brick cubby house next to the school on the public bike track.

Society places limits on when, where and why we dance. Society limits dance to certain times, certain places and certain mind-frames. The barefoot mud stomping dance does away with all this and expands our dance rights beyond the dance halls as we can take it anywhere and everywhere and we can make dance something fresh and new. It expands the role of dance and music beyond exercise and entertainment. We're dancing to mix a building material, so we are expanding our permission to dance and giving ourselves more permission. A mud stomp is about corroborating like at corroboree and "cobbering" with cobbers to make cob to build with.



depiction of corroboree dance.



Modern society limits dance and we follow society's suit and apply this to ourselves. Dance can too easily be seen as something that's either

inappropriate for that time or location or not worthy of the effort, or something for which you feel you get no thanks. In the most extreme forms of thanklessness, it's seen as selfish, or indulgent or hedonistic. You can be accused of showing off coz you need attention. It's not encouraged during class or while taking exams or during work hours or even on the way to work -commuting on public transport. Its also most often not acceptable while dining at a restaurant, walking the dog or shopping. It's not even acceptable in a shoe shop while trying on shoes that you plan to dance in. But you can sit in a bookshop all day and read and never buy. You can go there every day and read a different book for your whole life until you've read every book in the shop without ever intending on buying a single one. But if you were to start trying out some of the dance moves you read about in one of those books at that bookshop, see how long you would last in that store. And Hollywood's glamorization of dance doesn't necessarily always help. It can add extra pressure to live up the expectation of those romantic dance scenes.



There's another connotation in modern society that dance is strictly an after hours mating ritual-to find a mate. Then when you find him or her, you stop dancing, or at least reduce your dancing-or at the very least limit your range of dance moves, so as not to appear that you're still looking and available. Then there's the male macho thing which says that flapping your arms in any loose way is effeminate, and that tough guys have to stay as stiff as possible. All of these dance dampeners make anti dance thoughts rampant and hamper our chances of dancing happy camper than a happy camper with a fresh pair of pampers. Sorry those rhyming words just gathered together in that sentence.

The barefoot mud stomping dance takes all that extra weight away from dance and strips it back down to something more original and basic and free. It takes dance to the other end of the spectrum - all the way over to the opposite side of selfishness and inappropriateness. It makes dance about generosity, kindness and giving. It makes it activism in action to serve the worthy cause of teaching a special recipe and providing shelter for mankind-which is also always appropriate. It makes dance about honouring our instincts to work together for the common good and that's always appropriate too. It makes dance more about honoring our ancestors- infinitely appropriate. Its about honouring our right to know what the earthen masonry recipe feels like. We're dancing to mix mud to make bricks and walls and appliances to cook and feed the people, and so it's always the right time to dance. Its never inappropriate. The barefoot mud stomping dance is such an altruistic, selfless, charitable, even nerdy, thing to do that it allows you to get away with any number of crazy dance moves for as long as you like, as many times as you like, and at any time of the day. Yeah that's another thing. It legitimises dancing in the day, all day any day. Mud stomping is like rescuing baby puppies. It allows you to dance your way to martyrdom. Without dying. Whereas martyrs have to die to reach their status, mud stompers can dance that mud to death and still be staying alive like the Bee Gees sang and be a community hero at the same time. Mud stomping is a saintly dance for saintlike saints and ever-living deathless martyrs. You can dance your way to a Mother Chorizo Nobel dance prize. So get up and boogie. Get on down.



“Saint Mother Chorizo fed the hungry masses, while adding flavour too.
.That’s what barefoot mud stomping does and you better believe it too.” Anonymous.

Im grinding this grit and this goo for the greater goood.
I'm grinding down gritty sand and gooey mud for the greater good.
I'm doing the greater good grind.
I'm grinding the grit and the goo for the greater good
I'm doing the greater good goo grind,
with a crew of the kind that is new kind.
I'm doing the greater good goo grind
at the time of who's crew it is to shine.
I'm doin it!

The barefoot mud stomping dance is open for interpretation and new moves to be created in its name. The idea is to make barefoot mud stomping relevant to our needs for both entertainment and getting the mud mixed up ready for building with.

Increasing demand for music
Elevating status of musician

From the need for dance comes a need for music. The barefoot mud stomp calls for a new kind of music that caters to the people in a new kind of way. Music is played from a different perspective geared towards specific muscles and thoughts and actions that combine to create walls. And its a sober dance coz its in the public eye for the people and its G rated to include the children and let them feel safe and shine. Musical mud stomp music performed at mud pits is live, acoustic and unplugged and it's totally plugged into the stompers stomping the mud to mix it up into a construction material. It's not amplified so that the squelching noises and other natural sounds can be heard and so more people can be included, without one person taking an inordinate amount of the soundscape. Its unplugged but very plugged in to move the crowd to move their feet up and down in the mud pit and to come over into the mud pit if they aren't already in there. Its plugged into the possibility of others joining in on the orchestra, joining in in general. We want to increase the count of people giving themselves

permission to play music. The musical mud stomp expands the role of the music and musician into provider of shelter and therefore increases the demand and value of the musician. Musicians are needed now to fulfil the demand for education and exposure to mud pie science and to manifest walls, floors, appliances and furniture. The musical mud stomp calls musicians out into the streets where we'll be mud [dancing in the streets](#). We bring portable mud pits to public settings, where no one has seen them before and then suddenly many do. We bring mud pits to city festivals and allow the musicians to do their thing to help manifest shelter - We give credit to the musos to do what they do, to provide the fuel that fuels the dance that mixes the mud that makes the walls that surround and protect the people who love the music that fuels the dance that honors the farmers that grow the food prepared by the cooks and served by the servers. The musical mud stomp increases the role and responsibility of musicians to fill our walls with music from the very beginning of their formation. Musicians bind memories into the big strong walls holding up the roofs of built structures through dance and music, sweet sweet music. The barefoot mud stomping dance creates a new seat for music itself to sit on. Music already sits on a throne within the ethereal world that governs imagination, emotion and thoughts because it is a king of that realm. The musical mud stomp gives music a new seat at the table of another realm, the physical, material, functional world that provides us shelter.



Up till now, we've been sharing this dance building dance musical mud stomp stuff within the scrutinising parameters and constraints of our systems and institutions -federal education system-schools. our local council -state govt grants and the community centers they fund. Within local council we suggest bringing together all the different departments- and providing them with something they can give to their ratepayers. We helped save a Botanic Gardens that no one was going to-where they were talking of shutting it down. On this one project we got 1200 students bussed out from every school in the district to attend musical mud stomps and built a mud brick cubby house that all of those children wanted to have their birthday parties in and so now the parking lot is full every weekend.



We've taken our musical mud stomps to where they will be highly scrutinised. We've intentionally sought out the big bountiful mountain of scrutiny where we can be scrutinised by the most scrutinising scrutinizers' eyes, to put the mud stomp to the ultimate test and reach more people too. If we can get away with this here under these institutional circumstances, we can get away with this anywhere. Most importantly, if we can solve

problems and add extra value where the people are at, then it provides us with further validation. We're building ooey gooey mountains of pure clay mud luv for the children to play in often during school time and these mud luv mountains have been creating architecturally engineered public assets. 6 thousand Australian children (some of the most highly scrutinised) have been granted permission to take off their shoes during school time and these 12 thousand barefeet or 120,000 exposed and free toes represent a kind of mutiny on this bounty of scrutiny. We have given these children permission to dance on brown mud for brownie points and school credits. Almost all the events we've hosted and almost all the structures we've built have been on govt land with govt funds and so in almost all cases musical mud stomp participants have not had to pay for their experience. And most of the experiences have taken place at school or in full public view. We've used money already set aside for building/construction, community engagement, education, fun and the performing arts. We used both government and corporate money to deliver this programming. In our best examples we have taken money that was already set aside for construction and used it for education and the arts and youth training thus creating new extra money for these areas. We've legitimately paid musicians and drummers with so called "construction money." Reappropriation of funds! We've also received funding that was already set aside for training youth - and used it to give them work-like experiences. We've delivered functional structures to/for the community and festive events for the community as a byproduct of the process of training youth. And we make the news along the way, legitimising the work as we go.



If any of you are in education or youth training or council or govt and interested to develop this within the constructs of your systems then lets talk. Got connections to a school? Lets make it happen. In addition to doing this work under government contracts we also have to find new ways to let it flourish in a more grassroots way like sports does. Once upon a time there was no sports culture. Then we the humans manifested it. In the same way, we can manifest more festive earthen masonry culture.

We've gone to Mount Scrutiny on purpose. Not just for the children, but for everyone: parents, teachers, grandparents, toddlers - everyone. By going in under the eye, we can bring together the different elements of our society. By going out in full public view can help sooth that separation anxiety that comes from being separated from the whole - from being separated out into our individual classes, or departments or faculties, or age groups, or academic level or obedience level and different time slot allotments. We can bring everyone together -even if just for an hour. We can bring together different, separate components. Within our institutions, we bring together the different departments - the different faculties, the different age groups, the whole school community - which includes the

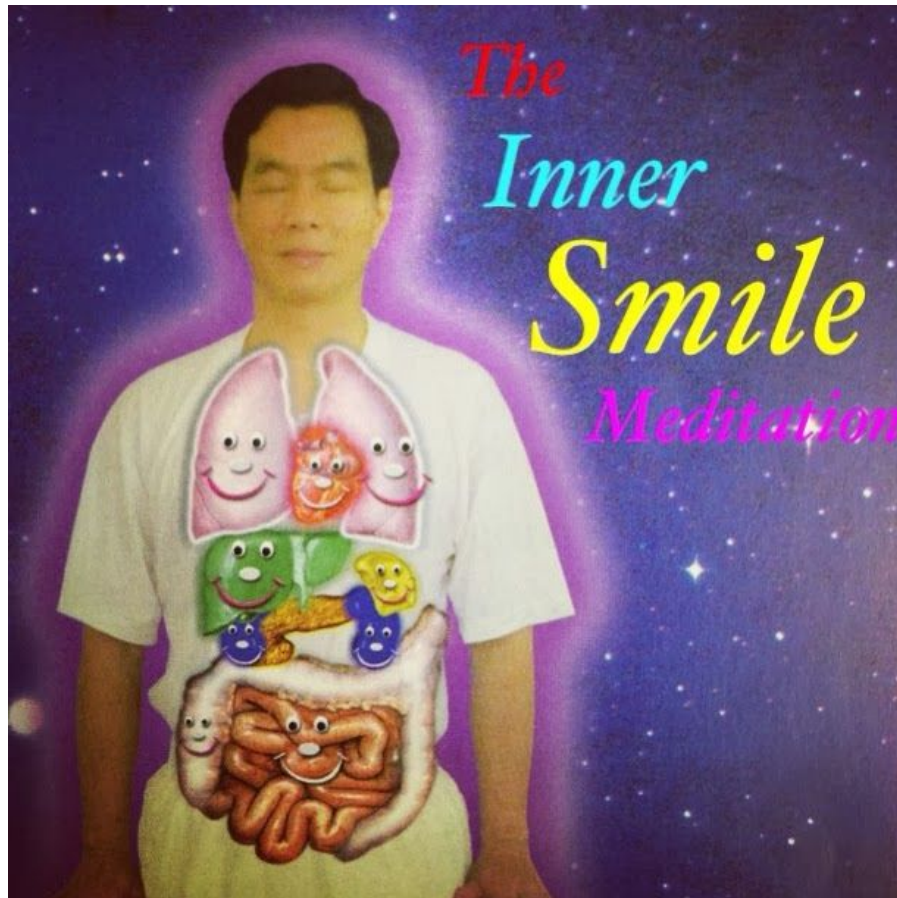
parents if they want to be there, the extended community-guests - esteemed elders - dignitaries. The mayor, everyone. We had a Mayor act out the role of the fuddy duddy coming to bust up the party of over 100 mud stompers, mostly school children. Through scripted dialogue with insiders, he first vented and then was questioned and later “convinced” to take a mud bath instead and get over himself. It was a great way to set off the project.

The new frontier for us to explore is community unity. One of the “dragons” we’ve chosen to fight and manoeuvre around is the mentality-reality that artificially or intentionally separates us all into separate departments and separate jobs and separate places at separate times. We’ve chosen to challenge the mindset that insists on always separating a whole into many categories and components, never allowing us to come together to experience strength in numbers. Each time we bring everyone together for an experience that demonstrates strength in numbers, we have defeated our dragon and this is always cause for celebration.



As initiators, while creating a unity of community we also seek to bring together a unity of self. An awareness of and appreciation for all parts of

ourselves. We learn to synchronise all internal organs and systems and all energies, emotions and our mind-and bring together all our senses within us to unite ourselves. Activating our life force energy is the beginning and then letting the energy flow freely in our movements.



Both in alone time with ourselves in our inner work, and while out in the world the goal is to generate more harmony and unity and cooperation and working together and oneness. The goal is to transform negative into positive and heavy into light and tightness into looseness and openness. From another perspective the musical mud stomp is food for all the senses at once, acting as medicine for our distraction deficit disorder. DDD is the result of being forced to suppress several senses to "focus." A musical mud stomp is many things happening at once, many things aligned and synchronised. Besides -taste, touch, smell, hear, see...the famous 5, we can also activate our sense of rhythm, our sense of humour, our sense of

teamwork, sense of fun, the 6th sense, our sense of balance and harmony, sense of beauty, sense of wonder, and a sense of belonging. Building and dance simultaneously, seamlessly, paradoxically synchronised, intertwined and blended. Successful events can make successful meditations which can make successful events. One can feed the other.

We've used musical mud stumps to build several structures with and for the community, that we're proud of. Thousands of childrens hands and feet and lots and lots of music and good vibes and memories have been imbedded into these structures, forming the basis of the curriculum. The process gives everyone involved a stronger connection to the structures. The structures are embodied lessons and representations of the unity.

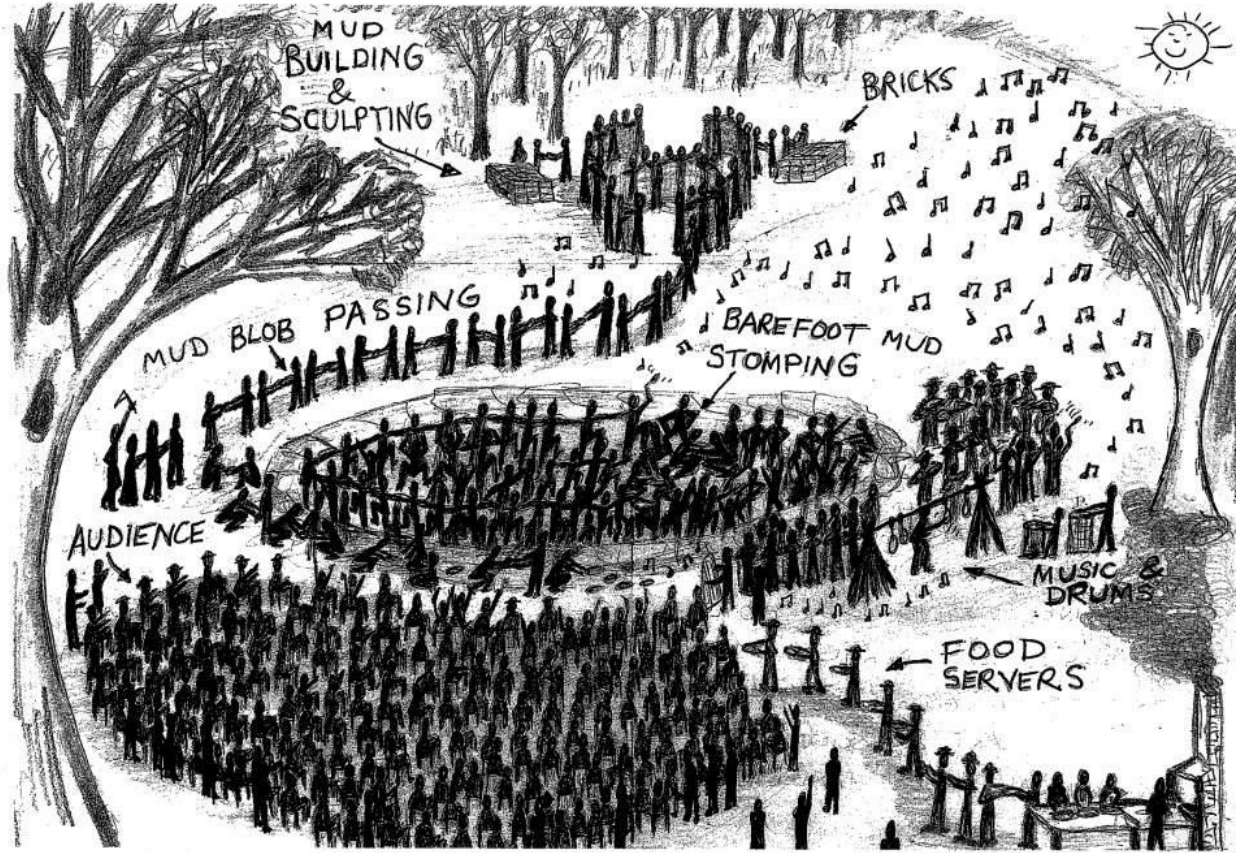






From stoves to ovens to cubby houses to community garden kitchen. What is next? The danced-on-mud becomes walls, furniture, appliances, floors and the paints to decorate them.

The vision! This is what a musical mud stomp looks like.



Find your spot in the picture. Muddy and non muddy roles.
Mud stompers, Music, Dance, Food, Audience.

So look at this picture. Find your spot. We need all roles filled. To put on a barefoot mud stomping dance production there are both muddy and non muddy roles. Non muddy include audience, music and food. The muddy barefoot mud stompers will be learning and demonstrating (like in a cooking show) the recipe for a building material that has been used for building some of the world's oldest, best buildings, settlements and homes. They will be getting a feel for it and the audience will get the visual feel for it and the squelchy sounds of it and the earthy smells. The barefoot mud stomping dance simultaneously -creates a better building material -for the

builders, cooks and chefs - because we are going to make some stoves here, while simultaneously providing our musicians, choreographers, drummers, singers, and audience members - with real life dancers to inspire, accompany, entertain and provide new rhyme and reason to play, clap, cheer and join in.

Another part of the equation is food and serving food. Not just help yourself food arrangements- but serving food- creating a transaction of give and receive. Therefore this dance-building-dance must also be given credit for giving the gardeners cooks and servers more reason to plant, cut, prepare, cook, and serve. When we do our stomp we will be looking for people to fill all roles. Food is a fuel for this dance production. Food is tied closely into time and timing - through our body clock and its cyclic rhythm.



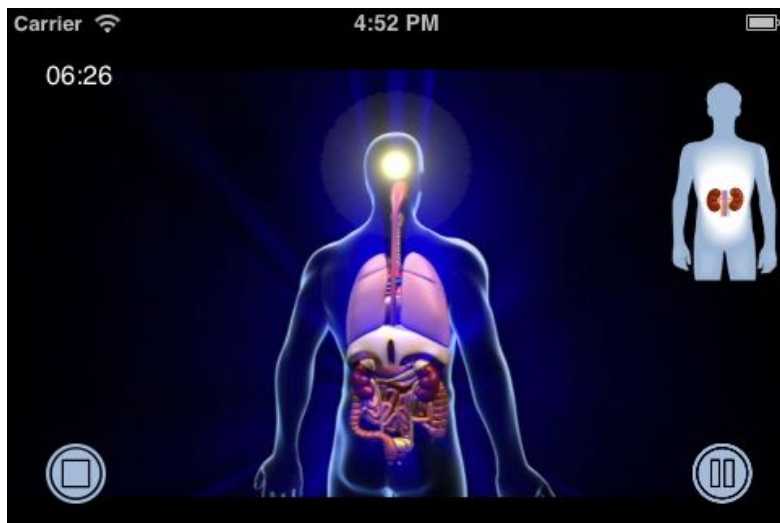
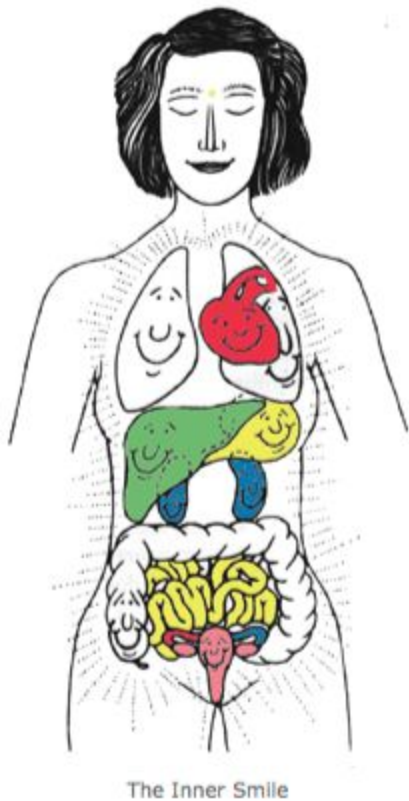
the opening pizza party for the new oven we built with community at a community centre. During the musical mud stomps that created the oven we served fruit and flat bread cooked on the stove we built first.



School garden. Once we started having musical mud stomps and allowed the children to build the kitchen out of the mud they mixed-everyone wanted to come down and be a part of the garden. Previously it wasn't very popular. Then we started cooking the garden food in the stove we all built together and it all made more sense.

Start with self.

A goal of this mud stomp production is to squeeze as much good vibes, fun, music and memories into each square inch of building material. And since we are going to such extraordinary lengths to put all this good stuff into our building material, we should start with putting our best good vibes into our own bodies. So everyone close your eyes and we are going to charge our bodies with the smiling vibration, the inner smile. Start with ourselves and build from there. Heart, lungs, liver, stomach, kidneys, etc. see Inner Smile.



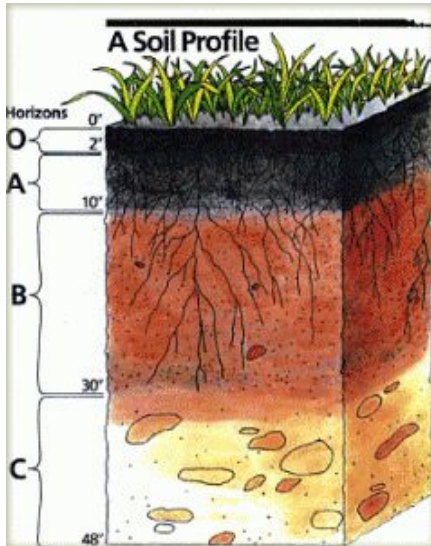
Crossing over from audience



The barefoot mud stompers and their accompanying performers are creating a new kind of entertainment which includes an obligation-free invitation to audience, onlookers and passersby to join in. The audience is not only invited and encouraged to cross over the line into the performance, but also expected to, from the onset. We totally expect and plan for some of you to cross that line, on your own accord of course. Not that there's anything wrong with remaining in your seat as the audience -as audiences in the traditional sense of the modern definition of the word do- in fact staying seated and watching is encouraged and supported equally as much as any other role. It's just that the total freedom lies with you-whether to stay in your seat and enjoy the show as observer and applause-provider, or to join in as an active participant at any point whenever you feel like it. From the audience perspective you are also invited to look for ways that this performance can be enhanced, and then be that change that you wish to see.

Artistic statement

The artistic statement of the barefoot mud stomping dance or the musical mud stomp is: (what if) the world's best building material is directly under our feet - and all we need do to realise its potential is to dance on it?



That orange bit after the topsoil is the subsoil and its full of that clay that we need. The topsoil is for the plants. Those dance moves performed with barefeet mix up that subsoil with water to make it mooshy and mix all the sand into it, till its ready for building with. The world's best building material is always directly under our feet, wherever we are on planet earth and all we need to do to realise all of its magical potential is to dance on it, to the sounds of music and the smells of fire and cooking of course. Boogie on down. Let's break it down.

Best building material

By best we mean: most durable and strong, most fun and squishy and squelchy to use, or most feel good and sound-good to use, most natural, healthy and sustainable. There's also a weird mysterious factor that adds to

its bestness. Best is a word that is obviously confrontational, but it's there as a defensive measure to protect our justification of so many people dancing at times when someone might think or say, "there's more important things to do than that dance". That's when we say No! This dance is THE most important thing right now. The best and only way to make the best is thru this dance. If you want the best, the we have to dance. Here's why we call it the best. They are all really good reasons, that can't be beaten.

We call it the best building material because:

1. Most durable as in it lasts the longest, because it doesn't rust, it doesn't rot, or catch fire and burn and it doesn't crack in such a way that it needs to be knocked down and rebuilt as in concrete and fired bricks. I remember when the Sydney Entertainment Center was built while I was in high school and attended several concerts there. I thought it would last forever. Last year it was demolished because modern buildings and the materials and methods used are not meant to last. When earthen masonry does start to wear away or crack - it can be easily repaired and rendered over with a fresh coat. It's what built some of the oldest continuously inhabited settlements and homes from around the world including 2,000 year old Djenne, and Bam, also Shibam, Taos Pueblo, Devon, Fujian Tulou, Alhambra. Nelson NZ, Nilimbuk (modern OZ) More on these below



The legendary Alhambra is made of unfired, sun-dried, rammed earth

2. The most abundant and most available- its everywhere under the ground. Very plentiful - practically infinite-which feels good. Abundance makes us feel abundant and taken care of. This often enables us to have an in-ground mud pit right there onsite, next to where construction will take place. This is ideal and not always possible. Otherwise, its often being dug up here there and everywhere and the so called problem is getting rid of it. I recently met a guy who spent \$200,000 just in fees for having dirt that was dug out from his property taken away. We can intercept this cost and make use of the so called "waste" material.

3. Most healthy, safe, natural and non polluting. Earth is non toxic to excavate, non polluting to process, healthy to work with and then once it's up in the form of walls, it is emitting healthy ions to enhance the indoor air quality. It also breathes which keeps mold away.



Mum and dad bring toddler to the musical mud stomp and he loves it.



Hand sculpted, unfired earthen heater/ furniture.

4. Most easy and comfortable to use by all ages. We are born with mud pie instincts. We've noticed that pre-school children figure out how to mix mud without instruction. A few moments in the mud and all the ancestral wisdom, locked in our DNA comes back to us. Its also wholistic. Not so 'right army"- which is the over use of one's right arm. (Saw, hammer, tools) Its more whole body-ish. No power tools needed, subtle sounds like squish and background nature sounds. Generous and giving to the ears. No tinitus bite or blight to fight. -Best for our sense of touch and our skin because of the squish factor. Its a building material you can bathe in. You can also even eat it. Clay is sold in health food stores as a nutritional supplement. -conducive to bare feet - people's favourite shoes.



Building a backyard cubby house through musical mud stomps.



These are real live shots of our musical mud stomps during school time. See how the children interact with their building material.



5. Most conducive to youth -a group of youth can get in and work with this material and blend music and festivity like no others. We've had 200 youth -half of which are on percussion, stomp out 1,000 bricks in minutes while creating an entertaining spectacle that makes you want to join in. Therefore we say that this building material is conducive to and supportive of the

youth advantage -which includes all the things that are better about being young. Supporting youth develop their own form and style of building alters the relations of power. It offers the potential for youth/young people to create and own something new that can be used to transform adultism (disrespectful discrimination) into youth being respected, appreciated and valued (for something that they can do better)

6. Most conducive to creating curves which are usually the most expensive thing in building. Curves are beautiful. Even the toughest brute-force football players like to play with curved balls.





7. Most conducive to music and dance. It offers unprecedented opportunities to bring live music and boogie into the building realm. A long awaited reunion. Dance and building have been separated and mud allows the two to come together again. Musical mud stomps are designed to do just this.



8. Weirdest. Mud's weird factor adds to its allure and attraction. In a world with so much emphasis on logic and analytics, and drawing definite lines in the sand about what is and what isn't, mud is bold in its undefinable, line-blurring weirdness. For example, mud is considered both dirty and clean - it makes money for the soap companies -yet its used in spas to clean the pores of our skin from the inside out and draw out heavy metal toxins because its magnetic. Mud baths fetch a pretty penny. Mud is also

affiliated with the some of the weirdest words- some of which don't even qualify as real words. gloopy, gloppy, sloppy, squishy, mushy mooshy, icky, ooey, gooey. It makes weird squelching noises. Poo decided to copy mud and look like it. Its both and liquid and a solid, depending upon how dry or wet it is. Its both a building material and a paint and its edible. It cant be replicated in a laboratory.

9. Most mysterious. As far as a building material its the most misunderstood, un-understood. unknown, best kept secret. It's a bit like when surfers find the next best undiscovered surfing beach that has waves that have been rolling in since the beginning of time-with locals who don't surf - its not just the waves that make it the new best surfing beach, its the combination of the waves and the unknown-ness of these waves.



With mud, its the mystery and confusion around why this amazing building material has somehow been hidden from us for so long, while sitting directly under our feet and all around us at all times. Its the fact that superior structures made of this material are hidden all around us in every continent and climate in plain sight. It's especially exciting to think that something so good could be so well hidden in this "all knowing, all seeing Information Age," and this adds to its bestness. The fact that our diligent, robotic, nerdy, technocratic, open-sourced world has somehow missed

something as phenomenal and simple as this, makes for an exciting glitch in the matrix.



We will find you. We always know where you are. Nothing escapes us. There is nowhere to hide.



The lack of answers as to why there is such a great hole of understanding of such greatness, is great in of itself. Its like the whole world's corporate surveillance systems being unable to find a child hiding behind a tree or in a clothes basket. We would love that, wouldn't we? And that's more or less what's happening right now. The following set of pictures illustrate just how great a thing is escaping the eyes and ears of our system. And what's good about this for you, is that you can gain enough knowledge in a hands-on weekend workshop to be able to go up against life-long industry leaders -both the hands-on kind and the theoretical kind, and give them a run for their money - especially in the area of environmental sustainability. Why? Why? Why? As grandma wisely said. "Y is a crooked letter that can't be

straightened". It cant be straightened, only enjoyed. There are no good answers to any of these questions so dont worry about trying to find one. Just enjoy them. But seriously, why don't know about Djenne, Bam or Shibam? Why Why Why? Here's some of the living realities that have slipped past all the university professors, the heads of all industries and all heads of state. According to them and their institutions, none of this exists. No student going to school will ever learn of any of this, so count yourself amongst the privileged few. Say Djenne, Say Bam. Say Shibam!

Djenne.



Djenne is a 2,000 years old sun-dried clay city that has a per-capita carbon footprint that is so low, that if known and publicised, would be the envy of everyone and a model for us all to emulate. A city built and maintained without burning fossil fuels. Also designed to be able to withstand some of the planet's harshest climate and maintain a comfortable indoor air temperature and healthy indoor air quality for all, without burning fossil fuels. Its a city that exemplifies environmental sustainability of the highest order -yet unknown in sustainability circles. From a social sustainability

point of view, this city engages the whole community -as well as visiting guests-in its yearly maintenance...using an all-inclusive festive approach which it has been doing since the time of the Roman Empire. 36,000 people live today, much as they would have all them years ago and this knowledge remains hidden in plain sight. Modern academia and industry is looking another way. Graduates keep getting churned out as blind to the truth as the one's before them. Lifelong members of The Royal Australian Institute of Architects have said so themselves.



Djenne was created by the relations of the Dogons also in Mali. Some time ago the Dogon retreated to the hills and built their extraordinary cliff communities. Modern science became so confused and dumbfounded by the Dogon's knowledge, that they were left with no option but to walk away and pretend they don't exist. When NASA discovered the Dogon's well documented knowledge of the Sirius B star system well before it was first sighted by the Hubble telescope in the 80s, the strict parameters of science had no way of explaining their extra sensory knowledge and so it was

declared a pure coincidence- defying all common sense.



Dogon cliff communities

I saw a room full of people burst into laughter at the head scientist (during the public viewing of the documentary) when the verdict of “coincidence” was declared. In many parts of America to this day, when someone finds out something of extreme surprise they say, “Well I’ll be dogonned.” When our systems can’t explain something, or it doesn’t fit their narrative, they strike it out of our text books like it doesn’t exist. But this is wrong. Mystery, intrigue and awe should be a stimulus for knowledge seeking, not something to run from or deny.

BAM-IRAN



Why isn't Bam in Iran known? Another 2,000 year old city of legendary status -made entirely of sun dried earthen materials - one of the hottest driest places - a leader and model of financial, social and environmental sustainability- Its fed by a unique system of highly effective and efficient underground water tunnels, powered by gravity and therefore creating no pollution and not dependent on electricity. But that mustn't be important enough for any school to study this. Oh well, maybe it will just have to stay secret from our institutions for another 2.000 years? The combination of hot weather and plenty water makes it a regional leader for producing various fruits - exotic citrus and dates. We love sticky date pudding but dont want to know about the ancient modern date masters of Bam. Dam.

We all know about Dubai. Everyone's heard about this Arab Emirites desert skyscraper city that creates more pollution and uses more air conditioning per person than anywhere else on earth, sponsored by the global multinational corporate machine, a city that was built using the worst kind of modern day slavery, but why don't we don't know about Shibam in

Yemen-in the same vicinity. The world's oldest continuously inhabited skyscrapers... the world's first skyscrapers, the 1000 year old skyscraper city built with no steel or concrete and made of sun dried earthen mixtures, that don't need any air conditioning to keep them cool? Why dont we know about the only skyscrapers perhaps with no corporate logo on top? If we love skyscrapers so much, why dont we know about the skyscrapers built by community organisations that employ all their own people -in a honourable apprenticeship/master relationship training program - without speculative ties to the global financial system- in such a way that enables them to keep most of their money in their own community without having to rely on foreign banks to back them? (into a hole?) Shi-BAM!



Shibam also known as Wadi Hadramout, is mentioned in ancient holy texts, but never in any architecture or engineering text books.

Fireproof. All these mud brick cities are of course fireproof.

If you google “great city fires” there’s a huge list on Wikipedia of all the fires in history that have raged in major cities over the last several hundred years, claiming hundreds of thousands of lives and millions of homes while

simultaneously normalising the constant screaming of fire engines' sirens. Building with earth can reduce our need for using timber by up to 90% and do away with house fires. Most of all our most precious timber - the old growth stuff that is the foundation of our ecosystems has been taken away for building homes. We are chopping down trees a lot faster than what we can plant them. And there's absolutely no need other than greed and the need to follow the herd.

We know about San Francisco - a city made of wood, which almost completely burnt down in 1906, killing 3,000 people, and making 300,000 people homeless, but we've never heard about Taos Pueblo, the oldest continuously inhabited settlement in North America, 1,000 years old. Why?- Taos Pueblo is one of the most attacked and defended places on the continent. It stands 5 stories high and is fireproof and earthquake resistant- built by native Americans who like to include women and children in the building process. Why don't we know about this? Is it to perpetuate the myth that they only lived in Tee-Pees and were therefore technically homeless? Myths that were used to justify the land grabs there? You tell me.



I met the people of Taos Pueblo. They were very hospitable and generous. They joked about being in court with the US govt for 500 years. The latest legal battle was for water rights to the water that had been flowing past them for over 1,000 years.

To continue on in this vein, we all know about London which also completely burnt to the ground in 1666 but we don't know about Devon UK, where thousands of homes made of earth (like this) are still standing 500-700 years after they were built and will never burn down. Is it because they were built by friendly cobbers who were mates -g'day cobber! - helping each other stay out of debt?



Old Australians remember the word “cobber” meaning friend, but not many know about the word back in England which also means community mud-earth builder. This is a 700 year old “cob” home built by cobbers.

In Asia, we know about Shanghai where a high-rise apartment's polyurethane foam insulation caught fire a few years back, and created a toxic black smoke that claimed many lives...the same polyurethane that is making a huge comeback in the construction industry....but we've never heard about Fujian Tulou a city of many 4 story buildings 500 plus years old -that have been housing thousands of multigenerational clans, in these fireproof buildings made of sun dried earthen mixtures. The people who built these are also the ones that created the world famous yin yang symbol. We know about and love their round symbol but know nothing of their round housing complexes.



We all know about all the bushfires that rage all over Oz but we don't know about Nilumbik shire in Victoria which has hundreds of mud brick homes that will never catch on fire. 'Why is this bush fire proof shire not a household name in Australia?



Earthquake proof! We've heard about Christchurch which recently collapsed due to earthquake and we've heard of the indestructible New Zealand All Blacks who cant be beaten in Rugby, but we haven't heard of the indestructible cob home of Nelson. Why? This 200 year old cob /earth house has withstood 3 earthquakes that levelled the rest of the town each time.



As I said, don't worry, there are no good answers, which makes the story of mud and the mud dance more intriguing.

So yeah, strong, fun, funky, and hushed up or yet to be discovered are some of the reasons why we call this building method the best.

Music -
From ethereal to material
Dancing away our cares



This pic shows a festive community music and dance procession with some cob style homes in the back.

Now back to music and dance. If music and dance is the thing that we use to unlock the power of the earth beneath our feet to make this superior, funky building material then this is a call to action to find our choreographers, musicians, singers and dancers and bring them to this cause. We will create a new kind of dance with a new kind of thinking that comes with a new kind of crazy that makes so much sense. Its a new kind of dancing that has all the same good things as all the old kinds of dancing - all the same amount of silly looking moves, the same amount of rhythm and style or lack thereof, the same amount of possible movements and infinite possibilities, the same amount of potential passion and carefree-ness and dexterity and subtleties, - all of what the old kinds of dancing offers but with a new surface to dance on, and with dancing on this new surface if you can call a mud pit a surface, things will be different. Things will be different once we include mud on the list of things to dance on. It will help bring dance back to its pure state. Music and dance has

always been the secret key to humanity -part of what makes humans special. We all know about the beauty of music and of its healing power. We know what music and dance does to our soul and how it feeds our spirit. We've heard about dancing away our cares. Music and dance can erase virtually all cares-up to a point. Once we start dancing on mud we'll be able to dance away more cares. We are all used to dancing on wood, concrete, tiles, carpet, sand at the beach, grass at the park at the concert and Lionel Ritchie talks about [dancing on the ceiling](#). Some of us even know about dancing on grapes to make wine. Right? On any given evening, in any given continent and any given city or town we're likely to find a whole bunch of humans dancing on these surfaces and dancing away a long list of cares. Now if we add mud to the list of surfaces that we dance on - lcky ooey gooey gloopy mud-once we cross over into accepting mud as a legitimate surface to dance on then we can take the idea of dancing away our cares- to the next level. The barefoot mud stomping dance holds the promise of not only dancing away all the problems and cares that dancing has traditionally been associated with dancing away, - but it also holds the promise of being able to dance away some of the main problems and cares that we don't normally associate dance with being able to dance away. There are some problems that we have not been able to dance away until now. Previously we've been able to dance away the stress of unpaid shelter bills, temporarily but we haven't been able to dance away that problem long term. In other words, at the end of our dance, we typically still have our mortgage and rent bills waiting for us and they might have even gotten bigger in the meantime. Barefoot mud stomping offers the possibility of dancing away that problem long term because we are dancing our way into and through the process of creating shelter or its main components. We are going to dance the bricks and mortar of the walls of a house into existence. We can also dance into existence the floors and some of the furniture and appliances such as stove, oven and fireplace. All together this can make up the majority of the costs of a house....and if we combine this with some other cost saving measures, things can start looking lighter and brighter.



Prepare to build, then focus on dance, and the building will come.

The building of structures part is a part of the vision -its part of the dream- in our back pocket for now. The idea being, before we get too carried away with building ideas, lets dance.... in an altruistic way, in a nerdy way, in a building way. Put on your bare feet and dance away the blues for the cause. Talking too much of buildings- too early on, might scare away the singers, songwriters, choreographers, dancers, performers and the audience. Building as it stand now in our society-as in modern construction, does not have much entertainment value. Its not something people will stay and watch which is bad if you want people to stay. Over time we have separated dance from building and now they seem to be on opposite ends of the field -almost enemies. Festive earthen masonry brings them back together as unified allies fighting for the same cause. So, for the reality of-the here and now plan, we want to focus on injecting as much song and dance into our mud -to differentiate our mud from any other mud out there. We want to create the most musically and humanly infused mud known to man- as far as the eyes can see. We want to create the most danced on, song and chant infused mud as far as the nose has ever smelled. We want to create the most good vibes and happy memory infused mud and music- as far as the ears can hear, for as far back and forward as our memories can remember. Lots of long lasting memories. And building something and completing it will help us do that, so for those of you looking to fulfil those building instincts, yes we will be building something and whatever that becomes will depend upon how much we dance. The more dancing, the more mud, the more we can build. Let's focus on our dance and music and good vibes and make it the best. Also the more we dance on the mud, the more homogenised it becomes or the more well mixed in becomes. The more well mixed it is, the stronger it is as a building material - so the stronger our building becomes.

-Mud building is conducive to including adolescent youth in leadership positions that allow them to contribute on their own unique terms. Adolescent youth are the hybrid of child and adult. Having them in the equation makes it stronger as they are the community glue between children and adults. They are an entry into both worlds. And both are needed to make the equation strong. The child part brings the joy and looseness, and the adult part brings the willingness to drive things through to completion. Most of the magic of mud has been realised and confirmed by incubating it with children, youth and young people.



Blending dance and building is the kind of thing that comes naturally to youth. They like blending as many things as possible and we all do really. Allot of this vision has been guided by the spirit of childhood and youth- both the thousands of young ones that have participated in one of our events, as well as our inner child that wants to be more wild.



Poetry

From the musical mud stomp, the builders get the best material to build with, and the musicians get dancers which are music enhancers. Music is always enhanced by dance. Dance enhances the musical ex-peery-ants. Dance can put you in a trance. The more entranced the audiAnce, the stronger the chance that the artistic stance of the performers performance becomes...and the higher the value of the dance -the higher the likelihood of allowing it to take us into the depths of the imagination's endless expanse.

Clay is a sticky, slippery, ooey gooey mystery
that started from the beginning of planet earth's history
it cannot be replicated in any of our laboratories
cured mums bee sting so its anti inflammatory

worldwide there's plenty ancient mythological allegories
And Creator creating Earthlings out-of-clay-earth stories.
And one of earthen mud masonry's muddy glories
is the worlds oldest skyscrapers Shibam! 11 storeys!
They're testimonies of what's stored in our DNAs RAMemamories
And many more such structures across our planets territories
Plenty more mud is stored down in our planet's inventories
The layer that covers the earth runs about a mile deep,
which translated into milliseconds
is more than all of humanity will ever sleep.
Wake up its Dreamtime!
Buried under the GreenWitch's mean-time.
And yes when it's mealtime, why yes yes of course
You can eat pure clay if it comes from a clean source.
add a pinch in powder form
To your favourite sauce.
Recipe original, clay is full of mineral,
nutritional, medicinal,
permission from your Principal
has been granted just like a wish you made
get a whiff of this, smells delicious like this dish we made
hearing squishy squelchy sounds is music to our ears
stomping to the rhythm and infuse it with our cheers. Yay!
Mud's magnetic properties draw out toxins through the skin.
Its what those in the know about true cleanliness
and true environmental friendliness
-choose to cover themselves in.
Its a special delivery from who knows where
Now its here to stay and its everywhere but
No mailman never aint sent. A body paint as ancient
Decoration, celebration, for every ceremony
for born-birth, die-death and
And for dancing the Funky Boney Chicken Maroney

Where my funky chickens and roosters at?!!!!
Drums please!
So come on down to the mud pit
Do a little dance let's cut it
Even all the Fuddy Duddys luv it.
The space between your toes is gunna love it
We welcome the sun from above n
It's the oven that we bake some more mud in
More blobs more bricks, come make some
Eats a piece of pizza, come take some
The mud bath is full, come take one,
And we all put our hands up for you
and we raised em up vertically too
Volunteered to show you a team that is strong
To show us how and what planet we belong.
The name of it of course is the Earth right?
And as Earthlings we all have a birthright
To connect to the earth of the Earth right?
The turf of our merrymaking mirth right?
Coz when earthlings are happy then the Earth sings
And mud pie instincts are worth rekindling
The fire, the flames, the rhythm of our heart beats
Our hands they make the heartfelt drum beats
So come in down to the mud pit
Do a lil dance let's cut it'
and if you're purse-strings are limitless
and u think u fastidious
then come to our fancy, exclusive spa busy-nest,
for a mud bath with plant oils added as stimulus
we scrub you meticulous, the ridgy didge-indigenous
Like shoulder to shoulder- lets be contiguous.
Gather together everyone in the place we meet
the fingers and toes of our hands and our feet-

will mix the clay-mud now with the wet water.
The mud makes the bricks as well as the mortar
no furnace, no factory that makes the pollution
just mud earth bricks sun baking thank you to you Sun.
And this is the recipe we learn and we teach
clay from the ground and the sand from the beach
We mix em up together, with everyone together
So we can re-remember this recipe forever.

Here's some pics of people much further down the path of building real structures. Give thanks to these bold amazing souls for showing us what is possible and within reach.







Once upon a time, all Earthlings loved the earthen clay from the earth of their planet Earth. Earthling children instinctively added water to it (well it actually fell out of the sky) to make it into a muddy mud to play with. From an early age till an old age, we used it to decorate our bodies, bathe in to cleanse our bodies from the outside in and the inside out. We carried pieces of clay with us as a mineral dietary supplement. Pregnant women instinctively went and sought the most iron-rich clay to eat. We used it to sculpt containers and to make bricks, and build and sculpt walls, furniture, appliances and other functional structures. Earth from the Earth was one and the same as being an Earthling. Then somehow we started hating it in a very un-Earthling way. Somehow the idea of smooth, clean, colourful, multipurpose, infinitely abundant, mineral-rich, healing clay-earth got confused with the concept of "dirty" and "wrong". Mud got muddled up with unhygienic, and shabby and poor and peasantly and uneducated and savage and yucky and "plaguey" and flat out WRONG!!!. This mean spirited, menacing muddling came from none other than the uptight spirit of the Fuddy Duddy who appeared out of nowhere yelling,. "Get out of the mud!!".

At first everyone was confused, thinking it was a joke, but he persisted.

"No, dont touch that. It makes you savage and its poison! Let me un-savagatize it for you. I am here to help. That is my job."

But some didn't listen and continued about our ways and then the Fuddy duddy became stern.

"No! Really! You really shouldn't do that.

But we did it anyway and he went from stern to shirty.

"Stop! Now!"

"But why? we asked.

"You cant do that. You dont have permission!" He retorted.

And we were still rather childish so we fell for it, and politely agreed, even though it didn't sound right and we outnumbered him. But then when he went away everyone naturally and instinctively went right back to the mud and kept on using it as we had done previously. Each time the Fuddy Daddy came back he would be more upset.

When machines came along the Fuddy Daddy said, "See!" I told you so!"

And we all looked at each other like WTF? and he took the opportunity to continue while we were stunned.

"You don't need to touch that mud! The machines will do it for you! Stand back. The machines are dangerous. Put these shoes on. In fact you must put them on. Stand back. Let me do it for you, because you have no choice now because you have to pay for these machines."

Everyone laughed and then he got red faced and angry, and we felt bad for him or just bad. So he continued,

"And in exchange for me doing it for you, one of the first payments you will have to make, is your common sense. And if you call now, we will throw in these amazing steak knives absolutely free. Normally an offer like this would cost ten times more but we're feeling extremely generous today."

The steak knives looked good and so did the juicy steaks being cut so we agreed to give him our common sense and politely agreed to go along with things his way. Even though he was the only one and he called himself "We." We must have been feeling really nice that day, because part of the deal was to enter into this special long term agreement where we had to progressively hand over more of our consciousness, while simultaneously, continuously work on improving our powers of denial. As we became more unconscious and better at denial, we simultaneously got better at becoming more unconscious and further in denial. At the end of the day, we were all glued to our clocks to see if it was time to go home yet, and accepting it as normal and right. The Fuddy Duddy was happy because everything was going his way and it seemed like this Fuddy Duddy paradise would last forever. One of his favourite things came along with the advent of computers. Auto-spell-check-correct would automatically make his name Buddy Daddy and his secret name for himself became Big Daddy Bud, so things were really good for him. In fact it couldn't be better. Big Daddy Bud was at the top of his game. But unfortunately for him, he forgot one thing. He forgot about human instincts who had fallen asleep way back in all the original upheaval and commotion. FD forgot that one day our instincts (which don't stink at all-that was FDs idea to name it that) which was completely blind to his needs, would wake up from this super slumber power nap and a half, and do what she had to do. And that's what happened. When instincts awoke, she couldn't care less about the FD and his needs. She was only concerned about what she had to do. She had one job, To be herself and kick in and wake up the humans back to their unadulterated state. That's what instincts are like. Whenever they kick back in, they can take us places that even the FD has no control over. It is instincts which lure us back to find our mother earth which is directly under our feet, directly under the concrete that we poured over her to pretend she wasn't there. While instincts were asleep we learned to pretend that our Mother Earth wasn't there to please the Fuddy Daddy. We decided to pretend and make ourselves feel like poor helpless orphans, just so we could be adopted by Big Daddy Bud, and let him feel like the proud parent he wasn't. That was nice of us, but the only down side is that we had to lie to ourselves and tell ourselves that we didn't have an earthly mother to take care of us. We had to lie to ourselves and deny that we were Earthlings. And once you start lying to yourself, you're on a road that one day must end. One day you're going to find out about

your own lies. It might not be you yourself that finds out, but one day, one of your progeny, one of your descendants at least, is going to find out about your lies and then it will be embarrassing to try and explain to them, and then you will have given your whole lineage a bad name. Yeah, so when the FD forgot that one day our instincts would wake up, it was his biggest mistake. By forgetting this he was not able to realise that our instincts would kick back in and override the lies and guide us back to find out who we really are. And who is that, that we really are? Duh! We are the Earthlings. We are the Earthlings of planet Earth, and our birthrights include the right to be earthed or grounded by the earth in the ground of the Earth right? Once we are grounded and feel connected and comfortably at home here, its a good feeling. Once we know we are safe and that we have everything we need, then we feel good. Then we want to do other good things and be like our mother who likes to feed us and give us everything we need, without asking for much in(shit I can't find the return key....Its fallen off my keyboard) um, um, um...ah, without asking for much back.