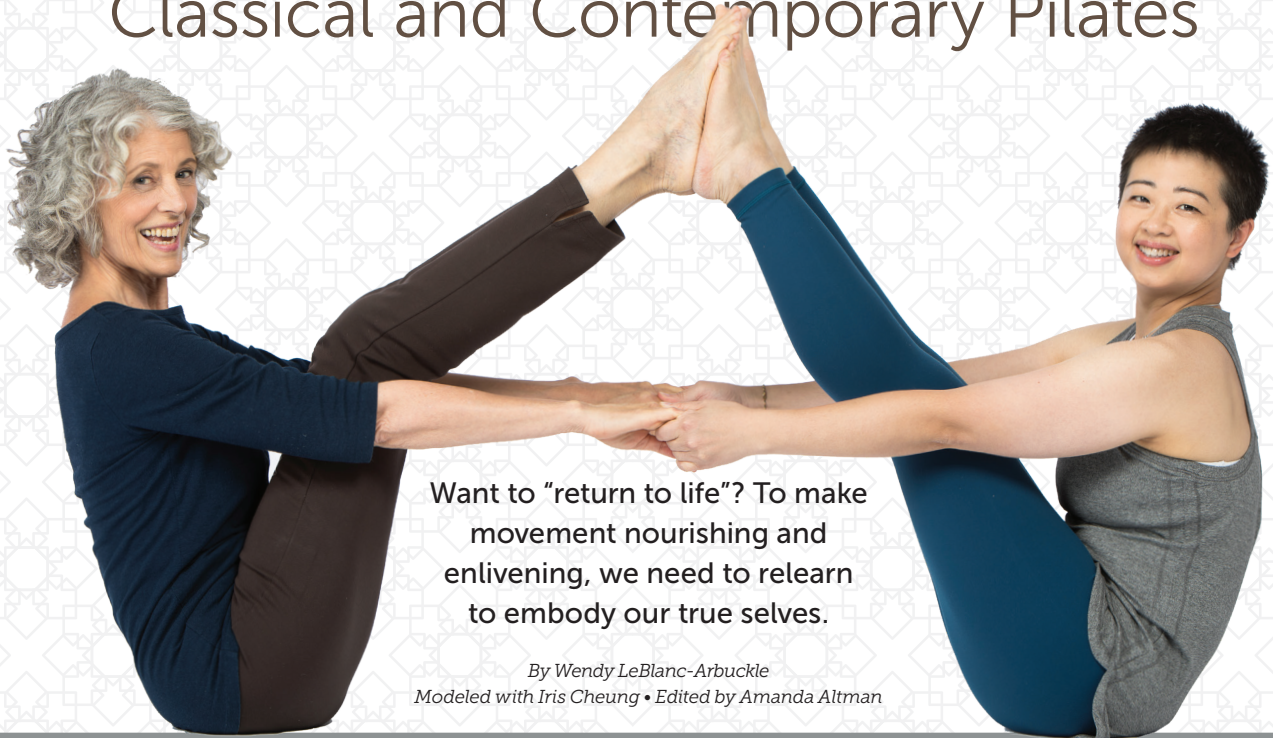


Moving Beyond

Classical and Contemporary Pilates



Want to “return to life”? To make movement nourishing and enlivening, we need to relearn to embody our true selves.

By Wendy LeBlanc-Arbuckle
Modeled with Iris Cheung • Edited by Amanda Altman

ALTHOUGH WE ARE INTELLIGENT, SENSITIVE BEINGS, WE OFTEN THINK OF OURSELVES AS OBJECTS THAT NEED TO BE FIXED. We “control” our bodies when we “train” them, or in the case of a client, when we train “the body in front of us.”

This way of thinking can occur in both classical and contemporary Pilates. It’s all in your approach to movement: What “conversation” are you having with your body? Are you “partnering with” or “fighting” gravity? Are you treating yourself as a biointelligent organism who knows how to self-regulate, adapt and self-heal, or a biomechanical machine that needs to be repaired and serviced?

Much like Joseph Pilates, Leonardo da Vinci was a sickly child who developed his masterful whole-body awareness through his life experiences. Joseph Pilates’ treatise, *Return to Life*, is more than an exercise manual—it is an unfolding holistic vision!

My experience of being taught the classical Pilates approach with Romana Kryzanowska revealed that movement, for Joseph Pilates, was a metaphor for life. He wanted people to live fully in their bodies, and he approached teaching as a way to return us to self-healing and restoring our contact with the life force that constitutes our true nature.

Joe didn’t call his approach “classical Pilates”—he

called it “Contrology.” We all know that he was a genius who was way ahead of his time, but as Kathy Grant pointed out to me, “Remember that Mr. Pilates trained the German military youth, and he was used to too much muscle.” It’s also interesting

to note that, when Kathy was on a panel in the early years of the Pilates Method Alliance (PMA), she was asked, “Which do you teach: classical or contemporary Pilates?” She looked at the questioner inquisitively and said, “Classical or contemporary...what’s that? I just do what I do!”

Over the past 25-plus years, I have had the

privilege of studying with five of the Pilates Elders—beginning with Romana Kryzanowska, and then with Ron Fletcher, Kathy Grant, Mary Bowen and Lolita San Miguel—and was inspired by how each of them expressed what Joseph Pilates taught them. It quickly became apparent that there is not just one way to practice and teach Pilates.

So how do we move beyond wearing a “mask” of classical or contemporary? First, we need to remove the mask of the “ideal” body to reveal our “real” body. To do so requires that we see the value of what each school of thought stands for, without being caught in a belief system.

With “classical” Pilates, while there is a valuable understanding of the original exercises on the mat,

A question that has revolutionized the way I approach movement is, where are we coming from as we move in our personal practice, teaching and in life?

Reformer, Cadillac, Chair, Barrel and other apparatus, this approach can breed the following notions:

- "I'm right/you're wrong."
- Doing it the exact way Joe shows in *Return to Life*—without asking if that was the best way for *his* body.
- The "form" of the exercise can sometimes become more valued than the experience of being in that form.
- A deep-rooted fear in being accused of "not being a Pilates teacher" if you explore movement.

With "contemporary" Pilates, while this avenue is often thought of as an updated approach to the Pilates method, it's easy to fall prey to:

- A lack of grounding in the scope of the original work.
- Thinking that "being creative" means just doing "more variations" of exercises, without understanding what the body wants or needs.
- Using the Pilates apparatus and props as crutches, rather than tools for change to help "reshape ourselves" via connecting to our body's innate wisdom.
- Becoming a workshop junkie to fill the bottomless pit of "never knowing enough."

As I touched upon earlier, a question that has revolutionized the way I approach movement is, where are we coming from as we move in our personal practice, teaching and in life? What "conversation about my body" is informing my approach to movement? Am I partnering with gravity (releasing tension), or fighting gravity (creating tension)? This is huge!

How can movement be nourishing and enlivening, rather than "I should do it this way" or "how I should look" (body image)? This calls for real body awareness, for discovering our true self. To explore this further, see sidebar on page 64.

What I find most fascinating—and what I've discovered in 40 years of studies with pioneers of somatic arts and sciences, breath, bodywork, embryology and energy medicine—is that when we learn to listen to and be guided by our body wisdom, in relationship with gravity and spatial orientation, body schema begins to support our body image. We learn to embody our true selves.

When we discover the inherent wisdom and intelligence within every cell of our body by allowing ourselves to rediscover how to "rest down" and "find our backing," we connect with the natural healing energy of the earth, and realign with our primal nature and relationship with the natural world. A vital question: Are we coming from the "tension" of "doing it right" (biomechanics)/"teacher as expert," or the "yield" of partnering with gravity and spatial orientation" (biointelligence/biotensegrity) with a lifelong approach to "student-centered teaching"?

When we allow ourselves to sense gravity's support through the "roots" of our "core coordination" of feet and hands to our "breathing spine," we awaken gravity's natural partner—our "ground reaction force," or our natural uplift that is oriented to engaging with life. It's just like how a baby is moved to look, hear, sound, breathe and move in ways that create social engagement without having to "know which muscles to use."

What can begin to inform our movement awareness is knowing that we are constantly in a state of flux throughout life, "shaping ourselves," physically, mentally, emotionally and spiritually. From this potent place, we have an opportunity to embody "core" as a coordinated relationship with gravity, ourselves, one another and our environment. We develop a way of being in life that is grounded, curious and empathetic—way beyond movement as a "thing to do." The Hundred becomes "Your Hundred." We become a being who is growing through the stages of life, rather than just a body being trained.

The first step: We need to communicate with our bodies. Where are we coming from in our practice and teaching? These awareness "practices" may seem complicated at first, but they will become simple and natural over time, because you are getting in touch with "who you are" as an authentic, conscious being, and "how your body functions" as part of our natural, relational world.

Let's explore and play together! **PS**

Learning the Language of Your Body's Wisdom

Throughout these exercises, we will use the following terms (and refer to them by their abbreviations). Here's how to better understand them.

Breathing Spine (BS): Sense how (without any extra effort) your spine is supported by your fascial web's elastic recoil, allowing your body to "receive" your natural inhale into your back, and then relax on your exhale to sense the "centering sensation" of your fascial breath toward your primordial midline without losing length from head to tail.

Waterfall/Down the Back (DTB): Sensing weight in your feet (standing) or sit bones (sitting), can your eyes and chest soften and widen, allowing a natural "waterfalling" of your shoulder blades gliding DTB toward your sit bones/tail and feet?

Internal Lift/Up the Front (UTF): In response to the gliding "waterfall" of your shoulder blades, and sit bones/tailbone to feet DTB, there is a natural uplifting response evoked UTF: for the inner ankles, inner thighs, front of pelvic floor and along the front of your spine to your inner ears.

Natural Powerhouse (NP): Without *doing* anything, can you sense how your shoulder blades glide synergistically with your ribs toward your navel center (DTB) on your exhale, encouraging your low belly suspenders to follow your diaphragm up under your ribs (UTF) to complete your exhale? On your inhale, just "receive" breath without any effort; we call this natural metabolic action on your exhale "shoulder blades to internal belly suspenders" (SBIB).

PARTNERING WITH GRAVITY AND SPATIAL ORIENTATION

PURPOSE to get in touch with your NP—how your arms and legs are naturally rooted to your BS through a sensation in your body of DTB on the exhale, and UTF on the inhale

SETUP Gently hold a resistance band at your occiput, allowing your eyes to soften so you can see the sides of the room and sense your “peripheral vision” (which

softens and widens your body’s spatial orientation).

1. Gently inhale as you soften your knees.
2. Can you sense contact through your feet, allowing you exhale to straighten your legs—without tightening your knees or pushing your ribs, back or chest forward? (You may notice your spine orient by lengthening naturally

from tail to inner ear as you stood taller.)

3. Place one hand on your occiput, and the other on your low belly suspenders, as you repeat the action in step 2.

TEACHER TO-DO Place one hand on your student’s low ribs at the “crura” (the roots of the diaphragm’s central tendon rooted to and gliding along the front of the spine), and have the other

hand gently pulling the back of the student’s shirt down, so he/she can sense the DTB on the exhale and UTF on the inhale.

TIP Make sure to hold the band gently, so your hands fluidly connect with the movement of your shoulder blades, and your ribs glide DTB to support your diaphragm’s elastic recoil UTF.



STEP 1



STEP 2



STEP 3.1



STEP 3.2

Body Image vs. Body Schema

To discover your true self, it’s important to distinguish between the two dialogues going on in your body.

BODY IMAGE: OUR EXTERNAL CONVERSATION

- This is where we “put on the mask” from learned attitudes about our body.
- It is “personal” and patterned by our history, life circumstances and development through imitation of others, which can result in positive or negative experiences.
- It is a potential filter through which “coordination” often has to pass, and can interfere with “natural” movement, because we want “to look good” to the teacher, rather than become more aware of what is presently happening or needed.
- It is oriented with what others think of us or tell us to do.
- It is guided by over-recruitment of muscles to act in an idealized way.
- It is oriented with a biomechanical notion of the body as an object to be trained and fixed—a “doing it the right way” approach to movement.

BODY SCHEMA: OUR INTERNAL CONVERSATION

- This is our “felt sense,” based on our body wisdom and relationship with gravity.
- It is not “personal”—it does not differentiate “body” from “space around the body.”
- It is oriented with the development of our inner ear/vestibular awareness and a sense of grounded “presence.”
- It doesn’t “think” about a particular muscle, like the psoas or fascia as “being the most important”—it “knows” the body as a complex palate of whole-body movements, gestures and behaviors.
- It is oriented with a biointelligent biotensegrity—with a “body as a living process that learns through exploration and discovery” movement approach.

BREATH SQUAT ON REFORMER

PURPOSE a pre-Footwork movement that explores “sensing” the ground throughout your whole body to deepen flow. It also:

- Resets your nervous system’s regulation of tissue tone through an updated awareness of your vagus nerve’s regulation of your brain, heart and gut health via sounding/humming.
- Creates sound vibration that stimulates a relaxed diaphragm as you exhale, and allows your inhale to become a reflex, resetting your natural breathing coordination for your whole body.
- Rehydrates your breath’s “fascial elastic recoil” relationship with your BS.
- Softens and widens your jaw, chest, back and hips with the breath through releasing your Achilles tendon and soft ankle dorsiflexion, which wakes up the fascial spiralic coiling of your leg’s musculature between ankle, knee, hip and spine and cultivates a grounding “doming” activation within the tripods of your feet (DTB).
- Awakens and evokes the UTF from your fascial body’s “spring-like nature” from your inner ankles to inner ears.

SETUP Lie on the carriage with your parallel feet comfortably resting on the footbar. Can you “sense” your whole foot? (Note: Notice that Iris is holding a “breathing ball” that deepens her “sensory” imagery of her back widening on her inhale and her fascial breath connecting her SBIB on her exhale.)

1. Can you sense weight into your feet, as you soften your knees, allowing breath into your back as you inhale through your nose?
2. Can you “sense” your feet, as you begin your humming/exhale, straightening your legs, without gripping your knees?
3. Stay “standing” until you complete your humming/exhale, sensing “what is just enough effort” to feel connected from DTB to UTF.
4. Can you inhale through your nose as you allow your knees to soften, staying in your feet as you “sit down” just as far as your body guides you? Repeat this flow at least 5 times, standing on your humming/exhale, and sitting as you inhale into your back.

TEACHER TO-DO Notice that Wendy is gently leaning back, with her hands sliding down Iris’ calves as she “stands up,” to support her own body sensing a balanced relationship between “grounding and uplift” with less knee tension.

TIP Placing a rolled-up mat under the student’s thighs allows him/her to sense the primal relationship between the back of the legs (hamstrings) to the front of the pelvic floor and the spine to the inner ear (UTF).



GEAR GUIDE

Balanced Body Studio Reformer (\$3,345; pilates.com)

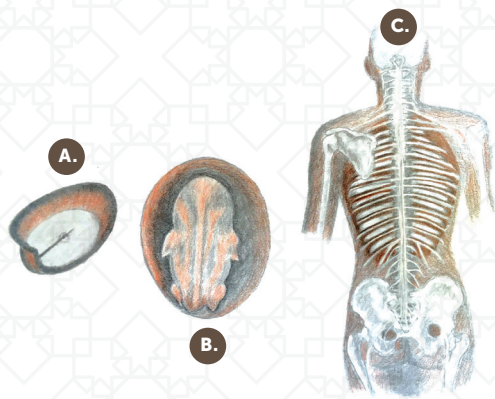
Gratz Wunda Chair (\$1,470; pilates-gratz.com)

Merrithew™ Pilates Express Mat and Pilates and Yoga Elephant Mat (\$38.99 and \$29.99, respectively; merrithew.com)

REP Band in Blue (\$14.45; optp.com)

CULTIVATING THE SOIL OF YOUR BODY'S WISDOM

From the time you were gestating in the womb, you have been a deeply intelligent organism who knows how to orient, adapt, self-regulate and self-heal. This rendering illustrates the evolution from embryo to adult.



A. PRIMITIVE STREAK SPINE: It emerges within an embryonic "field of movement" known as Mesoderm that creates your muscles, bones, blood, fascia, etc. It becomes a "primitive streak" around day 15 of your development in the womb, which "orients" you through your tail to the earth, and through your sensory platform to the world around you. Your "inner ear" nerves are the first to come on line as you are developing in the womb, so your vestibular awareness/relationship with gravity and spatial orientation through your primordial midline is a primary kinesthetic sense that your body uses to orient you to "where you are located."

B. EMERGING LIMB BUDS: Around day 28 in our shape-shifting emergence in the womb, our arms and legs begin to "bud" forth in gestural patterning.

C. ADULT SPINE: What is most incredible to discover about our embryonic beginnings is that we never lose our shape-shifting embryonic nature as we are born and grow to adulthood. Our body wisdom enables us to orient, self-regulate, adapt and self-heal at any age—what is required is learning to listen to its guidance!

As one of my mentors, embryologist, Jaap van der Wal, MD, once said: "The forces that formed the body are continuously at work throughout life, carrying the blueprint of health into manifestation at every moment."

ILLUSTRATION BY CECILIA COLOME

CULTIVATING FLOW (BIOTENSEGRITY)

PURPOSE delves into the "embryo to adult" fascial biotensegrity spiral awareness (see sidebar at left)

SETUP Lie on your back with a rolled-up mat/pillow at your mid-back, knees bent sit bone—distance apart and feet flat on the floor. Place your hands behind your head, allowing your head to rest in your hands. Can you "sense" where to be on the pillow at your mid-back, so that you gain a "felt sense" of your back body resting down on the "fulcrum" of the pillow? Can you "sense" the two directions of your spine (DTB and UTF), and your front ribs melting so your eyes, jaw, chest, neck, shoulders and hips can soften and widen?

1. As you exhale, allow your knees to roll to one side, sensing the relationship from your opposite hip and knee to your opposite shoulder.
2. Inhale to return to center, and then gently allow your knees to roll to your other side as you exhale. Can you feel that connected, integrated, flowing relationship as your knees roll from side to side without collapsing? What could be "missing"—rather than "wrong"—if this is hard for you to feel?
3. Exhale as you allow your upper body to spiral in the same direction and follow your knees so you "sense" the womb-like shape of the embryo.
4. From that embryonic shape, straighten your top leg as you lift your head and open your elbows,



so you “sense” the two directions of your spine orienting DTB and into your standing foot, and UTF from your inner ankle to inner ear.

5. Gently inhale as you allow your upper body and upper leg to release over the fulcrum of the pillow; exhale, and from a felt sense of the pillow and ground, come back to “standing” awareness of “foot to head” with the DTB to UTF lift. Repeat this flowing sequence 3 times.
6. Allowing your inhale to come into your back and your tail to remain long, sweep your top leg forward, flexing your hip while your upper body spirals open contralaterally; exhale to reverse the movement. (You may be able to “sense” your elbow’s internal relationship with your extending leg, or you could reach your top arm to “sense” your arm and top leg extending away from one another.) Explore this spiral flow 3 times, and then repeat steps 3–6 on your other side.
7. Return to the starting position. Inhale as you sense how the fulcrum of the pillow encourages your back body to widen and rest downward, releasing your primordial midline, including your psoas. Allow your upper body to release over the pillow as you slide one leg along the floor into full extension.
8. Sensing the widening and lengthening of your back, gently press into your other foot, and then exhale as you curl forward, flexing that foot and lifting your leg over your hip from your SBIB/NP.

9. Allow your inhale to bend your leg and release over the pillow. Explore this movement flow on both sides 3 times. Can you point and flex, and then circle your foot as it rests freely above your hip?
10. Bringing both legs above your hips, place your hands inside your inner thighs, above your knees and sense the internal lift UTF that happens as you begin to straighten your legs as if you were about to do Teaser; can you keep your back wide, and your DTB and UTF lift as you begin to sit up, with awareness of your whole-body core coordination from foot to head to hand?
11. Release back down, landing in a way that you maintain your DTB and UTF support, a natural starting point for the Hundred. Can you feel your body’s spacious support for your Hundred, which naturally releases one leg while buoyantly supporting your arms, legs and head in movement? Either continue in your flowing matwork practice, or bring both feet as close to your sit bones as possible so you can reach your arms and come into a sitting squat and then to standing.

TIP Remember that each side is unique—honor their differences as you explore them.



STEP 6



STEP 7



STEP 8



STEP 9



STEP 10.1



STEP 10.2



STEP 10.3



STEP 11.1

BIOTENSEGRITY: A paradigm shifting field of science that reveals the elastic, tensional integrity of our human architecture—far beyond biomechanical machines. Rather, we are biointelligent organisms within the fascial web of life, sensing “what’s just enough effort for the movement.”



SETUP

STEP 2.1

STEP 2.2



STEP 2.3

STEP 2.4

STEP 2.5

MOVING BEYOND OVER-STABILIZING BY COMPARING AND CONTRASTING

PURPOSE explores the body's natural flexion (the "hovering spine"), and what over-stabilizing feels like in Washerwoman on the Wunda Chair

SETUP Stand in parallel facing the pedal with your hands out to your sides slightly above shoulder height.

1. Explore over-stabilizing movement (i.e., fighting gravity): Pulling your shoulders down and your navel to your spine, exhale as you extend your arms toward the ceiling, round forward and place your hands on the pedal. Keep your belly in as you press the pedal down and up, moving out of your hips. Notice how that feels in your body.
2. Contrast step 1 with "what's just enough effort" for the movement (i.e., partnering with gravity): Return to the starting position. Sense the weight in your feet, as you reach up, and then exhale to round forward and place your hands on the pedal. You may notice that your body creates a natural flexion

as you exhale, rounding forward from your feet to your hands touching the pedal—this is your hover, or a hot air balloon or a jellyfish floating sensation through your center. Notice that your back widens with your breath, and your abdominals naturally float up toward your widening back.

3. Can you allow your hands to meet the pedal—rather than pushing, so they receive the tactile sensations of the pedal? This awareness removes excess tension, and allows your body to get a "felt sense" of the support of gravity from your hand through your arms and shoulder blades and spine to your feet, which lengthens your spine from foot to head. As you exhale and dive down, and then inhale and float up, can you sense your foot to head and hand biotensegrity?

TIP Deepen this awareness by experiencing my Fascial Dog Flow Series Phase 1 on pilatescenterofaustin.com.

DISCOVERING YOUR COBRA SPINE

PURPOSE In my experience, most people have difficulty with extensions and inversions because their bodies are over-stabilizing in unnecessary places—i.e., the back, shoulders or neck; lying on a pad supports the pelvis and opens the hips to sense your DTB, which naturally evokes your UTF and fluid spine.

SETUP Lie facedown with your pelvis supported by a pad, and hands underneath your forehead.

1. Lift one leg, and then the other. Can you sense the weight shift across your pelvis as you lift your leg and open your hips without overworking your back?
2. Return to the starting position. Can your eyes soften so you can see the sides of the room, which softens and widens your entire body? Imagine that your eyes are following an ant crawling along the floor and up the wall, and notice how that awareness naturally moves your spine into extension.
3. Allow your arms to spiral open, moving in coordination with your extending spine, so you come to rest on your forearms.
4. To release down, just allow your spine to float down as your arms come back to rest with your forehead on your hands. Play with this movement several times.
5. To naturally move into Big Swan, just continue to follow that tiny ant crawling up the wall as your spine finds connection with your whole hands and your chest naturally expands. You may notice that your DTB from your hands evokes your UTF from inner ankle to inner ear.

ADVANCED Can you sense your “Cobra Spine” with soft eyes, DTB and UTF as you reach your arms back, creating more grounding to evoke more uplift? Deepen this awareness with my Fascial Dog Flow Series Phase 2.



SETUP & STEP 1



STEP 3.1



STEP 3.2



STEP 5

Flip to page 95 for Wendy's last flow!

WENDY LEBLANC-ARBUCKLE

is an international leader in embodied movement, with a 40-year background in holistic health, and lifelong studies and collaborations with distinguished pioneers in yoga, Pilates, Structural Integration bodywork, somatic arts and sciences, dynamic breathwork and energy medicine.



The director of the Pilates Center of Austin for the past 25 years, Wendy originally studied with Romana Kryzanowska and then with Kathy Grant, Ron Fletcher, Mary Bowen and Lolita San Miguel. Her extensive background in yoga, along with vast studies in profound breath, fascial biotensegrity, embryology and ontology with Bonnie Bainbridge Cohen, Emilie Conrad, Susan Harper, Judith Aston, Tom Myers, The Guild for Structural Integration, Hubert Godard, Phillip Beach and Jaap van der Wal has helped Wendy cultivate her own “biointelligent” voice. A beloved “teacher of teachers,” Wendy seeks to illuminate the universal core principles that underlie all great body/mind practices, enabling students and practitioners of any discipline to discover their wholeness by cultivating their own voice through the portal and brilliant guidance of their biointelligent wisdom.

A founding member of the Pilates Method Alliance (PMA), the Fascia Research Society and International Association of Structural Integrators (IASI), Wendy is a PMA-CPT, a presenter for Pilates Anytime and FusionPilatesEDU, a second-generation mentor in Balanced Body's Passing the Torch Mentoring Program and a Wellsprings of Continuum practitioner. For more information, visit pilatescenterofaustin.com, or check out Wendy's workshops and articles on FusionPilatesEDU and her classes on Pilates Anytime (use code WENDYLABA for free access).

IRIS CHEUNG is a Pilates instructor from Hong Kong. She experienced pelvic-lumbar discomfort quite often, even after practicing Pilates regularly for eight years, which created many doubts in both her own practice and teaching. Wendy's words sparked her curiosity to discover her own biointelligence:

What is the relationship with gravity, within our body, between one another and between the environment? Due to her desire to deepen her relationship to her body wisdom, Iris applied for and was accepted to Wendy's Passing the Torch mentoring program in 2016. Iris is so grateful to have found her own voice, and now has a vision to assist other teachers and clients in discovering a more embodied understanding of Pilates.



WANT MORE FROM WENDY?

For a bonus flow, sign up for The Weekly Scoop at pilatesstyle.com.



STEP 1.1



STEP 1.2



STEPS 3 & 4



STEP 5.1



STEP 5.2



STEP 6



STEP 7



STEP 8.1



STEP 8.2



STEP 9



STEP 10

DISCOVERING YOUR DOUBLE-SPIRAL UPPER-CORE PLATFORM

PURPOSE provides the grounding power for your inversion flow

SETUP Lie on your back with your knees bent and feet close to your sit bones.

1. With soft eyes, widen your arms out from your shoulders, palms up. Can you keep the feeling of widening your chest as you glide your arms alongside your body? Then, gently spiral your lower arms so your palms are facing down. You may notice that your chest, back and shoulders are open, and your upper and lower arms are grounded on the mat. (If this is difficult for you, just know that something is “missing,” rather than “wrong”—and we can discover what it means to deepen your peripheral awareness!)
2. In order to explore Bridge with less tension, notice that your feet are looking for a deeper relationship with your spine, so that as you exhale and sense weight into your feet, your tail wants to curl. Move your feet to find this relationship; your inhale and exhale become a massage for your spine from foot to head.
3. As you float up into Bridge, soften your chest so your ribs and back aren't

overly bracing; allow your foot to head and hamstrings to take the weight, supported by your upper core, SBIB and arms.

4. Release down, but instead of one vertebra at a time, which can be tension producing, just allow your spine to float down from the support of your heart.
5. Float your hips back up, and then inhale as you float one leg up; exhale to lower. Lower to the mat and repeat on your other side; you may notice an easier access to Shoulder Bridge with Kicks.
6. As you float back down from Bridge, sense weight in your upper core and flow to Rollover.
7. Allow the weight shifting sensation of your legs traveling toward your head, and your SBIB assisting the lift of your lower spine and legs, to flow from Rollover to Jackknife.
8. As your legs reach toward the ceiling, and then slowly release back down and up again, allow the support of your upper-core platform with your hands supporting your back to help you transition to Scissors/Bicycle; sense how your legs are rooted to your BS, then notice how I am changing my

hand position to transition to support my pelvis and floating legs.

9. Transitioning to High Bridge, sense the length of your spine from inner ear to feet, so your upper core can sense your floating spine from foot to head and hand, as your legs pour over your hands toward the floor, one leg at a time.
10. Your spine feels playful, naturally flowing to Backbend; how can your front body lengthening through support from the ground, allow lift along your spine from inner ankle to inner ear DTB, which naturally evokes lift UTF?
11. Melting back down, come into the embryo position holding your legs, and gently allow your knees to sway one way as your eyes and head look the other direction, rocking from side to side and feeling nourished!

TIPS Rather than thinking of how many variations you do with Bridge, get clear on how your Bridge is a foundation for every inversion. Have fun with your practice, and allow yourself to listen and be guided by your brilliant biointelligent self!