



Co-Hosts: Dr. Daphne Scott and Dr. Katie Hendricks
Episode 007: Time for Work...and Some Drama
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Daphne Scott: Welcome to the Super Fantastic Leadership Show with Daphne Scott and...

Katie Hendricks: Katie Hendricks!

Daphne: This is *the* podcast devoted to supporting you in leading at the highest levels of effectiveness with the greatest levels of fun.

Katie: Ah.

Daphne: Woo-hoo!

Katie: It's effective and fun.

Daphne: Effective and fun. Have you noticed I'm using different inflections in my voice?

Katie: I am, and I'm appreciating that. You're really modulating sayings in such a way that people can hear them differently.

Daphne: Right, because it's our opening line. I want them to feel inspired by it. Yeah, absolutely. Well, hopefully they'll be really inspired by this one because this is a fun one. This is a fun topic we're talking about today, and we are going to be talking about drama.

Katie: Oh, drama. That's everybody's favorite subject.

Daphne: Isn't it? It's so good, right? We're going to define it. "What is drama?" As I was putting this together, I asked myself, "How are we going to explain to people what we mean by drama?"

Katie: Yeah.

Daphne: Immediately, Katie, the quote that came to me was from Supreme Court Justice Potter Stewart when they asked him to define pornography. I'm going to quote him. He said, "It's hard to define, but I know it when I see it." The good news is we do have a way of working with this and defining it, and we're going to do that, right?

Before we do that, it's this time of the podcast when we share some appreciations with our listeners, and if you're listening, you're tuning in and listening to us, there are a few people. One is Cassandra Redman. Her actual name is Sandra, but on Facebook she has Cassandra because she already set up one other account and wanted to set up a new account. She's also known as my mom.

Katie: Oh, mom! All right!

Daphne: Yay! She has been one of my biggest fans for years. So thanks, mom!

Katie: Aw, that's great!

Daphne: Yeah. Thank you. And Bridgit Finley, Maria Zamora-Padilla, and my dear partner in life, Kathy Prampin, who is just an unwavering supporter for all of my crazy projects.

Katie: Aw, wow. That's wonderful.

Daphne: Yes.

Katie: Well, as you were appreciating these folks, I was thinking of certainly appreciating Gay, with whom I have moved from a really drama-based life to a play-based and exploration-based life and who has been so present with all of the dramas I have attempted to run over the years, so I have a great gratitude for him really being with me through to the other side of many dramas that threatened to bring me down.

Daphne: Yeah.

Katie: I also wanted to appreciate Diana Chapman, who is one of my grads who has brought the whole concept of drama and how to move past drama into the work world in such a dynamic and fun way, and who has shared so much of her work generously with others.

Then, of course, Stephen Karpman, who is the originator of the term *Karpman Triangle*, which is the original way we have been able to explain how drama occurs with the really predictable interactions people have. That's part of what we're going to dive into today.

Daphne: Yes, we are. I'd like to share an appreciation with Diana. Diana Chapman was how I actually got introduced to you, Katie.

Katie: That's what I thought, because she said, "You two have to meet each other!"

Daphne: Yeah.

Katie: Whenever she said something like that to me, I take that very seriously.

Daphne: Yes, yes. She does not give her recommendations lightly, does she? She's a very trusted person.

Katie: No, not at all.

Daphne: Well, I'm glad you took her up on it.

Katie: Yeah, me too. So listeners out there, from the moment Daphne and I met each other, we started talking.

Daphne: Yeah.

Katie: And we started sharing and collaborating and getting excited, and we could just hardly get out the door to do anything at all, so that was part of the impetus for this show, because we want to just keep sharing with each other because we're so excited about what's becoming possible in leadership these days, especially when you collaborate.

Daphne: Yeah, absolutely, and that's what we're modeling here. It's just our way of collaboration. Just to give our listeners a little background too, we'll put the notes together, and we do a little riffing before we hit the record button, before we put the show up on its feet, but really, we're just feeding off of each other for the most part, giving each other tosses, deeply listening, really wanting to hear what the other person has to say.

I think my experience with you, Katie, has just been an amazing demonstration of what high-level collaboration can look like and *feel* like.

Katie: Well, that is actually the thing I'm most excited about in the world. I think we're in a time when high-level collaboration has become more possible than ever.

Daphne: Yeah.

Katie: I think a lot of it is moving beyond the fascination with drama, and even though... Gay and I tried to get a television show created. We went through the whole Hollywood cycle, gosh, five or six different times, got up to financing and, "We love your show! We'll have our people call your people," and then the long pause. What really was in the way was people could not conceive of a show that wasn't based on drama.

Daphne: Yeah. Right. There has to be some conflict. Exactly. And it can't get resolved well, right? There has to be a winner and a loser, right?

Katie: Yeah.

Daphne: Yeah.

Katie: There has to be somebody to root for, and there has to be the anguish of defeat.

Daphne: Yes. Well, that was a great circle back, because we're talking about drama today. That's what we're talking about.

Katie: Yeah.

Daphne: What we need to do, though, is define it. Now I know most of you who are listening, who are in your organizations or just going through your life, know drama when you see it. You know when you're in the middle of it, but let's give some definition here. Let's give some context. What do we mean by drama? We have a model that we like to use to talk about this. It's from our dear friend Stephen Karpman, right?

Katie: Yeah. He was a psychologist in the 60s, and I just really bless him because he noticed this set of interactions that was so reliable.

Daphne: Yeah.

Katie: It has three roles, and we call it the triangle. Some people call it the drama triangle because it reliably produces this rush in the front of your body with which you can kind of laugh with a gleeful rush of energy like when you're coming over the top of a roller coaster and you're heading down that first hill. That rush that you get comes from these three different roles, and we've renamed them in recent years so you're either in villain or victim or hero mode.

Daphne: Yes, and I think his original name for villain was persecutor or something...

Katie: Persecutor, rescuer, and then, of course, victim. What else are you going to say?

Daphne: There's Victim. He has no other name. Right.

Katie: The person who has been wronged.

Daphne: Yes, so in real life, all of us at some point, for sure, if not within the past five minutes, have been in that victim energy and that victim role in the triangle. The victim is like, "Why me? Poor me."

Katie: "Poor me. All of this stuff always happens to me. I do my best, and I just can't get ahead."

Daphne: Yes. "Why don't people just understand?" Then our villain is the one who is pointing the finger, right? "You need to do this better!" "I told you so!" When I'm in villain mode, that's my favorite statement. "I told you so."

Katie: I knew that already. Why are you telling me that?

Daphne: Exactly.

Katie: How I see it too is the villain blames.

Daphne: Yes.

Katie: The villain can blame another person, or a villain can blame himself or herself, or the villain can blame an organization, a department, the managers, or the boss.

Daphne: Yes.

Katie: The distinguishing characteristic of the villain is they blame.

Daphne: They blame, yes, and point the fingers, and they are blamers. Then our hero sounds like, "I'll take care of it. It's going to be great. Everything is going to fine. I'll go talk..."

Katie: "You can do it!"

Daphne: "You can do it. I'll go talk to him or her (or you) for you. I'll go talk to the boss."

Katie: I get little itchies around my scalp when I hear that.

Daphne: I bet you do. "I'll take care of it."

Katie: The hero has been so much more invisible in a certain way.

Daphne: Yeah, I agree.

Katie: The villain is so dramatic. People usually yell and stomp and point their fingers and interrupt, and it's pretty obvious, and with victims, it's pretty obvious, but we think, "Well, geez, what's wrong with the hero? Don't we really need more heroes?" If you look at films that are coming out, they're just chock-a-block full of heroes and superheroes and more heroes, and then, of course, what you see is the triangle.

Daphne: Yes.

Katie: There it is in raging Technicolor, because you have to have more and more supervillains, and then you have to have more and more that's at stake, so it's not just Aunt Marjorie and her farmhouse. It's the entire city of New York or it's the world. "It's going to change its axis if we don't..." It keeps getting escalated.

Daphne: More apocalyptic, right?

Katie: Yeah, apocalyptic, because we get habituated to the adrenaline.

Daphne: Yeah, and in organizations, we do the same thing. It's just maybe not quite as apocalyptic. For example, I had one of my staff say, "Everybody comes to me with their problems. I mean, what do I do? I know everything that's going on in the office. Everybody just loves to come to me."

I had this moment of compassion for this guy because I thought, "You do realize they're putting you in the hero role, right? And you're putting yourself there by continuing to listen to their problems."

Katie: Right, but people don't get... Like with the person everybody comes to. People get rewarded for being the hero.

Daphne: Absolutely.

Katie: They get rewarded for staying late, for saying, "Oh, I know you have that meeting tonight, so I'll stay late and finish up the report. No problem." Inevitably, the hero... Even though you may get rewarded...you might get promoted, you're working all of these additional hours...you cannot sustain it.

Daphne: No.

Katie: It goes either to villain mode, saying, "Why isn't anybody helping me?" or it goes with one foot in villain mode and one foot in victim mode, saying, "I'm just exhausted."

Daphne: Yes. "I'm tired. I'm so tired."

Katie: "I'm tired." I was just thinking of a guy who I worked with when I was doing some work with some of the vice presidents at Motorola several years ago. He had to run his department from his bed. His back went out so badly he could not move, and he actually had to have all of his computers and voice hookups and stuff so he could... He was bedridden for six months!

Daphne: Wow.

Katie: That kind of thing, the hero role, is not sustainable unless you have the kinds of special effects they have in the movies, and even then, you have to have lots of technicians to keep all of the different ropes going.

Daphne: Yeah, absolutely. So we're talking about the victim-villain-hero triangle. That's our model for drama, okay? How do we create drama? That's an even better question, and I know one of the places we come from is you really have to dig your heels in on something. You have to make yourself right and another person wrong. That's the simplest way to create drama.

Katie: That's the simplest way, I think, in business. It's one of the big ways, but I think the other way people step into the triangle is by not being willing to actually take responsibility.

Daphne: Oh, well, yeah.

Katie: So when I look at the triangle... Yeah. Whoa. Whoa. Responsibility has such a bad name.

Daphne: Yeah.

Katie: Most people confuse it with blame or burden.

Daphne: Yes.

Katie: "Who's responsible for this?" Like, "Whose fault is it?" and blaming, or, "All right. I'll take it on. It's my responsibility," as a burden, rather than actually being able to respond. I think of the triangle as reacting.

Daphne: Yes.

Katie: We get reactive. I either feel like, "Oh, nobody understands me," or, "I know it all. I'll do it," or, "Gosh, what's the matter with all of you idiots?"

Daphne: Yeah.

Katie: We may not say that out loud, but...

Daphne: But we're thinking it.

Katie: Folks, your attitudes are visible to others.

Daphne: Right. Right. Yeah, and it is 100 percent responsibility, so we can even get on the triangle around the word responsibility.

Katie: You're right!

Daphne: We'll talk about fear. I'll come back to this other theory I have, okay? I have another theory, Katie. You know I like my theories, right? But yeah, exactly. It's 100 percent responsibility, so the way we keep ourselves in drama is in how no one really wants to take it. I think this is really important because this comes up in organizations, like, "How do I make people...?"

Katie: Oh, that's such a great question. Ooh. Do say more.

Daphne: I can feel you getting excited! "How do I make people take responsibility?" It kind of fits right in with that question, "How do I motivate people?" which is another way people ask, "How do I get people to take responsibility?"

Katie: Right. Exactly.

Daphne: But they just put the wording that way. They just say, "How do I motivate people?"

Katie: What is it that people used to say? "How do I get ownership?" "How do I get people to...?"

Daphne: Buy in?

Katie: Buy in! That's it.

Daphne: "How do I get buy-in?"

Katie: "How do I get people to buy in?"

Daphne: Right. Right. So, "How do I get people to take responsibility?" Well, friends, this is going to be kind of depressing. You just don't make people take responsibility.

Katie: Yeah.

Daphne: You can't do it. You can't do it. Now Katie, I'm feeling like you have more to contribute here.

Katie: Well, I'm just taking a moment to really just face into that. People want to go, "Blah, blah, blah. I have a strategy, and I've tried..." and I just want you to know that I've been at this for over 40 years, and I used to have to get really big lessons about how little power I had in trying to get another person to do something I wanted them to do.

Daphne: I so appreciate you for saying that.

Katie: That's much easier for me to see these days. It's like, "Oh. Oh, they're actually not interested in this."

Daphne: Yeah.

Katie: If I see that and I don't just go ahead and acknowledge it like, "Oh. Oh, I see. This is something you are not willing to take responsibility for," then I'm immediately into drama.

Daphne: Yeah, there you go. Right. Because the next place you want to go is either villain or victim mode, right?

Katie: Yep.

Daphne: They don't want to take responsibility, so now how are we going to make them? Now you have to play the hero. You have to be the nice guy. That's one of my biggest personas, kind of this hero...

Katie: Heroic nice guy?

Daphne: Yeah, heroic nice guy. "Come on, guys..." We talked about this before in another episode. "We can do it," and, "Oh, you guys, just take 100 percent responsibility..."

Katie: By bringing people along. It's bringing people along, because I can just see that, "If they could just make this one switch, if they could just open up to this... They're really good at this. If

they could just..." And of course, that just kept them dug in farther because I was pulling them along, and the more you pull on somebody, the more they're going to pull the other direction.

Daphne: Absolutely.

Katie: As we were talking, it occurred to me that one of the big shifts I've made with drama over the years is to see it's the way I'm using my creativity.

Daphne: Oh, say more.

Katie: I'm actually choosing to create these scenarios, and they don't happen just by themselves. They happen because I'm creating them.

Daphne: Yeah.

Katie: So now I really look at responsibility as reclaiming my creativity so I can use it freely, I can use it by choice, because when you're doing this drama triangle, you don't have any choice. You only have these three roles.

Daphne: Yes.

Katie: So you can go around with different rhythms, like you could go victim-villain-victim-villain-hero-hero, victim-villain-victim-villain-hero-hero. Everybody has a different kind of dance, and you can draw other people in to create a dance where it looks like there's a lot of...

Daphne: Stuff going on!

Katie: Stuff going on!

Daphne: Yeah, yeah, and there's not. Right. And when you're in the drama triangle, you're creating, right?

Katie: When you're in the drama triangle, that's how you're using your creativity.

Daphne: Yes.

Katie: I want to really invite you to take a breath and consider the idea that responsibility is how you are using your creativity.

Daphne: Yeah.

Katie: The more you become able to respond more freely, the more effective you'll be.

Daphne: Yeah, and if you want to know, just get a sense right now, if you're listening... I asked myself this question several, several years ago, and the question was, "What would it look like

for me to no longer have drama in my life?" and the immediate question that came after that, seemingly out of nowhere, was, "What will you do with all of that creative energy?"

Katie: Yeah.

Daphne: Yeah.

Katie: Now what are you going to do with all of that free time?

Daphne: Yeah. I guess create a podcast.

Katie: That seems like a really good use of your time.

Daphne: Yeah, it does, doesn't it? All of my creative energies... Yes, I think it is too. But yeah, Katie, I have so much appreciation for what you're saying there, that we're doing something with our creative energy, and in that moment we're just choosing to use it, consciously or unconsciously, to create drama.

Katie: To create drama. And the only payoff, the only, only payoff is a moment of feeling right and a little burst of adrenaline.

Daphne: Yeah.

Katie: That is it.

Daphne: Yes, and I think this is the very important point about... As you're listening, friends out there, you're probably thinking, "Well yeah, drama... Of course, why do I do it? I mean, am I crazy? Why do I get myself into drama?" Well, there's a physiological effect. There's a physiological thing that happens from the adrenaline rush we get from being in drama, and adrenaline is super addictive.

Katie: *Super.*

Daphne: *Super* addictive. As a matter of fact, if you want to know how addictive it is, just ask yourself how much news you watch.

Katie: Yeah, and what happens if your television goes off and the power goes off? You can't attach to all of your devices and watch the news!

Daphne: Right, exactly. The news has probably gotten some of the biggest criticism for this pattern they've created around the hero-victim-villain triangle, and they've gotten very clever at making themselves out to be the heroes for breaking the story first, right?

Katie: Or the victims.

Daphne: Or the victims, right.

Katie: They certainly are never the villains.

Daphne: No.

Katie: Different stations play villain-victim with each other too.

Daphne: Yes, they will. Exactly. So be gentle with yourselves here, folks. There is some physiology that goes on here. There is some of our old hardwiring that wants to bring this to the forefront of our lives on the planet. However, you have a choice. You do have a choice. You do have the ability to realize that's what's happening and take 100 percent responsibility and shift your trajectory.

Katie: You know what I was just thinking that has made such a huge difference? I want to suggest it in this particular case because you can get into another kind of a triangle by trying to get out of the triangle, because you can just feel like the drama is just so overwhelming. "How am I ever going to change this? It's so everywhere."

Daphne: Oh, good, Katie. That's so great. That's so great. Yes. Yes.

Katie: What we have found...that is, what Gay and I have found in the relationship realm...that I really think is true in all kinds of relationships is if you make one change, if you change one thing, it begins to shift the system. Then you wake up to the trance you've been in, and suddenly you can see what else is going on in the room, you can notice your body and your breathing, and you can open up to other possibilities.

What we want to really invite you to do is notice one thing you would be willing to change in a pattern you repeat, and most often for me it has started with noticing which of my roles I have been most invested in.

Daphne: Yes.

Katie: So many years ago, I was really invested in my super-competent role. My super-competent self, I'm quite sure, could not only run the country but the world.

Daphne: You know, I'm sure she could, too.

Katie: I'm really quite sure. But what I began to notice was it wasn't so much fun anymore. I would get the adrenaline rush, but the fun level was really going down because I also kept having people giving me stuff because I was so good at it.

Daphne: Sure.

Katie: So I kept getting more and more burdened, and then I got more and more resentful, and I thought, "Wow, why is it that I am so caught up in this?" I began to notice when I would show

up in a room, people would be doing fine until I showed up, and then they would all kind of get stupid.

Daphne: Right. Sure. They had to let you play your role, right?

Katie: Yeah! If they wanted to be connected to me.

Daphne: Yeah.

Katie: And the people who like you or are working with you are going to play their roles as well, so if you make a change in your role, you're going to change the whole movie.

Daphne: Yes, and I love what you said about how it suddenly wasn't fun.

Katie: No.

Daphne: It no longer became fun, and we joke around at the beginning of the show about effectiveness and fun. There's actually a very significant reason we put fun in there, and it can become a clue for you when things are feeling really serious that you might just be slipping into a role and starting to slip yourself onto the drama triangle.

Katie: Yeah.

Daphne: Right.

Katie: That's a sure sign, actually, that you're getting into drama.

Daphne: Yeah.

Katie: That's great. I appreciate you mentioning that, Daphne, because that has always been, for me, the sure sign that I've gotten into drama: when it's not fun anymore or when it's not funny.

Daphne: Yeah, exactly. Exactly. It's not funny. Things are not fun. This is a serious problem. Again, we're not saying you don't address issues that come up, but it's an energetic... It's the way you come to it. You can't see the humor in it. Life is hard. This *thing* (fill in the blank) is hard. This is serious. I completely agree. It is a surefire way to know you are stepping into drama really quickly. Yeah.

Katie: Yes.

Daphne: Yes.

Katie: And it's always going to come with a feeling of urgency and a little bit of a life-or-death quality.

Daphne: Yeah. "Our company is imploding on us!"

Katie: "I must do this!"

Daphne: "Right now I have to take care of it!" Yeah, exactly.

Katie: Or, "You have to stop doing this right now!"

Daphne: Yes. So this is drama: the physiology, how we get ourselves invested in our roles, what we get out of it, being right... And folks, I just want to bring in one other thing. Fear really drives this. This is one of my big theories, Katie.

Katie: Oh, please continue.

Daphne: Fear drives this whole thing. "I'm afraid of..." Fill in the blank. "I'm afraid I'm going to lose something." "I'm afraid our company is going to fail." "I'm afraid I'll lose control." "I'm afraid I'll lose status." "I'm afraid people will think I'm dumb." I could go on and on.

Katie: Mm-hmm.

Daphne: So out of fear, then, we kind of just design this way of taking on these different personas and these different roles. It's silly. It doesn't work, but we kind of create this way of not having to step into our fear, not having to take 100 percent responsibility, and then we take on one of these roles: victim, villain, or hero.

Katie: Yeah, totally, and what I was just thinking of again is Bruce Lipton's work about how your cells are either growing or protecting.

Daphne: Yeah.

Katie: So the moment I get scared, all of my cells go into protective mode, and I think our roles are just like big cells that are trying to protect us.

Daphne: Yes. Yeah, absolutely. Absolutely.

Katie: And we keep doing them because it worked at some point, so for me, being a super-competent worked, so I just kept developing it and investing in it, and it started working even more, but the other thing about fear is that great thing that Sophocles said over 2,000 years ago. When you're scared, everything rustles. When I'm scared, you look like the enemy.

Daphne: Yeah.

Katie: There's this whole sort the mind does that's way down beneath your cognitive problem-solving mind that is saying, "Friend? Foe? Friend or foe? Friend or foe? Friend or foe?"

Daphne: Right.

Katie: And if I'm scared, you're a foe.

Daphne: Right. Yep. And I'm either going to have to eradicate you or do something, right?

Katie: Yeah.

Daphne: I'll get away from you somehow... Exactly. I love that you dropped Lipton's work, too, because that really is the physiology that's happening behind this too, right? We're going to go into fight-or-flight mode. Oh, Katie, since we brought up fear, I wanted you to bring up your Fear Melters video again.

Katie: Oh yes, thank you.

Daphne: Because this is another way, folks, that you can be with your fear when you're leading your teams, when you're with your people, or when you see the fear pattern starting up with somebody else. Katie has some great videos. Well, Katie, I'll let you tell our listeners about them and where they can find them.

Katie: Oh great, thank you. Well, I've been fascinated with fear for some time now because of the fear trance that the whole culture and much of the world is in.

Daphne: Yes.

Katie: And I thought, "What could we do that would shift the fear trance most easily?" I created these four movement styles I call fear melters that are easy, effective ways of shifting yourself from fear to flow, and when you're in flow, then you have your resources. It's like reclaiming your creativity, and you can do something different.

Daphne: Yeah.

Katie: But when you're in fear, you can only be on the triangle.

Daphne: Right. It's the only place to go, and it fits right in with what you said earlier that I appreciated so much, Katie, about reaction. Right? You go into reaction mode. You're in reactionary mode. You don't have access to your full ability to respond.

Katie: No, you don't. You're reacting, and you're going to look at the other person as an enemy, and you're going to do whatever is going to protect you, and that all happens in the blink of an eye, much before your cognitive brain can even get there.

Daphne: Totally.

Katie: All of those signals are so much faster. So one of the reasons we do the fear melters is that they change you at the level that is most effective, and that is in your body.

Daphne: Yes.

Katie: So when you move in these certain ways that you'll find on the video... If you go to our website, which is www.hendricks.com and you go to "Body" and "Free Stuff," you'll see a title there that says, "Fear Melters," and there's a little video there that shows you how to recognize when you're in fear and how to make these four fear melter moves so you can learn how to shift much, much, much more quickly than you imagine.

Daphne: Yeah, and they're great, and they bring in the body and the breath. As a physical therapist from way back in the day... Well, not way back in the day. It wasn't *that* long ago.

Katie: Back in the last century...

Daphne: Last century, when I was a physical therapist... Yeah. But that was our best trick, just having people breathe. We'd be stretching their knees or stretching their shoulders, and they'd be resisting. We could just say, "Okay, take a breath," and we figured out very quickly that when they breathe, they can't constrict. We'll move them another 10 degrees. So just keep that in mind and watch Katie's videos. They are awesome. They are great.

Katie: Thank you!

Daphne: You are very welcome. They're great, and I love that you call them fear melters, not something like fear killers or fear eradicators; fear melters. Okay, so we've talked about drama, the drama triangle, fear, what that does to our kind of amygdalic brain and seeing people as enemies and other people... We're getting close to wrapping up, Katie, so we had better hit a couple of tosses here.

You can watch Fear Melters, but now what? "I'm with my team. There's drama going on between two other people and me," or, "I'm on the triangle by myself." By the way, I learned a long time ago that that's usually where I am. It's rarely with somebody else. I usually get on the triangle first with myself.

Katie: You can play all by yourself.

Daphne: You can play all by yourself. Just keep blaming, criticizing, and judging yourself. You can do it all day. But what do we do? "How do I talk to one of my team members? I can see the drama coming up. I can see they don't want to talk to this other person. What are some simple things we can do with ourselves and with our teams?"

Katie: Oh yeah. That's such a great question.

Daphne: Yeah.

Katie: Well, the very first thing for you to do is get out of the triangle yourself because that is contagious. I guarantee you that if you are in drama, you are not breathing and you are not moving, or you are doing so in a really habituated way, like you're pointing your finger, or you're

collapsed in victim mode, or you're running around, trying to take care of everything in hero mode.

But you're not breathing and you're not moving in a way that supports your aliveness, so there is actually really wonderful research about the effectiveness of taking three to eight connected breaths and simply changing your physical position, your posture. You can do that in a meeting without drawing any undue attention to yourself for being weird.

Daphne: Yeah.

Katie: You take your three to eight connected, relaxed breaths where you can feel your belly expanding like a balloon when you breathe in and deflating when you breathe out, and then... It's not just one breath, like, "Ah. Okay, that's..."

Daphne: "Good enough."

Katie: Take three to eight connected breaths, and then change your physical position, and I guarantee you just that will make a shift in what's going on in the room.

Daphne: Yeah. Absolutely. And I've used it, so it works. And encouraging others... You can really gently call attention, like, "Wow, it really feels like we're kind of getting caught up in something here. Let's just take a breath or two together." I've used this with my teams. "I can feel myself constricting, and it sounds like we're really not getting anywhere. Let's just take about three breaths together and then see if there's anything else we can come up with in this moment."

Katie: Yes.

Daphne: I can confidently tell you, friends, that has been super powerful, and it's super easy, and people won't think you're too weird.

Katie: Not too weird; a little weird, but not too weird.

Daphne: A little weird.

Katie: Especially if you can give them research. That sometimes helps.

Daphne: That sometimes helps.

Katie: As you were saying that, as you were talking, Daphne, I also found myself kind of playing with my jaw, wiggling my jaw around. That's a place in the body that gets so constricted. It's a very, very strong muscle. It's really the strongest muscle in the body.

Daphne: Yeah.

Katie: If you just start kind of stretching your jaw a little bit, wiggling your jaw a little bit, that also can add to your being able to move into responding and creating rather than being reactive.

Daphne: Yeah, that's so great. Do you know how many pounds per square inch the jaw can create, Katie?

Katie: Ooh. No, I don't. Please tell me.

Daphne: It's about 500 pounds per square inch.

Katie: Wow. You could break somebody's bones.

Daphne: You can.

Katie: If you really chomp down.

Daphne: You really can, so let's not do that. Let's breathe instead.

Katie: Let's not do that. We're not advising you to practice this at home.

Daphne: No, we're not. We are advising you to breathe, though. Okay, well, let's start wrapping this up. Hopefully this has been really inspiring to you and you understand a little more about drama and the patterns, what Katie said, which, again, was so great, the reliable characters that show up in drama. Predictable, predictable characters.

So don't forget to post your questions or comments at www.daphne-scott.com, and again, thanks so much for sharing all of your appreciation. That wraps up another episode of the Super Fantastic Leadership Show, Katie.

Katie: Oh, great, and thanks so much for being in this collaboration, Daphne, and thanks, y'all, for listening in!

Daphne: Yeah, thank you so much. So tune in next week for our next episode, and keep living a Super Fantastic Leadership life.

Katie: Woo-hoo!