

Speaker 1 ([00:00:12](#)):

You are listening to the Journey on podcast with Warwick Schiller. Warwick is a horseman trainer, international clinician and author who helps empower horse people from all over the world with the skills, knowledge, and mindsets needed to create trusting partnerships with their horses. Warwick offers a free seven day trial to his comprehensive online video library that includes hundreds of full length training videos and several home study courses@videos.warwickschiller.com.

Warwick Schiller ([00:00:45](#)):

Good day everyone. Welcome back to the Journey on podcast. I'm your host Warwick Schiller, and my guest this week is Sarah Louise. Lily, if you guys have ever heard anything about a healing modality called tapping, that's what Sarah does. So she's a clinical emotional freedom technique practitioner. She loves helping people overcome fears, blocks and phobias, as well as supporting equestrians who've had traumatic falls and helps 'em get back in the saddle with ease and confidence. Sarah also mentors the next generation of E F T practitioners at E F T Universe, the world's largest E F T certification program. Recently teaching there alongside Dorson Church at the Omega Institute. She's a former actor with numerous network credits. She's also a mom and an avid in Ian. Always counting down the days till she can get back on a horse, does some amazing work out there in the world, especially not only with, but especially with helping equestrians get back on their horses after a fall. And yeah, this was cool. I always had a bit of an interest in this tapping and didn't know much about it and got to learn quite a bit about it. Talking to Sarah, and I hope you guys enjoy this chat as much as I did.

([00:02:03](#)):

Sarah Louise. Lily, welcome to the Journey on podcast.

Sarah Louise Lilley ([00:02:06](#)):

Thank you so much for having me.

Warwick Schiller ([00:02:09](#)):

No worries at all. So tell me, you are an E F T practitioner. I think we're going to mostly, we're talking about that a lot. Can you tell us a little bit about what E F T is?

Sarah Louise Lilley ([00:02:23](#)):

Yeah, so at its simplest, it's a stress reduction technique. It combines elements of modern western psychology with the ancient art of acupressure. So it's also called tapping because as you're focusing on something traumatic, upsetting, stressful, you're tapping on these acupressure points on your face and torso, which really counter conditions that upsetting stimulus. So you have this mechanical way to literally send comic signals to your brain to tell the body it's safe, it's okay, it can relax. Studies show it literally lowers your cortisol. So now you can choose how you want to show up, you can choose how you react to this stressful event, this trauma, as opposed to coming from a triggered, stressed out or habitual place. So that's kind of the very basic definition. It can be used for anything from severe phobias. It has incredible results with severe P T S D and veterans.

([00:03:23](#)):

It can be used to kind of unhook habitual patterns that come from limiting beliefs, any sort of trauma. I work with a lot of equestrians who've experienced traumatic falls and really struggling with anxiety in the saddle. So that's kind of the basis of it. But again, it can be used for everyday stresses. Just like something like as a parent, I'll speak from experience, my sun slams the door in my face and

immediately want to yell and be like, ah, right. And it gives me a tool right away to calm my body, to center myself so I can open the door and choose how I want to talk to him as opposed to coming from that stress place. So it's an everyday tool. It's very practical and you can also use it for very severe traumas, phobias, phobias, it's flying car accidents, more severe big T traumas as well.

Warwick Schiller ([00:04:17](#)):

Wow. You use this in a therapeutic setting as far as people come to you and it's almost like a therapy session where it's like talk therapy where you're talking through things and you tap at the same time. Is that what you do?

Sarah Louise Lilley ([00:04:31](#)):

Yeah, it's a peer-to-peer model. So more of a coaching session, I would say than therapeutic setting. But yes, but it's definitely a cognitive aspect. So you're talking and focusing on the stressful thing or the traumatic thing as you're tapping now, you don't actually have to verbalize it. Sometimes a client might for any number of reasons, not feel comfortable talking out loud about it, or maybe they prefer to, they don't want me to know what they're working on for some reason. And then of course you can just focus on it. You can just really tune in. You can think about it as opposed to say it out loud. So as long as you're focusing on it, that's the piece that we want to do. So we really want to focus on it so we can count to conditioning it with this calming response.

Warwick Schiller ([00:05:16](#)):

I dunno if you know anything about E M D R, but if you do, is it anything like EMDR R? Because MDR R has a tapping component to it as well.

Sarah Louise Lilley ([00:05:24](#)):

So there's definitely overlap with those two techniques. E M D R uses a lot of eye movements. We use those in E F T as well to kind of process memories. Those eye movements activate the theta and delta, those subconscious brainwaves which activate in our sleeps. We process that way. I do resource tapping, which is kind of amplifying some of the good feelings, which is our E M D R technique too. So there's definitely overlap in terms of those two as well. Definitely.

Warwick Schiller ([00:05:53](#)):

Okay. I've done some E M D R and they didn't really do know, I'm aware of the eye thing, but they didn't really do the eye thing. They sat right in front of me in a chair and tapped on my either hands, like tapped rhythmically bilateral on the backs of my hands that bilateral stimulation. And I think they've also done it tapping on the top of my knees, just my knees and thighs kind of join. And that's why I was thinking it might be related there because most of the MDR R that I've done was not the moving your eyes back and forth,

Sarah Louise Lilley ([00:06:25](#)):

So that bilateral just stimulates that right and left hemisphere. Right. So yeah, there's a lot of bilateral work in M D R. I don't want to speak to it too much. I personally have not experienced it. I know a lot of E M D R practitioners and we've talked a lot about the overlap, but as I understand it, yeah, there's a lot of that bilateral and you may or may not, as you said, do those eye movements,

Warwick Schiller ([00:06:47](#)):

Right. So how did you get into the tapping into the emotional friend technique? What was your start?

Sarah Louise Lilley ([00:06:57](#)):

Yeah, so I first heard about it through Gabby Bernstein who's a self-development writer and vague, very sort of vaguely aware of her, vaguely aware of tapping through her. I'd done a couple of her videos probably a decade plus ago, and then almost five years ago now, I went through a big traumatic event in my own life. And my husband, I'm happy to talk about it, he's happy if I talk about it, had a big stroke and almost very traumatic for our whole family. And post that event, as we all kind of tried to figure out the new normal post, that tapping was just instrumental in my kind of healing and processing of that trauma. And that trauma showed up in very obvious ways in terms of being hypervigilant, of remembering that day so vividly. And also in ways that at first I didn't put together, it showed up in my horse riding in ways I hadn't realized.

([00:07:59](#)):

And EFT just really just allowed me to process that whole period in a way that was just really profound. And as I was kind of shifting and transitioning in that year after my husband's stroke, I just really felt called, I was an actor before that and I just switched gears entirely to becoming certified and becoming a practitioner. So I really took a, from the outside may have felt like a sharp turn, but ironically, I think my skillset as an actor and my skillset as a practitioner are actually very similar. And it's really kind of a way for me to activate my purpose, my calling, whatever you want to call it, in a much more tangible way as a practitioner than I ever felt as an actor. So it actually feels very much in line with my bigger vision.

Warwick Schiller ([00:08:54](#)):

Right. So tell us all about the acting thing. Interesting. I think a little bit, I know about, excuse me, acting, it's quite a somatic thing anyway. You have to be able to be in your body to portray different emotions and things. Tell us about your acting career. How did you get into acting and what sort of acting you to do?

Sarah Louise Lilley ([00:09:21](#)):

Did you have Blue Peter as a kid? It was in Australia. Was Blue Peter, that children's show in Australia? Did you have that as a kid?

Warwick Schiller ([00:09:28](#)):

Blue Peter. Blue

Sarah Louise Lilley ([00:09:29](#)):

Peter.

Warwick Schiller ([00:09:30](#)):

That's a sailing term, isn't it?

Sarah Louise Lilley ([00:09:32](#)):

It is, but it was like an educational TV show. It was like for kids, and I wanted to become a blue pita presenter. It was a British TV show. I grew up in England and I thought maybe they had an Australia too,

that's why I mentioned it. And I first wanted to be an actor because they hired actors to be presenters for that show. So that was my entry point. And yeah, it was something I wanted ever since I was a kid. I just really resonated with it. And I think actors all have their different processes in terms of how they get into character, what works for them. And I was always came through my body always came through that somatic approach. My biggest challenge as an actor was I would get stuck in my head and that was never where I wanted to be, never felt good.

[\(00:10:21\)](#):

And so all the practices that helped me as an actor, Alexander Technique, Feldenkrais, were all about Michael Checkup, were all these techniques that were about getting out of your head and into your body. And yeah, that was always just what was most effective for me. When I first moved to New York, I did a lot of really wacky Avantgarde theater. I worked with Richard Foreman, who's a kind of avantgarde seminal avantgarde director, and we did all sorts of wild performance work with him. We took that show to Tokyo and Oliver Europe, which is super fun. I did a lot of movement theater and contact improv in that period. Just lots of big movement, which all kind of somatic based. And then as I got older, I focused more on TV and did a lot of the New York TV shows, the bread and butter of the New York Actor Law and Order and Mysteries of Laura and Emergence various TV shows here in New York. So that was my trajectory as an actor.

Warwick Schiller [\(00:11:29\)](#):

So it all started out from this Blue Peter thing. How old were you at the time when you decided I want to be a presenter on Blue Peter?

Sarah Louise Lilley [\(00:11:39\)](#):

I mean, probably I had to be seven or eight, I think pretty young. But what's interesting then is that now as I look back on that, what I wanted was that life. You know what I mean? In this TV show, it was such a cute TV show. I think it's the longest running children's TV show in England, maybe in the world even. And I was not allowed to watch television, the kid, I was only allowed to watch half an hour of television a day. So my choices were pretty much Blue Peter or John Craven's News Round, which was a news show for kids. So I had very limited choices for tv. So in this half hour TV show, they would have these three segments where they'd have the presenters just kind of talk to someone really cool, I don't know, a famous chef or an author.

[\(00:12:32\)](#):

It'd be a little segment about that. Then there'd be some craft or cooking segment where they'd make really cool pencil holders out of L rolls or some sort of crafty thing that I loved or be cooking or they'd cook something and then they'd have an outdoor segment or either they'd just kind of garden and do some gardening and little garden they have or they'd go into the country and meet someone in the country or something. It would be an outside segment. So I wanted to be an actor because they hired actors to do that job, and then I became an actor and love that. But when I think back, it was like, oh, I just wanted the lifestyle. I wanted to make cool things out of Lou roles and be creative. I wanted to meet cool people and have great conversations, and I wanted to spend time outside, which is kind of what I want now. So it got kind of diluted into being an actor, but really later I realized, oh, the genesis was not actually acting at all. The genesis was like I wanted that lifestyle that I perceived as a six or seven year old that they had.

Warwick Schiller [\(00:13:33\)](#):

So it wasn't like you wanted to be Meryl Streep or something?

Sarah Louise Lilley ([00:13:38](#)):

No, no, no. I never had the, no, no. And I think I wanted to do something fun. My dad worked really hard and growing up and just traveled a lot, was not around a lot, really just worked so hard to provide for his family and I have so much compassion for that. And it also made me, the story I told myself was That doesn't look fun. I want to do something super fun.

Warwick Schiller ([00:14:09](#)):

What did your dad do? Also motivated?

Sarah Louise Lilley ([00:14:12](#)):

He was a chemical engineer, so he kind of ran chemical aerospace kind of companies.

Warwick Schiller ([00:14:18](#)):

Did he travel around the world doing that or just around the uk?

Sarah Louise Lilley ([00:14:23](#)):

He traveled. Yeah, he traveled all over. He was told when he first joined the company out of university that at some point he might move to America. And then after a couple of decades he kind of forgot about it and then one day they were like, okay, in two months you're moving to the us. So we all picked up a move to when I was 16

Warwick Schiller ([00:14:43](#)):

And that's how you ended up in New York?

Sarah Louise Lilley ([00:14:46](#)):

So we moved to New Jersey to be fair. So not too far from here, about an hour away.

Warwick Schiller ([00:14:50](#)):

And where in the UK are you from?

Sarah Louise Lilley ([00:14:53](#)):

Chit Chita, although I moved, I mean, I say chit chita because that's where I lived before we moved. It's on the South coast by the Sussex Downs, by I rode horses. It's so beautiful. But I was actually born up in the north of England in nuts, which is much further north. So we kind of moved all over.

Warwick Schiller ([00:15:12](#)):

Okay. Let me get back to the beginnings of your E F T stuff. The thing I really want to talk about is, so how old was your husband when he had his stroke?

Sarah Louise Lilley ([00:15:24](#)):

He was 51.

Warwick Schiller ([00:15:25](#)):

Okay.

Sarah Louise Lilley ([00:15:26](#)):

So very young. So he was quite young for that. He had a hole in his heart that no one knew was there, and that was what caused his stroke. He's since had a heart procedure to kind of close that hole, although he was also in a very stressful job. And my personal theory is that it wouldn't have happened if he hadn't been as stressed as he was, but the way it happened was so absurd that if I had seen it in a movie, I would've said that's just ridiculous. It was actually Christmas morning when it happened. We were at my parents' house, it was 6:00 AM My son had just finished opening his Santa presents and my husband was opening his present and he had a stroke right in that moment. So a pretty wild, yeah, it was a wild moment, a wild day.

Warwick Schiller ([00:16:14](#)):

And how long ago was that?

Sarah Louise Lilley ([00:16:16](#)):

Four and a half years ago. Four and years. It'll be five years on Christmas

Warwick Schiller ([00:16:20](#)):

You talked about. So out of how soon after the stroke did you come across E F T?

Sarah Louise Lilley ([00:16:31](#)):

So I started tapping with a practitioner six months, about after, six months after. As I said, I'd known about it, but yeah, I started working with someone at six months.

Warwick Schiller ([00:16:42](#)):

And what difficulties were you having that you were hoping that the E F T was going to help you with?

Sarah Louise Lilley ([00:16:49](#)):

I had such vivid, I wouldn't say they weren't as strong as flashbacks, but the moment that the sound my husband made when he started to have the stroke, the visual of what his arm was doing was seared into my brain in very much a traditional kind of P T S D way. And those images were seared there in a way that I could flash to in my day-to-day life that felt not helpful. I also sleeping next to him in bed, once he came from the hospital three weeks later, I was constantly in this state of like, I'm going to wake up and is he going to be alive? Kind of thing. That sense of just at any moment, one of the characteristics of trauma is that violating expectations and the way it happened was so traumatic, right? We're literally opening Christmas presents, literally wonderful moment, and then suddenly that happens.

([00:17:49](#)):

It came out of nowhere. There was no warning. And so my nervous system was stuck in this. Everything seems fine, but any moment something could switch. So that was something that I was aware of that the E F T really helped me work with. And as I said, it came up in ways I didn't expect to about even after that, about a year after my husband's stroke, one of the things I really recommitted to as you do in those moments when you have those life-changing moments was my horse riding journey because it

was something that I would always say was my favorite thing to do in the world, but wasn't really doing it very regularly. I do it occasionally, I do it on vacation, but after my husband's stroke, I was like, this has to happen multiple times a week moving forward. Tomorrow's not guaranteed.

[\(00:18:41\)](#):

And so I was riding and I broke my finger riding, which I had a two minute long story, but anyway, it was a minor thing, not a big deal. I was back on the horse in a few weeks and I had this low level anxiety that I couldn't shake and was just ruining my experience riding. It just wasn't fun. I could just feel myself in my body, this anxiety, and I couldn't understand. It didn't make any sense. My finger was fine, nothing even bad happened. I literally just went over the jump and didn't close my fingers and my finger snapped. It wasn't even a scary moment.

[\(00:19:20\)](#):

And so it didn't make any sense to me. And then when I tapped on that with my practitioner, it was again, my brain had connected. You can be going over the dump, everything's fine, you break your finger, you can be opening presents Christmas morning, your husband could have a stroke. And so my brain, again, had connected that pattern to my husband's stroke at that point, which was a year and a half after, and I thought I'd kind of really move through most of that trauma. But again, my brain's a patternmaking machine. So I had connected to my husband's stroke in that moment, and as soon as I made that connection in the session, it was like my anxiety totally went away writing. It was night and day. So that was a way in which the trauma kind of showed up in a way that I didn't even know was related to my husband's stroke.

Warwick Schiller [\(00:20:05\)](#):

Well, wouldn't you say that a lot of trauma shows up in ways that you don't think are related. You have an interaction with someone and they trigger you for some reason that makes you mad, whatever, and you don't realize that it's related to something someone one of your parents said to as a child or whatever. I really think that, at least for me, working through my stuff with different modalities and things like that, it makes you aware of where your stuff comes from. And the thing it's done for me is make me aware that when other people are supposedly being a dick, they're actually not. You know what I mean? It's almost not a choice to, like you didn't choose to go, oh, I'm going to have anxiety about riding my horse now. You know what I mean? I think for me, it really changes your perspective of other people's actions and it kind of makes you curious about wanting where it comes from rather than blaming them for acting in a certain way.

Sarah Louise Lilley [\(00:21:26\)](#):

Yes. What I hear and what you're saying is just increases your compassion for others, right? Because you see someone who's having road rage and it's like, wow, they've got some stuff, right? Yeah, I really get that. And it's that phrase if it's, what is it? If it's hysterical, it's historical.

Warwick Schiller [\(00:21:45\)](#):

I've not heard that, but that's a good one.

Sarah Louise Lilley [\(00:21:47\)](#):

Yeah, I don't know who said that. Someone said that, not me. But yeah, that's always, I think that's so true. If you're having this sort of out of sync or disproportionate reaction, it's not about the thing, right? It's about something deeper. And it's so funny because when I work with clients, I always have 'em do an



intake form. And one of the questions on the intake form is, are there early events in your life that you think this might be related to? And they list a few things typically, but then when we work it back in the session and we're tracing some of these things back to kind of, when is the first time you felt that? What does that remind you of? And we follow the body to those events and the body to those trauma, and they could be little T traumas. It's never what they wrote down cognitively, right? It's always something like, oh my God, I haven't even thought about that in decades. Or, oh my God, I forgot all about this memory and it's coming up now. It's never the things that cognitively they think it comes from. It's always something that comes up that we find through the body, through somatics, and that surprises them, or they haven't thought about in forever.

Warwick Schiller ([00:22:52](#)):

Yeah, I wouldn't say the big tees are easy, but the big tees are easy to identify. The big T traumas and the little t traumas are the ones you didn't even know. You don't even recall 'em happening. It was so didn't really amount to anything at the time. You don't even think they, it's related,

Sarah Louise Lilley ([00:23:12](#)):

And it could be something that you didn't even necessarily experience. I have clients who inherited phobias around certain animals because their mother and their grandmother had the phobia, and they just kind of got it through osmosis, through them hearing about it. They've never actually experienced anything scary with a mouse or a rat, but they've inherited it just because they've heard it from their parents or their mother about having this fear and how scary they are. So you can inherit trauma too without even necessarily experiencing it. So that secondary trauma can really be is real too.

Warwick Schiller ([00:23:51](#)):

Well, that's like inheriting racism or Yeah, you know what I mean? No one's born racist. That's true. Inheriting that or inheriting even family stories. There's the anecdote about the lady that when she makes her Thanksgiving Hamm, she cuts the end off it before she bakes it, and her kids say, well, why do you cut the end off it? She goes, well, because mom always cut the end off it. So she goes and ask, mom, why'd you cut the end off the Thanksgiving Hamm? And she says, well, my mom always cut the end off the Thanksgiving ham. So they go to the aged care facility where grandma is, and they go, Hey, grandma, we're really interested. Why do you use to cut the end off the Thanksgiving ham? And she said, well, I never had a pan big enough to fit the whole ham in. You know what I mean?

([00:24:38](#)):

So it's not so good. It's not really relative to anything, but it's stuff that that's how you do it. And so you continue to do it. There's a really interesting, I don't know if this is actually an experiment. The way I was told the story, or wherever I read it, it supposedly was an experiment, but they put these monkeys in this cage and in the cage was like an A-frame ladder in the middle of the cage, and it was a big enough cage they could move around and everything, and they let 'em get hungry, and then they lowered some bananas to the top of the ladder, and one of the monkeys looked up the ladder and went, oh bananas, and started to climb up the ladder. And when he did, they sprayed the other two monkeys who were still on the ground with freezing cold water until the monkey that was up the ladder until his feet touched the ground again.

([00:25:29](#)):

Then the water immediately went off, and they repeated this exercise over and over and over to where any monkey that went to climb the ladder, the other two wouldn't let them climb the ladder because



they'd know that they were going to get sprayed with cold water until no matter how hungry they are, no monkey would climb the ladder if they do, the other two monkeys would grab 'em, beat the crap out of them. Then what they did was they replaced one of the first generation monkeys with the second generation monkey. So they put a different monkey in there who knows nothing about anything, and he goes to climb the ladder when he's hungry to get the bananas, and the other two monkeys grab him and beat the heck out of him. After a while, he won't climb the ladder. So then what they do is they replace another one of the first generation monkeys with a second generation monkey.

(00:26:17):

So now there's a first generation monkey and two second generation monkeys. Now the newest monkey, he goes to climb the ladder, the other two monkeys grab him and beat the crap out of him. One of them is doing it because he, he'll get sprayed with cold water if that other monkey goes up the ladder, but the other one doesn't even know why he is doing it. They eventually replace all three monkeys with new monkeys, and any monkey that tries to climb the ladder, the other two will grab 'em and beat the crap out of 'em.

(00:26:49):

So then what they do is they start replacing monkeys one after another, and it took seven generations of monkeys, which is 21 new monkeys. Before they would climb, before it went away enough to where a monkey would climb the ladder and the other two wouldn't do anything about it. But after the first three monkeys, no one knew why they were doing this thing I've read. Yeah, it's wild. And it's interesting about that number seven, you think about the number seven in our culture, seven years, bad luck if you do this seven year itch, that number seven, I dunno what the context of that is, but it has something to do with, it has something to do with things like it's wild like that. Yeah.

Sarah Louise Lilley (00:27:38):

Yeah. I mean, even when something comes up, even just a simple practice to kind of get into the body, it's just like if you're feeling triggered, it's just asking yourself, just putting your hand on your heart, feeling that somatic sensation in your body, that emotion and just asking yourself, how old is this feeling? Right? Is this familiar? And just literally just asking yourself, what does this remind me of? And sometimes some memory will randomly pop up and you can just kind of connect to that part of yourself and just hear it a little bit. I don't think you don't need to fix those parts of us, but we can just hear the fear, hear the nervousness, just validate it, and then it kind of quietens down. So I think those, yeah,

Warwick Schiller (00:28:26):

I'm currently doing some what they call parts work therapy. It's based on, oh yes, I love internal family system stuff. It's interesting in that they will have, the therapist will ask a part, how old do you think I am? Yeah,

Sarah Louise Lilley (00:28:43):

I do a lot of that sort of I F s informed E F T, I think. Yeah, parts works is so powerful.

Warwick Schiller (00:28:52):

So in your bio, it says that you are mentoring the next generation of E F T practitioners at E F T universe. What is E F T universe?

Sarah Louise Lilley (00:29:03):

So EFT Universe I think is the largest certification program for EFT. So it's where we have an amazingly robust platform and training certification program to educate to certify EFT practitioners and specifically clinical EFT and clinical EFT is the form of EFT I use, which just means that it's the form of EFT that is used in the clinical trials and used in the studies and really studied right now. And that's the form of EFT that all the empirical data we have about the efficacy of EFT comes from that form of EFT. It's run by Dawson Church, who he and Peter Stapleton are kind of the two lead researchers on the power of EFT and its effectiveness. And he runs EFT universe, and it's just, if anyone's interested in getting certified, it's just I think a fantastic just really robust program. And I mentor in the practice sessions I teach there, but also when mentees are doing practice sessions, I give them feedback on those sessions as they're going through the training.

Warwick Schiller ([00:30:12](#)):

I did a podcast episode a couple of years ago now that was called Books that Have Influenced Me, and one of those books was Mind to Matter by Dorson Church. Oh,

Sarah Louise Lilley ([00:30:20](#)):

There we go. Yeah. Yeah, he's amazing. I just was at Omega Institute, which is a big retreat center in Reinbeck, New York for a week, assisting him for a whole week. He did a course on spiritual intelligence, and then we taught an EFT certification, four day workshop. He's amazing. I mean, the research he has done on meditation and EFT is just, yeah, it's amazing. And he's a new book coming out, spiritual Intelligence, which is all about the four circuits of the brain you have to activate to really get into that bliss brain meditation. So he's

Warwick Schiller ([00:30:58](#)):

Read that book, but I don't know that much about him. What can you tell me about Dawson Church?

Sarah Louise Lilley ([00:31:04](#)):

He has the best laugh ever. He's one of those people that has sort of those laughs that just booms and you just can't hear it without laughing. And he's really great hugs. Those two are very front center of my mind because I've known him now, I dunno, over three years, but we'd never actually met in person with Covid. So spending a week together in this last week at Omega, I just met him in person. So it was just great to get those physicality from him that you can't quite get via Zoom. But he is obsessed and beautifully passionate about getting EFT to the masses, to getting it in clinical settings, to getting it in hospitals, doctor's office, for it to be a household name as soon as possible. And he has really dedicated his life to proving what practitioners have always known, but really giving practitioners and the general public, the science and the data and the empirical evidence that proves the efficacy of EFT so that it can be accepted in clinical settings so it can be accepted in more mainstream culture.

([00:32:26](#)):

And I think he's done a really great job with that. It's in Kaiser Permanente and that big hospital chain. He's done over, I think a hundred studies, 300 studies, I believe, on the effects of EFT. There's a hundred plus papers in non-English languages that he's supported, made happen. So he's just really passionate about spreading EFT and meditation. To be fair too, he's very passionate about meditation and the power of that and how both modalities, EFT and meditation really affect your brain, really change your brain. One of the things he said this weekend that really resonated with me was that someone said to me, since you've been doing EFT, I feel like you're more confident. And I was like, huh,

that word didn't particularly resonate with me. Although maybe that's true, but I have certainly felt more calm since I've really been doing this work a lot. And what he said this weekend or this last week really resonated me with that was that E F T changes your brain. You have a new brain. And I thought that's what it is. I have a new brain since I've been doing this work, since I've been really diving into E F T meditation, I have a new brain. That's really what it feels like. I'm less reactive. I can process things more quickly.

[\(00:33:45\)](#):

To sum it up, I will say he just brings empirical evidence and data to support the efficacy of eef T.

Warwick Schiller [\(00:33:52\)](#):

Right. He's has a scientific background initially, doesn't he?

Sarah Louise Lilley [\(00:33:56\)](#):

Yeah, exactly. Yeah, he's Dr. Dawson Church. Yeah,

Warwick Schiller [\(00:33:58\)](#):

Dr. Dawson church. Okay. That's very cool. Yeah, I didn't know that much about him, but I do remember reading that book, and it was one of those, it was like Bruce Lipton, the Biology belief, one of those sorts of books that talks about how thoughts create reality and how it's all interconnected.

Sarah Louise Lilley [\(00:34:19\)](#):

And he really talks about meditation from even a scientific background too. He kind of created an eco meditation, which he calls a neuroscience-based meditation where it's really designed to activate the circuits in the brain, the emotional regulation circuit, the compassion circuit, the selfing circuit, and the, what's the fourth one? The fourth one I forget, really designed to activate those circuits in the brain. So you can get to that kind of bliss brain state. You can meditate effectively. And I love that about eef T and meditation, that we have the science to back it up, that we can really say, this is why this works. I can literally, when we were there, we hooked a lot of people up, myself included, to EEGs. And so as you're doing ft, you can see the brainwaves change. You can literally see my alpha bitch growing, am I activating my theater, my deltas, I access the childhood memory and you can really see it happening, which I've seen, I've read about that science before. But to see it live with the brainwaves on large screens was pretty cool.

Warwick Schiller [\(00:35:36\)](#):

That's got to be cool to be involved in something like that.

Sarah Louise Lilley [\(00:35:39\)](#):

Yeah, it was really cool. So Donna and Gary Bach are these amazing, amazing sort of science, again, science data. They brought their EEGs, their mind matter machine, and you literally just hook it up and you can just see. Yeah, I was very nerd. I was nerding out about it. It was pretty amazing

Warwick Schiller [\(00:35:55\)](#):

Nerding out about it. So tell me about, you do quite a bit of E F T for equestrians. How did you get into doing that?

Sarah Louise Lilley ([00:36:09](#)):

So I mean it really started with that first experience that I had where I just realized no amount of positive thinking or traditional mindset tools or traditional sports psychology was going to move that anxiety out of my body, that it really needed that somatic approach. And I think there's a disconnect there. Sometimes our sport can have a lot of trauma in it, and not all of them. There's some amazing sports psychologists out there, but I also think there are others who miss or are not trauma informed and really focused just on the mindset piece. And if trauma is involved that no amount of positive thinking is going to move that out of your body. If you just think about it, that's literally in your prefrontal cortex. They're thinking about it, the thinking positive, and that tag in your brain is the limbic system that is telling your body, it's a threat that's signaling that amygdala.

([00:37:11](#)):

So no amount of thinking about it is going to move that out of your body. And so that was really where I just felt like there was a hole I could fill where I could really come in with a trauma informed modality and say, you, it's not in your head, it's in your body. That would be my billboard. I think that we have to get into the body, we have to move it out of your body. We have to let your body know it's safe. We have to let your body know that this event is over. You're okay. We have to remove that tag from your brain so that part of you is no longer kind of trapped in the past, if you will, so it doesn't get re-triggered so you can show up kind of calm and relaxed again. So that was my passion to really support those writers.

([00:37:56](#)):

And I know from experience how frustrating it was. It was so frustrating of just being like, why am I anxious? I don't get it. This is so annoying. What is happening? This makes no sense. And it felt like my body was out of control. And clients say that to me all the time. It just feels like my body's out of control. And what I say to that is, your body is not out of control. Your body is a badass at keeping you safe. Your body is like, do not do this thing. I'm going to send out all the alarms. Do not do it right. It is like working is ass off for you. We just need to redirect that. We just need to go back and let your body know it's okay. It doesn't have to raise the alarm so it doesn't keep hijacking you. So yeah, two things. One, I experienced it myself, and two, I deeply empathize with that frustration and that heartbreak of wanting to do something that you just love. That is your passion that everything in your being wants to do, but you feel like you can't or something's getting in the way of enjoying that.

Warwick Schiller ([00:38:57](#)):

And so how did you were your first equestrian client, that's true. How did you get your second equestrian client?

Sarah Louise Lilley ([00:39:09](#)):

How did get my second one?

Warwick Schiller ([00:39:11](#)):

Was it someone you knew from the stables ones or whatever one?

Sarah Louise Lilley ([00:39:14](#)):

Yeah, so I think I said to my trainer, I really want to start working. Yeah. I said, I really want to start working with more horse riders who kind of experienced trauma. I feel like there's a hole here. And I was like, do you know anyone I could that might want to have a conversation with me and see if I could

help? And they were like, oh, yes, I can think of 10 people. So it wasn't quite that many, but, and sent me a couple of people right away. I remember going to a little horse expo and meeting people there, and everyone knew someone who struggled with anxiety. Everyone knew someone. I think it's incredibly common. And yeah, just word of mouth after that.

Warwick Schiller ([00:39:59](#)):

Do you, do these sessions live in person or are they Zoom type sessions?

Sarah Louise Lilley ([00:40:06](#)):

Yeah, so I do mostly on Zoom. I do work one day a week in person. I have an office at Body Positive Works in New Jersey, so I work one day a week with people in person, but most majority of my clients are on Zoom, and it's just as effective on Zoom, it's mirroring, it's kind of Simon says I'm tapping on my body is they're tapping on their body. It's just as effective via Zoom. So I'm grateful for that. I was on Zoom pre pandemic, but it really allows me to work with people all over the world. So that's really a gift.

Warwick Schiller ([00:40:46](#)):

My question, what is my question? My question would be the places you tap similar for everybody, is there a pattern that unlocks the body or do you tailor the tapping depending on what's going on with the person?

Sarah Louise Lilley ([00:41:06](#)):

Yeah, great question. So it's the same basic recipe. The nine points on the face and torso that we use that if you are familiar with Chinese medicine, kind of covers all the main meridian in your body. So you're tapping on these end of meridian points, which are used in acupuncture, have been used in acupuncture for centuries. If I'm in more of a medical setting or I'm doing group work for doctors or nurses, which I've done, I'll say that we're tapping into the primo vascular system, which is a scientific name for meridians to kind of use their language, so appears less woowoo. So you're tapping on the primo vascular system. Collagen is the little kind of transmitter that's sending that signal to your brain and then naturally points that when we're stressed, we naturally kind of tap on anyway. If you're stressed, you rub your temples maybe, or you put your fingers, you put your face in your hands or you put your hands on your head or you kind of naturally when you're stressed, use these points. We just kind of systematize them.

Warwick Schiller ([00:42:13](#)):

What's really interesting is when you're talking to scientific people, you have to not offend them by not using any eastern medicine type jargon. You have to kind of westernize it for them. Otherwise some of them might reject it.

Sarah Louise Lilley ([00:42:36](#)):

Yeah. So Peter Stapleton, who's one of the lead researchers in EFT, and she talks a lot about this and she's done amazing work for EFT and she literally hasn't used the word meridian, I don't think, in a decade. Plus she always just talks about the primo vascular system because yeah, she talks about how she goes into, she has a lot of work in hospital settings. She's really trying to get it into hospitals and doctor's offices. And she says if you start using words like Meridian or even acupuncture, she just sees doctors that eyes kind of glaze over. They just kind of zone out. Whereas if you talk about it's exposure

therapy, but instead of breath, we're using tapping, we're tapping into the primo vascular system, it uses collagen as the transmitter. They're like, okay, got it. And if you say things like, instead of saying somatic, you say fourth wave or body-based, they're like, okay, it's a fourth wave. They're using collagen. Okay, that makes sense. Whereas if you say acupressure and meridians and Chinese medicine, they just kind of glaze over and I'm not interested. So I think it's important to know your audience and just use their language. She talks about it in a really powerful way because she just says, yeah, just use their language. That's what they're comfortable with, just use their language and it's going to be more effective communication, which I think is true.

Warwick Schiller ([00:43:56](#)):

Yeah, I think you do have to sometimes tailor things to audiences. I have people will ask me about some of my YouTube videos, and a lot of times I'll ride in either like a side pool or maybe even a olta or I use a Bozel a lot, and I'll have people say, so do you feel like that's Bozel is better than a bit or nicer or whatever? And I go, no, actually I'm trying to use, usually the video is nothing about what's on their head, on the horse's head. It's about I'm trying to get people to think about some other things differently. And there's a certain percentage of the population that will not hear the message. If the horse had a bit on, they'd be highly offended by that. And I think it's a Rumi quote that says, he was pointing at the stars and they were staring at the end of his finger.

([00:45:01](#)):

And it's a bit like that. And so if you want to get a message across, you kind of have to deliver the message in the way that the most people will get the message that you're trying to deliver. And sometimes you have to make allowances for people's biases and their lenses that they view the world through. And isn't it interesting how the medical system, they're supposed to be helping us, but they kind of get indoctrinated into western medicine. You've got to solve it with a pill. It's not about having a more holistic view to where you're looking at what's causing this disturbance disease as Dawson Church probably talks about, is disease in the body and why wouldn't you want to address the cause of the disease rather than giving the disease a pill or a whatever.

Sarah Louise Lilley ([00:46:09](#)):

Yeah, absolutely. Yeah, I think, yeah, a hundred percent. I think we're not good at getting to those root causes. We just like to look at the symptoms and treat them and not actually get to the root cause of what might be causing the symptoms or look deeper. Yeah.

Warwick Schiller ([00:46:29](#)):

But I don't think we like to, you just said we like to do that. I don't think we like to, because nobody I know, whether it's looking at their mental health issues or physical health issues, I don't know anybody, or even behavioral problems with horses, whatever, I don't know of anybody who gets to the point to where they look at things holistically, they look at the whole system, how it's all connected, and they look at, they can understand the beginning of the problem. I don't know anybody that does that and goes, ah, forget all that crap. I'm just going to buy pill. You know what I mean? I don't think if you are given the choice or given the understanding that you would make the choice to go, no, I don't want to know about that. It's just where our society conditions us to not look at things that way. But I don't think

Sarah Louise Lilley ([00:47:31](#)):

I agree with you. No.

Warwick Schiller ([00:47:32](#)):

You know what I mean? I don't think we make the decision to not look at things that way. We get conditioned to look at things that way. Yeah,

Sarah Louise Lilley ([00:47:40](#)):

A hundred percent. Yeah, I agree. We are in this, yeah, we're in this pattern, right, of not looking or of Yeah, I agree with what you're saying. A hundred percent conditioning or just pattern of that's how we do things until someone shakes up the system or shines a light on something. We just do what we always do or what habitually we've done, which I think I agree, is more just kind of surface level typically.

Warwick Schiller ([00:48:10](#)):

Yeah. With you, once you understood, once you understood what tapping did for you didn't go, oh yeah, that's all right. But yeah, no, forget that. That's exactly Chinese legacy. Exactly.

Sarah Louise Lilley ([00:48:23](#)):

Yeah. I couldn't unsee it a hundred percent. I couldn't not unsee it.

Warwick Schiller ([00:48:27](#)):

You can't unsee. I don't think you can unsee.

Sarah Louise Lilley ([00:48:30](#)):

No, I agree.

Warwick Schiller ([00:48:34](#)):

Any of those things. I want to ask you about how much, and this is not a quiz, I'm just interested in what put it that way about the origins of E F T. Was there a person who discovered it?

Sarah Louise Lilley ([00:48:54](#)):

Yeah, so it started kind of around the time when acupuncture became big in the us which I believe was sixties and seventies, that famous story of Nixon going over to China and one of his aides seeing someone I think having surgery with only using acupuncture or acupuncture, I think something like that. The story goes, and so that kind of started this whole interest in acupuncture in the US in the sixties and seventies. And then various people, including Roger Callahan, started realizing, oh, we can actually just use the fingers and put pressure on these acupressure points and not actually need the needles, and that the fingers putting pressures on these acupressure points are just as effective. So that started happening. Roger Callahan had a famous case where he was, I think he was, dunno if he was a psychologist or a psychiatrist, but he was working with someone who had a severe phobia of water and he kind of one day was like, oh, maybe I'll try this acupressure thing.

([00:50:00](#)):

And started kind of tapping on her as they were working on this phobia. And she went home and said, I went swimming. And he was like, wait, impossible. I don't believe you. Basically. And the next day came back and just walked into his pool and was like totally fine. And it was kind of a famous case of one of these overnight successes of clearing her phobia that she'd had for her entire life in one hour long E F T



session early days. And then a student of Roger Callahan, Gary Craig, he was the one that kind of really systematizes E F T and wrote the first manual in the eighties really setting the structure of clinical E F T. So I think he's the one that's attributed systematizing what we think of now as clinical E F T and evolved into the clinical E F T manual now that Dawson Church wrote. So that's the trajectory. It came out of the fascination with acupuncture then realizing you actually could use it without needles.

Warwick Schiller ([00:51:05](#)):

Have you ever had acupuncture?

Sarah Louise Lilley ([00:51:08](#)):

I have, yeah. So about how long ago was that now? Is it a year and a half? A year and a half ago I had a fall horse riding and I broke my shoulder in five places and I went through physical therapy and I use acupuncture to get to help me with that to post that. And I found it very helpful. Yeah. I also use Mya fascia too, which I found profoundly helpful.

Warwick Schiller ([00:51:38](#)):

What was it again? Sorry.

Sarah Louise Lilley ([00:51:40](#)):

Mya fascia. Do you know that form of therapy? So basically in my physical therapy journey post my shoulder, it was the physical therapy for my shoulder was more traumatic than the actual fall. It was so painful and so just so painful. And it got to the point in my physical therapy journey where I was kind of at 90%, I would say range of motion, 90% back to normal, but I wasn't getting that last 10%. And it was so incredibly painful to the fact that I would finish a half hour, not even half hour, 20 minutes PT session and just walk home in this days I would tap, I have to clear my schedule for a good hour to kind of come back into my body. It was just so painful and I just felt deeply at some point, this can't be helpful. I'm not improving.

([00:52:37](#)):

And this goes against everything I believe in terms of healing and trauma. This can't be the answer to get me back to kind of normal. And I was actually talking to one of my mentees, one of my E F T mentees, I was having a meeting with her going over some of her session notes and I was telling her about it and she said, have you ever tried Maya fascia? And I said, no. And she said, it's incredibly gentle. It literally feels like they're not doing anything. I think you should really try it. And I was desperate to get back to normal and I googled it. I found someone and I did six sessions with her and my shoulder went 99.9% back to normal in six sessions, and I never went back to my pt. And it's so gentle. It's literally taking the shoulder and holding it, and it literally feels like they're not doing anything and they're ever so gently kind of, I guess must pulling it, pushing it, just holding it. And it literally gives your body so much safety is my experience of it, that it releases. And I had so much overcompensation from other muscles doing things where my shoulder couldn't work and the trauma to my shoulder of, frankly, I think the physical therapy, everything in my body was holding onto it, not wanting it to move, didn't want to be more in pain. And so the Mya fascia, yeah. Anyway, I'm a big proponent of my a fascia after my experience. So

Warwick Schiller ([00:54:05](#)):

Yeah, I've not heard the term before. I'm wondering if it's anything like say craniosacral work or the Rosen method or any of those sorts of very gentle,

Sarah Louise Lilley ([00:54:17](#)):

I mean, I'm sure. So it's literally, literally just moving the fascia, right? You're literally just moving it so gently. So it's Mya fascia because you're literally moving the fascia, releasing the fascia and all those connective tissues that get so tight. And so yeah, craniosacral, I took my son for that years ago is more, I would say spine alignment is more of a literally craniosacral, I think as I understand it, less but similar in the sense of it's very gentle, but Mya fascia. Yeah, it's incredibly gentle. Literally encouraging the fascia, all that connective tissue to release and yeah, I think it's lovely. I was looking at in terms of horse things, there's a woman I now follow, you may have heard of it. I want to say there's a nerve release right now that I was just reading about with horses that seems like to me similar, where you're just a light bit of pressure and the horse is release into it very gentle, very soft, and it reminded me of my experience with Mya fascist. That's something I would note to self that I'm going to look into soon.

Warwick Schiller ([00:55:23](#)):

Yeah, it could be something like the Masterson method or something like that.

Sarah Louise Lilley ([00:55:26](#)):

Yeah, I can't, I want to say it's Lazarus. Lazarus nerve

Warwick Schiller ([00:55:31](#)):

Something. Okay. Yeah, yeah, yeah. Celeste.

Sarah Louise Lilley ([00:55:34](#)):

Celeste, yes.

Warwick Schiller ([00:55:34](#)):

There we go. Yes, yes.

Sarah Louise Lilley ([00:55:37](#)):

I don't know much about her work, but the little videos I looked at that I was like, oh, that's Mya fascia for horses. It's so gentle. You're holding space, you're trusting the body to do the healing in a way. It's not about pushing it or pulling it into obedience. You talk about with horses, you can't force into obedience. It's literally offering the shoulder. It can heal itself, it can relax. It's safe to

Warwick Schiller ([00:56:00](#)):

Release

Sarah Louise Lilley ([00:56:02](#)):

Sounding very woowoo here right now. But it's that same idea that I felt like my physical therapy got to the point where it was you're against forcing the horse to do something out of fear, pushing it into it, as opposed to Maya fascia, which was just like, we're just going to hold it and we're just going to invite some release. We're just going to trust that you can heal it and the body wants to be released. And if we can give it the right circumstance, the body wants to be calm, the body wants to be relaxed.

Warwick Schiller ([00:56:36](#)):

In your physical therapy, did you have any breakthroughs as far, not so much as far as repairing your shoulder. I have a friend who had an accident here a while ago, not a horse related accident, and she is doing some physical therapy now, and she messaged me the other day and she said, I'm learning so much from the pain. She said, I've done my share of unconsciously running from emotional pain in my life, and it's surprising how physical pain and how small and vulnerable it can make you feel and how it can be a key to unlocking what really needs to be released internally. Those are her words she texted to me. I just looked it up. Did you find it? Was that painful? Did you find anything like that? I mean, I don't think everybody has that been running from emotional pain, but

Sarah Louise Lilley ([00:57:28](#)):

Yeah, I mean,

([00:57:33](#)):

No, I can't say I did felt like, I feel like, especially since doing this work, if I feel something higher than a three on a subscale of zero to 10, it's like I'm going to tap on it. I want to know where things come from. I'm an open book, open vessel. But no, my experience with the pain, it was pain that I have not experienced before. It was mind boggling pain, and I gave birth to my son naturally in our bedroom, and it was nothing. This was pain. It felt like pain with no purpose. That's what it was. When you're in childbirth, this pain and this purpose, every painful wave is like you're getting closer to something. My shoulder just felt like pain, even though technically I guess it was allegedly getting closer to mobility. It just felt like there was no, yeah, it didn't feel like I had pain with purpose. It just felt pain.

([00:58:38](#)):

I did practice. One of the things studies I did recently with E F T is that using the power of the subconscious, if you really visualize yourself tapping, if you're someone who struggles with insomnia and you're lying in bed and you don't want to actually move your arms to tap and you actually just kind of visualize or imagine yourself tapping, it can almost be as effective. And so I would do that as I was doing my physical therapy where I literally couldn't move, where I couldn't tap. I would kind of play with that imaginary tapping and imagine myself tapping, which is surprisingly effective. So I did play with that in the painful moments. But yeah, I can't say I had any big spiritual my pain. Unfortunately

Warwick Schiller ([00:59:19](#)):

I will. Not everybody I

Sarah Louise Lilley ([00:59:22](#)):

Missed out on that. I wish I'd had more benefits from it, but no, I can't say I did.

Warwick Schiller ([00:59:29](#)):

So the other thing that you mentioned earlier on that sounded kind of interesting to me is tell me what it's touring around Europe as an actor

Sarah Louise Lilley ([00:59:39](#)):

It's amazing. Yeah, I mean, it's a dream job, at least in my experience, because you have to be, I mean, my experience, I was doing a show that I'd been doing for over a year. I loved it. It was a great group of people and I always showed up giving it my all. But I also could have done it kind of in my sleep. It was a show I knew very well, and I had to be at the theater at six o'clock at night. It was a pretty short show.

I'd get there at six, we'd do a show at eight, we'd be wrapped by 10 30, and then I had all day to just kind of see a new place. And for me it was heaven. You got a per diem, so you had money to spend and to get lunch and get breakfast and be out. And for me it was just an amazing opportunity just to see some more of the world. I went to Japan, which was amazing. Someone I'd always wanted to go that you'd never been to. And yeah, it was fantastic. It was just like, yeah, I loved it.

Warwick Schiller ([01:00:40](#)):

It was really great. What countries did you get to go to?

Sarah Louise Lilley ([01:00:43](#)):

We went to Holland, Germany, Luxembourg, Japan on that tour. I might be missing another European country. I can't remember where else. Belgium, I think. Oh, Belgium? Yeah, Belgium.

Warwick Schiller ([01:00:59](#)):

Okay.

Sarah Louise Lilley ([01:01:00](#)):

So it was like four or five in Europe and then Japan.

Warwick Schiller ([01:01:06](#)):

So it was a theater, like a stage show.

Sarah Louise Lilley ([01:01:12](#)):

Yeah. I think sometimes in the early on in a lot of actors careers, they do non-equity tours, which have lower budgets and smaller theaters, and that can be much more of a, what's the word? Hands-on kind of experience where you're an actor in the show, but you're also helping unload the sets and you're doing some labor and it's much more kind of low budget. And so you're kind of hands on deck. And a lot of people do that when they've just graduated college or in their twenties. But this was not that. This was like, we're in beautiful hotels and we're in gorgeous theaters, and then we have all day, every day just explore a new city. And he was a very avant-garde theater director. He was probably even more popular in Europe than he was in the States. So we were incredibly well received. And yeah, it was just, I mean, just felt so lux. It was just like we got all day to kind of see a city and then we got to do a great show and great. Yeah, it was fun.

Warwick Schiller ([01:02:19](#)):

How many were in the cast?

Sarah Louise Lilley ([01:02:23](#)):

We had, let me see, four, eight.

Warwick Schiller ([01:02:26](#)):

Yeah. Okay.

Sarah Louise Lilley ([01:02:27](#)):

About eight of us. So pretty small. Yeah, I'm very grateful for that experience. It was my first, that job was really my first professional, was it? Yeah, my first equity show as an actor and then my first big tour, and it was a long time ago now, but it was really, I'm very grateful for that experience. It was really just fantastic.

Warwick Schiller ([01:02:49](#)):

I was about to ask a really silly question. I was going to say, so what did you think of Europe, but you grew up in England because the thing about, I'm Australian, but I live in the us but the thing about someone from Australia, from the us, from a young country going to Europe for the first time is you were just dumbstruck by the awe struck by the buildings and the age of the buildings and the cathedrals and things like that. But you grew up in England, so I mean you're used to

Sarah Louise Lilley ([01:03:24](#)):

Yeah, yeah. So I didn't have that experience because I grew up in England. We would do, I did French exchanges since, I don't know, I don't know that probably since I was about 10. My parents would just like, yeah, we would just get the boat over to England and drop me off at a family for two weeks and French family and then come get me two weeks later and we take the ferry to Paris and then ferry to France and then just kind of drive all over Europe. So I had certainly seen a lot of Europe, but to go back as a, I dunno, early 20 something independently as a professional actor was thrilling back then.

Warwick Schiller ([01:04:04](#)):

And so basically your entire US experience has been in New York, it you've lived there the whole time.

Sarah Louise Lilley ([01:04:12](#)):

So we moved to New Jersey. So I finished up high school in New Jersey. Then I went to California for four years. Where

Warwick Schiller ([01:04:18](#)):

In

Sarah Louise Lilley ([01:04:18](#)):

California? I went to Los Angeles, I went to U C L A for university.

Warwick Schiller ([01:04:22](#)):

Oh really? You study there?

Sarah Louise Lilley ([01:04:24](#)):

Theater, film and television on brand. And then drove cross country back to New York about probably a week after I graduated to start working with this theater company that I was just talking about. So I was there four years. I loved it. But I was talking to someone about this the other day because when I was in California, I loved it. I had only been in the country a couple of years. So talking about experiences, I grew up in England, not now because global warming, but when I was growing up, it really did almost rain every day. It very, it rained a lot. And so when I got off the plane in California to look at U C L A and it's just sunny and there's palm trees, and it just felt like paradise. It just felt like I've seen in the movie, it just felt like another world.

[\(01:05:19\)](#):

It just was that, it's what I imagine people feel when they go to Europe. It's like from here it was that experience of what is this place? This place is just what, and so much of my college experience was also traveling and seeing the us, which I hadn't seen. I'd been in the country a couple of years. So even just within California, going down to Santa Barbara and up to San Francisco and down to Mexico and over to Utah and traveling around the west coast, I hadn't seen any of that. So for me, that was just whole new world. So a lot of my college experience was just west coast. Wow. Yeah. And it's also, it's funny too because then when I was there I was very judgmental also about like, oh, everyone's so slow here and they don't have the New York hustle and I want to get back.

[\(01:06:11\)](#):

I'd love it here, but I'm definitely going to go back to New York where people like all the real people are. And I was drawn to that New York hustle. But now of course as I'm older, a lot of my habitual habits around hustling, about working hard around over preparation, which I kind of collapsed into that New Yorker East coast mentality for me, really a trauma response. I really am clear on that. And so now I would make that decision very differently and I've had so much awareness of that over the last four years and things that I thought, which is kind of who I were and really a great strength and they were a good strength. They have served me. And it got to the point where, huh, maybe this is feeling a little out of alignment now. And then of course you trace it back and it's absolutely a trauma response on some level. So I would make that decision differently now.

Warwick Schiller [\(01:07:09\)](#):

But that's one of those things we talked about before. Once you unsee it, you can't see anymore. Now when you see people who are in the hustle culture, you don't look at them and go, oh wow, they're rocking it. You kind of think, oh, you poor person. You don't even realize. You don't even realize the motivation behind the thing that you're doing, even though you think you are succeeding, you are actually running on the hamster wheel and there's unresolved trauma behind your actions

Sarah Louise Lilley [\(01:07:40\)](#):

And you wear it with a badge of honor too. Right? I wore my really over prepare. I work hard, I'll never show up without doing four times as much work as is actually necessary as a point of pride. And then it got to the point where it was like, okay, this is really not serving me anymore and this is not sustainable. That's where it started coming up for me. I was like, this doesn't feel sustainable anymore. I actually don't need to prepare this much, but when I want to prepare less, I actually feel unsafe. I feel like I'll prepare anyway. Right. I can't,

Warwick Schiller [\(01:08:15\)](#):

Can't not prepare, can't

Sarah Louise Lilley [\(01:08:16\)](#):

Stop the behavior. Yeah. I couldn't not prepare. And then it was like, where does that come from? I figured out where it comes from, and again, now I can show up differently or if I do start to feel activated talking about your parts work, I can kind of connect with that part. Let that part of me have a voice for a moment and then she quietens down and then I can go about my day.

Warwick Schiller [\(01:08:36\)](#):

Yeah. Have you read much of Brene Brown's stuff?

Sarah Louise Lilley ([01:08:39](#)):

Yes.

Warwick Schiller ([01:08:40](#)):

Yes. It was her, that was the first place reading some of her stuff, the first place that become aware of that whole hustle culture, how it's trauma response. But she was talking about how she went to, I think she went to New York and rode up and down an elevator in a big law firm in New York when they're just listening to the elevator conversations and these two guys get in the elevator, what time did you go home last night? And the guy says, I went home at two o'clock, how about you And the other guy's like, I haven't been home yet, and they're wearing it like a badge of honor. And then she went on to discuss how the same thing when I was a horse professional horse trainer and training horses and going to horse shows. And it's a badge of honor to haven't taken a day off in six weeks or rode till two o'clock this morning and then got up at five. And yes, not cool.

Sarah Louise Lilley ([01:09:47](#)):

Yeah, absolutely not. Cool. Yeah, I

Warwick Schiller ([01:09:49](#)):

Agree. Not cool. When you went to U C L A and what did you say? You studied

Sarah Louise Lilley ([01:09:58](#)):

Theater, theater, film and television. Yeah.

Warwick Schiller ([01:10:00](#)):

Did anybody,

Sarah Louise Lilley ([01:10:01](#)):

Yeah, it wasn't a conservatory program, so it was like I majored in theater and acting basically, but took lots of other classes

Warwick Schiller ([01:10:08](#)):

As well. Right. Did anybody that you went to school with there make it?

Sarah Louise Lilley ([01:10:25](#)):

I feel that the answer has to be yes there. I mean, the first person that comes to mind is Kristen Hanky who was there when I was there. And she's a very successful director and writer now. She's actually not an actor anymore, but she's a fantastic director and writer. I think. Not in my particular graduating class, there was no one that sort of, as you said, air quotes made it, but certainly lots of graduates in that program are around and in the ether.

Warwick Schiller ([01:11:02](#)):



Yeah, I imagine it's one of those things that is one of things that there is a pinnacle to it. That's the thing I'd like. Whereas if you, let's say if you, I dunno, go to law school, you might not necessarily think that you're going to be doing the OJ Simpson case or something. It's something big.

Sarah Louise Lilley ([01:11:35](#)):

It depends what your, again, everyone has different definitions of made it right if you're talking about mass celebrity status or if you're talking about, which I think was always just my goal of just making enough that I could just live off just being an actor, not needing to hold a side hustle, which I would have periods when I would and then periods when I wouldn't. And my goal was always just to be able to just be an actor, which is getting more and more difficult, hence the current strike situation. But I think I also, there's a huge number, I mean, I'd be interested to know the stats actually of that graduating class who are no longer actors because it's very different. The lifestyle of an actor is very different than the playing artistic expression, joyful nothing but creation experience of four years, just studying acting and then getting into the real world is very different experience, which I think a lot of programs don't prepare you for and certainly brings up lots of beliefs, really moves your stuff around in terms of how you can show up in a business that, of course, famously has a lot of rejection.

([01:12:48](#)):

Famously the odds are not in your favor. Famously, it's a challenging business to be in.

Warwick Schiller ([01:12:54](#)):

Yeah, it's a little bit like horse training. I think people think, oh, it'd be great to just ride horses all day long. But that has its shelf life. Shelf life too. Can you tell us about some of the, I mean only as much as you can share, but some of the real success stories you've had with people as far as helping riders with their trauma with the A F T?

Sarah Louise Lilley ([01:13:21](#)):

Yeah, so I was talking to a potential client yesterday, and I actually quoted you in when I was talking to her, I was like, Warwick, Sheila has this great quote around you can't fake it until you make it with horses. And I was talking to her about that and I was telling her this client story, and it can be sometimes just really simple things. I had a client who she couldn't rug her horse. She described the horse as a bit pushy, but she just couldn't, she was really nervous around him. She was fine with him, but putting rugs on, she felt like she couldn't do it. She felt like she was going to get kicked all the time, and her partner could put rugs on. And so she knew it was her. She knew she was the sticking point because her partner could rug him totally fine and she couldn't.

([01:14:13](#)):

And the more she had problems with it, the more those neural pathways were kind of like neural highways where she would get anxious, she would go get the rug, she would feel nervous, the horse would feel it, his energy would shift, and it was this kind of vicious loop of energetic, not helpfulness. And we did one session where we kind of work through that and she could show up completely differently after that. And the very that night, she literally went out, tended her nervous system, put the rugs on, absolutely no problem, did the leg straps, which are the big sticking points, and it completely changed the relationship with her horse. And then a couple of days later, she was like, my horse has totally changed. The horse didn't really change. She changed and then the horse should show up differently. And she was like, you've literally changed my horse.

([01:14:58](#)):

And I was like, I didn't change your horse at all. You are showing up differently. So now your horse is feeling safer, your horse is feeling that you are in congruent, so congruency, so now it feels safe, it can show up for you. So it can be little things like that that can just really shift with E F T. And then I've had other clients who have had the worst of the worst falls, really scary, like traumatic falls that the fall itself is super traumatic. And then they've had lots of injuries because of said falls. And I had one client who really wanted to ride again, and every time she would go to the barn, she would be like, it's going to be fine. She would use her mindset tools. She's like, it's going to be fine. I'm going to be okay. But the minute she put her foot in the stir up, it was like she would have this massive nervous system reaction and she hadn't been able to ride since this accident and was having, she didn't have flashbacks, but she said she couldn't tell the story of the accident without just crying.

[\(01:16:05\)](#):

So it was so present for her, it was literally still happening in her present when she would talk about it. So she's like, I can't tell the story. As soon as I start talking about or thinking about it, I start crying. I haven't been able to ride. I put my foot in the stir, even though I think I'm fine. Up until that point, the minute I put my foot in the stir, just my heart races, I just feel panic. I can't do it. And we worked together really slowly. When there's trauma, we can go super slowly with E F T and just really gently move through that accident for her and all those little aspects that were holding those charges so that we could really get her brain to process that again, to let the brain know it was safe. That event was over literally changing the tag in her brain so that then after four sessions she could ride again and she was totally fine. She's back riding right after we finished working together, she did a horse riding retreat and rode for a full weekend and she's just back in the saddle and happy and feeling great about riding again. And that's just such to go from those where you just feel like you really can't ride and your body feels so out of control to just reconnecting with the joy of riding again. It's such a privilege to support people on that journey.

Warwick Schiller [\(01:17:24\)](#):

Yeah. I've got to back up a second. You actually said you quoted me, which was fake me for you. Well, actually the quote's, not me. The quote is a previous podcast guest who actually happens to be here at our place at the moment is Jane Pike from New Zealand. Jane's the one that said,

Sarah Louise Lilley [\(01:17:46\)](#):

Oh, oh, interesting. I totally co-opted it and thought it was you. That's

Warwick Schiller [\(01:17:50\)](#):

Funny. No, well I have said it, but I got it from Jane. So Jane, amazing, Jane Pike and Rupert Isaacson, both previous podcast guests actually did a retreat here this weekend at our place, and Rob and I got to be a part of it and watch, be involved in it. It was good. Not giving the retreat but being in the retreat being a part of it. Yeah, I'm sure it was. And

Sarah Louise Lilley [\(01:18:15\)](#):

What do they do? Remind me what they do. Maybe I must've listened to that one. I'm sure

Warwick Schiller [\(01:18:19\)](#):

Rupert is the guy that made the movie the horse boy. So Rupert's son, Rowan was having some struggles with his autism and he took him to Mongolia to the horse riding shamans in Mongolia to do some

healing around some of the problems he was having associated with his autism. That was many, many years ago. So Rupert started a thing called the horse Boy method, which is a method of helping autistic children with various problems they have with their autism. And Jane is a, what is Jane? Let's call her equestrian mindset coach. Even though these days she's probably a whole lot more than that, but yeah. But anyway, yeah, so Jane's quotes, basically, I think Jane's quote might be faking it to you make it with horses is bullshit is the exact quote. But it's interesting. It's so cool what you are doing because horses are such energetic creatures and if your energy is all jangled and disconnected, like the lady that couldn't rug a horse, her partner could rug the horse and she couldn't, the horse would show up a certain way because she showed up a certain way and when you sorted that part of it out, the horse was completely different.

[\(01:19:49\)](#):

And that's very cool because sometimes people would present that as a horse problem. How do I fix my horse? And that could be a parallel could be how do I fix my husband? How do I fix my, it's like everything. Dawon Church probably talks about this, but you create your own reality, don't you, with the thoughts you put out there, the energy you put out there attached to those thoughts, your expectations, all of that stuff. So that's very cool what you're doing. Do you have a simple tapping practice that we can actually, you can share with us on the

Sarah Louise Lilley [\(01:20:38\)](#):

Podcast to do together now in real time? Yeah, real time we can do something. Yeah, simple. I mean obviously we won't do anything, open up anything

Warwick Schiller [\(01:20:49\)](#):

So people at home can kind of tap along as well.

Sarah Louise Lilley [\(01:20:52\)](#):

Yeah. So is there something using, if you're my client in this scenario, is there something that you could focus on? You could say it out loud if you're comfortable or not if you're not comfortable, that is just something that happened in the last couple of weeks that's maybe annoying or stressful. Nothing too big, maybe a five or less on the kind of scale of stress, something that's someone said that's still bugging you or

Warwick Schiller [\(01:21:22\)](#):

Something. I don't have a particular incident, but I have been having this low level anxiety that I don't normally have a feeling in my stomach of, it's almost like I just feel slightly queasy, but I know it's not, it's not something I ate sort of a thing. It's just this, I wake up and it's kind of constant. It has been for a couple of weeks now, which is totally unusual for me. So that sound

Sarah Louise Lilley [\(01:21:52\)](#):

Sounds good. And do you feel it right now, this line of low level queasiness? Yes. And now out of zero to 10, how is that queasiness right now? Zero is like no, queasiness.

Warwick Schiller [\(01:22:04\)](#):

10 is let's not go with queasiness. Queasiness was just a way to kind of describe it. You could almost term it like a feeling of dread or a feeling of worry or a feeling of something doesn't feel quite right. And I think it's actually got something to do with my parts work that I've been doing starting to

Sarah Louise Lilley ([01:22:32](#)):

Totally,

Warwick Schiller ([01:22:33](#)):

We're starting to unravel some things that have been kind of clamped up quite shut for a while, so I don't think it's a bad thing, but you asked what's going on and that's the thing I can feel. Yeah,

Sarah Louise Lilley ([01:22:44](#)):

So it's kind of this dread, this worry in your stomach and if you just had to tune into it and just trusting whatever comes up, is there a shape or color of that kind of dread worry in your stomach?

Warwick Schiller ([01:23:02](#)):

It might not be just being so disconnected from my body most of my life, whenever therapists and people ask these sorts of questions like, oh shit, I don't know.

Sarah Louise Lilley ([01:23:14](#)):

So that's fine. You don't have to force anything. It's okay.

Warwick Schiller ([01:23:16](#)):

I don't have a color, but I didn't have a shape. It's likes like a long thin thing, stretching from one side to the other.

Sarah Louise Lilley ([01:23:25](#)):

Yeah, long thing stretching one side. Yeah. And again, zero to 10 right now how activating is that? How strong is that sensation?

Warwick Schiller ([01:23:37](#)):

Three.

Sarah Louise Lilley ([01:23:39](#)):

Three? Yeah. Okay, great. We're just going to follow along. Can you see my hands here? Oh, sorry. So we're going to tap on the side of the hand, so you've got the make sure you can see here. So you've got kind of the crease of the finger there and you're just going to tap with

Warwick Schiller ([01:23:54](#)):

Three fingers, four fingers. So we need to explain this for people at home. Yes.

Sarah Louise Lilley ([01:23:59](#)):

So you're going to tap on the side of your hand. If you use three or four fingers, just tap on the side of the hand.

Warwick Schiller ([01:24:04](#)):

So this is just below where your pinky finger meets your hand. If you've got to karate chop something, that's where you karate chop 'em with.

Sarah Louise Lilley ([01:24:13](#)):

Exactly. We used to call this point the karate chop point, but now it's not very inclusive, so we don't call that. We don't call it that anymore, but yes, exactly. So you can use three or four fingers and we're going to start on the side of the hand. Two things I want to pre-frame before we start tapping. One is that there's a lot of repetition and two is that with clinical E f T, we really focus on the negative one of the we're counter conditioning. So I think some of the not so helpful tapping is when they go right to the positive, we always want to start with the negative shift that first before we move into the positive. So I just want to kind of pre-frame that first. So we're going to start on the side of the hand and we're going to do,

Warwick Schiller ([01:24:56](#)):

Before you go any further here, can you take your finger and tap on your microphone with the tempo that you're tapping on your hand so people at home can get,

Sarah Louise Lilley ([01:25:07](#)):

So I'm sort of tapping, but there's no real right or wrong

Warwick Schiller ([01:25:13](#)):

Really. I was just wondering if it was fast, it was slow or

Sarah Louise Lilley ([01:25:16](#)):

Yeah, I think yeah, just tap at a, I always think about it, it's about the same pressures. If you would tap on a table, if you imagine tapping on a table, it's that kind of

Warwick Schiller ([01:25:27](#)):

Pressure. Kind of like drumming your fingers sort of thing.

Sarah Louise Lilley ([01:25:29](#)):

Exactly. Okay. And you're just going to tap there and there's no right or wrong, just trust your instinct. You're just going to start on the side of the hand and Warwick, you're just going to repeat after me. It's like a Simon says,

Warwick Schiller ([01:25:40](#)):

Okay,

Sarah Louise Lilley ([01:25:44](#)):

Even though I have this long thin sensation in my stomach,

Warwick Schiller ([01:25:50](#)):

Even though I have this long thin sensation in my stomach,

Sarah Louise Lilley ([01:25:55](#)):

This dread or worry,

Warwick Schiller ([01:25:58](#)):

This dread or worry,

Sarah Louise Lilley ([01:26:01](#)):

It's a three out of 10.

Warwick Schiller ([01:26:05](#)):

It's a three out of 10,

Sarah Louise Lilley ([01:26:08](#)):

But I have compassion for myself and my body,

Warwick Schiller ([01:26:13](#)):

But I have compassion for myself and my body.

Sarah Louise Lilley ([01:26:16](#)):

So just acknowledging what is, even though I have this long thin sensation,

Warwick Schiller ([01:26:23](#)):

Even though I have this long thin sensation, It's

Sarah Louise Lilley ([01:26:26](#)):

Stretched out.

Warwick Schiller ([01:26:30](#)):

It's stretched out

Sarah Louise Lilley ([01:26:31](#)):

From one side to the other,

Warwick Schiller ([01:26:34](#)):

From one side to the other.

Sarah Louise Lilley ([01:26:37](#)):

Maybe it's dread or worry.

Warwick Schiller ([01:26:40](#)):

Maybe it's dread or worry.

Sarah Louise Lilley ([01:26:43](#)):

I'm open to being gentle with myself,

Warwick Schiller ([01:26:47](#)):

But I'm open to being gentle with myself

Sarah Louise Lilley ([01:26:50](#)):

Even though I have this long, thin, stretched out sensation,

Warwick Schiller ([01:26:56](#)):

Even though I have this long, thin, stretched out sensation,

Sarah Louise Lilley ([01:27:01](#)):

Maybe it's worry,

Warwick Schiller ([01:27:03](#)):

Maybe it's worry.

Sarah Louise Lilley ([01:27:05](#)):

I'm letting my body know.

Warwick Schiller ([01:27:08](#)):

I'm letting my body know

Sarah Louise Lilley ([01:27:10](#)):

That right here in this moment,

Warwick Schiller ([01:27:13](#)):

That right here in this moment,

Sarah Louise Lilley ([01:27:16](#)):

I'm okay.

Warwick Schiller ([01:27:17](#)):

I'm okay.

Sarah Louise Lilley ([01:27:19](#)):

Now I want to go to the top of the head. So just right on the top of your head, I'm going to move my headphones a little bit. So right on the top of the head, if you put your thumbs on your top of your ears and wear your middle fingers touch right on the top of the head there. I'm just going to tap there. This long thin sensation in my

Speaker 4 ([01:27:40](#)):

Stomach,



Warwick Schiller ([01:27:41](#)):

This long thin sensation in my stomach.

([01:27:44](#)):

There's

Sarah Louise Lilley ([01:27:45](#)):

Three out of 10.

Warwick Schiller ([01:27:47](#)):

This three out of 10,

Sarah Louise Lilley ([01:27:50](#)):

I'm going to go to the eyebrows right at the beginning where your eyebrow meets the bridge of the nose. Beautiful. This sensation in my stomach,

Warwick Schiller ([01:28:03](#)):

The sensation in my stomach,

Sarah Louise Lilley ([01:28:06](#)):

Just breathing into that sensation in your stomach, wherever you feel that, just breathing into it side of the eye. Now we're going right on the eye, it's right on the bone, right next to the eye there. This long thin sensation in my stomach,

Warwick Schiller ([01:28:30](#)):

This long thin sensation in my stomach.

Sarah Louise Lilley ([01:28:36](#)):

And then we're going under the eye switch right on the bone again, right under the pupil, right on that ocular bone there. This worry in my stomach,

Warwick Schiller ([01:28:49](#)):

This worry in my stomach.

Sarah Louise Lilley ([01:28:51](#)):

This long thin stretched out sensation,

Warwick Schiller ([01:28:58](#)):

This long, thin stretched out sensation

Sarah Louise Lilley ([01:29:02](#)):

Under the nose, right under the nose. Now acknowledging and processing, going to the chin point right under the mouth.

[\(01:29:18\)](#):

I

[\(01:29:18\)](#):

Don't have to let go of all

[\(01:29:19\)](#):

Of this.

Warwick Schiller [\(01:29:23\)](#):

I don't have to let go of all of this,

Sarah Louise Lilley [\(01:29:26\)](#):

But I wonder if I can let just a little bit go,

Warwick Schiller [\(01:29:31\)](#):

But I wonder if I can let just a little bit go.

Sarah Louise Lilley [\(01:29:36\)](#):

And then we're going to the collarbone right below the collarbone. That little divot there.

[\(01:29:44\)](#):

Both

Warwick Schiller [\(01:29:44\)](#):

Sides on both

Sarah Louise Lilley [\(01:29:44\)](#):

Sides, yeah, you can both sides or one

[\(01:29:49\)](#):

This

[\(01:29:49\)](#):

Sensation in my stomach,

Warwick Schiller [\(01:29:53\)](#):

This sensation in my stomach,

Sarah Louise Lilley [\(01:29:55\)](#):

This long thin sensation,

Warwick Schiller [\(01:30:00\)](#):

This long thin sensation.

Sarah Louise Lilley [\(01:30:03\)](#):

I'm just tuning into it in your body, just feeling it however you feel it, just tuning into it and I guess I'll see that long thin stretched out from one side to the other. Then under the arm, almost like a hand width, if you put your hand under your armpit, your bottom of your hand touches this sensation in my stomach,

Warwick Schiller ([01:30:33](#)):

The sensation in my stomach.

Sarah Louise Lilley ([01:30:36](#)):

That's deep breath and just finishing on the side of the hand again one more time. Even with the sensation in my stomach,

Warwick Schiller ([01:30:47](#)):

Even with the sensation in my stomach,

([01:30:50](#)):

I have

Sarah Louise Lilley ([01:30:50](#)):

Compassion for myself and my body.

Warwick Schiller ([01:30:53](#)):

I have compassion for myself and my body.

Sarah Louise Lilley ([01:30:57](#)):

Just taking a deep breath that's letting the tapping go and just tuning in. How is that sensation in your stomach that three out of 10, how's it feeling?

Warwick Schiller ([01:31:20](#)):

Feels like it's gotten a lot smaller and it's probably a one now I've kind of got to think about trying to find it. That's really interesting.

Sarah Louise Lilley ([01:31:29](#)):

Awesome. So you did it with a physical sensation, right? And any emotion is a physical sensation, so the most gentle way to process something is if you are feeling anxious, right? I am just making an example up. If you're feeling anxious, you feel like your head is spinning. It's like don't get into even the head, don't get out of your head what that means or what. Even thinking about just tune into the physical sensation, even though I feel like my head is spinning so fast and the setup statement is just around acceptance. So it's just like I have compassion for myself, even though my head is spinning. I choose to be gentle with myself. There's options you can use, even though my head is spinning, I choose to accept my body's reaction and then we're just focusing on that unwanted sensation. My head is spinning, my head is spinning, and by sending counter, again, counter conditioning, that stress, that body sensation, that event with the tapping, you're just letting the body know it's safe, it's letting the body know it's safe.

([01:32:33](#)):

It can process it and it drops. So that's the kind of basic recipe of E F T we just did One round next I'd probably go into let's get a message from your body. What is that about? What does that work? Right? We'd go deeper, but I think that's a good way to just kind of start the practice. So again, you're just starting on the side of the hand and you're just using some sort of statement around acceptance or compassion with whatever it is. Even though I'm really stressed out about this upcoming meeting, it makes sense. I feel this way even though I'm really stressed out about this meeting tomorrow, I really want to do a good job, but I accept that's how I feel right now. Even though I'm really stressed out about this meeting tomorrow, I have compassion for myself and everything I'm feeling.

[\(01:33:20\)](#):

I'm so stressed out about this meeting and then you tap through the points, I'm so stressed out, I'm so stressed out, and you focus on the negative first and then by the end it's like, you know what? It's okay. Of course I'm stressed out. I've never done this kind of meeting before. Of course I'm stressed out. I'm a little stressed out, but it's okay, right? It makes sense. I'm stressed out. It's a whatever. So does that make sense? Any questions coming up? That was kind of a rapid fire basic recipe, e f T, but hopefully

Warwick Schiller [\(01:33:50\)](#):

That, right? Are you always working on a particular thing or can you just tap just to tap? Is there a therapeutic thing to, if you just were to go through those steps without having a particular goal in mind, can you do that

Sarah Louise Lilley [\(01:34:10\)](#):

To me? Yeah, so if you literally just tapped on the points alone, that would calm your nervous system. So a hundred percent. If you literally, one of the things I do with the new clients oftentimes, because normally with a client, I would go through the points first to really make sure you knew where they were. Then we go into the tapping, we kind of combined it and I was like, tap here. And so it's a little bit awkward. So what I normally do with new clients is I get 'em just to take a breath and kind of gauge that breath, zero to 10, how expansive it feels. Then I just show them the points. It's like, this is exactly where this point is. This is exactly where this point is, tap here. We just go through the points and then I have them take a breath and always their breath is like, they're like, oh my god, it's so much more expansive. I can take such a deeper breath. I have so much more movement in my diaphragm. So just the points alone will absolutely calm. Your nervous system will allow you to take a deeper breath and that alone is enough. A lot of my clients just do that before bed.

[\(01:35:12\)](#):

And you can simplify in other ways too. I always think sometimes in everyday life time can be a barrier to entry for some people. And so it's like as you're doing your teeth, it's like just tap on your collarbone point as you kind of focus on that meeting that you're nervous about, that you're doing later that day and just breathe and focus on that meeting as you're tapping, as you're doing your teeth, you can kind of combine it in these microwaves too, to just, again, just process stress, get your nervous system relaxed.

Warwick Schiller [\(01:35:44\)](#):

And do you do them in those orders first? The side of the hand, the top of the head, the bridge in the nose, the beside the eye, the under the eye, the under the nose, the chin, then the back. Yeah,

Sarah Louise Lilley [\(01:35:55\)](#):

Exactly. Yeah. So that's of the basic recipe and you're getting all those main meridians that way. It's not a big deal if you have to skip one. When I had my shoulder, I literally couldn't move my dominant arm, so I'd had to change points. I've had clients who any number of reasons don't want to touch their face for some reason. One day maybe it's a pimple or something. So skip a point, not a big deal. And you don't have to technically do it in that order either, but it just generally is that's the order that clinical e f t is in, just it's easier to kind of keep the same order so it becomes habitual for people.

Warwick Schiller ([01:36:33](#)):

Right. Yeah. And how long is it important? How long you do each one?

Sarah Louise Lilley ([01:36:41](#)):

In terms of the points?

Warwick Schiller ([01:36:42](#)):

Yeah. Is there too much or too little?

Sarah Louise Lilley ([01:36:45](#)):

No, I think the technical answer would be kind of one inhale, one exhale. But it's really intuitive. You can't do that wrong. I often, and a lot of people find certain points really their favorite, if you will. I have certain clients who I just love this point. That's always my go-to. If I'm feeling stress, this is the point I go to. Other people are like, I just love the top of my head when I have headaches. So a lot of people have a favorite point. I love the collarbone because I can do that. Clients do that, can do that on the New York City subway, you don't need to have clean hands. If they don't want to touch their face, you can do this very surreptitiously. It's an easy one to access whatever you're wearing. It is just an easy one to access. So a lot of people have kind of favorite points, but there's no, yeah, if you have to skip a point for some reason, it's not a problem.

Warwick Schiller ([01:37:39](#)):

Right. Yeah, it kind of has a comforting feeling to it while you're doing it.

Sarah Louise Lilley ([01:37:48](#)):

Yeah. I mean, you are literally lowering your cortisol, you're lowering your cortisol and you're telling the body it's safe. And we did one round in a very, not super awkward, but not in a smooth way, right? I'm telling you where the points are. You've never done it before. You're managing headphones and trying to see me in a tiny screen. It wasn't the most smooth. But even that just, you can sense how it does kind of calm your nervous system and kind of reduce some of these aspects. So yeah, it's very effective.

Warwick Schiller ([01:38:21](#)):

That was very cool. So how do people find you?

Sarah Louise Lilley ([01:38:27](#)):

So you can definitely find on Instagram, I finally joined Instagram and about, I don't know, a few months ago, and I'm there. So definitely find me at Sarah Louise Lilly on Instagram and join the community there. You can also go to emotional freedom with sarah.com. I send out weekly really actionable tools

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and inspiring stories, client success stories every week. So if you want to join that, you can join that community there. Those are the two easiest places to find me.

Warwick Schiller ([01:38:56](#)):

Okay. And they can message you on Instagram or your email is on your website, is it?

Sarah Louise Lilley ([01:39:00](#)):

Yeah, it's just emotional freedom with Sarah. Yeah.

Warwick Schiller ([01:39:03](#)):

Perfect. Awesome. Well, it's been a very fun time having a chat with you about about E F T. I've been aware of the tapping for quite a while, but I haven't really done much of it. My wife's done a little bit of it and yeah, I was really interested to find out more, especially seeing you're working with Equestrians and you're helping them with trauma from falls and stuff. So I thought that part was very, very interesting. So yeah, it's been great chatting with you and thanks so much for joining me.

Sarah Louise Lilley ([01:39:33](#)):

Awesome. Thank you so much for having me. It was such a pleasure and honor to be on your show.

Warwick Schiller ([01:39:38](#)):

And you guys at home, thanks for joining us and I we'll catch you on the next episode of The Journey on podcast.

Speaker 1 ([01:39:45](#)):

Thanks for being a part of the journey on podcast with Warwick Schiller. Warwick has over 850 full length training videos on his online video library@[videos.warwickschiller.com](mailto:videos.warwickschiller.com). Be sure to follow Warwick on YouTube, Facebook, and Instagram to see his latest training advice and insights.