

Speaker 1 ([00:00:07](#)):

You're listening to the journey on podcast with Warwick Schiller. Warwick is a horseman trainer, international clinician and author, whose mission is to help people achieve a deeper connection with their horses through his transformational training program. Just be causing

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

Welcome back to the journey on podcast. I'm your host Warwick Schiller. And today I have a very special guest lady named Jillian Kreinberg, and I met Jillian at a horse expo in Columbus, Ohio a couple of years ago, where she was presenting on anatomy and the structure of horses. And that's quite a bit of the education that she does, but as you'll find out in this interview, there's a whole lot more than just that part of it to Jillian. And what I'm going to do right now is read a quote from when you go on her website, there's a huge quote that pops up. First thing that pops up and it's not by her, but I just want you to listen to this quote because it will really give you an idea of what Julian zona bet the quote is by someone I'm Henry Beston and it says we need another and a wiser and perhaps a more mystical concept of animals. We patronize them for their incompleteness, for the tragic fate of having taken forms so far below ourselves. And they're in, we, ER, and we greatly for the animals shall not be measured by man in a world older and more complete. The now is they have moved, finished and complete gifted with extension of the census. We have lost or never attained living by voices. We shall never hear, they are not brethren. They are not underlings. They are another nation caught within ourselves in the knit of life and time.

Warwick Schiller ([00:02:12](#)):

I'll let that sit there for a minute, but that's a hell of a quote, but let's get into this whole interview with Julian. I've it's been recorded. I'm just doing the intro for it now. And you know, these podcasts, I often wonder how are we going to top the last guest? I mean the last guest was amazing and then the next one is even more amazing. And the good thing about this bunny is Jillian does not leave us hanging. I mean, this is a pretty amazing podcast and I hope you enjoy it as much as I do

Warwick Schiller ([00:02:49](#)):

Jillian.

Warwick Schiller ([00:02:49](#)):

Welcome to the Journey On podcast.

Jillian Kreinbring ([00:02:51](#)):

Thank you so much. Thank you for having me. I'm excited about this.

Warwick Schiller ([00:02:56](#)):

You know, we've already had some synchronicities happening before started here. I w we, we had a bit of a chat before we started here in Julian's drinking some coffee and when she lifted her coffee mug up to drink out of it, I'm like I have exactly the same Pendleton coffee mug. And then somehow in our conversation, it turned into, she said, have you ever heard of Sharman stones? And I reached down to my desk here and picked up two, we can see each other. We don't record the video, we just record the audio. But she said, have you ever had a Sharman stones? And I reached down below my computer and pick up two shaman stones and hold them up. And so we'll probably get into the Sharman stones later

on. But yeah, so far the synchronicities are just falling around. So this is going to be fun, I guess, before we, Oh, I should tell the story about how we met. So I went, I met you at equine affair and was it Columbus, Ohio?

Jillian Kreinbring (00:03:51):

I believe it was. Yes.

Warwick Schiller (00:03:53):

And so I was presenting it, that host expo. And so as Julian and at the horse at that particular host expo, sometimes they'll get your rental car, but sometimes they just pick you up. And then there's a shuttle bus that takes you the presented from the hotel to the fairgrounds. And I was that, I think I presented this wasn't the first day. The first day I was out there, I presented a few times, but then I stayed around that night and my friend, Dan James, he had his horse trailer there. And so I stayed at D you know, hanging, chatting with Dan until, Oh, somewhat ridiculous hour, you know, like one o'clock in the morning. And I left the fairgrounds and got a taxi back to the hotel. And when I went to bed, I didn't have the, so there's two shuttle buses that go out to the, to the fairgrounds.

Warwick Schiller (00:04:36):

There's the early one. And there's the late one. And I thought, nah, the light one doesn't go out till 10 o'clock or something. So I thought I won't set an alarm. I will just get up when I get up and get on whichever bus. Anyway, I woke up, I don't know, about six o'clock I think. And I thought, ah, I looked at the club. I'm like, I got plenty of time. And then something said, you need to get up and get on the early bus. And I have no idea what I'm going to get on these early bus, but I got this, I should get on the silly bus. So I get up and I have a shower get his days. I have the breakfast, I get up and get on the shuttle bus. And I walked down the back and I sit behind this, this blonde lady. And I'm across the aisle from some dressage dude, I think Yon, Ebling, that's him. So I introduced myself. I said, Hey, I'm Warrick Sheila. And the blonde light in front of me turns around. And she says to me, I've been told I'm supposed to meet you. That was, that was Jillian.

Jillian Kreinbring (00:05:34):

Yup.

Warwick Schiller (00:05:37):

We had the conversation was about 20 minutes to get to the fairgrounds. And the conversation on the way was pretty. Yeah, it's a lot of synchronicities in that. And I think we ended up somehow getting onto the lyrics of sturgeon Simpson's song turtles all the way down. And then I think when we got to the horse expo, we stood around and talked about that for hour. We might get into Sturgill Simpson turtles all the way down later. But before we do that why don't you explain to the listeners what it is you do?

Jillian Kreinbring (00:06:09):

It's kind of hard to just pigeonhole oneself into a category. But I'm an educator of, of people and of courses that come into my life. And I suppose that my specialty in the last several years has been functional anatomy of the horse in the human. And I've become quite passionate about how to shape energy in horses so that they use themselves in a way that works with who they are as a species, as opposed to moving and working with them in ways that work against their, their structure, not just

physically, but also emotionally and mentally. So I travel and I, I teach people about the horse of scaffolding and how that horse should best use himself so that he has a long, vital life physically, emotionally. And I guess I could even say spiritually,

Warwick Schiller ([00:07:26](#)):

Well, there, you have an inner, this podcast is going to go, all right. I knew you as an educator of biomechanics. And, and so when you blurted out the energy bit a minute ago, I'm like, Oh yeah, this is the right guest for this podcast. I knew that anyway, but Oh, that was very, very cool. It's funny. I met you at the host expo, you know, on the bus on the way out. And that I think I took the early bus back to the, to the, to the hotel that night. And I'm sitting at the bar having a beer, I think, and you walked in, Karen is lugging this suitcase and you kind of want it up to me and you plunked it down and said, Oh, that's heavy. And I said, what's in that. And you said, totally dead pan she's you said to me a dead horse.

Jillian Kreinbring ([00:08:12](#)):

No, I always travel with my best friends, you know? Yes. That is what it is. Yeah.

Warwick Schiller ([00:08:22](#)):

When you say a dead horse, of course it is.

Jillian Kreinbring ([00:08:27](#)):

Yeah.

Warwick Schiller ([00:08:30](#)):

So how did you, you know, you said in the last few years you're doing something different. So, I mean, what was your, what was your path to get to here? What, what was first, what was second, as far as, as far as like the anatomy and the biomechanics stuff? What, what led you to that?

Jillian Kreinbring ([00:08:51](#)):

Well, I grew up in a horse family. So when I was young, I was kind of untethered by my parents. They were busy with their lives and I think kind of figuring out who they were in. So I spent most of my childhood alone with my horses and I didn't have any siblings. So I just had this magical relationship with them, fun, just imaginative and creative and wild unstructured, really. And, you know, we bought and sold horses and traded horses. And we went on lots of trail rides and rodeos and ate, you know, I had a really great childhood, a very innocent and pure with the horses. And then my father ended up purchasing a stallion. And when I was about seven years old, we had a stringer brood, mares, and a stud horse, and started to raise babies.

Jillian Kreinbring ([00:10:02](#)):

And then, so we found ourselves in the breeding business and buying and selling horses. And of course, one of the best ways to market those horses was to start showing the offspring. So at nine, I started to compete in quarter horse industry and paint horse industry. And in Iowa, we had various stock horse associations that I would show in, in, in, in, again, it was great. I had an old cowboy who mentored me, who had a really famous paint horse named trailer. He became known all throughout the country for producing the, the most amazing paint ponies you could ever possibly imagine. And being shaped by that gentleman was very interesting because if you, I guess you looked up the definition of horse trader,

he, it would be a picture of Glen. He was quite a character. So ended up showing all through high school and into college.

Jillian Kreinbring ([00:10:55](#)):

I had the good fortune of being able to ride with some, some trainers that were very influential to me. But then it became very serious. You know, I kinda lost that, that innocence and that wonder less that I had when I was a kid. And I became very structured in, in my horsemanship approach. And I think, you know, my parents are beautiful, beautiful people. And as I said, they were kind of trying to figure out who they were when I was a young girl. So there was a lot of partying and that sort of thing going on. And so I think a lot of my environment felt a little out of control. So my barn became my sanctuary. You know, I could, I could control my atmosphere. And in now, in retrospect, I realized that that's also what I did with my horses. They became something that I could control.

Jillian Kreinbring ([00:11:53](#)):

And that offered me a sense of stability in my life. And then that also went along with the training techniques that I was taught from these various people. And, and quite honestly, you know, they were very dominant training techniques. The horses were very subservient and it was all about really instilling, learned helplessness into the horses. Truly. Yeah. If I say this, you do this and don't move a foot. Don't look, don't have an opinion. You do your job and that's it. And if I get my ribbon and my money, man, that makes me a really good horse trader, you know, really good, good at what I do. And I was just, you know, really pull on myself all through high school. And then in college, the same thing. And the day after I graduated from college of all things, I was offered a training position and terminate.

Jillian Kreinbring ([00:12:51](#)):

So I packed my bags and went to Germany and trained quarter horses for two and a half years. And and I started not to really enjoy the process with my horses anymore. It wasn't fun because I, I felt like I had to train, train to fit trends so that I could be competitive. And if I wasn't competitive, I didn't get the client. It was just this really bad cycle. But again, you know what, 23 years old, I felt like I just knew everything. You know, I just was really big for my bridges. You know, my head was really big because I had won some money in some ribbons and titles and the air. I was a big trainer in Europe, but I started not to enjoy myself and I, I knew I needed to make a change. So I, I moved back to the States and decided I would go to graduate school, but I didn't really know what I was going to do.

Jillian Kreinbring ([00:13:49](#)):

And you know, I think people who know me, a lot of them know this story, but I decided to go to Wisconsin to graduate school, but I'm from Iowa. So that made me an out of state resident. So I had to establish residency there in Wisconsin for a year before I could get in-state tuition. And I did what I knew how to do or what I thought I knew how to do. And that was trained a couple horses so I could make a living. And again, I was really good at subjugating and dominating and really hard for me to say it, but, you know, I was very abusive. It was very abusive to these animals, these sentient beings that had provided me with so much already in my life, but I didn't have the introspection yet to see where that was going to take me.

Jillian Kreinbring ([00:14:41](#)):

So I, I had a horse come into training. His name was Rocky. It was a six year old paint, stallion owned by some good friends of ours. And they wanted put some more time on him so that they could sell him.

They, they, they needed to move the horse on. And so it was kind of like one of those 30 day wonders, like, well, I can whip him up into shape in 30 days, but I was broke. You know, it was just a kid. I didn't have any money. I didn't have a facility. And, and I rented this farm outside of Madison, Wisconsin, Mount Horeb Wisconsin. And I didn't have an arena or a round pen, but I had a kind of a clear spot up on top of this Hill. And I was riding this horse up there. And the lady who owned him came to take a sales video.

Jillian Kreinbring ([00:15:28](#)):

And of course I was riding and I was really honestly, or like, I was probably so consumed by my desire to look good on a horse. You know, it was more about how I was presenting myself. And so you're not in the moment when, when you're, when you're there in your head, you know, so I, I was cantering and I dropped a rein, not a big deal. I mean, figured I could just reach down and pick up the rein, but the problem was that there was a overgrown berm of tall grasses and weeds. And in that berm was a bunch of barbed wire. And I knew, you know, you have to make that real quick decision when you get into a moment sometimes with a horse. So I thought, well, I could stick it. And he's going to get all tangled up in that barbed wire, and that's going to be a real disaster, or I can sit it.

Jillian Kreinbring ([00:16:24](#)):

Maybe he'll put his brakes on and take off across the open pasture. I won't have any control, or I could just do an emergency dismount. So I, I decided to do an emergency dismount, but this land had been farmed for a long time. So there were these furrows in the land. And so when I swung off and I landed, I heard a snap and I broke my leg. And then, because I couldn't support myself on that leg, I flipped and I flipped and I flipped and I heard the second snap. And I broke my back and that was probably the greatest gift that ever happened to me because when I was laying there, you know, your body goes into shock when you, when you have an injury like that. But I was so peaceful and there was this tall grass blowing all around me, and I could see the blue sky, you know, above me and I was waiting for the ambulance.

Jillian Kreinbring ([00:17:38](#)):

And it occurred to me at that very moment, which was one of my greatest fears. And that was that I know absolutely nothing about horses, and I might not even be very good at what it is that I so desperately want it to be good at. And I realized that other than those moments that I had as a child, when my horses were my best friends, that when I started to compete and I became very involved with myself that really my primary driver was just my ego. You know, I was so consumed by what did people think of me? What image did I have? Did they think I was talented? You know, the list goes on and on. And so it really wasn't until that moment that I became a real student. I had to become a real student of myself. I had to face a lot of my own demons.

Jillian Kreinbring ([00:18:44](#)):

And and I had to take a step back and, and recognize that I wasn't, that all important, awesome, talented, great trainer that I thought I was. And so it was a huge gift because it was very humbling. I became very vulnerable after that. And in that vulnerable, you know, being in that vulnerable place, just all the right people popped into my life and they were such influencers for me. And so that's essentially what brought me then to the university. And it helped me define what my primary focus was going to be. Especially after I had my first lesson after that exercise, after that accident was with a woman named

Peggy coming. And I took that lesson. I showed up to that lesson. It was on nine 11, 2001. And, and the joke is my, my world was rocked twice that day.

Jillian Kreinbring ([00:19:49](#)):

You know, after watching the twin towers fall, I went out to the farms in Stoughton, Wisconsin, and I had my first lesson after my accident with Peggy Cummings. I, again, I was so broke. I didn't even have a pair of riding pants or shoes. And I showed up in a pair of old jeans and these beat up work shoes. And I went to go grab my horse. And I went to go get up on the horse. And, and Peggy kindly said to me, we never get on a horse unless we prepare them from the ground first, we need to prepare their bodies and their minds so that they can carry themselves in a weightbearing posture. And throughout that whole lesson, you know, she used terms that I hadn't heard of hundreds of times before, but it was the first time I really asked, well, what do they actually mean?

Jillian Kreinbring ([00:20:41](#)):

What does it really mean for a horse to be on the forehand? What does it really mean for a horse to be in balance? You know, all, all these things. And so that deep curiosity from that point forward is then what helped shape my studies at the university, which was learning about functional anatomy, how the horse is built, how, how the horse should move, what is its healthy posture? What does an unhealthy posture and looking at the musculature as an indicator of how the horse uses itself and, and that journey has just never, ever, ever stopped. And it's grown much deeper, really for me in the last decade. It meaning that it goes way beyond the skeletal structure and the musculoskeletal system. There, there's so much more going on there in the brain and in the mind, and in the spirit of the horse that we cannot fare it apart from the body. So that's not a very short version of how it is that I got to be where I'm at, but you know, those were some major influencers as to, you know, what, what brings me to where I'm at now in my life.

Warwick Schiller ([00:22:03](#)):

Wow. Hell of a story. It's one of those one of those things like, you know, it's, it's what, you know, after, you know, what you learn after, you know, everything that's imposed.

Jillian Kreinbring ([00:22:13](#)):

And that's always true for the moment now. Right. I, I will learn something today through our conversation that will change forever. What I teach tomorrow. Yeah.

Warwick Schiller ([00:22:24](#)):

No, and I'm sure I will do, I think already have you know, you're talking about having your accident and you said you were watching that you could see the grass blowing and the tree in the clouds. And I've noticed that whenever, you know, it's been awhile now, but whenever I've had a wreck off a horse and like, you, you know, you hit the ground and, you know, you hit hard. You just, you don't know if you're ever going to get up, you know, you don't really feel, it's like you get that, you know, but you, you don't know if your arms and legs are ever gonna move again. But what I've noticed in those, in those moments is the dirt under your nose. You're looking at every little grain of sand and you can see it crystal clear, or if it's grass or whatever it is, but you you a present right. Then you are totally present. And it's amazing how fascinating three grains of sand. It might be a little bit of grass, or like you were looking at the clouds in the ground, and you're like, you had just, you had just that present. And the, you know, just the tiniest little things are just so clear, crystal clear and, and interesting. And, you know, there's nothing

else going on. It's what, it's just, what you're looking at is what you're looking at it. And it's yeah, I think, I think there's accidents kind of helped shape

Warwick Schiller ([00:23:46](#)):

A bit of that. You know, like maybe, maybe bring you to a place where you realize what's possible. It's almost like Ram DAS, you know, you're talking about taking psychedelics. And he said for a long time there, I was taking a lot of psychedelics. And then I realized, okay, the LSD is just to remove the veil so I can see what's possible that the whole point is to be able to, to, to view the world that why were they at the LSD,

Jillian Kreinbring ([00:24:12](#)):

Right. It's like, it's like being sucked back into your own body, right? So it's like a real awakening, you know, and in horsemanship is such a practice of meditation, of being in the moment, you know, being with my horses is, is my most influential time in terms of growth because I'm so in the moment, nothing else exists in the world, except for that moment where you might just have one perfect stride, you have this intimate dialogue with this other being. And, and really my challenge is being able to bridge those moments into how I live my life every day to be that in the moment in everything that I do, you know, and it's just an example of the lesson that, that these amazing animals have to teach us my, my very good in very close. And one of my dearest mentors the late Mark Russell always used to say to me, Jillian, we've only just begun to learn what it is that the horses have to teach us.

Warwick Schiller ([00:25:38](#)):

Yeah. I definitely have to agree with that. The more you, you know, the, I dunno, it's, it's like the more you learn, the more questions you have, you know, I used to, I used to be able to give people straight answers about things, you know, and they'd ask a horse question. I go, well, here's the answer, and now it just, it's just more questions,

Jillian Kreinbring ([00:26:01](#)):

Right? The joke I always say is, it depends, you know, and I'm going to carry a little box of depends around. And when somebody asks me a question, who's going to throw them with the pens and say, I don't know, maybe it depends.

Warwick Schiller ([00:26:14](#)):

For you listeners outside the U S depends. Are there adult well are they for adults with their kids?

Jillian Kreinbring ([00:26:24](#)):

Yeah. They're there for adults.

Warwick Schiller ([00:26:27](#)):

They're adult diapers or nappies. We call them in Austria.

Jillian Kreinbring ([00:26:30](#)):

Yeah.

Warwick Schiller ([00:26:36](#)):

Yeah, that's, that's it's fascinating when you have those moments that I call them, I call them six sense moments. And it's not that it's a sixth sense, but the move of the 6 cents, if you ever watched the movie, the sixth sense with Bruce Willis, do you have a scene that, you know, at some point in time, you go hang on, this guy's dead, and then you go, hang

Jillian Kreinbring ([00:26:58](#)):

On, hang on.

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

He was dead five minutes ago, and I should have known that. I kind of knew it on one level, but I didn't know it conscious. What about when he's talking to his wife in the restaurant? That's why that conversation was so stilted because she couldn't see him. Oh, you know, like you, it changes the way you viewed the whole movie up to that point in time. And, and, and for me, I kind of, when I realized he was dead, I kind of realized that, you know what I think on some level on you is dead all along, but I, it wasn't a conscious thing. It wasn't, you know, I couldn't describe it or verbalize it or whatever. And, and yeah, it's a bit like that, but yeah, I do think the, yeah, the, that being with the horses, it is a practice in being present. And I think it, for me, it's, it's where I started being present, which it hasn't been that many years now, but that's where I started being present. And, and I can gradually, you know, transform that into other parts of my life.

Jillian Kreinbring ([00:28:05](#)):

Meditation was, it was a huge part of my, my paradigm shift, you know, coming from a super dominant based training regime and knowing that there was a different way, but I didn't know what that different way was. So when I was writing my thesis for graduate school, I moved to Vermont and there, I started to meditate at the Shambala center because what was happening is when I was working with my horses. And if I couldn't figure something out, I would become very frustrated, right? So we're knowledge, ends, frustration begins. And I would re revert back to my old behaviors and my old patterns of, I have to make this horse do it, and I would get angry and, and, and the ugly red devil would, would poke out again. And that sent me down to the psych spiral. This is terrible spiral work.

Jillian Kreinbring ([00:29:13](#)):

I would work with the horse in, and I would revert back to these old ways. And then I would go in the house and I would just really abuse myself emotionally, you know, like mentally, I would just beat myself up. Like, you're just, you suck, you're terrible. You're never going to get this, you know, you're, you're horrible. You should find something else to do. You know, it was just this really bad self-talk. And it was explaining that to my friend. I said, yeah. I said, you know, Andy, you know, you said, you just have this huge ego. And I thought I was just all that. And, you know, you know, then this crap happened to me and now I just feel like a piece of crap all the time, you know? And I, and I just keep putting one foot in front of another, but it, it, it's, it's hard. It's emotionally, it's very painful. And Andy just, he took my hands and he said, you know, Jillian, you're still making it about yourself.

Jillian Kreinbring ([00:30:13](#)):

That was a big awareness because I went from being overconfident to just being self-abusive, but it's just two ends of the spectrum. Right. still making it about myself, you know? And so my friend had suggested that I, I start a meditation practice. So she introduced me to the Shambala center and I learned a lot of incredible techniques and tools to help settle my mind and to tap into my own power.

And one of the practices was I would sit with my singing bowl and I would think of a word that I would want to apply with my time with my horses, like patients.

Jillian Kreinbring ([00:31:04](#)):

And you would think of that word, and then you would, you would let the word fall away. And then you would be in that feeling of what does it feel like to be patient when you've been patient with another human or another animal, and just be in that feeling. And every time a word or a thought would come just to visualize touching that thought, and it would just dissolve away and just to return back to that feeling. And it wasn't really wasn't until that became a part of my daily practice, that my ability to change and to rewire my brain when I worked with my horses started to happen. And it was when that started to happen, that my real desire started to shift into being more interested in the relationship with my animals and not so much about the technique or the training methodology, because really, if you don't have the relationship piece, the horses are just robot. And I wanted something so much more than that from my horses. So the meditation was, and still is, and sometimes I fall away from it. My, if it busy, we get sucked Back into old patterns, but it was a big game changer for me.

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

I find with like, you know, when, when I help people with horses, there tends to be certain patterns people will do. And one of the patterns they'll do is they'll do the work until it starts to make a difference. And then they just want to ride the horse. And I can't judge because I do the same thing with my meditation practice. I'll do it until it makes a difference. Like I'm good now, And then get away from it for Awhile.

Warwick Schiller ([00:33:16](#)):

And then you start to fall back and you go, Oh God, I get it back. And instead of looking at, as in, this is not a, this is not something I'm going to do for a while. This is something I am, you know what I mean? You gotta kinda get to that point. And and it's, you know, it's, it's, you know, it's a bit of a spiral. It's not a straight line. And every time you, every time you fall back you, the next time, I think you can spring fold a little bit further, and then you fall back. So the bit you talked about your negative self-talk before, and I think understanding that it isn't a straight line, it is a spiral and you will fall back and that's perfectly normal. I think that's the biggest part of it. I've got a Buena alone, tattooed.

Jillian Kreinbring ([00:34:05](#)):

Nice.

Warwick Schiller ([00:34:08](#)):

My wife has the same one, except the male in lamb goes a different direction than the female one. But, you know, at the start it's, so it's a, it's a Buddhist symbol for the path to enlightenment and it starts out in a spiral. So I was just going it's wallering around. And you know, that's what you do at the start. You have no idea where you're going, and then you finally figure out which direction you're going in. And it goes along a bit, but then it loops back and you're going backwards and then you're going forward. And then it loops back a bit, but eventually it gets further and further along. And, and that's there just to remind me that when you do well, I think I know what my path is, but when, when I do start to fall back, don't judge yourself negative.

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

And that's, that's part of the path. It's like, good. We're on the road, you know, we're on the right track. It's, it's kind of like, I, a lot of times it clinics. And forgive me if you listeners, if I've actually said this one before in the podcast to someone else, but what I do at clinics or at horse expos, you know, like when I was equine affair or whatever, I will ask. Okay. So who here meditates and you'll have a few people put their hand up and then I'll say who he is tried to meditate. And can't, everybody's hand goes up when most people's hands go. And they'll go, so what I'm going to go around and do a bit of a queasy. Why can't you meditate? And they all say the same thing. Oh, I can't keep my mind quiet. Oh, I, you know, my mind's too busy, my mind, you know, I can't keep my mind still above a blah, blah, blah.

Warwick Schiller ([00:35:34](#)):

And I'll go, okay. So I'm gonna, I'm going to give you a little version of what I think your mind is like when you meditate. So you're ready to listen to that and they go, yeah. And I go, okay. So yeah, you think you're just going to sit in and do some, you know, very basic meditation to where you focus on your breathing. And so you sit down and you go, Oh yes. The is going in my nostrils. I feel my belly rising. My belly's going down the is going out. My nostrils, the is going in my nostril. She might be at least rising my belly. Oh, I'm hungry. I wonder what's feeding. I'm going to think I'm going to have chicken tonight. The chicken, the chicken was a boy chicken or a Guild chicken by the time

Warwick Schiller ([00:36:17](#)):

Killed it. You could tell if it's a boy or a girl. Cause he big right then. But what about the little ones? You know, the little yellow ones wouldn't have they tell if it's a boy or a girl, then you know, like the ones you said he used to Tom, I love, I get to eat chocolate and I love chocolate. Oh, hang on. I'm supposed to be thinking about my breathing. And when I do that, everybody Starts nodding. Okay.

Warwick Schiller ([00:36:38](#)):

So I'm a big fan of, of an American philosopher named Wayne Dyer. And he says, when you change the way you look at things, the things you look at change. And I go you at that point, when you guys go, Oh, I'm supposed to be focusing on my breathing. What's the next thing you say, I suck, I can't do this. I'm doing it wrong or whatever. But I said, I'm going to flip the switch for you. Right. Then you realized you weren't present. And as Eckhart totally says, when you are, when you realize you're not present, congratulations, you're present.

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

You're in awareness of you, the fact that you wouldn't think that you're breathing. And so right at the very moment you say, I suck. You actually would just succeeding. And so it's, it's your interpretation of what's going on that, that that caused you to sit and go back and do it again because I'm getting good at this. Oh, you guys suck, I can't do this. And I think that's a lot of things in life like that, but, but anyway, they soon learned thing, understanding that you will backslide. And that's part of the process that keeps you from negatively judging yourself. And I think I've talked about a lot on the podcast, but for me getting rid of your negative judgment about yourself is a game changer. That being, being able to I've shared this on the podcast before, but I was, I was doing a a form of therapy a couple of years ago called dialectic behavior therapy.

Warwick Schiller ([00:38:09](#)):

And I was going to group therapy. And one of the homework one week was to, to count your judgmental thoughts and what I realized. And, you know, I thought, I thought I was going to have about three

judgmental thoughts a day turns out I had 21 before breakfast when I started counting. But the thing about the counting, the judgmental thoughts, you start to be aware of how many judgmental thoughts you have and when you become of how many you have you also aware of how many of your bet yourself and that I think is the game changer, because then you get to reframe that. And I really like to reframe it, like say Brenae brand talks about the difference between guilt and shame is shame is I am stupid. Guilt is I did something stupid. And that goes on all the time in our heads below the radar, we don't know what's happening until you start to be aware of your judgmental thoughts.

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

And then you start to pick up on the ones that you're having a bet yourself. And then if sin, if staying I'm so stupid, you can go. I'm not stupid. I did something stupid, fair enough, but I'm not stupid. And next time that thing pops up. I have the opportunity to make a different decision. But if you, if you aren't aware of that and I, I spent 47 or eight years not being aware of that and say, you just got this like negative self-talk loop that goes on and it's a self fulfilling prophecies, you know, and you don't even know it's there. And I really think that the, the realizing it's there, you know, being able to recognize it's there. And also, but what I was talking about too, was recognizing that, that that's, you know, the, the backsliding, the, when you, you know, like with you, you said the red devil would come out and you would, you know, get a bit too firm with the horse, then go in the house and beat yourself up and then beat yourself up and then beat yourself up instead of going, okay. You know, you basically wouldn't, he has, and he said, I am stupid instead of going, I did something stupid. Okay. I understand I did something stupid, but next time I can make a different decision about that.

Jillian Kreinbring ([00:40:20](#)):

Yes. And I think there's, there's just such an interesting thing about energy. Of course, I'm going to relate it to, to the horses because that's such a huge part of my life. Just this week, I, my mom was here visiting me from out of town. We have a very close relationship. And we, we were looking for a couple pieces cause we just built a little a little Barndominium under our covered arena where we're living. And we wanted to get a couple cool little pieces for, for, for the apartment. And in this man who ran this business is the most incredible artists. He, he can visualize things. And then he has a business partner who, who actualizes his vision and he asked what we did. And I said, I, I work with horses. And he started talking about his own energy.

Jillian Kreinbring ([00:41:22](#)):

And he said, you know, I'm actually quite feminine than my energy because I can multitask like crazy, right. But, but I, I can't really focus. And I said, well, I'm actually kind of the opposite. I said, you know, I can focus like nobody's business. And he said, well, you know, he, he said, yeah, I've known a fair amount of horsemen in my life. And he said that the horseman that I've met that really are good horsemen, they have that ability to focus, which is a masculine energy, but what makes them great is their ability to have empathy and compassion along with the focus and boundary, which is very feminine. And I had never really thought about that before about bringing that masculine and feminine marriage together in, in how we relate with other beings. And I, I realize it like working as an educator with other people in the field, I do often have either certain, a group of people who have too much focus and too much harshness and too much get it done.

Jillian Kreinbring ([00:42:44](#)):

And then I'll have another group of people which has so much compassion and so much empathy that they actually are not directive enough in their horsemanship. And so that's been kind of the thing I've been thinking about all week, which takes me back to the shaman stones. Yeah. The shaman stones, there's a female one in the masculine one. And, and, and I'm going to start sleeping with my shaman stones. Again, you know, you put one at your head and one at your feet to help balance you out at night when you sleep. And I realized that,

Warwick Schiller ([00:43:15](#)):

Is there a, do you put the, is the, you're like you put the masculine mind at the head and the feminine one at the feet or the other way round, or is it different to men and women? Do you know anything

Jillian Kreinbring ([00:43:25](#)):

That I don't know? I, I just, I stick, I stick the round one at my head cause I like to play around with it at night with my hands. And then I put the flat one, the male one at my feet, but

Warwick Schiller ([00:43:42](#)):

You better explain these shamans. We've got to expand these shamans types of people, not aware of them. So I, I've got to admit, I mentioned before I had a set of shaman sense sitting right here. And so mine came from the desert in Southern Utah and they rocks and there's a mile on a female. So the mile looks like a flying saucer really. And that's going to be the pole on one side. And the other one, the female is perfectly rounded, but it's got a bit of a worn away part on one side of it where the mile could kind of fit up against it. And it's, it almost looks a bit like the death star in star Wars really. And they stones if you hold them in your hands. And if you're, you know, if you're in touch with your own energy and you hold them in your hands and you focus on your, or if it's before we do that, if you were to put your hands like you a holding a ball

Warwick Schiller ([00:44:34](#)):

Bigger than tennis bowl lists less big than a basketball. And if you just focus on your, the palms of your hands after a while, you'll start to feel like you can feel a ball of energy in there and your hands will start to tingle. And it's kind of like a Reiki sort of a thing, I guess. But anyway, they Sharman stones. If you hold them and do the same thing and start to move them closer together. At some point in time, they will start to act like two magnets. Like they don't want to push together. And sometimes it's re I mean, sometimes I can feel it from, you know, three feet apart sort of thing. And it's, it's odd. Cause these stones have no magnetic properties. They're non-ferrous, you can take a magnet, put them near them that they don't respond to magnets.

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

And it's only your own energy doing it because some days if I'm not, if I'm a bit blah, I can take these things and push them together. And I cannot feel a cert, I can't feel a thing. So it's not, there's no energy in the stones and there's no magnetic properties of the stones. And I was telling Julian, before we started here, we got talking about gemstones, but these things always propel. You know, they push each other away just like magnets too. And you can really feel them pushing away a bit lately when I bring them closer and closer together, when I get probably six, maybe five inches apart, they suck together. And I actually posted on Facebook recently and asked is anybody that have Sharmane stones have ever had this happen to them? And if so, do you know what it means? It must have been some change in me energetically recently, but these things have always pushed apart. Everybody that has them say they

push apart, but mine now get about four or five inches apart and they, they suck together. So, and then Jillian said that she's a rock hand and she's got a box for these things. So that was,

Jillian Kreinbring ([00:46:24](#)):

Yeah. Yeah. But I think, you know, it's, it's, it's a balance, you know, and there's so many themes throughout all different kinds of cultures, you know, whether it's male, female, the ying and the yang night day there's, there's a certain rhythm and balance that is a truth, a universal truth that we innately search for. And I think when, you know, we just live life and we get a little out of whack and like you said, work, it's having the awareness when you feel out of whack and, and how do you return and find yourself back in balance. Again, it's a dance, you know?

Warwick Schiller ([00:47:13](#)):

Yeah. And, and the reason I posted on Facebook about the stones doing this thing differently is because I don't feel out of whack. And so, you know, if I felt out of whack, I go, well, that's probably what's doing it, but it's, it's I, yeah. I, something has shifted some way, but I still haven't found any, I had a lot of replies on Facebook about it, but none of them actually said that anybody knows what it's doing. So if anybody's listened to the podcast and you know, and you've had this experience and you can quantify it, like you can tell, you can tell me why are they doing that? I'd like to,

Jillian Kreinbring ([00:47:49](#)):

Yeah, me too. Very interesting. Yeah. Yeah. Ever since I was a kid, I just have always been drawn to, to rocks ancient history. Ancient cultures are past the questions of what's out there. Is there more, you know, and so there's something about rocks that I feel energetically can play a part in that story, that unveiling of history and some of the unknowns that, that I think we have in our cellular structure,

Warwick Schiller ([00:48:44](#)):

You sound a bit like you're a spiritual Rockend.

Jillian Kreinbring ([00:48:49](#)):

Yeah. You know, it's funny. I guess maybe some people could call me a fatalist, but I, I, I try to, to be aware of certain natural phenomena that might help guide me in my choices. Now for example, I'm going to grab this rock here many years ago. I was riding in Portugal and I don't know if you can see it, but I was walking and I picked up this rock and it looks like an ancient cave painting of a horse. Can you see the tail and the legs and the body and the head. And I knew I was in the right place. I'd always been so deeply drawn to the Iberian horses and in the culture there. And, you know, so I find a rock, I pick it up, I see an image or I have a sense or a sixth sense a feeling about something. And if it feels good, I trusted enough now to roll with it. I might not know what lies ahead or what the answer might be, but I know that it's going to guide me in a particular way that I need to be guided. So I, you know, I've always collected arrowheads and fossils and yeah. So I have them sitting all around my house, a little altar of of stones and energetic pieces of our day actual world, so to speak,

Warwick Schiller ([00:50:36](#)):

You know, it's interesting. You just said, you've always had an interest in like Iberian horses. Is that what you said? So I went to Morocco a couple of years ago. That was a funny story, but I was invited to go to Morocco by the wife of the British ambassador to Morocco. And I got to go there and work with some

horses for it's part of, I think it falls under the department of agriculture in Morocco, but it's, it's called the society for the encouragement of horses, especially the Barb breed of horses. And they have a great big breeding facility there. So I went there and I worked with all these Bob's stallions spent two days working with these Bob stallions and it was near a spiritual experience. But when, when you connect with one of those Bob's stands and they look you in the eye, they like look into your soul.

Jillian Kreinbring ([00:51:35](#)):

I have goosebumps. That is exactly it. Or I have my heart horse here and he will look into me and sometimes I weep it. He he's so deep. And he, he knows more instinctually than I could ever hope to, to know, or how to communicate with his species. You know, it's so profound and takes me to an altered place almost.

Warwick Schiller ([00:52:15](#)):

And what is he an Andalusian or Alusatano

Warwick Schiller ([00:52:20](#)):

Okay. Yeah. Like when I, when I was in Morocco, I work with those Bob stallions, there was a mosque across the street from them had a big minaret there and, you know, the, the Arabic call to pray would come out of the blast out of the speakers at the top of that thing a few times during the day. And there was one point in time I was working with all these horses loose because when they bought them in, there was a round pen that had me working with men and when they would lead to me and they'd be kind of fighting and striking and, you know, and the last thing I want to do was be anywhere near them, you know? And so I had them turn them loose and I just worked with them, worked with them loose. And in the end that every single one of them like would come up like a little puppy dog and follow me around. And it was kind of crazy, but at one point in time, one of them lay down and with quite a few of them lie down, but at one point in time, one of them lied in and I'm, I'm facing him. And back behind him in the distance is this minaret of this mosque. And he lays down and are the squatted down on knelt down.

Warwick Schiller ([00:53:30](#)):

And then the call to prayer comes out of the speaker at the time of this minaret of his mosque. And yeah, it was a, it was a moment. It was, it was very, very cool.

Jillian Kreinbring ([00:53:44](#)):

Yeah, it's very, very cool. The way that this horse came to me was quite interesting. He was a part of a large herd up in some mountains. And it was a large herd herd of stallions. They were pretty much feral. And I was traveling for a couple of weeks with a Portuguese writer named Julio Borba. And we went up to the top of this mountain, which I had worked on several times that these large herds of horses just talk about magical being on top of a mountain with, you know, 40 mayors and fulls with no civilization for months on end is just an amazing place to be.

Jillian Kreinbring ([00:54:37](#)):

No, this was in Oregon of all places. Anyway when we went up to look at these young stallions Julio had looked, was looking around and he pointed to this particular Diane. He said, now that one, he says, I take that one back to Portugal with me. And I remembered that that was in 2005. And I went back up to

that ranch in 2008, it had gone quite a ride, the whole, the whole situation up there. And I was asked to come in with a team of people to round up this herd of horses and to identify them to microchip them, to vaccinate them, to color them, fillies, Colts, separate them, brood, mares, stallions. It was really quite a mess. And then I built a database and identified the horses in and helped with their registries and so forth.

Jillian Kreinbring (00:55:41):

And I had remembered that horse, that Julio had pointed out because for all my work, I got to pick one horse for myself in exchange for the work. And I thought, you know, this is my dream. I'll probably never be able to afford a Lusitano. So this is my opportunity to to have a lucid tunnel for myself. So I worked up there. I think we were up there for three weeks. And when I had been there in 2005 between 2005 and 2008, they had castrated all those stallions. So they did have a gelding herd. And when we worked them through the, and you know, to identify them, this particular horse was not there. So I kinda put it out of my mind. And then when we started to work, the brood mares one day, this, I mean, obese, fat, black geldings, squished himself through the shoot.

Jillian Kreinbring (00:56:41):

And just like he, or he slowly turned his head and looked at me with his ears, swept to the side. And I said, there you are, you made your way into the mayor, heard you devil you. So, but never been handled on touch. He was, you know, he was pretty skiddish and I didn't have my, I didn't have the heart to turn him back out with the gelding. So I put it back out with the mirrors. Well, he went through the shoot like three more times. And finally, on the third time, I said, okay, I hear you, my contract was to pick one mayor. And he was a gelding. So I realized that my contract was to fulfill duties, a, B, C, and D, but G and E still needed to be completed. So I thought, well, maybe if I just do the entire job, I can ask them to throw this gelding in on the deal.

Jillian Kreinbring (00:57:43):

I was kind of flirting around with that idea, but I still needed to pick a mayor. So I got up real early one morning. I think there was 142 mayors, and I had my cup of coffee and I went and I stood and I was watching the small pot of mayors kind of trot along the hillside. And the sun was coming up and I followed the legs of this one mayor. And that was by myself. And I pointed at her. And I said that, that one, I think that one, that's the one I'm going to get and work. I'm not kidding you. The minute I, I did that, I got pushed forward, like lurched pushed forward. And I turned around and there stood Genoa Bray that black horse, he had come up behind me and pushed me. And I turned around and those lobbyists went forward and pointed at me. And I said, okay, buddy, I get it. I went down, I opened up a catch pen. He walked in and that Philly walked in and they've been together ever since. Yep. And, and that horse was never handled, but he's just, he's just, he has ancient knowledge coded into his DNA. And he just knows, you know, whether you call it an old soul or, or what have you. And the fiddly is just as brilliant, very different, but he he's soulful work soulful. It touches me my deepest innards,

Jillian Kreinbring (00:59:22):

Whenever I'm around him. He's just a magical teacher for me. Oh, this year he's 18. Everything, you know after I studied functional anatomy, I realized that if you only just stay there, you're still pretty mechanical in your horsemanship. Right. And in recent years, I, I have been very drawn to horsemanship in terms of art. How can two bodies move together willingly? Because the horse wants to 100% be with you. I think Harry Whitney calls it with Eunice, right? How, how can two energetic bodies move

together? Like a school of fish and build relationship. And so that is where I go with Chanel Bray. And what I aspire to achieve with my other horses is how can we facilitate a beautiful dance with grand Prix movements, but absolutely because the horse wants to be there with you. So we do a lot of in hand work, we ride, I, I'm not a big person to school, my horses in the arena five days a week.

Jillian Kreinbring ([01:01:07](#)):

You know, I may do some in hand work, may school in the arena once a week, then we go ride the Hills, or maybe we go down to the river or maybe we go hiking. Maybe I just take my horses for a walk, go for our mindfulness walks, right. Sort out my day. What's in my mind, you know, just to be together. And just two days ago, I have a working student here from New York and a very interesting lady. She, she was a mounted patrol officer in the park systems. And of course I'm a pleaser. So I'm always like, well, I don't feel like I'm giving this person enough. You know, like we need to do more. And she said, well, I, I called some friends in New York the other day. And I told them about your horses here at the farm, how they all have these very unique dispositions and personalities. And they told me I was just crazy and that just didn't exist. And she says, I just want to tell you that that's the biggest compliment I can give you that all your horses has such distinct and unique personalities. And so I'm so interested in fostering that and so interested in seeing who they

Jillian Kreinbring ([01:02:20](#)):

Are as individuals, not just physically, but really who, the embodiment of everything that they are. And so, so going from a mechanical functional anatomy to then seeing the horses, essentially being in a partner and just another energy, and then shaping the energy between two beings into this cool conversation, that's really where I enjoy my time now. And, and, and the virtues of, of how to become a better human because of that, because of that, those types of relationships. So my my work with horses is, you know, it's always, it's always changing and I'm sure five years from now, it will be something very different, but that's where I'm at now is that it's, it's just a very special communion between myself and, and their, their culture, their, their, their, their their nation, that's the Harry Benson quote, their nation, the horse nation, right. They're their own, they're their own.

Warwick Schiller ([01:03:36](#)):

Yeah. That's quite the noble path to be on, you know,

Jillian Kreinbring ([01:03:41](#)):

And to know Ray means and to know Brea means noble.

Warwick Schiller ([01:03:45](#)):

Oh, it does. Okay. you know, you mentioned a minute ago about your working student, you said I needed to give him more because I'm a pleaser and all of my guests, I give 20 questions to, and they get to choose some of those questions. And I'm going to throw one of yours that you chose right now because of that. Yeah. So what have you become better at saying no to

Jillian Kreinbring ([01:04:11](#)):

I still have to work on that. I'm, I'm, I'm really such a pleaser by nature and by I think how I was shaped as a child, again, not, not to speak poorly of my parents, but, you know, they, they enjoyed drinking quite a bit. And and so I think as a child, if I was just good enough, if I could just be good enough, and if I

could just make everybody happy, then everything would be okay. Or I would be important enough to be the first, right. So that the drink wasn't the most important thing, but if I just tried harder and if I was just good enough, and if I just please more and more suddenly, I, I would, I would be good enough to be the most important. So I've really, I've carried that into my, into my adulthood. And in some ways

Jillian Kreinbring ([01:05:18](#)):

It's, you know, lots of good things can come from that because, you know, it feels good when other people are happy, but not when you drain yourself to the end of everything, which is what I tend to do is I'll giving, giving, giving, giving, giving, giving, and then, and then you just feel spent and shot. And then I'm not very, I shouldn't say that I am working at becoming better at learning how to fill myself back up again. So what have I become better at saying no about on my horsemanship journey, I'm, I'm have gotten very good at just saying, no, I will not teach you that because it's not, what's good for the horse. I'm unwilling to negotiate on that anymore just to make somebody happy. You know, if your horse isn't ready, I'm not going to take you there just because you want to go there. I've gotten very good at being able to say no to that.

Jillian Kreinbring ([01:06:34](#)):

But in terms of my export of my own energy, I have some work to do to not try to please everybody. And I think maybe that's why the horses are such a sanctuary still for me, because I don't feel that draw from the horses. Yeah. Another one of the questions that you chose was what do you do to relieve stress or to recharge your batteries? Ironically, it's my time spent along with my horses alone with my horses because I'm in such the moment because it is like meditation for me. So to, to be that in the moment fills me deeply. So the times alone in my barn, listening to my horses, eat hay, raking Mandalah symbols into my alleyway raking my arena, dragging beautiful patterns these types of things, walking down to the river, listening to the water, the wind in the trees and the leaves, watching a hummingbird, taking the time to do those types of things,

Warwick Schiller ([01:08:16](#)):

Having good conversation about things that bend my mind. I love it pushes me to think outside of my physical being know those types of things, fill me rock hunting. Right. I think I've mentioned it several times in the podcast before, but I've I've kind of got quite a bit of an interest in shamanism and that ancient, ancient healing, ancient wisdom stuff. But I read a book here a while ago called calling us home. And it was about basically about shamanism was this guy, I think he was from Norway or something, but he spent a lot of time here in the U S with some with a Navajo Shaman, I think, but in there he kind of explained, you know, he quantifies how to work on this sort of stuff. And some of the exercises he has you do is he wants you to go out and sit in nature and just observe, just sit there for about 20 minutes and observe.

Warwick Schiller ([01:09:24](#)):

And another exercise is to go out and sit in nature and just listen. And another exercise is to go to nature and just feel like, try not to take anything in except through the sensations in your body. And then eventually what you do is you go out and sit in nature, and you, you take in about 20% of what you are taking in from your vision and about 20% from your hearing, but about 60% from your, from your body. Like you, you feel the trees, you feel the energy you feel, you know, and it's funny that you know, quite a few of the things that you mentioned that recharge you are actually the things that part of the things

you would work on to become more in tune with that sheer manic energy, maybe. So I thought that's pretty interesting. That's very interesting.

Warwick Schiller ([01:10:22](#)):

Yeah. When when we were talking before, we, a lot of times on these podcasts, I'll get a guest and we start chatting and then I'm like, Oh, I'm having the best conversation I have. And you would tell him your story before we started about a Catholic nun that you were, did you spend some time with I thought she sounded more Sharman than Catholic. Not unlike I, I went to Catholic school when I was a kid and I used to, you know, I spent quite a bit of time in hospital when I was a kid and it was a Catholic hospital. And so me thinking of Catholic nuns tends to think of very, very stern people who are wrapped over the knuckles with a ruler. Or I remember I've been hospital. I had pneumonia three before I was five. And the first time was three months.

Warwick Schiller ([01:11:17](#)):

The first second time was 11 months. And I probably don't consciously remember them, but I think the other time when I was about four and a half or something, but I, I remember being in hospital in a big ward, leaves out the beds late at night, and there's a single light on somewhere. And you can hear that clip, clip, clop, clip clop of, of a, of a Catholic nun patrolling around. And it's, it's almost like a bad dream. So, you know, it's almost like a horror movie or something. So that's kind of my, my experience with, with Catholic nuns. But the, the one YouTube, that sounds, sounds a whole lot more like Buddha than a Catholic Catholic, none I've ever in Canada. Can you tell me a bit about her?

Jillian Kreinbring ([01:12:06](#)):

Yeah, I I went to a wonderful college was called Clark college. Now it's called Clark university used to be an all woman's school run by BVM. And th the nuns, when I went to school still ran the school and we were required to take two religion courses. This is a liberal arts school, and the nuns were so amazing because they were fed by the art, whether it was sister Carol in the drama department or sister Carmel, the pottery nun or sister Marianne Zalman, which was a nun that I spoke of who had the most piercing blue eyes of any person I've ever met. You could feel her presence in any room. Not because it was a big authoritative presence because it was omnipresent. It was love, it was compassionate with empathy. It was insight. It was the greater good and, and the strong, amazing women.

Jillian Kreinbring ([01:13:19](#)):

And their example actually made me even consider becoming a nun, not because of the Catholic teachings or trappings, but because of what they stood for in life, you know, they were women who educated themselves and, and gave to the community and, and explored art on a deep level and sister Marianne Zalman. She taught one of the required religious courses. It was called world religions. And we learned about, you know, different native American beliefs. It's not a monolithic religion, different, different belief systems within the different nations of native Americans. We learned about Buddhism Hinduism, all different kinds of

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

Religious perspectives. And I was always so intrigued by the subject matters. And I, I just ask all these different questions. And one day sister Marianne in her way with those stunning blue eyes just looked at me and she grabbed my hands. And she said, sometimes Jillian, we just have to bow before the mystery, another pivotal moment, because we, as humans are always wanting to know why we always want to

have all the answers. And sometimes we just don't have all the answers and, and what she gave me permission to feel was that it was okay not to know, but she didn't wash my curiosity, but at that it's okay not to know. And it's okay. The battle before that mystery. So she has a degree in, or a PhD in spirituality. And so these women were very influential into opening up a whole different way of looking at life.

Jillian Kreinbring ([01:15:27](#)):

As a matter of fact I, I gave a talk at a retreat once where I didn't find God or religion in the church, but I found it in nature and for them to be so open and forward-thinking to allow me to structure my entire presentation on that without judgment gave me permission to keep expanding in, in whatever it is that you have interest in, whatever your curiosity is to give yourself permission, to be curious, and to experiment and not to be confined by dogma or not to be confined with harsh judgment. So, yes, I think back on them fondly and, and revisit some of the things that they taught me, because those things that they taught me certainly mean a different thing to me now than, than they did when I was 20 years old. You know, so, and she's a amazing, amazing human being.

Warwick Schiller ([01:16:37](#)):

Yeah. She sounds like it. You know, when you said about the thing she taught me then means something different than it was when it's 20 years old, it's almost like I want to go back and read every book I've ever read. You know what I mean? You know, it's kinda like Oh, you know, any, like say, you know Bill Dawn's is true horsemanship through feeling any of those things. You, you read it and then you come back six months later, you read the same thing and was like, Oh no, that that's, that's, that's something totally different. But at once again, that's, you know, that's part of the journey sort of thing. If you, do you understand that you don't judge it poorly, you go, yeah, that's cool. It's, it's, you know, it's a spiral, you go back and, and things are different.

Warwick Schiller ([01:17:23](#)):

I met a guy in Scotland one time and who was a black belt in karate at some point in time in his youth. And he said, I thought, when I got to be a black belt, then I get to learn all the really cool stuff after that. And he said, when I wanted to be a second name, black belt, I didn't get to learn anything new. I went, they made me go back to the start and relearn everything with a black belt Oz on the black belt way of seeing things, because you cannot learn it at the black belt level. The first time around, you've got to get to the black belt level. So you basically learn it, you know, like if you've ever listened to any Bernay Brown's books about, about writing, she says, you gotta have it SFD first draft.

Jillian Kreinbring ([01:18:09](#)):

Isn't that true?

Warwick Schiller ([01:18:10](#)):

And, and, you know, with this, with this credit thing, you cannot learn it with a black belt eyes before you're a black belt. So you've got to do it as best you can. And I think it's the same with the horsemanship stuff. Like you can't, you can't get it right the first time you can get it as right as you can get it. And the good thing is horses are so forgiving that they'll let you blond around and do it all wrong. And, and now, and they'll go, okay, try again. You know, it's, and that you've mentioned before about that horse of yours whose name is Nobel in some other language? What, what language is it?

Jillian Kreinbring ([01:18:47](#)):

His, his dam's name was noblesse OBJ, and the woman who named, named him took no blessed and made it a verge, a male version. And in the Portuguese registry, let's say in 2003, all the falls had to be named with an X. So they, she took a variation of the word and put an X in front of it. And that's the sound of sh no Bray. So no Bray.

Warwick Schiller ([01:19:27](#)):

Yeah. Very cool. So Jenna Bray you know, you were saying before, something about how he's just got this deeper wisdom of whatever, and I think not saying he doesn't possess it or his, his Everage by any means, but I think all horses have that to where they will let you flounder around and do it wrong and be nasty to him or whatever, and they'll put up with it and they just waiting for us to be better to wake up. Yeah, yeah. Yeah. Think,

Jillian Kreinbring ([01:20:01](#)):

Okay. I think so, too. I think so, too. And it, it goes back to what Mark said. We're just only starting to learn what it is that they, that they have to teach us, you know, going back to the black belt a couple of quotes on the road to mastery the man who knows how will always speak out the man who knows why. And it, and it kind of goes beyond that because I thought, Oh, you know, earlier in my life, I'm like, Oh, I would just, I'd love to become so good at this that I, I someday could be considered a master. And and one day, I don't know why, but I, I looked up the, the term writing master and the definition, and it was somebody who teaches math, teaches writing masterfully. And I, I remember feeling disappointed because I, I, I, wasn't thinking about it from a teaching perspective.

Jillian Kreinbring ([01:21:04](#)):

And then later in later years later, I read a book about this young man who was a protege, you know, like he was one of those kids that could play a violin. Like he just can't figure out how this kid would know how to play the violin in that way. And and so he just played beautifully with, with, with feeling, with soul, with, with maturity. And then he went to college and in college, he learned all about theory and in technique and style, and he couldn't play any longer, like he did when he was a child. And he talked about how painful that was for him. And that, that, that happened for many years. You know, he just kept Watson with the technique and, and learning all the theory he could possibly learn, but his playing started to fall short. And then he talked about the day that when he picked up his violin and it all came back to him, and when it came back to him, he realized that he could then teach people what it was that he was doing. And that's what started to make him more masterful. And so I think about that a lot.

Jillian Kreinbring ([01:22:23](#)):

And I think about how social media has affected our path to mastery and how much pressure is put on so many of us professionals in terms of the image that is always being presented on social media, which is one of the reasons why I respect you so much. You're so authentic. Or again, I, I think that was one of the other questions was what do I admire in people? I, I admire authenticity and I, and I admire humbleness, which you are both of those things. But I, I, I think social media puts a tremendous amount of pressure on people because a lot of times people post all the things that are right, you know, and, and, and then, and then social media develops this persona of a person, but, but it might not be real, right. Because maybe you don't have all the experience to really make you really authentically this persona that is being portrayed.

Jillian Kreinbring ([01:23:36](#)):

And, and that is something that I have really struggled with especially through COVID with everybody doing things online and putting their classes out online and so forth is I didn't feel like I could do those things and maintain my authenticity. And, and I also see so many of my colleagues, you know, we're, we're trying to make a living. We have to make money and you're out there on the road. You're hitting the road, you're on a plane, you're in a car and you're teaching clinic after clinic. And there's tons and tons of wonderful learning opportunities there. And every time you teach, you learn, but nothing can replace the application of, of your own experiences with courses, with your own horse, with the whole, the whole thing of being a Stewart of the horse, the feeding of the horses, the cleaning, after of the horses, the maintaining the pastures to observing them in the herd, to identifying their personalities, to developing a horse from a to Z that takes years to have that true experience, and then bringing that to your teaching repertoire.

Jillian Kreinbring ([01:24:52](#)):

And so work one of the other questions, what do I fear the most? What I feared the most is not having the commodity of time to develop my horses through the years, and to be able to bring that back to the younger generations that are learning, I don't want to get so caught up in just trying to make it and throwing the baby out with the bath water. So that authenticity is, is really, really important to me. And I think the best judges of authenticity are the horses. You can absolutely 100% be your authentic self with them without judgment.

Warwick Schiller ([01:25:44](#)):

Well, if you're not, they see right through you,

Jillian Kreinbring ([01:25:48](#)):

They sure do.

Warwick Schiller ([01:25:51](#)):

And that's, that's, you know, one of the things for a few years now, I've been really big on trying to help people with, with their horses is, is being congruent. You know, there's, there's so much fake it till you make it, or if you're scared, hide your fear or whatever. And I, I just think they see completely through that and that, that makes them half naughty. I think if you're afraid you're better off telling them how fried your bar. And, and I think they take that a lot better. One of the questions was, so you just said, what are you afraid of? The question was not that actually the question is, what is your relationship like, Oh, are you afraid?

Warwick Schiller ([01:26:37](#)):

But when you are afraid of something, how do you, what do you do with that fee? Do you, do you rent? Do you lean into it? Do you run away from it? Do you freeze? Do you, what, what is your relationship like with that? And funnily enough, there has been no one on the podcast out of 30 something guests that has not chosen that question.

Jillian Kreinbring ([01:26:57](#)):

Isn't that interesting.

Warwick Schiller ([01:26:58](#)):

You would. And, and I think that indicates the, the sort of people I've had on here. Cause you were just talking about authenticity and to willingly choose that question out of the 20 questions. You know, most people do not want to admit they're afraid or would not. You know, I actually thought when I first started this, that I thought that's the question. No one will, no one will choose.

Jillian Kreinbring ([01:27:32](#)):

Wow. Hmm.

Warwick Schiller ([01:27:34](#)):

What is your relationship like with fi has been that the only person who didn't choose it, I think was Patrick King and he wasn't hiding from it. He just had so many others. He wanted to answer. He said, well, you said six or seven, so he's the six or seven. I said, so why didn't you choose that when it gets, Oh, I'll answer that one. That's, I'm good with answering. And I just, I had so much interesting stuff to tell about the other ones. So, so no one has not one single person has avoided that question.

Jillian Kreinbring ([01:28:00](#)):

I love Patrick. It depends on, on what the fear is. If it, if it has to do with, with horses, I never feel fearful of riding horses or being around horses. I, if I have fear about not being able to learn something or to understand something, it makes me more curious. So from that perspective my fear from, with learning is to become more curious about the learning process or how to learn it. And learning used to be very scary for me because I was always kind of considered the stupid kid in school, you know you know, you have blue birds, red birds, and yellow birds. I was always the yellow bird, you know, and it, it, and it wasn't because I was unintelligent. It's just that I learned in a very different way than how kids were traditionally being taught. You know, it was very visual person and a very hands-on person. And, you know, the old cowboy, two old Cowboys beat canceling Glenn Meyer, the way they taught me was never through dialogue. It was watch me, so I'd watch, I'd watch. And then I do, and it was either right or wrong. And then if it was right, there was a feeling to it.

Jillian Kreinbring ([01:29:44](#)):

So it was the watching and the doing. But when you go to a traditional school, it's being talked to quite frequently and, and that just, wasn't my strong learning, learning channel, so to speak. So I, I, I grew up really thinking that I was, I was unintelligent. That was stupid. So I had fear about learning. Not, not because not because I didn't want to learn, but because I didn't feel like people could teach me in a way that I could learn. So now when I'm having a hard time with learning, now I'm more curious about how I can teach myself or gather the information and, and to help make sense of that information in my, in my own mind. So yes, curiosity with that type of fear. Now, if I have fear about confrontation with people, that's where I'll slip into my pleasing mode. And I know that's an area that I need to work on.

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

You find, you find that when it comes to confrontation like that, and you slip back into that mode, that you, that you can be passive aggressive, you're either get walked all over or you kind of come across a bit too strong.

Jillian Kreinbring ([01:31:26](#)):

I don't think I'm passive aggressive. I think I try, I, I try to, I'll try too hard to make, try to make that person feel comfortable. But interestingly enough, I ha I don't do any of that. When I feel like I have a quote unquote, confrontation with a horse, then I'm just clear. You see? And I have not been able to necessarily bridge that to my human relationship, but I am aware of it. And that's something that I, I need to continue to work on. You know, like my mom said, Oh, when you turn 40 you're, it'll get a lot easier to say no, and then it does get easier and it is getting easier. But it's very deep in me. My, my fear of disappointing.

Warwick Schiller ([01:32:18](#)):

Yeah. I resemble that remark too. So what do you think is apart from reaching the age of 40, like your mum said, but what do you think is making it easier?

Jillian Kreinbring ([01:32:31](#)):

I try to remind myself of the moment when I first watched the movie, what the bleep and I was exposed to the ideas of quantum physics and how we create our own reality. And I believe that I believe that our intentions and our energy and our emotions can be very influential in, in, in the reality that we create for ourselves. So if I choose to create a fearful reality, that will be my experience. But if I create a different type of reality, one of which I have clarity, fairness, empathy, and compassion, and it's coming from that place of authenticity, then suddenly my relationship with fear dissipates. And I try to remember to remember these ideas of creating our own reality. And when I am existing in that space, nothing seems impossible to me. Right. And I realized that throughout my life, that every time I have put my mind on something and I've gotten really clear and I feel it into every single fiber of my being, somehow that reality becomes real, right. That, that what I'm trying to manifest becomes real. I don't always have control over how that happens, but in that clarity in that, knowing that deep, internal, deep, intrinsic knowing if we listen to that is one of the most magnificent guides that we can, we can have within our human experience.

Warwick Schiller ([01:34:36](#)):

Yeah. I think that's the secret to life right there. I, I did a full podcast on manifesting, just my experiences with different manifesting stuff. And one of them, one of the stories in that podcast, I actually spoke to you about it a little bit before in this podcast was a couple of years ago. I thought, you know what? I have been a lot of different places

Warwick Schiller ([01:34:58](#)):

In the world doing work with horses, you know, Penola, Western Europe, the UK, Australia, New Zealand, Canada been to Kenya into South Africa. I want to go, I want to go somewhere that's unlike any of those places, which basically leaves Asia in the middle East really, or the Nordic countries like, you know and all I did was I put it out there. I thought, okay, I want, I wanna, I want someone to contact me to ask me to go one of those places. And it was about two months later, I got an email from the wife of the British ambassador. I said, you want to come to Morocco,

Jillian Kreinbring ([01:35:40](#)):

Amazing.

Warwick Schiller ([01:35:41](#)):

Do some work with the horses for the Prince. And what's what is funny is like everybody I've had on this podcast you know, the people that other people look up to they're achievers or they're, you know, they're visionaries or, or whatever. And I don't think any of them have, poo-pooed the idea of, of that, that you manifest your own destiny. And when you get, I mean, you would have met people at this, do you get around the real, not necessarily the movers and the shakers of life, but the, the people who are really living life really, really well, and like they do in life. Well, every single one of them fully understands that. And I think, you know, I think that's a huge gift once you get your head wrapped around that. Cause you know, that's that, wasn't part of my childhood that, that, that I, that ID wasn't part of the way I grew up.

Warwick Schiller ([01:36:37](#)):

But some, you know, I've been, I've been manifesting stuff for quite a long time now, without even, I didn't even know I was doing it for a long time. Actually the name of that podcast, the title of that podcast was called how to manifest a car crash because I had, I had an old F 100 in Australia that I'd bought for \$5,000, but that year, make and model, you can insure it for 10,000. And I wanted to go to the U S and London train horses. And I said to three different people on one occasion, H J wish I knew how to write this thing off without killing myself. Because if I could do that, if I did that, I'd take the money and I'd get to America. What happened?

Jillian Kreinbring ([01:37:13](#)):

He crashed,

Warwick Schiller ([01:37:15](#)):

I crashed it, wrote it off and opened the door and stepped out. And I was fine. Not a scratch on me. So, you know, yeah, yeah. I, I, I did that back then, but I didn't even know I did it. And it's only in the last, I don't know how many years now, but I've, I've become aware that hell I've been doing this for, I basically manifested what I'm doing right now, without even knowing I was doing it at the time. It wasn't a conscious decision, but the thing is, what you're talking about is when you can do it consciously, then you can really control it.

Jillian Kreinbring ([01:37:45](#)):

Yeah. Yeah. I wouldn't say, you know, like, like control, you know I, it's a word that I I'm trying

Jillian Kreinbring ([01:37:57](#)):

To be cognizant of and not really used so much in my vocabulary because we really don't have control over anything. But I do think that we have the ability to, to, to shape energy. Right.

Warwick Schiller ([01:38:14](#)):

I have a friend from wilds and she says, intention at tension, no tension. So you put the intention out there for what you would desire and you pay attention for opportunities to arise. That the last part, and that's what I think most people have trouble with is no tension. You can't be like, when is it going to happen? What doesn't happen? You just got to let go. And it's, I think it's that letting go of control. The reason I think a lot of people can't manifest stuff is because they, but it hasn't happened yet. Or when is it going to happen? And that's what prevents it,

Jillian Kreinbring ([01:38:48](#)):

Right? It's, it's the allowing, you know, we're so good about trying to control it and make things happen. You know, we bring it back to horses. We see that all the time, it's, we're doing something to the horse where we making it happen as opposed to setting it up, to allow for it to happen. And, you know, right around the time that I watched the movie, what the, you know, what the bleep, there was another man that I met on one of my working student journeys. And he said, conceive, believe and achieve. So it's very similar to what you just shared with me. And it's, it's true. A lot of time we can conceive of something. But we don't really 100% believe it. We have to believe it can happen.

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

Yeah. I think the belief is the no tension part. Like if, if there's tension, you don't truly believe it. You've got to believe. And, and that's yeah. I think that's a really, I think that's the hard part. We have a sign inside of our front door hanging right there when you first walk in and it says, luck is believing. You're lucky. And the second lucky is the unit is a horseshoe, but it's a pretty big sign, but luck is believing. You are lucky.

Jillian Kreinbring ([01:40:09](#)):

Love it. We are lucky.

Warwick Schiller ([01:40:13](#)):

We're

Jillian Kreinbring ([01:40:13](#)):

So blessed. Aren't we so blessed.

Warwick Schiller ([01:40:17](#)):

Yes. Very blessed. And I'm going to go, what you're talking about with the horses. That's, you know, that's the whole, that's what I try to help. A lot of people with the horses is, is allowing it to happen. You can't force it. It comes when it comes and when it does, it's, it's authentic. It's real. And, and it's been able to, to just let go of the outcome and kind of go with the flow, you know?

Jillian Kreinbring ([01:40:46](#)):

Yeah. A real shift for me, for me, with my horsemanship again, was when I, I stopped an agenda into my time with my horses. You know, I just had had to let, let, let go of that agenda.

Warwick Schiller ([01:41:04](#)):

And that's, that's the hard thing, like something that I've been having people to have quite a while now, as a starting point is a starting point to connect. And you just go out in the pasture and pull up a chair, sit down, read a book, meditate, whatever. I don't care if you even just scroll through Facebook on your phone, but you're out there with no, no, I, you know, no expectation of, of anything happening. Just be around your horse with no expectation. Imagine the more present you are, the better it is. But if you're addicted to Facebook, go and sit out there and be addicted to Facebook, you know? And, and I said, and that's the start of it. Cause a lot of times you do that and your horse will come up and say, hi. And I actually went to, I actually went to a Carolyn Resnick clinic recently, Carolyn didn't do it named since Mila who does all the teaching now did it.

Warwick Schiller ([01:41:56](#)):

But I, I went over to that. Nan invited me to come over and watch. And it was a beginning one. And you know, first thing they did, they do with the waterhole rituals is you go in your pasture and you sit down and you either meditate or journal. And you have to do that as many days in a row until your horse comes up and starts to engage with you. That's the first step they've got to come up and engage with you. But anyway, I've been suggesting that for quite a while. And, and the, the one thing I've had a lot of people say is, okay. I went out in the pasture with my horse with no expectation. And I sat down there and I sat there for an hour and he wouldn't come up to me.

Jillian Kreinbring ([01:42:37](#)):

Right. There's expectation.

Warwick Schiller ([01:42:38](#)):

I say to him, you just told me, you went out there with no expectation, which means he's not supposed to do anything. And then you finish it off by saying he wouldn't come up to me. That's why I wouldn't come up to you just because you weren't open to allowing stuff to happen. You got a hairpin. It's just, you know, that, that what's William Shakespeare say expectation is the mother of all frustration.

Jillian Kreinbring ([01:42:59](#)):

I loved that. I had a there's a really interesting one of my mentors, her name is Stephanie mill ham. And she was a student of Nuno Oliveira for many, many years. And she's fascinating lady because she doesn't have an arm. She was born without an arm and master Allavara shaped her and taught her, you know, how to, how to educate her horses to grand Prix with really her only having the ability to use one arm. And when I started my education with her and I was learning my in hand work, you know, we would work on shoulder in and then counter shoulder in change of Ben's haunches in, you know, walking pero wet, you know, into half pass. And for two years we worked on these movements, right? Always with relaxation, always with rhythm, never drilling three times, go do something else, short sessions.

Jillian Kreinbring ([01:44:11](#)):

And she kept saying, you know, if, if, if you learn how to do these simple things, well, all of the upper level things will fall into your lap. And I heard this like lip service, like yeah. Yeah. Okay. Okay. Okay. Okay. And so when they was like, okay, now shoulder ran across the diagonal. When you get to the rail change, bend walking, PIRO, wet into half pass to the wall. And when you get to the wall, I want you just to straighten him and click, and I'm doing this as feeling all lovely, like a dance. And we do the walking pier where we come to have passed through the wall. We get to the wall, I straightened my horse and I click and he just produced the most brilliant PR, but I never even knew that's what she was setting me up for. Right. And it was lovely lesson Now. Cause I would have tried to make it happen.

Warwick Schiller ([01:45:09](#)):

Right. I am a lot of times it clinics, if someone is ready to work on the flying late change and for the most part they aren't. But every once in a while, I'll have someone who is ready to work on the flung. They change. I will not tell them that they were about to do a flying lead change. I would just tell them what body part to move, where, okay, we're going to get in here and we gotta do a little leg yield this way. And now I want you to think about doing a haunches in, you know, let's say, we're gonna, you're gonna write lead. I want you to do a little leg yield to the ride. And we practice the leg on its own. And we

practice the leg yield. I mean, we practiced the hunters in, on the left lead, and then I haven't go down on a right lead.

Warwick Schiller ([01:45:51](#)):

And I want you to do a little [inaudible]. I mean, a little, a little leg yield to the right. And now I just want you to do a punches into the lift and then they're going along and I go, you just did a flying lead change turn. A lot of times I turn and look back behind him. Like nothing happened. Like he didn't jump in the air or anything. They don't even know that the horse has changed leads, but I, a lot of times you cannot tell them you're going to change leads because they will try to make it happen. And they, you know, they leaned down and look at the, you know yeah. But yeah, I think that, but what you said though, that if, if you get all the little things, right, the big things are easy and that is the hardest thing to try to tell someone who's never experienced it. But once you experience it the first time, then you were fascinated by the book.

Jillian Kreinbring ([01:46:42](#)):

Yeah, I am. So in love with the basics, I had the opportunity two years ago to ride with this guy in Portugal. He's just, he's phenomenal. His name's Manel Vega and he's just incredible. He's the guy who rides his horse backwards. And does temp temporary changes? Yeah.

Warwick Schiller ([01:47:06](#)):

Were you guys at home for you guys at home right now? This is going to be a good story because Jillian has lent forward in her chair and her face is right up in the camera. Like, she's pretty excited about that.

Jillian Kreinbring ([01:47:16](#)):

Oh, wow. So, you know, you go to these things right. And I think they think, well, okay, so here's an American woman. She probably just wants to ride, you know, P off and Pissarro and get this feeling. And, you know, so you can say rode these awesome movements. What have you, which I don't have really any interest in that because if I can't do it well with the horse and in harmony with the horse, I, it's not it's not fulfilling for me anymore. So I said, I just want you to work with me on the basics. And I did, he didn't really know what to do with that. I said, you know, just the basics, that's what I want to focus on. And it was, you know, when, when you're writing, how do you help the horse come into equal contact in the rain? What does it really feel like when the horse is on the outside aid? I mean, it was just fantastic because even though I, I think I've been riding the basics my whole life, that took me to a whole other level of what it meant to be writing the basics in a, in a, a better way, like the black belt. Right.

Warwick Schiller ([01:48:30](#)):

Yeah. I was going to say you're in the black belt level where you were ready for that type of basic, the basic you had before was the basic you could do at the time,

Jillian Kreinbring ([01:48:38](#)):

Right? Oh, it was just so it was just so great. You know, it was just, it was just so great. I loved it.

Warwick Schiller ([01:48:49](#)):

Wait an intern here six or seven years ago. And she was had been heavily into salted dancing when she was younger and so heavily into salsa dancing that she actually chose to go to university in Mexico city. So she could immerse herself in the salsa dancing scene while she was at college. And she told me an old dance saying that I think applies to everything, but she said, beginning dancers tend to take intermediate lessons and intermediate dancers tend to take advanced lessons, but advanced dancers take beginning lessons.

Jillian Kreinbring ([01:49:20](#)):

Oh my gosh. Yeah. I think, I think that's true because you know, then I look back at McQuad, I've got a lot of holes here. I need to like, do some backfill, like, Oh, Hmm. I need to like really think about that again. You know? So this is why I, I just, I, I just love learning from horses because you just won't ever learn it all. It's, it's never ending. And you know, they say if there's there should never be a reason why you would get bored with learning about horses. This is so much. And as my grandmother would say, Jill, if you're bored, that means you're a boring person. Always. Let me think about that. If I'm getting bored with my horsemanship, there's, I'm missing something here.

Warwick Schiller ([01:50:12](#)):

You know, I was asked one of my contribute some articles to horse and rider magazine here in the U S and they just had me do a little podcast from recently, like a series of six podcasts, you know, five to 10 minutes long, just short ones. And it was my choice, what I would do them on. And one of them I did of them was on when you, when you were frustrated because you can't get whatever it is you're trying to do now to happen. I said, you know, what will happen is when you finally get it and the next problem arises, you will face it with the same level of frustration that you faced. The last thing is, what you have to realize is you have to, have you ever read the book mastery by George Leonard?

Jillian Kreinbring ([01:50:58](#)):

I have it on an audio book on my phone.

Warwick Schiller ([01:51:01](#)):

Yeah. You know, and he talks about you're on the plateau and the, when you stay on the plateau for a while, you, you develop the skills to take the next upward surge before you're on the next plateau. And he said, you spend most of your time on the plateau. So you have to learn to love the plateau. And that's that's. I think that is the hard things to get your head around, to understand that the basics are what leads to the big things. And you're gonna spend most of your time on the plateaus. So you can, if you are frustrated about being on the plateau, get a cat or something, because you are always going to be in a plateau of some sort, no matter where you're at, you're not always progressing. You it's, you know, it's, it's valleys and you know, it's flat and it goes up a bit down a bit and that's the Valley. So I think those are that I think just that it's such hard things to get your head around, but once you do, then it's, there's no frustration anymore because you are you're right where you're supposed to be.

Jillian Kreinbring ([01:51:58](#)):

Yep. And you just allow it and accept it. You just, you let go. You just, you just learn to let go.

Warwick Schiller ([01:52:09](#)):

There you go. Wise words from Jillian. So if people are interested in learning more, a bit, you all things Jillian, like where do they, where do they find you?

Jillian Kreinbring ([01:52:21](#)):

Well people can jump on to my website. Jillian crane bring inspired.com and read a little bit about the history and what we do here at Sereda ranch. And I teach a couple courses, one on functional anatomy, another one on rhythm and another one on relaxation. So that's, that's what I love to do and travel. And I love to teach these things live because I feel like I really want to connect with people in an interpersonal way. I also offer zoom lessons and during this whole COVID situation, everybody started to do online courses and so forth. And I'm really glad I waited because it just didn't feel quite right to me. So this fall, we're going to be coming out with something that I call a docu lecture, which is looking at my functional anatomy course, but we're going to try to make it feel like Ken burns, like, like a documentary, like some stories and some, you know, maybe some beautiful aesthetics to look at and some education.

Jillian Kreinbring ([01:53:32](#)):

But not necessarily the whole thing, because I, I really would still prefer to teach it live. I want to relate. I want to connect. Right. But at least it will be offering some folks, some, some things. And then along the way, we might even open up a little subscription site called the Serita review, which is just little tips here and there. To help you along on your, on your journey, some of them might pertain directly to horses and some of it might not. So we have some things coming out in the future. That should be pretty cool. And otherwise you all can catch a course of mine somewhere here in the States or abroad.

Warwick Schiller ([01:54:15](#)):

Awesome. yeah, it's funny that the, the, the courses that you teach I just feel like they are such a, a drop in the ocean of, of the true essence of who you are. And I mean, I'm glad that people get to experience that part, but I just think there's a whole lot more to you than just the the, the, the courses that you teach, but I'm sure there's a lot of that comes out in your in your teaching. Like you said, that you like to connect, and I think the best teachers are storytellers.

Jillian Kreinbring ([01:54:50](#)):

We do tell a lot of stories.

Warwick Schiller ([01:54:53](#)):

I, I think that's, I think the best teaching is done through storytelling. I think people retain it because you're not, you know, you're not talking at them, you're talking with them, you're sharing it's. I think that's a, I think that's a great way to do things, but anyway, that's how they can find you. Thank you so much for joining on the podcast. You know, this podcast just keeps amazing me because the guests just get just as amazing, you know, we've had so many amazing guests and they just, each, each new guest is I keep thinking, Oh no, we can't go downhill from here because there's just a good, and you, you've just added to the pile of amazing people we've had. So thank you so much for joining me on the podcast.

Jillian Kreinbring ([01:55:35](#)):

That is very sweet work. Thank you so much. I appreciate what, what, what you do for our community. Thank you. And

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Warwick Schiller ([01:55:44](#)):

You guys listening at home. Thanks for joining us on the journey on podcast. We'll catch you on the next step.

Speaker 6 ([01:55:51](#)):

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