

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 who's mission is to help people achieve a deeper connection with their horses and therefore themselves and everyone around them. Through his transformational training program, war offers a free seven day trial to his comprehensive online video library. That includes hundreds of full length training videos and several home study courses at [videos.warwickschiller.com](https://www.videos.warwickschiller.com)

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

G'day, everyone. Welcome back to the journey on podcast. I'm your host Warwick Schiller. And with me this week on the podcast, I have Kansas Carradine. The Kansas Carradine is the daughter of David Carradine. Who many of you would remember from the Kung Fu TV shows back in the seventies. So, you know, I'm gonna read you a little blurb here in Kansas that tells the whole story about her Canice Carine comes from a Hollywood acting legacy, but horses have defined her performing career. A professional trick writer since childhood she's performed at nearly every major question of any north America and abroad before completing high school. After a stint in Hollywood, as an equestrian stunt woman and actress, Kansas found herself auditioning for cavalier the world famous horse show that revolutionized the horse industry with a long-range view on Cavalier's success. Kansas also has an intimate relationship with the horses scouting and training prospects for the show and finding forever homes for those who are ready to, despite being a dead devil horseback, she couldn't not ignore the horse's healing power while searching for a deeper connection that was not focused on riding. She discovered equine guided education and became a certified instructor, facilitating workshops on horsemanship leadership and personal development. And so, you know, that's quite the varied range of skills she has there. And I can't wait to have this conversation with her. So let's get Kansas Carine on the podcast,

Warwick Schiller ([00:02:14](#)):

Kansas Carradine, welcome to the journey on podcast.

Kansas Carradine ([00:02:17](#)):

Aw, thank you so much for thank you for having me.

Warwick Schiller ([00:02:19](#)):

Hey, it's an honor to have you it's it's funny, you know, we've been get this organized for a little while and emailing back and forth. And one of your emails, you know, I had said, you think you're gonna be ready soon? And you said, oh no, I'm on a circus right now. And like, you know, I, I, I don't ever really get emails from people that say, oh, I can't I'm on a circus right now. No,

Kansas Carradine ([00:02:37](#)):

That was a true story. Yeah. Life is kind of a circus, but I was actually just performing with the Zo bay circus and in Arizona for a couple months with my family.

Warwick Schiller ([00:02:47](#)):

And what were you doing with the circus?

Kansas Carradine ([00:02:50](#)):

So I actually got a call from a friend of mine. Actually Australian girl named Maya fr who was working with Riata ranch and she was doing some room and riding and trick riding for the, the circus and she had some visa problems. So she had to head back and they wanted somebody to come in and, and finish the rest of the run in Arizona, which was a couple months. And I was just back in the states for the first time in two years, actually, since COVID. And I thought, well, that could be really fun. And I went to go see the show and I met the producer Giovanni, who's also the, a show and who has, you know, such a long line of tradition of circus family, seventh generation. And it was just a pleasure to meet him and just to see all the, the kids really, and the families and the intergenerational experience, how that was all involved. So I thought, yeah, this would be a great opportunity. And we ended up starting out with the same kind of format of just a little Roman writing and trick writing, and then it kind of evolved. So it ended up that I was doing Liberty and, and my kids were trick writing.

Warwick Schiller ([00:03:44](#)):

That's awesome. So he's a seventh generation circus performer. Where are they from originally?

Kansas Carradine ([00:03:51](#)):

Originally from Italy, it's an Italian family. Okay. And as he's done more of his genealogy and history, they actually find stuff going back more than seven to seven generations. So yeah, it's pretty amazing. But his father basically came from Italy. He was a ROSN back rider, or most people know it today as, you know, a bareback rider, the ones in the circus who go and do kind of the summer salts on the back. And he was the first person to do the layover layout summer salt horse to horse. And he did a whole bunch of you know, innovations. And he was in some of the old movies, the, the, the original greatest showman. And he had some incredible, if you look up the Zobe family, they have some incredible classical acts. And then Giovanni, who now has his own big top.

Kansas Carradine ([00:04:37](#)):

He is, has he started out as a horse person as well? So he is really good at as bareback and he does the Salto and everything like that horse to horse, but he ended up really finding his passion. His fit is in, he's an incredible actor. He's a fantastic clown. And you know, my husband, which will probably, you know, talk about my LA he's, he's such a great director. And we works with actors and theater perform. He came to see the show. He says, there's nothing I would change about Giovanni. He does everything perfect. And every night it's a brand new. He says the same joke. Every time it never gets old. We all listen to it with the same, you know, joy and expectation, cuz he's so fresh. It's, it's, it's a wonderful mastery. So yeah. And, and, and so then his, the Otter is also a part of the show and then his son is a developing clown and he's a part of the show. And then he has a seven month old baby. You know, that, that is also a part of the show that he brings out and the, those type of circuses, you know, three shows a day, you really test your medal as a performer because you, you barely have time to eat. You know, you're just going back to get back to back in and out.

Warwick Schiller ([00:05:48](#)):

Wow. You don't think of these, you know, in, in this day and age, all their technology and all sorts of stuff. And, and think about people actually still are circus performers and traveler in like that.

Kansas Carradine ([00:05:59](#)):

Well, and his show in particular, it was such a great treat for my girls to see, because, you know, we've been on the cava tour for so many years and they were really raised on it. So, you know, cava is the

largest traveling show touring show in the world. That's what it was, you know, it took just the original show was about set over 70 semis to move it from a to B. And then the, the AEO show, the second show, it was quite a bit more, so it was a huge endeavor and there's all these teams in departments. And this other circus was very traditional, you know, I did my own footing. We did all of our own you know, caught, assuming, and, and prep. There's no real basic backstage manager. I walked in and I said, Hey, you know, these horses have, have performed quite a bit.

Kansas Carradine ([00:06:44](#)):

We can use spotlights, they're fine with all that. They said, oh, that'd be great if we had a spotlight. And I just kind of told on myself, oh yeah. Okay. And then we have you know, this beautiful tent that is all erected by hand by win by wees. So it's real human power. And and then the stories that, you know, a lot of these circus families have some families from Mexico that are nine generations. It was just, you know, some people would pay to have the authentic dude ranch experience. And I feel like I was really blessed to have the authentic circus experience. Cause I, you know, I was in a, a glamor show for so many years. This was the real deal.

Warwick Schiller ([00:07:22](#)):

Wow. That sounds like an amazing experience. Okay. We better back up and start out with the whole Kansas Carine story. Cause you mentioned RTA ranch before. That's kind of where you got your start with the horses, wasn't it?

Kansas Carradine ([00:07:36](#)):

Well, not exactly with the horses, but I, for performing and doing Western entertainment. You know, my start with horses was like many people who, whose parents have horses. You know, we had horse in our backyard. My dad actually picked up a horse off of a movie set. So he was a stunt horse or an actor's horse. And those horses tend to just be broke to death. They're just wonderful. His name was Zan and we could do everything on him. And my cousin and I she's about four years older than me. We grew up just trail riding and riding on the beach in LA when you still could, you know, ride on the beach. And then kind of following suit with my cousin, she got into hunter jumper. And so about seven years old, we had done some gym can, things like that, like local play days. And then about seven, I started doing you know, regular English writing lessons and jumping a little bit. And that carried me until I was in sixth grade. And then I went to summer camp at RTA ranch and I never came home

Warwick Schiller ([00:08:36](#)):

For the, for the people who dunno what RTA ranch is. Do you wanna explain ex what it is and where it is?

Kansas Carradine ([00:08:43](#)):

Yeah, well, it's, it's many things. I mean, Rietta ranch was actually started in 1957 by a man named Tom Meyer and his wife, Vicky. And it really started out as a writing school for kids. And then they would have like a traditional summer camp untraditional, but it was a summer camp program that would go up near the foothills of Yosemite in a place called bass lake. And they, because Tom had such an interesting history of, he was a a Hollywood stunt man, his himself. And so he would do these reenactments kind of wild west shows with the kids and they would perform for their pay parents kind of at the end of the summer at the end of the week. And there was a lot of theatrics you know, all put into that and they would do all disciplines, you know, everything from, you know, rain, cow horse in, in Fresno area, which

was, that was the, the birthplace of all that as well as you know, Roman riding, rback riding, jumping, you know, the trick riding piece, I actually came along quite a bit later.

Kansas Carradine ([00:09:37](#)):

So now fast forward, most people are familiar with the Reta ranch cowboy girls as a trip riding and roping Western entertainment group, which actually started in the seventies and has has trained, I think over, you know, three or 400 girls to date doing a lot of professional radio cowboy. So P a cowboy P R C rodeos as well as special events and, you know, the equine affairs and ECUs and things like that around the world. So I was blessed to jump in and be a part of that performance team when Tom was still alive. He since passed away and the RTA ranch brand still continues. And one of my teammates Jennifer Welch is the, who still runs it and operates the, the kids, the youth program. And then there's also girls all of the alumni come back and and participate. So it's, it's quite a, a wonderful thing to be a part of.

Warwick Schiller ([00:10:30](#)):

And so you went there for summer camp and never came home.

Kansas Carradine ([00:10:33](#)):

Yeah. So I was supposed to go for two weeks and then that two weeks turned into, you know, a month I asked her if I could stay two weeks more actually, you know, my dad, which we haven't talked about that so much, but my dad was working on a picture called bird on a wire and I called him on set and was like, can I stay for two more weeks? I was 11 years old. He says, oh yeah, that's okay. And then I called again, can I stay for two more weeks? And, okay. So I kept staying longer and longer. And, you know, at the time I was really wanting to go into an eventing track. I was really upset that I was being sent to this ranch in the central valley, cuz I wanted, you know, to continue jumping and going cross country.

Kansas Carradine ([00:11:14](#)):

And they were you know, kind of what was I gonna do at this Western place. I was really judgemental about that. So I showed up with my helmet and my britches, but then the first thing that we did was like put our swimsuits on and go ride horses through the river. And I was sold. I was like, and then that night, you know, we put on trick saddles and we trick road in the evening from, you know, like six to nine o'clock and then, you know, the next day was taking out your ropes and riding again. And I just fell in love. And I actually negotiated kind of a, a way to, to move back in and visit with you know, the Tom and Vicky, the, the owners of the ranch. And basically I was supposed to stay until Christmas and I ended up staying until I graduated high school, which was seven years later.

Warwick Schiller ([00:12:03](#)):

That's awesome. Went to summer camp and forgot to come home. Yeah. Yeah. That is very, very cool. And so how long were you there before you started performing with them?

Kansas Carradine ([00:12:13](#)):

My first show was in February, so I joined in July, so yeah. Oh, it didn't take very long. About seven months. No. And what, what

Warwick Schiller ([00:12:21](#)):

Was it, what

Kansas Carradine ([00:12:22](#)):

Was your first show? I was doing a rodeo. There was somebody named, I believe the pro promoter was Jerome Robinson. And he was doing kind of a show at the Arco arena in Sacramento and they were pretty big indoor rodeos at time in the winter. They were really fun. It's where the Sacramento Kings play and you know, we had a, a team, we did our trick roping and then we also had a sec another act that was it's very Americana. So it would end with me carrying the, the, the American flag and Jennifer, we choose my teammate doing the tail drag behind. So we had that, that double run and we put a torch on the top of the flag and that was kind of like what I trained for and trained for all winter long. And you know, how it can be chilly in the central valley. People don't think California ever gets cold, but I mean, I didn't have a jacket, I think until I moved there and it was chilly. And the central

Warwick Schiller ([00:13:12](#)):

Valley that central valley fog will eating you bones, that's

Kansas Carradine ([00:13:16](#)):

It exactly it really gets in, gets in deep. So you know, trained for all, all winter break and all through those cold months until we, we went up to to Sacramento, I'll never forget it. And then, you know, I wrote a, a story about it in, in sixth grade, it was all glittering glory, you know, carrying the American flag because all of the things that we did, you know, with rodeo with Rietta ranch are very Americana and patriotic and

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

Yeah. And so is, was that place sold out? Like, I don't know

Kansas Carradine ([00:13:47](#)):

At the time, like big, big me with my big, big 11 year old eyes, but it seemed it wasn't half full that's for sure. I would say it was probably a good three

Warwick Schiller ([00:13:53](#)):

Quarters. And how was that being 11 years old? Like in front of a big crowd of people like that?

Kansas Carradine ([00:14:01](#)):

Well, I mean, I, it, it didn't strike me as much because, you know, and this is, I hope what we circle back to is it's really about your connection with your horse. And we spent so much time cultivating that relationship, that it all boils down to this very small world, which is as you and your animal. So as much as you're projecting this, you know, to everyone else, they're kind of there rooting on with you and as a performer it's such such a gift to not be in a competitive situation because you're really getting to share and you're giving as a performer, right. So you're doing something as an offering to the public. And so that always just feels like it's a very openhearted and generous moment, right? Yeah. So there's, there's that natural apprehension and I would still get it if I'm getting ready to go into a show you have that nervousness because somebody would say, you know, well, that's your talent during, that's the excitement of being able to step into a moment where you get to kind of express your uniqueness and then to be able to share all those what 10,000 hours of mastery and present it.

Kansas Carradine ([00:15:04](#)):

It's, it's so satisfying. It's really joyful.

Warwick Schiller ([00:15:07](#)):

Yeah. That's pretty amazing. Did you kind of feel like, like at the time, you know, like you come from a showbiz family, did you kind of think like, yeah, this is, this is my, this is my showbiz, this is what I wanna do. You know,

Kansas Carradine ([00:15:19](#)):

I, I couldn't go back into my, my, my 11 year old psychology, but I think probably that's exactly what happened because obviously I'd grown up with so much you know, performance and into kind of musical theater. My uncle won, you know an academy award for, for songwriting. There was always music in the house. So the idea of expressing yourself and I guess being confident as an entertainer was just, just a given you kind of take that at face value, but really turning it my own passion, which was this really, at least I had never seen truck rider before. I never went to rodeos before. I had never even really seen you know, circus, to be honest, I never went to circuses. So I just thought, wow, I've landed in the best deal ever. You know, as an 11 year old, it was just heaven. And that care, I mean, there was very, you know, small period when I met some challenges, I would say, like in high school that I was like, oh, you know, I wanna go do something else. I wanted to go do theater, but I really stuck with it. And, you know, little did I know that it became you know, the long, the long haul, the long career.

Warwick Schiller ([00:16:31](#)):

Where did you where did you go with the RTA ranch? Like

Kansas Carradine ([00:16:37](#)):

As far as events? Yeah. You know, at the time Tom Meyer was doing a lot of specialty sports events. So there was an era there where we did a lot of we did NFL half times. We did NBA, all star games. We did major league base ball all star games like at huge events at like Disneyland, quite a few of those NFL half times were with the 49ers. We had a association with them and of course we did like 49ers Dallas Cowboys game in Dallas, which was pretty awesome. But trick riding at candlestick park, that's definitely a highlight and a pretty amazing memory. And then we went to the American bull, which was held in Barcelona, Spain, and that was the 49ers of the Pittsburgh steels. And we did, we brought the American west entertainment for that.

Kansas Carradine ([00:17:28](#)):

And then, you know, a highlight in 2012 was doing the Queens Jubilee in Windsor in England. So that was celebration of the 60 years of queen Elizabeth rain. And they invited people from every country that she visited on her first Royal tour. And I wanna say there was like over 700 performers, over 500 horses involved in it. It was a massive event. They, they erected a whole village to house all of us in in the shadow of Windsor castle. And that was a pretty awesome event as well. But then, you know, E Equitana we did the first E Equitana Asia Pacific in Melbourne, and then E Equitana USA chal passion, which is an incredible, that happens in the south of France seven year, every year in Evan, France. And that was the first time that actually met Fred and Magali Delgado and a young Lorenzo, you know, I think Lorenzo only had four horses at that, that time and, oh, wow. He, and they had lines, meaning he, they weren't at Liberty yet.

Warwick Schiller ([00:18:25](#)):

Oh, really? Yeah. So, so did you go from, where did you go from Riata ranch? Like where did it take off to from there?

Kansas Carradine ([00:18:35](#)):

You know, the horse that has, has been my, my guidepost and I would say right after high school, I still did some events with Riata, but I kind of didn't realize that that was going to be my, my bonafide career. And I think a lot of it I would attribute to is we didn't have the things like, like social media, YouTube, and all of this imagery, you know, a lot of the stuff that I did was pre-video I mean, I, sorry, I should say pre YouTube, so it's on a VHS tape somewhere, but I don't know where, and you know, I, I have actually thought I was gonna be a competitive skier for a long time, cuz I just wanted to switch sports and I still had that kind of, you know, performance athlete mindset and, you know, daring and all of that.

Kansas Carradine ([00:19:21](#)):

And then I realized that you pretty much need to start skiing. Like when I started riding, which is at four years old and since I hadn't even seen snow until a lot later that wasn't gonna happen. And my dad invited, he'd been working on a, on a, on a TV show up in Canada for a long time and he moved back to LA and invited me to come down and really encouraged me to pursue acting. And that was very, very strongly encouraged. He had a, he had a strong vision that he wanted to have that legacy continue. And so I was in Los Angeles for a while, you know being the struggling actor. And I ended up on a livestock coordinator's property, a man by the name of Jo Jack Lilly. Who's done John Wayne movies and everything, you know, from now, from then to now.

Kansas Carradine ([00:20:08](#)):

And he said, oh, you've been with Hanta ranch. You can dang. Right, come on over here. You know, and he got me on a couple of his horses and then pretty soon, you know, he got a job for me, which was my first, first kind of doorway into the screen actor Guild, which is the organization. You have to be a part of in order to do films. And so I started doing some stunt work and this was after kind of a long break of doing anything thing with horses and that, and I actually ended up working with that's when I first met Todd Griffith after knowing about him. I mean, he is the in undisputable you know authority because he comes from the family that basically invented a lot of these tricks. And basically the trick I think today is really built on, you know, Connie and Dick Griffith's work. So I got to, you know, meet Todd and work with him on a couple of jobs and commercials and train with him. And yeah, that's how I got back into, into doing that craft again.

Warwick Schiller ([00:21:07](#)):

And you've so you were, you know, you did the actress thing for a while. Was that after that or before that?

Kansas Carradine ([00:21:15](#)):

I guess it was kind of after and in between the strange thing about Hollywood, you know, is you're supposed to pick one side or the other, you know, you're supposed, if you're in front of the camera, if you're, you know, a principal, then you're not with the stunt guys and if your stunt guy, you can't really try to be an actor because then, you know, they're like, no, no, no, you do this stunt. So everybody's clearly delineated and there's these unions and kind of organizations that way. So I, I didn't really know where I fit in. But I was always really relaxed when I was with horses and that I would attribute to a lot

of the things that we really can't even quantify. Like it's the, that immeasurable energy that, that we're sharing with horses all the time that people don't really know how to kind of name, I would say.

Kansas Carradine ([00:21:57](#)):

But it also had to do with the fact that I had a familiarity with it that really allowed me to rest in a lot more confidence than kind of going out there and you know, doing the rat race or try to, to, to go on those auditions and things like that. And my dad would tease me because he is like, oh, you know, you're bating a thousand cuz I would go out on these things and I would book them. So, but it just wasn't quite the same, I guess, passion and, and alignment, I would say as when I was working with horses.

Warwick Schiller ([00:22:29](#)):

I, so it sounds like horses have shaped your whole, your whole journey. So where did you go from where'd you go from there?

Kansas Carradine ([00:22:36](#)):

Well I mean it was kind of a, a cinematic moment because I was, again, I think I was trying to please a lot of what this idea that I should continue this acting legacy. And then you know, the thing about being a, both an actor and a gig performer is that, you know, my, the way my dad put it is you're chronically unemployed, you know, and you're only as good as your last job or however those things work. So when you have this kind of desert where there's maybe a lull in the activity, you know, it's, you really have to resource yourself and try to, to kind of stay, stay current and stay uplifted and, you know, surround yourself with that positivity. But at the same time, you know, in your 20 something. So things, I think a lot of people are still trying to, you know, figure things out, sort things through.

Kansas Carradine ([00:23:22](#)):

And I was definitely navigating through, you know, what we could call like that dark night of the soul. And I was searching for heart and meaning, you know, living in Los Angeles. And to be honest, I was much more at home, you know, in jeans were in and, and working in the dirt and shoveling stalls. So there was that, that kind of paradox taking place. And I had this inner call and I was really just deeply in prayer. And I said, you know, God, there's gotta be something and it just send me something. So I really know what my path is and I kid you not, it was one of the most powerful moments that I'll never forget. The phone rang very soon after, and it was Jennifer that my teammate from Rhan ranch and she says, Hey, there's this show called cava.

Kansas Carradine ([00:24:07](#)):

And they need a trick writer and I don't have any girls old enough to do, you know, like over 18 who wanna go on that tour, do you wanna audition? And I said, oh, you know, Jennifer, I haven't really been riding lately. And I haven't trip road in a long time, so I don't think so. I hung up the phone and then about, you know, 96 pass. And I realized, what are you doing? Of course, this is the moment. This is the call you're waiting for. And so you know, I obviously called her back and I said, yeah, yeah, let's go ahead and do this. So I went up to, to the ranch and she had some other, you know, tra horse that she had had donated from a man named Angela DJ, who the who know he's a very famous trick writer and trick Roper.

Kansas Carradine ([00:24:48](#)):

And she said, oh, well, you know, you haven't ridden a, why don't you hop on this horse? And so I got on, I did a few tricks. I learned a new one. And then the next day we traveled up to where cava was at the time in Berkeley. And I was 20, 25 years old at the time, 25, 26. And so I went up to Berkeley where the big top was set up and I met you know, Fred PEO, mag Delgado, and then Mag's sister. Estelle was also there. They gave me a horse, you know, we brought a saddle and and I auditioned and my husband loves to say he auditioned his wife because that's true, cuz he was the artistic director and you know, Hey, can you put your leg a little bit like this? So how about you perform it this way? And okay, okay. So, you know, I did my best and we had a nice visit and we talked about things like, you know, chal passion, which is the show in the south of France where Fred and Malia are from. And it was all wonderful and smiles. And then I left and I didn't hear anything for like two weeks and it was the longest two weeks of my life. But luckily they called and and I was ready to join the circus.

Warwick Schiller ([00:26:01](#)):

Wow. so then you end up traveling with him for a long time, didn't you?

Kansas Carradine ([00:26:06](#)):

Yeah. I mean the, the way the show goes is you're basically city from, you know, six to eight weeks at a time. You know, so you, depending on how ticket sales go, sometimes it can get extended, but basically you're moving about every two months.

Warwick Schiller ([00:26:20](#)):

And how long did you do that for?

Kansas Carradine ([00:26:25](#)):

I think we were on the tour until about 2007 and then we took a break. So that's like 2004 to 2007. And then as soon as I took a break is when I ended up going back and doing that gig called the spirit of the horse in wa in Perth where I met Dan and then and I had my my first daughter as well, Phoenix rose. And then we rejoined with the tour before we rejoined with the tour in 2011. I took a position, you know, buying and starting some of the tra crediting horses, which were eventually going into kind of be replace for horses that they were retiring and as well, preparing horses for the new show that was gonna come out. I think it premiered in 2011, which was outta sale.

Warwick Schiller ([00:27:13](#)):

I saw that that was absolutely mind boggling is just absolutely amazing.

Kansas Carradine ([00:27:21](#)):

Yeah. The production value in that show. I mean, you know, it, it, it blows people's minds. It, it was more than anybody could have expected. I think you walk into that theater, the equine theater, and you realize how that, that has made such an impact on so many.

Warwick Schiller ([00:27:36](#)):

Yeah, it was absolutely amazing. So you said when you went up, let's go back to, when you first went up to audition for kava and Fred was there. How, how much have you been around him?

Kansas Carradine ([00:27:49](#)):

How much have I been around him since then or before?

Warwick Schiller ([00:27:52](#)):

Like ever then I'll tell you what the reason, well, every day at work. So he's, so he's been in, he's still involved or has been involved.

Kansas Carradine ([00:28:00](#)):

Well, you know, so if you haven't seen the first show you know, Fred is one the creators, so it was really a lot of his original concepts, ideas that he infused into the show were, which were responsible for that original creation. And this is the only thing that I will say, I'm sorry, you didn't get to see that because it was such a masterpiece. And when that first show came out, you know, in 2003, I mean, again, pre YouTube blew people's minds because Fred had such a way of allowing the horses to be horses and for people who weren't horse people at all to see, oh my goodness, they have personalities like, oh gosh, they're kind of like dogs. Well, look at that. And he allowed the horses to make mistakes on stage. And that set a new precedent that had yet you know, he was a trailblazer in that, in that sense, he allowed the horse of MIS to make mistakes.

Kansas Carradine ([00:28:50](#)):

He played with those and, and, and embellished them. And the audience loves it when there was a row horse kind of going off and being naughty. You know, all of those moments were actually quite endearing and they really gave the show. It kind of its signature. He had Liberty one, two and three, and the last one would, you know, the act would fluctuate because we had live music, it was made so that, you know, you could have that elasticity. If it takes a little bit longer or if it ends a little bit, you know, more quickly because of the live musicians can follow. And there was one show, you know, that we would, we were always documenting them. So we had an idea, my husband, and there was one show that he did, that was 17 minutes long, the last Liberty three event.

Kansas Carradine ([00:29:30](#)):

And it was fantastic. And at the same, in the same time, it didn't have the same kind of tricks that you would say, oh, well, it wasn't that interesting because maybe, you know, the horse didn't do a Poff or the horse didn't, you know, walk on a time legs across the stage, or, but because he was showing the relationship because everybody was fascinated and it was like the best theater that you could ever imagine. Everybody was either in tears or, you know, emotionally, just their hearts were bursting. Because there was so much love that you could PA of they palpably feel on stage. So to answer your question, I was around Fred a lot because I was in the show with him every night. And he was in the trick riding garage with us every night, you know, there with us, making sure everybody was, was okay.

Kansas Carradine ([00:30:13](#)):

He had a lot of experience as a Roman writer and a trick writer. Most people dunno that. But before he became, you know, known as being a Liberty performer, he did all the, these things. So he was our, our mentor and our coach and our guide. And I'll never forget, you know, the main thing that I would carry away from Fred's philosophy was it's never the horse's fault, you know, and that alone, excuse me, that alone, if we can just like, take that one little mindset, okay. What can I do? How can I, you know, make it better for them? How, how am infusing them? How am, what am I not listening to? How can I make my cues more clear? You know, it's just calling you to always strive to be better and better.

Warwick Schiller ([00:30:52](#)):

Yeah. The reason I asked about that is because in, in my mind, I've always kind of pictured Frederick pinion as something like let's, he will title together almost like the character your father played in Kung Fu like this mystical, you know what I mean? And yeah, I just, I had, I dunno if you know who Ben Atkinson is, but I had Ben on the podcast recently, he's a he's from UK does a lot of Liberty staff, stunt staff learned from a KA act, but he, he said he, he went to two of Fred's clinics and they're a really good friend because he thought he knew what he was doing. And, but anyway, I said, so what's, what's, what's he like to be around? And he said, well, tell you what my mom says about Fred. She says, I like sitting next to Fred, cuz he makes me feel like I've smoked a joint.

Kansas Carradine ([00:31:45](#)):

Oh my

Warwick Schiller ([00:31:45](#)):

Goodness. There's just, this is there that is there, that energy of him, like, is he, I just imagine he's got some sort of a vibe about him that's uncommon is that you get that?

Kansas Carradine ([00:31:57](#)):

Well, you know, I mean, having been around, you know, the authentic person who was, had a vibe who was very UN and uncommon, that was my dad. Fred is such a, a, just a really warmheartedness to me. So when I imagine the person who's saying that she felt like she smoked to joint is because you really feel like he can put you at at ease. Yeah. And he puts his horses at ease and he's such a a present person who's working on his, you know, character. He's so he's so respectful of everybody that he has interaction with and really giving you that time and respectful to his horses. And I think that was the thing that was landmark is we were watching this person and he has that respect and that joy and that celebration of the horse.

Kansas Carradine ([00:32:44](#)):

Like he's just he can be the greatest actor cuz it seems like it's the first time he's ever seen the horse do that. Wow. Look at that. Right. And and he just, his, his genuine passion and love for it comes out and I think that's, what's contagious. And at this same time, you know, I hope I can speak candidly that anytime you're in a company like that, like you're really a touring family. And so you see each other on their, on their best and worst moments. And I think it's a really hard, he did it very well cuz it was a very hard task to be one of the creators of the show. So in that way you're emotionally invested in how it looked like you want it to be a good product because it's your baby, it's your, it's your creation.

Kansas Carradine ([00:33:24](#)):

And at the same time, you're also the equestrian director. So you have some very nuts and bolts things about logistics, how to get horses from a to B who needs to be, you know, taken out what's things. What happening with the vet, what's the, Hey look like here, right? And then he's also the equestrian director and the mentor for all these riders. Right? So all the questions, people coming AF asking him things, Hey, can you fix this? What do we do about that? And every once in a while there's questions, it's like, gosh, I don't know what to do about that. And he would be very honest in his humility of huh, like, okay, this is a real pickle, but I could see him always you know, try trying to do it from such a place of groundedness. You know, obviously we all, as humans use our brains to kind of strategize and figure things out.

Kansas Carradine ([00:34:10](#)):

And I think he would really try to do it for the sake, you know, the best of the horse, you know, the best of the rider and it's never easy. But the reality is, you know, you have seven shows to do a week. Sometimes you have to really take things in consideration of what you can fix and what becomes your, what I call the conditions of satisfaction. You know, like we could say good enough to get by, but you know, you're always striving for it to be better. It's like, you know what, we're just gonna have to do it like this with this week. And then we'll have to fix it after the day off. And, and you know, so those decisions that's when I would say I was able to see him and his humanness, because he really had to come from that, you know, somebody who's like the captain of the ship and who's having to strategize and really figure something out.

Kansas Carradine ([00:34:52](#)):

So, you know, hats off to, to anybody in that role cuz it's and then, oh, I forgot the most important part. You're also a sensitive artist. Who's on stage every night performing your, our own show. So once he's fixed everybody else's problems, he has to sit in front of the mirror, you know, get himself already and in costume and then go out and, and, and make people cry. And that's what everybody did. That's what I did. You know, when I was hired for the show, they said, okay, here's your horse, incidentally. He had been and bought by the same livestock coordinator that gave me my first job in Hollywood, the Jack Lilly. And so they said, here's your horse, but he's not ready for the show yet. So as soon as you get him ready, you can be in, well, that was obviously very motivating for me because I wanted be in the show.

Kansas Carradine ([00:35:38](#)):

So it, it took me 12 days, but in those 12 days I would watch the show every night. And the very first night that I watched it, it brought me to tears cuz I'd never seen it before. And I thought this, I get to be in this. I mean, I had so much fun. The kid, the kid who thought, you know, she'd struck gold by fine, a trick riding ranch. And now I get to be in this every day. You know, it was just amazing, but that also speaks to this original show. It was that powerful. You know, we had a gal who would come, she saw the show over 60 times, she'd fly around different places in the, in the country just to go see it because it was such a, you know, it was like a shaman experience in the beginning, again in 2003, you know, the equine, the horses healer movement had really just started developing think like the dove was, I don't think it had been written yet. So these are all really impactful pivotal moments in the, you know, horses, healer paradigm.

Warwick Schiller ([00:36:40](#)):

Do you wanna, do you wanna segue into your experience with, with that stuff now?

Kansas Carradine ([00:36:48](#)):

Sure.

Warwick Schiller ([00:36:49](#)):

I mean my segue, I think that's, I think, cause I think that's, you know, all the things that you've done, plus you did this, I mean, this, this is the bit that I I'm quite drawn at this bit, so yeah.

Kansas Carradine ([00:37:02](#)):

Well, and I think in, in a very small way, you know, you and I are similar because we've come from maybe a traditional horsemanship model and then, you know, there's this other, you know, it's like shifting paradigms that my teacher, my great teacher Arian Joi from equine got, which now is called Skyhorse academy. That's how she talks about it. You know, we're shifting paradigms from the old horsemanship model to a new one where you really take on the fact that, you know, the horse is the sentient being and we can re we can do all, all of this with a lot more respect and really engage them in a way, you know, removes this kind of traditional domination model. And again, those things I think were happening on subtle levels before, but now that dialogue is, is so rich. So what drew me to discover more about I'll put it this way.

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

I had had my first daughter, she was maybe a year and a half, and I knew that trick riding was not gonna be something I was gonna do when I was 80 years old. And I also knew that it was, you know, trick riding, Roman riding the performing part of it. As much as that, you know, satisfied me. There was something in my soul that was stirring. There's something more to this relationship with horses. Obviously I was raised around a lot of, you know, Eastern full of and spirituality. So I had a deep connection with the fact that everything is connected in the universe and there's no accidents. And horses really served as a, as healer for me on so many levels already. And so, you know, has serendipitous things happened? I was actually living I was living in in California and Topanga at the time.

Kansas Carradine ([00:38:46](#)):

And a friend of mine said, Hey, you like horses. You know, I get this this, this email from this lady. And, you know, she teaches of the healing stuff with horses and her partner has done this thing with like teaching green Berets and like the Marines and, you know, they work with drama and I, I don't know. I just think you should go check it out. So I get this flyer and this is obviously like, there's, I think there's somewhat of an internet presence, but not a big one. And I get an email how I get her email. So I contact RI and aro and she was getting ready to do her seventh or eighth annual econ guided education conference, where she would have, you know, people from gala people from EFA, everybody coming to basically have a symposium about this developing horses, healers industry.

Kansas Carradine ([00:39:35](#)):

And I wrote this long kind of autobiographical letter to her because I was at a change point in my life becoming a mom. And I really wanted to explore like, what is this whole horse human connection about like, what's going on here? And that's what this, you know, it seems like a perfect time for me to go and incidentally, the very first podcast that I ever, I, the first time I heard you were podcast is somebody said, Hey, you gotta listen to this one. And it was Rupert Isaac said, yeah. And I met Rupert because he was a presenter one time, not this particular one, but a couple years later at Ariana's conference because of the horse boy. So anyway, that was funny how that all circled circled about. So Ariana and I, she said, Hey, I, I hear your, I see your journey.

Kansas Carradine ([00:40:18](#)):

I really feel like, yeah, there could be a connection. Why don't you come down to the conference? So I came to the conference and it was January in central coast and the big storms. And there was flooding everywhere. She lived close to ESTU or a lot of flood planes where that ranch was at that time. And she just kind of left her horses with me, had to go take care of, you know, fires and meaning metaphoric fires that she had put out with the whole conference. She had a couple hundred people there and roads

were closed and all that. And she just felt like, you know what, Kansas, you're part of the herd. You're somebody I can trust, you know, we could be in the foxhole together. She says, I never hand my horses over to anybody that I don't know.

Kansas Carradine ([00:40:56](#)):

And we just were like family. And it was just one of those like deep connections that you just write in line with. And so Arianna and I became, you know, very, very close friends and I ended up basically interning with her, moving onto her ranch, as I seemed to do, you know, oh, you like that person? Why don't you just move in? And so that's what I did again and, and lived on sky housers ranch for a couple years. And, you know, we facilitated programs together and had, you know amazing, amazing weeks where the horses would really take us into these subtle realms. And I'll share my first, my first kind of you know, challenging and breakthrough moment because horses really are, as we, as we begin to study it, like they're a mirror. And then I looked at this, it's like, okay, you gotta be willing to look at yourself deeply.

Kansas Carradine ([00:41:47](#)):

And a lot of kind of, I think I can be quite plain and saying a lot of horse people have pretty big egos. And and we're all rubbing up against each other. I mean, if you can imagine a bunch of sensitive artists who are all, you know, kind of wanna be horse trainers, all trying to ride around each other, and everybody's trying not to be too judgemental, but gosh, it's just there. Right. And so, you know, growing up in that environment is you could be pretty self conscious. And so I was helping Ariana with, with a class and leading one of her horses out because she was going down from a whole herd observation down to just one horse. And so I was re removing or leading this horse out of the arena. And he was the kind of the lead male lead.

Kansas Carradine ([00:42:33](#)):

He was a gelding at the time, but his name was Superman and he wouldn't go out and he just stopped and planted his feet. And I was in an environment where I couldn't just be dominant. And I just felt such a rage of, you know, like the, my emotion of guilt, the emotion of shame, the emotion of self consciousness. Oh my gosh, I'm on stage. Everybody's watching me all of these kind of things. Like I just felt so vulnerable in that moment. And Arianna was there coaching me through it and you know, so what's coming up for you right now. What, you know, what is this about? And I'll never forget as I, I allowed myself to be in the learning and be the student of it, how it uncovered kind of like my next step in my own personal journey, because I didn't subscribe to, oh, I'm gonna get this out of the horse outta the arena.

Kansas Carradine ([00:43:27](#)):

We, you could say by hook or by crook, or I could say by strategizing, or, you know, even just as simple as, you know, bringing the tail of the lead line around behind, but it wasn't that moment cuz he was stopping not because this was a horse training moment. He was stopping because there was something in me that was, that was a kind of emotional waterfall ready bringing at the surface that was ready to come out. And it really I allowed it to, to touch me in such a way that I realized that I couldn't keep putting on airs anymore around the horses because they, I had, I had used them. I mean, I'll, I'll use that word. We try not to ever say use, right. But I had used them as a tool for my own career and for my own performance and you have to get the job done and you're doing a show and, and in a way, yeah, like a look at me, I, I can make this all look really easy, but it was still a show.

Kansas Carradine ([00:44:21](#)):

And now I was really taking it down to like, no, it's not about that anymore. This is about the horses taking you into kind of out of the mind and really into the heart, like what needs to come out and what needs to be, you know, expressed and seen. And for me, that particular issue, you know, it was really about, you know, setting boundaries. We all have you know, our own, you know, stories to share in our own traumas and, and things like that. A lot of stuff that comes up with me was, you know, abandon issue, abandonment issues and things like that. My parents split up very early on. My mom had a very strong substance abuse problem and lost custody of me when I was six. And and so there was just a lot of, you know, unresolved pieces and the horses.

Kansas Carradine ([00:45:12](#)):

I had always gone to the horses as my healer, but I didn't really understand how they were working on me and what levels it was kind of beyond the intellect. And so that was like the first step and I would just realized, oh my gosh, they've been talking to me all the time really all the time. Not just when I wanna listen, not just you know, metaphorically, not just in some fairytale sort of way of like, Hey, this is my best friend, but in a very profound and mystical way. And that's when, like that was when I first stepped on, it changed my life and I stepped onto the journey and I've seen, you know countless moments that you can't explain where people will come up and I don't know any, I don't even like courses. I don't know why I'm here and they end up in these programs and you know, there, there can be an emotional release.

Kansas Carradine ([00:46:01](#)):

There can be a connection with, you know, beyond and into the other worlds. It's very, very deep. And so then, because of that, you know exploration and discovery, I was kind of in a, in a dichotomy it's like, well, how do I go forward now? Like how do I go back to what I was doing with this knowledge? Now it's like the red, blue, red pill or the blue pill matrix, you know, so what's it gonna look like now? And I wanna say like, it took me a while before I could figure out how my place could still fit in. You know, I didn't want any horses to be installed. You know, I was like, no, they all need to be free. And obviously you kind of come down from, you know, that idealistic place and realize, wow, they're actually there because I mean, and I really deeply believe this because they're choosing to be, to be a servant.

Kansas Carradine ([00:46:55](#)):

I mean, when you bring that big top into, you know, a city of 20 million people I, I strongly believe that that that is its own ceremony. Like, you know, the shows that we put on, like that's a sham when you have 70 horses or 90 horses that are there and that environment like there, it's like its own ceremony and it's not overt. You know, I feel like we're kind of undercover agents working on a soul level, but the way that those hearts open and in this expression that is really about mutual respect and love. That's how I made peace with still being, you know, somebody who rides horses after seeing that so much magic and power can happen with horses who are never meant to ride.

Warwick Schiller ([00:47:43](#)):

Oh, wow. I was having a moment in the middle of that. I think I'm still having a moment. Ah, that's exactly what I wanted to hear. Wow. That part of the, that part of the whole thing. And I, you know, I think some people can probably have horses all their life and never, never connect those dots. And some people, it happens earlier and some people, it happens a bit later, but I, I think that's you know,

you're around horses long enough at some point to, I think it's gonna, that's gonna hit you at some point.

Speaker 2 ([00:48:17](#)):

If you are loving the journey on podcast with Warwick, we know you'll benefit greatly from his online video library, showing footage of real time training sessions, you will learn how to approach situations with your own horse in an empathetic and effective way. The video library has been life changing for tens of thousands of people and horses all over the world. Warwick invites you to check out the seven day free trial@videosdotwarchiller.com.

Kansas Carradine ([00:48:50](#)):

And I have to say that this week, one of the reasons before we were we spoke a little bit, I'm spending this week with Todd Griffith at his ranch. And I had another one of those moments. I had another like change. My life will be different from today forward moment where he shared with me. And I really hope you bring him on, on the show at some point, so he can share it with him, share it himself. So I don't wanna give too much away, but he shared me. He had a, an animal commuter communicator come out like 20 years ago. And at first he was really resisting it, you know, as skeptical. And I don't, you know, that could be a bunch of hog wash and she could just say whatever she wants. And he said, he went from being a skeptic, you know, in about 20 minutes and then spending, you know, four hours with her as a, as a total believer and not to give away or, or say too much.

Kansas Carradine ([00:49:37](#)):

But the, the takeaway from it was what the horses want to say. You know, how their communication comes through, how their innocent and pro profound communication is. It just was like, oh my gosh. Even I had to be reminded of it. Like he says that they never ever talk anymore about, you know, putting a horse down, laying a horse down, they talk about, okay, you know being with all your friends and, or they'll do it behind, but they never say this because that would they really have an understanding of that and that this particular animal communicator said that the number one thing that the horses ask and that she sees as being the number one, I would say anxiety is, am I gonna leave? Meaning, am I gonna find another home? Am I gonna be sold again? You know, and you just go, oh gosh. Yeah, course.

Warwick Schiller ([00:50:34](#)):

Yeah. I've I've had, I've had an communicator. Tell me that too. Yeah. I, I was very skeptical about the whole animal communicator thing until I had an experience with one, one time that just was, you know, mind boggling. It's like you said, it's like your life before that and life after that, like life changed that day and it wasn't, you know, and it wasn't necessarily just about horses. It was, you know, it was part of my journey into the woo sort of thing was like, wow, she, yeah. And I, I know, I think you get, you know, you just get all these little seeds planted all along and at some point in time, they start to germinate given the right, given the right circumstances. And I think the right circumstances show up for the right, for the person who, who needs them. I wanna ask you something that you said here a little while ago, be it was when you first started talking about Ariana and you said, you know, growing up, I had a lot of, you know, Eastern philosophy stuff. Was that, was that at home?

Kansas Carradine ([00:51:46](#)):

Absolutely. I mean, I've looked at it now. I, I, when the Kung Fu series was on, it was on reruns when I was a kid. You know, but I, I just showed it to my kids for the first time. And I'm very strange. Like my

kids don't do social media. My 16 year old daughter just went to a movie theater for the first time in like 15 years meaning it was her first real movie. So we just have chosen to kind of shelter that way for multiple reasons. And so I decided to pull out the old Kung Fu series during the pandemic actually. And I was like, this is the series that your grandfather was really famous for and we watched it. And man, if you ever take out those old episodes, it's really impactful and there's such this guru disciple relationship in it.

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

And all of the, the, the, the Dow and the wisdom of, you know, Eastern religions and whatnot that was seeping in, I think to me, is growing up. And, you know, my dad was very much an authentic martial artist. He studied martial arts for, you know, basically from the time he started Kung Fu until the time he died. So he was always you know, learning and growing and developing all of the principles that were associated with that. And he also played black elk in a theater production of black elk speaks. Really? Yes. Wow. And so that was very he was involved with you know, black Elk's family. They gave permission for, to, to do that. Oh, wow. Lucy, I have to look up the, the names, but I think it was Lucy too. I was her name.

Kansas Carradine ([00:53:24](#)):

I apologize if I got that wrong. And so he was very connected to, you know, both native American spirituality and obviously a lot of, you know, Chinese wisdom and Chinese knowledge, but he was a very learned man. So philosophy of, of all. And then, well, he was raised actually Christian scientist. And then my, I would say four generations back was actually a Methodist preacher who my dad would joke about it. He said he was the founder of the holy roller movement. And he pretty much was he wrote like over 24 books, which are still kind of in print today. So Beverly Carine, which I just, I love that I find it so, so inspirational and going back and even reading those texts, because basically I can read my ancestors' spiritual story of his spiritual awakening that he documented in his walk with God. And like, how, how incredible is that? So I was always you know, surrounded by that. And again, this idea that everything is connected and there's more here than just the material world was, was kind of just given as, as a given.

Warwick Schiller ([00:54:37](#)):

Yeah, no. So I was, I was interested in that to, to know if, you know, if your dad was just playing a part or he actually was really really interested in that sort of Eastern spirituality and Eastern wisdom.

Kansas Carradine ([00:54:51](#)):

Oh yeah. Genuinely. Yeah, absolutely. Yeah. But I, I think he wasn't as, as interested in, I mean, maybe he, he would see like, I don't know, reellers or healers or things like that. It was more about you know, he would say everything exists, the, you know, unicorns, Dracula, dragons, all of it, like it all exists in the universe somewhere. I remember him carrying around a a copy of the bug of VI, you know, in his packet. And he was reading, you know, Vick wisdom as well. So yeah, it didn't stop with just, just one aspect.

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

He was very spiritually well rounded,

Kansas Carradine ([00:55:34](#)):

Indeed. Yeah. But I think like all of us it's like the I've heard, it said there's an author, Marion Williamson. She said, the time for data collection is over now it's time to put it into practice. So you can be really well read. You can read all the books, but we have actually, you know, walk the talk and, and practice it.

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

Yeah. That's what I've been finding is, you know, I'm really interested in all that stuff and I read lots of stuff and I read and I read and I read and I read, and I've been thinking, you know what, it's time to do a bit more doing, you know, you've got a bit of knowledge about a number of things. Now you've gotta gonna start to apply it a bit more. So are you still involved in Arianna stuff?

Kansas Carradine ([00:56:19](#)):

Actually, yeah. I'm gonna go up and see her next week. So I'll be heading up to Northern California. Where is she? She's now in Santa Rosa. Okay. She's always been in Sonoma county. Okay. Actually, I take that back. She was up in Mendocino county for a short while she went through her own you know, healing crisis with breast cancer. And at that time she kind of moved up into the central coast and just really took, you know, to just really connect the land and have more of a medicine retreat. She's actually been, she's, she's very connected to the plant medicine as well. And so making her own herbal tinctures and formulas and, and things like that. And then I think when she really felt strong, again, she came back down to, you know, offer the work again and be closer into town, but then they, she really, you know, was kind of out by a lost coast. A little bit farther north. Yeah.

Warwick Schiller ([00:57:08](#)):

Well, men county's the place to get into plant medicine.

Kansas Carradine ([00:57:12](#)):

Yeah. Yeah. I mean, her land was just so amazing. As far as all the medicinal cramps plants that are just growing wild and she's into wild crafting and she knows how to forage for, you know, everything in the mushrooms and she's quite a homesteader, she's not just a woo woo, you know, horse reader and her dad, so fascinating story. But her father is actually the, I guess the, you know, you'd call him the psych psychiatrist who coined PTSD really. And now she works so much with you know, PTSD in a lot with vet of course. And, and one day he came to her and this must have been like 10 years ago and was like, Ariana, you don't really think the horses are like telling you these things, right. She's like, oh, you know, dad. Yeah, no, you know, just kind of, you know, putting it off because he, he sees her doing all of these you know, personal development and we, and it oftentimes it's packaged in a way that's palatable to, I would say like the non-spiritual crowd that it can appeal to a very linear mindset and it don't wanna make it us and them or exclusive in any way.

Kansas Carradine ([00:58:19](#)):

It's just that you know, words can be triggering on different levels for different people and you know, how it's delivered you know, it can appeal to a wider, wider audience. And so if you're doing corporate events and you're doing, you know, team building things, or you're having a group from, you know, Kaiser come out or different kind of big you know, companies it's, you don't always have to use the word spirit, but everybody pretty much accepts time.

Warwick Schiller ([00:58:48](#)):

You know, I read a book a few years ago called 10% happier by a fellow named Dan Harris. You heard of Dan Harris, he was a big time news reader, almost like a Tom broke or sort of a thing. And he had a, had a nervous breakdown on, okay, low on air. And so he went and started, you know, went and saw, maybe went and saw a therapist or different things. And so this book is about his journey on trying to figure out what was going on. And he ends up getting into meditation. Meditation is what made him 10% happier. He said, I'm not, I'm not better, but I'm 10% happier. And so we really get into meditation, but hated, hated the term meditation. Or if you talked about heart, couldn't, you know, that's, that's all a bit weird sort of thing. But he wrote another book called meditation for fidgety skeptics after that one.

Warwick Schiller ([00:59:36](#)):

And what he did was he got this you know, let's call him meditation guru and they've got this big bus and they traveled all around the us trying to influence people into, into meditating. You know, they'd go to big companies and stuff, but in the Midwest, they would go to big companies. They didn't call it meditation. They called it mindfulness based stress relief, I think, as what it was called, because the me, you know, in the Midwest at that point in time, meditation was just a bit too woo woo. For these people to, yeah. You know, and, and I think that's, as a, as someone who's trying to you know, share a message, you've gotta share the message in the way it can be, can be in another really good book I read was called mind, hacking by a fellow name, sir, John Hargraves and he reads the book and he's American.

Warwick Schiller ([01:00:29](#)):

So I don't think he's a real Sur, but in there, he, he takes all the spiritual stuff out of it. He's actually a bit of a, a computer geek. He's sort of a guy, you know? And so he's got a lot of star wars references, but like, he talks about this concentration training, which is what he calls meditation, concentration training. And then he'll have you concentrate on different parts of your body. He might have you concentrate here. He'll have you concentrate here, which he calls the third nipple concentration game, you know, it's, it's right in between your two nipples. It's, it's your heart, you know, it's your heart show ARA, but he's, and it was, it was clever. It was really cool because all the information he was giving out was what people need to hear, but he'd taken all the, the woo out of it, the spiritual sort of thing out of it. So it was palatable for, for anybody else. Oh, wider audience. Yeah. I know like certain, you know, religious people think that meditation is against their religion, the word, you know, that word meditation conjure up something that's against their religion, but him calling it concentration practice and yeah, it was, it was a pretty cool book.

Kansas Carradine ([01:01:38](#)):

Yeah. That's so true. You know, my brother-in-law is he works for the NHL and he's pretty high up there and I was visiting with him and he was showing us some of the things that they give to the players, like the resources that they have for these new players that they bring on to the teams.

Warwick Schiller ([01:01:57](#)):

And there's can, can I just interrupt you for a second? N I is the national hockey league for all of the U who outside the us, who dunno what the N NIHL sorry. Okay.

Kansas Carradine ([01:02:06](#)):

Yeah. He's with the Chicago black Hawks. That's really funny, but he was sharing with me a little bit of, you know, the resources that that they give to these new players as they're hired on. And it was so fantastic really because a lot of these, you know, young, basically students, you know, younger kids and

they're giving them what you would say is mindfulness, concentration, training, stress, reducing, you know, techniques you know, real skills, tools, and strategies to be able to handle both the intensity of the pressure of working for a, a, a major you know, sports league, as well as being able to achieve optimum performance. Right. Because that's that it kind of appeals more to, we could say the ego side of things, but doesn't matter why you're doing it. It's good for us all, because, you know we haven't talked so much about heart math yet, but the Institute of my heart math has developed something that actually measures what they call the heart rate variability.

Kansas Carradine ([01:03:07](#)):

And so, you know, that's basically the beat to beat changes that our heart has. And when we are in a state of coherence, or we could say congruence, you know, alignment fleets up for years called it like being in the zone. You know, that's when you have very regular beat to beat changes in your heart rate, it can be while you're doing something athletic and it can be faster. Doesn't mean that it's always slow, it's it, it's not your heart rate. It's different. And so really understanding that when you have that level of coherence, it, it, it's a physiological response that actually affects. And that's that energy that affects the team. It affects the space around you and, you know, circling back to the horses. This is part of that. We can't really name it or measure it, but we can almost, and I feel like the horse's heart space is so huge that we have, we know, you know, the, to around a human is about eight feet. Imagine what a horses is. So when we talk about getting into a horse's bubble, you know, we're in their heart field, and that's where, you know, in the equine therapy work in the equine gut education, that's where all the magic happens. I mean, it can happen nonphysical as well, actually, what am I talking about? But when you get in their physical pro, you know, that's why these large animals are so capable of changing people's lives, I would say non horse people's lives.

Warwick Schiller ([01:04:31](#)):

Yeah. It's interesting. You know, these days that we have, like the HeartMath Institute, we have technology that can fire the spiritual stuff, the energy stuff, you know, like the, the HeartMath thing. And I went, I was doing some clinics in England a couple of years ago. And before I came home, I went to a one day Dr. Joe Dispenza in Greg Braden seminar in London, and they had one of those HeartMath, we've got one here. Actually, my wife's got one. One of those HeartMath things that you, that you clip on your ear in this, there was 200 people in this auditorium for this thing. They got this girl up on stage and they hooked her up to that. And then, and her heart rate was a hundred, I think, 110, like she's in front of 200 people, 200 strangers, and they're all looking at her.

Warwick Schiller ([01:05:27](#)):

But then they had us do this all 200 of us do this, this heart breathing meditation thing with her. And she started out, her coherence was about her to start with, and we, and with this group meditation thing, we got her all the way up to a hundred percent coherence. So they had the big projector behind us, so we could see the, or at the end, we could see it cause we had our eyes closed for the meditation thing, but just this heart breathing meditation thing. And we, yeah, it was, it was a very, very cool space to be in like the energy in that room was, was very, very cool.

Kansas Carradine ([01:05:59](#)):

Yeah, it's palpable. And actually, you know, the, the Institute of our heart math has started having these sensors that actually measure the planetary coherence. So when you talk about how it was palpable in that, in that room, you know, it can actually, it does reverberate, you know, there's a GCI app where you

can see, you know, the other people that are doing what we call heart lock-ins, you know, around the planet and, and basically creating a field. It's like, again, sometimes we have words that trigger, but if we're in a state of gratitude and appreciation, you know, that has a certain tone. And when we have a feeling or frequency of, you know, worry, anxiety or anger, that it's a different tone. And we know that when you are you know, in a state of coherence or having, you know, a heart activated feeling that actually sends a whole positive mix of chemicals throughout, you know, our brain and improves your immune system.

Kansas Carradine ([01:06:54](#)):

And then I think the energetics that you're talking about it really just helps everyone what we could say, you know, experience of feeling a peace. You know, everybody wants to have that Christmas feeling all the time. And the amazing thing of been knowing about heart mouth for almost 20 years now is that, you know, it is it's access, it's accessible at any time, sometimes harder to reach. And it, and it really, it builds up our resilient that we have to kind of dig deeper how to, you know, on a basic level, just be able to stay neutral. Sometimes you can't get to happy from, you know, sad in a, in a one fell swoop, but, you know, we can make an effort to just kind of get to neutral. Yeah, I have to say that that's been my undercover or practice in my horse work because you know, obviously what we do has an element of, you know, fast speed, you know, danger working with some other elements in terms of, there's a lot of moving parts.

Kansas Carradine ([01:07:56](#)):

And anytime you feel a little bit of that, quickening, you know, your energy kind of goes up and you get up in your head and you're kind of, oh, I'm not really grounded. I'm floating up above and, you know, horse might get excited. And so that same heart centered breathing really helps you bring yourself back into a more grounded place. And, you know, I'll often do that and reflect it with my horses and it's, they sure seem to work on the circus, man. You know, I, you know, we had, we had these horses for like, oh two days and, you know, it's, I mean, I'll, I'll let you in a little secret. I feel like the biggest imposter ever. And I'm like, what am I doing on Warwick show? You know, I don't even own a horse and it's true, cuz I've always allowed myself to be kind of, you know, hired hand, you know, I'm like a cowboy who shows up with a saddle on a ranch. But you know, it'll happen at some point, but I've always tried to keep myself untethered. And I think that might be part of, you know, this CU chain gain Kane Kung Fu imprint that I had as a child. I'm kind of living like this nomadic life where I, I don't really put down roots.

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

Well, to answer the question, what are you doing on my podcast is this is the journey on podcast. And you've had quite the amazing journey. So it's, it's your place it's, you're supposed to be here. You know, you've like all podcast guests, you chose some questions and oh, okay. I'm gonna ask one of them right now. Normally I'll wait till the very end, but I wanna ask one of them because it kind of ties into what you just talking about. One of the questions that you chose was what do you do to relieve stress or recharge your batteries?

Kansas Carradine ([01:09:39](#)):

Mm, yeah. I mean, that's absolutely luckily I have these heart maths tools that helps and that's kind of, but that's a daily, that's a constant practice, not even a daily

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

Practice Well's was gonna feel that I was gonna ask, do you have practice? And then I thought, well, it ties into that anyway, so yeah.

Kansas Carradine ([01:09:55](#)):

Yeah. But I mean, I think a lot of people looking to resource themselves, there's so much inspiration out, you know, listening to one of your podcasts is inspiring, you know, going out and being with nature is always a go-to. But in terms of, for me functioning in order for me to be at my optimal presence, yes, I have a morning practice. And it's sometime shortened because of, you know, doing a circus or a travel and things like that. But if I don't have, you know, my one hour or during these, you know, luxurious lockdown moments, I would have like a three hour practice and that was awesome. I really feel like I made a lot of advancements and game and you know, it's a combination of devotionals and and a lot of prayer work and then, you know, the meditation really setting the intention for the day.

Kansas Carradine ([01:10:49](#)):

And I cannot function without it. And it has become such a it's like food. It's like nourishment it's like before breakfast that has to be done otherwise the whole day feels often unsettled. And if I try to say, oh, I'll do it later. I'll do it later. I'll skip it in. But I would say since about 2014, I've been able to maintain that commitment to myself. And like I said, there's a few times where life has its own evolution and it's different, but yeah, I think there's a quote that says there's nothing as fragile as action without prayer. And I really believe, you know, deeply that if we there's power in our words and we can speak it out loud or we can just, you know, take that more element of silence and whatever your internal prayer is, or some people, you know, write it down.

Kansas Carradine ([01:11:38](#)):

There's so many different, you know, faces that we can draw from. And, and yeah. So in, in that sense, I just feel grateful that there's so much inspiration on all levels, both with the, you know, you look online, I, I have only listened to a few of your part podcast, but one of the people that I had never heard of before was with Rogers. I said, who's this guy. And so I looked up, I said, wow, okay, this is amazing. So there's just so many people. And I think you mentioned this too that, that don't even have a website, you know, like in the back of Australia or in the Midwest, or who knows, maybe there's some GAO in Argentina that is a amazing you know, horse whispers. They say, there's people doing fantastic work everywhere. So there's inspiration is, is not hard to find.

Kansas Carradine ([01:12:22](#)):

It's a matter of, I think discipline discipline is hard to find. And if we can, as humans, you know, discipline ourselves to just stop and, and take, you know, a few minutes, it start out with, you know, five minutes and then it goes to 10 minutes and then it goes to 30 and then producing, you want it to, you know, last longer. And I'll, I'll be the first to say, you know, as a mother of two, I was, I would never meditate. I was very I'm I an extremely active person. And it was very hard for me to sit still. So it's really, again, that it's a recent thing. It's not like I've been doing this for 30 years yet. I had to work very hard against, you know, all of my you know, get your wiggles out and, and fight with my own mind. I guess I would say to say, no, this comes first before anything else.

Warwick Schiller ([01:13:15](#)):

Yeah. I think it to, you know, I think we, well, I know I do you fight it on a conscious level as, oh no, I've got, I've got things to do, but I think on a subconscious level, there's somewhere, it doesn't wanna sit

down and sit still because you've gotta be still and be with you. And I think our buddies try to way that I know at one point in time I'd been to a I'd been to a, a men's emotional resilience retreat thing. And there was this meditation practice we had to do for homework. And it was, it was a twice a day, 20 minutes, but there was something about, and there was a bit of a mantra I had to go through, but there's something about that. I could not sit, like I had the twitchies and the its and the, and I'd, I'd had a meditation practice for a while, so I could sit still, but doing this particular one, I don't know what it was, but I felt like my skin was crawling. It was just, you know, it was, it was something to come outta me.

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

Well, and they, I mean, there are a lot of you know, I guess parables that say that it's like the process of like making GE, you know, you take out the impurities, you boil the, the, the butter, and then there's these impurities that come up to the surface as you're, as you're in the per.

Warwick Schiller ([01:14:31](#)):

Yep. And the impurities were wanting to come out. You said something in ago about like, yeah, there might be a gout show in Argentina or something or other who's really, really good. You know, I really think that the, this is talking about horsemanship. I really think that the best horseman, no one's ever seen them. You know, I think I agree. I think there's is just a, a thought that I've got, but I think there's, there's some sort of a demon in there, or some sort of a, a, a net unmet need or something rather that actually causes us to want to be in the public eye or to, I, I dunno what it is, but I mean, you know, like you could, you could do horse stuff and not show anybody or you could, you know, so I, yeah, I really feel like there's a, and I'm kind of in the middle of half unraveling that now with me, like, okay, why do, why is it I do what I do?

Warwick Schiller ([01:15:28](#)):

And it was funny. I had a a lady from Canada, she's a trauma on the podcast. And she was talking about therapists therapists. A lot of times therapists get into doing being therapists because they've had some issues they need to work through. They got some therapy and it works so well. They wanna share this with other people. But this lady's mentor said to her, the reason you've gotta into it, can't be the reason you stay in it. And I thought, well, that's pretty profound because what, what can I think, what can get us into it is a reason other than the reason you thought you got into it for, you know, some, you know, there's some trauma stuff or, you know, whatever it is.

Kansas Carradine ([01:16:16](#)):

Yeah. Yeah. Well, and, and again, if we really keep looking to the horse, then the horse, you know, will guide us. And in a way I've had, you know, a lot of, I would say kind of departures but it keeps drawing me back. And I did have an interesting meeting with, you know, kind of a, a reader. This was 2010. And I was saying, you know, I do this work with horses, you know, kind of where is that gonna unfold? I don't know even what my question was, but all I remember was this answer was, could be horses, could be dogs. And it was kind of like that just happens to be the vehicle. But nature is speaking through a spirit is speaking serious through, through our entire, you know, environment and, you know, going back to Arian Aros, which she started with equine guided education, a fundamental aspect of that is, you know, is the nature element.

Kansas Carradine ([01:17:10](#)):

It's not only horses. Horses are the biggest that we read. And we kind of, they're our center point, but you know, a lot of inspiration wisdom messages can also come from the birds and from, you know the coyote that calls at that time or the way the wind comes through the trees in a, in a specific way, in a specific moment. So it's just what we'll listen to, I think, and again, that's part of the mystery. And for whatever reason, you know, someone said Ravi Shankar was asked, how many, how long did it take you to play the guitar? And he said, eight lifetimes, you know, so maybe we've just been on the journey for, you know, many, many times with our horses. And so horses are what speak to us and some people I'm sure, I'm sure you've met. There's some people who are really in tune with you know, with dogs or with birds of prey or I mean, I was working on this circus with people who had dogs now, but gosh, they did big cats and giraffes in exotics. So yeah.

Warwick Schiller ([01:18:12](#)):

Yeah, I think I, you know, I think the great thing about horses is that where people are passionate about the horses and people are passionate about doing things with horses. And at some point in time, a lot of people, like I said before, not everybody, you get to a point to where you, this, the flip you, you flip the switch and it's no longer about what the horse, what I can get the horse to do. It's almost about what the horse can teach me and then, you know, and, but we get to that point because of the, the, you know, the passion for horses. And I think that's, you know, a few years ago, I kind of said, you know, I kind of got to the point now where I'm well less concerned about what I can get horses to do and more concerned about how they feel about things, you know, and, and

Kansas Carradine ([01:18:59](#)):

Well, and I think, I don't know if the, if the verdict has totally been written, but I often have I mean, there's just certain boundaries, not boundaries, isn't the right word. I won't do. Maybe what it takes to be able to get a horse to a certain point if, but somebody else will, and then they can get these great things out of 'em. And because like you said, you know, I'm more interested in having a, having them always feel like they're in a, I don't wanna put them in too many uncomfortable situations. Does that make sense? Yeah. I don't wanna forcefully make the horse feel really, really uncomfortable. And that was part of the change that I had since Ariana's you know, in 2008 and for better, or for worse, you know, who knows where my journey would've been without that. But I'm, I, I'm very committed to that and, you know, I'm like, I'm not gonna be that person.

Kansas Carradine ([01:19:53](#)):

You go find somebody else who goes and does that, but I'll help you find more communication. And really see, I, I think I was talking toted Griff about this. So he works in the movies and, you know did Zoro and, and Superman and anyway, dozens and dozens of films and the cool thing about having a movie horse or having exhibition horse and not being in the competitive realm. You know, you have a judge's idea of what the goal is, what the model is of what they like to see in every respective discipline, but not in our world. So in our world, we get to, you know, do something that is unique and there is no mold. And if a horse has funny quirky personality, then you kind of bring that out and play with it. You know, he had a horse who was easy to kick.

Kansas Carradine ([01:20:37](#)):

And so he has him in what's that movie with Keana Reeves that came out, I wanna call it John WT, does that sound right? So he has a horse. It will, you know, double barrel kick on command. So he has John fire him off just like he, fire would fire off a cannon, you know, to the bad guys. And again, that's a horse

that might end up in a killer pin because people don't understand how to handle it. And here he is you know, in the right place using the right parts of himself at the right time. That's, that's something where you have that, that really good alignment. So I like finding what the horse is naturally good at and what they wanna do, as opposed to trying to do like, do round peg square hole and like, okay, today, I want you to beat this. And so we're gonna force this horse to be, you know, a jumper or arena or whatever it is. Yeah,

Warwick Schiller ([01:21:27](#)):

Yeah. That's yeah. You know, the, like the, when I was doing the raining, the, the raining is to do it at a high level. It's very, very, very hard. And, you know, if, when you're a trainer and you ch so you train a discipline, let say, it's raining horses, you have people bring your horses and they, they want 'em to be a Rainer and you can turn them into a arena. They're not gonna be a very good one, but it's a bit of a square peg and around hole, but you do it cuz you, you kind of gotta do it. And that, I don't know that to me is a bit of bit soul sucking. You know what I mean?

Kansas Carradine ([01:21:58](#)):

Yeah. I can imagine soul. Absolutely. And I mean, one of the neat things about growing up in Exter, California pretty close to, to Larry and one of Tom's best friends was Greg ward. And so I was, you know, really blessed to go over and, and work with Greg a couple times. He let me ride a roping horse, not his good horse, but his rope horse. And he, he just had such a way of letting the horse be horse as well. It was, it was a pleasure to, to have a little bit of that, you know, imprinting, I guess I would say, cuz he was able to get a lot out of him I think. And he would even apologize, you know? Oh, you know, I'm sorry, I I'm being a little rough on my horses today. And it was really done. It was such love, you know, I don't know how to say that for the, you know, I was 16 years old, but even I could see that. Yeah. Cause I, I obviously, you know, I've been at rodeos and I've seen a lot of heavy hands and you know, Greg was a gentleman

Warwick Schiller ([01:22:59](#)):

That's very, very cool. You know, we might get to some of these questions of yours. I'm sure these answers are be,

Kansas Carradine ([01:23:06](#)):

Oh see

Warwick Schiller ([01:23:09](#)):

And you may have covered this, but one of the questions you chose is what's the most worthwhile thing. You've put your time into something that changed the course of your life.

Kansas Carradine ([01:23:19](#)):

Well, I don't think I really did cover it, but I know the answer is my kids actually it's my girls. And I, I made a choice to really, you know, be a full-time mom and to make them the first priority and make our family the first priority as opposed to making, you know, maybe my career getting back and all those things. And I've never regretted it. You know, my girls are the most important an achievement of my life without a doubt. And and we have such a great, a great family and a great relationship and I'm just eternally grateful for them. Yeah.

Warwick Schiller ([01:23:55](#)):

So they're 11 and 16 is what you said 12 and 16, 12 and 16. So one's Phoenix rose. Is that right? That is a yeah. Very, very cool name. And what's is the, what's the other one's name?

Kansas Carradine ([01:24:07](#)):

The other one is BDI. Yeah. Boddy's the, the 12 year old Bodhi. How is it spelled? She's a five B O D H I, yeah. Oh, okay. So a lot of people think it's like the BDI tree, which, you know, it's a Sanskrit word. It means awakens. But the per the monk who was accredited with bringing, you know Kung Fu the Shalin monks, the basically the father of Kung Fu is known as bohi DMA. And so it was really from that.

Warwick Schiller ([01:24:34](#)):

And what about Phoenix? Where did you get her name from?

Kansas Carradine ([01:24:39](#)):

You know, it wasn't about the location. It's, it's hard when we introduced ourselves cuz I Kansas Phoenix people always think that we're into place names, but we're not, it was more the, the bird, the bird rises from the actions. Exactly. Which is why it's Phoenix. Rose is kind of a play on that. Yeah. That's why I

Warwick Schiller ([01:24:54](#)):

Was asking cause, and she's

Kansas Carradine ([01:24:55](#)):

Such an aerialist too, you know, she loves, I, I, I don't care to be hoisted up, you know, a hundred feet in the air at all, but she just loves flying. And so she's a very good circus performer on the, on all kinds of apparatus up in the

Warwick Schiller ([01:25:07](#)):

Air. Well they say you should be careful what you name your horse. Like don't ever name your horse firecracker or thunder belt or whatever. And you've named her Phoenix and now she likes to be up in there. Yeah, I was wondering, yeah. I was wondering if like when you said her name was Phoenix, I'm thinking, I was thinking about the place, the place name thing, like you, the, you got the name of a state, your daughter's got the name of a city what's going on there. Yeah. Yeah. And when you said Bo, I thought meant like there's a ghost town in California called boat. There is

Kansas Carradine ([01:25:31](#)):

We've, I've been to boing that's it's

Warwick Schiller ([01:25:33](#)):

Not Boaty. And what you say Boian I'm like, how do you spell that? I was gonna say like the town.

Kansas Carradine ([01:25:38](#)):

Yeah, my and my husband and I love the Eastern seas. And so yeah, we both know about it, but no. Yeah. You're one of the few people that also knows about it.

Warwick Schiller ([01:25:46](#)):

Yeah. The Eastern seas aren't there.

Kansas Carradine ([01:25:49](#)):

Yeah. It's exquisite. You can still, it feels like rewinding 50 years or at least 150 or even 150. Yeah. Yeah. Undeveloped. Yeah. It's beautiful.

Warwick Schiller ([01:26:00](#)):

Okay. More questions for you. And what's interesting is I think you're the only person who's chosen. These que not, not the only person who's chosen these questions, but chosen three of these questions that are all related and it's to do with your occupation. So the next question you chose was what advice would you give people about to answer your occupation? But before you do that, you have to tell me, what is your patient?

Kansas Carradine ([01:26:24](#)):

Yeah. I don't know myself either. I mean, I think obviously I identify a lot with being a trick writer you know, stunt performer and, and then so many people say, oh, it's my dream to be in cava. And so I've, I've kind of done that. So I would say that's what I have the most experience in doing. And obviously I do, it is the natural question that I do get from time to time. And and I always say the same thing, which is, you know, it's kind of like investing in your future with money. You wanna diversify. And that is, you know, go out and if you're doing hunter jumper, then go and, you know, learn raining or rain cows, or, you know, take you know, dressage lessons and vice versa. And I, I think it, you know, in the whole horse industry I think everybody could kind of, you do with some cross training.

Kansas Carradine ([01:27:11](#)):

It's so good for all of us. Right. And those who've done it, know it. And I think that was also one of the greatest passions that I had in joining. You know, the kava tour is because basically as a trick writer, you're a contract act in the P RCA. And so you don't really see each other cuz they only hire pretty much one contract act at a time. They don't hire a couple of groups, but here at Keva we had people from all over the world and all kinds of different disciplines. You know, we had trick writers from there's different things that east coast trick writers do compared to west coast. There's different things that Kaec writers do from Europe compared to Kaec from Stan and here we had, you know, this great you know, international community and we all learned and grew so much.

Kansas Carradine ([01:27:54](#)):

And so, you know, even people who were joining the OEO show, you have people that, you know, can jump and ride dressage maybe. And then all of a sudden they're like, wow, I really wanted to cry. I wanna learn more of about this. And I think when you have that natural curiosity and you know, keep allowing it to unfold and develop, you're only gonna be a better horseman and you're gonna help or, you know, understand the horse and understand your body. One of the things that's, that's great that I, I try to get people to do, although not everybody wants to learn to trick ride, but it's so good to take yourself out of balance to understand how to find your balance. And so since you, you, you know, you go off to the side, you stay way out away from the horse and then you bring yourself back to center. There's so much muscle memory and appropriate receptive awareness that's happening in that process. It just helps you on, on so many levels.

Warwick Schiller ([01:28:44](#)):

I was trying to remember what you're into was okay. It was about diversifying. Okay. I diversifying. Okay. So, and this next question is along kind of the same lines. What's the worst advice given in your profession?

Kansas Carradine ([01:28:57](#)):

Oh yeah. And I chose that because I think again, I identify mostly with being a trick rider and there's this thing about like ride fast, take chances, you know, it's all about Kamikazi and you know, these it's like talking with tad, these stunts that you do in movies, they are very calculated risks. They are very well rehearsed. And you know, the cava show you wanna be able to do 280 shows a year. You know, I was telling the girls, as I was preparing for the circus, it's a marathon, it's not a sprint. This isn't the Olympics where you just give everything you've got for that one show. And I think that's quite different again from, you know, like if you're going fraternity, like this is your one moment. And if you do the Olympics, you have that one, you've gotta give it your all for that one performance.

Kansas Carradine ([01:29:47](#)):

Whereas when you're really in it for the long haul, you know, you have to be have not just the stamina, but also, you know, the foresight to be able to look at everything from a wide range, a long range view. So this whole kind of, you know, ride fast, take chances idea, you know, trick riding is so much more about that, that building that relationship. There's a lot more horsemanship evolve involved I guess, because a lot of people think there's not much to it and that it's just kind of a gutsy thing and you just hook yourself off anything that's running fast. But it's much more it's much more refined than that.

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

I'd imagine probably at the lower levels. It can probably be a bet that way. I mean, I, I think everything is, but when you talk to people who are the up the elite level of anything, even if it looks like it's wild and gray crazy, it's all about the, you know, the little things I had a lady on the podcast last week who broke the world record as the, in the world's highest wingsuit base jump jumped off of 22,000 high foot mountain in India. And just all the lit til details. That mean, it sounds like, oh, she must be this crazy, you know adrenaline junkie, you know, like Daredevil sort of thing, but she's the total opposite to that. And I, I, you just tend to find that people who do things that seem like they're world and crazy, they're, they're so detailed oriented that that's what makes the scary things doable.

Kansas Carradine ([01:31:25](#)):

Absolutely, absolutely. I mean, and it goes back to the, the tens of thousands of hours of mastery. You know, it looks really fast and fun in the final picture, but it all starts with the basic fundamentals. It's just like ballet. I explain that a lot. You know, even a ballerina who's been practicing for 30 years go is in and goes to the bar and does those foundational exercises. And I think and, and if you look at, you know, classical dressage, same thing, you know, it can all be, if you bring everything down to a walk, there's so much of that on like, there's that walk itself is therapy.

Warwick Schiller ([01:32:03](#)):

I, I think it can be, you know, attributed to everything we had a, an intern years ago, who'd been a, a was really into Salter dancing when she went to university, she went to university of Mexico city. So she could immerse herself from the Salter dancing scene. And she told me a dance 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. And I think take beginning lessons, everybody, I think. Do you remember, do you remember BR shampoo? Yes. Okay. So I do Brett shampoo used to be, you know, like there was a BR girl every year. I remember Kate Jackson from Charlie's angels was a brick girl. So years ago I had this lady who came to me for, she was just coming for lessons and she had this green quarter horse and she wanted to do the raining, but the horse didn't know much.

Warwick Schiller ([01:32:55](#)):

And so she'd just come for lesson once a week. And so we were working all this basic stuff that look absolutely nothing like raining, all these little basics. And she'd been coming for a couple of months, once a week. And then she had been a ballerina when she was younger and she was such a famous ballerina that she was the bra girl one year. So she must have been a pretty famous ballerina, but one she'd been coming for a couple and then one day she said to me, you know what, I don't think I wanna do this. I said, okay, what do you wanna do? She goes, I don't wanna do this stuff. I wanna do raining. And I said, oh, how old were you? When did you ever dances? Swine lake? And she's like, oh, of course, many times. And I said, so when did you start ballet?

Warwick Schiller ([01:33:38](#)):

And she said, I started ballet when I was five. And I said, so you did Swan lake when you were five. She goes, oh, no, it takes many years of bending and stretching at the bar before you can do Swan lake. And I said, well, you are bending and stretching at the bar. Raining is Swan lake. And she went, oh, I get it now. And then she was quite happy to be doing the stuff because she thought she wasn't doing raining, but she was doing the things that would PO at one point in time, you know, it takes someone who knows what they're doing two years to train one, to do that. This lady's got a green horse. She comes once a week. You know, it's, it's gonna be a process. But when I explain it to her, that way, she's like she got that because she, she has achieved the elite level of something.

Warwick Schiller ([01:34:19](#)):

And I found that anybody that's achieved the elite level of something, or rather they understand how that process works. And usually they've been through the process to where they were a beginner and they'll taking intermediate lessons though on an intermediate person taking advanced lessons. And then usually I think what gets you from the intermediate level to the advanced level is mentorship from someone who's been there before, and they say slow down and back up and go back and fix these things. And then when you do that, then all of a sudden, oh, the advanced things are right here. And I, I, you know, you've gotta stop trying so hard and start being particular about the foundation.

Kansas Carradine ([01:35:01](#)):

Well, and I, again, like we know so much about the brain now and about how it works and it's really the, those, you know muscle memory that you have to practice those foundational exercises so that they become second nature so that they become automatic. You're just putting that groove in. So that that's where the hand goes. That's where the leg goes.

Warwick Schiller ([01:35:21](#)):

That's where the seat goes. Yeah. As the scientist would say, you've gotta, Moate those nerve nerve endings. Yeah, absolutely.

Warwick Schiller ([01:35:29](#)):

Absolutely. Yeah. But, but I think with a lot of people, and especially when you're an intermediate, trying to take advanced lessons, your Groove's not quite right because you didn't, you didn't get the, the foundation right. In the first place. Because in the beginning, you know, I had a, I did some clinics in Scotland a few years ago. And the guy that organized my clinics was a black belt and karate when he was like 12 or something or other. And he told me that, he said, once I get to be a black belt, he thought, now I get to be a degree black belt, and I'm gonna learn all this new stuff. And he said, what I didn't know was all you do when you get your black belt in order to be a second degree, black belt, you go back to the beginning and you learn everything.

Warwick Schiller ([01:36:13](#)):

You've already learned where the black belt's eyes and you can't do that the first time around. You've gotta learn it as best you can learn it. And, and everybody would think the black belt's the pinnacle, but the black belt is when you act, it's almost the start you get there. And now you can see things for what they really are. Then you go back to the beginning and that's, you know, that's in whatever you're doing, whether it's horses or martial arts or whatever, not a lot of people get there. And I'm not saying any fault of their own or anything like that, but not a lot of people stay with something and persistent enough to get to that level. But once you do get to that level, then boom, your eyes are open. You're like, oh, I gotta go back back there. But you almost cannot tell somebody that you, you can't impress that upon 'em as much as it needs to be impressed upon 'em they have to do it.

Warwick Schiller ([01:37:07](#)):

They have to get to the black belt level and then they have to go, oh, I see, you know, you have those like that, like that moment you had with Ted the other day, you know, when you, he told you, it's like, you know, they're like six senses moments, like in the movie, the sixth sense with Bruce Willis, you know, when you realize the guy's dead. Yeah. And hang on, it's been dead the whole movie. And then you go back and you rerun the movie through your head. And like, I kind of knew it, but I didn't know it. But now that I know this, everything else looks, looks different. Have you, I dunno if you watch much TV, but have you ever seen my octopus teacher?

Kansas Carradine ([01:37:43](#)):

You know, it was on the list. My, my family watched it and I wasn't there, so I missed it, but I've know that it's supposed to be profound. It's and a must. It

Warwick Schiller ([01:37:52](#)):

It's like life before that movie life after that movie life after. Okay. Yeah. Is profound. It's amazing. OK. Another

Kansas Carradine ([01:38:00](#)):

Well, and, and what I have to touch a little bit, what you're speaking about too, is like, when we build those foundational building blocks, it's like learning a new language. And once you learn the language, then you can, you know, write poetry or then you're learning the syllables and then you can start to make words out, you know, it's that same that same teaching and same, you know, I'm also a trick Roper, right? So we have kind of foundational exercises and we go through these tests. So once you get this skill, then you can learn this one. And then once you, you know, I achieve my gold tests. So I've got

advanced two loops and advanced skips and advanced all this stuff. And then, and like you said, then you really make it artistry and then you kind of play with it and you go back and, oh, okay, well, what's really going on here.

Kansas Carradine ([01:38:42](#)):

And you can understand that the, the mechanic, and they say, if you really wanna learn something, then teach it. And then that's what happens is you really start to unwind with every movement. Well, what's really going on here. Okay. and that, I think that study is is what you know, is what keeps me so interested cuz I never, some people really don't like teaching foundational basics. I have a girlfriend of mine. She's a very accomplished horse woman. Very amazing, compassionate many different levels. And she doesn't wanna teach the basics, you know? So if somebody comes to her, she say, ah, you know, you to go learn from somebody else and then I'll, then I'll tick you. And I love it. I don't mind helping somebody, you know, from the get go because it's just such a, you know, you get to revisit it and you get to frame it in a, in a different way. So I know you work with a lot of that. You know, it, it sees people say you have to be really patient to work with beginners, but there also has to just be a natural curiosity and, and joy and passion for it. Right?

Warwick Schiller ([01:39:42](#)):

Yeah. For me, I wasn't very natural at this stuff. And so I had to learn it inside, out and back to front. So I had to be able to quantify it to myself, to be able to do it. And I think that people who are really talented, so aren't very good teachers because they actually don't know what they're doing. They're just running on intuition. And you know, it becomes, it comes so natural to 'em they're not the best teachers and they can get kind of frustrated trying to communicate what they do because they're not quite sure what they do, but I've found, you know, he said, if you wanna know something where the world teach it, I've found doing clinic and explaining things over and over to people, especially, you know, every horse is slightly different and interpreting what's going on in front of you in real time sort of thing.

Warwick Schiller ([01:40:31](#)):

I will, I will say something and it'll be a way I've never said it before. And it's, it's a way I've never even thought of it before. And I think, Hm, well, that's interesting. And it's not, you know, it's yeah. It's, it's not it's not something I thought of consciously. It just comes out in the, in the moment and you know, I've most, I've been spent most of my life in my head and really disconnected from my body and, and, and something that when I do clinics, I'll be in the arena and I'll be in the arena talking 10, 11 hours a day, sometimes 12 hours a day and people go, oh, you must, you must just have the stamina of, you know, like you can just push through. I don't have of push through because it's when I'm in. I'm when I'm doing clinics, I'm in the flow state.

Warwick Schiller ([01:41:18](#)):

I am in the present. I am do, I'm working with a horse, but I might have a hundred people watching and I'm narrating to them, everything I'm doing, I'm seeing I'm feeling what I think the horse is doing. And so you can't be 10 seconds, a girl, you can't be 10 seconds ahead. You are just, you know, it's like a conversation and you are just in the moment. And so, you know, they say, when you're in the flow state time slows down you don't, you're not hungry. You're not tired. You're not hot. You're not cold. You're not, I have that at I have that doing clinics to where, you know, I used to not stop for lunch. I would just have, you know, people come in and out and I would just keep going all day with a drink of water sort of thing.

Warwick Schiller ([01:42:02](#)):

And it's people think, oh, you must be really pushing yourself hard, but no, it's, it's, it's about the one time that I'm not, I don't have that constant stream of thoughts in my head, you know, it's and so that's, I think that's why I can do it, but people that would have to struggle to think about what they were going to say or whatever it would be. Yeah. If it wasn't easy, it would be very hard for me to do, but yeah, it's just, it seems to be the one place I'm in the flow state.

Kansas Carradine ([01:42:31](#)):

Oh, but I'm so glad you mentioned it, cuz that's exactly. I wasn't able to articulate it the way you did, but it's it's it's when something totally new, a new way of describing it happens and you're like, gosh, and being in that that's that passion that it, but you, you put, you, you, you you've got the nail on the head with that one. That's exactly it. Yeah. It

Warwick Schiller ([01:42:50](#)):

Happens quite a bit. Hasn't happened much for the last couple of years. Cause it haven't actually been out and about, but yeah, it would, it would happen quite a bit and I'd kinda, I'd almost not be present for a second cuz I'd kind of be thinking instead of just yes. I'd be thinking, well, that's a good one. I have to remember that for later. You'll have to write that sometimes I'll even actually stop and go. Okay. I've never said that before. IM actually gonna write this in my phone so I don't forget it. Well, good for you. Okay. More questions for you. And this one has to do once again with your profession. What's one common myth about your profession that you like to debunk.

Kansas Carradine ([01:43:30](#)):

Oh, I mean, I think actually that was redundant because I thought I was answering that with the last one. So maybe I didn't read the last one quite right.

Warwick Schiller ([01:43:37](#)):

Well, okay. So the last one was what's the worst advice giving your fashion this one's well, and that was

Kansas Carradine ([01:43:42](#)):

Go fast. Yeah, I guess so. But I was thinking that yeah, ride fast takes chances, but the biggest myth, you know, I think again, and maybe that's why I keep talking about it is, you know, trick writers, dunno how to ride and you know, ultimately you know, when you're, when you're putting those horses together and when you're, you know, again, if you go and look at the foundation of stunt performers, I've been just so blessed by watching a lot of Ted Griffith go over some of his old videos and his mother Connie and his, his father. He only has like one video of him jumping these thoroughbreds over the car. Nobody does that anymore. You know, these guys who really blaze the trail and the things that they're able to do, it's such a notch above. We just don't see it at all anymore.

Kansas Carradine ([01:44:31](#)):

And unfortunately, because they've in my opinion, because they've taken money out of trick riding, there's no need to really push the envelope anymore. And so you don't see the stuff that's really hard to achieve cuz people don't put as much time into it. It's like the audience won't appreciate it, to be honest. And you're not gonna win a million dollars. You still have to go down and do next rodeo. So kind of what's the point, but what they were doing back in the fifties is just mind blowing and even what, and

there's nobody who can like, like, like Ted Griff did you know, you might go to rodeo and you'd see somebody do maybe four split the next, if you watch him, there's not a single stride where he's not doing some stunt and he'll do a stand over the group for three strides, you know, coming up from a Cooper and do these Cooper.

Kansas Carradine ([01:45:17](#)):

I'll, I'll send you a video when we get done, it'll blow your mind. I'm understand it blows my mind and I've grown up with it and I see it all the time. So again, I, I just think, and maybe I've got a little bit of a, a chip on my shoulder because you know, being a trip rider and cava, there was a little bit of a, maybe a lot, if I'll be honest of a hierarchy between the Trage writers and the trick writers, you know, and in relation to pay and in relation to things like that, because the idea was, you know, that was harder or had a little bit more skill when we still also had to put in those 10,000 and hours of mastery and foundational to get to that level. So I think that the, like you said, on, on certain lower levels, it can be, you know, people learning without proper instruction and, and the, the real kind of foundation to take it to a form of artistry.

Kansas Carradine ([01:46:13](#)):

It's really, you know, about horsemanship. Some of the best regrets I've seen too have been the Kremlin writers from Russia where they'll do it with a sword in their teeth, you know, all those, all those things as well. And then they also have, they'll do you know, Liberty with their horses and they have great horsemanship as well. So yeah, I think it's dispelling that, that, that myth that they really don't know how to ride. Like sometimes people say rough stock riders that don't really know how to ride a horse, like rough stock Cowboys. But you know, Tom Meyer the founder of RTA ranch because he had more of a rain cow horse background, the TTA ranch, sugar riders, some of the only ones we, we do a station because again, thinking more of the raining, he would just stop the horse into the fence.

Kansas Carradine ([01:46:54](#)):

So you stop the horse into the fence and then you peel off and pick up that left lead and, and come around. And nobody, most other trick riders, they, they kind of stop into the fence and then come back and, and they, they set back a little bit ways and do kind of a, a half loop to come and start their run. So they come off of the fence and there's always this going back and forth. But one of the reasons that he did that is because, you know, the horses would all stand and be in that herd and we could be training new horses and whatnot, and he'd be like, look at them, all right. Now, see how calm and relaxed they are. There's no horses that were getting hot, no horses that were, you know, trying to jump the gun and leave.

Kansas Carradine ([01:47:35](#)):

They would all be able to, you know, just drop their heads and relax. And that was so important. Like he wouldn't allow us to continue unless we had that, that relaxation. And so obviously you wanna, you know, they're running hard when they come off and then you leave them alone and that's, you know, Dan James would call it like, this is a sanctuary where you don't wanna hassle the horse. Cause that's the, that becomes like their quiet space. They can have that moment to reflect in those moments, as we know, are, are so important. So I guess, because, you know, I had this great introduction to it being all about horseman ship. It was more interesting for me than if it was just like kind of me going off and, and you know, I guess showing off and just doing tricks, like there was a lot of course training involved in, in that whole process.

Kansas Carradine ([01:48:23](#)):

And I mean, since we were kids, we would go to Mexico or to France or know Australia and we'd get horses and stardom and do a show in front of 5,000 people. The one show that we did that, where we met Dan, you know, it was in Perth and we, we had a really hard time, heart fighting horses. And so the horse that I ended up doing the show with, and again, it was a huge indoor I had five days and obviously we, we can make that happen because you, when you learn something really fast, they're kind of just thinking like, okay, is this what I need to do? All right. And it's, if we had to do more and more multiple shows that dirt different holes would start to be revealed, but because we do just have to do that one weekend, we can get it done. And they're just like, oh, dear Lord, okay, let me just get through this. All right. She wants me to steal around, okay, here we go. And you know, I did a back bend and some pretty, you know, decent tricks, but establishing that trust in a really short period of time. It's it's really an art. There's a lot of, I don't think. And, and I mean, how many trick riders really are there? It's kind of like one of the smallest little niches of, of, of horsemanship. So, but

Warwick Schiller ([01:49:43](#)):

You said before, you know, people think that that trick rider can't ride. I think, I think a lot of people think someone who does, who does a discipline, other than the one they're doing, isn't very good until you go try it. And then when you try it, you, oh, there's way more. I mean, because anything done well, make they, of course you make it look easy when you do something well and and you go try it and you're like, oh, you get a whole different appreciation for it. Okay. So you've got one, one last question left here and I can't wait to hear what this one is. What's the luckiest thing that's ever happened to you?

Kansas Carradine ([01:50:18](#)):

Oh yeah. I, I would say it was meeting my husband. Yeah. Tell us about you.

Warwick Schiller ([01:50:22](#)):

Haven't told us about your husband. So he is the,

Kansas Carradine ([01:50:24](#)):

We've been together for, for yeah. 70 18 years. So he

Warwick Schiller ([01:50:29](#)):

Was the artistic director of Keva at the time. And still, is, is that correct?

Kansas Carradine ([01:50:34](#)):

Well, he is the director of creation, you know, but we don't have a nightly show going on. I mean, technically there is a show it's just a light show. So it doesn't have the same equine theater element, but he's still involved with the company. Yeah. And I mean, he's really responsible for a lot of the the, the beauty that we see in, in kava, some of those kind of trademark images, those iconic images were part of his creative inspiration. He's I, I'm his number one fan as an artist. I just think he's such an incredible imaginative genius. Really. a lot of people would remember the aerial integration with the horse riding, you know, there was one in the very first show where there's two girls flying above the horses as they go around. And the, the horses are just caning the circle, but you're really watching the, the girls that are flying like angels above them.

Kansas Carradine ([01:51:32](#)):

And the story that he had was about, you know, these are like the like maybe like a guardian angel over these, these horses excuse me, over these horsemen. And, you know, people walked away from that and it was just so nobody ever seen anything like that before now, it's been copied many, many, many, they say, you know what is that? Yeah. You know, copying it is the highest form of flattery form of flattery. Yeah. Yeah. And then in the other show, they wanted to do something like that. And he was trying to work with some apparatus and it just wasn't coming out with the same magical you know, quality that really just your breath away. And he said it was because he was using the wrong, they were still trying to use these cables which is what we use in the first show.

Kansas Carradine ([01:52:17](#)):

So eventually he took those out and they ended up doing with you know, the aerial silks, these big white silks, which you would've seen in EO. And so he created that act, which is just, I mean, it just rips your heart out. It's amazing. And these grew roll. It's a one thing that I go, oh, honey, that just makes me so afraid that if anything happens, they're gonna go flying into the public, you know, cuz they, the Sy force from the horses, you know, picking up that speed when they start to, you know, can around it really, it sends the girls flying up a good, you know, 25, 30 feet in the air.

Warwick Schiller ([01:52:53](#)):

Yeah. That show it was just, how do they do the water thing?

Kansas Carradine ([01:53:00](#)):

You know, we have special sand and so it's able to kind of block it all off and the sand, this special kind of S sand that it'll it'll drain through. And they have tanks that are already behind, already filled up. So as soon as they want, they can just flood the stage, but it, it took a lot of trial and error and we practiced on the first show. That's the other thing people don't realize, but we had already set up kind of a water draining and refilling system in the first show, whether we had a, a pond and then there was a water screen as well. And the water screen could pull up if you wanted to. But most of the time, it just drained through you know, a screen and a drain that was covered up by a sand that was a different grade. So the sand that we had in the center of the ring was different than what we had in the rest of the arena. It was a little bit of a different texture.

Warwick Schiller ([01:53:48](#)):

Yeah. If anybody hasn't ever seen this, you say it OEO O haven't seen that. It would be hard to explain what's going on, but there's horses out there in sand. There's all sorts of amazing stuff going on. And then the next minute it's flooded and there're Gallop through water. And then the next scene, the water's all gone and they're back on sand again. And it was, I was just, that was one of the, well, we do do

Kansas Carradine ([01:54:16](#)):

It at the end just because it, you know, it, it make, it creates, changes the, with the moisture. So it is the, the finale, but it's only about you know, three inches, but it's just enough create that magical effect. And it creates so much splash and, and obviously the lighting going on it and you know, everybody's transformed to another world.

Warwick Schiller ([01:54:36](#)):

Yeah. So you were doing the trick, riding the, all the Liberty stuff in that, what my question is doing that many shows, how do they keep those horses not anticipate like, like, you know, I spent most of my life training, raining horses, and when you go and show, they're gonna, you know, you, they're gonna do certain things in certain places. And, and, and the, and the thing about like, say the raining horses, a lot of people think, oh, you can't show, they don't, they're not very old. They, they're not very old when you, you quit showing them because they're worn out or whatever. No, they just no longer wait for you, cuz you've gotta, you know, if you could, if you could show a raining horse with two hands on the reigns, pulling on a bit, they'd go forever, but you've gotta run around that loose rein and they've gotta wait for you. And they just, they just get ahead of you. They know what's coming next. How do they, what's the, how, how do they go about doing that many shows are those horses keep that anticipation down? So they're still, they're still waiting for you.

Kansas Carradine ([01:55:37](#)):

Yeah. It's, it's really cross on eight discipline. It's not just the Liberty. You know, it would happen often in the dressage as well. Like the pot do, they would have to change the routines just like you would, you know, with Rainers and whatnot. But obviously that would be kind of over years sometimes with the pot, do they totally switch sides or switch horses? And, and then obviously we alternate horses. That was the main reason of being able to create. And it was massive. You're, you're traveling with 90 horses on tour. You know, being able to have alternates is, is, is the only way I'm not saying it's the only way, but it's it's and not even say the easiest, but it's just a very good strategy in order to preserve, you know, the freshness and obviously, you know, having that time or the horses can have a break from, you know, both, either on the weekend, which would technically be like our Monday, Tuesday as well as having those tour breaks at the end of a city and then coming back fresh at the beginning of the next city, those those work so well,

Warwick Schiller ([01:56:36](#)):

How many horses were on that, that show?

Kansas Carradine ([01:56:40](#)):

You know, so we started the, the first show with about, I wanna say 37 and Fred Magley brought their own horses. So that was over, over 20 stallions and, and horses that they brought from France and then as well as some horses that we got in north America, but then that expanded to, gosh, I think at the height they had like over, over 70 horses and then the OEO show always a lot more. And then when we closed in Montreal of 2018, there was about 90 horses. Wow. Yeah. And then we also had the, you know, the home facility in in the south of Montreal where there would be more horses coming, you know, up and coming and, and training and what like that. Yeah.

Warwick Schiller ([01:57:26](#)):

So this, this whole conversation bit here came about what was the luckiest thing that have happened to you? And you said your husband, how did, how did he get into Keva? What was his background before that?

Kansas Carradine ([01:57:37](#)):

Yeah, so my husband was a competitive trampolines and gymnast and he joined six tole in the early days. So he was one of the original cast and performed with him from an years. And eventually you know, as somebody who's inside it as an artist starts to be able to choreograph he became, you know, a choreographer of, of aerial acts and circus circus choreographer basically. So he choreographed some things for circus LA and some other big shows. And he had worked with the producer knock for many, many years. And so when Norman was going to, you know, start kava, he asked Elaine to do the acrobatic choreography. And so, you know, he did some of the acts that kava really became famous famously known for. Yeah. Which is really the integration. You know, the horse, the horse acts obviously could stand alone. You know, the acrobatic acts, we see that in circula, but it is really the, the, the marriage of something that, you know, people hadn't seen so much before with these aerial acts and how they integrated with the horses. Well, was it, and it was all simplicity. Like he's anyway, he's just great at making something beautiful and simple. That just blows you away.

Warwick Schiller ([01:58:50](#)):

Yeah. That show is, yeah, it's absolutely mind boggling. So what is, what's the future of Keva?

Kansas Carradine ([01:58:57](#)):

You know, obviously that's like the million dollar question and I think it's, it's so rich in so many people's hearts and people are so fond of it. You know, everybody wants to know, but obviously with the pandemic, that's been the main obstacle to progress for so many people. So many businesses organizations and, you know, live theater, just being a part of the circus that I did was rare. It was kind of, you know, first time back on age. So I mean, basically we would all love to be able to open up again. And I think rather than, you know, touring around as it was before, you know, the ideal situation would be to have a sit down. And you know, there's been talk about it being in Vegas. Of course, that's a natural place where, you know, there's, there's enough crowds that will support that. But nothing's confirmed at this point, but it's definitely a possibility that could, that could open up. Very soon. I know that a lot of people would be very happy to see that, including

Warwick Schiller ([01:59:53](#)):

Me. Yeah. I'd love to say that again. So what's, what's what's next on the horizon for you?

Kansas Carradine ([01:59:59](#)):

Well, I'm definitely going up like I said to go spend some more time with, with Ariana she's got some classes, so I'll be kind of going back back into that realm, that subtle realm for the next few weeks. It's my first time coming back into the states after, gosh, almost a couple of years, I spent up in Quebec, this cold snowy north. And then I actually going to be presenting at a conference in Montana at the Montana center for horsemanship, but it'll be in September and there's a film festival that's in conjunction with that. So we'll be, you know, judging the, the, the film in equine film festival. Oh really as well. And that's in September. I, and then there was a, a Liberty artist who followed Fred Pino named Sylvia, zer, beanie and she's famous for working with Iranians and she's going to be doing the Briar Fest this summer. And so she's asked us to, to help her with that. So I get to be there with the girls.

Warwick Schiller ([02:01:00](#)):

Isn't she from like a long line of circus performers? Yes I've I've I saw her at a horse expo, maybe equine affair in Columbus or Massachusetts a few years ago. I was, I had to do a demo in an arena and she was,

her demo was before mine. So I showed up and this lady was out there doing all this amazing stuff, all these white Arabian.

Kansas Carradine ([02:01:21](#)):

Yeah. S Sylvia's lovely. She's fantastic. And learn so much from her all the time. And she's just a wonderful, wonderful artist. And like you said, you know, many generations performer and she's, she's somebody who has always stood up for the integrity of the horses. And she just loves and has a deep, deep connection with each one of her horses. I mean, you know, Lorenzo obviously has takes the cake for a lot of things in the Liberty realm, but I've seen Sylvia do incredible things on stage with 13 horses. So 13 was maybe she's up to more now, but it was pretty, pretty impressive with 13. Yeah. So we'll get to work with her at the Briar Fest in Lexington, and then still doing some things, you know, with Dan and the international Liberty horse association, which is really exciting that that's just taking off. So there'll be more you know, another championship next summer as well.

Warwick Schiller ([02:02:14](#)):

Yeah. I was talking to Dan the other day and there's a chance I might be there, so we might get to catch up there.

Kansas Carradine ([02:02:20](#)):

Oh, that would be wo wonderful. Yeah.

Warwick Schiller ([02:02:22](#)):

Awesome. Well, thank you so much for joining us on the podcast and sharing your story. That's, you've lived quite the fascinating life and continue to do so.

Kansas Carradine ([02:02:32](#)):

Oh yeah. Well, it's a journey. There's no question about that.

Warwick Schiller ([02:02:36](#)):

Yeah. Well, thank you for joining me and you guys at home. Thanks for joining us on the journey on podcast and we'll catch you on the next episode.

Kansas Carradine ([02:02:44](#)):

Thank you so much. Bye-Bye

Speaker 2 ([02:02:48](#)):

Thanks for listening to the journey on podcast with Warwick Schiller. Warwick has over 650 full length training videos on his online video videos.warwickschiller.com Be sure a follow Warwick on YouTube, Facebook, and Instagram to see his latest training advice and insights.