

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

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

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

Good day everyone. Welcome back to The Journey on podcast. I'm your host, Warwick Schiller, and have I got a guest for you today? My guest today, her name's Hannah Betts and she's a stunt woman in la, born in Cornwall, England. Hannah grew up doing gymnastics, swimming, and lifeguarding and spend most of her time outdoors. At age 18, she lived in Honduras for a year teaching English, and she worked and traveled around Australia for nine months on her work visa At age 20, she has an associate's degree in outdoor education and used to work with inner city kids who were at risk taking them into the great outdoors to experience climbing, hiking, kayaking, and sailing to allow them to work on their personal development. She went on to become an active duty police officer in Birmingham for four years during which she discovered the sport of skydiving.

([00:01:33](#)):

She became a member of the British skydiving team that won a world championship in 2008. That team often trained in California, which led her to move to California in 2009 and pursue a full-time career skydiving where she coached and instructed individual beginners to national teams. She's had around 8,500 jumps as she's instructed on multiple military free fall courses, training Navy Seals and Rangers along with Swedish, Canadian and British Special Forces on how to free fall with military equipment. Skydiving eventually led her into stunts, getting her first stunt job in 2013, and now she's a full-time stunt woman in Los Angeles. Up until five years ago, she was terrified of horses until a stunt friend took her to a lesson. Curiosity got the better of her, and somehow five years later, she now owns two court horse geldings and two rescue donkeys that live on her five acre property and she rides them as often as she can. I've just finished recording this podcast with Hannah, and she's one of those people I could sit and chat to all day. Fascinating, inspiring. Just an amazing human being and I can't wait for you guys to listen to this podcast. I enjoyed so much talking to Hannah.

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

Hannah Bets. Welcome to the Journey on podcast.

Hannah Betts ([00:02:53](#)):

Hi. Thank you for having me.

Warwick Schiller ([00:02:55](#)):

Yeah, this is going to be an exciting conversation. You have got a resume of life experiences. That's pretty cool. Currently, you are a stunt woman and I guess you are probably not working right now because the strike going on.

Hannah Betts ([00:03:13](#)):

Correct? Yeah, stunt people are also part of the Screen Actors Guild, so we are officially on strike right now, which is good and bad all at the same time.

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

Yeah, I don't know much about the Stream Actors Guild Strike. What is it all about?

Hannah Betts ([00:03:30](#)):

It's basically us striking against the Producers Guild since streaming has come into play, like Hulu, Netflix Prime, all of that good stuff. There are residual checks. The checks that we get for reruns have plummeted dramatically, but the producers won't really tell us how much they earn and they're not wanting to give people more money, and all our kind of pay is changing while the CEOs are making 80 million a year. So we're just taking a little bit of a stand, asking them to disclose how much they earn so we know what we're allowed to ask for. So yeah, it's a little bit of battle against the top people and the little people that make it happen.

Warwick Schiller ([00:04:14](#)):

Yeah, I thought it would be something along those lines to where someone's making all the money and they're not handing it down.

Hannah Betts ([00:04:20](#)):

Yes. Yeah. I think the main thing is about 30 years ago, a CEO would earn about 25, somewhere between 25 and 60 times their average wage of a worker, and now they earn about 300 times more. Yeah, just a little bit of a jump.

Warwick Schiller ([00:04:36](#)):

Bit of a jump. So tell me you are a stunt woman. Well, let's not even go to the Stuntwoman Park. So you grew up in England, I take it?

Hannah Betts ([00:04:47](#)):

Yeah. I grew up in a very rural area in England called Cornwall, lots of beaches,

Warwick Schiller ([00:04:52](#)):

And I've been to corn, I've been to Cornwall. You have did a clinic in corn. It's

Hannah Betts ([00:04:56](#)):

Not like, no way. God, you got all the way down there.

Warwick Schiller ([00:04:59](#)):

Yeah, got all the way down there.

Hannah Betts ([00:05:00](#)):

It's not what people think of England at all. It's lots of beaches and palm trees and cliffs and yeah, it's beautiful.

Warwick Schiller ([00:05:09](#)):

Yeah. Went down to Land's End and had some pictures with the sign that says you're at the very bottom of England.

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Hannah Betts ([00:05:15](#)):

About 20 minutes from where I grew up. Oh really?

Warwick Schiller ([00:05:19](#)):

Yeah. A few guys who don't know about Cornwall. It's the very bottom left hand corner of England, but was a lot. There's a lot of history with pirates and smuggling and

Hannah Betts ([00:05:30](#)):

The Pirates of penance, literally.

Warwick Schiller ([00:05:32](#)):

Yes. I think the local rugby team there is called the Pirates. They

Hannah Betts ([00:05:37](#)):

Are indeed. They're, yeah,

Warwick Schiller ([00:05:38](#)):

Pirates of penance. Very, very cool. So your initial foray into anything, I don't know, out of the usual was you became a police woman, didn't you?

Hannah Betts ([00:05:50](#)):

I did, yeah. Which is funny now because it just feels like a different lifetime. It makes me giggle when I say that, but yeah, I was a full-time. Yeah, 9 1, 1 9, 9 9 in England. Police officer. Yeah.

Warwick Schiller ([00:06:04](#)):

So what led you to want to be a police officer? Anybody in your family, in the police, or

Hannah Betts ([00:06:12](#)):

No, it was a weird decision. I honestly, to this day joke a little bit in regards to, I can't necessarily tell you why other than a lot of people said I would probably be good at it, and I came from an area where it wasn't very think outside the box in regards to careers. It was very kind of public service, service like nurse fireman, police officer. So I kind of honestly went into it without that much mindfulness and stuck it out for about four or five years until a different opportunity came along, which I grabbed

Warwick Schiller ([00:06:48](#)):

When she grabbed, Hey, I jumped ahead right there. I had read your bio earlier today. The police officer thing stuck out to me, but it says here that you grew up doing gymnastics, swimming and lifeguarding and spent a lot of time over her outdoors. Age 18, she lived in Honduras for a year teaching English and also worked and traveled around Australia for nine months and I worked visa. Tell me about how did you end up in Honduras teaching English?

Hannah Betts ([00:07:15](#)):

I just really knew after school I wanted to not go straight to university, and it's quite an encouraged thing in the UK often to try and do volunteer work for a year if you can. I just had this drive to get out

and experience something different and take myself out of my comfort zone and be careful what you wish for. So yeah, 18, I applied for this volunteer job. You had to go through a course and they had to pick you. So I lived pretty much in a Hutt in the jungle for a year, teach in English on an island just off the coast of Honduras, which I grew up pretty quickly out there.

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

Honduras is pretty much kind of like a third world country, isn't it?

Hannah Betts ([00:08:04](#)):

Yeah, it's very much a developing country, and that was at the time as well really didn't have access to internet, so the only communication home was letters, which took about six weeks to get there. So it was pretty basic out there.

Warwick Schiller ([00:08:18](#)):

And you were teaching English to how old are kids or adults

Hannah Betts ([00:08:23](#)):

Somewhere? Yeah, no, between the ages of eight and 15, which was crazy. I was only 18 at the time, so their official language is Spanish, but on this particular island, because it has such a Caribbean or Caribbean influence, they all spoke English, but they didn't know how to read and write English. They knew how to read and write Spanish, but they communicated in English. So we are out there to help them learn to read and write English, the language that they often spoke in.

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

And this small island. What happened on this island? Did they grow sugarcane or what

Hannah Betts ([00:09:00](#)):

It started there is sugarcane out there and there is quite an agricultural aspect. As I got there, tourism was just starting to kick off the island's called Roan, and now it's one of the most famous places to dive, but at the time there was only really six of us that were non-locals and they were the volunteer teachers spread across the island, but it was a very poor, poor country. So it was kind of like make ends meet really for everyone out there.

Warwick Schiller ([00:09:31](#)):

And what was your experience like with the people? Because traveled a little bit to some developing countries or third world countries and the people that seem to have the least seem to be the happiest,

Hannah Betts ([00:09:48](#)):

The happiest, and some of the most generous people that I've met would sacrifice a lot of their own needs to make guests more comfortable. Very much so. Like you said, that the basic needs, as long as they had food, water, and shelter and access to that, the next day life felt very present out there. There wasn't much need for sure. Yeah.

Warwick Schiller ([00:10:17](#)):

Did you have any extraordinary or the ordinary experiences while you were there?

Hannah Betts ([00:10:23](#)):

Oh my God, there's too many to mention. I think I lost all of my lives when I was out there. I looked back on it and I'm like, thank God my parents didn't know One that particularly comes to mind as I was walking to school and it's just along a dirt road and a bunch of cattle had gotten out somehow on the field and I was just very aware of being followed and they started charging me and I had nowhere to go. And luckily a pickup truck came along right at the right time and literally scooped me in as we were moving. I always remember that one because I felt like I was in a movie. It felt like I was having an out body experience, but then lots of terribly irresponsible things like hitchhiking on fishing boats to get from one island to another and just doing pretty reckless stuff in between. Being a responsible grownup teacher,

Warwick Schiller ([00:11:16](#)):

It must've been pretty cool. A bit like living in a place to where now is a famous dive spot in the world. Did you do, did you spend much time in the ocean there?

Hannah Betts ([00:11:25](#)):

I spent a lot of time in the ocean, but I never went diving, which was crazy. I think we immersed ourselves a little bit more into local culture and life, so it wasn't something that sprung to mind at the time. We weren't having really the kind of visiting experience we were having, the living experience. So it was a little bit of a, I look at how the island is now, I barely recognize one end of it.

Warwick Schiller ([00:11:52](#)):

Right. Yeah. That would be better than the visiting experience, having the living experience in a completely different culture than that which you grew up in.

Hannah Betts ([00:12:01](#)):

Yeah, huge, huge.

Warwick Schiller ([00:12:05](#)):

Did you ever keep in contact with any of your students from there?

Hannah Betts ([00:12:09](#)):

I didn't, honestly, at the time it was one of those, well, actually one I do, I still write to occasionally, and we found each other on Facebook, which is great. And she's actually thriving. She has a jewelry store and is doing really great and is married, and it's really strange to see them all grown up. And it was well over 20 years ago now, like 25 years ago. But the memories are still really ingrained and I'm just so happy I didn't have an iPhone back then because the memories I remember experiencing it. I can only imagine if I had a phone back then, how out of the experience I would've been constantly trying to capture it. We always talk about that, the six of us talk about how grateful we are that we could be in the moment when we are out there.

Warwick Schiller ([00:12:54](#)):

Yeah, that's the thing about smartphones and capturing the moment, it does take you out of the moment rather than being in the moment.

Hannah Betts ([00:13:04](#)):

Yeah, 100%.

Warwick Schiller ([00:13:06](#)):

Yeah, and I struggle with that at times. Do I just stay in the moment or I, I'm almost like capturing the moment is a bit, I think sometimes it can be a bit about, oh, I could put this on social media and other people could see what a cool time I had sort of thing, rather than just capturing it for the

Hannah Betts ([00:13:30](#)):

Experience. And I think quite often it's taken the ego out of it because quite often when you record it, it's because you want to show other people. And not all the time, sometimes you genuinely want to capture it for your own sake, but often, and I think we'd be lying if we didn't say often, it's for outside validation and other people. So I think you have to really listen to why you're recording it because I think you just miss out on some very deep experiences. It just takes you out the moment immediately thinking about the reaction you're going to get from other people as opposed to how it makes you feel right now.

Warwick Schiller ([00:14:07](#)):

And I think for me it's kind of 50 50 as in the genuine desire to share that experience, not for external validation, but to share that with somebody else who didn't have that experience. But then there's the other part of it is, yeah, people are going to look at this and think, oh, that's pretty cool that you've got to do that. Yeah, that's a tough one.

Hannah Betts ([00:14:31](#)):

I think it's a constant balance of just asking yourself, what is your intention here and what is the juice worth to squeeze? What do you want to get out of this? Do you want to share it or do you want to just want to feel it?

Warwick Schiller ([00:14:42](#)):

Right. Yeah, words to live by right there. Wow. And so then you went after Honduras, you went to Australia for a while. What did you do there?

Hannah Betts ([00:14:50](#)):

Yeah, so I just traveled around. The usual, people might not know this, but Britain and Australia, we have kind of an agreement where we can get working visas between the age of 18 and 25 where we're allowed to go for 12 months and kind of work our way around the country. So after Honduras, I came back and I actually went to university, did three months there, hated it, realized it just wasn't for me, and left with no plan much to my parents at a dismay. And I just worked as a lifeguard and saved up and went to Australia for nine months and worked my way around there doing everything from blueberry picking to dressing up like a koala to the door to door sales to waitressing, and went all around your beautiful country.

Warwick Schiller ([00:15:39](#)):

I'm not sure, I've done like 125 podcasts and I'm not sure I've ever had anybody on there who dressed up as a koala.

Hannah Betts ([00:15:49](#)):

It was at Sydney Harbor Bridge collecting money for a charity. I can't remember what charity it was, but yeah, I think when you're 19 or 20, you don't care. You'll do whatever gets you to your next destination.

Warwick Schiller ([00:16:04](#)):

So then your bio here says that you have an associate's degree in outdoor education and you used to work with in city kids, kids at risk, and you took them into the great outdoors to experience climbing, hiking, kayaking and sailing to allow them to work on their personal development. My son did that sort of thing when he was in college here, I think called Outdoor Adventures,

Hannah Betts ([00:16:26](#)):

Right? Yeah, very similar. Yeah. Yeah. The degree that I decided to do, I found out about it once I was in Australia and I had this real big drive of like, oh my God, that's what I want to do. Before when I was at university, I was just studying geography because I did well with the grades, but I had no passion for it. So when I found out about this course, which is like 50% sports psychology and 50% practical instructional learning, learning how to be an instructor, I did a two year associate's degree in that. And then from that got a job in one of the biggest cities in England, Birmingham, and it was a charity organization, but they got kids aged between, I think it was like 13 and 18 that were just on the cusp of life was about to not take a great turn. They were either just starting to get in trouble with the police or came from very disaffected families. And so we would take them and they would do a week's kind of personal development course, and if they show promise, then we would take them literally out into the hills of Wales to experience a very different time and perspective and nature that they would never have had the opportunity to see otherwise. And then after that, they can continue on with different courses. It was really quite a wonderful thing to see these kids thrive.

Warwick Schiller ([00:17:53](#)):

Birmingham's quite a working class, industrial sort of a city, isn't it?

Hannah Betts ([00:17:57](#)):

Yeah, it's changed a lot over the years, but back in the day it's a little rough around the edges. It's the second biggest city in the uk and it comes with all the same problems that big cities often have.

Warwick Schiller ([00:18:11](#)):

Wasn't Birmingham the setting for Peaky Blinders? Is that where they Oh,

Hannah Betts ([00:18:19](#)):

I don't know. Quite possibly. I That's a nugget of information.

Warwick Schiller ([00:18:24](#)):

Sure, no, if anybody's watched Peaky Blinders, I love that TV show. I love, I dunno, historical dramas about England anyway. I dunno if it's because I have English and Irish, mostly English and Irish heritage or what, but I really love going to England. I dunno. I just love all the history. I'm a castle geek and so if I drive past a castle, I got to stop and sue the castle and buy the guidebook and find out who lived there and what they did and who overtook it from them and

Hannah Betts ([00:18:59](#)):

So much history in every corner. Yeah, you just get used to everything being just so old you forget. It's not until I go back home that I remember how old everything is there,

Warwick Schiller ([00:19:10](#)):

Right? Yeah. When you live in a young country like the US or visit Australia. So when you were doing this outdoor education stuff with these kids, how much of what you did there was familiar to already it says you weren't climbing, hiking, kayaking, and sailing. Were you a sailor before that?

Hannah Betts ([00:19:34](#)):

I was. So through the degree I had learned to be an instructor in the majority of those sports as well. So it was nice to be able to take all those practical sporting sides, but have a little bit of depth to it as well. So it felt like a very well-rounded job at the time. Yeah.

Warwick Schiller ([00:19:58](#)):

Did you do a lot of rock climbing?

Hannah Betts ([00:20:01](#)):

I did, but I look back on it now and I'm not sure if I enjoyed it. I believe it or not, I'm actually not great with heights, which I may sound ridiculous when people find out that I was a professional skydiver for a long time, but heights in itself I can tolerate, but I'm not the best with them. So I actually look back on my time and climbing now and realize I wasn't enjoying it. I was doing it because I thought I had to and because I thought it was cool, but I didn't like it.

Warwick Schiller ([00:20:32](#)):

Your gymnastics background would've helped you quite a bit though, as far as climbing and

Hannah Betts ([00:20:39](#)):

Controlling

Warwick Schiller ([00:20:40](#)):

Your body and having the physical strength to manipulate yourself around on the face of the rock

Hannah Betts ([00:20:45](#)):

100%, but is such a mental game and my head was not in the right place. I wasn't trained mentally well back then. I feel like I am much better at it now about calming down, not panicking, but I look back on my rock climbing days and I was mildly terrified all the time, which I wouldn't admitted at the time, but now it's easy to say, didn't like it.

Warwick Schiller ([00:21:17](#)):

My son climbs a bit and I remember he had a book a few years ago, I think it was called Climbers Mind, and it was the mental side of Climbing. And I've flipped through it and I'm like, it's the mental side of everything,

Hannah Betts ([00:21:29](#)):

Everything.

Warwick Schiller ([00:21:34](#)):

They relate it to climbing, but all the things that we're talking about in there is like, yeah, it's related to everything

Hannah Betts ([00:21:44](#)):

Very much so. I'm always tempted to go climbing again and see if I have a different experience now with 20 years of different mental trickery that I've learned along the way. So it'll be interesting. It'd be an interesting experiment.

Warwick Schiller ([00:22:02](#)):

Very so was after that you became an active duty police officer for four years. What sort of a police officer were you?

Hannah Betts ([00:22:14](#)):

For the majority of the time, just your standard responding to emergency calls, investigations, your beat officer as we call it the last year and a half. I did actually specialize in working with victims of domestic violence and being their key communicator, liaison officer in regards to supporting them and getting them through the court process. So that was really interesting and awakening and I enjoyed that because you really felt like you dealt with something from start to finish rather than just slapping band-aids on problems.

Warwick Schiller ([00:22:59](#)):

Right. That's got to be a tough gig to do every day though.

Hannah Betts ([00:23:05](#)):

Yeah, it is a tough gig. It's very hard not to get cynical and when quite often in regards to the emergency response side of things, unfortunately you get to see 90% of the worst kind of society and 10% of the good side and then 90% lie to you about 90% of the time. And so it's very hard not to get quite a tough exterior shell and not get cynical when all that's happening is people either hate you or are lying to you or trying to trick. So I found the specializing with the domestic violence victims very rewarding because you really saw a project through from start to finish and felt like you were genuinely helping an individual.

Warwick Schiller ([00:23:58](#)):

Definitely making a difference. Where were you police officer, was it a big city?

Hannah Betts ([00:24:03](#)):

Birmingham. Oh really? And then I was in Birmingham for two years and then I transferred to Nottingham so I could be closer to the skydiving center.

Warwick Schiller ([00:24:13](#)):

Well, tell me about the skydiving. How did you get into the skydiving?

Hannah Betts ([00:24:19](#)):

I was genuinely, so I was living in Birmingham and I was an active police officer, but I had become a little bit bored and claustrophobic with city life being such a country girl. I was like, what can I do inland? That's a challenge that's close by. And someone mentioned that they had done a skydiving course and I was like, oh, that would be an incredible challenge. I don't think I really like heights and in my brain I was just going to go and get my basic license bucket list, say I've done it, done, move on. And instead what happened is my life took 180 degree turn.

Warwick Schiller ([00:25:05](#)):

How was your very first skydiving experience?

Hannah Betts ([00:25:08](#)):

Terrifying. I was such a baby, genuinely. People often don't believe me about this. I was such a baby student skydiving, I wasn't confident and I was scared all the time, so much time. But I remember the first time I exited the aircraft with the instructors either side of me, I remember thinking, this has to be a dream. I'm dreaming because my brain couldn't compute what was happening. It's just sensory overload at the time. And I remember thinking the only reason I really jumped out was because I half convinced myself it wasn't real.

Warwick Schiller ([00:25:44](#)):

This is your first goad?

Hannah Betts ([00:25:46](#)):

My very first one, yeah.

Warwick Schiller ([00:25:49](#)):

Were you strapped to someone?

Hannah Betts ([00:25:51](#)):

No. So when you really learn to do free fall on your own, you actually have two instructors holding on to either side of your arms and legs, like training wheels to keep you balanced in the sky. So you go through ground school training program and teaching you all the body positions that you need to be in for the day and your emergency drills and your parachute control. And we all jump out, three of you linked, and they kind of keep you stable. And then gradually through the next eight jumps, they start letting you go until you can balance in the sky yourself. But once you're under canopy or parachute, you are on your own other than a radio them kind of guiding you for the first few jumps.

Warwick Schiller ([00:26:37](#)):

And are you on a static line or are you pulling your own rib coach?

Hannah Betts ([00:26:40](#)):

No, no pulling. So you're in free fall for about 60 seconds with these people and then you are deploying your parachute on your own. Yeah.

Warwick Schiller ([00:26:49](#)):

Wow.

Hannah Betts ([00:26:51](#)):

They're there at the beginning to make sure that you do that. They don't just abandon you to the point that if I just decided to do nothing, they can open your parachute.

Warwick Schiller ([00:27:01](#)):

I talked to a guy one time who had been in the military in the us he was an older gentleman by the time I was talking to him, but parachuting school he went to, they would jump off like a platform and they were attached to something, they jump off a platform, they had to pull their rip cord there. But when they jumped out, I think the first eight jumps out of an actual plane. They were on a static line to where it pulled the rip chord for them, but they had a dummy rip chord. They had to pull

Hannah Betts ([00:27:33](#)):

To practice

Warwick Schiller ([00:27:34](#)):

And well, to prove to the instructor that you weren't going to freeze. And I think you had to be able to jump out eight times and pull it down a rip cord and have them visually see you do it before they'd let you jump without the static line.

Hannah Betts ([00:27:46](#)):

Yeah, that's the kind of older way of training, which we still do. I've trained a lot of military, they often get civilians to come in to train them, but that's quite a common way of doing it. Yeah.

Warwick Schiller ([00:28:02](#)):

Your experience about the, it's like a dream. I've only skydived once, but going up it was fine. So I'd bungee jumped before this and the bungee jumping really took away the fear. The day that I actually jumped out of a plane, my son and I were going to do it, and we woke up in the morning like, Hey, we're going to go jump out of a plane today. Whereas I'd actually wanted to do it two years before in Australia, and I spent six months leading up to that being petrified of the whole thing. And the day that we went there was cloud cover and we couldn't jump, but I was absolutely petrified. But after bungee jumping, oh, I think, and I jumped off the stratosphere in Las Vegas too, which is a controlled formula. After doing those, I wasn't concerned at all.

Hannah Betts ([00:28:55](#)):

Interesting.

Warwick Schiller ([00:28:56](#)):

And we get up in the plane and I'm not concerned at all really. I maybe a little bit concerned, but I'm not petrified by any means. And then the door opened up, door opened, and people started rolling out and when they rolled out, it was just like what you said, it was like, this is not, that's not real. That's interesting.

Hannah Betts ([00:29:14](#)):

Your brain can't compute it because it's like nothing that your brain has experienced before and your brain's actually telling you this is fundamentally wrong. Don't go towards that door.

Warwick Schiller ([00:29:26](#)):

Yeah. Luckily I'm strapped to a big burly guy who's going to drag me to the door. Exactly. It was like 50%, that's not real. And 50% of it was, it looked just like that in the movies. I've seen this movie before. It's like, yeah, half, one, half.

Hannah Betts ([00:29:46](#)):

So much goes through your brain. And I've got to say, people always find, I always tell this story, especially for skydivers that are struggling at the beginning because I went on to have quite a successful career in it, and I always tell people, the first 50 skydives that I did, I was that scared all the time that I couldn't watch the people before me get out of the plane. The thing that you just described is they just disappear. Even though that was my intention, watching it happen to someone else freak me out so much that I used to walk towards the door with my back to it and not watch anybody get up,

Warwick Schiller ([00:30:19](#)):

You dissociate. That's

Hannah Betts ([00:30:20](#)):

How the baby I was.

Warwick Schiller ([00:30:21](#)):

You'd kind dissociate from it stare at the wall on the other side or something.

Hannah Betts ([00:30:25](#)):

Yeah, completely. So I wasn't this tough brave. Yeah, let's do it. I was very, very timid at the beginning

Warwick Schiller ([00:30:33](#)):

That, well, that's interesting that you started out that way and then you ended up being a part of the British skydiving team that won a world championship in 2008. Tell us about that.

Hannah Betts ([00:30:47](#)):

Yeah, it's so weird. I think what kept me in skydiving, and this is always a strange thing that people don't understand. Like I said, I went to go and just get my license to say I could solo skydive and take it off my

bucket list and move on with my life. And then I found out, somebody mentioned, I saw these teams and I was like, what are they doing? And they're like, oh, they're training for nationals. And I was like, there's competitions. They're like, oh yeah, there's world championships. It's like, there's world championships. And they're like, yeah, there's multiple disciplines. Everybody says, what are these competitions? And there's certain different ones, easy ones to describe are kind of like gymnastics or ice skating routines with two people in the sky together, which is very subjective, like a gymnastics routine based on visual and technical composition of your routine.

[\(00:31:41\)](#):

What I got into is called formation skydiving where it's a four person team, there's four of you and you all jump out of the plane at the same time, linked out, linked up together, and you learn these different kind of moves together and make different shapes in the sky, I guess is the best way of describing it. And then there's a videographer that jumps out with you that's literally has a camera on their helmet and is filming you on the way down. And then it's basically like a football game. You make one shape and you get your point and the judges judge it when they get back down based off the footage

Warwick Schiller [\(00:32:19\)](#):

And you have a certain amount of time to achieve a certain number of

Hannah Betts [\(00:32:23\)](#):

Formations. So you have 35 minute, 35 minutes, that would be a long three for 35 seconds, 35 seconds from when you break the doorframe and exit to 35 seconds. And the competition goes, I try and make this as short as possible is we learn about 40 different set moves. Some are very quick, some are much more complicated where two pairs of people are flying over and under each other and then you do 10 skydives. And within those skydives the moves you're drawn five or six of those moves randomly that you have to repeat in order over and over again and go through those moves as many times as possible. And what makes this competition quite intriguing is you can train and train and train, but you will never have done that sequence before, that order of moves. It's just impossible to train it. So there's a huge mental game. You work out the engineering of the most efficient way to get from moves to move within your team, but you've never actually done that skydive before. And I'm so grateful I competed in that because it really trained my mind to chill out under pressure.

Warwick Schiller [\(00:33:44\)](#):

Yeah, I imagine it most certainly would. I imagine there were some kind of near miss things happened when you jumped that many times.

Hannah Betts [\(00:34:01\)](#):

Only one. I have about eight and a half thousand skydives, so it's pretty good. Your parachute malfunctioning, it's not a matter your main parachute, it's not a matter of if it's when you're a regular skydiver, your main parachute is going to open poorly at some point. They normally averages about one in a thousand. So I've had to get rid of my main parachute and use my reserve probably about nine times. But I've only had one incident where it was not an ideal situation, but luckily for me, I was just always so strict on my altitude and my deployment. I never ever got complacent because if I'm complacent, if I was complacent or wasn't kind of overly conservative about my height discipline in regards to my parachute, I'd be dead for sure. So I had an extra thousand feet that saved me.

Warwick Schiller ([00:35:06](#)):

So things like that, if you dot all the i's and cross all the T's, you can make a couple of mistakes, but if you don't dot all the i's and cross all the T's, you might not be able to make one mistake

Hannah Betts ([00:35:19](#)):

A hundred percent. And we call it, and we used to drill this into our students when we are coaching them, I'm an instructor as well, but it's called a chain of events. And we often talk about, and it can be related to riding as well for

Warwick Schiller ([00:35:33](#)):

Sure,

Hannah Betts ([00:35:35](#)):

Signs tack everything, but often most accidents happen on the ground before you've even got into the plane. You've either got complacent with your gear check or you are rushing or you're not in the right mindset. And we always talk about exactly as you said, you can potentially get away with one or two of those things, but if you've got three in a row or if you've already done two things on the ground and then you've got one thing in the sky, that's where you're going to get into real trouble. The chain of events. So we always talk about your jumpstarts on the ground.

Warwick Schiller ([00:36:09](#)):

Yeah, there was a study done, and I read it about it in Malcolm Outlier's book, but they talked about catastrophic plane crashes that happened where a perfectly good plane crashes. And this is not when, say the Swiss air pilot decided to suicide into the German mountain or whatever, or the one that gets shot down over the Ukraine. This is like nothing went wrong, nothing catastrophic happened, but a plane with 300 people and it crashed and everyone they've ever investigated, there were at least seven consecutive mistakes. The guy putting the fuel in made a mistake. The guy calculating the wind and the fuel they're going to need for that amount of wind made a mistake and then the copilot made a mistake and then the pilot made a mistake and then the guy in the tower made a mistake, but they can't find any of them where there weren't seven consecutive mistakes made and fly. Oh, I used to fly quite a bit and I, I've possibly been in a plane that had six consecutive mistakes made, but apparently it takes seven in a row.

Hannah Betts ([00:37:17](#)):

Exactly. Very similar philosophy. And some of those things can just be a gut check as well. Again, very similar to writing. There's times you'll see all the pro skydiver look at wind conditions and be like, something fills off and have no problem in calling it, even though you can't specifically say why. Whereas you'll get all the younger skydiver that are just so desperate to get up and get a skydive in. They're like, well, right now the conditions are great, let's go. And then you'll see all these very experienced people taking a little step back. I think that can be really similar on a day when you're riding and maybe you are just not feeling it, your horse isn't just feeling it, rather than just push through on your plan. You always say ride the horse, you have the day or ride how you are feeling today. It's very similar philosophy.

Warwick Schiller ([00:38:05](#)):

Yeah, no, I am really big on dot and all the i's and crossing all the T's. And the more experience you have, the more you can make those judgements. But it's almost like you have to with horses. And I imagine with Scott having too, you have to count on being the rule, not the exception.

Hannah Betts ([00:38:27](#)):

Exactly.

Warwick Schiller ([00:38:29](#)):

Yeah.

Hannah Betts ([00:38:30](#)):

Nailed

Warwick Schiller ([00:38:30](#)):

It. And that's what makes you stay alive. Did you guys ever practice in the wind tunnel things?

Hannah Betts ([00:38:36](#)):

Oh, constantly. Constantly, constantly, constantly. Yeah. You can obviously for those that don't know, wind tunnel is like a skydiving simulator where it's literally like a 14 foot diameter tunnel where all four of us can fit in there and it's got speeds of 120 to 180 mile an hour winds. And so we could train our moves repetitively over and over because if you think about skydiving itself, you only have 60 seconds to practice, which is not a lot. So the wind tunnel really could drill in repetition, but it's also a great thing that people can go and fly in if they want to experience what it feels like without actually jumping out of a plane.

Warwick Schiller ([00:39:16](#)):

Yeah, it'll make you realize how difficult it is to control your body in floating through the air. It's tricky. But you didn't do that before your first skydive?

Hannah Betts ([00:39:28](#)):

No, not at all. There were no wind tunnels in England at the time, and once I decided, once I saw competition and that tweaked something in me a little bit, I recklessly flew to Florida on a credit card that I had there, a way of paying off. I'm not quite sure what thinking at the time to go train in the wind tunnel, I knew that that was the only way I was going to get good quickly. So I flew to Florida to do some training in the wind tunnel, and then after that there was kind of no turning back and the way to pay for all my skydives was to actually live on the skydiving center in a trailer, so I didn't have to pay rent while I was a working police officer.

Warwick Schiller ([00:40:19](#)):

Oh really? Yeah. In your bio it says you've instructed multiple military free fall courses, including Navy Seals Rangers, along with Swedish, Canadian and British special forces on how to free forward with military equipment. What's that dealing with those guys

Hannah Betts ([00:40:44](#)):

Genuinely? It's great training. Military, it's very easy because they're trained to train as we know. They listen, they understand the task. The biggest thing I would have to get over is really the first 10 minutes have been the lead instructor because they're not necessarily expecting a five foot five woman to walk into their room. So for me, the hardest thing was just a kind of establishing tone and them getting over the shock of, I always didn't say anything very important. For the first two minutes when I was introducing myself, I knew they weren't listening. I was watching their brain slowly fathom, oh, this is our instructor. She's not just here to clean the whiteboard.

Warwick Schiller ([00:41:28](#)):

She's not bringing this

Hannah Betts ([00:41:31](#)):

The tea. So really because watch them one, listen to my accent, think that's weird. And then two, then come to the realization I was their instructor. And then when I saw them dial in, then I would start talking about important things. But I enjoyed it and it was another good training. I've always seemed to end up in quite male dominated work environments, which is hard. And I think that was quite a good confidence building thing for me. I was terrified driving to work every day, even though I knew what I was talking about and I was a good instructor for me walking into a room full of 26 6 bur men to be in charge terrified me.

Warwick Schiller ([00:42:24](#)):

What was it about that terrified you? Was it there? I mean obviously you are safe. It's not like these guys are going to do you any harm, so it's not like physical worry, terror. Is it them? Would you say it would be the fear of them not doubting your doubting your capabilities?

Hannah Betts ([00:42:47](#)):

Yeah, fear of them doubting my capabilities and also just we live in a patriarchal society and it's a little bit of a, we're conditioned to sink into ourselves a little bit when a lot of men, I'm not now, but back then a lot of men around me and I could quite easily be convinced to second guess myself. And I learned very quickly after allowing that to happen that I was actually in fact correct, and that's on them, not on me. And once I got my head around that I was good and I knew what I was talking about and I'd failed and made some mistakes by being influenced by their attitude over me, everything became so much easier. And once I switched that in my head that I watched them respond, people didn't question me anymore either. So there was self-doubt in my, it was like a circle of self-doubt about me worrying about them, them worrying about me, if that makes sense.

Warwick Schiller ([00:43:51](#)):

It reminds me of that quote that's in, I think it's in Jay Shetty's thing, like a monk book, but it's not a Jay Shetty quote, but he quotes it in there and it says, you are not who you think you are. No, I am not who I think I am. I'm not who you think I am. I am who I think I think you am. Sorry, what's the last bit? Hang on. How's it go again? Not who I think I am, and I am not who you think I am. I am who I think you think I am.

Hannah Betts ([00:44:23](#)):

Exactly.

Warwick Schiller ([00:44:24](#)):

Yeah. And I don't think that's even who you are, but that's kind of where it ends up. Yeah. I've been in situations like what you are talking about to where I have altered the things I do because the people, the person, whatever, because of their status or whatever, I think I might be boring them or whatever. They didn't need to hear this bit, this bit's too pedantic or whatever. And I've changed, haven't done it very often, but I've got one particular incident that happened that I changed how I did things and paid the price for it. It's like after that it was like, I don't care who you are, I don't care what you think of me, I'm going to dot all the i's and I'm going to cross all the T's. I don't care who you are.

Hannah Betts ([00:45:15](#)):

Exactly. And it's that thing though, you have to make that mistake. You have to fail to get the confidence to know never to do that again. You know what I mean? It's that perfect example of falling forwards or failing upwards. You do it, you doubt yourself and you learn from it, and then it changes from that point onwards. And I think those things are really important because I think that failure gives you the confidence to go, I second guessed myself I was right, and I'm not going to do that again.

Warwick Schiller ([00:45:49](#)):

I'm just having a mental picture of you walking into the room and I'm having flashbacks to the first Top Gun movie where Kelly McGillis walks in with all these

Hannah Betts ([00:46:01](#)):

Yeah's a little bit odd, not quite as glamorous, is that, but

Warwick Schiller ([00:46:07](#)):

Did you find as time went on with that, that you gained a level of self-confidence and you could just walk into that room and completely own it after a while from the beginning you weren't second guessing yourself at all.

Hannah Betts ([00:46:25](#)):

100%. Yeah. Once I had done courses successfully and the results were happening and people were learning, my confidence was there. And yeah, I'd walk into the room, it was almost entertaining for me. I'd be like, oh, here we go. Let's watch this press. Rather than it being nerve wracking. It was curious and funny to me.

Warwick Schiller ([00:46:49](#)):

Yeah, watching their responses. You probably didn't start, I imagine you didn't start out with Special forces guys. You just started out with Lake Regular military and then went up from there.

Hannah Betts ([00:47:02](#)):

Yeah, I was still am I guess a civilian instructor for a long time and then transitioned into that stuff. Yeah,

Warwick Schiller ([00:47:12](#)):

No, what I mean is though your first clients weren't Army rangers, it wasn't like, or was it

Hannah Betts ([00:47:19](#)):

Military-wise? Actually, it was really, no, hold on. Who were my first military clients? No, it was, I tell Swedish special forces than British Special Forces, but it went straight into the big dogs.

Warwick Schiller ([00:47:34](#)):

Same thing. I was just thinking if I had to do a horse thing for either of those two guys, I could see how I'd start. You'd have that and what are they going to think? Yeah.

Hannah Betts ([00:47:52](#)):

And then I just had to remind myself, I have the utmost respect for these guys, and I understand what their objectives are and what they do, but they're not the expert in this particular thing. And that's why I'm here. And I almost had to do that mantra I'm driving in, especially at the beginning because I would get myself worked up about it, get

Warwick Schiller ([00:48:17](#)):

The thing I love about the podcast and talking to people like you is you get to share stories that can help people in their own lives.

Hannah Betts ([00:48:30](#)):

Yeah, it's all completely relative. It doesn't have to be something as epic as what I'm talking about. It can be asking for a raise. It can be telling a friend that they hurt them yesterday. It can be anything.

Warwick Schiller ([00:48:46](#)):

Yeah. While you were talking, I'm sitting here thinking, I bet someone's out there listening to this podcast when it comes out and they're driving along the road and their head's nodding and they're like, yeah, I can do that.

Hannah Betts ([00:48:56](#)):

Yeah, I think that's the biggest thing. I try and always tell people because of my line of work and my background and the things I've done, I think people put me into a certain box based upon my work, and I always have to instill people and just say, I'm actually scared all the time. I just do it anyway. People think I'm brave and I don't have fear, and that is just the complete opposite of who I am. I've just figured out how to know when to lean into it and when to step away from it. I guess I say figured out I'm better at it. You never completely figure it out. I'm always learning.

Warwick Schiller ([00:49:38](#)):

One of the earlier podcasts I had was a lady from Scotland named Tanya Kindersley, and Tanya, I'm not sure if you chose this question. No, you didn't. You didn't choose. Oh, no, you did. Sorry. What's your relationship like with fear? But with Tanya? Tanya, she said, well, I think there's two types of fear. There's the fear you should listen to and the fear you shouldn't listen to. And most people get them wrong. They don't listen to the ones that they should listen to, and they listen to the ones that are just bullshit.

Hannah Betts ([00:50:12](#)):

100%. My friend calls one of the fears, Melanie Curtis, she's a great life coach, which I could never quite pinpoint it. Intuitive tingling is the good one. You're like, oh my God, that's scary. But there's part of you that's slightly excited, but society or your mind restrictions are telling you you can't. But there's a tiny bit of you that's like, what if lean into it and then there's others where you really need to check on your gut and be like, no. And I'm still learning. I feel like I've gotten way better at deciphering between those two. But every now and then, I still get it wrong. We're all human. But the difference of what I do now is when I get it wrong, I really sit down and go back through my thought process and ask if I was ignoring any gut feelings or red flags and where that trip up happened to try and pay attention next time a little bit better.

Warwick Schiller ([00:51:14](#)):

Imagine, especially in your line of work.

Hannah Betts ([00:51:17](#)):

100%. Yeah, there's a time to go for it and there's a time to say absolutely not.

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

Yeah. Well, let's talk about your line of work. So you're currently a stunt woman. How you get into that? How'd you get to la?

Hannah Betts ([00:51:33](#)):

So I ended up in LA because of the British skydiving team that I trained on. We trained with in California quite a lot at a skydiving center called Skydive Paris, about an hour and a half north of LA just because of the weather. And we could get repetitive drought jumps in, and there was a world renowned coach there that we used constantly. And then after the world Championships, I had taken a career break from the police and I was supposed to go back and I just couldn't go back. I just had this instinct, keep moving forward, keep moving forward. After the world championships, I messaged the skydiving center that we trained at a lot and asked if they would sponsor me on a sports visa to come and work out there. So I worked at the Skydiving Center for several years, and through that an opportunity came to just double a woman from a TV show for a skydiving scene.

([00:52:35](#)):

And the stunt coordinator that was in charge of that particular show at the time, even though it wasn't an actual skydiving scene, it was wire work. He wanted the movement on the wires to be authentic. So he wanted a real skydiver, not an established stunt woman. And luckily for me, the lady that needed a stunt double looked a lot like me. And the guy that they had been contacted knew I had a background in gymnastics, so I'd probably be able to do it. And that was, so I got my first job through kind of luck on a movie called Agents of Shield. And then it was at that point, I could have just felt lucky that I got that job and go back to my regular side. But I had a little intuitive tingling, I guess, and just asked some questions. And the stunt coordinator kind of liked me, and then he told me what I would need to do if I wanted to continue doing this. And I did. It was a long slog.

Warwick Schiller ([00:53:43](#)):

So how long ago was that?

Hannah Betts ([00:53:45](#)):

That was 2000 and Oh my gosh, it was exactly 10 years ago. Really? Yeah, August, 2013. And a funny thing about that though is at the time, just before I got that phone call, I had been in skydiving for a while at that point, and I was competing at the Nationals with my teammate, and I specifically remember this so clearly, even where we were on the road and we were just chatting. And I looked at her and I said out loud, I don't know what it is after nationals, but I feel a change or I want to change. Something needs to shift. I'm getting complacent. This job's starting to become, it's still great, but I said out loud, I feel and want a change and I dunno what it is. And the next day my phone rang for this job.

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

Of course it did.

Hannah Betts ([00:54:39](#)):

Yes,

Warwick Schiller ([00:54:41](#)):

You put it out there. Yeah, but you have to put it out there.

Hannah Betts ([00:54:45](#)):

I said it out loud. And the only difference then is that I got the opportunity Now I could have just been like, well, hey, I'm lucky. But then after that, luck had nothing to do with it. I got the first piece of luck. And then it's what you choose to do with that piece of luck is whether it turns into something great or not.

Warwick Schiller ([00:55:04](#)):

Right. So what was your first gig? That was not anything to do with skydiving. First stunt you get to do with. It wasn't anything to do with skydiving. Sorry, sorry. Did you initially start out doing skydiving

Hannah Betts ([00:55:20](#)):

Stunts? I did. I got my screen actors Gud card from doing a skydiving stunt for a commercial. I had to jump out over Mammoth Mountains dressed in a big teddy bear costume with oxygen. We were so high for a car commercial. So I got into screen Actors Guild through that. But I think one of the first job that wasn't skydiving related was on that same show that coordinator brought me back. He saw that I was training and motivated and he was being a little bit of a mentor for me, and it was just a job with a small fall hitting the ground. It was very, very basic, but I could tell it was him testing the water to see if I was tough enough to do it or not. He kind of gave me an easy job that you could either fully commit to or you could wors out a little bit. And I guess I fully committed and then he kept bringing me on slowly to get bigger jobs. But in between that, I was driving three hours a day to go and train and meet other coordinators and just crazy sacrifices for a few years.

Warwick Schiller ([00:56:34](#)):

So you can go to a skydiving school, can you go to a stunt school?

Hannah Betts ([00:56:41](#)):

Funnily enough, in America, in the world, wild west, it's really unusual. There's no school, and I found this crazy because of a Britt, we're going to very rule followers and you tick all the boxes and there's a

course that you do and now you're qualified. And I was like, what's the qualification that I need to get to? And they're like, there isn't one. I was like, no, really? What is that? There isn't one. I was like, how does this work? And they basically said to you, most stunt performers in the US come from a background where they've excelled at something to a very high standard. So they kind of have that mentality. Quite often there's a background in gymnastics or martial arts, body awareness, and then people just, there's kind of clusters of people in different areas in LA where stunt people get together and train, and you learn the craft and you get one job.

[\(00:57:31\)](#):

And if you do well and it's decent word of mouth, then you'll be recommended again and again and again. So it really takes a lot of grit because there's not a guided path to do it. You just have to stay in it and keep training and keep hustling. So it's not like I've got my certification employ me. It's not that at all. It's quite a confusing thing to navigate. And I really struggled. I'm a girl from a village in England that has a thousand people, so Hollywood to me is terrifying. So I struggled with that as well.

Warwick Schiller [\(00:58:08\)](#):

And so what was your first non, apart from the little one you're talking about, what was your first nonskydiving gig?

Hannah Betts [\(00:58:17\)](#):

I think that the biggest one that happened early on when I went, Ooh, I'm a stunt woman. I was still working and skydiving all the time and trying to pick up these other little jobs.

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

You paused, right? You paused right then. Did you have a hard time saying that to yourself at the time? I'm a stunt woman.

Hannah Betts [\(00:58:39\)](#):

Yeah. It was strange because there's part for you that one, it sounds ridiculous, but two, it's a dream. And when you realized you'd done something big and it was a stunt and you were being called kind of not regularly, but you felt like you were now getting established a little bit in the stunt community, it was quite a shift. But that particular job, I call it my first put your big girl pants on job, was in downtown LA on location on a big alleyway. And I was in a doorway attached to a wire that was going to send me from the doorway to the other side of the alleyway, hit the wall and land on the ground. But the kicker to it was on go, a massive propane explosion. It's coming out around me and I have fuel on my arms, so I stay on fire as I'm going through there.

[\(00:59:37\)](#):

So I had to think about, well, one, I was covered in fire gel and all that protection. Two, I had to think about holding my breath before doing the gag, thinking about my arm position, not getting caught around the wire, making sure my arm positions were correct when I hit the wall so I don't smash my face landing and making sure that my arms are out the way of my face on fire when I land. So there's a lot of moving pieces, but the whole stunt happens in two seconds. That was my first time when I realized how much my skydiving helped my mental state to slow things down before doing things like that.

Warwick Schiller [\(01:00:16\)](#):

How much preparation did you have for the fire scene?

Hannah Betts ([01:00:20](#)):

So that's what's really interesting. Again, I had done very small fire burns before, but never been in a propane explosion. And quite often stunt coordinators are taking gambles on performers stunt work that you can train as much as you want, but it comes to the actual stunt on film. You've never really done it before. Every scenario is slightly different, and it's a very expensive stunt to do. So you can't prep that. You have to hope that the stunt coordinator has picked someone that's got the mentality to handle something new. And not panic. And that's kind of the reputation you have to have, I guess.

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

Right. Do you feel like in situations like that you almost feel like someone else's peck in your parachute?

Hannah Betts ([01:01:13](#)):

Yes and no. I knew the rigging team at this point, and I knew the fire prep team and I knew that I was surrounded by pros, so I actually didn't have anything to worry about other than to focus on my own performance. And that's what I've learned over the years is when I say no to jobs, depending on who I know is on the other end of that line, who's on the timing, who's setting me on fire? If I have utter trust in them, then I can focus on my own performance. And you're only as good as the team that you have around you, right? Yeah.

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

What would you say is the scariest that you've done?

Hannah Betts ([01:01:57](#)):

I think one of the scarier ones, or more of it, it's more of the mental game of keeping calm, was I was inside a Prius car suspended about 15 feet above a lake at night, and were simulating a car crash and the car was going to sink. Now the lake wasn't deep, but the car was still going to be fully submerged and they had cut a hole in the bottom of the car, kind of in the center console to make sure that the car would flood really quickly and sink. And I had to be in the car when they dropped me in, do some acting screaming, trying to get out as the car was filling with water. And then at some point, just as the water was getting to my mouth, I'd be able to put my regulator in while it sinks and go into pitch black water and remain calm until safety pulls you out. So that one was a biggie. And then the stuff in the tank later, I had to do a lot of the stuff completely blindfolded. My whole head was a weird storyline, but my whole head was wrapped in athletic tapes. I couldn't see anything

Warwick Schiller ([01:03:20](#)):

That was part of the storyline?

Hannah Betts ([01:03:22](#)):

Yeah, it's a thing.

Warwick Schiller ([01:03:24](#)):

Oh, okay.

Hannah Betts ([01:03:26](#)):

I'm not going to bore you with a terrible TV

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

Script, fetish movies.

Hannah Betts ([01:03:30](#)):

It made sense at the time. No, it was to do with her skin not being burnt and she got pulled out of the car. She was in a tar pit or something. I don't know. I can't

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

Remember. Okay, so they drop you into this lake and you've got to do the acting part, the screaming in the thing. So the camera's in the car with you.

Hannah Betts ([01:03:52](#)):

There's a camera. Actually, they had some GoPros in the car and then they had a long lens as well, looking straight through either side, kind of more Voya looking into the windows. Long lenses. Yeah.

Warwick Schiller ([01:04:06](#)):

Yeah. I've always wondered in car scenes, there's not a lot of room in a car. What sort of can they put in a car?

Hannah Betts ([01:04:13](#)):

Yeah, the smaller cameras and the GoPros and everything is such incredibly high quality. They stick them all over stunt sets now as well for big car crashes and everything. It makes it so safe because you can plant these cameras everywhere and not have to have a human operated behind them in the midst of all the carnage.

Warwick Schiller ([01:04:35](#)):

So how often say a busy stunt person in Ally, how often are they working?

Hannah Betts ([01:04:43](#)):

That's the million dollar question. It depends. There're stunt people that go off on movies and work solidly for between three and nine months on a whole project. Or there's people like me that tend to try and stay in town in LA more because Los Angeles shoots a lot more TV and movies are often shot outside of LA. That will work maybe two or three days a week. Or sometimes I might wait three weeks straight and then not work for a month, or I'll work three days at a time, but it tends to be more just day work, which means I can be here, which I like because the animals and the horses and everything. So you could work, some stunt performance might only work 10 days in a year, which isn't sustainable, and then others a hundred to 200 days a year or more. And in between that you're training,

Warwick Schiller ([01:05:40](#)):

Right?

Hannah Betts ([01:05:41](#)):

Yeah.

Warwick Schiller ([01:05:42](#)):

How much lead time do you get to know when you might have to do something?

Hannah Betts ([01:05:53](#)):

Sometimes. Not the job that I just told you about the dropping in to the lake, my brief was are you dive certified and are you comfortable in water? And I didn't know what I was doing until I turned up that day. That's unusual, but sometimes you have to be prepared to be like, oh, I thought I was doing something simple today. And you have to change your mindset. Often if it's something specialized, you'll get, at least if it's a movie, you'll get months warning. If it's tv, you'll get at least a week. And if it's something spicy, the stunt coordinator will always explain what it is. Do you feel confident? Do you have the skill sets for this? Is this something that you want to do? But often you'll turn up to set not knowing what you're doing at all until you get sometimes the script the next day, sometimes not. Sometimes it's just a director grabs you and tells you what to do. Then

Warwick Schiller ([01:06:52](#)):

That term spicy, is that like an industry term like, oh yeah, I got a spicy one.

Hannah Betts ([01:06:57](#)):

Yeah, basically it means it might be a bit dangerous or it's a brave one.

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

Can you rattle off a list of things that you've done? I'm just kind of really curious as to

Hannah Betts ([01:07:16](#)):

Yeah, I mean, I've drowned fake, drowned in about four different vehicles that have been submerged. I've been set on fire, I've jumped off buildings, I've done fight scenes, I've been thrown against walls. I've been shot many times. I've done some skydiving, quite a few skydiving scenes and some movies driving crashing cars. A bit of everything really. I'm a bit of a jack of all trades.

Warwick Schiller ([01:07:49](#)):

So how do you learn to crash a car?

Hannah Betts ([01:07:55](#)):

You commit what you do. So the sun driving itself, you can go on courses. There's some really great driving schools here in LA which start to teach you how to learn to drive without traction and reverse one eighties and skid turns and all that good stuff. But it's something that you really have to keep working out to be able to confidently do it on set. It's one thing being able to do it repetitively, no pressure with big space. It's another thing to do it and know that there's four people that you can't hit and a million dollar camera and have your reputation ruined. So it's stunt driving is quite specialty, but in regards to crashing, you just have to make sure you've got the right people. You understand the five point harness that you're being put in. You have to be acutely aware of your speed.

[\(01:08:48\)](#):

It's really easy to amp up your speed and you can hurt yourself on set when the 3, 2, 1 action happens. You have to really stay calm and make sure that you are setting the speed that you have all agreed upon. But then you have to override your instincts because you're going into a car and your brain is telling you to put your foot on the brake, but you have to keep your foot on the gas. And the first one was a really surreal experience, a lot jumping out of a plane for the first time, it just felt wrong.

Warwick Schiller [\(01:09:21\)](#):

Your first one, what did you crash into?

Hannah Betts [\(01:09:24\)](#):

A parked car. I had to pretend that I had been shot. And so it was tricky. I had to act a little bit. At the same time, I had to be pretend that I was shot, so that's why I was swerving everywhere and just smashed into another car. So that's weird as well, going towards a fixed, so it's not even when you're doing a moving target, you're focused so much on timing of getting that, that you're not thinking so much about the crash, but when you're going towards something that's still, it's just fixed, you have to tell your brain, keep going, keep going.

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

Yeah. Telling your brain to do something that, yeah. We move to Australia a number of years ago and when we got there, I guess my son was watching Top Gear and this episode of Top Gear, Jeremy Clarkson was driving around a racetrack that's not far from where we lived called Laguna Se near Monterey. And the way the games are these days, if you choose a certain car, it drives exactly the same as a real car. And so he could get around the track in a certain amount of time, but then he went to Laguna Seka in the same car and he said, I can't get anywhere near the time because race car drivers' brains will allow them to go so deep into a corner before they touch the brakes. And he goes, my brain will not let me do that. You guys can't see Hannah right now, but her eyes are really big and she's got a lip pierced and she's just nodding very slow to that is the thing right there that you've got to override.

Hannah Betts [\(01:11:14\)](#):

Yeah, it's the same thing when hitting the ground or taking what we call wrecks is your instinct is telling you to put your hand out to soften the fall, and you have to go against that and use your body and figure out other ways to make it look violent, whereas your brain's telling you protect yourself, and the job is saying don't.

Warwick Schiller [\(01:11:39\)](#):

What are stunt men and women in general to hang out with? Are they daredevil types or they're the total opposite and they're very structured about things.

Hannah Betts [\(01:11:51\)](#):

You've nailed it. I think one of the, and I like that you brought that up first one, I think the biggest kind of misnomers is that they just think we're all a bunch of daredevil risk takers. I think we're actually incredibly calculated, planned and prepared people. I think people describe us as calculated risk takers. I guess there's always an element of risk and there's always an element of danger, but good stunt performers are the type of people that go, okay, what is the worst case scenario here? And let's work

backwards from there. What could potentially go wrong? Even the most ridiculous thing that probably won't go wrong, what could go wrong? Let's put in those safety as much as possible, put in those safety measures. So we've covered every aspect. So the only thing we need to worry about is that little dangerous stunt, not all the other things.

(01:12:43):

The chain of events that we talked about earlier really comes into play. And that's if you don't do worst case scenario, start there and work towards the stunt, that's when someone's going to get hurt or injured. But on top of that, for the most part, I find stunt people very, very grounded. And it is wonderful, you just get to work with a bunch of grownups that haven't lost their sense of play because at the end of the day, our job is ridiculous. And even though it comes with a great amount of responsibility, it's still a lot of fun. So there's a lot of grownups that still quite lighthearted and playful.

Warwick Schiller (01:13:23):

I bet. What about fight scenes? Have you done a lot of fight scenes?

Hannah Betts (01:13:28):

I have. I'm not like a super duper martial artist, so mine is more kind of brawl crazy scenes. But yeah, I've been beaten, mostly beaten up because unfortunately that is the way of a stunt woman if you're not playing a superhero role. But beaten up my first side of people and people have beaten me up a little bit too.

Warwick Schiller (01:13:49):

And is it like the driving to where you can actually go somewhere and learn more about that?

Hannah Betts (01:13:58):

Yeah, I mean there's a lot of gyms in Los Angeles that do a lot of fight training and fight choreography, training classes that you start to learn because the fight, you want to make it look really messy and realistic and spontaneous, but at the end of the day it's choreographed down to the T. And the trick is to not make it look choreographed even though it is, and to not hurt your fight partner in the process and not really hit them. I mean sometimes you're hitting them a little bit, but you're not smacking them in the face with a brick. You're making it look like you are. So there's a lot of acting involved.

Warwick Schiller (01:14:40):

What about, is it uncommon for someone starts out on the stunt side of it to actually get into acting?

Hannah Betts (01:14:53):

Yes. Yeah, very much. And there's a lot of crossover. Some wonderful stunt performers are actually really good actors and there's quite often stunt acting roles out there. It saves the production money because they don't have to hire two people. They can have the action and the dialogue done by the same person, but there are a few stunt performers that have crossed over. I personally would rather rip my own toenails off than act. I hate it. I don't want anything to do with it. I spend most of my time hiding my face on camera pretending to be someone else. So I don't have any desire to do it, but I have a lot of friends that are great at it. But that's just something I know where my limits are and what I'm good at and that is not something I'm interested in.

Warwick Schiller ([01:15:40](#)):

I imagine the Tom Cruise types, the actors that like to do their own stunt stuff are probably few and far between, are they?

Hannah Betts ([01:15:53](#)):

They're few and far between in regards to the ones that are capable of it. The tricky thing sometimes is having a delicate balance of managing the actor that thinks they're capable of doing all of them, but delusions are grandeur about their own skillset. So sometimes you have to manage some egos that way. But yeah, the Tom Cruise is are few and far between, but make no mistake, there is a stunt man, his stunt man training and setting up and rehearsing and practicing those stunts that you see him do over and over again till we know it's a hundred percent safe before Tom does it. So while I have all the respect in the world for Mr. Cruz, let's not forget the people actually making it safe for him before he does it.

Warwick Schiller ([01:16:47](#)):

Oh yeah, most certainly. I was just getting at, was he a bit of an outlier as far as, yeah, as far as doing his own,

Hannah Betts ([01:16:58](#)):

He's definitely an outlier. There's some other people out there that are really great action actors like Keanu Reeve and Charlie Theran and other people, Halle Berry and all the people that train in John Wick, they get trained by stunt performers months into advance and they become really good action actors, some people that naturally take to it. And then there's some other people that just hands up, I'm the least athletic person in the world, you're going to have to learn to move like me. And we often have to learn how to move the people that we're doubling because it's not always superhero stuff. Sometimes my actress might run a way that I hate, but I have to replicate that. I can't go in and be Hannah, I've got to go in and be her.

Warwick Schiller ([01:17:41](#)):

That's something for you guys listening at home to think about that it's something we don't actually consider when someone's doing a stunt and you've got to not just look like them, but there's mannerisms and

Hannah Betts ([01:17:56](#)):

Moving and how they do things. You study them leading up to the scene before your stunt or if you get to know them over the long period. But often if I'm about to do quite a significant stunt for someone that involves time on camera, I'll watch an episode or two if it's a show that I don't know, to try and get a feel of who that character is and what they are. Are they meek, are they timid? Are they athletic, are they not? And we have to really make sure that we match that. Otherwise it just takes you out the story really quickly. And we are always encouraged that the actors to do as much as we think they're capable of and what they're comfortable with, because at the end of the day, it's to make them look good and to make the story. It's not about us taking all the glory, so it's about us. Sometimes I'll go to set and I won't do the stunt because I've helped the woman be able to do it herself. She's actually selling it really well. And with that you can have the camera fully on her face and it sells the stories and then there's other times when it's just absolutely not. You've got to be doubled for this scene.

Warwick Schiller ([01:19:00](#)):

So being, what are you, five foot five? Is that what you said you were?

Hannah Betts ([01:19:03](#)):

Yeah.

Warwick Schiller ([01:19:04](#)):

Does that limit who you can double or can the camera change a bit of that?

Hannah Betts ([01:19:15](#)):

Yeah, ideally height and sizes and hair and skin tone and everything. It goes a long way, but often it's more about skillset and what you can get away with, which will sometimes get you the job looking like the person will really help. But also, this is my one name drop. I've doubled sound Bullock, who's a couple of inches taller than me, and I just wore lifts in my shoes the whole time when we got away with it. No problem. And because you're moving through screens so fast often, as long as there's not a really big discrepancy in height, you can get away with it. But I'm not going to be doubling any five foot 10 women anytime soon, but a couple of inches here and there. Yeah.

Warwick Schiller ([01:19:58](#)):

Very cool. We should get to the questions that you chose. Sure. And a lot of times we get to these questions at the end and we've covered most of 'em, but for the most part you've chosen questions that I think will merit some discussion, so that's cool. So what's the first one you chose is what's the luckiest thing that's ever happened to you?

Hannah Betts ([01:20:24](#)):

I feel like I touched on this a little bit. This isn't the be all and end all, but I think it's a good example of what I consider luck getting that first stunt job because of my skydiving, I consider it to be really lucky that the person they needed looked like me. If they didn't look like me, I might not have gotten that job and I might not have gotten that opportunity. But had I stayed hoping to be lucky after that to continue to get more jobs, I would not have become a stunt woman. So I always use that as an example. People always say, oh, you're so lucky with your job. I'm like, I was lucky with the first job, but I didn't win my career in a lottery after that. I took the opportunity that luck gave me and rolled with it. So that's normally my example of my luckiest thing.

Warwick Schiller ([01:21:19](#)):

Yeah, that's a very cool way of looking at it is luck. And then there's hard work too. The next question you chose, and I think this is a great question based on, yeah,

Hannah Betts ([01:21:31](#)):

I don't remember these questions, so I'm literally like, oh,

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

What do you think it means to be a leader and a follower? What does leadership and followership look like to you?

Hannah Betts ([01:21:42](#)):

That is a good one. I think good leadership I think is when someone has the ability to do both lead and follow or at least be at the same time or at least be able to ebb and flow between the two. I think a great leader is someone that takes their ego out of the equation and understands that they're only good as the team that they've got. And it's not necessarily about you having the best idea, it's about you managing what the best idea is. And that might not necessarily come from you. So sometimes there's a little bit of following and just being open to all ideas, even though it's you that's going to make the final call. I think you have to be a great follower to be a great leader.

Warwick Schiller ([01:22:32](#)):

I had a lady at a horse expert in maybe Ohio, I think last year. I was talking about this when I did a demo and she came up to the booth afterwards and she said that she's a ballroom dancer. And I had given the analogy of ballroom dancing. There's the leader and there's the follower and blah, blah, blah. And she said the thing about ballroom dancing being the lead partner is you have to be able to lead, but you also have to be able to follow the follow.

Hannah Betts ([01:23:06](#)):

Exactly.

Warwick Schiller ([01:23:08](#)):

Yeah. Kind of what you were talking about.

Hannah Betts ([01:23:10](#)):

Yeah, very much. And then I think there's a quote that I always love as well, and I think this goes a long way with teamwork or just wanting to get an end result is just that the problem isn't the problem, it's your attitude about the problem. That's the problem. That for me is a huge thing when it comes to leadership.

Warwick Schiller ([01:23:31](#)):

It's actually best said with a Captain Jack Sparrow accent when you say that,

Hannah Betts ([01:23:37](#)):

But it's true though. And that's quite a life philosophy that I notice between people that are successful. And when I mean successful, I mean happy. And I kind of feel like they're thriving and doing things that they love is their attitude to obstacles over, well, I can't, this is too hard. And the people that are often like, well, I came up against an obstacle of often the people that call the other people lucky I find.

Warwick Schiller ([01:24:08](#)):

Yeah. Very cool. Next question, what quality do you most admire in a person?

Hannah Betts ([01:24:19](#)):

I think it has to be empathy always. I think we can bumble through life through our own perspective too easily and be too quick to judge something I'm constantly working on. I think we need to remember, we never know someone's story. We never know what they've been through that day. We never know what

they're going through. We never know why they're angry or why they're like that. And I think having some empathy and understanding people's perspective and different life experience and understanding that your perception is only your perception, it doesn't make it right, is just massively important to me. I think one of my favorite quotes is, I really don't like that person. I need to get to know them better.

Warwick Schiller ([01:25:10](#)):

Yeah. What's the other one about? The things that you dislike in other people are the parts of yourself that you don't like?

Hannah Betts ([01:25:16](#)):

Oh boy. And that's the hardest one to swallow. And when that happens, sometimes I'm just like, oh God, it is. That is the thing. It's the worst quality that I have the biggest fear about myself, and you have to be vulnerable enough to sit with that for a little bit. Why is this person so triggering to me? And it's quite often nothing to do with them.

Warwick Schiller ([01:25:41](#)):

No, no, nothing at all. Talking about empathy, I'm a big Brene Brown fan, but she says, her husband says, her husband always says that something like, I dunno if it's true, but I always assume the other person is doing the best that they can. And he says, I dunno if it's true, but it surely makes my life better. And it's kind of like when you're talking about empathy and putting yourself in other people's shoes and you drive LA traffic, you're driving along and some guy cuts you off, you can let that guy cut you off, get you all bent out of shape, and it might last the rest the day. Or you could think maybe his wife's sick and he's rushing to the hospital. It's a situation.

Hannah Betts ([01:26:26](#)):

I just dunno, maybe he's so consumed with a stressful thought in his head about life that he didn't even see me. We don't know.

Warwick Schiller ([01:26:35](#)):

Yeah, you don't have to take it personally. And the thing happened, the guy cut in front of you. That's a fact. But the story you tell yourself about why it happened can affect the rest of your day, and you are letting that stuff in.

Hannah Betts ([01:26:54](#)):

It's huge. And I'm a huge Brene Brown fan. She change my life. My therapist that I had a long time ago turned me onto her, and it changed everything within me in regards to vulnerability and exactly as you say, the stories that we're telling ourselves, especially when it comes to relationships as well. When someone's saying something, we can immediately go on the defense and make that story about them being worst case scenario. And it can often be the complete opposite. So I think that is a really good, always listen to your gut and don't ignore narcissism and gaslighting and all that good stuff. But quite often I think we can get through life better, assuming the good.

Warwick Schiller ([01:27:40](#)):

Yes. Great advice. What have you changed in the last five years that's helped shape who you've become?

Hannah Betts ([01:27:51](#)):

Without a shadow of doubt, getting to grips on comparing myself to other people, especially in the industry that I'm in when you're literally compared to other people sometimes and have to match them. But it's also quite a competitive industry and there's a lot of very talented people and genuinely taking away the energy of focusing on who you would like to be or worrying about why you're not as good as them, or worrying about whether you should be training like them and clearing all that clutter and focusing on your own path has been just opened up a whole world of clearer movement for me. And it's another Brene Brown one. Stay in your lane. Comparison kills creativity and joy, and it's so true. So for me, watching and admiring people but not constantly comparing myself was a big,

Warwick Schiller ([01:29:02](#)):

That's the balance, isn't it? That's the hard thing with that is the, I just heard recently, I heard it referred to as zooming in and zooming out, and

Hannah Betts ([01:29:16](#)):

I like

Warwick Schiller ([01:29:17](#)):

That. Yeah, that's definitely the hard thing. Would you say that, so that's what you've changed in the last five years. It's helped shape who you have become. Would you say it was influenced quite a bit by Brene Brown?

Hannah Betts ([01:29:34](#)):

Massively, yeah.

([01:29:36](#)):

Yeah, massively. And through therapy of my own issues that we've all developed over childhood. But Brene Brown has been a huge, huge influence on that without a doubt. So I've spent years wasting my energy, constantly worrying about why I wasn't as good or how I should be like this person. And the hilarity was when I actually met that person, they weren't a nice person at all. And I had spent years obsessing my own energy about why I am never going to be as good as this person. And when I met them, I was like, I can't believe I spent that long obsessing about you, and I could have just been focusing on my own shit. And it was quite an eyeopener. Yeah, lots of examples like that.

Warwick Schiller ([01:30:25](#)):

Yeah. That's life, isn't it?

Hannah Betts ([01:30:29](#)):

Yeah.

Warwick Schiller ([01:30:31](#)):

Okay. So is, I dunno if it's a strange question for a stunt woman to choose, but what is your relationship like with fear?

Hannah Betts ([01:30:40](#)):

I don't think it's a strange question. I think, like I said before, I'm not scared. I am always making scary decisions. I, I've gotten better at when to say unquote fuck it and when to moonwalk away from a situation. So my relationship with fear is definitely a very healthy one. But it's learning to tune into the good scared versus the bad scared or the scared that you need to get over and train yourself. And it's trying to identify between those three, I think, if that makes sense. But like I said, I, I'm not a fearless person and I always want people to understand that my job sounds all very glamorous and very brave and you're jumping off buildings and you're doing that, but that's only brave. Or I'm getting over fear if I find it scary in the first place. There's just as equally brave things that you can do in day-to-day life, whether it's asking someone a question you've always been scared of or putting yourself out of your zone. It's all relative. Mind just sounds more glamorous.

Warwick Schiller ([01:32:04](#)):

Yeah. Is there's all sorts of bravery things. And sometimes I read about different to do with therapy and exercises and stuff, and some of those scare the hell out of me. I remember reading one time about people who were in this group therapy and they were worried about other people's opinions of them. And one of the exercises they'd do, they'd go out as a group and they'd go into a public place and I'd stand around and watch one of them go up and ask people for something they know they're going to get a no answer to, excuse me, can you lend me \$10? Or excuse me, can I borrow your phone? I want to call my mom. And I think they would actually give them the thing to ask. You're going to go over and ask that person, can you borrow their phone? You need to make a phone call. And reading that, I had a visceral reaction just reading in this book like that. It scared the shit out of me.

Hannah Betts ([01:33:02](#)):

See, isn't that funny? It's all relative. So I always try and tell people, bravery is just like, it's a sliding scale. If you're scared of it and you do it, you're brave. It doesn't matter what it is. It doesn't matter whether it's jumping off a cliff or it's asking someone to borrow their phone. It's all the same.

Warwick Schiller ([01:33:23](#)):

Oh yeah, exactly. Everybody is, I have it quite a bit at clinics with helping people with their horses where someone will do something that is just so brave for them. Now, everybody watching might think, well, I do that every day. That's not that big a deal. It's not a big deal to you. But to them it's like whatever your, there was, I dunno if you remember seeing it, you're probably too young, but there was a movie with, I think it was like Chevy Chase and Steve Martin called The Three Amigos. I love that movie. Al Gupa was the bad guy. And at the end of it, Steve Martin says everybody, or maybe Chevy Chase is, everyone has their El Guapo to face.

Hannah Betts ([01:34:13](#)):

It's so true. It really is. And like I said, I think some of the bravest things for me is making decisions where I don't necessarily know the outcome. Not necessarily my job, but moving closer, leaving my really secure job and moving closer to LA in the hopes that it works out. Or buying a horse that I had no business buying. A, let's

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

Talk about your horses because you apparently at one point in time were deathly afraid of horses and now you have horses. So tell us a bit. Oh

Hannah Betts ([01:34:45](#)):

Yeah. If you told me five years ago that I'd own horses, I would die on the cross arguing with you that that is absolutely not the case, that you've got the wrong person. I was always, I don't know why a lot of people, I guess, that aren't around horses that didn't grow up with them, just pretty scared of these big beasts. And a friend of mine convinced me wants to go for a little where some stump people were starting to train riding for horse falls and all that stuff. And I was like, nah, I don't want to go. I'm scared of horses. That's not my jam. She's like, oh, just come. I was like, fine. And I ended up just being on this horse bareback in a round pen, rightly or wrongly, doing a little lo on a very broke horse.

([01:35:38](#)):

And I remember being really scared doing it, but there was something that was telling me do it. And obviously it sat with me. And then this friend that dragged me there, she went off on a movie for six months. It was never ridden since. And now I own two quarter horse geldings and two rescue donkeys that I ride. So I kept going back to this place and for me, when I decide I'm going to do something, I'm quite often all in. So I really started studying and reading and asking a lot of questions. And that's when I actually realized that the place I was at didn't know proper horse care or training. There was a lot of unanswered questions and I was trying to educate myself a lot, which is actually where I came across you. And I started realizing as a one-horse person over the course of six months, I felt like I knew more than they did.

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

Not in an arrogant way, I just realized I was in the wrong place. But I had developed quite a bond with this horse that I was riding all the time. That great paper. They didn't really know what they had. He was an awesome cow horse. And I ended up buying him and moving him to who's my now trainer with her for six months until I felt confident enough that I could be an actual good horse owner. As you know, that's terrifying. And I got a second gelding and moved them onto my property. So that for me is just insanity. But it's been life-changing as well.

Warwick Schiller ([01:37:11](#)):

Tell me about your rescue donkeys. They come from

Hannah Betts ([01:37:15](#)):

A place called Peaceful Valley Donkey Rescue. It's one of the biggest donkey rescue organizations in the States. They're based out in Texas where there's all land, but they have satellite centers kind of scattered all across. I got the donkeys before the horses. I've always had affinity for donkeys. My grandmother was obsessed with them back in the uk. She always gave some of her savings to the Donkey Sanctuary in the uk. And I found out about this rescue donkey place just five miles down the road from me, a satellite center. And I made the mistake of going there one day. So I adopted a pair of Jenny's in 2019, and they were only two and three. Yeah,

Warwick Schiller ([01:38:04](#)):

I bet they're beautiful.

Hannah Betts ([01:38:06](#)):

They're ridiculous. They are very entertaining. And boy have they taught me patience and time because they are not horses. You cannot convince a donkey to do anything that they do not think is a good idea.

And you have to really take away, same with horses, but I feel like even more exaggerated, all of your own expectations.

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

There is a saying, there is a, that donkeys are just like horses only more so

Hannah Betts ([01:38:44](#)):

What? Exactly. And smarter. They're so much smarter that I haven't heard that quote, but I couldn't agree more. But they've taught me oath. I mean, my boys have as well, but the girls have taught me so much. It's ridiculous. Yeah. Who would've thought?

Warwick Schiller ([01:39:05](#)):

Who would've thought? Do you have any dogs?

Hannah Betts ([01:39:09](#)):

I don't. I wish My job is just not conducive to that. But I do have two rescue cats. Oh, the

Warwick Schiller ([01:39:17](#)):

Cats? Where'd they come from?

Hannah Betts ([01:39:20](#)):

I rescued one from set.

Warwick Schiller ([01:39:23](#)):

Oh really? You found a cat on set? Yeah,

Hannah Betts ([01:39:25](#)):

We were out in the middle of the desert and I was running through some fight choreography in a fake motel room in the middle of Lancaster. There's nothing there. And in walks this raggedy old skinny half man coon, not phased by the fact they were throwing each other around the room to the point that I had to stop because he came up to me at my feet and just meowed and sat there. And I just went, went, oh no.

Warwick Schiller ([01:39:51](#)):

So you're in the middle of a fight scene and a cat walks in and sending me out you. And then

Hannah Betts ([01:39:56](#)):

Walked in and my initial reaction was like, oh my God, this cat is epic. But then on closer inspection I was like, oh, he is skinny under his fur was matted. He was skinny. He had an ear infection. And the property manager said he thought he must've been dumped there maybe four weeks ago. And the property manager felt bad for him, so he was kind of throwing him some food and this cat hung around, but he really needs a home. And the property manager was leaving and he didn't know what was going to happen to this cat. And I went home. I was like, I'm not doing it. And I couldn't stop thinking about him.

And the next day I went and got him and he's turned into the best cat ever. He's like a dog. So yeah, one of them I got from set.

Warwick Schiller ([01:40:35](#)):

He's a stunt cat.

Hannah Betts ([01:40:37](#)):

He's a stunt cat. Yeah.

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

And what about the other one? Has it got a great story too?

Hannah Betts ([01:40:43](#)):

Kind of. He was actually found under the restaurant at a skydiving center. She had been adopted and then I think someone had dumped her. She got taken back to a rescue and somebody told me about her. There's this cat that we found. I knew Bodhi, our stunt cat was the type of cat that really needed a friend. And I took a bit of a gap. I just had this instinct to drive two hours and get this six year old random cat that probably wasn't going to get adopted. They just had such a rough year and with a slow transitionary period, she's turned into the best cat and their best buddies now they walk around the house like a little gang. So they both have kind of work stories, but they're both rescues.

Warwick Schiller ([01:41:34](#)):

Well, good on you. I'm full.

Hannah Betts ([01:41:35](#)):

I'm full now.

Warwick Schiller ([01:41:37](#)):

That's it. Two cats. Two donkeys. Two horses. You're done.

Hannah Betts ([01:41:40](#)):

Yeah. No more. No more.

Warwick Schiller ([01:41:42](#)):

You've got like a mini arc going on there. Two of everything.

Hannah Betts ([01:41:45](#)):

Yes, exactly. Everything comes in pairs.

Warwick Schiller ([01:41:48](#)):

Sure does. Well, Hannah, it has been such a pleasure chatting with you. I feel like I could chat with you all day. You've got some,

Hannah Betts ([01:41:55](#)):

Oh, thank you. It's

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

Been fun. You've got some amazing stories and lived an amazing life. And I just think you're so, it's like inspirational for you to share your story because I'm pretty sure someone listening to this has been motivated to maybe do something that's been sitting in the back of their mind for a while and maybe follow their dreams.

Hannah Betts ([01:42:18](#)):

Yeah, I hope so. I actually have one quote that really, really always resonates me that I'd love to share that we can end on.

Warwick Schiller ([01:42:26](#)):

Please do, if

Hannah Betts ([01:42:27](#)):

You don't mind. This changed my life a lot. You're only afraid because you can measure what you'll lose, but you can't see what you could gain. Help me a lot.

Warwick Schiller ([01:42:41](#)):

Very wise words. Well, thanks again. It's been a fun, thank you. It's been a fun chat. I'm sure we don't live very far from each other. I'm sure we'll catch up at some point. No,

Hannah Betts ([01:42:50](#)):

Exactly. No doubt at all.

Warwick Schiller ([01:42:53](#)):

So do you have a YouTube channel or anything that's got your stunts things on? Anything like any way people can find out more about you?

Hannah Betts ([01:43:09](#)):

Probably my Instagram is probably the best idea. I mean, if you Google Hannah Bets stunts that normally be E T T S that normally brings some stuff up. But my Instagram page is, I think it's Hannah Bets one is my name on there. And there's a few things, bits and pieces in there. And Stunt Women's Association, which I'm a member at, is a great page to follow as well. That's the Badass Women. Oh,

Warwick Schiller ([01:43:33](#)):

I bet.

Hannah Betts ([01:43:33](#)):

Doing things there. Yeah,

Warwick Schiller ([01:43:35](#)):

This transcript was exported on Oct 03, 2023 - view latest version [here](#).

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

Speaker 1 ([01:43:43](#)):

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