

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 on this week's podcast, you get not one but two Aussie accents. As this week, I'm interviewing an Australian horseman named Locky Phillips. Locky was born in Melbourne and ended up becoming a professional ballet dancer and was a ballet dancer in Europe for quite some time. And then post ballet dancing, he started training horses. And Locke's story is pretty fascinating, including some of the mentors he's had that helped him look at the world a little bit differently, especially one of them named Dr. Paulette m and she was Australia's premier positive sports performance psychologist, and she kind of worked with athletes, artists and Olympians in performance careers ranging from track and field pro dancers like lucky and musicians students, and even Equestrians Locke brings the sensitivity of the ballet dancer. He spent a lot of time looking into emotions, especially emotions in animals and not just humans as well as mindset from his mentor, Dr. Paulette. So I hope you guys enjoy this conversation with Locky as much as I did. He has a fascinating story and a truly wonderful human being.

([00:03:20](#)):

Phillips, welcome to the Journey on podcast.

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

Thank you very, very much. Thank you.

Warwick Schiller ([00:03:26](#)):

This is going to be fun. So where are you right now? You live in Spain, but where are you right now?

Lockie Phillips ([00:03:32](#)):

So I live in Spain and I'm in a small village in the south of Spain between the mountains and the sea where I could find some good internet enough to make contact with you.

Warwick Schiller ([00:03:45](#)):

And you said you're staying there because your mom was over for Christmas.

Lockie Phillips ([00:03:49](#)):

Mom's been visiting for Christmas and yeah, I had an opportunity to use the good internet because we live about an hour, an hour's drive away from here in a really, really remote location with very patchy internet at this time of year. So being someone who works mostly online that presents its challenges, but all I can say is that that's going to be a short term solution because we'll be moving soon. But I took advantage of this rental and the fiber internet and managed to get you in. I have to come here to upload all my major videos and stuff, and I'm about to release my next online course. So I've been coming here to upload stuff. I mean, what I have to go through just to deliver services to people. You would never

know how much of a struggle it is. My clients tell me it looks very seamless, but behind the scenes it's like spinning plates. It's been really, really tough. But yeah, it's okay. I've managed so far.

Warwick Schiller ([00:04:57](#)):

Awesome. So I want to dig into the whole story behind Lockie Phillips. So boy from Melbourne, Australia ends up being a professional dancer in Europe somewhere and now trains horses in Spain. Walk us through that. So where were you born?

Lockie Phillips ([00:05:11](#)):

Yeah, it's quite a story. And can I just say I am shocked and awed that I'm sitting here in front of you doing this recording. I'm shocked and awed because people like me in my experience don't tend to be in places like this with people like yourself. And so yeah, I'm a little bit in shock. So if it takes me a while to warm up today, please forgive me, but I promise I'll get there.

Warwick Schiller ([00:05:40](#)):

Okay. Well, let's just back up a second. Let's unpack people like you ending up in places with people like me. Let's start out with people like you. Who are people like you? How are you describing yourself when you say people like you,

Lockie Phillips ([00:05:56](#)):

People like me? Well, what you see is what you get with me. I think I'm pretty obvious and clear with who I am all the time, but I'm not born into a horsey family. I'm not even born into a family that lives in the countryside. I was born on the other side of the world to where I'm living now into a totally different environment, what I'm living now. And I wasn't born into any kind of network at my fingertips. Some people are born into horsey families. I don't know that much about you, but Warwick, you're someone with a sort of mainstream following. And I couldn't be further out of left field than if I tried. At least that's how I see myself. But I've never been the person who's ever had a seat at the table ever in my whole life. I've been denied a seat at the table, whatever table it was, whatever table it was, I was denied a seat at that table.

([00:06:56](#)):

And so for you to extend an invitation for me to sit at your table today, it's a first for me. And that's a really scary thing anytime you get those life first, because it's a sign from universe that change is coming and change is scary and change is confronting. And I've been dragged kicking and screaming into more changes than I would have liked to have been in my life. And again, just surrendering to that change. But yeah, people like me don't tend to end up in places like this. I've been banging on about woo woo stuff down the rabbit hole for years and years and years before it was popular and just dealing with nothing but retribution for it. And then what I said when I visited you at your house, and it was really important to me to thank you because you documenting your journey from professional sportsman, performance horse person down your rabbit hole and documenting that journey and taking your community with you has, in my opinion, brought credibility and visibility to people like myself who are often in the bushes somewhere trying to figure something out with their horses in a different way.

([00:08:16](#)):

And so yeah, what can I say? The world's changing and it's really exciting to kind of watch that, but it's really scary. At the same time too, I think

Warwick Schiller ([00:08:27](#)):

You mentioned being in our kitchen. So you had popped up on social media maybe in the last couple of years or something or other. And the bits that I had seen like, oh, I love what this guy's talking about, and then you were going to be in the area and another Australian horseman, I thought, oh, have you swing by and say good day. And my wife Robin was, I think she's in town shopping when you showed up. And so we were at the kitchen counter chatting away and she in with the groceries and sits 'em down. So she goes around the, she's on the other side of the counter and she sits 'em down. She starts putting stuff away and you were talking and I saw her just stop what she's doing and pause. And her mouth opened very slightly and you were in the middle of some long diatribe about something or other talking to me basically

Lockie Phillips ([00:09:14](#)):

Always.

Warwick Schiller ([00:09:15](#)):

And her mouth just opened and she just stood there for quite a while and listened to what you had to say. And so after you'd left, she said to me, you going to have that go on the podcast? Some of the stuff you're saying was pretty darn cool. And like I said, she came in and just her jaw dropped.

Lockie Phillips ([00:09:40](#)):

Well, thanks Robin. Thank Robin for me. But your casual invitation is from my experience extending a great kindness and I'm quite humble before that. I'm always banging on about some diatribe or another. And half the time it's just my mother listening. So I'm amazed and surprised anyone listens to me at all. But I posted today about it like 2022 is the first year in my life that I've worked. I've been self-employed for six years, but 2022 is the first year where I didn't work for anybody else at all. I've always been self-employed, representing someone else's work or doing self-employment on the side of doing someone full-time job as well. And so 2022, I took the plunge and said, that's it. I'm not working for anyone else anymore. I'm just going to do me. And I was really, really scared and giving it a go anyway and trying to be a true to myself. And the year kind of proved me wrong. It was a pretty good year, pretty wild year. It was pretty good. But yeah,

Warwick Schiller ([00:10:51](#)):

It's funny. At the start of this, before I pressed record, I said, you got any questions? And you said something like, no, I'm going to

Lockie Phillips ([00:11:01](#)):

Surrender.

Warwick Schiller ([00:11:02](#)):

It wasn't really, I'm going to surrender to whatever surrender to whatever happens here. And it sounds like you surrendered to 2022 as well.

Lockie Phillips ([00:11:10](#)):

I did. I did. I really just surrendered to it. And my whole life has been that way, just kind of having a dream, having a passion, having an idea, and following it and following it, even though I'm frightened of

it, even though it's intimidating, even though it takes me to strange and scary places, I will just go there anyway and surrender myself to it because it's not about me. I don't want it to be about me. I want it to be about the thing I'm surrendering to and allowing that to come through me in a sense. And it was the same in my dance career. I was never interested about aesthetics. Maybe I should have been more interested about aesthetics in my dance career. I was never interested about fame or promotions or positions or casting or anything like that. And the same rule extends in this career.

[\(00:11:58\)](#):

I really don't care about that. What I care about is being of service to the thing that I've chosen to do my life in and letting that speak through me. And a lot of the people that come to me or for want of a better term, the community that I represent, which is small, but I have a small community, a lot of them feel like they have this inner voice and they are constantly suffocating themselves from expressing it. And not only themselves, but the world around them encourages them to continue to suppress it. And so I know what that feels like and I know that that's a pretty wretched place to live your life. And people live their whole lives in that place. And so I try to not be that to be an example for those people so that maybe they can follow behind me and also find their voice in something.

[\(00:12:59\)](#):

And yeah, self-agency is sort of something that's on the forefront of my mind lately. It sort of came up at the clinics last year in September, coming up with the subject of personal agency over and over again at these clinics and in many different forms. And so having the agency to surrender to yourself and get over yourself too, you got to get over yourself. Sometimes. Being able to reach a point where I could say what I'm doing with horses is a method. It's a method. It is a method. There are a lot of my colleagues, bless them, I love them, who will say, oh, I don't have a method. Oh, no, no, no. I'm uncomfortable with identifying with the idea that I have a method because maybe I come across as predatory or marketing too hard or something. And everyone's got a method even if you're not aware of it.

[\(00:13:52\)](#):

But I had to get over myself and over the idea of trying to control how other people thought of me and just said, well, what I am doing is a method because clients, after clients after clients, I've produced the same sort of process with them. And so that's a method. And that was a pretty hard realization. It's the same realization I had 10 years ago when I realized that what I had to offer in the dance career was nothing compared to what I might have to offer in the horse career. And that was a really painful realization. I kind of sacrificed everything to be a dancer and then to get up into that position and then to realize, oh shit, there's this other thing over there that life's kind of telling me to go in that direction. And it's not even adjacent to what I'm doing now, at least at a superficial level to people around me.

[\(00:14:46\)](#):

It's going to look like Locke's had a nervous breakdown and he's lost all with reality. But in my heart, I knew that they were absolutely the same thing. And so that was a really painful realization. I had to surrender to that. I had to let go to that and just say, okay, well, I guess I'm going this way now we see what happens. So to circle back to your first question, how does a guy from Melbourne Australia become a professional dancer and then end up in Spain training horses and being an equestrian coach? I mean, how long have you got? I mean, I need to write a book about it, but yeah.

Warwick Schiller [\(00:15:22\)](#):

Well, tell us about your childhood. What were you into, when did you get into dance and how did you get into dance?

Lockie Phillips ([00:15:31](#)):

Well, I was into dance and horses when I was a little boy, that was it. Horses primarily. But if you're living in suburban Australia, suburban Melbourne, you don't tend to have horses around you though. Horses were on my brain all the time. I was introduced to horses by a family member who lived in Kilmore in Melbourne, in Victoria, and she had horses. And so I knew of horses since a child, but when I was five years old, this is the story, when I was five years old, mom was in the living room and I was in the living room with her. And it was the nineties, right? It was 1995. So she's on an exercise trampoline with hand weights.

Warwick Schiller ([00:16:13](#)):

Did you say when you were five years old? Yes,

Lockie Phillips ([00:16:16](#)):

When I was five years old.

Warwick Schiller ([00:16:18](#)):

Was in the nineties. Yeah,

Lockie Phillips ([00:16:20](#)):

Yeah. Sorry. Am I making you feel

Warwick Schiller ([00:16:21](#)):

That? Yeah, that's just weird to me. I was married. I was married in 95.

Lockie Phillips ([00:16:27](#)):

Yeah, I was basically just out of diapers in 1995, so I hope that doesn't blow your mind too much, but anyway, does a bit. So it was 1995, mum's on a neon like bouncy trampoline in the living room, working out to something on the television. And I'm dancing along with her. I'm just like a five year old free as a bird bouncing around the living room. And mom says, oh, you're a good dancer. Lockie, as all good mothers would to their children, they would just encourage them. And I said, really? She went, yeah. And of course, me being me, I just took that way too far and I said, can I do dancing lessons? And she went, sure. And I was like, great. She's like, go ask your father. Dad's in the bedroom having an afternoon nap. I wake him up, dad, dad, dad, can I do dancing lessons?

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

And he went, what? I said, can I do dancing lessons? He was like, yeah, okay. Six months later, Warwick, I'm asking them when am I starting my dancing lessons? Five years old, I mean five going on 35 really? And now I'm 35. I feel like I'm going on 140, but that's another conversation. So my parents didn't really know what to do with me. I really came out of left field for them. Dad tells this story, he says, when I was four, three or four years old, I was drawing. And he said, I did this drawing of, I don't remember this. He said, I did a drawing of a woman standing in the rain three, four years old. And he said I'd captured some sort of emotional pathos in this drawing at that age. And he just was really terrified of me, sort of like, I don't know what I'm going to do with this kid.

([00:18:01](#)):

He's got something. I don't know where it comes from. And so we got really lucky. Mom and dad took me down to the local dance school and they said, we've got this kid. He wants to do dancing lessons. We dunno what to do with them. And the principal of the school, she's 50 years in the business, had lots of boys in her school. She said, don't worry, love. We know exactly what to do with him. You bring him here every Saturday and he'll be just fine. And so that's what they did. They took me there every Saturday and then Saturdays became Saturdays and Wednesdays, Saturdays, Wednesdays, Thursday. And it just started to snowball from there. And as I got older, sort of the horse aspects sort of got squeezed out by dance and then realized I had an aptitude for it. I had the body for it, and then wound up at a full-time dance school in Melbourne. And then I got a position at a dance academy in Switzerland because there's two and a half jobs going in Australia every year. If you're a dancer, look good jobs. So I realized if I wanted to be a dancer, I'd had to leave my country. That's the story over and over again with Australians. We all leave our country to find opportunity elsewhere. There's just not enough employment for different kind of industry.

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

How old were you when you went to Switzerland?

Lockie Phillips ([00:19:12](#)):

I was 18. I was 17 when I got the position at the school, and I just turned 18, went to the school, didn't know anyone in Europe, no family members, no friends, nothing. I had an acceptance email from the school and that was it.

Warwick Schiller ([00:19:28](#)):

Which part of Switzerland? The French speaking or the German speaking?

Lockie Phillips ([00:19:32](#)):

German speaking. German speaking. So I lived in Zurich for two years and I graduated with a Swiss diploma of stage dance. Then I went from there to a small company in eastern Germany where I danced for a year sort of south of Berlin. And then I got a job at the Polish National Ballet Company in Warsaw, which was, I was the first Australian to get a position there. And they have the largest opera house in Europe. It's immense. And I was there for seven years, and as soon as I got to Poland, horses just reached up out of the waters and swallowed me whole in my spare time. And then I was sort of doing horses and dance at the same time for a long time. Then I sort of made the transition. I just decided to get out while I was still alive.

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

I imagine a lot of my listeners are familiar with horses, so we'll get to horses, but when you say you were a dancer in this polished dance company for seven years and you did horses in your spare time, what does spare time look like for a professional? Can I say you're a professional ballet dancer or you're a professional

Lockie Phillips ([00:20:46](#)):

Dancer? Yes. You can say professional ballet dancer. Yeah,

Warwick Schiller ([00:20:50](#)):

I imagine your training schedule is pretty amazing. So you said you did the horses in your spare time. What's spare time look like for a professional ballet dancer?

Lockie Phillips ([00:21:03](#)):

That really depends because there were seasons to it. There were times when you'd be really, really busy and then there were times when you wouldn't be, especially when you're a young person in the company and you had just joined. There'd be times when you'd be run off your feet, and there were times when you had a lot of time in your hands. But also remember, I'm not living at home with my family. I'm in Eastern Europe on the other side of the world. No France, no family. I have an apartment and a job, and that is all. And I very quickly realized that I couldn't spend the rest of my professional life planning my out of work hours around visits to the supermarket. Because once you get a job, especially in an ex-communist country where they make sure everyone's got their personal lives, you have time on your hands.

([00:21:54](#)):

And I realized, oh, I need to do something with this time. I can't just sit around waiting for the next rehearsal. I need to do something with my time. So I was in my twenties ages 20 through 29 when I was in that country. I was not manic, but I didn't stop. It was like there were periods. I mean, let me describe to you what one day looked like. Got up at five 30, drove half an hour outside the city to a stable where someone had hired me to exercise her ex-police horse. So I did that. It was close to Christmas and she had no time. And I was like, well, I don't have time either, but I'll make time. And so I went out there, paid nothing, and I was exercising her ex-police horse in minus five degrees. I'd come home, get changed, go to the theater, I'd do training at the theater and then rehearsals till for five or six hours.

([00:22:48](#)):

And then in the afternoon I'd have a five hour break, and then I'd go again to another stable, do a lesson or see my horse or I'd be studying or something like this or reading, constantly reading. Then I'd come back to the theater. I'd have a performance in the evening from 7:00 PM till 10:00 PM and then in the bus on the way home or in the car on the way home, I'm listening to a podcast or I'm reading a book about horses all the time. And when I wasn't dancing, I'd be sitting there in the studio reading books about horses or running my business on my phone or my laptop. Whilst rehearsals are going on. I mean, multitasking doesn't really come close to it. It was a little bit silly how far I pushed myself, but if you're a dancer, the career is really, really short anyway. And so from the first year, you have to start thinking about your exit strategy. And so I did. And I took that really seriously. I took that really seriously. Yeah, it was crazy. Yeah.

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

Do dancers make good money? No. So you're not like, oh, my dance career is over. I can retire now. Oh,

Lockie Phillips ([00:23:55](#)):

Absolutely not. Maybe the top of the top out of thousand dancers, maybe one or two or less would be earning middle class wages. I can be really clear with you. In Poland at least, I was living on under 10,000 U S D a year, A year Warwick a year. And so you are in chains to this job because my immigration status was pertaining to keeping this job, and yet I didn't have the money to be able to get out. So what I had to do was then become self-employed while I was working and work just double time to earn enough money to be able to get out of that career. But no, the money was not fierce. It was pretty diabolical.

Warwick Schiller ([00:24:45](#)):

Tell me, is there money in the industry and the people that make the money, do they realize that you guys are in this because you love it, so you're not in it for the money, so they don't give you any money, people buying tickets to go to watch the ballet, all that? Is there a lot of money that goes to the people other than the ballet dancers?

Lockie Phillips ([00:25:10](#)):

Got to remember, I was in Poland. This is an ex-communist country. I was sort of the first generation of adults. This is going back 10 years ago. I was the first generation of adults that was able to enter Poland after they had had enjoyed 20 years of freedom from communist rule. And so the whole idea from that is everyone stayed down in the quagmire together, no one be better than anyone else. And that was at every level, financial, social, cultural, emotional. That was at every single level. It permeated the culture there. Now in Australia or in America, dance companies can only exist if they do make profit. And half the time it's wealthy donors who keep the companies afloat. Some companies get government funding. Germany for example, the money's quite good because it's all funded for by the government. You're actually taken care for by the government.

([00:26:04](#)):

But I was essentially a government employee in Poland, and we were surrounded by luxury, surrounded by wealth, and they had a huge budget every year. They just didn't care. I don't know. I don't know why they didn't pay us better. There were a couple of dancers in the company that made okay money, but the rest of us were struggling. And most people either had dual income households or they had grandma's apartment that they could live in for free or they lived far outside of the city or they struggled. I mean, there were some times when at the end of the month I was sort of scraping together food. It was pretty rough waiting for my paycheck to come through to go buy food. It was pretty rough. I was pretty skinny. I mean, I'm skinny now and this is the heaviest I've ever been in my life. So it was pretty hard. Pretty hard. Yeah.

Warwick Schiller ([00:26:56](#)):

It's interesting. You are the first Australian to make it there, so you're kind of at the top of the game sort of thing, and you're telling me that you're at the top of the game and starving at the same time.

Lockie Phillips ([00:27:11](#)):

But that's a story played over and over again in almost every industry, isn't it? As a general rule, we're not really that good to each other yet. That's how the human brain works. I mean, there are some exceptions, maybe yourself included, but I was never a famous dancer, and that was never my goal. But yeah, I did reach, I went further with that career than even my teachers thought I could go. I worked with some of the people in the industry. Imagine if you were an actor and Steven Spielberg walks into the room to train you. These are the sorts of people I got to work with, and yet we're paid nothing. And even when we had the dance version of Steven Spielberg come in, they would make us come in on our day off unpaid for the privilege of doing it. And I point blank refused to do that. I said, no, I'd love to work with this person, but that's my day off. I need to rest. And you're kind of manipulating us to have this experience so that our performances look better and you don't want to pay us to do it. So you're kind of taking advantage of his fame and gravitas to kind of draw us all in unpaid. We were pretty exploited, pretty exploited as a general rule,

Warwick Schiller ([00:28:36](#)):

You just said it's any industry that does that. I remember I had a guy at a clinic almost 10 years ago now, probably in Florida, and he had been to college on a golf scholarship. He was an accountant. I think he'd been to his college on a golf scholarship. And apparently he was a very good golfer. I said, sir, were you good enough to play in the P G a? And he goes, actually, I was good enough to be the last guy on the P g A tour, which means I'd spend about 300,000 a year making a hundred thousand a year while trying to keep up with everybody else who's making 10 million a year. And there's that line when you are good enough to be in the upper swimming with the big fish sort of thing, but you're the smallest fish in the, you know what I mean? And I think every thing has that. Yeah,

Lockie Phillips ([00:29:35](#)):

It was really sad as well. And also because what I was doing, it wasn't a sport where there were really clear scorecards for who ran faster, who hit the ball further. You could have 10 people sitting next to each other looking at a painting, and this person has that opinion and that person has that opinion. There's also a lot of cultural bias. So a lot of the Polish dancers were sort of pushed in places that they really shouldn't have because they were trying to make sure they were fostering Polish talent. So just by being a foreigner, I was already working. You had to work twice as hard to get half as far. And I watched some brown-skinned colleagues of mine really struggle having to be twice as good to get half as far as everybody else. And I guess that kind of circles back to what I said to you straight off the bat in our talk today, is that people like me don't get in front of people like you. I've always had to work twice as hard to get half as far as everybody else.

Warwick Schiller ([00:30:35](#)):

I'm still laughing at the people like me.

Lockie Phillips ([00:30:37](#)):

Yeah, no, maybe you're not aware of what you represent to some people out there, Warwick. But I'll quite happily tell you, you represent a beacon of hope and life for so many people. And I've never been around people like that who have looked at me in the eye an equal. It's just never happened for me. And so that's an entirely new experience. And it's like wearing daddy's big shoes that don't fit you yet, got to grow into them. Kind of awkward, but the whole industry was like that. I remember the only time I got explicit compliments from my boss in the ballet company was when I did a performance that I felt the worst about. I felt like it was absolutely the worst I had ever danced in my life. It was the only performance I'd have actually fallen on the stage. But I was cast in sort of a soloist role, and they came up and congratulated me and said it was really good.

([00:31:33](#)):

And I said, are you all nuts? I do better work on a Tuesday morning in the morning warmup than I did on the stage, and you are telling me that was good. And my colleague next to me said, if they compliment you, never ever speak back and say that you don't agree with them. And I realized, oh my God, the emperor has no clothes. They can just decide to like you and decide not to for absolutely no reason. So it's not about being good enough sometimes really confusing. It's really confusing, surrounded by narcissistic people all the time who can just make decisions like Julius Caesar, thumb up, thumb down kind of vibe. And it's a pretty interesting place to spend your twenties. What can I say? So if Robin's jaw was sort of dropping at your kitchen table, it's only because I've kind of been in some strange positions

in my life and that expands regions of your brain. I guess that typically wouldn't get expanded then if I had stayed close to home, if you get my drift.

Warwick Schiller ([00:32:41](#)):

Yeah. It was more some of the stuff you're talking about, and I'll get into what you were talking about when Robin was listening to it later on. But tell me, how does a 20 year old psyche survive? The, I'll tell you what I'm getting at here is as I delve into stuff and look at things differently and whatever, I start to realize how much a lot of things I've done, I've done for external validation. And I think it comes down to me not thinking much of me and having to have somebody else validate me for me to feel enough so to speak.

([00:33:40](#)):

It sounds like in say the ballet company, there's a lot of, and not just that, I suppose every walk in life has it, but I imagine they're probably pretty highly critical all the time. It's like they don't hand out compliments very well, but they certainly tell you what you're doing wrong a lot. How'd you handle that? Put it this way. Did you have a lot of confidence in your ability and you were pretty sure of your ability and who you were? Or did you need to have someone pat your back and tell you you're doing a good job?

Lockie Phillips ([00:34:17](#)):

I didn't do this on my own. I survived because other people helped me get there. This was not an individual race that I ran when I was 17 at the Victorian College of the Art secondary school in Melbourne, very progressive school. They had performance psychology classes, like at a normal high school, you go to math class, we went to performance psychology classes to career planning classes, music theory classes, and running this class was, I didn't know it at the time, Australia's number one sports performance psychologist, Dr. Paulette Miffid. She worked at the A I S and the V I Ss and Olympic athletes. She worked with Equestrians, she worked with the Australian Ballet Company. She worked with musicians. Anyone in a high performance field knew this woman and would get her help. And so she was teaching performance psychology classes. And I took it as an opportunity to kind of nap.

([00:35:14](#)):

I thought, okay, yeah, great meditation. What? All right, okay, concentration, profiling. I'm exhausted. I'll just nap through this class. And then one day she was doing concentration profiling on us and she just sidled on up to me and she just pinned me in a corner and she just said, do you struggle with this, this, this and this? And I said, yeah. I was like, get out of my head lady. She was like, I can help you. And so 17 years old, before social media had destroyed all of our attention spans, I met with this angel who took me under her wing and changed the way my brain worked so that I could improve in my career and have resilience to what was going to be a really, really tough decade because we know that it's going to be a hard career going into it. They train us for it.

([00:35:58](#)):

And my grades jumped a full grade in six weeks or something after doing her coaching. And then we became friends, and then she was training me up to be a business partner and she was going to qualify me. And she died when I was 26. She got cancer and she didn't make it, but before she passed away, she asked me to take up the flag for her. So I always mentioned her in almost every podcast interview I've done so far, because she's an angel sitting on my shoulder. She was just, so I got through all of those experiences because I would reach out to her and say, I'm going through this. What the do I do? What

do I do? How do I survive this? Because I don't have a friend or a family member who's gone before me like me that I can look up to and follow.

[\(00:36:56\)](#):

I'm really an unknown territory here and I need your help. So she literally gave me psychological resiliency and different mindfulness techniques that I would employ to survive this sort of environment, incredibly hostile environment. But if you look at it just at a superficial level, everything looks glamorous and polite and nice. And what I found is sometimes the glamorous, polite and nice environments hide some of the worst cores, ugly, hostile, brutal to the core. And I've been there. I've come back out and I can put my hand to God and say that, yep, it's pretty hostile industry that's pretty sick inside out. It's got a lot of work to do.

Warwick Schiller [\(00:37:48\)](#):

Well, that kind of answers my question as to how your psyche survived that whole thing. So tell me more about this mentor of yours. What was that thing? Concentration?

Lockie Phillips [\(00:37:58\)](#):

What? Concentration profiling.

Warwick Schiller [\(00:38:02\)](#):

Tell me all about that.

Lockie Phillips [\(00:38:04\)](#):

So I had, she died, diagnosed me with overload external stimuli, O E s. I would get overloaded by external stimuli. And she gave me very, very specific exercises I would do. I do them in her office and then I would do them at home before I'd go to bed. And when I'd wake up. And it actually restructured the way my brain processed information and the way I concentrated. And you actually, it's like a whole test that she did. And she would graph you, and the graph should have an ideal curve to it. And if you're off the curve, then there are certain prescribed techniques you would use to get you back on that curve. And it was really, really specific. There was very much a science to it. And I think somewhere in my papers, I've still got those original papers from her. I'll never throw them out.

[\(00:38:51\)](#):

So concentration profiling is really good. She used to make guided meditations for me, and it was all positive sports performance psychology right off the bat. She said, most psychology is about what's wrong with you. She's like, I start with what's right with you and how do we capitalize on your strengths? You can be aware of your weaknesses, notice them. Don't engage with them, but engage with your strengths. And so she would also do v i s character studies on us, like strength character studies on us, which is Values in Action Institute, the V I A institute. It's like a collection of philosophers, psychologists, psychiatrists, whatever. They did, I think 12 years of research across history, across time, across culture, multiple different religions and thought practices. And they came up with a short list of, I think 22 or 24 human values or strengths that are consistent across time and across culture.

[\(00:39:47\)](#):

And then they've got this free online test that you can do that scores you, what's your one to 24? And your top 10 tend to stay true for you for life, but your top three are your most prominent at any one time. And depending upon life's challenges, you'll oscillate between your top 10. They'll step up to the

plate and step into first position or second position for you. And I've still got the results that I did 15 years ago with Paulette, because once you've done the test once, they keep all the results for you and you can go back every six months and see where are my strengths at right now? I mean, some of the work I had to do, especially when I was in Switzerland, because Switzerland was a really toxic environment at school. Some of the work we did, it was really intensive.

[\(00:40:32\)](#):

Not just throwing me a life raft, but literally just making sure I kept my head above water while I was still at school, mentally. My school in Switzerland, I can actually say this, my school in Switzerland is currently under investigation for allegations of child abuse. And three months ago, I gave a two day, eight hour deposition to a law firm in Zurich about giving witness to the abuses that I saw at my school in Switzerland. It was supposed to be a three hour interview, turned into an eight because I have a really good memory. And so I became their worst nightmare in the end. And I said, I've got a good memory because while I was at school, I was working with this woman who was making sure that my brain wasn't shutting down while I was in this toxic, abusive environment. And those teachers who taught us and that abused us, they'll never teach again. They will never be able to be in front of children again. But these were the people who taught me how to dance professionally. And the shadow and imprint that that leaves in your body memory is profound and takes a lot of introspection and a lot of resilience and personal focus to extricate yourself from that pain body and let it go. I'm still in process. I'm doing a lot better than what I was a year ago. What can I say?

Warwick Schiller [\(00:41:59\)](#):

Well, that's good to hear. So it sounds like, because when you were here in the kitchen and talking to me and Robin was listening, some of the stuff you're talking about, it sounds like, what was your mentor's name?

Lockie Phillips [\(00:42:17\)](#):

Paul? Dr. Paulette Miffid. Paulette, yeah. Paulette

Warwick Schiller [\(00:42:22\)](#):

Sounds like she kind of prepared you not only for the dance world, but for the horse world too.

Lockie Phillips [\(00:42:28\)](#):

A hundred percent. She prepares you for any world. She prepares you to be the best version of yourself. And so one of the most powerful things I learned through her was that the IT or the itch that I had, that dance was scratching, wasn't about dance. The it that I have in me that I was applying to dance, the talent, whatever you want to call it, it wasn't about dance that belonged to me. It didn't belong to what I was doing. It belonged to me. And you can apply it to anything you turn your mind to. And I wanted to turn my mind to horses. I love them. I'm in love with horses. So I just applied it, detached it from dance and applied it to horses. But my time in dance wasn't a waste of time. It's come very in handy with horses too. But yeah, because a lot of people will say to me, even today, I was fielding questions of this nature, do you think your time in dance helped you with X with horses? And I said, well, no, not really. I would've figured that out anyway because it wasn't dance that gave me that. I sort of had it before. I think, I mean, most five-year-olds don't walk into their parents' bedroom and demand dance lessons. I dunno where that came from.

Warwick Schiller ([00:43:45](#)):

No dancers. Your dad wasn't a dancer.

Lockie Phillips ([00:43:47](#)):

No. And I'd never been to a ballet. I specifically asked for ballet classes. I'd never been to a ballet class. I'd never seen it on television. If people asked me when I was a kid what I wanted to be when I grow up, I would've said I wanted to be a jockey. I wanted to be around horses. And it was the only job I knew of that involved horses. And mom said, oh, you'll be too tall. And so I don't know where it came from. It was like a bolt of lightning out of blue sky, the concept of being a dancer. And I knew what ballet was. I had a vision of it in my head at five years old. I remember sitting in bed and imagining what it looked like, and I'd never seen it before. I didn't see my first dance performance on stage until I was 12. So to this day, it's a mystery. I don't know where it came from, dunno where it came from, but I surrendered to it.

Warwick Schiller ([00:44:39](#)):

It sounds like you did when you were here visiting. Like I said, I talked about Robin's mouth being open, and you were talking about Dr. Yak Pip. Yeah. And emotions. You told me about a book, which I have the book. It's a pretty heavy old book. What's that book called?

Lockie Phillips ([00:44:59](#)):

Effective Neuroscience.

Warwick Schiller ([00:45:02](#)):

Effective Neuroscience. So this guy was on about emotions not only in humans, but in animals too, wasn't he?

Lockie Phillips ([00:45:08](#)):

Yeah. Yeah. He is the cornerstone of how we understand emotions in animals from a scientific perspective.

Warwick Schiller ([00:45:19](#)):

Well, it's interesting. I'm reading a book right now that I can't think of the name of, I haven't mentioned it on the podcast before. I'll look it up right now just so I can, okay. It's called Beyond Words, what Animals Think and Feel by a fellow named Carl Fin. Have you ever heard of that before?

Lockie Phillips ([00:45:38](#)):

No. But there's a guy called Fran Deval, who is also a well-known animal scientist that explores emotions and animals. And he talks about this author quite a lot in his other works. So I think the scientists who play with emotions and animals, they all tend to talk to each other. Nice.

Warwick Schiller ([00:45:59](#)):

Well, this book's interesting because he talks a lot about how in the scientific community, for the longest time, you've not been allowed to talk about the fact that animals have emotions because then you're anthropomorphizing and then you are blah, blah, blah, blah, blah. And there's so much really cool stuff

in here. But there's one thing he says, they said to him something like, but you can't project human emotions onto animals. And then his replies something like, yeah, but you have to remember, a human is an animal. And I think that's what the scientists forget, that humans, humans are animals, and we are part of the whole thing. We're not separate from it. So tell us what you know about Yak ep. If he's a scientist who looks into animal emotions. I don't think that's standard procedure in the scientific community.

Lockie Phillips ([00:47:00](#)):

No, and it's important to note that there's no scientific consensus over emotions, and thank God that there's not, right, because there's still a lot of room for discovery and a lot of room for debate. But Yak said, Estonian neuroscientist, I think he died 2017. His work is peer reviewed, so it's pretty well accepted. Not everyone agrees with him. But what he did was he actually gained empirical data for something which is inherently non empirical, meaning he actually measured emotions in the brain. He mapped them in the brain, he put these senses on rats, on their skulls, and then he'd play with them. And he would notice which parts of the brain of the limbic system where emotions are processed, which parts would light up. And he did this many, many times. He did all these experiments on animals, and he found the regions of the brain, which dealt with different emotional systems.

([00:48:00](#)):

And he, through trial and error, as all science says, he came up with a short list of seven subcategories of emotions where all emotional states tend to spring from. And he called them the primary emotional systems or the blue ribbon emotional systems. And there's four positive, positive and three negative. Negative. That's not a value judgment, it's just about physiological states. So he's really exciting because scientists haven't studied emotion because they think it's something that you feel and you can't see touch and measure yak. Pev actually did measure it, and his work shows us that everything we know just about everything we know about emotions in human beings at a scientific level has come from animal experiments because it's unethical to study fear in a human being. But they'll do it to a monkey, they'll do it to a beagle, they'll do it to a bird.

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

So what we know about human emotions at a neurological level, we've actually learned from animal experiments. So the very whole concept of emotions and anthropomorphism, and we should be scared of anthropomorphism, is so without a base. Because what we know about human emotions at a neurological level comes from primarily animal experiments. And why are we not talking about this stuff, right? And so Yak said his primary emotional systems, they are play rage, lust, seeking panic, fear, and care. These are the systems, and there are some interchangeable terminologies, but these are the terms that tend to come up when someone's aware of pan eps work. They will use these terms to describe general categories of emotional states. And what can also happen is that these emotional states don't happen like a switch one at a time. It's like a DJ switchboard. They dial up and dial down, and they can come in together and blend with each other.

([00:50:07](#)):

And they don't happen in a vacuum. They trigger off higher thought functioning and processing and decision-making. And they also trigger the nervous system, which is much deeper and lower in the brain. So it integrates. And there's even recent studies, and I mean really recent within the last 12 months come out, that shows that bees honeybees play for no reason. Bees show care and nurturance and altruistic behavior. They're starting to gather data about emotions in insects that we're starting to discover that animals living creatures aren't just automatons, biological or automatons that just have

these predetermined, instinctive responses and that are sort of dumb creatures with predetermined, instinctive responses that can be controlled just through external conditioning. That they have these biological systems inside of them, which predetermined behavior, behavior that can spontaneously erupt out of nowhere from an effective experience and effective means internal. So effective neuroscience basically means internal neuroscience, right?

[\(00:51:15\)](#):

Because it's about the internal experience rather than external experience. And so that's a really exciting place to be. And it's really the wild west of animal training is the emotional aspect because so many people, behaviorists included, are really worried about going into that territory for fear of being deemed as anthropomorphic. But what we've learned is that all mammals, human beings included, have the same seven primary emotional systems in the brain. We have exactly the same systems. So fear in us is exactly the same as fear in a horse, as fear in a rat, as in a blue whale, as in. And now we're starting to see perhaps also insects, birds, especially crows corvids, show incredible intelligence, emotional intelligence. We need to have a whole rethink on emotions as a biological system because what we're typically told and what is the story over and over again in the horse training world, leave your emotions at the door need to be, or at the gate, you need to be emotionally neutral. When you ride, they can smell your fear. Don't let them know what you're feeling. Don't be emotional as a pejorative. And I think it's all trash really. We can just sort of put that in the bin, kind of rebuild that concept. And let's be a little bit more thoughtful about exactly the function of emotions with horses. It's a really exciting subject to me

Warwick Schiller [\(00:52:57\)](#):

For quite a while now. Clinics and stuff I've been talking about, we're always told not to anthropomorphize, I said. But I think in the process of doing that, we forget to mamm analyze. We forget to understand that their mammal wear a mammal. The nervous system works the same. And I think sometimes in, so anthropomorphizing is basically projecting human's emotions and thoughts onto a non-human, whether it's a sentient being or it's a chair. But yeah, I caution people to don't throw the baby out with the bathwater. Don't think a hundred percent because you're not anthropomorphizing, doesn't mean you can't mamm analyze. And I think a lot of what people accuse others of as anthropomorphizing is just mammal. It's just saying that that mammal is experiencing this thing, and I also experienced that thing, but it's not a human thing, that you are not projecting a human emotion on trauma, and you are identifying a mammalian response, not a human

Lockie Phillips [\(00:54:13\)](#):

Response. Empathy. You're having empathy. Basically. Anthropomorphism, in my experience more often than not, is a term used to frighten sensitive horse people away from being empathetic towards their horses

[\(00:54:30\)](#):

So that a trainer can continue to uphold some sort of training approach, which takes away from the horse an aspect of their dignity and aspect of their self-preservation and aspect of empathy away from the training. Oh, don't be anthropomorphic. They can't feel it. They're just, and so we need to get away from that really, really quickly. And most people talk about emotions and thoughts, and they don't actually know what they mean at all. We need to know the difference between thoughts and feelings. To me, from my experiences, my research thoughts happen in the prefrontal cortex. It's in the human brain, the abstract brain, as it's sort of casually referred to by neuroscientists, the abstract brain

prefrontal cortex. It's 4 million years old from an evolution perspective, it's really immature. It's kind of like a baby in a diaper. It's still poop in its pants. It's still got a lot of malfunctions.

[\(00:55:29\)](#):

It's not very well integrated with the rest of the brain, but it's a very large part of our brain. It's a very recent adaptation. And the abstract brain can construct these abstract realities, which have absolutely nothing to do with the real tangible truth that's in front of us. And walk into any barn in the world, and you'll just see the abstract brain on overdrive. It's just like people telling these stories about their horses, and the horse is standing there just going, just waiting for the truth. And people are just stuck in this storyline that has nothing to do with what's really happening. It's not feelings that get in our way, it's our thoughts that get in our way. It's these abstract decisions that we make in these agreements. It's the emperor's New Close, which is my favorite parable, emperor's new close. And it's feelings that really as a biological function drive us towards truth, not thoughts.

[\(00:56:22\)](#):

Thoughts help us to build an iPhone and fly to the moon and do all of that kind of stuff. It doesn't help us relate to another living creature, at least not at an emotional level. We can get there intellectually, but if you've ever gotten too highly, highly educated, intellectual people in a room and let them talk, it's like they can talk the sky into being purple because they decided to be so, and they often do. And it has nothing to do with reality whatsoever. And it's just, it's wild out there. It's wild. I was having this discussion at my Facebook group today. A lady was asking for help, and I tested her to make sure that she would trust what I had to say. And she was just writing this long story about all the thoughts she had about her horse. And she said, but she kept coming up against his sour attitude and ears back and aggressive and bucking all this stuff. I said, I can see you are really thoughtful about your horse, but can you feel him? I know you can think about him. I know you're very thoughtful, but have you ever felt him? Because it's your thoughts getting in your way, not your feelings, but we're told that it's our feelings. We're told that it's our feelings that get in our way.

[\(00:57:39\)](#):

It's funny, the human brain, man, it's a weird place to be, huh? I mean, I wake up in the morning and I already feel like I'm on mushrooms. Truly, truly. I wake up in the morning and I'm already having an existential experience every day where I swear to God, I'm not making this up. I find being alive so weird in a human world. I just find it so weird. And then I go down to the horses and I'm just like, ah, here we are. This is the truth. This is real. Now get around people. And it's just like you all are, well, you are in your mind. It's not out of your minds. You're in your minds. And that's the problem. No one's in their body anymore. We are neck down dead. The body is just this meat vessel. We're like walking meat loaves to take out prefrontal cortex to more meetings. And that's how we're educated too.

Warwick Schiller [\(00:58:37\)](#):

It's not our fault. That's what I was going to say was you've mentioned horses quite a bit so far today, and the podcast is not really about horses. A lot of times the people are on here have had the experience with horses and the views that they have in the world sometimes are shaped by horses. But right there, you just hit the nail on the head that the thing that excites me a lot is coming to the understanding that the society, that the culture that we have grown up in has separated our head from our body at the Journey on Podcast Summit in San Antonio here, it's probably a couple of months ago now, each of the presenters did what we called a talk, which is like a TED Talk, but it was teach inspire, connect. And then we had some panel discussions and had different people up for these panel discussions. And one of the panels was on intuition, and the question was asked basically about how do

you go about finding your intuition? And Jane Pike, our good friend from New Zealand, took hold of the microphone and basically said, you shouldn't have to find intuition. You are intuition. And the reason we don't have intuition is because of society, because of capitalism and colonialization and Ya, ya. And she went off and it was bloody amazing and

Lockie Phillips ([01:00:09](#)):

Everyone just fell off their chairs.

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

Oh, it was amazing. It was one amazing moment out of three amazing days. But it's all about that. I've been in my head all my life and I'm just starting to get into my body now, and it's a pretty amazing place to be. Really having that communication from your body to you and yeah, it's pretty cool. But yeah, what you just said right then, a society has basically cut the, you should think back far enough back to what was 16 hundreds or something they cat said, I think therefore I am, the head is separate from the body as long as I'm thinking. Then

Lockie Phillips ([01:01:00](#)):

They used to behead people too, as a punishment, as the ultimate punishment. They would take away your head from your body, which is a bit grim to mention, but it's kind of an interesting kind of symbolism there about the direction our brain has been going for centuries.

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

And that's the thing I'm excited about. All things that are about getting us back

Lockie Phillips ([01:01:32](#)):

To our

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

Body, into our bodies. I've been doing ice baths for about three years. My wife has really got into the ice baths in the last six or eight months, I guess. Things like that. Experiential things that get you back in your body. Those are the things fascinate me. And also what you're talking about too was when you're talking about animal emotions, well really getting back in your body, a part of that is getting back in connection with the natural world. I dunno if you were talking about even insects have emotions. Have you ever read the book, the Secret Life of Trees?

Lockie Phillips ([01:02:18](#)):

No.

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

Because they

Lockie Phillips ([01:02:20](#)):

Might also,

Warwick Schiller ([01:02:20](#)):

Yes. Yeah. If it's alive, it's a sentient. It's feeling something. Yeah. If it's alive, it's a sentient being. You can take a plant. There's the plant that when you touch them, they close. You ever seen those little

Lockie Phillips ([01:02:39](#)):

Things, Venus? Venus flytrap?

Warwick Schiller ([01:02:41](#)):

Well, no. It's a very smaller version of a venous flytrap. But they will take these plants and they'll drop them off a second story window, drop 'em out of a window, but they catch 'em at the bottom and as they fall, the plant goes, oh shit. And clamp shut. And then they repeat it. And after about three or four times when you drop 'em, the plant knows you're going to catch it and it doesn't clamp shut. Things like that. Things like that are the things that just blow mind. Yeah, that just absolutely fascinate me these days. And this is all stuff that I'm all into shamanism and all sorts of stuff like that these days. But this is earth knowledge. This is indigenous wisdom. This is stuff that before we started growing, before we started, before we spoke, well that too. But before we started growing more food than we could eat back when we were hunter gatherers, we had this connection to the earth and all the animals in a way we don't anymore. And I think that's one of the things that why horses are good for people is because horses

Lockie Phillips ([01:03:58](#)):

Demand that we are that they demand that.

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

I mean, if you want to get along well with horses, you have to be in touch in that place. You have to be in touch with the natural world. It's kind of like being a farmer or whatever. You can't make the seasons hurry up, you know what I mean? You have to be in touch with the seasons unless of course you get really industrial and you have greenhouses and whatever. But I'm talking about just basically how nature works. I think that it's just naturalizing us. Rewilding us.

Lockie Phillips ([01:04:41](#)):

You say that you've always been in your head your whole life and you're only recently coming into your body. And we talked about that a little bit in your house as well. You talked about the physiological, the somatic feeling. It was very interesting to me. But prior to going down the rabbit hole, have you ever been in a social environment and someone walked into the room and the whole temperature of the room just shifted? Or have you ever walked into a room and just felt like something had happened in that room with the people who were there? They were all acting normal, looking at it saying, oh, hi, how are you? Good morning. But you could just feel that the vibe was off in the room. Have you ever had that sort of experience?

Warwick Schiller ([01:05:22](#)):

I hadn't until the last few years. Wow. Because it's interesting. It's interesting. Think about this when you're at school, okay, I've talked about this before on the podcast, but so I've basically had no bodily sensations because I've shut them down. I've dissociated from my body, I've had heartbreak and being in love in my chest and I've had fear and dread in the pit, in my stomach, and absolutely nothing else.

Nothing in the solar plexus, nothing moving around. So do you remember the class at school? Because we both went to school in Australia, you remember the class you had when you're in primary school, when the teacher says, okay, if you're a fully functioning human being, you should have this energy in your torso and it should move around and move up and down and get bigger. And sometimes it hurts and sometimes it feels joyful. And you remember that class.

Lockie Phillips ([01:06:15](#)):

I never had that class.

Warwick Schiller ([01:06:16](#)):

We didn't have that class. We didn't have that class. We, so what I'm saying is if you don't have that going on, no one tells you you're missing out. No one tells you you should have that going on.

Lockie Phillips ([01:06:29](#)):

I went to dance classes. What do you think we were doing at dance classes? I didn't do that at primary school, but I did that on the weekends at dance school.

Warwick Schiller ([01:06:37](#)):

No, but what I'm saying is you were looking at me. How did you end up not knowing about that stuff? No one tells you you should have it.

Lockie Phillips ([01:06:46](#)):

No, I totally understand why that's been your experience. I get that. I get that. I don't live in Australia anymore for a reason. Let me tell you, let me, do you think as a young queer kid growing up in the suburbs of Australia, that it was a good time for me that absolutely not. Absolutely not. As a queer kid who felt their body and was learning to dance and express themselves and be creative, was Australia a good place for me? Hell to the no, hell to the no. So I got out of there as soon as I could, 18 years old on the plane to Singapore, and I looked at the screen in front of me and I went, I got out just in time. That was the feeling at 18 years old. I got out just in time. And so I get why that's been your experience, but the reason why that shocks and awes me is because there are hundreds of thousands of people like you, Warwick, who are like this and who have never realized that that might be a problem for them.

([01:07:52](#)):

And I feel for them. I feel for them that there are people going through the world detached from their bodies and it's not their fault. They've been trained to be that way. It is easier to be exploited if you don't feel what's happening to you. If you are not conscious and aware of how you are being exploited and used and directed, it's easier and it's a lot harder to go through this world being conscious and aware of the constant violations that occur to you left and center every time you go out into the world and be around people with these modern prefrontal cortex and their abstract realities that talk about politeness and manners and yet will speak about you behind your back. It's like it's endless and it just makes me really not sad, but just shocked and awed. And I suddenly remember why I live in the middle of nowhere at the moment.

([01:08:50](#)):

Why we have moved into the middle of nowhere. We're moving out of the middle of nowhere soon. So to speak to you from the other side, the Adele song, hello from the other side. So I'm just going to say

hello from the other side. What would it have been like for Little Warwick if he had gone through childhood and his twenties and his thirties and had that connection here to here and come into horses? So I've gone through my life, I know this might be unrelatable, but I've gone through my life always feeling my body and I feel that space here and here I feel it too much and I've had to protect it, nurture it, care for it, and place boundaries around it so that it's not mistreated in the world around me, primarily mistreated by myself. And so that's been equally as difficult because it's also really hard to be a deeply feeling person.

[\(01:09:59\)](#):

I would walk into rehearsals in the ballet company where everyone was pissed off, but they're all pretending like they're not. But they're all pissed off, we're tired, we're overworked, we're underpaid. And there's some prick at the front of the room who's just being behaving really poorly. And I could feel nothing but anger. And I was happy before I walked into the studio and I was happy when I walked out, but in the rehearsal I'd just be overcome with rage. And my boss actually brought it up to me in a season meeting once at the end of year summary, he would say, yeah, lucky you get these moods and everyone in the room can feel 'em. And I said, yeah, I'm picking up on a radio station here. I said to him, this isn't me because I'm really happy in my life. Believe me, my wife outside works great, got my horse, I've got my business, I've got my man, I'm fine.

[\(01:10:48\)](#):

And he's like, yeah, maybe you can work on it. I'm like, I need to figure out a way to protect myself from these uncontrollable energies because you pick up on them and it can be really exhausting. And I know I talk about horses all the time, and this isn't necessarily a podcast about that, but it's the way I see a lot of horses show up a lot of the time is that they're picking up on all of this stuff and it's these unrecognized feelings. It's not the feelings themselves, it's the unrecognized, it's the prefrontal cortex suppressing 'em that the horses are struggling with the most. And that's a really uncomfortable thing to point out to people and they've got to have a lot of trust in you to allow that to be pointed out. Not everyone's ready to have that pointed out, but it's been equally as difficult to go through life feeling as it is. I'm feeling equally as

Warwick Schiller [\(01:11:43\)](#):

Difficult. The thing with that, what I'm starting to discover how things are thawing out, and I've always suspected this or suspected for quite a while, is the unfeeling was because there was too much feeling

Lockie Phillips [\(01:11:57\)](#):

Protection.

Warwick Schiller [\(01:11:59\)](#):

And so now I've got to work through, now I've got to start from the beginning and have work through sensations and emotions. And it's even interesting to identify them. Let's say I am working with a therapist and we talk about something, they go, so what are you feeling? I'm like, I'm feeling something. They say, what? And I go, well, I dunno what it means. I've not dunno what that's related to. It's a new language for me. I have to kind of experience that feeling with a certain thing happening enough times to go, oh, that's related to that. It's like learning. I dunno. Did you learn German when you're in Germany?

Lockie Phillips [\(01:12:44\)](#):

I did. And I learned to speak it quite well actually. Really? Yeah.

Warwick Schiller ([01:12:47](#)):

It's a very angry sounding language.

Lockie Phillips ([01:12:50](#)):

It's a fantastic language to be pissed off in. Let me just say

([01:12:53](#)):

It's so great if I have to be angry, it's always German. I prefer to be angry in, if I need to be confused, I'll try speaking in Polish. And if I want to be chaotic, I'll try and speak Spanish. But no German's a great language to be angry in. I loved speaking German. And it was funny because when my mom started doing our family tree, we found a lot of relatives in Prussia, which is the Poland Germany border. And it was funny that I kind of ended up there for a while, but it's why I love Yak Pang eps work because the whole seven emotional systems and understanding them allows you to categorize this complex world into at least seven boxes. And within those boxes you've got rage and high arousal, which is full on rage, attack rage, and a low arousal is just mild frustration.

([01:13:45](#)):

So there's high arousals and low arousals of these versions of these emotions. And so that's been really helpful for me to study that work as much as I can, just given me the language and the tools to be able to organize what is typically a disorganized world. But the more you dive into it, the more it's like a beautiful Swiss watch. It's complex, but everything is and makes sense when you allow it to. And its functionality is beyond the most beautiful creation technically that we could make emotions have this incredibly complex, sophisticated, logical, logical root in the brain and in the biological systems. And when you understand them and allow them to come through you, they're the most useful thing I can think of. For example, fear. People say, oh, you shouldn't be scared. Shouldn't be scared. Great. All right, so if you didn't feel scared, you would get on, you'd walk off cliffs, right? Fear literally keeps you alive. I have conversations with clicker trainers all the time, you can't condition fear. It's like, well, fear is kind of essential because it keeps us alive, it helps us make healthy choices, positive choices. It helps us make informed decisions. If you can make friends with it, the emotional systems are so useful once you dive into it and you really surrender to that, it's like this beautiful, like I said, like a Swiss watch. It's just intricate and gorgeous and perfect and it all just sits with each other.

Warwick Schiller ([01:15:25](#)):

You're talking about fear. I was reading, well, I listened to a lot of books, but I listened to a book a while ago and they're talking about some guy had some sort of an accident and it damaged the part of his brain that

Lockie Phillips ([01:15:38](#)):

Dealt with fear,

Warwick Schiller ([01:15:39](#)):

Dealt with fear. It must've been his amygdala that got some damage. But it was interesting because he had no protective mechanisms whatsoever. So it's a good thing to have that, but you just can't let it control you.

Lockie Phillips ([01:16:01](#)):

The visual I use for the clients I work with, I say, right, you drive a car, is fear driving your car or are you driving your car? Have you ever driven with our mother or our mother-in-law or sister or a brother or something and they become a backseat driver telling you what to do all the time,

Warwick Schiller ([01:16:18](#)):

I have driven with my wife

Lockie Phillips ([01:16:22](#)):

Or you're in the doghouse for that one. Oh my god. But yeah, I drive with my mom too and sometimes I have to say, thank you for sharing, but I got this. I'm driving the car. Thank you for sharing. It's a valid concern, but you can sit down and buckle up. Thank you so much. That's how I talk to my fear. Thank you for sharing. I'm listening to you because if you don't listen to it, it'll grab you by the throat and shake you and say, we are not safe right now. And it will be an exaggeration because it's a backlog of fear that you haven't addressed. It's like a dam that builds up. But if you allow it to just flow, then you can talk to it rationally. You can talk to your fear rationally and just be like, Hmm, that's interesting. Can I give a horse example?

([01:17:07](#)):

A few years ago I was working at a trekking center pretty rough and ready trekking center, and we had this one horse on the yard who was half psychotic. She had come from a rescue background and they would leave her in a corral and feed her grain. And she didn't know how to stand still. It took four people to get the guide on her because the guide would have to run off a wall, jump into the saddle, and you are off, right? She didn't stop Spanish mayor. And my employer came past one day and said, oh, lucky, I've got a ride going out on Wednesday. I was thinking to put you on this horse to guide it. And I said, oh, I'd love to ride her. I said, what kind of ride is it? Are they all experienced riders? And she said, oh, it's a group of beginners.

([01:17:48](#)):

And that's when my fear just put their hand up and said, I have a problem. And I said to my fear, okay, what is it? They said, that sounds like a really bad idea. And I went, thank you for sharing. Let me do further research. And I asked my friend who rode this horse all the time on beginner rides, I said, what would you do in this scenario? And they said, oh, it's fine. When you get to the switchbacks on the mountain, you just do circles in the corner until everyone else catches up at a walk. And fear said, no, that's not happening. Thank you so much. And I just said, I'd love to ride this horse, but on an experience ride only, thank you, but no thank you. Now, if I was trying to cowboy up and I was trying to prove I had no fear, I would've said, yeah, I can manage this horse.

([01:18:31](#)):

I can get on with it. Horse and a pegasus doing circles in the corner. I would've put up with it all day. The horse would've had a bad time. I would've felt rattled. And as a deeply empathetic feeling person, I would've had to squash my fear into a box and pretend it wasn't there. And my fear would've been really pissed off with me for the rest of the day and longer. And so instead, I steered away from disaster by just rationally listening to it. So when people call emotions irrational or conjugate them, connect them with irrationality, I'm like, you have no emotional intelligence whatsoever. If you're connecting emotions to irrationality, emotions are the most rational systems in our bodies. I think emotions is what allows us to recognize when we're in love and to say it to people that's rational. That's emotion, love, care, nurturance.

Warwick Schiller ([01:19:33](#)):

It was interesting you said something about fear back before you talked about the trekking horse. And I was thinking, because you said about if you ever had a backseat driver, someone telling you how to drive sort of thing. And I said, yeah, I've driven with my wife. And you said, oh, you'll be in the doghouse for that one. That was not a giving your wife a hard time thing. Robin, most of her life has had a hard time giving up control. So she doesn't like it when other people drive because she's not in control. And you said something about practicing controlling fear, and I mentioned ice baths earlier on. So Robin's been doing the ice baths for about eight months now, and her responses to things. So the ice bath, you are afraid to get in it. Your brain says, no fricking way, do not get in that thing.

([01:20:29](#)):

Do not get in that thing. And when you get in there it says, get the hell out. And you get to control that thing. And Robin's very aware of this too. She now makes decisions differently about things because of her experience with the ice bath and because she gets to elect to put herself in a fearful place and then work through that fear. It's just expanding a horse's window of tolerance or something. Rather, you're going to brush up against the places that concern him a little bit and then back off and then brush up against it and you can expand that window of tolerance. But anyway, so I wasn't making a misogynistic thing about, oh, the wife was always Oh, I was joking. No, but in case people think, in case people think I was, Robin actually does not like it when other people drive.

([01:21:30](#)):

She's not critical of the driving. She's not like, oh, you should have done this, you should have done that. It's fear. Fear. Usually when we drive somewhere she drives because it's just easier. She would rather drive then. I mean as long as we're not driving across country, we're driving across country, we take turns. But driving around town or if we're going to drive somewhere for a couple of hours, Robin would rather drive than have someone else drive because she likes to feel in control. It's not that the other person's a bad driver, but like I said, she's been doing these ice baths, her decision-making about things. And here in the last few months, she's had to have some minor medical procedure things that in the past she would've had panic attacks over or really been in a state over them. And after they were done, she's like, wow, that didn't really bother me.

([01:22:25](#)):

So she's noticing more and more things that don't become no big deal, bother her. And it's not that she's practiced them, and this is, we're getting back to horses now. This is like people say, oh, but how do I get my horse down? And it's like, it's not about the thing. It's about how they feel about the thing and how well their nervous system works, how easily they get upset and how easily they can let go of an aroused state, the things like that. And so Robin has, she's found a lot of benefit in the ice baths. And it's funnily enough, she didn't start doing the ice baths because of that. She started listening to some podcasts about ice baths and all the benefits of it. And Robin's really into being healthy. And she was looking at for the health benefits. She wasn't aware of the mental resilience benefits, the endurance benefits, the personal discipline benefits, all of those. She was doing it because it makes you healthier, but in order to get healthier, you've got to overcome the fact that your brain says, get the hell out of here. Don't get in that ice bath. And she craves them. Now she does every day. She craves them.

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

It's

Lockie Phillips ([01:23:49](#)):

Good. Is it a similar thing for people who do extreme sports, like base jumping and paragliding and stuff like that? Is it like an exhilaration rush or is it something else? Tell me.

Warwick Schiller ([01:24:06](#)):

I think there's so many things, so many things to it from what I've read, a lot of times people at base jump and things like that, they don't feel alive unless they're almost, if they're almost dead, they're almost dying. They're on that I could die doing this sort of thing. That's when they really feel alive. Now I don't think it's that with her, but like I said, there's personal discipline. You have got to do this thing. And then there's the arguing with yourself. No, I don't. Yes you do. No I don't. Yes I do. No, I don't. And then there's the getting in and controlling your breathing. When you get in that thing, your breath tries to go this sharp inhale. So when you get in the ice bath, you get in, you stand in on an inbreath, but you sit down on an exhale and your job is to start exhaling as you sit down and get all the way in up to your chin while you're still exhaling and then control your next. If you do that short, sharp, then you're in the sympathetic and it's got you by the short and curly.

Lockie Phillips ([01:25:19](#)):

Well, I'm back in California in April, may, and if come Robin's willing, I'll come over and you can drop me in a bath of ice. Thanks. I'd like to try it with the master if I can.

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

No, so at the podcast summit, Robin actually did a whole podcast on it, but at the podcast summit in San Antonio, she rented this human optimization lab at nighttime, rented the whole place. So they have ice bars, they have red light therapy, Swedish saunas, infrared saunas, compression suits, massage chairs, and we rented the whole space, but she just wanted for the ice baths. And so Saturday night she took 12 people and Sunday night she took 12 people and led 'em through an ice bath. And there's something about, it must be like why firemen like rescuing people out of buildings or something rather. But when you talk someone through an ice bath and when they first get in, their face is terrified and you help 'em with their breathing and help 'em to stay in their breath. And after about 35, 40 seconds, you see their faces change from fear to holy shit.

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

Not only did I do it, not only can I do it, not only can I overcome this thing, but yeah, it's very empowering. It's very empowering for the people. And there's something about, it's robin's jam, like coaching people through the ice bath. It's her jam. We all have our prickly parts, you know what I mean? All of us have our prickly parts. When Robin coaches someone through an ice bath, I tell her, you take off your prickly coat and you hang it up. She's pure empathy. When she coaches someone through an ice bath, the face softens and her voice is just like she's the whole goodness that is Robin is when she coaches someone through an ice bath. It's so cool to watch. It's so cool to watch. I love it. Yeah, we'll have to have you come and

Lockie Phillips ([01:27:25](#)):

I'd love to

Warwick Schiller ([01:27:26](#)):

Have an ice bath. Yeah,

Lockie Phillips ([01:27:29](#)):

I mean you say ice bath, but I've lived in a couple of houses over the last couple of years where the hot water system didn't really work. So we didn't really have a choice. Sometimes in the winter time when the hot water system's not working,

Warwick Schiller ([01:27:42](#)):

But it's not the fact you're get in cold water, it's how you get in cold water that makes decision decisions. Well, no, it's not that. But you can get in and hyper light and go, holy shit, holy shit, this is cold and get out. Okay, you've done two minutes in the cold, but what you didn't do was control yourself. You experienced the cold. It's all about the mental preparation for it. And then the mental state while you're in there. We normally do two minute ice baths, two minutes, really all you need to do. The big benefit you could have, it's after two minutes, but just the other day I got in, we've got a water trough outside for the wintertime. We've got an ice bath, like a plugin one in the garage that we normally do. But we've been doing 'em outside because it's been getting cold enough at night to where the water's anywhere between 39 and 44 degrees Fahrenheit.

([01:28:40](#)):

So four to six degrees Celsius sort of thing. And I got in the other day, oh, actually New Year's Day is what it was yesterday. Yesterday morning, well actually New Year's Eve, I got in and I was in for five minutes. I stayed in for five minutes, normally at the end of two, like okay, got to get out. But I was just in this place. So I did it for five minutes and then New Year's day I got in and I was just in the zone. I stayed in there for 10 minutes and I've heard of people getting in there for 10 minutes. I'm like, how the hell would you do that? That's crazy. But I got into this place to where I was just, it was actually kind of blissful bliss. Yes, it was very cool to reach that state in there. But yeah, we'll have

Lockie Phillips ([01:29:31](#)):

That transcendent, a transcendent experience. If I think about transcendent experiences, had I had this one performance I did, we were in Lithuania and we were doing the best performance, best choreography I've ever danced in my life. It was by an American guy called William Forsyth. And it was a very complex, very, very technically demanding piece. Probably the most technically demanding piece I've ever done in my life. It was so technically demanding. I was terrified of doing this piece for the premiere of this piece. I actually had to have a shot of something before I went on stage because I was so scared. And some of the older Polish dancers in the company were like elbowing me saying, ah, you're really one of the club now if you're having a shot before you go on stage. Anyway. But I had to just to steady my nerves because I was so terrified of making a mistake because it was just an empty stage, just simple costume.

([01:30:27](#)):

Every mistake was highly emphasized. And the whole piece was like clockwork with very complex counts and all these groupings that would cross and mesh and very, very technically demanding choreography. And I remember in the finale, in this big final sequence, we're all on the stage and I was in my head and trying to get in my body and I was going a mile a minute, a mile a minute, and so hard you feel your lunch rise in the back of your throat. You feel the bile in the back of your throat. It's just like, I'm going to throw up. I have nothing left in my legs. There's no power. But I've still got another two minutes of this to keep going. And suddenly it was like I flatlined or something, I don't know. I sort of floated above my head and I suddenly saw the whole stage outside of myself and I saw those people there and I saw those colleagues here and I was like, and now Ken will come. I'm 3, 4, 5, 6. Pass me here. That will cross on

count 11. And it was just like, and I watched it all happen in slow motion while I kept going with all of this crazy choreography. And it was like a meditation, but a meditation, not by stillness, but a meditation through extreme activity that my brain just kind of went zip and went, this is enough and you are now at this plateau where here you can be here for a long time. I don't know if it was going over threshold. I wasn't flooded.

[\(01:32:02\)](#):

It was freedom and it was bliss. And I cried after that performance, I wept and everyone in that performance, we were all taking photos as a group afterwards because we all felt what had happened on that stage. And I knew at that time, I think I was 22, I knew that that was the best it was going to get for me as a dancer. And that was the best I was ever going to feel in my work. And I knew that there was nothing that could top that from there. And I grieved it at the same time as I celebrated it. It was bizarre. And I would never have known that that could have happened until it had happened to you. There are so many things like that in life. You don't know it can happen until you just do it. There are some technical elements of dance that I was really afraid of, and one day I would sort of dance around it or try and figure it out, try and intellectualize it.

[\(01:33:04\)](#):

And one day my teacher just said, Lin, just do it. Just do it. And I went and I just did it and it was there. And then I had that skill. I dunno where it came from, my last performance I ever had on the stage. I didn't care anymore. Well, I didn't care, but I didn't care. I kind of reached this place of total surrender and release and pirouettes was something I'd always technically struggled with. I could pull off enough to be professional, but I was never extremely talented at them or good at them, or they were never very reliable for me. And I always had to work hard at them. And I always held tension in my body over them, especially doing them on stage. We had this one performance, it was my last show ever. And I had to walk on stage. I had to do a PI in the middle of the stage and then pick up the principal dancer and put her in the air and then put her down again or whatever.

[\(01:33:53\)](#):

And I was always doing two and a half pirouettes for this sequence, and I was pretty consistent at it for my last show. I walked on stage and I'm like, this is the last time I have to do this shit. I'm over it. I'm over it. This is it. I'm released. This is just for me now. And I went on stage and I started the pirouette and I went 1, 2, 3, 4, 5, finished on balance and then controlled the next movement. It was the best pirouette I had ever done in my life. And it was in my last show. And I came off stage and my friends were like, oh, that was so good. That was so good. And I thought, ah, it's also clear to me now that I needed to be working in this place of release and surrender from the beginning. And if I had had challenges throughout my career until now, it was because I was in resistance to myself.

[\(01:34:45\)](#):

I was in resistance to allowing it to come through me. And that is my constant challenge for myself is just let it come, let it through you constantly in resistance to it. I sometimes have been afraid to be good at something. If you're good at something, then you're good at something, then people have expectations of you. But if you're not good at something, no one has expectations of you. And you can be private and you can be disregarded and left alone. You can control your peace then if no one considers you. But if you're good at something, people will place expectations and demands on you. And I've come up against that in this career now too. To breathe and just allow it to come is a constant challenge for me, and it doesn't come easily to me. But my last performance really was like a gift from the universe that said, take this into the next career, take that ability to work in release with you into the next place.

Warwick Schiller ([01:35:56](#)):

But until you experience that, you don't know what that is exactly. Someone can tell you they're blue in the face, you've got to release and let go or whatever, and just surrender. Yeah, I am. I am. I am. I am, I am. You don't. You really don't even know what surrender feels like, feels

Lockie Phillips ([01:36:15](#)):

Like. No, no. And the thing is, if you are trying to surrender, then you're already not

([01:36:24](#)):

Surrendering. You either do it or you do not. It's the school of Yoda. There is no try. You either do or do not. And it's a weird thing. You have to be self-aware enough to do it, but not self-absorbed in doing it. And that's such a hard line to tread. And I wish I was better at it. I really do because I'm a profoundly boring and uninteresting person most days of the week. And I wish I was better at it. Like I said, I wake up in the morning and I'm already having an existential experience, and I wish I could surrender to that more sometimes and just allow it to come. But the clinic tour I did in September was a life-changing experience for me. And there were a few horses throughout and a few people too throughout the clinic that gave me an opportunity to do this thing that you and I are talking about.

([01:37:31](#)):

And I was so grateful for them, horses and humans, for that opportunity to be able to just go and just let it come, let it come, let it come. It's there. It's there. You've just got to let it come. And yeah, it's a deeply private thing. And I've always struggled with sharing that deeply private part of myself with the world around me. I've always struggled with that. I can talk about my work forever and I can deliver a service. I love customer service, I really enjoy it. But to be deeply personal, that's new territory for me. And I'm experimenting with it, trying to talk a little bit more about more personal stuff with people. And it, it's scary. But again, thank you for sharing. I got this. I'm driving. You can buckle up. Thank you for sharing. I understand the concerns, Fiat, thank you so much. Thank you so much. I appreciate the concerns. No, I won't tell that story yet. No, no, no. Sit down and then give it a go.

([01:38:53](#)):

And I guess that's how a lot of people feel to go on horses. Again, a lot of people feel that just to ride their horses. I mean, a lot of people talk about a lot of stuff in horse training, a lot of fancier stuff. A lot of people I meet would just like to be able to go for a Wednesday afternoon hack and not feel like they're going to die. And they're like, and I'm supposed to do reverse round pen and jump betts and all of this stuff, and I'm supposed to spend \$300 on agility equipment and tars, and I'm supposed to do all of this stuff, but I just want to go for a hack around the block with my mate and feel like I'm not going to die. And so for a lot of people, their version of this thing is just mounting on their horse and going for a walk that for some people that's a huge deal.

([01:39:43](#)):

And to do that and feel safe as they do that and to be emotionally connected to themselves and their horse as they do it. Anyone can get on a horse disconnected and ride them. Anyone can do that and assume the positions and push them on. Anyone can do that. But it takes a lot of finesse and a lot of skill and a lot of personal growth to be a deeply sensitive and maybe cautious, fearful person of your wellbeing when you are riding and to get on your horse anyway. You see it a lot with women after pregnancy. They were fearless before pregnancy, and then their whole physiological makeup is different after pregnancy. Not only is their pelvic floor different, their center of balance is different, but their relationship to self-preservation at a biological level at a D N A level is out of control. And so that really

perturbs a lot of people in that they have an identity crisis, and some people never come back and they sell their horses.

[\(01:40:41\)](#):

And so I had one client in New Hampshire who got on her off the track thoroughbred first time ever at our clinic, and his last ride was his race three years ago. And she got on him in the clinic and they just walked around her home arena, civilized, quiet, friendly, and she was just quietly weeping with joy. And it just gives me shivers to think about it because to some people, they'd say, oh, she's just walking. Oh, who is she? She can't walk her horse. Shut up. Shut up those brutal people. For this person, that was such a big deal. And she's my hero. My hero.

Warwick Schiller [\(01:41:23\)](#):

Yeah. It's whatever your big deal is. Everybody's big deal, different, and overcoming your big deal is a big deal, but just because somebody else's big deal is different or your big deal is easy for them, that's not for them to judge.

Lockie Phillips [\(01:41:41\)](#):

Yeah, absolutely. And I think we can all keep that in mind when talking about others to others about their experience.

Warwick Schiller [\(01:41:50\)](#):

Yeah, let's just not talk about others.

Lockie Phillips [\(01:41:54\)](#):

Yeah, all that. All that.

Warwick Schiller [\(01:41:57\)](#):

Hey Lockie, we've got some questions here that you've chosen. I've got to ask you before we get too far along, but I've got a question for you. You came and visited us in September and we were sitting there in the kitchen chatting for a while and I said, oh, let's go see the horses. And so we went out into a little pasture where I think, and Rupert might've been together out there. And

[\(01:42:21\)](#):

So here's my first FO that I started with a completely consent based thing from the start to where I didn't try to ever touch him unless he said, I want you to touch me, sort of thing. And so he's got lots of draw and he's got lots of personalities, pretty cool little fella. And so you kind of went up to him and you were, for everybody listening lock's kind of facing chance. And Locky picks up. He's got a little string attached to chance's, nose and steps backwards and draws him around in a circle which chance will do. It wasn't like Locky was doing anything amazing there, but then you took your other hand, it was your left hand, and you put it above his wither about two feet above his wither and lifted it up. And you look like Mickey Mouse in the Sorcerer Apprentice or whatever that Disney movie was way back in the day.

[\(01:43:19\)](#):

And chances walking around you, and when you pick up your hand up there, he kind of raises up and he's withers a little bit, starts to straddle a little bit, and then you let your hand back down. Then you do it a second time. And he does the same thing. He kind of does this little strutt thing. And then the third time

he did it, you put your hand up there and you raise your hand up and lock, his hand is spread wide open. You spread your fingers as wide as you can, and he lifts his hand up and chance's neck goes crack.

Lockie Phillips ([01:43:49](#)):

Yeah,

Warwick Schiller ([01:43:50](#)):

Crack, crack, crack, crack, crack. What were you doing with your hand?

Lockie Phillips ([01:43:56](#)):

Nothing you hadn't taught him, but I just did it from a different direction, I guess. I mean, it was really clear immediately chance locked on. And he said, hello. And I went, well, hi. And he went, what do you got? And I went Bit of this. And he went, yeah, I've got that. I've got strings attached. I went, oh, you've got strings attached. Well, I said, do you have a string attached here? He went, yep. And I went, cool. And I went, can you string attach here on your withers? And he went, yep. He went, oh, that felt good. Thanks for that. Oh, roll the shelters out a little bit. And I went on, can we do that again? And he did. And then third time I thought, there's a bit of brace in your neck. Many quarter horses do have brace up there. So I pulled it a little bit harder, sort of like I was imagining his neck was like, the image in my head was that his neck was like a bow and arrow, and I was pulling back on the string because I wanted him to lift out of his thoracic sling, bascule and get light.

([01:44:58](#)):

It's something I do with my horses at home. If they're connected enough, they will, if they can, if they're not connected enough or if they can't, they won't. And because he's a consent based horse, he can, and there's no obstacle there. So he just did. And so I, I feel like there's a little bit of extra stickiness there. So I pulled it a little bit harder and he pulled all the way and cracked his neck like you would crack your knuckles. There's nothing remarkable about it, or it's no different than you and I sitting here having a conversation with each other. The only difference is that's a horse fully in his body, and I'm a human fully in my body too. And so without any practice, you can step in and have these really authentic movement-based conversations with a horse that can be really detailed and complex and actually constitute beautiful training as well without practice.

([01:45:49](#)):

I did a lot of contact improvisation when I was a dancer. I did whole performances that were fully improvised and I loved it. You just move how you feel. And that's how I see horse training. It's like a contact improvisation. I go here and they ameliorate and accommodate, and I might draw and pull and maybe they draw or step back or pull against or come in. And so you just offer a movement and you see what they offer back, and then you offer something back. It's like tennis. You just volley with each other. And if the horse is connected, consent based, no fear likes people and kind of picks up on you and locks in on you, it's very easy to do. But the whole journey to get to that place is not necessarily easy for most people, but you don't have to be a former dancer to get there. I've seen all kinds of people get to this sort of place with their horses too. But that was really fun. That was a fun moment.

Warwick Schiller ([01:46:56](#)):

It was very cool to see. And I'm thinking, what the freaking hell did he just do?

Lockie Phillips ([01:47:01](#)):

I just cracked his neck. Did. He just had a little contact improvisation

Warwick Schiller ([01:47:05](#)):

Without any contact.

Lockie Phillips ([01:47:07](#)):

Without any contact. There was no tack on him either. But you've done such a nice job. Obviously it is clear the horse is emphatically clear that he just feels so good in himself that he can offer that to a perfect stranger. Only a horse whose cup overfloweth with wellbeing can offer that to a perfect stranger. And Yak P said, he talks about character. What are you born with? And it's interesting, you were talking about Bodhi, I think even recently online, how he was naturally a little bit more suspicious. And the best science we've got tells us what constitutes a character, what constitutes a personality? It's 50 50, 50% of your biological emotional strata you are born with, and 50% is the sum total of your experiences. So there are certain things with certain horses that will never change because they were born that way. And you can with some of experiences improve it, but they're not born these empty vessels that all of their behaviors are based on their conditioning as operant conditioning would have it say. That's been quite disproven. So what was his name, chase? Chance? Chance,

Warwick Schiller ([01:48:28](#)):

Chance.

Lockie Phillips ([01:48:29](#)):

Chance. Yeah. He's probably got a really awesome natural disposition and really great subsequent experiences in his life that he can offer that to a perfect stranger.

Warwick Schiller ([01:48:40](#)):

Well, it's funny. Bodhi was very, very suspicious early on. Didn't want to have anything to do with people and anything really like other objects. It wasn't curious like wanting to go sniff things. You kind of want to run away from things. And we've had quite a bit of rain here and it's turned into a bit of a mudhole, and we're going to actually move some of these horses somewhere else soon. And so Bodhi still on his mother. He is nine months old and he's very lightly handled, but we're going to have to get him in a horse trailer to go somewhere here probably in a couple of weeks. And so yesterday I borrowed a friend's stock trailer and I put Bella as the mother, Bodhi, the young one, and then Rupert, who's a brother, half brother, who's just turned two I guess, in the round pen.

([01:49:30](#)):

And I just backed that trailer up to the round pen and opened the gate. And I thought, oh, well, Rupert's been in a trailer once. And all I did was I'd spent some time leading him up to the back of the trailer and letting him graze grass at the back of the trailer. And then one day I walked up there and he just climbed in. I didn't do any trailer loading with him, so I put a Holter on Rupert and I said, I wonder how he's going to approach the trailer now. And I just walked up to it and he just climbed in. I've never asked him to get in. He climbed in, oh, sorry. No, before that I threw some hay in the front of it. No, I did lead, sorry. I did lead Rupert in. So I lead Rupert in and I pulled the Holter off and just left him in there and stepped out. And I went to do something and I came back and Bodhi was in the trailer with him. He's never stepped over anything or he's never had an obstacle to step on the ground. I've never done anything like that. But I think that consent based stuff brings out their curiosity. There's no fear of things. And he was a

more fearful horse to start with. But I think because I didn't do anything to him to cause any fear, I think that fear has resolved itself. You've become a bit more confident and curious now.

Lockie Phillips ([01:50:44](#)):

And emotional systems such as Curiosity or seeking and play, they are resource heavy systems. They require a lot of physical, biological resources for them to happen. They spend a lot of energy and take up a lot of brain space. And the brain won't, the nervous system and the brain won't let you experience them unless you are completely safe. And this is why like force based training, it's just from a common sense perspective, it just doesn't make sense. It creates so many problems later. It doesn't make the horse safer if the horse is afraid of you because once you start that fear and intimidation path, you make a rod for your own back and you've got to go all in on it, otherwise you can't be half in, half out on it. Then you've got a horse that's afraid of you enough most of the time, but remembering you enough to wait for their opportunity and ask me how I know that because I've seen it happen too many times.

([01:51:41](#)):

And so once you've got these horses and you just be nice to them, I mean it's really not complicated. I mean, be nice to them. You don't have to take shit from them either, but just be nice to them and be fair to them. And then they will release you these higher functioning biological resources that make training more pleasant, easier, less combative. It just makes sense. I mean, I think it makes sense, but again, human brain's pretty good. I think they're coming up with things that sort of don't make sense. It's sort of how our brains build really.

Warwick Schiller ([01:52:14](#)):

Yes. I've got to get to these questions because we're going to run out of time here. We're going to do rapid fire questions because these are the sorts of questions that you could take half an hour to answer each one, but we're going to do rapid, rapid fire questions. Ready? I'll try. First question is, if you could spread a message across the world, one that people would listen to, what would it be? Or your favorite quote or both,

Lockie Phillips ([01:52:38](#)):

Your emotions are not holding you back. Your thoughts, your abstract thoughts are,

Warwick Schiller ([01:52:43](#)):

Boom. That's a good one. What's the worst, most worthwhile thing you put your time into? Something that's changed the course of your life?

Lockie Phillips ([01:52:51](#)):

My relationship with my partner Mickey

Warwick Schiller ([01:52:55](#)):

Boom,

Lockie Phillips ([01:52:56](#)):

Changed the course of my life.

Warwick Schiller ([01:52:59](#)):

Can we elaborate on that one?

Lockie Phillips ([01:53:01](#)):

Yeah. I fell in love in 2017 with the Polish guy, and at the same time I just bought my first horse and I was still dancing at the time. And being loved by someone like that gave me the power to walk into an abusive environment and say, you know what? I don't have to put up with this anymore because someone at home loves me.

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

And so that gave me the confidence to say, I think I can step away from this. I realized I had a toxic relationship to my dance career, so it gave me the power to step out of it, and that's changed the course of my life. Also, my relationship with my first horse, Sanson completely altered every aspect of my life. He's a whole podcast on his own, but it was finding that person you want to go through life with has really steered me in a totally new direction. I never thought I would go, so I'm really grateful for that.

Warwick Schiller ([01:54:03](#)):

Very good. Okay, so the next couple of questions have to do with your occupation. So before we do that, we have to quantify what your occupation is,

Lockie Phillips ([01:54:16](#)):

Right? So I train horses. I'm a personal coach for equestrians with services online for anyone in the world. I have online courses, video libraries. I do clinics.

Warwick Schiller ([01:54:31](#)):

So it's the horse profession. When you chose these questions, I was wondering if it was dance, professional horse profession. That's really

Lockie Phillips ([01:54:39](#)):

No, no, no, no. I haven't been around dance for quite a while.

Warwick Schiller ([01:54:41](#)):

Okay, so my job, what advice would you give for people about to enter your occupation?

Lockie Phillips ([01:54:49](#)):

Don't just learn your professional skillset, but learn how to run a business as well. It's very much within your scope of responsibility to learn how to be good at running a business, not just having a good skillset and then throwing your hands up in the air and waiting to have work. If you want to have work, learn how to run a business as well and to provide a service that's really important.

Warwick Schiller ([01:55:12](#)):

And the next one is, what's the worst advice given in your profession?

Lockie Phillips ([01:55:22](#)):

Leave your emotions at the gate.

Warwick Schiller ([01:55:26](#)):

Okay. So what do you do? Where do you go to recharge your batteries or where do you find the motivation or inspiration for what you do?

Lockie Phillips ([01:55:34](#)):

I recharge my batteries. I watch really stupid trashy reality tv.

Warwick Schiller ([01:55:41](#)):

No?

Lockie Phillips ([01:55:43](#)):

Oh yeah. Oh yeah. I'm all high and cerebral and I go into these diatribes when I need to switch off, I will watch the worst, most obscure reality TV you can imagine. And that's where you'll find me on my day off, probably after feeding the horses in my pajamas and my Crocs, I'll be sitting somewhere watching really bad reality tv. Just from an anthropological perspective. Warwick, it's a fascinating, fascinating thing to find inspiration. I go to my horses and I go to my clients. They inspire me.

Warwick Schiller ([01:56:17](#)):

Very cool. In the past five years, what have you become better at? Saying no to

Lockie Phillips ([01:56:25](#)):

Exhausting myself and wearing that as a badge of honor. I've become better at that and I'm still in process of that. It's a demon I have to fight with every day to learn how to rest. It takes true self-discipline to be able to rest and stop because anyone can work themselves to the bone, especially if they're passionate, disciplined, qualified, and good at something. Anyone can just go, go, go, go, go until they drop. But it takes true self-discipline and true self-care to learn how to rest and to structure your time so that you can rest during the pandemic. I didn't have that luxury. We were destitute. But the last five years I've been learning that I'm on route. Stay tuned.

Warwick Schiller ([01:57:10](#)):

Stay tuned.

Lockie Phillips ([01:57:12](#)):

Stay tuned. We'll see how we go.

Warwick Schiller ([01:57:14](#)):

And what's your relationship like with fear?

Lockie Phillips ([01:57:17](#)):

I think we've discussed that pretty well in our conversation today, but I love fear. Fear is so important. I hold hands with fear and I let it talk to me. It's that advisor with a clipboard in my rear view mirror that just sort of says, I've got this problem and this problem and this problem. And I listen. I say thank you,

and I say, you can sit down now. I'm going to drive this forward. Thank you for sharing. That's my relationship to fear.

Warwick Schiller ([01:57:45](#)):

And what qualities do you admire in a person?

Lockie Phillips ([01:57:50](#)):

Kindness and honesty. I saw something recently like kindness without honesty is manipulation and honesty without kindness is brutality. You've got to have both at the same time.

Warwick Schiller ([01:58:02](#)):

What was the last one?

Lockie Phillips ([01:58:05](#)):

Kindness without honesty is manipulation. Yeah,

Warwick Schiller ([01:58:08](#)):

Got that one.

Lockie Phillips ([01:58:09](#)):

And honesty. Honesty without kindness is brutality. Ah,

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

Very good. Yes.

Lockie Phillips ([01:58:15](#)):

So kindness and honesty at the same time.

Warwick Schiller ([01:58:21](#)):

Perfect. That's awesome. Well, lucky, it's been an absolute pleasure getting to know you a bit more and having a chat with you. Thank you so much for joining me on the podcast.

Lockie Phillips ([01:58:33](#)):

Thank you for having me. I'm really happy and grateful that you had me here

Warwick Schiller ([01:58:38](#)):

Today. It was fun. So how did people find more about Lucky Fellas?

Lockie Phillips ([01:58:45](#)):

Go to my website, emotionalhorsemanship.com. You can find me under the same title on Facebook, Instagram, and YouTube. I'm not on TikTok, don't get it. Do not even try looking for me on Twitter. I've also got a Patreon, which has a video library under emotional whisper chip as well.

This transcript was exported on Oct 02, 2023 - view latest version [here](#).

Warwick Schiller ([01:59:04](#)):

Perfect. Very cool. And we'll put those in the show notes too, so if anybody needs to see those. So yeah, lucky. Thank you once again for joining me. It's been pleasure. Thanks

Lockie Phillips ([01:59:15](#)):

Ric. You have a great day.

Warwick Schiller ([01:59:17](#)):

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

Speaker 1 ([01:59:24](#)):

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