

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 ([00:00:44](#)):

Good day everyone. Welcome back to The Journey on podcast. I'm your host, Warwick Schiller, and today my special guest on the podcast is a lady named Rachel Treasure. Rachel is from Australia and she's one of Australia's bestselling authors, and she's a mother of two and a regenerative agriculturist. She's traveled widely writing wherever she goes and has worked many jobs including Roo Professional wool, classer veterinary Nurse Camp Cook, high country cattle, drover, truffle sniffer dog handler, and a family farm manager. She's the co-founder of Ripple Farm Landscape Healing Hub, a hundred acre regenerative farm in southern Tasmania that showcases natural sequence farming, soil health principles, ecological restoration, and holistic farming. The farm sells meat, eggs, and other produce directly to conscious consumers via the open food networks and online system offering an alternative to major supermarkets. As a rural journalist, she saw an absence of contemporary rural women from Australia's narrative and resolved to write a bestseller about women in her rural world. She also saw a growing disconnection emerging between nature and people and declining in human and landscape health. Due to modern industrial agricultural practices. Rachel uses storytelling in popular fiction form to awaken mass consciousness towards caring for our planet, particularly within agriculture. Her first novel, LaRue, which was written in 2002, has become an iconic work of contemporary fiction, changing the face of Australian publishing and kick-starting a boom of rural women's fiction. Rachel is such a fascinating lady, and I hope you guys enjoy this conversation with her as much as I did.

([00:02:29](#)):

Rachel Treasure, welcome to the Journey on podcast.

Rachael Treasure ([00:02:33](#)):

Thank you, Warwick. It's absolute joy to be here.

Warwick Schiller ([00:02:37](#)):

Oh, I'm excited to be here too. So we met one time, it's got to be, oh, maybe almost 10 years ago now, wasn't it?

Rachael Treasure ([00:02:44](#)):

Oh, it'd have to be. I was trying to rack my brain up, but it was in one of those brilliant horse environments where you are learning from others and learning from the horses and just, I don't know, just having good people around.

Warwick Schiller ([00:02:58](#)):

Yeah, I was doing some clinics somewhere in Tasmania. So before we go any further of you guys listening, Rachel lives in Tasmania, which is the little triangular shaped island at the bottom right hand corner of Australia that sometimes gets left off world maps. How do you feel about that living somewhere that, oh, look, there's a map on the TV and the place I live isn't even on the map.

Rachael Treasure ([00:03:21](#)):

Yeah, that happens a lot. Very offensive to a Tasmanian, and I'm a fifth generation Tasmanian, so you can't get more Tasmanian. We were colonized by the British, but my history is from convict history, so there's a bit of Irish rebellion in there as well. So we get quite feisty when we left off the map. Really.

Warwick Schiller ([00:03:42](#)):

I bet. I'm going to get back to that convict heritage here in a second. But yeah, so we met, I was doing some clinics in Tasmania and there's a horseman from Tasmania named Ian Layton, and we had decided that we were going to do this problem solving clinic thing that I did a clinic during the day on the Saturday, and this was Saturday night, and we were going to have six different horses, I think, and he was going to have one, and I was going to have one, and he was going to have one. And yeah, that's where I met you. And so I'd flown from America to Australia, LA to Sydney, Sydney to Melbourne, Melbourne to Hobart, and then did a clinic the next day and then do this thing at that night. And after it, I was like, I'm never doing that again. That was a silly idea, but I got to meet the famous Rachel Treasure at the time. So it was pretty cool.

Rachael Treasure ([00:04:37](#)):

And I think too, that whole notion horses keep you so grounded. Ian has actually been to our place, my daughter is 20 now, but she has a disability and Ian has been long, long reigning ex cart horse c cloudy with my daughter, and he's just amazing. So when people say the famous Rachel Treasure, I totally forget that I've sold thousands of books around the world and that my name is non everywhere. I am so Tasmania, I forget that. And I almost get shocked when people say, oh, you are Rachel Treasure. And I think, well, yes I am. But yeah, and as I say, those sorts of clinics with horses, yeah, we miss you. We need you to make the long haul flight back again. Sorry, Warwick and the year. I'd love to see you too.

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

I used to go to Australia about five times a year before Covid, and I haven't really got back to that level of travel since. Anyway, I want to skip ahead to your convict heritage. You mentioned that. So who came out when and what they were charged with and things like that?

Rachael Treasure ([00:05:44](#)):

Yes, but it wasn't until 1992 that the family found out because it was such a dark stain on the family history. So on one side of the family, one great great grandfather was a commandant, so he was in the penal settlement. I always say one was a vlogger, he was flogging the convicts. And on the other side of the family, we had several, ironically, sheep are my favorite thing, Rachel means female sheep in Hebrew, and my forebears were sent out for stealing sheep. So I thought that's a strange twist. And I think one woman was arrested for being drunk and disorderly on rum out in the street, and she was only four foot something. So I think the short genes have landed there, but certainly I've come from that pioneering heritage, and there's a lot of dark history with our indigenous people in Tasmania, the First Nations people.

([00:06:51](#)):

And I really having that five generations of white fella come into landscape to live off the land, I think it's landed in my D n a that you don't waste things, you honor mother nature, you live from what is around you. And so I think that that heritage has been, is evident now, and also to this knowingness that the land that we walk on is stolen and is still stolen. So from that history, that's where I've been driven to

change mindsets through story to wake people up to the importance of this reverence for this tiny little island that gets left off the map. It's the most beautiful spot. Yeah,

Warwick Schiller ([00:07:38](#)):

It is the most gorgeous spot for me. It's like a part of New Zealand floated across and sat under Australia because it's more like New Zealand and the other part of Australia I've ever seen.

Rachael Treasure ([00:07:48](#)):

Yeah, and it's interesting you said with New Zealand I had the opportunity to travel with 25 regenerative farmers to the south island of New Zealand, a few, it was a couple of months ago. And the similarities there between Tasmania and New Zealand evident, but also in the farming systems, they're so evident, these high use of chemicals and nitrogen on dairy farming systems. So in the years from since my youth, I've witnessed this landscape decline and a decline in human health and animal health, our horses included. And when I went to New Zealand, I was stunned that it's similar there and the decline is to some extent, even more rapid because agriculture is so driven by money now rather than food and nourishment. So yes, we have an inbuilt beauty, we sell ourselves as clean and green, but in reality, I think a lot of people are asleep to the fact that yes, New Zealand and Tasmania are similar beautiful places, but we have a lot of waking up to do in terms of how we steward that landscape into something that serves everyone. And I mean everyone from the soil microbes right through to our grandchildren coming forward.

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

Well, I think we've got a lot of waken up to do with how we deal with a lot of things. Recently on the podcast I've had, we've been talking about our hunter gatherer roots and how we're supposed to live and how we don't live, how we were supposed to live from that sort of thing through to, I've had other regenerative agriculture people on the podcast. So yeah, it's something that kind of really interests me these days trying to figure out, because we've been so indoctrinated to through from culture, religion, all sorts of things on how to live a certain way, but it's not the way we're supposed to live.

Rachael Treasure ([00:09:58](#)):

No, that's right. And also too, I think the media is very good at feeding fear, and we all know what happens when you bring fear into the space of things, especially those listeners who have horses. You need to be grounded and centered and really come from that light within you. And with our future, we can't be detached from it. We all have to play a role in it. And being fearless is something that something everybody needs to do every single day. And I don't mean quashing fear, but letting that fear flow out and you express it in how you spend your dollar, for example, that brings you such power in how you spend your dollar, which is why I encourage people to read books like mine. There's a subplot always that has a deeper meaning. I have been marketed as a rural romance writer, which kind of irks me, and we'll get to that later, but also to when people go and buy food, I sell direct to customers with produce from our farm, and it's about making those people part of our story and making their lives richer through the nourishing food that we are growing.

Warwick Schiller ([00:11:23](#)):

I had to laugh a second ago when you said, I've been, what'd you say? You've been labeled or you've been called a rural romance writer.

Rachael Treasure ([00:11:32](#)):

Yes, yes.

Warwick Schiller ([00:11:35](#)):

Think about maybe if you don't want to be in that genre, maybe you should think about not naming a book, maybe 50 bales of hay after 50 Shades of Gray.

Rachael Treasure ([00:11:48](#)):

Well, that was an answer to 50 Shades of Gray. So when I wrote 50 of Hay, that book was a response to, it was almost like a to bring to the four real women and real situations and women of all shapes and sizes. And I made it, I didn't make it past chapter three in 50 Shades of Gray. I found it really quite disturbing that the woman was so disempowered, so dearest friend of mine, LOA Gogan, she's a well-known horse person in Tasmania, and we were at a campfire, we're all sitting around, my friend pco, another friend, all horsey girls, and we decided we'd come up with a dirty dozen and that dirty dozen with short stories based in rural culture, and it's a tongue in cheek kind of Ja, but that whole romance. And so 50 bars of Hay was born, and Harper Collins agreed to publish that, which was hilarious.

([00:12:53](#)):

And then on top of that, it was, I think I started 50 Shades of Hay, which was a coloring in book for adults, which we sold during a drought time just to bring a smile to farmers' faces. And a friend of mine did the artwork for that. And just to take it even further, and this is coming from a space of being a very rebellious Tasmanian woman, it's very lucrative to sell rural romance or country romance or to people and is kind of lightweight. So I wrote a book called Clean Skin Cowgirls, clean Skins. When I was working in Queensland out in the remote outback country, we were mustering wild bulls out of helicopters, and those bulls are called clean skins, so is vast areas. We're talking, I think it was a quarter of a million acres hectares or a quarter of a million hectares was the property that we were on.

([00:13:54](#)):

And these clean skins are called that because they're unbranded cattle. So I wrote Clean Skin Cowgirl, and the subplot was about renewable energy. And so the characters were stealing sewage from the local council, piping it underground using a biodigester tank to convert that into fuel for their farming implements. So it's this renewable recyclable energy because as we know, the massive domination of fossil fuel industry has been curbing everybody's systems for the detriment of people in the planet. So here's this really political book that's being sold as a romance novel called Clean Skin Cowgirls. And my characters have their first kiss beside the sewage ponds, so the wastewater ponds. And so I could write mushy stuff and every Christmas and make a matza, but this Tasmanian rebellious lady just, I want to wake people up to say we could be having biodigester tanks in every single council, every single area of the world, and creating our own natural gas without going fracking, without going offshore mining or coal mining. So yeah, it is one of those things that, yes, I'm a rural romance novelist by industry standards, but I sneak a lot in into my plot.

Warwick Schiller ([00:15:37](#)):

Yeah, well, that's kind of a bit like what I do. I'm a horse trainer, but I sneak a lot of stuff in there too. So here's a very serious question about what you're talking about there. So a friend of mine from Wales, previous podcast guest, Kathy Price, I was talking to her the other day and she was talking about, she's a big fan of this scientist named Nasim Harin. I dunno if you've ever heard of him, but he's got some, he's like a quantum physicist type thing, but he's got something in the pipeline to where he is about to make

a huge big announcement, and it will like one square centimeter of this, of being able to tap into the energy of the quantum field would power us for the next a hundred years or something or other. And I said to Kathy, well, that guy needs to be a bit worried because there's a lot of people who would've a vested interest in not that not working. And I'm sure there'd be a lot of people who would've a vested interest in what you are talking about not working, because they've spent a lot of money making us reliable on fossil fuels.

Rachael Treasure ([00:16:45](#)):

Oh, absolutely. Yeah. And that's the thing, when you are run by money, as so many of us have been and will continue to be, that's when transparency and integrity and honesty goes out the window. And I understand what you're saying. I listen into an amazing woman called Dr. Jean Houston, and Dr. Jean is, I think she's advised the un, she's in her eighties, and she talks about that one centimeter cube of energy that is accessible to all of us. And I know when I'm writing, I've learned my craft from the conscious mind. But having said that, it's the subconscious mind and an energy field that exists outside of me that's able to tap into that creative space. It's probably like the zone you go into when you're completely present with a horse. That energy and connection you and writing novels is really similar. And the more I delve into it and listen to the quantum science on it, the more I understand that we are just a cluster of dense cellular energy, that's all that we are electromagnetic energy, and it is up to our minds to tune into what radio frequency that our lives need to be at.

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

So I really feel compassion for people that are locked in that system of protecting interests that don't serve the whole, I feel a lot of compassion for them, but at the same time, I'm excited by the revolution that's happening where people like Dr. Jean Houston are in their eighties and they've known about this quantum field for a very, very long time, and it's starting to become mainstream. So it's exciting times and and I think as horse trainers, I'm a working dog trainer as well, we are open to more things because the animals make us more open to them, because if it's going wrong, it's not the animal.

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

Right. What's really interesting for your listeners at home, before we started this thing, Rachel said to me, so is there anywhere in particular you want to take the conversation? And I kind of said, no, not really. I mean, every guest I have is a fascinating human and they have a fascinating story to tell, so wherever you want to take it. But that right there, that's where I wanted to take it. That's where we always take it. That's where it always goes, yes, we're all energy. Let's back up. And if you think about that mindset, that outlook on life that you have now, you probably didn't always have that mindset or that outlook on life, and it sounds to me like you have ventured beyond what the indoctrination that our culture gives us. So let's tear that apart a little bit. So let's your story. Well, let's talk about the writing because you're kind of famous as a writer. How'd the writing come about? And your first book, which was J ru, wasn't it?

Rachael Treasure ([00:20:12](#)):

Yeah, it was Jou, which was just over 20 years ago now. And that book opened up a whole genre in Australia. So the publishing industry hadn't read anything like Uluru ever. And so once that was published, it was an absolute surprise smash bestseller, and so they started looking for other rural women writers. So it opened up a whole genre that is rural fiction, but it's now morphed into sort of more romance, which I'm trying to write myself out of the own genre, the very genre that my book di started. But my grandmother on my mother's side was a farmer and a writer, and my grandmother, she

taught me how to set rabbit traps back when trapping was legal, set snares shoot rabbits, fish, fish in a little rowboat dinghy. She taught me how to set pots for crayfish, which are lobster, and she was also a writer.

[\(00:21:19\)](#):

And so she wrote in the 1950s and then had her three girls plus farmed and then started writing again in the seventies when I was a young girl. And I would see her writing away on a computer, sorry, typewriter, smashing away, cigarette dangling whiskey beside the typewriter. And she was not one of those refined country women. She liked her golf and bridge, but she was always out. So it gave me the foundation of not just that place in landscape, she also taught me indigenous stories. So dream time stories from aboriginal culture. And the other aspect was just a love of environment and story to the point where not so much I modeled it. It's very weird. There's a collection of short stories that was compiled by our local university, and my story was put next to another story that I didn't know existed because the voices were so similar.

[\(00:22:30\)](#):

And once the editors were looking at who wrote the story from the 1950s, it was actually my maternal grandmother. It was this very same grandmother, and these university lecturers had paired my story with hers without even knowing there was a family connection. So I've had that lovely foundation. Then I think as a child, I was always super sensitive, and so I would see images of the Vietnam War in black and white on television. Then I would go out to the farming property that my father was developing with another land investor. And it was really similar, those images of war where there was bush land, just land getting annihilated and cleared. And so I knew there was a connection, and as it turns out, most of the products of war have been channeled into agriculture. So they were putting a lot of super phosphate on in the seventies, which kills microrisal fungi, which is the very communication network that plants and soil requires.

[\(00:23:40\)](#):

So I could see that as a child. I was then lucky enough to share a lifetime of riding the native grasslands on my little pony, Tristan. He was a little paint pony with Luella, who I think Luella G or Loa Melbourne. She's been my horse g pal for all of my lifetime. And we would ride through this native grassland. And again, I've witnessed the decline of that. So there was very much this childhood connection. My first job was Aru. Aru is like a farm hand or a ranch hand or a cowgirl. And the property I went to was with Philip Nye, who was one of the very early Pelli instructors in the eighties. So I got this amazing background as a child of right through to my very first job, which was working with someone who was highly sensitive to livestock and not just horses, but he had low stress techniques in the yards.

[\(00:24:49\)](#):

So then using that, I knew that I had to write about this because it was absent from Australian narrative, this whole culture that I had grown up in, and also how male dominated it was. It's just extraordinarily male dominated in the Australians, particularly in Tasmania. Particularly in Tasmania. So that's a very long-winded answer, but that kind of sketches you into my background, and that's brought me full circle as a writer and as the land manager having that. Wonderful, yeah, just an awareness of that. I knew as a child, I was more than just a physical body. There was always other beings around me and light. I could feel the light. And then of course, that gets quashed by life, doesn't it? And hardship, a lot of it.

Warwick Schiller [\(00:25:47\)](#):

Well, I think it gets quashed a lot of times it gets quashed by our society who doesn't recognize that. But the thing that really interested me out of all that was tell me about your grandmother telling you dream time stories. Where did her knowledge of that come from?

Rachael Treasure ([00:26:06](#)):

Well, it's unclear, and a lot of it's like we only found out that we had convict heritage in 1992 because it was a social stain. So I really can't answer why my gran was so interested in indigenous culture, but she would travel to an um land and other indigenous communities and learn about the artwork there. And then we would listen on the old turntable records to stories, and she would read books. And I think she was ahead of her time in that she had a garden that had native plants. So many of the houses and farms in the seventies were all based on the classic British looking farms with the deciduous trees and the daffodils. Whereas my grandmother had, she would put food out for the wild birds. There'd be these little bats at our window, little dear little creatures that would come and eat the moths. And she planted trees and plants that served the birds. And for that to have a native garden in the seventies was very unfashionable. Yeah, definitely. My love of books and stories came from her. And also that robustness, she was physically very strong, big hands, like I've got the big farm hands and yeah, so I can't actually answer, but whether it's somewhere embedded in the D n A from so many generations in Tasmania, I don't know.

Warwick Schiller ([00:27:47](#)):

You dunno if you have any aboriginal heritage?

Rachael Treasure ([00:27:49](#)):

Indigenous? No, no. I don't know. And if we did, it wouldn't be recorded on paper,

Warwick Schiller ([00:27:55](#)):

Right? Because that would be another social staying.

Rachael Treasure ([00:27:59](#)):

Yeah, absolutely. But I really do, sorry, go on.

Warwick Schiller ([00:28:05](#)):

I was just going to say, it's so interesting, Australia's heritage. I remember back in 2000, so I'd been in America for 10 years at the time, and in the 10 years, from 1990 to 2000, I'd seen three different news stories on the TV about Australia. So this is pre-internet, and so you get no news about Australia. The three news stories were one was a bloke ran for miss surface paradise. One was there was a kangaroo hopping around with an arrow through his neck, and the other one was the threadbaw.

Rachael Treasure ([00:28:45](#)):

Oh, the mud slide when the

Warwick Schiller ([00:28:46](#)):

Ski resort, when the ski resort collapsed. So when the Sydney Olympics came around, it was really cool because every newspaper had air newspaper in America had stories about Australia, and I'd known about Australians having tall poppy syndrome. You're aware of it, you grew up with it, but I didn't know

where it came from. And there were journalists who went over to Australia and they started asking questions. So what's this tall poppy thing? They were saying that Australia was settled, saddled mostly by freed convicts, and the police state at the time was very, very brutal. And so you didn't want to stick out. And so you blend. Think about the Australian national dress. What is it? It's a brown carf length coat that looks just like the rest of the landscape. It's like you're a kangaroo, you're blending in, think about a gray kangaroo looks like a gumtree stump to me.

[\(00:29:47\)](#):

You can't tell the difference in the color. And yeah, it was really interesting learning about, oh, so that's where that part of the culture came from. And a lot of it's got to do with your commandant relation there because you said he was the fogger and then your other relatives were the foggy. I mean, think about that being a part of the culture. I haven't heard about it much for many years now, but I remember every once in a while there'd be some Australian kid somewhere in Thailand got caught importing drugs or maybe doing something stupid, and they were going to get a flogging on the triangle. They'd lash into the triangle. And at the time, it's just horrific to think about that. And then you think about how much of that actually went on back in the early settlement days.

Rachael Treasure [\(00:30:42\)](#):

And if you come from the space where I come from that you have inherited memories, those cells in our bodies have, they carry memories, cellular memories. And it's so true about the tall poppy. I know I could have had a much larger platform, but there is that propensity for me to just hide and be humble because of the genetics and the history. And Tasmania was doubly so at one point the British sent out a ship of women. There weren't enough women in the settlement. And so when the ship arrived, those women were literally dragged off the ship and raped and sold. And Tasmania has this really heavy, dark history to the point where I believe it is inherited and I've lived it. So even though I'd studied agriculture and studied journalism, and I became a rural journalist and I was an accomplished woman, once I had my children and I was married and I was growing the business on my family farm, which my dad had invested in, he'd bought a farm when I was about 15 next door to my Bessie ela when divorce was imminent, my father said to me, if you leave this marriage, I'm keeping your ex-husband on the farm.

[\(00:32:16\)](#):

Now, that was over 10 years ago now, and my ex-husband is still in that childhood place. When I spoke about riding ponies up and through bushland and through grassland, my ex-husband is still there. And it's now in a trust situation where I as a woman, because I left a marriage, I'm still being punished, if you like. I know this is expressing quite personal story, but I think it's evident of so many Australian women, particularly Tasmanian. There is a culture that we raise that women are less, and we are not given empowerment tools. And that's why I guess for me to speak out loud is dangerous. Whereas to write is if I can write something really powerful, it's silent, but I can get the message across. And I haven't been brave enough to speak it out loud, but I have been brave enough to put it on the page.

Warwick Schiller [\(00:33:15\)](#):

Yeah, I think that's a great way to, because the writing, it's not a dialogue between two people. There's no one to argue with you. And then I think women are the consumers of romance novels. I don't think that there's not too many men consuming that. And so that's a great way to get your message out there. Yeah, it is. In kind of a subtle way.

Rachael Treasure [\(00:33:50\)](#):

Yeah, definitely. And I've had a lot of readers that have picked up my books and they've been drawn out of the city to go and work in the agricultural sector in J Ru, my character, she's accomplished at handling working dogs and breaking into that area. I have been a professional wool classer in my time, and I studied wool classing in the late eighties, and very few women were in the shearing sheds at that time, but now there's more women than men sometimes in those sheds. So things are changing, but it is that, and I'm not being never for me, is it about male and female at odds with one another? It's about each individual being in balance between their masculine energy and feminine energy. And to relate it back to horses, if you are very centered, you are empowered with your masculine as a woman, and you're also empowered as in your feminine because you've got that suppleness of understanding the horse, but also showing really strong leadership in both those realms.

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

So never have my books been about gender attack on gender because I don't believe in attack in any way. Love. Love is the most powerful weapon of choice of mine, but it is that sense that all of us need to understand where we are coming from. And if it is skewed one way or another, a lot of women can be overly masculinized as well and aggressive. So it is about using story to inspire. And having said that, a lot of long haul truck drivers in Australia, blokes listen, men, blokes, sorry, the Tasmanian lingo starting to slip out. But a lot of the truckies in Australia listen to my audio books because yeah, because I write about what's real. I love a good pickup truck. The rest of us, they're called Utes in Australia, but as your Australian listeners will know, so my ute is my pride and joy, so I don't just write rural romance, really. Yeah,

Warwick Schiller [\(00:36:15\)](#):

Right. You write a bit like the Celestine prophecy or one of those sorts of books to where it's a story, but there's a whole lot deeper meaning underneath it,

Rachael Treasure [\(00:36:32\)](#):

A little bit like the Trojan horse. And I sneak as much as I can in so that it's still commercial enough to satisfy my publisher, but also to my readers. I want my readers to grow with me as I've grown as a woman going through divorce and then having to be a single mom and with a daughter with a disability. I've grown very much as a person. So I want the narratives of my stories to grow. For example, the latest book White Horses, that has such a theme in it about regenerative agriculture and how we can use grazing to either destroy a landscape or we can use grazing to repair a landscape. So yeah, it's a lot of fun working out, oh, this is what I've learned in life in the last five to 10 years, and this is where I want to explore within the narrative of my work.

Warwick Schiller [\(00:37:32\)](#):

So when you write with your writing, do you have to do a lot of research or are you writing about stuff that you're experiencing anyway so you don't have to research it as much?

Rachael Treasure [\(00:37:47\)](#):

It's a combination of both. And also it depends a lot on the book with white horses. There's some farmers in Western Australia that have been taking on thousands and thousands of hectares of land that the soil has been salt affected, it's been locked up and left, and they're using biological principles and also natural intelligence farming, which is a method of farming using energy and understanding meridians in the body and also in the landscape. So I was researching a lot of their practices, and when I

started with Gila Ru, you'd have to go to a library to find books. But now Google, I can Google anything, anything, images, information, and a lot of it, the latest book that I'm writing, milking time is about chemicals in the food system. And it's about my character becomes a vegan to annoy her parents who are dairy farmers. So that's the central premise of this story.

(00:38:57):

And in her process of becoming a vegan, she recognizes that veganism is just a mental construct. And yes, it's an activist form of approach, but she also understands how plant-based systems are that densely saturated with chemicals. So plants that we eat, they've had to kill everything, and I mean everything to get that one lettuce into a bag, into a supermarket. Whereas where we run our cattle, that one beast keeps billions of microbes and other organisms alive. So I've done a lot of research into that for this next novel milking time. So there's a lot of non-fiction reading as well as looking at photographs for inspiration.

Warwick Schiller (00:39:53):

I recently had a guest on the podcast named Donga Ard, and she was a vegan and is now a regenerative farmer. Yeah, so do you know who she is?

Rachael Treasure (00:40:07):

I listened to that podcast and it was, I want to go walk with her in American landscape and learn more about it.

Warwick Schiller (00:40:19):

Yeah, she's cool. So you were talking about the guys in Western Australia and the land practices there using, and you said you did some research on that. Did the name Patrick McMan Way come up in your research?

Rachael Treasure (00:40:36):

No, it didn't, but I have heard of Patrick, but I'm talking about Ian and Di Haggerty. So Ian and Di would possibly have worked with Patrick.

Warwick Schiller (00:40:48):

Yeah, I just know he's into all that sort of stuff with, I've met some people who are into that, and they've told me that he's the guy. They follow all the energetic work on the land.

Rachael Treasure (00:41:02):

Yeah, that's right. The a hundred acres that my farm partner, Daniel and I are regenerating near here. It's the oldest continuously farmed land in Australia, as in the indigenous people used to farm across it. They would farm yams, and it was a gathering place for five different tribes from different regions of Tasmania. So the land that we've taken on was absolutely brutalized by white man farming, chemicals, plowing all of the no-nos that if you're a regenerative farmer. But we have school groups come onto there. And in the center of the farm is this amazing shearing shed that my cousin, because Tasmania, everybody's related and everyone, my cousin moved this amazing shearing shed to the center of the property. And we have school children, teenagers that have been, let's say, heavily influenced by campaigns that are anti-me. And we put those kids on top, the balcony of that shearing shed, and we point to the lettuce farm that's across the way, and it's a supermarket lettuce farm.

[\(00:42:12\)](#):

And we explain to them that everything is killed on that farm from lizards to birds, to mice, to everything. So that one salad leaf can get to their plate. Then we walk them to the cattle and we show them the dung, we show them the dung beetles, we show them the worms, we show them the insects, the birds, and then we show them the skins that we've harvested. So we do nose to tail. I sell every single part of my beast direct to customers through the Open Foods network, which is an online conscious consumer network. And even though we are very, very small, we are having a big impact on those mindsets. So we ask people who's vegan, who's vegetarian, not to judge by any stretch, but just to say, be informed and be very aware that the marketing people are wanting to make food as cheaply as possible in whatever form to sell to you.

[\(00:43:09\)](#):

So you just have to ask what your body is needing and tune into that body of yours and understand that the food through its taste will tell you how well that's been grown. And I can tell you people, we have a lot of teenagers leave the property with more aware, it's not to indoctrinate by any stretch, but we have a taste test of carrots. So we will have a garden grown carrot and several supermarket carrots, and we do a blind test, taste test so that they tune into their bodies and the taste, and we tell them that the more life in the soil, the better for your body, whether you're plant-based or meat-based.

Warwick Schiller [\(00:43:52\)](#):

Right?

Rachael Treasure [\(00:43:54\)](#):

Yeah.

Warwick Schiller [\(00:43:58\)](#):

You said that the place that you're on has been one of the oldest farmed places in Australia. How hard was it to start to get that soil back to the way it should be?

Rachael Treasure [\(00:44:12\)](#):

Well, very hard in the sense that financially we've had to do it on a shoestring. So we could have fast tracked it. We could have bought in artificial, not artificial so much, but biological inputs, we could have bought stuff in a drum instead, for the first year, we decided to leave the land without any livestock and watch what plants came back, because your plants are your management indicators and those plants are telling you a story, and if you don't listen to them, you're going to get the same results again. So the first year, the whole property came back in thistles. Now thistles are just gold to us. I'm not sure if in America they have the big scotch thistles with the purple flower. Very, I'm not

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

Sure that they,

Rachael Treasure [\(00:45:03\)](#):

I'm not sure.

Warwick Schiller [\(00:45:05\)](#):

I may have seen some. Yeah,

Rachael Treasure ([00:45:06](#)):

Yeah. But mother nature, the bigger the prickle, the bigger the message to say Get off with grazing. So the first year came back with massive thistles, and those thistles, their tap roots go down a meter. If they're a meter higher, the tap roots go a meter deep. So those tap roots are stopping that soil compaction. It was like a concrete car park this soil. So we let the thistles do their thing. They drew moisture up from deep within the soil where all the fertilizer had seeped down, then we crashed, grazed them with cattle. So all that biomass was put back on top of the ground. And so the cycle started to begin again, and it took us three years to find an earthworm. That's how brutalized and savage it was. And we've just let the plants heal it. So we've got a lot of dock plants coming back, which tells us there's a magnesium calcium ratio deficiency.

([00:46:09](#)):

It was heavily bacteria dominant, so all the fungal systems had been killed through the super phosphate applications. So rather, and I'll talk for hours and bore your, I'll send your podcast listeners to sleep if I go on about it. But if someone's picking up on this and they want to read a really good book, tune into For the Love of Soil by Nicole Masters and for the Love of Soil, we'll kickstart you on knowing soil stuff. Nicole is awesome. She's a kiwi, and she became an agro, which means you are interested in agriculture. Sorry, one second. Wo back there. Slide stop. Warwick

Warwick Schiller ([00:46:52](#)):

For the rest of the people around the world, that does not mean she's a small bird. That means she's from New Zealand. Okay. We call New Zealanders Kiwi. Oh

Rachael Treasure ([00:46:59](#)):

Yeah, she's a Kiwi. Yeah, of course.

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

She's a kiwi. She's a very small bird that only comes out at nighttime.

Rachael Treasure ([00:47:06](#)):

Yeah, she's a flightless bird. No, she's certainly not flightless. She's got so many wings. Has Nicole, she actually is living in Montana at the headwaters of, I think it's Yellowstone, I think. Anyway, she's guiding a whole regenerative ag movement in Montana. And her book for the Lovers Soil is excellent. And at one stage she was traveling around in a trailer with her horse going to ranches and changing the grazing culture of ranches. So there's all these really, I'm very fortunate to have a lot of, I call them my soil sisters. They're my soil and soul sisters from around the world. But those kinds of principles that she talks about, they have helped the 100 acres where we've done it on next to nothing. We are now collecting lettuce, waste, coffee grounds, cardboard, that kind of thing, and making our own compost and making our own worm juices and applications. And the animals are doing a fantastic job through managed grazing. They're doing an amazing job of enlivening. The other thing that we've done is natural sequence farming, where we've

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

Put, was going to ask you about that. I've got it written down in my notes here, natural sequence farming. And it says, from a little bit of research, I says, the landscape management method that looks to understand how the landscape functions and observe the patterns and processes from that. So can you, sorry, I interrupted you, but you're going to talk about the contours. Tell me about that.

Rachael Treasure ([00:48:49](#)):

Yeah, well, okay, so natural sequence farming was pioneered by a man called Peter Andrews, and he's quite a visionary. He converted his farm into this amazing ecosystem and then have promptly got bought up by the coal mines and bulldozed. But Peter has the ability, he showed us at the course, we did a lengthy course, we Taren park training. His son runs Wyn Park training, but we were shown landscape, again, indigenous paintings. And if anyone's seen indigenous Australian art, they're dot paintings, a lot of them with circles, they're actually maps of the waterways and the contours of the land. So she showed us from above how billabongs and oxbow creeks flow into one another. And that when you're looking at your land, you don't cut your eye off at the fence line. You've got to be a bird and look from it as the indigenous did from above and understand the function of the whole catchment.

([00:49:55](#)):

And so natural sequence farming has that whole catchment approach. And we look at where the water is energy. We know that if you're making hydro energy, it's from that rapid water flow. We look at our water flow through our landscape and we slow it down because the early settlers just came in and drained rivers. They dredged the river openings so that they could get ships in. We then drained our paddocks. We've made the continent drier and drier. Therefore, it's like Canada. We have these massive wildfires. We have incredible drought where our soil is actually frightened of water. It's hydrophobic. So we've created these just, it's a lineup of disasters and natural sequence farming gives you the tools to address that. So we have now chains of ponds on our property, which bring birds and livestock and rare and endangered frogs back. We also have started putting in contours on the hill faces.

([00:50:59](#)):

And when we have a rain event, that water goes down the hill and arrives to those contours and it gets spread across the face of the hillside. It's really ingenious and it works a treat. And those contours will then be fenced off to the livestock and they become little wildlife habitat corridors and so on. So yeah. So Stuart Andrews is Peter's son, and again, it's this lovely network that we have in regenerative farming where Stuart came to stay for a week and he will come down and do more earthwork so that we can on our farm, it's called Ripple Farm because we are rippling out these ideas. And he will come to Ripple Farm and again, influence more people to have that bird's eye view of landscape and also of themselves really, because it all comes down to the paddock or the field between your ears. That field as in the or. It's the round yard in your ears between your ears. You have to adjust what's in that little round yard. Otherwise nothing changes in life.

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

Yeah, I looked it up before. Your place is called Ripple Farm Landscape Healing Hub. I love that.

Rachael Treasure ([00:52:11](#)):

Yeah, it's definitely a healing hub. We are looking for philanthropists to help us keep going because the council regulations, I dunno what it's like for other people in where they're part of the word, but council regulations make it really difficult. We have to have all kinds of costly hurdles to leap over before we can get more people onto the property to experience it.

Warwick Schiller ([00:52:36](#)):

I can hear Cockies outside.

Rachael Treasure ([00:52:40](#)):

Would that be Not covers angry?

Warwick Schiller ([00:52:43](#)):

They're angry, yes. That's what they're, I knew

Rachael Treasure ([00:52:45](#)):

I They're angry plovers. There you go. Plovers or lap wings. I think lap wings is a much nice word. And I've also got out the door baby goat in a hot pink sweater who's called Barbara Gordon. And luckily she's not bleeding at the moment.

Warwick Schiller ([00:53:04](#)):

Of course you do. Of course you have a baby goat and a hot pink sweater. It was interesting. The name of your place, ripple Farm Landscape Healing Hub. And these days stays healing, all sorts of things, humans, horses from trauma, stuff like that. A lot of it comes back a say with humans. It comes back to understanding how we evolve to do things in the first place and trying to get as close to that as possible. I've shared on the podcast before, but I was reading a book and I forget what it was about. It had something to do with trauma or something, but they were saying that they were going around the world drawing blood on children and checking different protein markers and things like that. And there was these kids in Uganda and they were off the charts as far as the level of proteins they had, so that they're like, and in a good way, not in a bad way.

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

And so they're like, what are these kids getting that other kids aren't getting in that particular village or tribe or whatever it was. As infants, they're never put down. Someone is always holding them close to their body. So you think about the old, put 'em in bed and let 'em cry themselves to sleep thing, wait 'em out sort of thing. I remember there was an episode of friends, I think it was, was it friends or was it Will and Grace or Dharma and Greg, one of those where the kids in the room and they're like, they're outside the door. They're like, no, we've got to wait five minutes. We can't go in there. That sort of thing. Understanding a lot of that stuff with the humans comes from indigenous wisdom. But you are talking about the same thing with the land here.

Rachael Treasure ([00:54:58](#)):

Yeah, absolutely. And I think the more removed you are from nature, the more you forget that you are nature. We are mostly bacteria and soils have this, people think it's dirt, but it's this amazing metropolis of life when you get it right and there's viruses in there, there's bacteria, there's all kinds of things. And the body wants natural homeostasis. It wants to be healthy, but it's our mindset that stops this happening. And speaking from very rich experience, where I was diagnosed with breast cancer in 2021, I had surgery in 2022, so only last year. And I went through the whole chemotherapy radiation treatment. And so here's someone who would not even pop a painkiller, but I recognized it was my mindset that was always in that flight fright response. I was always in anxiety. And so the first thing that my GP did was say, he said, read this book. And it was called Breath and it was by James Nester.

Warwick Schiller ([00:56:08](#)):

James Nester, yeah.

Rachael Treasure ([00:56:10](#)):

And so I read Breath. And the other thing that I did was I started practicing the energy codes now with Dr. Sue Morter. And Dr. Sue is in the states and she has best practitioners, best meaning bioenergetic system treatment, I think it's called. Anyway, and I've connected with a best practitioner throughout the whole journey of healing, and I've learned how to control my breath, which means controlling this mindset. And the mindset is always that of flight and fright. So it's about bringing that system down. It doesn't matter how much good food I put in my body because I grow my own food, I process my own roosters. I make the chicken soup for the Soul every day. But because there wasn't enough of that cuddling body, there was like the episode of the TV show, my mom would wait. It was controlled, crying. She would wait and not pick me up.

([00:57:13](#)):

And very British upbringing, even though we are very Australian. So yeah, it's so true. So much of it comes back to knowing that we are not our minds. We're actually our heart and our breath. And if anyone who's been on a horse that's feeling fear, the first thing you need to do is to breathe and just to land in your body and to go through the hellish year that I had last year on one level was also the biggest blessing of my life because it brought me into the present moment. It brought me into the space of gratitude and learning that my body is not my enemy. After every chemotherapy dose, it would flourish, it would come back. It was amazing. And I learned how powerful and extraordinary it was. And I know I keep dropping people into the conversation, but Dr. Zach Bush is another person that got me through the worst of it.

([00:58:16](#)):

He's another American, he's a medical doctor and he's worth Googling. But he came to Melbourne to speak in Australia, and he showed slides of the body system cells that after adversity, mother nature, if given the right environment, flourishes absolutely flourishes. So I've approached this whole journey through cancer, to the treatment, to the all clear that my body is now more powerful and flourishing. It's like Chernobyl, the place that was totally destroyed, that is the most biodiverse place in Europe because mother nature, because man has stepped out of that realm. Mother nature has come back and healed that, and there's these amazing animals and plants. And so I liken my body to that. So healing is very much not just about the body, but it's the breath, the spirit, the soul, the bigger picture, the picture from. Yeah. So it's been interesting, Warwick, to say the least,

Warwick Schiller ([00:59:26](#)):

Sounds like it that I did a podcast a couple of years ago now called Books that have influenced me and Breath by James Nester was one of them. And it's just fascinating how you breathe can affect you. I had pneumonia a lot when I was a kid, and if I didn't have pneumonia, I had bronchitis. But as I got older, I had a tooth in my mouth that didn't fit in my upper jaw and it got pushed back. So I had kind of a gap in the front and it had this snaggle tooth that was back further in my mouth. But after reading James nester's breath, I'm like, oh, well now I know why. Because you're supposed to breathe through your nose and if you breathe through your mouth, your dental arch will shrink. Well, if you've got pneumonia, bronchitis and your nose is all stuffed up, you can't breathe through it. So I would've breathed through my mouth a lot as a child. But yeah, that whole shrinking of the dental arch, the shape of your jaw

changes shape depending on whether you breathe through your nose or through your mouth. I mean, it's just

Rachael Treasure ([01:00:36](#)):

Through. Fascinating. Yeah, it is fascinating. And it's such an interesting book, isn't it? He just goes hardcore. He just does the most vile experiments on himself in the name of studying this breath phenomenon. And it's, yeah, I really, really enjoyed it. But it's certainly changed that, and with Dr. Sue with the energy codes, she teaches you how to embody that breath. And also she does yoga as well. So I do yoga using the breath work. And again, it all comes down to that energy and it's all energy work kinesiology as well as part of it as well, and sound vibration and yeah, it's fascinating.

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

Have you had much to do with sound healing?

Rachael Treasure ([01:01:27](#)):

Yes. I've recently did a course called the Dawson Program, which is an Australian based program, but it uses a lot of the sound chakra balls and grounding self in your chakras. And for listeners that haven't reached this stage, I just want to say that everything is grounded in science. It is grounded in science, and particularly the Dawson program. It's really quite clinical. But the young woman who was teaching it, she was treating, I think she was going up the Eastern Seabert board of Australia with a camp drafting, which is kind of like, what's the equivalent in America of camp drafting, similar to

Warwick Schiller ([01:02:15](#)):

Barrel racing. A light barrel.

Rachael Treasure ([01:02:17](#)):

Barrel, yeah. So anyway, she,

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

It's a cow sport.

Rachael Treasure ([01:02:23](#)):

It's a cow sport. But anyway, she was treating the horses using the sound and kinesiology and then treating the riders as well, using this thing. Because if you are out of whack in your body, then from a competitive point of view, your horse is going to have to compensate for you, as we all know. But she was using these sound healings as well on the horses and the riders.

Warwick Schiller ([01:02:51](#)):

Yeah. Have you ever had ever had a sound bath with the crystal balls?

Rachael Treasure ([01:02:58](#)):

Yes. In New Zealand, I went to one in, it was Christchurch, I think. No, it was Queenstown. And yeah, it was phenomenal. Do you mean where we just lay down in a room,

Warwick Schiller ([01:03:11](#)):

Lay down, and they play? They probably usually have a gong sometimes and they'll have the crystal balls. Yeah.

Rachael Treasure ([01:03:17](#)):

Yes. Yeah, it's fantastic. And with technology now, you can find people, there's a woman called Ly Glass, and Lyn has the singing bowls and you can download her things and plug them in into your ears and get a similar benefit. And if you lie there and practice your breathing, then wake up a new person,

Warwick Schiller ([01:03:48](#)):

Some of the notes or whatever, that vibration hits you and it just makes your body come alive.

Rachael Treasure ([01:03:55](#)):

Yeah, sometimes you think, oh, this isn't having an effect. And then your body will give a great big twitch. And it's like what we were talking about before, your body does carry cellular memories from those ancient people that have passed several generations ago. So if there's been a trauma through war or through childbirth or through whatever, you still can be carrying it. And I think I've heard you reference before Bruce Lipton's work the Biology of belief. So that's not to say, well, not to sit in that negativity and sit in that belief, but just know that you can transmute it and you can transform it into something that shines a little brighter for yourself and your life and those around you. Animals included animals and children.

Warwick Schiller ([01:04:55](#)):

And when you get really interested into that stuff, it's all connected. Do you know who Merlin Shere is?

Rachael Treasure ([01:05:03](#)):

No, I don't. Tell me more. He

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

Wrote a book called Entangled Life, and it's how fungi make our worlds change our minds and shape our futures. It's all about fungi and mycelium. And they do this experiment where they get a map of Tokyo, they basically make a map of Tokyo, and they put fungi in the middle of it where the Tokyo train station is. And the map is of all the train lines. And then they put food sources for the fungi at certain places, and they see which route they take to get there. And fungi can figure out the Tokyo train system better than anybody else.

Rachael Treasure ([01:05:48](#)):

Isn't that amazing? That is extraordinary with the regenerative work, the communication that goes on between fungi and plants. And it is extraordinary. And there has been studies done that if you are a farmer and you plant with intention, that communication goes through to the seed, which goes through to the soil. And that intention is spread through fungal networks. But what we've done in Australia is through tilling and plowing, tilling, whatever you might call it, and also chemical intervention. We've killed 94% of the natural fungal systems, the native microrisal fungal systems, and you have fungal systems in grassland. So we could sequester all of the carbon emissions that the industry is putting out if we got our grasslands functioning again in a really rapid turnaround time. Yes, a lot of people embrace

trees. We want to hug trees, we want to be near trees. They're beautiful sentient beings, but grasslands are the quick start heartbeat to healing this planet, and it's warming up. So grazing systems that enhance that microrisal communication. But nature is far cleverer than us, and that's where I sit. Mother nature absolutely knows best. And you mentioned the fungi with the Tokyo Network. There was a woman from Sydney University that was studying the algorithms of ants to improve traffic flow in system, in city systems as well. Yeah. But I think the best thing is to get your hands and your nostrils in the soil that's really ground yourself and

Warwick Schiller ([01:07:42](#)):

Well, there is something, there is something in the soil that when you touch it with your hands, it helps fight off depression. I've read about this recently. There's something in the soil that our hands are supposed to be in soil.

Rachael Treasure ([01:07:58](#)):

Yes, absolutely. We are meant to ingest it, and we are meant to savor in the smell of rain that's falling. And we meant to know where the moon is tracking. We meant to know what the stars are telling us, but We are so far removed.

Warwick Schiller ([01:08:20](#)):

Right? A minute ago you were talking about, oh, it wasn't water, it was something else. Well, you were talking about water too here a little while ago, about when you can, they dredge the rivers and the creeks and stuff like that to get boats up there or whatever, and the water goes differently. I was watching something a while ago about, oh, I know what you're talking about. Sorry. It was about intention. When you're planting with intention, have you ever seen the experiment where they plant different plants and one of them has love on it and one has hate on it, and every day you go by and you project vile stuff at this hate one, and you project the emotion of love towards the other one, and one flourishes and one dies, and they're both living in the same environment, the same medium they're in. They get, they're getting the same water.

Rachael Treasure ([01:09:15](#)):

Yeah. They're amazing. And there's a Japanese scientist, Dr. Emoto, people might be familiar with his work where you speak into the water and he freezes the crystals and the chaos in the water that's had heavy metal music played in it compared to a symphony. It's quite extraordinary. And that's where just being really conscious of the thoughts that you're putting into your body, even the clothing that you are wearing. There's a program called the War on Waste in Australia. And the Compare had his blood tested, the host of the show, and they found 30 fragments of plastic in that one blood sample. And you would think that the plastic's coming from the food, water bottles that we drink, but it's actually coming from our clothing, a lot of it. So these fragments of plastic are getting into our bodies. And I say that as a wool grow, we grow merino wool. They're a lovely wool sheep, and we sell the boys as meat, as regeneratively graze, chemical-free meat. We give our baby lambs painkillers when we give them their, we dock our tails in Australia because of flies get into the wool of the sheep and it causes them all kinds of pain. So we use painkillers for that. So people are advocating, vegans are advocating for not using animals as such, but if we are having all these plastic fibers and they're getting into our bodies, they're getting into our waterways, I think we just really need to rethink.

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

We need to repair, reuse, recycle, and come into that space of knowing that it's a holistic system. What you choose to do in your day influences the whole from the sky to the water, to the animals, to the soil. And that brings us back to how powerful you are as a consumer and spending your dollar and where you spend your dollar.

Warwick Schiller ([01:11:27](#)):

Yeah. Well, I think we're all really coming, becoming aware these days that we're all raised to think we're all separate or whatever, but we really are all connected energetically the whole bit. And it's just a way of looking at the world, isn't it?

Rachael Treasure ([01:11:55](#)):

Yeah, it is. It's much more, it's an easier flow. It's like water again. It's so much easier to flow with no conflict. If you're separate from somebody else, you're going to want to butt heads or put your point across. But if you know that that person, it doesn't matter how frustrating they are, that they're actually you and you are them, and we are all one, it doesn't matter culturally, religiously, politically. If you have that fundamental understanding that you are part of this huge whole system and your one little blip of life can either be shed light or it can cause those fragmented chaos, you're going to choose the easier path unless you're addicted to having drama, which can be an addiction in itself. Well,

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

That's trauma response,

Rachael Treasure ([01:12:50](#)):

Isn't it? Yeah. Yeah, totally. Yeah. So it is a trauma response, but if you can anchor yourself in knowing that all of it is good and all of it is serving you and it's all for a higher purpose, and that life gets to be fun, I've got a goat wandering around in a hot pink sweater. I mean, that's fun. That's good. So yeah, it literally is what you make it your mindset.

Warwick Schiller ([01:13:21](#)):

It is. Hey, why don't we get to these questions you chose. I know here recently, I haven't actually got to the questions with a number of different people, so I figured, oh, yes. I forgot you spent the time to choose these questions, so I figured I'd better spend the time to make sure we've got time to get them. And the first one that you chose, are you looking up your notes?

Rachael Treasure ([01:13:46](#)):

Yes, just the questions. No, I'm not. I didn't make notes, I just

Warwick Schiller ([01:13:51](#)):

Oh, okay. Good, good. These are supposed to be off the cuff. So the first one you chose was if you could spread a message, one that everyone could hear, what would that be?

Rachael Treasure ([01:14:03](#)):

That the soil is the foundation for our life. And so we need to absolutely, utterly cherish that soil and love it to life and love one another. Love answers everything.

Warwick Schiller ([01:14:21](#)):

The Beatles were right. They all you need is love. If anybody listening to this doesn't know, doesn't quite get what Rachel's talking about when she talks about the soil. If you have Netflix, go on Netflix and look up a documentary on there that Woody Harrelson was the comparer of called Kiss the Ground. It was fascinating. And yeah, I learned, I was going to say I learned a lot, but I learned everything basically from that. I didn't know much about the whole thing before that, but it really makes you think about this is the answer to climate change.

Rachael Treasure ([01:15:00](#)):

Totally.

Warwick Schiller ([01:15:02](#)):

The soil is the answer to climate change, and there is an answer. We can reverse the effects of it

Rachael Treasure ([01:15:16](#)):

Totally. And we can do it really quickly with the soil so that kiss the ground is exceptional. It's worth a look. And next time you go to the store or the supermarket, you will make a different choice.

Warwick Schiller ([01:15:33](#)):

You were talking about the choices we make and you were talking about where you spend your money, and it was interesting. So my son's 26, and it must've been the last election over here, maybe the one before that I can't remember. But it was really interesting about my son's generation in America, voting's not compulsory. So in Australia, voting is compulsory. If you don't vote, you get fined. In America, voting is not compulsory. And they were saying a lot of this younger generation doesn't vote, but what they do is they vote with where they choose to spend their

Rachael Treasure ([01:16:15](#)):

Money. Yeah, very good. And it's interesting you raise that point because I know how difficult it is for young people across the board everywhere, particularly in the United States with college debts and so on. But I listen every morning to Marianne Williamson a Course in Miracles. So every day there is a lesson through a course in Miracles, and I know Marianne Williamson is standing for the residency, and part of her drive is to change that where youth are disempowered and to wipe college debt. She wants to model a lot of the Australian system where we have a medical rebate where it's not so expensive to get an education. So yeah, it's super important that we vote full stop and that we vote with our dollar as well.

Warwick Schiller ([01:17:15](#)):

Yes, very interesting. Okay, next question for you is what is the most worthwhile, I think I know the answer to this one, but what's the most worthwhile thing you put your time into?

Rachael Treasure ([01:17:25](#)):

Oh, that is of course, the breath work and the breath and the yoga. Yeah. What were you thinking? Would it be the writing?

Warwick Schiller ([01:17:35](#)):

I wasn't sure thinking it was the, I think is what I thought you were going to go with.

Rachael Treasure ([01:17:41](#)):

Part of the regeneration, regenerative or regenerating agriculture. Part of it is regenerating the human. So the breath work is part of the regenerative agriculture side of things.

Warwick Schiller ([01:17:52](#)):

Well, you think about it's got to start somewhere and maybe you have to regenerate people's perception and perspectives in order to get them to start on the regenerating the agriculture. They've almost got to regenerate how they look at

Rachael Treasure ([01:18:08](#)):

Things. Yeah, you have to, yeah, it's a paradigm shift in thinking to start loving your weeds. We love our weeds. They're plants. So that's a paradigm shift in itself.

Warwick Schiller ([01:18:22](#)):

What's interesting, you said about the scotch thistle. So I grew up on a 1200 acre sheep and wheat farm, and I remember there were times there where the scotch thistles would be higher than the row bar on the tractor, and dad would actually have to mow, or you call it slashing, but mowed these big paths through it so the sheep could actually get to the dam to have a drink.

Rachael Treasure ([01:18:46](#)):

Yeah, that's mother nature saying too much grazing for too long. But you can get all that back in balance without opening one single chemical drum easy.

Warwick Schiller ([01:18:58](#)):

That is so cool. Because we've been indoctrinated to think you need a chemical to fix something. It's just like my wife and I, I don't know, in the last couple of years, we hadn't been watching anything on TV that had ads. I guess we'll just watch Netflix or something. But there was some series we wanted to watch, and it might be on Apple TV or Amazon Prime, I'm not sure what it was, but we got to where we're having ads pop up on TV and every ad in America, it's from big Pharma, and at the end of it, it's got a list, five miles long of symptoms, common symptoms make not symptoms. What would you call 'em? Side effects. Side effects may include. And it would go on. And some of the side effects were like, and the side effects sounds like it's worse than the thing you've got in the first place. So yeah, fighting big pharma and big energy is an interesting, interesting

Rachael Treasure ([01:19:58](#)):

Thing. It is an interesting thing. Yes.

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

Okay, next question for you. Yes, next question for you. Something out of the ordinary that you love.

Rachael Treasure ([01:20:09](#)):

Well, I don't know if,

Warwick Schiller ([01:20:11](#)):

Is it knitting pink sweaters for goats?

Rachael Treasure ([01:20:13](#)):

No, someone else did that. But I must say I absolutely love my working dog training, and I know that's not so much out of the ordinary, but there may be. It is. So I work with the Australian Kelpie and I have a border collie who has intense focus, so she will watch a lot of crickets. So I mean, yeah, that's not really out of the ordinary. One. Out of the ordinary thing is that I used to be a really good cricketer, if you follow cricket, I used to be quite good at my cricket. So it's not really out of the ordinary though, is it? That's quite boring. Really?

Warwick Schiller ([01:20:59](#)):

How good at cricket were you?

Rachael Treasure ([01:21:02](#)):

Well, my best figures were eight wickets for eight runs. How good is that? Wow. Yeah.

Warwick Schiller ([01:21:10](#)):

Are you a spin bowler or a speed bowler?

Rachael Treasure ([01:21:12](#)):

No, I was speedy. Yeah. Yeah. But it is one of those tragic things where I will sit up all night and watch an ashes test match between England and Australia. So that's quite tragic really. But

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

Wows. Okay. So what accomplishment are you most proud of?

Rachael Treasure ([01:21:37](#)):

I was going to, oh, I am going to say my children because they're 18 and 20 and I'm just so proud of them just because they're kind, considerate human beings. And I think that is such an accomplishment to have raised two humans that have compassion and are kind to animals, kind to others. They might not be straight A students, but they've always got a smile and a good attitude. Yeah. And I'm proud that they accommodate their mother, who we've really struggled on a shoestring so that I can pursue my art form, which is writing. And it's one of the hardest realms to work in, is being a novelist. And so they're compassionate towards me and they're kind. And even having an 18 year old son who doesn't say much, I still get a hug every time he comes and goes from the house, which I just think that's an accomplishment to have a huggy teenager. Boy,

Warwick Schiller ([01:22:48](#)):

Boy. Yeah. That's pretty cool. Let's talk about the writing. I didn't really get into that. So did first, because your first book, LaRue, it says that I read somewhere, it says it's an iconic work of contemporary fiction. How did the idea for that come about? That's your first published book. I know you said your grandmother was a writer and stuff, but did you like, I'm going to write a book that I published. Did you find a publisher first? Did you self-publish? How did it all that go down?

Rachael Treasure ([01:23:26](#)):

No. Well, I had studied at agricultural college. I studied communication and women were, they were completely outside of the, we weren't reported on in the mainstream media. We weren't. So I knew that I wanted to write fiction, so I became a rural journalist. So I would study the craft of writing and meet deadlines and learn how to self edit. Then I joined a lot of writing groups, writers' workshops. I looked at the study, the industry, I read books that were closest to, and I literally sat down and thought, I'm just going to write a bestseller. That's just what I thought. And the book is about a young rural woman in contemporary world and battling some of those very masculinized systems. It's about rural youth suicide. We have a lot of suicide in our young people, particularly in regional areas. So it had some very heavy subjects in it.

([01:24:25](#)):

So I studied the craft at a tertiary level at university, but also practiced it every single day. And I was writing, when I was J Ruing, when I was a farmhand, I was always journaling. So I submitted that manuscript to Penguin Australia, and Penguin picked it up off what's called the slush pile out of hundreds of other manuscripts. And I was offered a contract within 10 days. So I never received a rejection slip ever, which is extraordinary. But having said that, it was a 10 year overnight success. I worked really hard at accomplishing that, and I knew I had something, a fresh story to tell. I didn't write a bestseller to sell a lot of books and make a lot of money. I wrote a bestseller because I have heart and soul investment in my agricultural industry, and I wanted more women to step into that realm. And so then I had to scramble around for an agent. And so I've had my same literary agent for over 20 years, and she's been extraordinary. She's a real guide. She's a gift.

Warwick Schiller ([01:25:29](#)):

So think about you wrote that 20 years ago, and think about how the cultural and political landscape has changed in the last 20 years. There's probably a lot more, you think there's a lot more you could have said.

Rachael Treasure ([01:25:47](#)):

Oh, well, I'm saying it now in the current work. So yeah, I've gone to my eighth novel and I've just started my ninth. So the eighth will be out next year with Harper Collins around April. That's called Milking Time. And the whole book industry has changed. Everyone can be an author now because of self-publishing and electronic platforms. So my vocation, as an old style author, I'm really hanging, not hanging onto that, but I really celebrate that. And so I can bring some absolute depth to this next novel milking time that's coming out next year. And that reflects the political and agricultural landscape that we live in now. But it's exciting that I can reflect what's going on in my life as a farmer in a work of fiction that might reach someone in an inner city apartment. It's a real privilege,

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

And it is, no matter what you do, I think it's a very privileged place to be in if you can influence other people's lives in a positive way.

Rachael Treasure ([01:27:03](#)):

Yeah, that's the goal. That's the ultimate goal.

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

So speaking of that, your next question is what do you feel your true purpose in the world is?

Rachael Treasure ([01:27:15](#)):

My true purpose of in the world is to, it sounds cliché, but to spread love and to spread light. And having said that, I'm now learning to do that to myself because I was trained to be in service to men. I was trained to be in service to children. And so now I'm learning to shares. I've always been a lighthearted being. I've always been an eternal optimist. I've always celebrated other people's successes and walked in other people's shoes with empathy. And that I think is to shine a light forward, but also shine that light towards myself and really realize that now I'm heading into my fifties and beyond. We want to get to that last breath moment and know that we have touched, moved, inspired people and made their lives a little bit more exciting and fun and joyful.

Warwick Schiller ([01:28:18](#)):

That's awesome. And your last question that you chose, and not too many people choose this one, do you have a favorite horse you want to tell us about?

Rachael Treasure ([01:28:25](#)):

Oh, yes. I had the wonderful privileged, my former husband and I, we ran Droving trips in the high country of Victoria. So for people who've seen the man from Snowy River, we were droving cattle in the dago high plains. I did that for about seven years, and we would take tourists on droving trail rides and mustering cattle and things out of this beautiful snow gum country. And we found an old, well, a horse, a Palomino called Jess. She was in the sow yards ready to be dogged. We got her for \$150, and she only just passed away last year when I was having radiation treatment. And that beautiful little palomino mare carried me through all kinds of trials, tribulations, and she left me when I was on the recovery run as animals do they see you through to a big life moment, and then they leave for the Rainbow bridge.

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

So I just wanted to share my beautiful Palomino Jess and how forgiving she was. She wasn't the prettiest thing if you are looking at show quality, but she was just rock solid, and she did a little stint with writing for the Disabled. I'm the Tasmanian State Ambassador for writing for the Disabled, and my daughter Rosie, has been riding with them with her cerebral palsy disability. She's been riding with them for about seven years. And Jess even spent some time in that organization just when they were short of horses and just what a magic creature she was. So I just wanted to shout out to old Jess girl.

Warwick Schiller ([01:30:13](#)):

That's cool. How old was she when she passed away?

Rachael Treasure ([01:30:16](#)):

Well, because we bought her out of a sail yard, we could never be certain of her age, but she would've been getting up into her thirties. And my beautiful friend Luella came and nursed her while I wasn't well enough. So again, that life lo started riding horses out in the bush with my bestie Luella, and then here she's at this stage of our lives helping me with my dear old 30 plus year old horse to send her off to the ether. So I get a bit teary about my Jess, but you just know that, that these animals come into your lives to teach you. And she certainly taught me

Warwick Schiller ([01:30:58](#)):

Most certainly. Yeah, I'm really starting to think about that a lot in much, probably much deeper ways in every thought. I always thought that horses would get to teacher stuff, but I think there's a whole lot more going on there than we've given 'em credit for. Something I wanted to ask you about from your bio. This is not on everybody's bio. A lot of stuff in your bio is not in everybody's bio, but where was it? Where is it? Truffle sniffer dog handler. Tell me about being a truffle sniffer dog handler and tell us about truffle sniffing.

Rachael Treasure ([01:31:38](#)):

Well, truffles are a French delicacy for those of you who don't know, and again, it's, we're back to fungi, so it's a little round fungus. And in Tasmania was the first state in Australia that started to try to produce truffles in the off season. When France's season though not producing truffles, Tasmania wanted to step in. So I was one of five women that was employed to handle a little Springer spaniel. His name was tiny. And we would go into the trry, the La Trry, if you want to say it with a French accent. And you walk along the rows of trees and it's the middle of winter, it's frosty, it's cold. Your dog is chomping at the bit. So it's a wrong analogy for a dog. But anyway, I know my animals anyway, and you'd set off with these women in gumbos, and your dog would hit on a scent, and you'd have to read that dog's body language and follow it to the spot.

([01:32:40](#)):

The dog would indicate where the truffle was, and then you had to get down on the earth and follow this invisible seam of truffle perfume to harvest what would be a very valuable thing of very sought after food. And at one stage I did that. I didn't know how many years. I did it for about five or six years, and it was the best job that I had. It was seasonal, it paid well. I got to travel with my dog, and at one point we had to harvest truffles for, I think it was Princess Mary was on a yacht somewhere, and we were going to fly her these truffles. And for our end of season party, we would sit on the tailgate of a pickup truck or a ute, and we would have truffles in brie cheese or chaon bear cheese sliced. And so you'd be eating truffles with mud all over your fingers and the dogs in the paddock, and it was a wonderful job, and it was when I've always had to supplement my income as a writer always. So it was the best way to supplement my income

Warwick Schiller ([01:33:55](#)):

Slices of truffles. I didn't think you could eat slices of truffles. I thought it'd be almost overpowering. Yeah,

Rachael Treasure ([01:34:02](#)):

Very, very, very thin wedged in cheese. Yeah, you meant to shave it over pasta and things, but we would have a tiny sliver in the cheese, or you could infuse tiny sliver eggs with them as well. Yeah, tiny sliver.

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

Probably the tastiest thing I've ever eaten was in Florence, Italy, and it was truffle ravioli, and I ordered this truffle ravioli and it came and there was five little raviolis on the plate, and I'm thinking is that it was so rich and just so delicious after five of 'em. That's all I needed. I was like, that was

Rachael Treasure ([01:34:42](#)):

Perfect.

Warwick Schiller ([01:34:43](#)):

Yeah, it was the tastiest thing I've ever tasted.

Rachael Treasure ([01:34:45](#)):

Yeah. Yeah. There's something really magical about it and mysterious, which is why I think there's a lot of people seek it as something very important to eat,

Warwick Schiller ([01:34:59](#)):

But it's very earthy, isn't it? It's like

Rachael Treasure ([01:35:05](#)):

It

Warwick Schiller ([01:35:05](#)):

Is. I don't mean in a bad way, but I mean talking about our conversation today about you think that's something that attracts us to it, that that's very earthy. There's got to be something there that we connect with.

Rachael Treasure ([01:35:21](#)):

Yeah, I think so. And what it did for me, because we were traveling to very different, I got to inhale soil and see soil really close up because sometimes you dig for nearly 20 minutes to an hour at some stage trying to find these elusive valuable mushrooms or fungi. And I got a really close up study of the soil, and it's like you become a perfumer. You get to smell soil and understand it really closely. And I think when you do eat a truffle, whether you're in Italy or France, it is bringing you directly, it is connecting you to that magic of the soil. And it's like what you're saying with the horses, there's something that we don't know. There's something bigger in the picture, and when we eat food, it contains a memory or an influence. And truffles certainly do that, although if you're not accustomed to them, they smell terrible. Really. Let's be frank.

Warwick Schiller ([01:36:27](#)):

Yeah. Well, that's what, when you said you were eating with the cheese, I was thinking, wouldn't that be overpowering? Because it's a strong smell, but I mean, you only ever have, we've got some truffle salt here and there's some little tiny little specs of truffle in the salt, but you sprinkle that stuff on eggs or whatever, and it's like, wow, it's

Rachael Treasure ([01:36:43](#)):

So good. Wow. Yeah, we were pretty hardcore though. We were smelling these things all day every day, and you had to really have a nose for it to understand what was ready for harvest and what wasn't. Yeah, we were, yeah. But it certainly was a magical job. It really was.

Warwick Schiller ([01:37:04](#)):

But isn't that cool? That's like a moving meditation, looking for those truffles and smelling, not just smelling things, but being present enough to notice different notes in the smell. It's like being like a wine snob or whatever. You're really in the moment of, we've just moved to a new place and it's in wine

country here in California. And so I've been to a couple of wine tastings, even though I don't particularly like wine, but it is like that. You sip that wine and you're in the moment and you're analyzing and it's pretty cool.

Rachael Treasure ([01:37:50](#)):

Yeah. Yeah. I loved it as well. You were actually, you were seated on the ground, you were kneeling on the ground. There's almost that reverence of kneeling on the ground with your head in a hole, and you'd come back just covered in mud if it was raining. It was just the best to be out in the winter elements of Tasmania. And if anyone looks on the map, you can see how close we are to Antarctica. So there were some days when you appreciated more when you went to the bakery and got yourself a hot drink because you'd been out in those elements and everything felt enlivened and more special. Really?

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

Yes. There's definitely nothing wrong with being out in the elements, and you get a lot of that in Tasmania. I remember being in Tasmania one time, and it was summertime, it was probably January. And the people I was staying with, they had a fire in their fireplace, and they said, and I commented on it, and they said, we never don't have a fire. They always have a fire. It's that chilly down there that there's never a time of the year they don't have a fire.

Rachael Treasure ([01:39:05](#)):

Yeah, there'll be, we certainly, yeah, I have the fire going most times I can feel that my daughter hasn't lit it this morning because there's a definite chill in the room, and it's one of those cultural things as well, being a Tasmanian, that was our hobby, was to go and get wood on a weekend. It's called wood hooking, and that's still what we do. And I never go outside and do the chores without coming in with an arm full of sticks. It's something that it's ingrained in me, and I feel a sense of irritation if the children don't come in with an arm full of sticks because it was just so, again, we are back to the convict thing. I think so many of my forebears would've felt that they were cold all the time. And it can be a very bleak place, but that it can be very warm and sunny as well. So yeah, we are very fortunate here in Tassie to get the full force of the Four Seasons

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

With a heavy accent on one of them, I think.

Rachael Treasure ([01:40:17](#)):

Yes. Says he, the California man and the Western or the sheep. Yeah, sheep farming in hot country. Yeah, that would be hard.

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

Well, you went to college in Orange. So I grew up in young, just an hour or so south of there.

Rachael Treasure ([01:40:34](#)):

I know young.

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

That's where I'm from, young. If you ever have cherries at Christmas time, that's probably where they come from.

Rachael Treasure ([01:40:40](#)):

Yes. I drove through young recently in January actually, we'd been to the Elvis Festival in Parks, so they hosted the Elvis Festival, Elvis Parks. Oh, funniest thing in the world. It was the best. And I want to write a novel about it. Yeah.

Warwick Schiller ([01:40:58](#)):

Oh, really? You guys have no idea where parks is. Parks is a small country town in Australia, and every year they have an Elvis festival, and there's plenty of Elvises in town.

Rachael Treasure ([01:41:08](#)):

There's loads of Elvises people that shouldn't be wearing Lycra really tight Lycra, but that's all good. And you can get a train from Sydney where a lot of people are dressed in Elvis costumes, and the train travels about three, probably three hours out to parks and drops all the Elvis' off for the festival. And we had some incredible Elvis tribute artists out from America. They were astounding, but my favorite was Japanese Elvis. He was amazing. We had Hawaiian Elvis, indigenous Elvis, Japanese, Elvis, and Scottish Elvis. It was one of those things that, yeah, that's color for a novel for the future. I know that.

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

There we go. The novel is being born as we speak. Totally. Let's think of a title. Let's think of a title for it. Hunker, hunker, burn, and Sheep

Rachael Treasure ([01:42:10](#)):

That could be sensitive to sheep farmers who have been through fires. No. Yeah, could be. Could be. Yeah. Look, I'm sure someone that's listening to the podcast can come up with a title for Elvis out Bush or something. I don't know.

Warwick Schiller ([01:42:31](#)):

Yeah, give me a couple of minutes and I'll be able to come up with something, but yeah, there you go. Rachel Treasure would like a title for her new book about the Elvis Festival and parks.

Rachael Treasure ([01:42:42](#)):

That sounds brilliant. I better get busy writing

Warwick Schiller ([01:42:47](#)):

If anybody's ever seen a movie called The Dish that was filmed in parks at the big radio telescope there.

Rachael Treasure ([01:42:54](#)):

Yes. I remember seeing the dish, and this would happen to a lot of farmers. I think the Dish had, it was a brilliant film. I'm trying to think. Was it when they first put, when they were recording the man landing on the moon? Was that it was in the sixties?

Warwick Schiller ([01:43:14](#)):

No. Yes, they had some problems with the Apollo mission and the transmission had to come through parks to get back to

Rachael Treasure ([01:43:23](#)):

Earth.

Warwick Schiller ([01:43:23](#)):

Right. So they had a part of the mission,

Rachael Treasure ([01:43:26](#)):

But I remember seeing, they had the big square bales in the paddock back before big square bailers were invented. So there was a bit of historical inaccuracy, and I do it all the time watching historical film. I think that crop was sowed with a direct seed drill or that. So when you have an agricultural awareness, historical films can look a little bit wonky, a little bit.

Warwick Schiller ([01:43:54](#)):

Yeah. You've got to be able to ignore that. Otherwise you don't enjoy the film. It's like horse movies. I used to be a huge complainer of horse movies, and now it is what it is. You know what I mean? It's just a movie. It

Rachael Treasure ([01:44:06](#)):

Is what it is. And I sometimes can't watch westerns because of the horsemanship in the westerns that were made earlier on before Mankind was a little bit more aware. I know you have to let it go and leave it in the time that it was made.

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

Exactly. So what's apart from the new Elvis book? What's coming next for Rachel Treasure?

Rachael Treasure ([01:44:37](#)):

Well, I have an edit coming up for the next novel milking time. So it's ready for publication in April next year. And that will involve a national tour. So I get to head to a lot of regional towns. I'm off to a writer's festival in Geraldton in a couple of months, and that's the Big Sky Readers Festival. And Geraldton is in the western side of Australia, and it's quite remote, so I'm really looking forward to that. But my day, day-to-day is mostly animals, and I'll be packaging up our next orders of direct sell meat and direct sell eggs and produce. So life is far from glamorous. Yeah. So

Warwick Schiller ([01:45:24](#)):

With your eggs, do you have the chooks that follow the cattle around and scratch in all the poop?

Rachael Treasure ([01:45:30](#)):

Yep, we do. We do. It's much like Joelson, for those of you who know Joel Saladon system, and they're all free range girls, and we hatch our own. So I get 50, A lot of them are boys. So on Monday I processed our own roosters so that we are not wasting animals, and I don't sell those because it's not regulated,

but we eat them for ourselves. But I just think it's this one power pack protein punch is this beautiful free range orange egg where the animals have had a chance to self-medicate on plants, which animals do when they're given the chance. So life is very much, there's a synergy to it where it's farm and writing and yeah, it can be a little chaotic and a little bit messy, but yeah, so that's generally what's coming up, the farm work. And then in between that a national author tour, which it's often hard to find. Yeah, it's hard to find clean boots amongst all of that busy. Yeah, yeah, busy. But with a newly aware practice sense of trust that everything unfolds as it should, and that again, we come down to that breathwork breathing into it.

Warwick Schiller ([01:46:58](#)):

I think that's the secret to life right there is to trust. It's interesting, we were talking about the sound healing before, and I just had a notification pop up on my computer here that I've got another zoom call here in a few minutes. I am going, so my son and I are going to Costa Rica next month where we are going to swim with whales and get the basically sound healing off the whale song. So you get in the water with the humpbacks, and I've heard that the vibration just goes completely through you when you just buzzing from head to toe. So we've got a zoom meeting here. So two previous podcast guests, Kerry Lake and Terry ler are leading this expedition thing to Drake's Bay in Costa Rica. And it's funny, it just popped up right then. I thought, oh, I totally forgot about it. It's our last Zoom call about it before we actually go to Costa Rica. But it's interesting, you and I were talking about sound healing, and I'm going to get on this call here in about 10 minutes about sound healing with whales. So that's pretty fun.

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

Oh, that will be brilliant. That will be brilliant. Oh, I can't wait to hear the podcast on that, what comes out of that. That would be fabulous. Yeah, it should be perfect. Alright, well we better let you go.

Warwick Schiller ([01:48:35](#)):

Get off to my whale thing. Thank you so much for joining me, Rachel. It's been an absolute pleasure catching up with you again and hearing your story.

Rachael Treasure ([01:48:43](#)):

Yes, and we'll look forward to seeing you in Tasmania. When you do get here again, we'll make sure we have the fire burning for you.

Warwick Schiller ([01:48:50](#)):

I will be back because it's a beautiful place.

Rachael Treasure ([01:48:53](#)):

Yeah, it is lovely. Yeah. Yeah. I'll cook you up some eggs. How's that?

Warwick Schiller ([01:48:57](#)):

Oh, please do. Please do. And for you guys at home, thanks so much for joining us and we will catch you guys on the next episode of The Journey on podcast.

Speaker 1 ([01:49:08](#)):

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

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.