

KLAUS FERDINAND HEMPFLING INTERVIEW

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www.DressageDisgrace.com

Mark: I'd like to welcome everyone to Klaus Ferdinand Hempfling. I'd like to welcome Klaus to the call. We're obviously here to talk about the blue-tongue video and the campaign against rollkur. Obviously then we'll want to talk about what Klaus is up to at the moment and what he's got planned for next year. So let's start with the main topic, which is the blue-tongue video, which you've seen, right Klaus?

KFH: Yes. At least parts of it, yes, Mark.

Mark: Okay. To let you know that since it came out--it was first exposed by I think some Danish journalists, it was featured on their site, Epona.tv--and since then this video was picked up or shown on YouTube and Heather Moffett in the UK has put together a Facebook group which has got I think over 3,000 members now. There have also been 2 petitions running: one's up to about 6,000 members, I don't know about the other one. I've also put up a site called DressageDisgrace which has had visitors of roughly about 400 or 500 a day, and has peaked at nearly a 1,000 a day over the past 2 weeks. There have been over 200 comments on there in support of the anti-hyperflexion campaign. It's just been a great opportunity to be able to get you on the call to ask your opinion and your feelings about rollkur and the use of hyperflexion. I do actually have a series of questions from various people --we've had questions and people writing in from Pakistan, New Zealand, the UK, many in America of course -- and so this really causing quite a stir and quite the debate. Whether you'd like to start off or I can start off with the questions. Which would you like to do?

KFH: Maybe I should start with the fact that in any aspect this kind of riding and what's going on with the horse is in any aspect absolutely negative. Not only the fact that it's without any question painful and that the dignity of the horse is absolutely depressed and put down. But on top of all of these things, the sight for example is injured; the horse can't see any more because this is a position of the horse's head which is absolutely unnatural and has nothing to do with any kind of movements you can find in nature and in kindness, the same way that even the respiration, the breathing of the horse, is hindered. So it has really absolutely negative aspects and results, in any aspect you can think about. In general I think I would like to add shortly that the approach towards this thing, you can have more or less on three fields. On one side you have, if you would like to do this historical approach, because it's funny that you really can go back to points where these things are starting. And you also can find out that there were no reasons, but there were beginning thoughts about it. Then you have on the other side the physiological aspect about the horse. Because when you look at it, it's not coming out of the blue sky, let's say, like this. And the third part is that you also can look to the human's psychological part and also there you can find ways to check out why these things are happening.

Mark: It seems to be that a lot of it is to do with control and fear on the human's part. Now, of course, it's just part of what is. I don't think anybody is saying that this particular rider is a bad man in any way, just indicative of the kind of treatment that happens generally and is accepted. I think people's outrage is really about that. I don't think it's directed against the particular rider. How come we've got so far out of alignment that this thing is being seen as normal?

KFH: Absolutely. First of all, if you are going to have the entrance in our discussion here, Mark, I also have to say that in general the horse world is inside of the human's world, inside of the animal's welfare world – a special world, because we have their special rights. It's, for example, written in different countries in the law that, for example, in whatever kind of racing undertakings with horses, you have the right to beat the horse. It is written in the law. You don't have the right to beat a cat or dog or whatever kind of animal you have. But you do have the right to beat the horse. You do have the right to beat the horse in dressage competitions, etc etc. So you can't be caught by the law by doing this. So this is also something which is very special in the horse's world, and also there if we look back to the history we can find starting point why it is like this and why this exception is there and even things like this according to the law is possible. But if you would see things like this happening with dogs it would be forbidden.

Mark: Yeah. We have Joanie writing from Kenswood--I've forgotten which state you're in, Joanie--and she is saying that one of the most winning race horse jockeys never used a whip on any of the horses he rode. Studies showed that whipping a horse actually shortened his stride and was worse for his riding. She's suggesting that people perhaps do a study to show that not only does rollkur hurt the horse, but is actually most likely to cause the horse not to win the prizes. But I'm guessing that because it's to do with education, as she suggests, now it's become so acceptable. For example, Diane from Salem has said: How can this look correct to the horses? The horse's frame looks clearly bent over or curled up. It's just not natural.

KFH: No. Absolutely. Mark, if you would like, I would like to start a short moment ago for some seconds into the history. . .

Mark: Please do.

KFH: . . . and we can do it I think pretty quick. We're looking back to a time of the baroque riding where we have more or less the idea of the horse which is coming out of a wilderness. It's a wild horse and we can see a special posture of the horse which is taken out of the posture of a natural horse. So, piaffe, passage, whatever kind of figures we may ride with the horse, they are just directly taken from nature. Because there the stallion, for example, is using exactly all these gaits to present himself to fight, etc etc. So, the whole idea is to leave the horse where it is, take it from the wilderness, not to control the horse completely. This is combined, for example, with the idea of the gardens of Louis XIV, for example, at Versailles in France. There you have not one tree which can grow the way it wants and any of these gardens even in these days, we have these kind of shows to say: Well, I take the wilderness. I don't want to destroy the wilderness, but I want to control the wilderness in a very superficial and a very high art levels. This way of the baroque riding. Later on, we are finding with the changing in society with a guy there called Baucher. And there suddenly something started in the horse world, out of the farming horse, out of the normal working horse, up to these artificial high controlled horse, and this guy said: Well, what are you doing there ladies and gentlemen, is something which is taking a lot of time. But, time to change. We need a lot of horses in war. We need a lot of horses to sacrifice in our battles. So we can't use, like they did, 10 years just to start to do the first real things with a horse of 12 years. So, this guy was genius and he did things I would never do with a horse, but at least he kept the level of empathy towards the horse. And he was really able to pick out the horse which was not too bright, and after 3 days he could absolutely spectacular things with the horse. And he said one thing, he said: Whatever the horse is going against the will of the rider is placed in the neck. So, he was popping up with the idea that he said: If you would like to control the horse, you only have to focus on the neck. If you control the neck then you can control the horse. So, he was the guy who invented the whole idea to put the horse between the reins and the legs, because in formal times the working rider and the art

rider [names of historical horse schools given here] etc. They said: I'm controlling the horse with the weight and with the legs, and the reins are only there to give signals. So this guy said: No, I'm squeezing the horse between the reins and between my legs. I leave the spurs frequently and build up this kind of circle. And before he started to ride the horse, he did very specific exercises with the horse's neck. This was the key for his riding mode. He was selling this towards the soldiers. They have not been that successful like he has been, because obviously you need a high talent to use this system. But since this time, the idea of controlling the neck is there. So if we're going to look now, for example, to show jumpers, it's still very popular to use this part of the Baucher. They very often don't know the name, they don't know the method, they don't know the history. But they using this kind of method to make flexibility and bring the flexibility into the neck of the horse. So this is what they're doing to control--you said it--to control the horse. So, if they're going to make this kind of rollkur now, I don't know how you say it really in English . . .

Mark: I think it's a German word. But you say it exactly as you wish. [LAUGHTER]

KFH: . . . It's exactly to control the horse's neck and to control the horse. The only point is that what they are doing now is under each level, because even the empathy and understanding of the horse, which you can find in Baucher's idea now has completely skipped, and there's only the last way to do it by pulling brutal to the reins of the horse. But, without any question I'm not discussing these things. I never saw it in reality, because I don't want to see it. But, the reason is to control the horse and, Mark, we have to realize they do it. They are successful. They are quicker with this. So, I only can say if somebody wants to be very quick in the controlling of the horse, and this is his job, and he's stripped of any kind of empathy and any kind of sensitivity and kind of ethic, yes, you are successful with this. Because even if you can do a very quick dressage in sport, which they are doing quicker and quicker and quicker, but with this you are more quick. Because you are controlling in this way the neck of the horse. So, according to them, there is a reason. It's not only brutal, it's not only stupid, according to their aims they have.

Mark: Yes. I mean, Mary from Plainwater, Michigan writes and she says: How can a classical trainer convince his or her clients that training their beautiful, talented, and probably costly warmblood in dressage basics will take more than a month; and therefore you have the ongoing costs of not only the training but fees and the loss of earnings from not competing, perhaps. When there might be a trainer down the street that says: No problem, I'll do it in a month for you. And of course, there they get the reins on them tight and away you go. It's a tricky one. What sort of nerve damage is caused by using the double bridle and using it in this severe position? What kind of physiological problems arise from training a horse like this? Or riding a horse like this?

KFH: I would like to start like this, Mark, the horses which I'm receiving--now since 15 years--or let's say the problems of the horses I'm confronted with, they have changed pretty much in the last 15 years. 15 years ago, 20 years ago--when I started--many of the horses were just beaten. There were persons who said: I want you to do this and that and that and that, and if you're not doing this I will punish you for this. Or if you are really doing it maybe you will get a reward. These kind of horses, they were pretty simple to correct again because they were as brutal as it is, but there is a consequence behind. The horse really knows "Wow! This guy wants me to do that and whatever and if I'm not doing it, ::whssht!::, there is something go on." Now meanwhile, the horses I'm getting, they do have different problems because of a public knowledge. People are less and less brutal with the horses. They are not beating the horses in the same way, maybe, like they had been doing it. But what they're doing now is that they are working with the dignity of the horse. So mainly the horses I'm getting now, like the last

one I have been showing on the small clip, Harmon, is a very pretty nice Spanish horse. He was completely depressed. So I may say that 70%, 80%, 90% of the horses I'm receiving now in my shows, in my practical performance, they are mainly depressed, and I have to work on this mainly. There are two reasons for this. One reason why they're depressed is that in our society, meanwhile, and horses always reflecting society, always a part of society. Olivier (?) said that the horses are the most clear mirror of how people are living in societies. And I am agreeing absolutely with this quotation. So, people in society are less home feeling. They are lost in themselves. They don't as easy as before, maybe, a personal standpoint. And this is exactly transmitted towards the horses. So this kind of being lost, this kind of being not at home, this kind of feeling I have very very quick with the horses. The second reason is that in horse whispering circles, so to speak, and in dressage circles, they did find out that if you are really looking deeper to the psychological point of the horse that it is quicker--more brutal without any question. This is what they end up selling, what they are not explaining that on the end of the day it is just not to beat the horse but to break down the psychological level of the horse, just to beat the dignity down. And this is why I have horses without souls. So, you can achieve this in a horsemanship way, without any question, very quick. In some minutes you will break the soul of the horse and you have a machine which is working, which is function. But no sparkling in the eyes, no magic, no life anymore. And on the other hand we have this, what we are discussing now, because what they are doing is, and this has been your question, the main damage is on the dignity of the horse. Because this is literally putting the dignity, the head of the horse, to the dust and beat it with your feet. So, anything else, like a all the physical thing with the tongue, you can break the chin of the horse. The horse can't breathe any more. The horse is in permanent panic. The blood pressure is high. The heartbeat is higher. The horse is always scared for life by doing this, because there is absolutely no way to come out of this squeezing system. But all of this, as brutal as it is, and you see that I'm pretty in the ??? now Mark, but all this is nothing in compared to when I get the horse completely free, naked so to speak, putting off the halter. The first thing I can see and the main thing I have to work with is just to find the soul somewhere in the dirt and go to the horse and say: Horse, this is your soul. And now we have a big job to do. We have to bring back the soul into your body. This is the job we have to do and this is the effect and also, according to the aim, the success they have. They are successful.

Mark: And obviously you're saying a lot of the horses you see are coming to you depressed. Is that a result of the general way that horses are being treated nowadays? Is it a specific trend you're seeing? Is it from certain disciplines? How come it is that you're seeing so many depressed horses nowadays?

KFH: First of all, it's really something like--I will call it a general disease. In the new book I have been writing, and it's coming in the beginning of the new year, I'm pointing these things out. It is something which is not here and there to see, it's a general disease, a general stream I absolutely can observe. And this is also something which is making my job much much more difficult, because simply I need more time. Instead of some minutes maybe I need half an hour, I need one hour, I need one day --which is according to my job and to my experience a lot, a lot, a lot of time. And also I have to start again and again. Normally I repair the horse and the horse is where it is. And I can start where I stopped the last lesson. But with these kind of diseases, I have to start again, I have to start again, I have to start again. And maybe after 2 or 3 weeks, like with Harmon, I can go out and you can see the guy is playing again, the guy is there. And also the way how I'm working with the horses is different. What you can see in this Harmon video--maybe some of your audience had already the time and interest to watch this video--but they can see that even with a stallion, which is as a consequence out of this very dominant, because if they find a gate out, wow, then they are fighting and then they are really really dangerous. Because they are dead already. There is nothing to lose for them. Nothing to lose for them. So, here my job is to say: I'm accepting that you are wild. I'm accepting even that you are fighting a while. I'm accepting a lot and I

give you the freedom, but first of all I want you to play. So I give you 7 meters rope on the left, and you can jump to the left, to the right. I'm controlling nearly nothing. And I'm only expecting your trust after 10 days maybe, so that you are not plowing with me the field and that you are really respecting my way. But, to giving back the soul is the main thing. Yes, it's a mainstream and it has something to do with scientific. Because if I'm selling something as natural, like we have it, unfortunately many times in natural horsemanship—but I don't want to blame somebody—just you can put whatever kind of label on it, but as far as I know it's called natural horsemanship. And it's not always like this, but they will find a lot of things that they say: well, what I'm doing is natural. Yes. But you are just putting yourself in the nature of the predator. So you are hunting. And the scientific is supporting this, because they are explaining to you exactly how, for example, a predator is hunting an antelope. And after a short while the antelope will stay and the antelope says to the lion: Kill me now, because I'm full of adrenaline, I'm already dead and it's okay, you can kill me. There is no pain. And the lion is killing the antelope. So if I can do it because the horse is a fleeing animal. I can do more or less the same. But instead of killing the horse I'm doing with the horse whatever I want after 20 minutes. Putting a saddle on. And it's a machine. The horse is dead and about to die. So, with all these scientific more and more elaborated knowledge we have, I can lead to these kind of natural things. I can sell it as natural! And it's true! But in reality I'm in the position of bringing death . . .

Mark: Yeah, you're still a predator, right?

KFH: . . . [INAUDIBLE] The aim is there. I want to control the being, but I don't want to go the long way. Not in free and spare time riding, not in horsemanship, and not in dressage, and not in jumping. Everything has to be done wherever I am in Western riding, in spare time riding, everything has to be done in good time. And everything has to be done after the rules of a method, step by step. Game number 5, game number 6, step number 5, step number 6. And with a guarantee that after the program is over I can do what I want with the horse. And this finally is the result now.

Mark: I must say, it goes back to what I was saying earlier, that the whole horse scene, if you like, is so out of shape that these top international dressage riders can 'successfully', and I put in inverted commas, 'successfully' train their horses using rollkur. And of course the judges say it's good. And the people accept that this is the way to do it. And this is good. And of course, if that's happening at the top levels, of course it just filters all the way down. And there's a long long long long long way to go before you get to what is actually natural-natural. And that follows the laws of nature and the time of nature. And taking the time to establish the relationship or whatever, however one approaches it. But at the end of the day that's what it is. A relationship that you're building. And we've had people writing in saying: Why do the FEI—why are they reluctant to address the issue? I don't suppose you have any connection with them at all?

KFH: No. But, Mark, look, when I'm in front of a horse, the main thing what I try to do, and the main thing what I try to explain, and the main thing what I try to demonstrate is a very simple thing. I just say: I'm a simple small human. Weak and full of mistakes and with absolutely limited skills and whatever we are. And there is only one chance to be a part of nature. To be a part of the world. It's just to see the world. Just to say: Wow, I would like to see what's in front of me. So this is the first thing. Because with people coming to me with their horses, the main point--initial point--I have to do is to open the eyes of the people to say: Wow, maybe you could see the whole thing from this side and be aware of what the horse is about. I always can compare with an apple tree. People have a fabulous apple tree in front of them, but they have the feeling it's a plum tree. So whenever they go in the summertime to harvest the fruits, they don't like the apples because they are expecting plums. And expecting plums, an apple is

really not tasty. But expecting apple, therefore is a marvelous food. So I have to explain to them: Just open your eyes and see the reality. And with these attitudes you can understand much more things. Because, how is it possible that somebody says: I love my horse, but they're beating it in the same moment? And we have it especially the horse world that you can see it frequently. They say: I love my horse. I would ??? for the horse. They buy everything what they can do. They give the best food and whatever. And in the next second they're sitting on top of the horse using the spurs, using the reins, using the whip, and they're shouting like hell towards the horse. But if you're going to ask them how you can combine this, they obvious can do this. Why? Because this is the third pillar. And the third feel I have been pointing out in the beginning of our conversation, Mark, that I said without a certain knowledge of the psychology we have in these days. For example, one general disease which is very important to know about because the psychologists say that the world is not to understand without the phenomenon of the narcissism. And in the horse world you have so many things which can support narcissism, which can support this kind of disease. For example, the fact that you can love yourself, to love a being and to hate it and to beat it in the same moment. And everybody will applaud there. So you have your stars, you have your public around, and you are tolerated.

Mark: Yeah, I mean it seems to me that the people just aren't connecting the two. I mean, the guy in the video says: Yeah, I love my horse. Yet at the same time he just doesn't seem to recognize what he's putting his horse through. And it's like, how can this level of disconnect be? And maybe it's just because, as I've said earlier, it's just so much based in the: Well, this is what you do, right? And this is the way it's always done. And that's normal. And Kristen has written in from Belgium, she says, and I was trying to think of this quote, so thank you Kristen for writing in, she's saying: As Ghandi said: You can measure the level of a society at the level with which they treat their animals. And this ties in with what you said right at the top of the call, Klaus. We've lost touch with that, really.

KFH: If you allow me, I would spend 60 seconds just to go a bit deeper in this phenomenon . . .

Mark: Yeah, please do.

KFH: . . . and whenever you think I'm . . . [CROSSTALK/INAUDIBLE] too much then please just stop me

Mark: It's always gratefully received, you go ahead [LAUGHTER].

KFH: Thank you Mark. Thank you. The point is look, when I'm working since only so-to-speak, I'm 53 and I'm only working since 20 years in the horse world, and pretty pretty, pretty quick I started to become a professional and to do these things in front of the public. But, when I started to be in the horse world, out of the phenomenon that I've been an artist just, and I have been teaching on a university art and different things and jump out of this to the horse world. It was pretty difficult to understand the horse world. First of all, because of what I've been doing, I've been riding and dancing with horses. But second of all, exactly about this phenomenon, exactly about this phenomenon, that people are acting in a way that you can look in their eyes and you can ask them: Do you love your horse? and they say: Yes! and there is nothing in their eyes which is symbolizing the lie or which is giving them the aspect of a liar. No. They are believing it. So, I continued studying this side of the humans because this is where I started in my younger years. And so, the society in which we are is more or less simple to describe. Look, as a baby, we are all as a baby, have been confronted with parents a mother and a father with more or less--hopefully less, hopefully maybe nothing--but we are all infected of this according to the psychologists in our time where the baby says "I'm depending on you". So the baby needs the closest contact with the mother and the father. But the mother and the father in our modern world they

are not able to give this close contact. So the child stops to search for contact by themselves. So the child is longing for love on one side, but the child will never get the love. So this missing aspect--of maybe 10%, 50%, 80%, depending on how far the parents are away from their authentic being--this gap, so to speak, is creating a hate. So, since a baby they're starting to combine love and hate towards the same person. And this is a role model for their life. So they're screaming out for closeness. They're screaming out for real authentic love and togetherness. But in the same moment, as a lover to a human for example, when the other person is signaling "Now I'm close to you", they're destroying it by fighting, by fleeing by whatever, because the role model means there is no real authentic contact in the world. So, when this is somehow a status quo and then going back to the horses, there they can find nearly everything. They can go to the horse and they can touch the horse, they can be with the horse, they can smell the horse, they can love the horse. But they can beat the horse in the same moment without getting anything back. There is no screaming. It's even allowed. So, they can exactly bring these two potentials towards the horse and they can structure this status quo. Because in the human's world they will always, on a certain level, come to a protesting energy because maybe you can betray somebody like this for a while. And this is very dangerous for the partner, because whatever he is doing he will end up in a conflict. He can't get out of a conflict because the conflict is preferred. The conflict is planned by this person. But the horse stays. The horse is warm. The horse is soft. The horse is nice. You can feed the horse. You can buy blankets for the horse. You can do so many things with the horse to fulfill the 70%, 80% of love inside of you. But in the next moment these kind of devil's part, these kind of very dark part in the person's psychological structure can also be up to extend and be lived out. And this is the phenomenon: that I'm in front of this person, in my shows, wherever, and I can ask them "Do you have any kind of reason for this? How we can bring these things together," and honestly Mark, they say "Yes." Because it would be the same thing like the small ducks running behind a balloon because the scientific ??? just blew up in the first moment when they came out of the egg, a balloon, and they thought "This is the mother." We have to focus this sad type of reality by the way, just what the psychologists say, sad enough, that after a certain amount of age-- after 35, 38, 40 years--there is no therapy. No therapy. It's such a big part of the gene, they cannot do anything for them.

Mark: And of course, at the same time, the horse is always seen as the most forgiving of all animals. And, as you say, rarely does it ever complain and squeal back and so forth. And therefore it's the perfect target, really, for this kind of life and dark behavior.

KFH: Absolutely.

Mark: And we've got several people writing in, for example, Denise has written in from Winstead, Connecticut and also Valerie has written in from Egg Harbor—is that New Jersey?—No sorry, it's Karen from New Zealand, and they're saying obviously Klaus, when you work with a horse you're almost making a secret pact with the horse that you will not take the horse back to that kind of life where it's lost its soul, it's lost its spirit. And Karen is saying, what process do you go through if a horse comes to you like this to relight its fire?

KFH: I'm going to personally, you know, in the moment. . .

Mark: No. Yeah. Well, you know, a horse comes to you and, like you said, he's depressed and there is nothing in his eyes. What's the sort of--I know this not a process that takes 5 minutes, and this is of course the whole point of the discussion here, that it doesn't take 5 minutes—but, if you can explain briefly to people what's the kind of processes that you go through to try and relight that fire in the horse's eyes?

KFH: Yes. First of all, I have to say that it did take me some years to realize that I do have responsibility for the things around me. I have responsibility for my next steps, so to speak, and I have to realize that the world is like this. I'm not a creature of the world, I'm a part of it. I'm joining it. And I have to accept the world as it is as one whole thing. So I only can understand it, but I try not really to judge it. Because if I would start to judge it or if I would start to go really deep inside, I couldn't do these things. Now, here's the thing, this is not what we should do. Because then it would also not be possible for me to help maybe a horse, maybe a person, or maybe the spectators who are just from outside with distance can see the whole thing much more clearly than the people involved, for example, the horse owner. This is one thing. And it did take me really some time. And there were also a time in my life where I did become pretty angry and I have been shouting. I have been loud and I was like "Wow! How is this possible?". I really couldn't understand this. And only by going deeper and deeper to the psychologists, to the part of the psyche etc etc etc. I could more and more get a least a bit distance out of it and realize and understand a bit of what's going on there. This is one thing. The second part is [long pause]--you see that I'm breathing-- I think I have to say Mark, to be honest, you know, I am like this I am honest. It's nearly impossible for somebody to do this job any more. If it has been possible to heal a horse which has been bad treated and beaten and painful tortured and whatever, it has been possible. To heal this is nearly impossible. I do have for whatever kind of reason this quality. I can do it, I may do it. And with the years and with the time more and more I understand why. Because I could do it more or less from the beginning and more and more I'm realizing what kind of --you'll allow me to say "gift" is this? And I'm able to do it. You saw it by yourself. I can do it. So, but to be honest it's nearly impossible. Horses like this are lost. They are dead. They are half killed. But it is impossible to bring them back to life. So what I can do there, like Rico, I have a small clip which is on YouTube, Rico has been a horse like this. Harmon has been a horse like this. I can bring that life back to the horse, but it takes a lot, a lot, a lot of time and I have to take very very much care. For example, with these two horses, knowing where they're coming from and knowing where they're going, that was later had with control that, yeah, this status quo halfway is stable etcetc. Normally, Mark--and I will stop for questions now--normally I have to say to the horse owners, in both cases with Harmon and with Rico, "Don't ride the horse ever in the horse's life. Because if you put on your saddle of the horse they will die immediately again by you bringing them back to these kind of circumstances."

Mark: Right. It's so sad therefore that even someone--and I'm going to use your words because I agree with them--someone with your gift is almost at a loss to try and save these horses. You know, they are beyond help and, my word, how many horses can there be like that out there? It's not worth really considering. So, I guess if we were to move on to perhaps something a little bit more positive, maybe we can start to talk about the alternatives, and clearly the amount of debate that's gone on, the campaign is hopefully going to draw some attention. And obviously there's been people writing to sponsors of the FEI and sponsors of some of the top dressage riders, and hopefully all of this will bring about some change and put some pressure on the FEI. But I think what people are looking for is the alternatives. And we've had several people writing in, for example Anne has written in from Florenceville, Texas, saying, "Can a snaffle be used?". I've had Jan write in from Oxford England asking "What about the use of pressure halters, rope halters, Dually, etc. Are they any different to the reins, and so forth that are used in rollkur?". I mean, clearly there is a time element involved. And for example, I know that Carolyn Resnick can train dressage horses to the highest level without any use of these such tools and reins and so forth. What are the practical alternatives Klaus? What do we face here?

KFH: Well Mark. Meanwhile you and other parts of the audience will be getting used to the fact that I would like to go 2-3 steps back. And again, I would like to do this Mark.

Mark: Yeah, sure.

KFH: Just only to bring structure. I would like to very much, because just watch the world your eyes see the reality and just simply bring structure to something. Let's go back to, for example, a native natural horse. The natural horse is a horse for example which has a typical balance between the shoulder, between the back, between the croup, and between the neck. And if we look to a horse like a Camargue horse from France, for example we look to this kind of Welsh Cob horses, or we look to many many many these types of ponies, so to speak, then you can find the neck, for example, which is relatively short, relatively massive, and these the yawns (?)--I don't know the right name--of the head--the bones of the head, so to speak--they also relatively massive. And if you look to the normal breeding system, wherever you're looking, if you're looking to normal sport dressage horse, if you look to jumping horses, if you look to baroque horses like the Spanish like the Portuguese horses or whatever, they will find different measures. You will find different forms and pictures they would like to have. If I am looking, for example, to a horse of Harmon. The last one I had here, this horse--funnily enough the way he has been bred--he needs reins. He needs reins. Because if I am putting the shape of this horse towards the normal horse like this Welsh Cob or this Camargue horse, etc, then you will find out that he has a relatively long and relatively skinny--he's a stallion—but slim long neck and the yawns (?) of the head for example, they are different build they are slimmer, smaller, etc. And if the horse is--you can see it on the video--if the horse is running by himself you will always have the feeling he's running on the forehand. In the tape Quiejo's First Dance, you can see very clearly, there I have pictures where the horse is running alone, and then I am supporting the horse. So, what I'm doing in reality with the horse with my body work, working him from behind, that in a way I'm exaggerating it. I'm putting so much interest and so much focus on the hind legs that the horse is somehow in a way encouraged just to bring the neck towards the body. But if you're starting to ride the horse like this in the beginning, I'm doing with it the halter for example, very very seldom I am using any kind of bridles because, as you said it before, from somebody else, they absolutely not effective. They have no effect. I will come back to this again shortly a bit later. But normally when I'm going to give some signs with the halter or what I'm using is the cavesson. So a leather thing around the horse's mouth, so to speak, and the chance is that you can put for example only one rope--not two reins--but one rope towards the nose. It's higher and then I can simply play with my fingers and give him information. But Mark, if I'm starting to ride a horse like this, also this kind of modern jumping, modern dressage horses, they are bred, they're made, they rebuild it so that they need a fifth leg in front of them. So what I like in riding is what I've been doing with Janosch. When you can see me riding with Janosch on videos or whatever, then you can see a horse which is perfectly in balance with himself. This horse does not need by it's building, a rein. But if I'm starting to ride with Yunque, you will not see me riding Yunque without a rein. Because it would not be good for him. He would feel lost. This we have to realize. So, if people say "I would like to come back to a very natural way of riding", consequently you have to find a horse which has his genetic roots some thousand years before, so to speak. They are still there, but we have to open our eyes and we have to be clear "Wow! Why a baroque horse, like a Lusitano, like a Spanish horse--at least most of them--if this is not somehow an accident in the breed, they have a different neck." They are completely different build by hundreds and hundreds and hundreds of years, than for example, this Camargue or this Welsh Cob or whatever these kind of horses. So, it's not like this "I am using no reins, I'm using a halter, I'm using this kind of bridle." No. Please, we have to go a step back, look to your horse and then according to your horse you have to create a box--a tool box--how to deal with this type of the horse.

Mark: And how do people assess, if you like, what generation their horse is? In order to know what the right toolbox is?

KFH: Yes. First of all Mark, when I'm talking about this, for example, now, I'm talking literally, Mark--and I'm 20 years in the business--the first time about this. I'm talking the first time about this. Why? Because I'm inventing this now? No. Because I have to talk about so many things that where should I start? And I don't want to bring more and more insecurity towards this. So now this is the theme, I'm talking more often about it now because obviously a lot of other things are somehow in a certain sector of the horse world incorporated and people are starting to discuss this. So, but this is one part which is very very very important: how they can do it. Maybe after this phone call, people can just go and have simply look to their horse or to different pictures of horses. So they should look how, for example, a pretty pony horse like this Camargue horses, like for whatever kind of reason the breeds are not coming in my mind at the moment but everybody knows what I'm talking about. So, just watch how they, by themselves, running over the grass. If you have a Spanish horse which you saw before under a Spanish rider, for example, in a bull fight. It's a short horse, it's a phwoar, it's a magic horse. And then you visit this guy, I promise you, and see the same horse in his stable and you see what a coward standing there. I can't bring these two pictures together. Because the horse needs the rein. But if you have a horse where I'm sitting on like this Janosch for example, again, you see me riding on Janosch on Harbon, where I'm piaffing or whatever, with Harbon I do have reins, Mark. Always. Why? For the supporting of the horse. For the benefit of the horse. I couldn't ride a horse like Yunque like Imendle, like Harmon, like Harbon, like Queijo. All of these horses, you couldn't ride without reins. You will understand the horse. The horse will do for sure I can ride the horse, but the horse is not happy. Because the horse is meant by the breeders and by history since hundreds of years to be ridden in a certain way. So, if you would have a bull fight with a Haflinger—I don't know how you say this in English – this kind of normal horses and if you would have a bull fight with this kind of horse with reins inside, the horse would have to be ridden in a completely different way. He could do it, but it would have to do it in a completely different way of communication, etc etc etc. So, this is what we have to take into consideration. Going, after this phone call, to your horse and see the difference how the horse is under the rider or how the horse is balanced by itself. Then you can find it out. But most of warmblood horses, most of racing horses like thoroughbred horses, most of baroque horses, all the baroque horses, you can't ride ????. What I'm doing--to make it short--with these kind of horses, I'm taking a cavesson, I'm taking a halter, and I am playing with them. So, it means I'm vibrating very soft with them and I'm giving them the idea "Look Cashew, look Harbon, look Harmon, look Yunque, whoever you are. Look, I know where you are. I know what you would like to have. You need a support." And in the same moment when I'm trying to bring the hind legs under the horse, which I'm supporting and supporting and encouraging more and more, you can see with Yunque for example how the horses are changing, but still I have to give this horse by small vibration the feeling "Ahhhhhhhhhhhhh" it's like he's there. I'm not falling on my head simply. So this is what I'm doing and with this way of vibrating I can bring the horses to the fact that with a loose rein, by this loose contact of the rein, always has to be there. So even a loose rein, then I'm using, for example Mark, I'm using whatever kind of bridles, I don't know the English names for them, but I'm using these kind of bridles, not to pull, not to bring pain to the horse. Only just to give the horse the idea, "Horse, look, I'm there. I'm always with you. I'm with your hind legs. I'm there. But I'm also with your mouth. I am there." This is the reason why I say don't forget the reins in the baroque riding. The horses need the reins because the whole system of riding with reins is incorporated in the breed of the horses. The only thing is, that when you starting with these horses like I'm starting with Janosch, like I'm starting with all these horses, to encourage them to use the hind legs. Then it's not necessary, and this is by the way the real baroque riding, to pull the reins and to bring any pain in this. But you will not find any baroque picture without reins. So, somebody who says "Forget the reins" in general, is somebody I can understand perfectly. Because this person knows the reality and knows that people with reins in nearly 100% will cause pain. But it's wrong. Because we have to tell the people "Please, bring yourself to

a level where you are using the reins as a memory for the horse. As a sign for the horse. To bring with the support of the hind legs and of this kind of balanced riding just bring the neck in the position which is meant for you to find your balanced position. So how am I riding? I am riding in two different systems. I have a natural riding. This is my favorite riding, Mark, with Janosch. This is the reason why you can see me more riding with Janosch and with horses like this than other horses. But the other way of riding I have to accept that these horses are there with a lot of skills, but they are born with reins in their mouths. Mark, does this make sense? I'm explaining this for the first time in my life? [LAUGHTER]

Mark: [LAUGHTER] No. It's very good. And it's clear too that there is a big difference between the hard pulled rein and the light rein, which is what you're talking about. Just the signals. Just the light movements, right? Playing.

KFH: Which a horse needs. And also, Mark, one comment: If you see people in the baroque way riding and Olivier did it for example sometimes, because he wanted to demonstrate that this horse is also piaffing and doing whatever without reins. But you can see the horse is collapsing. The horse is wide, long, the head is lost. He is riding with under neck. The horse is not happy with it. So, if you see people riding with baroque horses without reins, just to demonstrate it, that this is possible, but you can see the horse is not happy. The horse needs the rein. And on the end of the day you can see it in Dancing With Horses with Harmon—uh with Harbon, this is the name of the guy. Very similar to Harbon the other guy I have been training here or been together with the last weeks here in my house. Then I have even very very very strong riders, strong bits with long arms, and if you are using these kind of things you present with nothing with 3 grams you are causing pain in the muscles of the horse. But the horse is happy. The horse is happy with these kind of reins. Yes.

Mark: I mean, we, you know, there is so much to talk about here. And I'd like to thank everyone who's written in with questions. I'm just going to name a few people now, because we really just don't have time to go through all the questions, but I just wanted to recognize you and thank you. There's Anne from Chesapeake Beach, Michelle from North Bend, Alice from Richmond, Fried from Holland, Samantha from France, Ron from Livingston, Rosa from Genoa, Valerie from—yes I mentioned her already—Egg Harbor, Heidi Baumgarten—a nice German name there—from LA, Bonnie from Dubois, Kim from Toronto, Frankie from Hillsboro, Denny from the Czech Republic, Christian—again, I'm afraid I'm not going to get to your question Christian, your other one, but thanks for your participation—from Belgium, Liliana from Orland, Marilyn from Scaposey, this is, yes somebody from Pakistan listening in, somebody from North Wales listening in. These are all the questions and the level of support and I have to tell you Klaus, but we have over 150 people listening to this call right now. And what I'd like to do, well we're going to chat for a few minutes more, but what I'd like to warn people is that at the end of the call I'm going to open the lines up and when I do I'd like you all just to say "thanks" and "bye" to Klaus. When I open the lines up you just need to unmute yourself by doing *7. Don't do it now. Wait till I've unmuted your lines. I'll let you know. And then you can just say "thanks" and "bye" to Klaus at the end of the call. But as I say, it's been a fabulous call and several people have written in asking whether I can make the recording available and I think we're going to have to. So, before we close Klaus, I'd like to just go on to ask you a little bit about your plans for next year. You mentioned briefly the pure practical performance workshop or live experience you're doing. And I believe you're doing this in Sydney Australia for the first time as well as in Holland.

KFH: Yes.

Mark: So tell us a little about this. Because this sounds a really new exciting thing you're doing.

KFH: Yes. I'm looking very much forward also to go to Australia, for the first time in my life, by the way.

Mark: Cool.

KFH: The idea is, Mark, that meanwhile I have writing books, I have been discussing like here we're discussing things now for example, the new book is available and it's a month already. And, by the way, a very practical book – 500 pages. Hundreds, hundreds, hundreds of pictures and the idea of the new book is to give nearly everything what I'm doing practically just to bring it with as many pictures and say "Well, this is what I'm doing, practically." What I'm trying to do with this practical performance is that I'm trying to accommodate five as different horses as possible from the first day from the meeting from what I said to open the eyes, what is the horse about, plum tree, apple tree, whatever. What is the horse about? How can we heal the horse, if necessary. And then go directly to the first longeing situation, leading situation, put away the scaredness of the horses. Bring trust to the horses. Bring life again to the horses etcetcetc. So that people have the chance to go there and to do what? To watch it from their point of view and from the level they want. It means you can take it as an art. You can say "Well, it's just only nice to watch this guy" --maybe it is, hopefully it is—"to dance with the horses." And you can compare with your horse or you can just go with yourself at the level you want, not being any how disturbed by all my very long explanations, Mark, like you have been suffering through this hour again. . . .

[LAUGHTER]

Mark: Not at all.

KFH: So I'm going very disciplined to this kind of course, and just only explain what I'm doing with the horses. We will have some light shows. We will have some small pictures there. Some clips where I can say "well, look to this big screen there. There is a clip of one minute because there in slow motion or there in the stop "look, this is what I'm doing with the horse now. And just please try to observe it here now, live, smell it, see it, feel it, etc etc. So, the idea is to have a time period of eight days--and went to the number "eight days" because in eight days you can achieve so much, find so much. And normally we should come with five horses, pretty far in longeing, in trusting, in dancing, in shoulder-in, putting the saddle on, whatever starting, first things like climbing up to the horse, standing with the horse, I'm starting to ride by sitting there for one hour doing nothing. Going down again. So all of these things we can achieve there just watch and not be disturbed by many words. [LAUGHTER]

Mark: Well, I went to see your Borderline demonstration earlier in the year, and it's like when you're reading a good novel or you're watching a movie: You get really drawn into the characters and the situation and "what's going to happen next" and "how's he going to deal with this situation" and "ooh, I didn't expect that", and I suspect what, although you're dealing with just perhaps not so, in the Borderline demonstration a little bit more, perhaps, danger-horses, a little bit disturbed maybe, and these I think you said they're going to be more, kind of just regular horses, perhaps who haven't had much work done on them. But it is like following a story and I think to be able to see it up close and really for you to be able to take your time over it and then see the replays and then see what you see up close as opposed what one can see from, you know, 20-30-40-50 yards or meters away, I think will be a huge experience for people.

KFH: Thank you Mark. Yes.

Mark: When is that running? That's running in April in Australia, right?

KFH: I think it's in April in Australia and somewhere in September . . .

Mark: September, end of September in the Netherlands. All those details can be, of course, found on Klaus' site. It's Hempfling.Com, right?

KFH: Yes. Absolutely.

Mark: Okay folks, I know that you'd love to have this call to go on, and so would I, but we must let Klaus get on with his evening. The hour is up, I'm afraid. So thanks to everyone listening in and well done for all the support that you've given on Heather's Facebook site, on DressageDisgrace, I would still ask you to keep following that. Keep putting your comments on. Keep posting it around the internet. The more it gets out there the more pressure will be placed on the FEI. I spoke with Carolyn Resnick just before this call and she I think has agreed to another call on the same subject in December when she'll also be talking about how she uses Uberstreichen Exercises to prepare for dressage. And I think that'll be very interesting too. Thank you again. And this is the time where I'm going to unmute the lines, if I can figure out how to do that, okay, I press this button here. [BEEPS] Okay folks, if you just press *7 on your telephones and just like to say Thank You to Klaus and I wish you all a pleasant day and a pleasant evening what you're up to. Thank you again to Klaus and

[NUMEROUS "THANK YOU"s]

Mark: Bye everyone. Thanks for listening in. See you next time.

[MORE "THANK YOU"s]

--END OF TRANSCRIPT--

More information on the campaign against Rollkur can be found at:

<http://www.dressagedisgrace.com/>

The 'Blue Tongue' Facebook page is at:

<http://www.facebook.com/group.php?gid=181093975134&ref=nf>

The 2 anti-Rollkur petitions can be found at:

<http://www.thepetitionsite.com/1/ban-rollkur>

<http://www.ipetitions.com/petition/antiHF/>

Call courtesy of:

<http://www.horseconscious.com/>

Transcript courtesy of:

Rachel Swan