



# Wildwood Farm CLIPS & CLOPS Oak Harbor

## March 2022

YOUR NEIGH-BORHOOD HULLABALOO

CREATED & EDITED BY HEATHER CARDER

### Tran(t)s-fər-mā-SH(ə)n

(More musings)  
by Heather Carder

I've always felt that what defines a life well-lived is *transformation*, a term we have heard over and over throughout our lifetime. The straightest line on the compass is between life and death, yet in between is the opportunities for change and ultimately transformation, so that straight line can at least head up and to the right instead of staying flat.

Transformation begins with change but also with the awareness of potential and the belief that you can create something that has never been created before, something completely different than what you started with. An ardent life is not simply playing the role you are cast in, but in writing the script and deciding how it ends.

Awareness of potential is something distinctively human, and I think of this as I walk through our barn aisle in the evening and observe the horses that we have chosen to be in our lives. It is one of the most peaceful places after feed has been dropped and everyone is content and munching, a reverberation that is hard to describe to anyone who has not heard it because it is not so much a

sound but an immersive, encompassing experience.

But what is even more telling is the lull AFTER feeding time, when the owners have gone and the long night is setting in, before their final feeding and lights out. Walking down the cement aisle the only sound you hear is your own footsteps; and you see the eager faces of these equine friends coming to their doors, so curious to see who you are and what your purpose is. Completely willing to be of service to you – you, a human who holds their past, present and future in your hands, so trusting with the guidance of transformation and so unaware of their potential. A sweet innocence permeates the barn, and I feel a complex mix of anticipation and undeniable responsibility.

In the age-old relationship between horse and rider, transformation has always benefited both. Although it is certain that if left to their own means horses would go on their daily lives of survival without any human interaction, and humans would continue to survive and dominate this world even with no equine companionship, the noted benefit is distinct. But does a horse experience *transformation* on its own? No, but they do experience change. They change from a foal to an adult, and change to a certain status within their

herd, and then grow old and eventually die. The human has a more complex journey because- unlike the horse- we understand potential, and transformation cannot occur without that understanding. Not every human will experience transformation simply because a large percentage of our population is content to just live out their lives without living up to their potential, or even seeing that they have it. But for those who not only seek to continually change and improve their lives to, ultimately transform their lives, the symbiotic relationship with the horse works: We can help create something beautiful out of complete unawareness, and they can help create something beautiful by giving us the means to simplify our focus.

Change can come by intent, attrition, or it can simply happen to you. A life well-lived will have more conscious growth than retaliatory growth (which is really just survival). Our horse companions do not seek out change, it simply happens to them and they accept it and continue living their lives. They act the role they are cast in. I'm not referring to life or death situations or abuse or anything along those lines; just a simple line between life and death, they live and survive and die. But you add the human

*Continued on page 11*

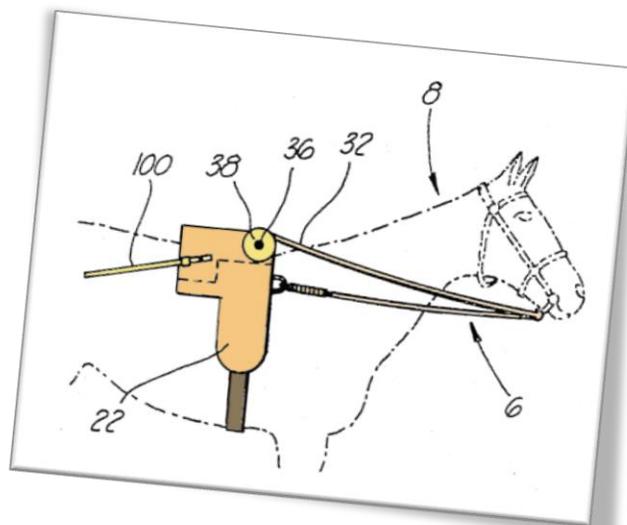
## Remote Control "Rider" A totally absurd invention

US Patent Issued In 1981

Remote controls are running rampant in our lives! We remotely control our TV's, our DVD's and our CD's. There are remote controlled ceiling fans, remote controlled curtains, and now you can even control your homes lights and temperature settings from anywhere in the world, via remote controls over the internet.

But our inventor was way ahead of the curve. Way back in 1981, he envisioned something for the ultimate couch potato, he invented the Remote Controlled Horse!

The inventor indicates in his patent statement that it can be time consuming and costly to search for and pay a hired rider to herd cattle or a jockey to race your horse. But with Remote Controlled Horse, all that out non-rider needs to do it sit back



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What's that you say, your horse doesn't want to get going and giddy up? Simply activate your remote controlled whip (#100) to convince Mr. Ed it's time to make hay.



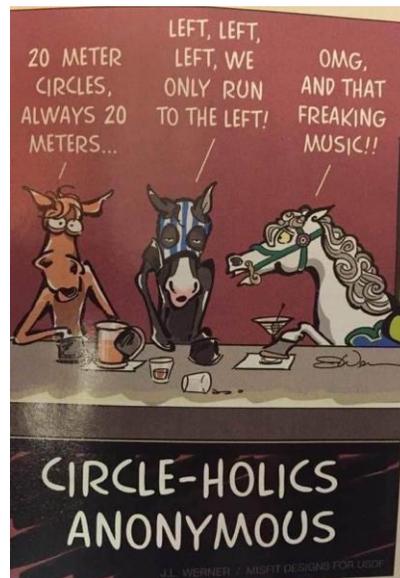
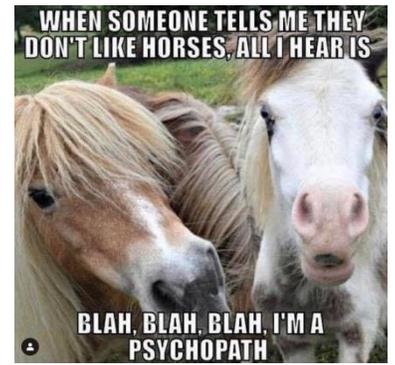
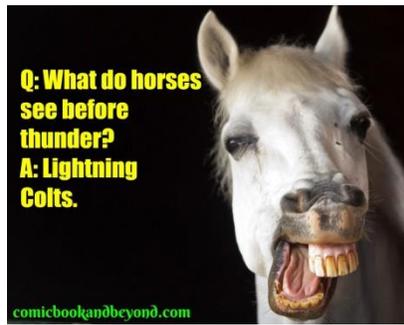
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## New Items for March





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-Rebecca Carroll



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Allan Hamilton



[WWW.PNWRiding.com](http://WWW.PNWRiding.com)

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# Nutrition Corner

## ENERGY

Energy is not a nutrient in the sense of an identifiable substance; rather it is utilized as fuel for body processes, and is released when energy-containing substances are broken down by the horse's body. A calorie is a unit of energy that represents a standard amount of heat released when an organic compound is broken down. Calorie with a capital C is the unit used in human food literature. A Calorie is a kilocalorie which is 1000 calories. Energy requirements for horses are expressed as digestible energy needs per day in Megacalories, which is one million calories, or 1000 Calories (kilocalories).

The energy-containing substances in feeds are carbohydrates, fats, and protein. Carbohydrates are the largest suppliers of energy. There are two general types of carbohydrates based on chemical structure, which in turn, affects how the types are digested by the horse.

The two types of carbohydrates are fibrous and nonfibrous carbohydrates. Each type contains a variety of compounds that vary in digestibility. Fibrous carbohydrates provide

Structure to plants. Horses do not secrete enzymes that break down fibrous carbohydrates; rather fibrous carbohydrates are digested by bacteria and protozoa in the horse's digestive tract. Portions of the products of this microbial digestion are absorbed by the horse and used for energy.

The nonfibrous carbohydrates are mainly starches and sugars. Nonfibrous carbohydrates are more digestible than fibrous carbohydrates, as nonfibrous carbohydrates are partially broken down by enzymes secreted by the horse and absorbed in the small intestine. nonfibrous carbohydrates fed as a meal should be regulated. Grains should be limited at or below levels of about 0.5% of body weight per meal, i.e. 6 pounds of a grain mix or less per meal for a 1200 pound horse. Grain mixes should be split into several meals per day when larger amounts of nonfibrous carbohydrates are fed.

Mature horses of larger weight require more energy to maintain their body than do smaller horses. Working horses will need more energy than horses not receiving forced exercise and energy needs are larger when the temps fall below 30 degrees F.

**WILDWOOD FARM AND TRIPLE CROWN FEEDS.**  
Our partnership with Triple Crown began in 2014 through a promotion with the USEF encouraging farm members to compare their current feeding programs with Triple Crown products. We have found the TC products to be superior over other products primarily because of the EquiMix technology and the research support of a leading edge team including independent representatives of Equine Universities, Medical clinics and top level riders and trainers

## In Memory of Dickens

*With Sadness in our hearts we had to say goodbye to Dickens on February 21<sup>st</sup>. His huge presence will be missed by everyone, and we are humbled we had the opportunity to give him a loving home in the autumn of his life. Our staff, students and instructors will miss you big guy!*

## I Miss You

By Bailey Richards

I miss your big brown eyes

I miss your strong heart

I miss your patience

I miss your ability to love me

I miss you.

I will miss seeing you in the pasture

I will miss watching you roll.

I will miss hearing your hoofbeats as you run to me

I will miss your amazing horse smell

I will miss you.

I miss the power you had when we soared

I miss your twelve foot stride that ate up the ground



I miss the way your knees tucked when we jumped those high fences  
I miss how you always stood while I mounted. I miss you.

will miss your ability to forgive me no matter how bad the day has been, or how bad the ride went

I will miss your huggable neck that always welcomed my tears

I will miss the way you looked at me throughout the ride

I will miss your eagerness to jump  
I will miss you.

I miss you so dearly.

# Dream Horse Women

## Interview: Kansas Carradine on Trick Riding, Cavalia, and What's Next

Interviewed by Catherine Held in 2008

### Riding on U-Tube

After attending the 2008 Equine Guided Education Association's Big Sky Horse conference in Valley Ford, California, I received a mesmerizing U-tube posting from conference participant Kansas Carradine. The video begins with the athletic and graceful Kansas doing expert lasso-work which is deeply sensual. The video then moves into awe-inspiring trick riding for Cavalia, including "Roman" riding—where Kansas stands atop two horses at once, with one leg on each horse. The footage where she is wearing red and blue shot outside in Australia contrasts with the dreamy sequences onstage in Cavalia.

### Lifelong Love Affair with Horses

In a phone interview from her home near Lake Tahoe in early February 2008, the young mother told me, "I cannot remember a time before horses." By age 4 she was riding and from 5-7 she did gymkhana and trail riding. From ages 7 to 11 she was jumping horses and riding English-style. She has been performing with horses since she was eleven.

### Going off to Summer Camp—for 7 Years

When Kansas was 11 years old, she left her Hollywood home for the Riata two-week trick riding camp in Exeter, California. The first thing they did was ride horses in the river. When she returned home, she announced to her startled father that she was moving there permanently. Within a few weeks, Kansas was living and working at Riata's boarding school, as one of the performing "Riata Ranch Cowboy Girls." Riata's owners became her surrogate parents in what was then the only trick riding school in the U.S. Kansas thrived on the stability that the boarding school offered. Kansas recalls the responsibility instilled through working hard taking care of the horses, practicing, and performing. Kansas and her parents credit Riata and the horses for helping her navigate successfully through difficult adolescent passages such as her parents' divorce and substance abuse.

**Cavalia** From 2005-2007, Kansas performed in Cavalia, the dream-like theater and multi-media sensation that

evokes the mystical, magical, and transformational relationship between human and horse. Kansas describes Cavalia, "I had always dreamed of it, but it didn't exist yet. I had tears in *my eyes the first time I saw Cavalia—being in Cavalia was a dream come true. Cavalia touches everyone. It transports people to another time. It is timeless, wrapped up in fantasy, mythology, and the collective unconscious. Knights, Celtic mythology, bareback riding, little girls—it is all there.*" The performance schedule could be grueling with 7 shows a week and 250 shows annually in different cities and countries.

### Destiny

Kansas sees the hand of destiny in her work with Cavalia. While performing with Cavalia, Kansas met her future husband, artistic director Alain Gauthier. She credits fate for bringing her to Cavalia and to her new life as wife and mother. Kansas actually performed on horseback until she was four months pregnant. She and Alain left the tour from Brussels, Belgium when daughter Phoenix Rose (now two) was sixteen months old.

### What's Next

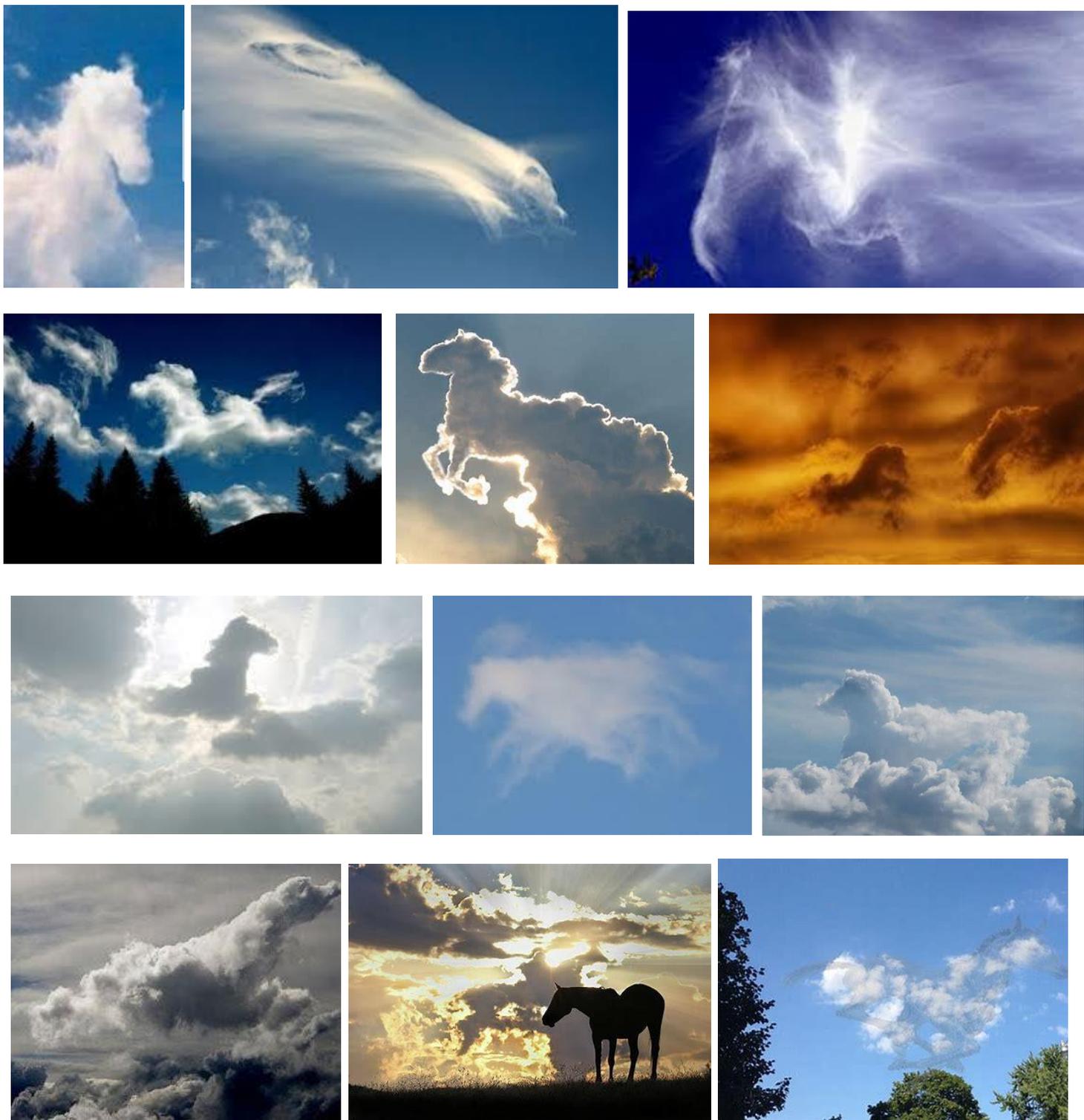
Now in her late twenties, Kansas shows the same courage and clarity about following her passion and taking the road less-traveled as an adult that she did as a pre-teen girl. She loves living in the beautiful Lake Tahoe area, and is a devoted mom to her daughter. There are, of course, horses in her life, including some Friesians (those magnificent horses that medieval knights rode), and she is learning dressage. A lasso act in Reno beckons, and she and her husband Alain are busy creating inspirational equine theater.

Kansas credits horses with lifelong learning. She recently began training with Ariana Strozzi, one of the founders of the Equine Guided Education Association, and is planning to get certificated in the program. Kansas credits the work with bringing her into even deeper relationship with the horses in her life. Kansas is also looking into working with horses and at-risk teens at a program near her home. For now, though, it is a deep pleasure to share horses with her two-year old and set down some roots. It is a safe bet that the coming years will include horses, learning, family, and of course following her passions.

U-Tube Performance: <http://www.youtube.com/kansasanne>  
Los Angeles Times article about

Kansas: [http://www.hughhart.com/stories\\_04/latimes\\_cavalia.htm](http://www.hughhart.com/stories_04/latimes_cavalia.htm)  
Cavalia: [www.cavalia.ne](http://www.cavalia.ne)

# The Most Fantastic Horse-Shaped Clouds



# The Unsolved Murder That Haunted a Beloved Italian Poet

A stirring mosaic marks the spot where Ruggero Pascoli was killed in 1867, shaping his son Giovanni's prolific art.

BY GARY SINGH FEBRUARY 3, 2022



**TWELVE MILES FROM THE ADRIATIC** Sea, near the town of Cesena, Italy, a mosaic horse marks an unsolved 19th-century murder. The colorful artwork, made from enameled Venetian glass pieces, stands near a narrow rural motorway that cuts through a haphazard patchwork of tilled farmland, auto wrecking yards, industrial chicken hatcheries, and centuries-old estates.

The monument commemorates the assassination of Ruggero Pascoli, father of Italy's celebrated poet, Giovanni Pascoli (1855-1912). Ruggero was gunned down at the location on August 10,

1867, as he rode home to San Mauro in a horse-drawn carriage. The perpetrator was never brought to justice.

The gray mare pulling the carriage was on a familiar route and, following the murder, she continued along what was then a dirt road, arriving at the family's residence with the corpse and two dolls—gifts intended for Pascoli's daughters, Giovanni's sisters.

Giovanni Pascoli was not even 12 when his father was killed. Over the next few years, he also lost his mother and three of his seven siblings. The resulting trauma helped define the poet's oeuvre. "It was really one devastation on top of another, and they weren't discrete, they weren't separate from each other," says Taije Silverman, a poet and Penn State professor who recently translated a book of Pascoli's work. To Giovanni, who went on to prestigious teaching positions, the family deaths felt like an expanding universe with the initial loss of his father at its core. The grief moved ever outward, influencing his creativity. "It became a point of gravity for him," Silverman says. "Like a way of orienting himself."

In 2017, to mark the 150th anniversary of Ruggero's assassination, students from the Ravenna Academy of Fine Arts created the mosaic monument as a visual interpretation of Giovanni's two most anthologized poems: "X agosto" ("The Tenth of August") and "La cavalla storna" ("The Dappled Gray Mare"). The memorial depicts the mare looking backward in contemplative fashion against a nighttime sky. The image then becomes fragmented, disintegrating into the darkness; a shattered carriage wheel suggests the broken cycles of life evoked in the poems.

In Italy, August 10 is celebrated as the Feast of San Lorenzo, or the night of the shooting stars. Even today, particularly in cities with ties to Pascoli, people often recite "X agosto" on that day. In the poem, Pascoli compares the horse's arrival, bringing his father's corpse and the dolls, with a swallow being shot while delivering food to its young. Tension develops between the microcosm of intimate loss and the macrocosm of the universe. Crying stars flood the sky and profound questions about the nature of evil remain unanswered.

"He's looking up at these stars, and these stars have been around for so much longer than anyone else," says Silverman. "There's just this refusal of an answer in that poem. And it's so filled with grace."

"La cavalla storna," a more rhythmic poem, likewise relates the story of Ruggero's murder, yet in more explicit detail. In a refrain known to millions of Italians, Pascoli's mother speaks to the mare: "Oh cavallina, cavallina storna, you who carried the one who will not return."

As cars zoom past on the highway, the mosaic stands as a monument both to a man and to the ability of Giovanni Pascoli to transform trauma into poetry. "He never recovered from his father's death," Silverman says. "He made his life and his work a monument to it in many different ways, and on many different levels."

**Transformation (Continued from page 1)**

factor and that horse has the potential to transform into a work of art, and the human into an artist. We see the *potential* for change in every horse we work with, and we hold that vision and work toward it every day. The horse has no idea what we see in him/her, they don't even know that they are being carried on a journey that they would not have gone on without us. Along the way fear changes to trust; discomfort changes to endurance; weakness changes into strength; doubt changes into confidence- for both equine and human- with the end result being *transformation* into something that did not exist before.

For clarification, there is a difference between change and transformation. Many people assume change and transformation are exclusive, that they mean the same thing. But change fixes the past, whereas transformation creates a new future. With change you are looking at improving the past, because it is a comparison to what existed; and change can be reversed. For example, you may start working with a horse to train him/her for, say, dressage. You start slowly introducing new challenges to him/her; you see changes in the attitude and start to see physical changes and things seem to be going great. Then one day your training session does not go so well and you find you cannot move forward; you have to go back to readdress a lesson you thought was solid. Change can be reversed if the push is too fast, the understanding is not there or the horse lacks the confidence to continue to change. The change was reversed because it never progressed into an actual transformation. The horse (and you) still had one foot in the past, and true transformation cannot occur unless you are completely focused on the future, one that you create for yourself (and your horse).

Horses understand change, but they do not understand transformation. They live in the present, but their aptitude to change is based on what occurred in the past. If they were mistreated in their past, they will use this as a guide on how they act in the present. The magic occurs when the right human comes along and moves the horse from the present into the future, creates a new dimension for them to grow and transform into. The beauty of this, too, is that the horse is really very willing. They all have unique challenges, to be certain, and it is a tremendous thing to create a future for a horse and definitely does not come easy. The human is the driving force, the creator; your vision must be solid and true. It is a great responsibility; because once you begin this journey you must complete it. The misunderstood concept of change it is even more rampant in the human race. So very few of us really get the opportunity to transform when we are focused only on change. From an internal safety standpoint change has a foundation, something tangible that we know to be good or bad, something we can dare to run away from but always keep it in hind sight, something that we can return to when things get hard or don't work out. Transformation, on the other hand, takes real guts and determination, it takes a willingness to throw away all that has been learned and consistent in our past and believe in a future we alone create, a future that only looks forward, not back.

Transformation is akin to the creation of art and we do become artists when we seek this journey. With our own hands-on hard work we can change the projection of not only our lives, but the lives of the horses we love. This is such a precious gift, the opportunity to create. Those that achieve a transformative horse get the benefit of their own parallel transformation, a narrative that they write from the beginning and have control of not only the characters, but the inevitable happy ending.



# Wildwood Farm CLIPS & CLOPS Oak Harbor

2326 Happy Valley Rd  
Oak Harbor WA 98277

## The Horseshoe

The original “nails” have disappeared from this cheese-smothered, horseshoe-shaped ham dish.

Sometimes there is a dish so iconic, so legendary, that unearthing its history becomes a journey into local lore, forgotten recipes, and thrice-cut potato wedges. In Springfield, Illinois, that dish is the Horseshoe.

Menus touting the Horseshoe abound in eateries throughout the Illinois capital, but according to many sleuths, none of these modern establishments offer the original recipe. In 1928, chef Joe Schweska invented the Horseshoe as a lunch item at Springfield’s Leland Hotel. Schweska began with an old-school steak platter: a steel oval plate surrounded by an iron or wood trivet (the raised border served as an important spud balcony). On top, he placed two pieces of bread, lying side by side, and a slice of ham cut directly from the bone in the shape of a horseshoe. Then came his iconic cheese sauce.

Although it was based off Welsh rarebit sauce—which uses cheddar cheese, milk, butter, and beer—because it was 1928, and therefore during Prohibition, Schweska made his first Horseshoe sauce using nonalcoholic beer. After a good smother of creamy liquefied cheese, the chef decorated the platter’s perimeter with freshly cut baked potato wedges, creating the “nails” of the horse’s shoe

Over the years, Schweska’s Horseshoe has been transformed from a satisfying, stately midday meal into an excessive, gut-busting pile of meat and toppings. In addition to ham, many menus offer the dish with a hamburger patty, while other versions include buffalo chicken, fried pork tenderloin, or Kobe beef. Meanwhile, the potatoes have been replaced by crinkle cut fries, tater tots, or hash browns, all served atop or submerged in the cheesy sauce.

