

EP09:

Dancing with the Divine Feminine

With Alana Fairchild

Colette:

Hi there and welcome to INSIDE THE WOONIVERSE. I'm your host, Colette Baron-Reid. Joining us today is the spectacular Australian creative visionary, spiritual artist and beloved author Alana Fairchild. Alana's diverse and original body of work includes over, get this, 55 published titles from books and Oracle cards to meditations and music. She is awesome and Alana's online courses include unique healing modalities and divine feminine energy work and the sacred art of light work with enlightened beings. You are the coolest. Welcome, Alana.

Alana:

It's so lovely to connect with you Colette, I just feel like we're sisters on the path, really.

Colette:

Yes, I was actually super shy to contact you because I've been following you along and our Oracle card decks are all usually side by side on the shelves and the stores and I be looking and then sometimes I would, "Should I buy one? I don't know." And then, "What if she doesn't like me?"

Alana:

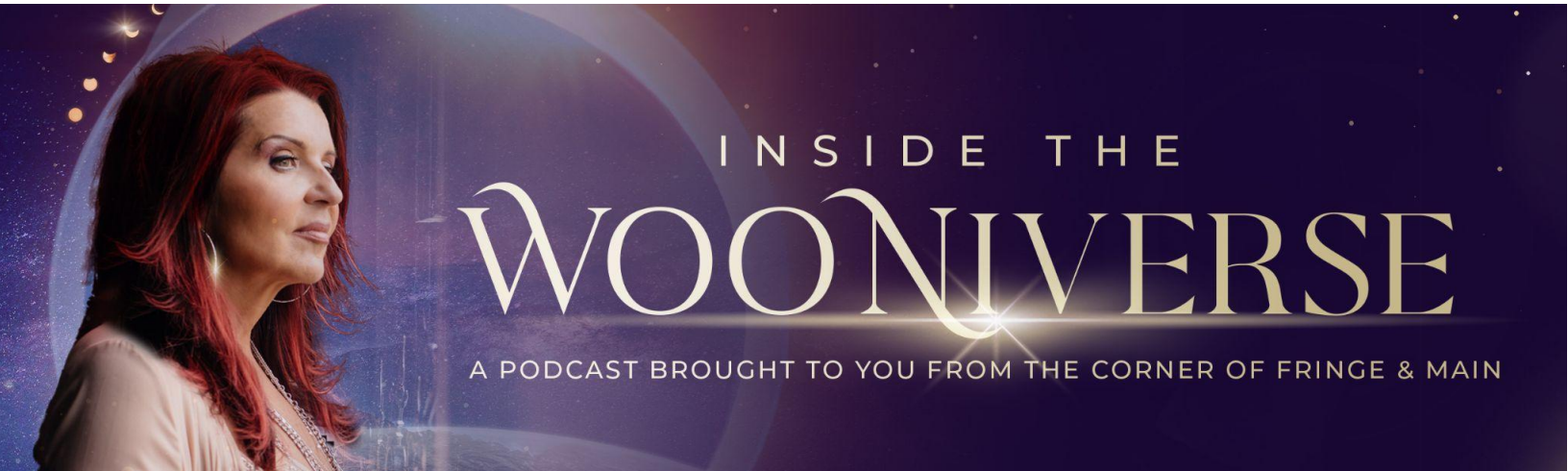
Oh my God who couldn't like you? You're just absolutely beautiful.

Colette:

But anyway, and then I actually started looking at your website and stuff and we have so much in common, but anyway, we'll get to that in a sec. But I really want to get to know you and I know a lot of my fans also collect your decks and I want them to know you, I want to know you. So I want to go back way to the beginning. What was it like for you? Because I know you've written about this in your books, etc., but your childhood let's just start all the way with little Alana.

Alana:

Little star being.



Colette:

The Little star being, exactly.

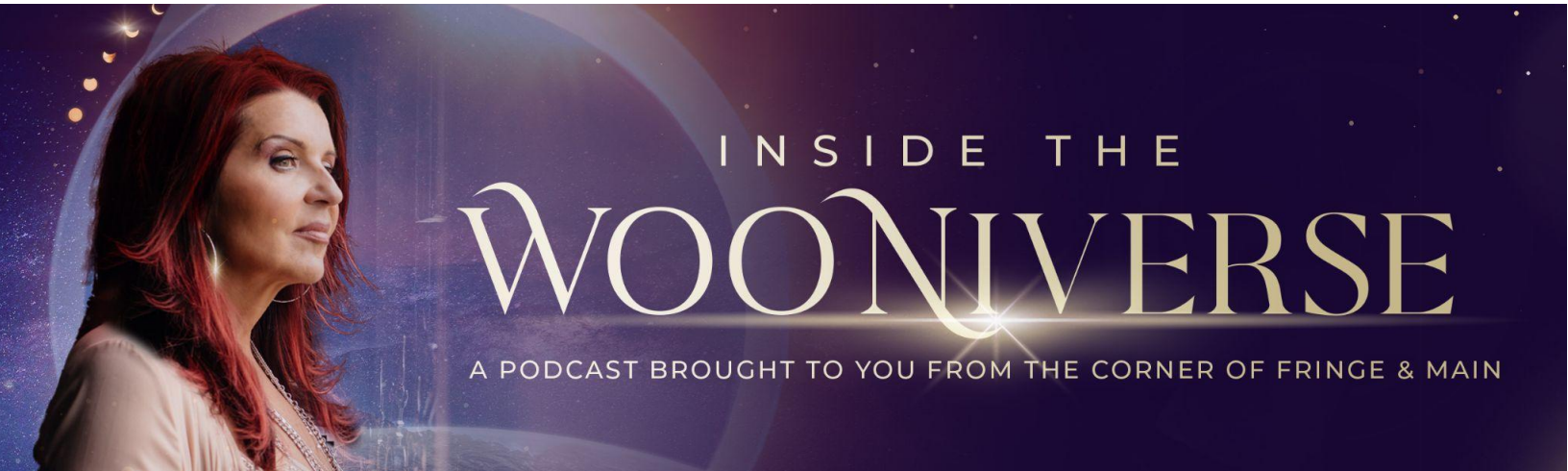
Alana:

Little star being. It's funny because I think sometimes when something's quite natural for you just assume that it's the same for everyone. So I came into this world with that sense of spiritual connection really, just there and it was pretty natural and it came out in a couple of ways. I was raised in a Christian family, but fairly open minded, unusually so actually. So there was the kind of more traditional religious facet and then there was... I'm such a little pagan as well, I would be out running in nature and being around trees because Australia's quite an amazing place like that to grow up. And I just felt the divine in trees, in spirits, a lot in the sky, I would lay on my back as a kid and look at the sky and see the divine there. And I just felt it as this living part of the world and the spirit and me.

So that was pretty natural for me and I never really thought much about it. And then I was raised in Sydney, which is a pretty multicultural area and from the moment I first went to kindergarten, I had friends who were Hindu, and Sikh, and Bahai, and Zen Buddhist and all sorts of different cultures and backgrounds. So I was in and out of homes with different types of food, different religious iconography, different ethnicities, different languages, ways of dressing and eating and it was just normal. It was normal to me, I just found it interesting. So I think all of that set me up to do the work that I'm doing now in a way, but I never really thought much of it until I got a little bit older and then had this sense of that, that's not the way that most things happen, that there is sometimes a fear or a sense of distrust around things that are different. And so lately I've really been thinking about how much gratitude I have that was part of my upbringing as a little girl.

Colette:

I love your a story because it was similar to me, Canada like Australia and especially Toronto, very multicultural. So we were exposed to a lot of different ways as well, my family was anyway. So do you remember any specific moment where you had a real spiritual experience that was really unusual when you were young? That were like, "Wait a sec, what is this?"



Alana:

It was just always there so there wasn't any one particular thing where I thought like, "What's happening or what's opening up?" Because it was just always there, in fact, I didn't really have any startling spiritual experiences until I was older, and after I had sort of slowly shut down at some level through going to school and I did a very left brain law degree university...

Colette:

Oh my God, I went to law school too, come on.

Alana:

We survived.

Colette:

Look at us now. Okay. Oh my God, this is crazy. Okay, go on.

Alana:

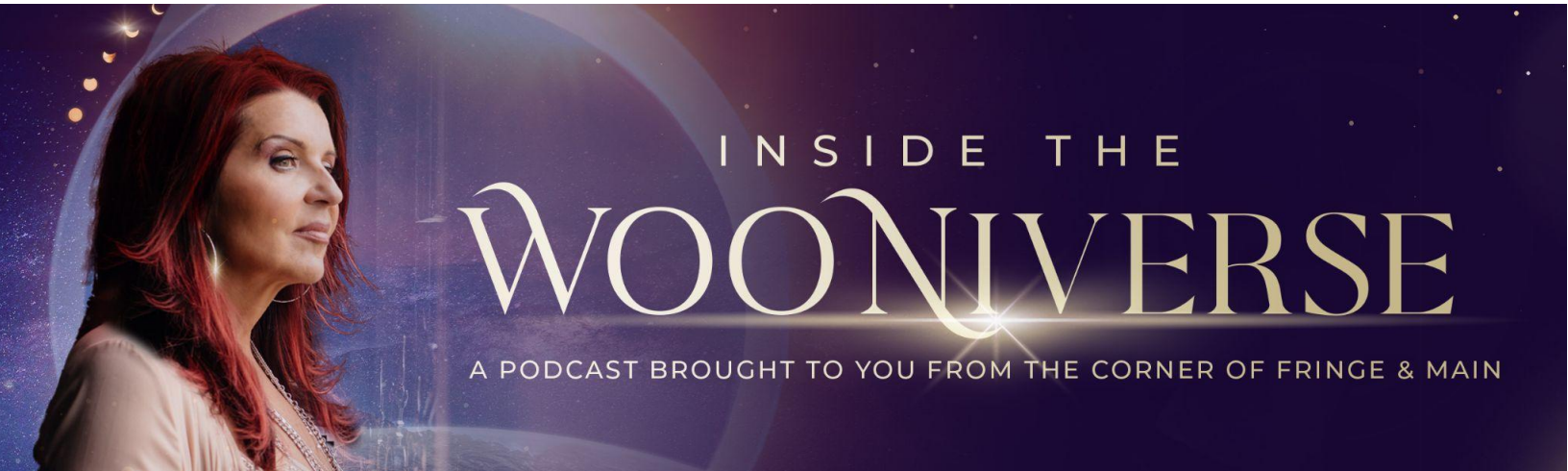
So I became more left brain, I never completely disconnect from that other part of me, but it just got dialed down and I thought I had to join the real world. I have since really redefined what the real world actually is. Thank God it wasn't that depressing state that I was in for quite a while. And it was then in the opening up again, when I sided that I didn't want to practice law and I had to embrace something that felt like it was connected with my heart. And then I met a spiritual teacher, she did channeling and worked with Aura-Soma, I don't know if you guys have...

Colette:

Oh yeah. I did the whole training, the Aura-Soma training. Yep.

Alana:

Yeah. And I just loved her, I thought she was amazing and she was the first person that actually just said to me, "What you're doing with law, you'll use those skills later on, but you should be more doing something like this." And I thought, "Yes." This voice came out of me and I said, "I know." And I was listening to myself saying that I'm thinking, "What is this voice?" I don't even know what part of me is saying this, but it was like a light switched back on, that I didn't even realize had slowly been dimmed throughout a period of time where I was just trying to fit in and play by the rules of society and it just doesn't work for me. It doesn't work well, I've tried it, I



ended up with depression and anxiety, it wasn't good. So I had to learn how to trust and move in a different way and that's when the stronger spiritual experiences started to come through because I think I'd learned what it was to feel separate from it, which I wasn't, when I was little, I always felt connected to it.

Colette:

So when you started, did you actually start working as a healer at that point? Or how did your actual... How did the path open up for you when you decided law wasn't for you? I love that, law wasn't for me either I can tell you that.

Alana:

We went with cosmic law, right?

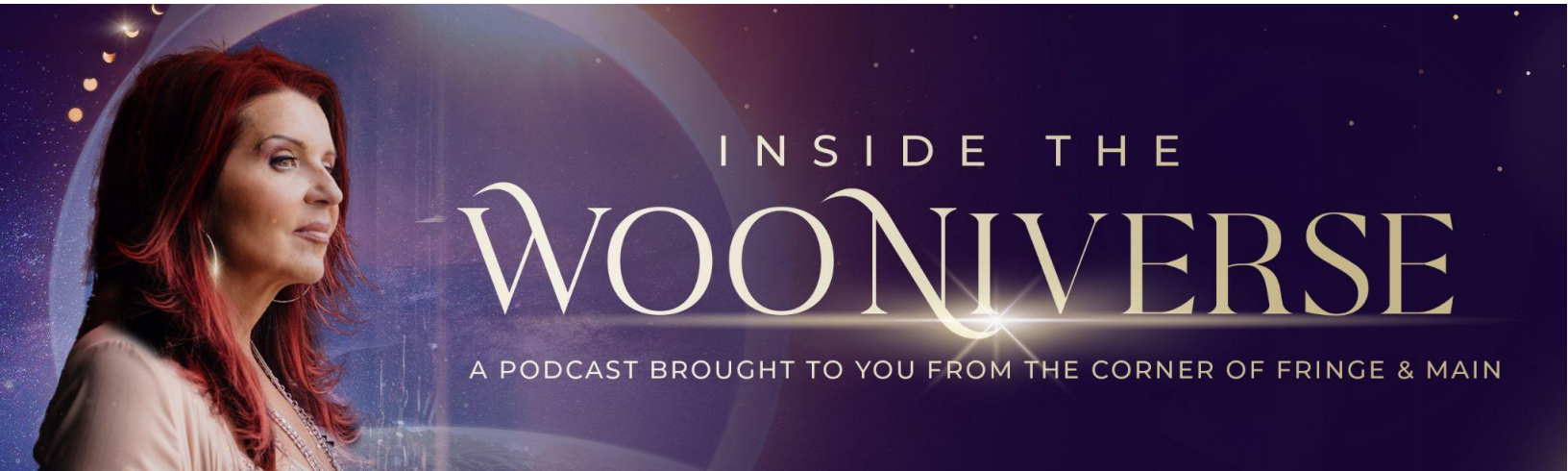
Colette:

Yeah we both went with cosmic law.

Alana:

Look, it was really, I call it my inelegant stumbling because I really had no idea what I was doing. But essentially what I did is I started doing classes with this teacher, I studied with her for about two years and she taught me meditation and some psychic development. And I just started doing tarot readings at festivals part-time. I still remember the first one, I was absolutely terrified and I hadn't really had much experience with readings and I said to my teacher, "I don't really know what I'm doing." And she said, "Don't worry, you'll be absolutely fine. After you've done 10 readings, it'll feel like driving a car." And I just thought, "Okay." So I sat down and this woman sat opposite me and I still remember it. I just looked at her, had a moment of panic and then I just relaxed, opened my mouth and started talking.

And I still remember what I said to her, I said, "Oh, you're interested in photography?" And she looked at me a bit surprised, said yes and then boom, off I went and started talking. And it didn't take 10 readings it took about one and I just felt like, "Oh, this is natural for me. This is what I should actually be doing." So out of readings, eventually I started channeling my passion for chakras and energy work and I started teaching circles and still doing readings, and it just kind of evolved. But I do remember I did get busted in law school once for reading a book on chakras



in the middle of a litigation exam. So I think the signs were there earlier on, I wasn't taking quite the right path.

Colette:

That's very funny. Okay, so let's go back a little bit. I love your story about the tarot. So it really just came effortlessly to you. Did you have any interest in divination? In studying divination after that? Because I know you're a bit of a nerd like I am, so [crosstalk 00:08:20] I'm just going to [crosstalk 00:08:22] Yeah, I am too a huge nerd. But did you dive into other divination systems too beside the tarot?

Alana:

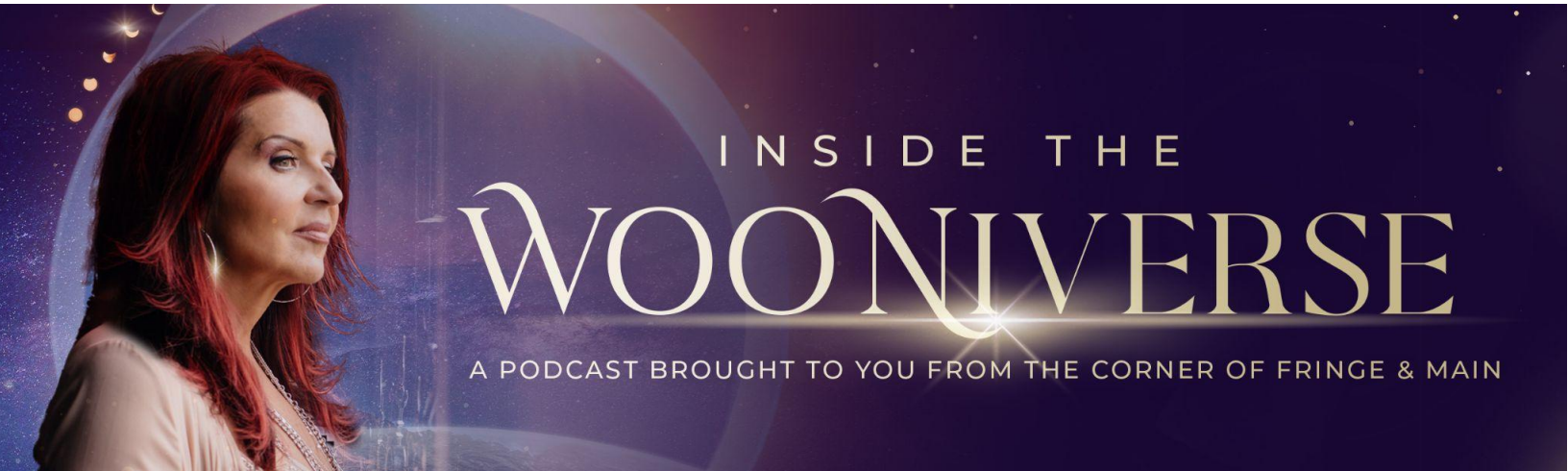
Yes, I was interested and still am in runes, tarot, palmistry, we were always... I mean, I was raised in a Catholic household, but we were very... I mean Catholics can be pretty relaxed anyway, I've got to say, out of all the Christian denominations, Catholicism is probably one of the more laid back in some ways. But we, having psychics coming in and out of the house, that was pretty normal, we believed in reincarnation we never really questioned it. My mother and my grandmother both had psychic tendencies. So if someone passed away, they'd often have dreams of them or I remember one time my grandmother told me that her mother, great-grandmother used to live into state and then she'd just ring out of the blue and go, "Who's sick?" She just...

Colette:

Oh wow, I love it.

Alana:

Yeah, she was always right who's someone wasn't well. So there was always this sense of being really open to other dimensions of experience and we never really thought much about it. There was never any sense of fear around it either, which can be unusual if you are raising a religious household. Sometimes that's not the case, but for us it was all just part of life. So that openness around psychic phenomena, divination, different realms, the afterlife, spirits and spirit beings, that was all kind of part of what I grew up with really.



Colette:

Oh, I love that. So you talk about your affection for mother Mary and that's my favorite Oracle deck of yours, it's particularly personally meaningful to me, and your grandmother who used to read the rosary every night, is that right?

Alana:

Yes she did.

Colette:

So you are really well known around the world for your work with the divine feminine energy. So would you say that would've been the impetus for your interest in the divine feminine?

Alana:

It definitely started there. It's funny because at one point I was living in the house of my childhood with my mother, my grandmother, and my great-grandmother all under the same roof, which... That's a lot of feminine energy. I mean, I had two brothers and my father obviously, but the feminine was very strong. So I think that sense of independence and strength in the feminine was also something I was raised with, I come from a line of quite strong, sometimes stubborn, which I've definitely inherited, women. I like to call it determination, but anyway, and there is that sense of that reverence for it and that respect for it. So I think part of it definitely from childhood. And then it was funny because as I went through that time with trying to normalize myself with so much disaster, I also became quite disconnected from my body during that time.

I had depression, I had anxiety, I found it hard to feel really connected to I was physically. And I think during that time, part of the remedy for that of learning how to reconnect to my body, to my creativity and to my intuition was reconnecting with the feminine. And I didn't really know what it was when that started, I just started having almost obsessive interest in color, in texture, in fabric, in smell. I wanted to dance, I became more interested in singing again, something I loved as a child. And it was just like my soul was basically saying, "You've got too into your head. You've got disconnected from who you are, you need to come back in. You need to come back to your body." And the feminine was the way that happened.



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This beautiful engagement at a sensory level with the world, in a way that was healing, not a way that was... We can have these stories around it, like it's not good or it's not spiritual or different things that we've internalized culturally but my experience with the feminine was that it was very much about this deep grounding back into the home of the body. So it was quite [inaudible 00:12:19] and then from there I was like, "Well..." I had a look around culturally and thought, "Well, we need this actually." This is not just me, this is a... Especially in Western culture, but it's so prevalent. And that's when I started to think, "Well, I wish someone had have told me what would happen when I started connecting with the divine feminine." Because I didn't know.

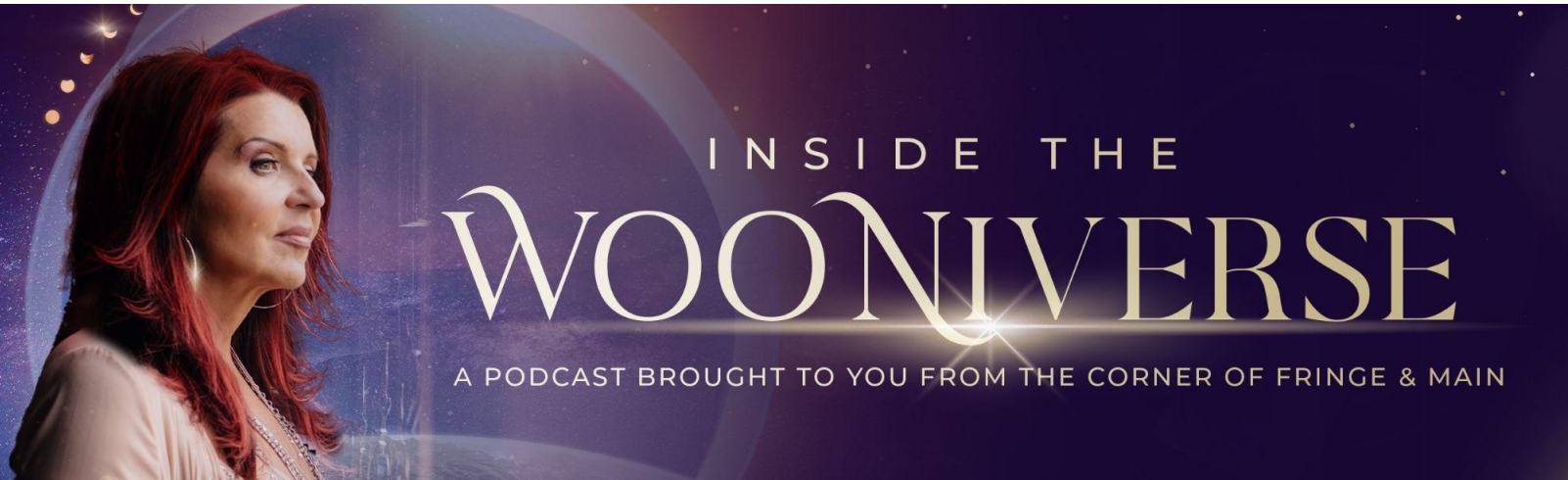
And it was chaos. Oh my God, I hated it at first. She moves in circles and it's nonlinear and it's intuitive and you never know what's going to happen, but it's good kind of chaos. It's the generative, nourishing, healing, restorative kind of chaos that gets you out of your head and keeps you on your path. And it's like those memes on social media, they have the path to success, we think it looks like this, it's A to B and it's a straight line and then go what it really looks like. [inaudible 00:13:05] It's crazy. Yeah, and I had to learn how to trust that and how to sense it. So I just felt passionate, I wanted to share it.

Colette:

This makes total sense now, because before we got on the call, I had pulled an Oracle Card from my deck, *Wisdom of the Oracle* and it was chaos. No, but in the actual card, it does talk about the divine chaos that we have to remember that there is... There is a divine organization that doesn't follow our linear mindset, we don't have logic to it. And I do think this is exactly why I got that card to talk about this one thing, because I think people want soft landings all the time, they want things to be all sweet and happy and manifest and wiggle your nose and all of a sudden, boom there's magic. And they want to bypass anything uncomfortable and difficult, and what you've just said now, which is true. When you follow the divine feminine, she's going to take you on quite a ride and it's not going to be down the road from A to B. And to surrender to that, I think this is a really key piece that you talk about in your work, and I think that divine chaos is a beautiful thing, but it can be scary because you have to trust, right?

Alana:

Yeah, you do. And I think for me, I always try to think of it as perspective as well. What looks like chaos to humans is typically just an expression of a beautiful higher order with a plan and



intelligence but it's organic, it's like nature. I always use the butterfly example because I think it's so fierce. I mean, this sweet, soft, beautiful thing emerges, but it literally devours itself, in a chrysalis, that's incredible. So I think just having that understanding, it can be fierce but it's always compassionate and it's always trustworthy.

Colette:

Or at least it should be, it's really our choice of how we engage it too, I think. What you teach is the way to engage it in a way that's with grace, but there's a lot of people that will resist this and the idea that we are in that chrysalis eating ourselves and feeling really claustrophobic and sticky and having nightmares, etc. Then all of a sudden we're butterfly, woo! What was that all about? But it's trusting that we'll get there, right?

Alana:

Yeah.

Colette:

Okay, I'm going to bring this up because it is really quite impressive. You've created 55 published bodies of work, now that's allot. [crosstalk 00:15:34] I mean, come on. And nevermind that, I think 20 decks how many more? Is there more than 20 decks?

Alana:

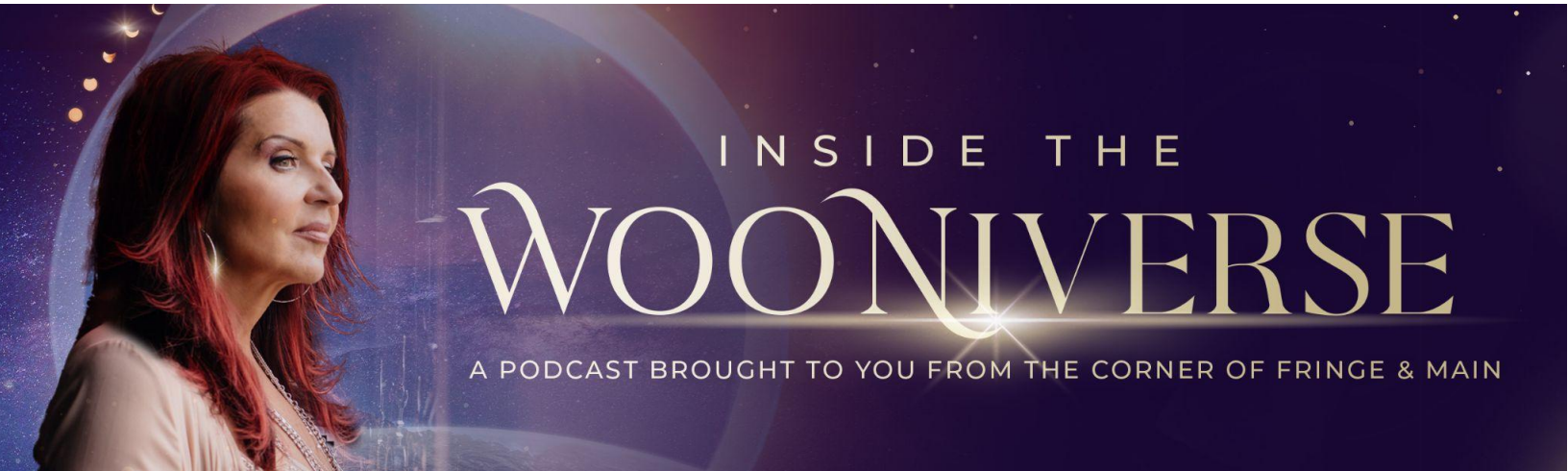
It is, but I can't remember exactly.

Colette:

Yeah. Well, we counted 20, but we thought maybe it was 22. So I think, and tell me if I'm inaccurate about this, that you are actually the person in the world with the most decks of any of us.

Alana:

I actually don't know, that's probably true.



Colette:

Yeah, I think I'm right behind you. Then there was DV and then there's me, yes. But you are very impressive and they're beautiful. I mean, every one of them, they're all just so unique and independent and beautiful and credible, so would you say that you're creative?

Alana:

Yeah, obsessively so. I mean, it's such a group effort to... With the different artists. I mean, I know this is a difficult time in a lot of ways to be alive, but it's also an amazing time to be alive, it's kind of both things, and just the amount of art and the amount of creativity, generally, that's flourishing in the human psyche and the openness in people who want to explore the inner realm and they're not completely seduced by appearances of things and want to get into the real juicy nourishing soul energies, that's very inspiring to me. So when I see someone's art and for example, you mentioned the Mother Mary Oracle, and Shiloh, I stalk to Shiloh on social media. I said, "Please, please, you'll love this deck, we'll create something together." And it took a little while but eventually she agreed.

Colette:

It's my favorite of yours, [crosstalk 00:17:18] it really is my favorite. Yeah, it's because of that deck that I ended up taking a class from her and now I'm doing my own art, because of Shiloh. So we share her in common. So I want to talk a little bit more about the different products or, and I don't even want to call them products because they're not... It's a funny thing, they're offerings. Yeah, that's a funny word. All of a sudden I went, "Ew, that's not the right word." Because they're offerings, and what is your... When you dive in to work on an offering, for example, how do you do this? Do you all of a sudden realize, "I'm so inspired to talk about this and focus on this and then offer this."

Alana:

It happens, it's like a wave, I always feel like spirit is leaving... Not just for me, but for everyone, I call them cosmic breadcrumbs. But they are these little things on the path that happen and they plant the seed and it might be an experience or you notice something, or you have a conversation or something happens and it's sort of... They accumulate and eventually I have an awareness that emerges from within, like something's been cooking inside the divine mother's kitchen in my soul and suddenly, bing! The timer goes off and I'm like, "Oh, look at that."



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And I think, usually it's an awareness of a problem or something that needs the solution and I start to think, "What does that need? What would resolve it?" And then some beautiful... It's like spiritual dimensions open up, And then they [crosstalk 00:18:39] drop some inspiration. Yeah, and I never feel like I'm creating it as I go, I never feel that way. I always feel like it's fully baked and I'm just trying to pull it through. So it's the concept, the teaching, whether it's a deck or a book or a album or whatever, it's already there. And then I'm trying to be as faithful as possible with bringing it through in its entirety and not distorting it, and that's why they're all so different.

Colette:

I really notice that, and they do feel very specific to...

Alana:

They are.

Colette:

They're very specific and I've never seen anybody else that decks like that. This is what you use for this, this is what you use for that, this is...

Alana:

Yeah, they like vitamins to the soul. Yeah, I never planned that just happened.

Colette:

No, it's spectacular, it's really great.

Colette:

So you do talk about your decks like their little spiritual practices?

Alana:

Yes.

Colette:

So tell me about that. Let's talk about a couple of your favorite ones and explain the spiritual practice because I think it would be really great for people to know that before they go out and get some because they will.



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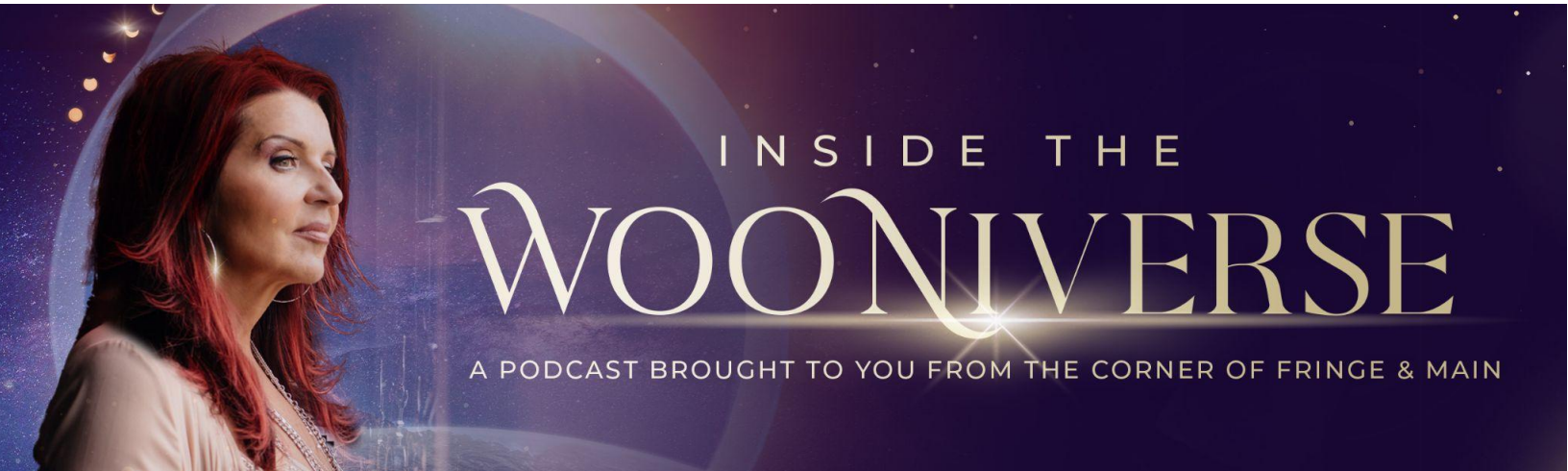
Alana:

Yeah. I think part of that comes from the creative process when I'm writing it because it always feels different, which makes sense. If you are riding a deck that's like a vitamin C or one that's a vitamin B or whatever, they're going to feel different, so they do. So like when I was writing the ISIS Oracle, for example, and I've been obsessed with ancient Egypt since I was a little girl, so that just felt like a beautiful thing to do. But there was so much around owning your power and spiritual sovereignty and I felt different when I was writing it compared to the Kuan Yin Oracle, which is the first one I wrote, which was very much in the heart and there is still heart in ISIS, but it's like a different view, it's like a different refraction of the light.

So I just notice the difference in that, and I find, sometimes people say to me, "Which one do I choose?" And, "I'm not sure." And I always just say, "Just trust your soul like you would trust your body with what you need to eat for lunch." It's like, your soul will be naturally attracted to certain decks and for you there'll be something in it that you just spiritually need. Even for me, if I'm preaching to do a reading for something, it might be, what am I drawn to? And I just trust it, I don't really second guess it. It's just that sense of intuition and instinct. So the spiritual practice is part of that, do you need Mother Mary? Do you need that comfort and that sense of protection whilst you're being a badass, because you're such a fierce woman. Really, I don't think of her like that but she was and still is. And it's like getting that sense of what you need, even if you don't consciously know, at some deeper level you know, and it's okay to trust her.

Colette:

One of the things you just said, I thought was just so beautiful. You said these are different refractions of light. That it's all the same light, but there's just different... And I noticed the ISIS Oracle. I mean, you could be my twin, I'm listening to you talk going, "Oh my God, this woman is like..." Because I too is obsessed with that when I was a kid, and that particular Oracle does feel very... It's about sovereignty and owning your power and really being grounded in that but in a fierce way, but not fierce. It felt very solid, and Kuan Yin was gentle, the gentle quality... Well, she's the goddess of compassion. Even the way you wrote the decks, it's like you embody this energy. So I always believe that a decks are alive, I believe... I'm an unanimous, I don't know if you are, but I believe the spirit of these things and you have an extraordinary way of being able to do that.



Alana:

Thank you.

Colette:

All right. Next, I'd like to talk about the application of define feminine energies. But before we do, we're going to take a quick break, more with Alana Fairchild after these messages, we'll be right back.

Colette:

And we are back I'm here with Alana Fairchild on INSIDE THE WOONIVERSE. So let's talk about divine feminine energies now and how people would be able to access that. Why is it important now, in your estimation?

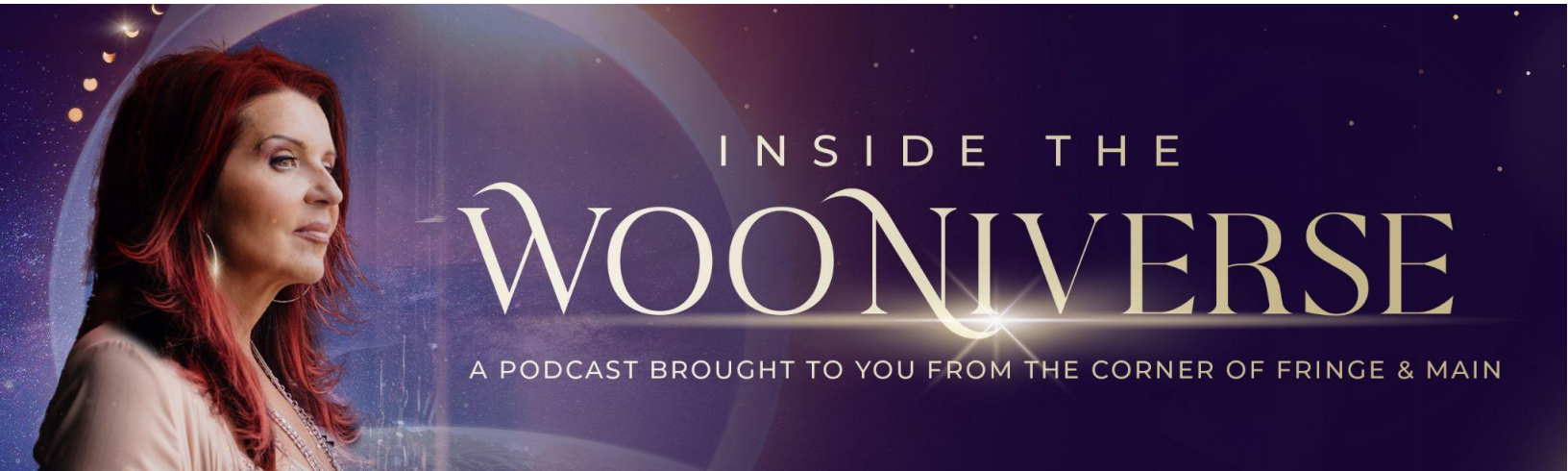
Alana:

I love that question. I feel collectively that we're going through it and it's just timing. It's just nature moves the soul's nature, so the soul moves, and the soul, like nature, is part of an ecosystem. So when certain number of souls... It's like a wave, so we're all in it collectively, there's just many of us that are already on this path and are working with the realm of soul and emotions and healing, and so we're a little bit ahead of the curve. We can kind of look back and go, "Yeah, just swim." Like, "Just paddle, follow me. I've been doing this for a little while." We kind of know it. But I think there's still a lot of humanity that is yet to grapple with what's happening, and the feminine is really... She's a truth speaker.

She's not interested in trying to explain things away, she just wants to be able to say, "This is what's happening." And then when we acknowledge that we're in a position of power because we can respond to it appropriately rather than what we wish was happening or think should be happening. So I think with so much complexity, change, uncertainty and shifts that are happening in the collective we need her. We need her honesty and her sense of strength and when I say her, I mean the divine feminine, and when I say the divine feminine, I mean the spiritual intelligence that's in the soul of all beings.

Colette:

Right, and it doesn't matter the gender.



Alana:
No it doesn't.

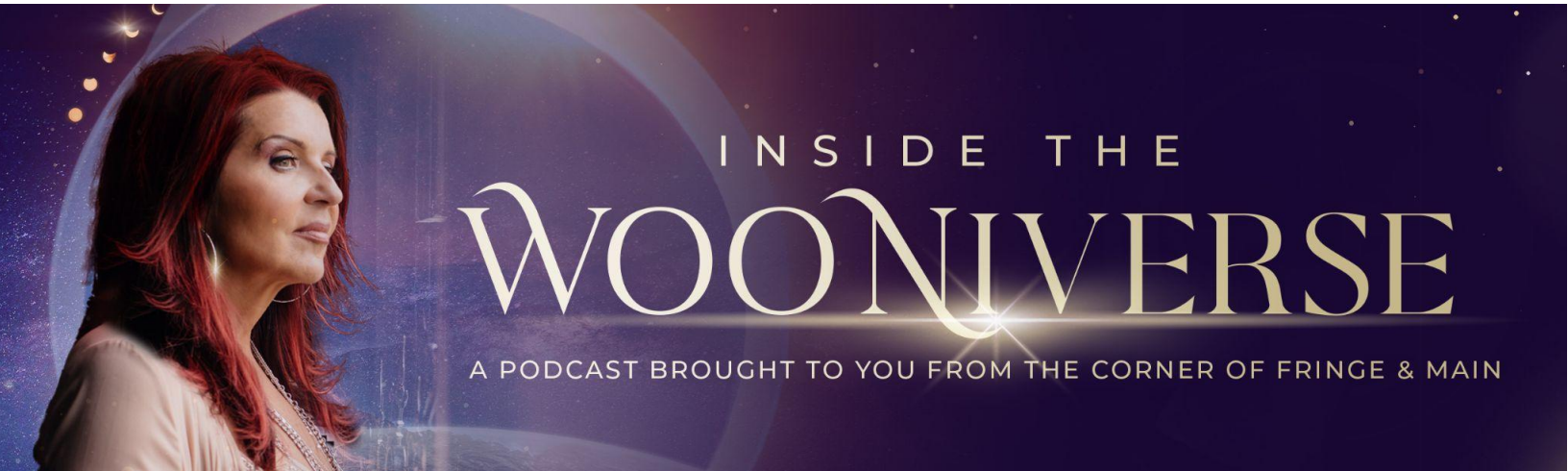
Colette:
Yeah, it's not a gendered thing, that's what I'm getting from you.

Alana:
No, it's not. Yeah, and I think it's important that we remember that. And then we can look to nature because nature is a wonderful divine feminine gospel, and she's always unfolding and teaching us, "Look, it's looks like winter, it looks like the apocalypse and everything's dying, but actually, look, Spring comes next." It's it's part of a cycle and we can kind of go, "Oh, okay, well let me move with what's happening even if it gets a bit scary because there's an intelligence that's using this to regenerate and transform, and I don't have to know what that's going to look like, but I can stand that it's happening. And I don't have to get caught up in panic, I can stead myself and move with the journey, move with the process." So I think we need her and it starts... I mean, the way you access it is you just start with, "What's happening with me now."

And that's why I think Oracle decks can be beautiful because they're kind of like sacred mirrors for the soul. You read an Oracle deck and it helps you connect with your truth. "Oh yeah, I can relate to that." And then journaling is another way you can do that. Dance, meditation, some people like yoga or gardening, dancing on the beach, whatever it is that helps you feel like you are stepping out of the crazy cultural hamster wheel, acknowledging that it's [inaudible 00:25:27] But just stepping back and saying, "Okay, what is real with me in this moment, in my body, in my mind." And just breathing and not having to fix or worry or panic, but just be with it and finding that strength to be present. And then the next, there's cosmic bread crumbs, then we see them more clearly because we are in our bodies and we can see more clearly.

Colette:
I love what you said when you said nature was a gospel.

Alana:
Yes.



Colette:

The gospel of nature, that was fascinating that you said that, that it's... And we are nature.

Alana:

Yes, we are.

Colette:

What does that mean?

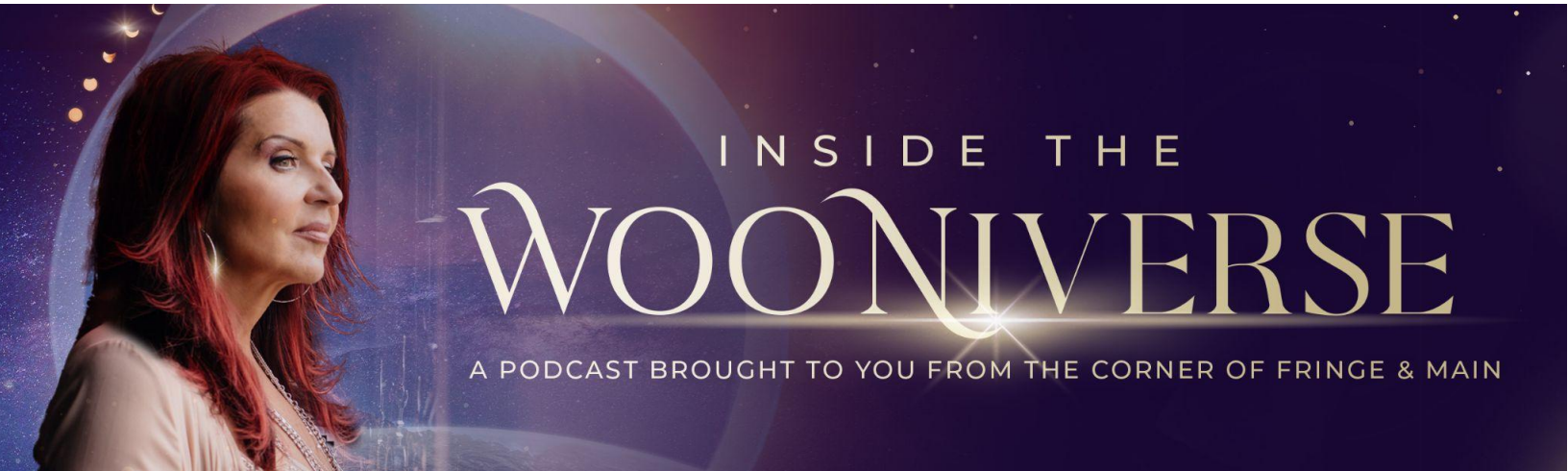
Alana:

So the wisdom's within it's just... I sometimes say that my best successes have happened despite my best efforts. It's my self deprecating Australian way of saying that sometimes we get in our own way and we make things much more difficult than what they need to be and that's okay. It's part of being human, it's an advanced spiritual master class for the soul so it's not always meant to be easy and that's fine. But part of what I've had to learn is to... And this is the facet of surrender, instead of getting in and wanting to fix everything, which is something that I think a lot of modern women, especially in the west were such multitasking, just get stuff done, kind of thing, approach. And we get conditioned with that a little bit and it's not bad necessarily, but sometimes it can take over where it's not always the best way for us, it can make things a little bit harder.

So being able to step back and just have that sense of... What's that beautiful Daoist expression? I'm paraphrasing here, but nature never rushes and everything gets accomplished is essentially. So it's a trust that we belong to the universe, we're growing with life. The universe knows where we want to go and what we want to manifest and we are moving with it. We don't have to always push against life or against what's happening to make things happen. It doesn't mean that we give up our wheel or our dynamic quality, but we learn how to balance it with a magnetism. So we're kind of paddling with the cosmic wave rather than trying to swim against it, which is just exhausting and ultimately the universe is pretty powerful, it's not going to turn out too well for us. Better if [crosstalk 00:27:40] yeah, move with the naturalness of our own being.

Colette:

We have to trust that whatever it is, that our intentions are, are love, will come in basically, I'll paraphrase, divine appropriate timing, is what you're saying?



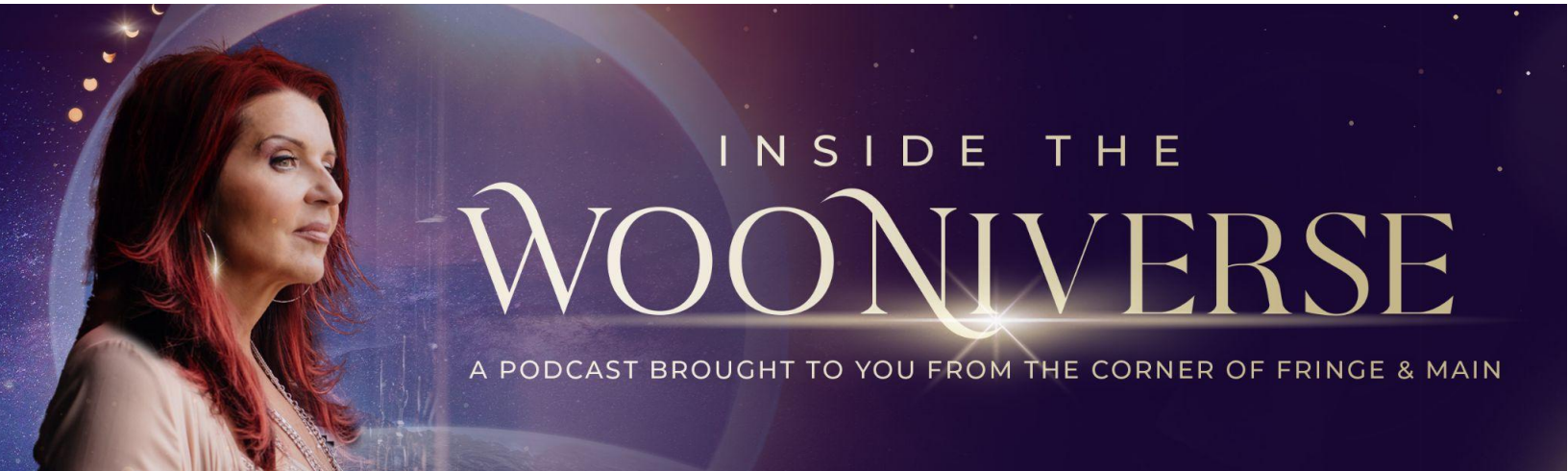
Alana:
Yes, totally.

Colette:
And it is so true in our society, and especially for women, especially for entrepreneurs as well that we have to produce-produce-produce-produce-produce, fix-fix-fix, go heal somebody, make it... Assuming that something is broken or like try to bypass it and say, "Oh no, everything is love." And that doesn't work, because nature is messy, it's dirty, it's muddy, it dies, it awakens, it regenerates, it's chaos and then it's quiet. So all of those things are important. And what you just described so beautifully with such grace is we just really need to surrender to the natural flow of life, period. And that's not easy for a lot of people, especially because we've been taught that if you're not producing, you don't get to breathe.

Alana:
Yes. But nature still produces and I think that's the thing. We still will be creative, but it's like the baseline, it is a cooperative collaborative effort. I like the idea of moving with the wave. I mean, I was raised in surf culture in Australia. So it's like, you move with the current, you don't try get into the ocean and then yell at the ocean because the wave isn't where you are. I've been known to do that tantrums, like all those, but you swim to where the wave is and you move to that, and it's more fun for everyone.

Colette:
I'm a swimmer, so I understand that, you don't swim against the current. You always get to where you're going, just have to go with that. So I'm going to go back to a couple things. You have a degree in the arts and law, you have degrees in both, yes. And you explore training in astrology, psychotherapy, dance, music, singing, energetic healing, meditation and more. Okay, and when do you sleep? No, that's just a [inaudible 00:29:45]

Alana:
I sleep a lot, I love my sleep. A lot of my good teachings come in dreams, so I do sleep, I'm into that.



Colette:

The thing is that, what I find fascinating about you is, you really do seem to effortlessly weave all of these passions together. Was it always like that with you or did you ever struggle with presenting one of these identities? Because you have multiple identities, if you will. I mean, actually years ago you did this big event in Sydney, it was dancing and music and everything and I so wanted to go. This is like, "I love this woman." I don't know if you still do those, those big events where they dance, et cetera. But there was something so primal and so... You just own it. Have you ever had trouble owning all of it the way you do?

Alana:

I haven't had trouble owning that, that's quite natural for me and I'm working on a new project it's going to be a little while in the pipeline. But I think that weaving it together, that was a whole journey and it was actually really difficult. I did it on the ground, I can never figure these things out and then go perfectly. Maybe everyone's like this, I don't know, but I'm very much a hands on, I have to get in there, try to figure it out, make a fool of myself at least once. And then go, "Oh, that didn't quite work." Or, "That worked, but I've got to humble myself a bit and keep going." And I just kind of bumble along until eventually... It's strange because it's not an intellectual sense of it, it's very intuitive, but I feel like I can work with the energy and then I just relaxed and things happen. I don't know if that's very vague engineering.

Colette:

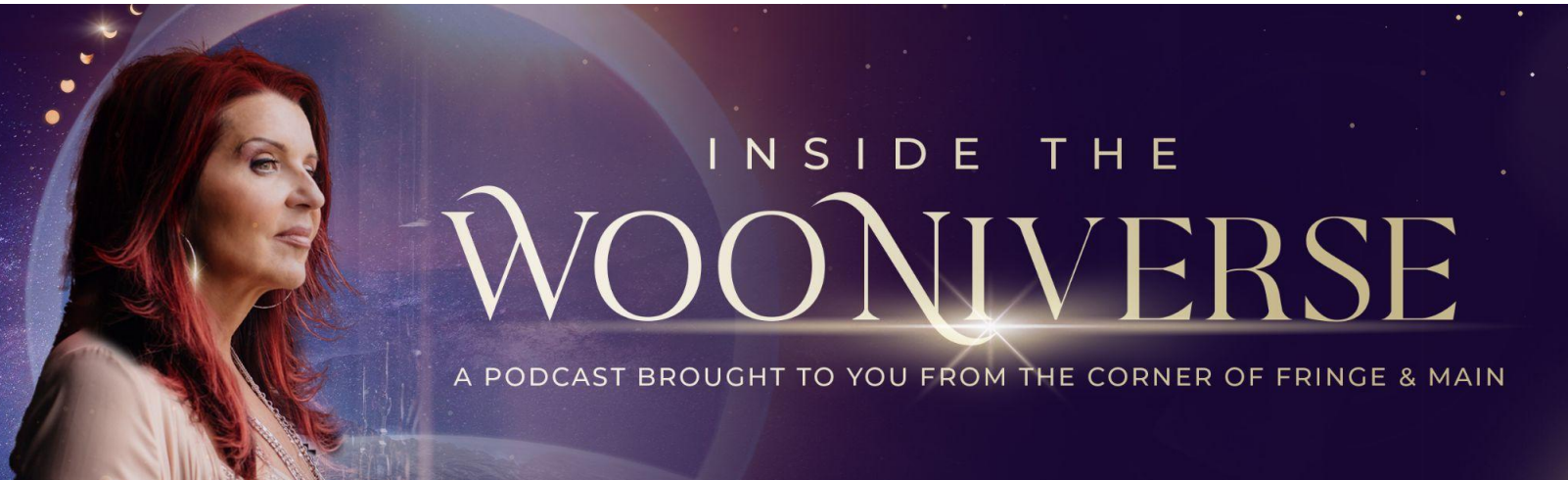
No, it makes perfect sense to me. Especially the bumbling part I got, and making a fool myself, I get that one. No, but it's so true. I think now this makes a lot of sense because all of the things that you've done, like the arts with psychotherapy, dance, being the kinetic part obviously, that you bring those things together and then music, you have your singing and the healing. I think it all comes from the same source, I think that's what it is, but that our social conditioning has an expectation that we're only supposed to get to do one.

Alana:

Oh yes, that's true.

Colette:

It's like you have this core of all these threads of all these different colors that have come together quite beautifully and that's how you present. That all of these pieces are in there, and I



think that's why you're so attractive to so many people, especially right now, we need you, I think that's the truth.

Alana:

Thank you, you're so generous, what a beautiful thing to say. You know what's funny, when I started doing more of that, the way you described primal dance, it is from the same source but I remember at the time I had a long term client, who'd worked with me for more than 10 years. And she said, "Oh, are you not doing spiritual teaching anymore? And I was shocked, I said, "Why would you think that?" And she said, "Because this is so different." I said, "No-no, it's like a tree, some things are branches and some things are roots and some are crazy berries and flowers, but it's all from the same thing, it's all part of the tree.

Colette:

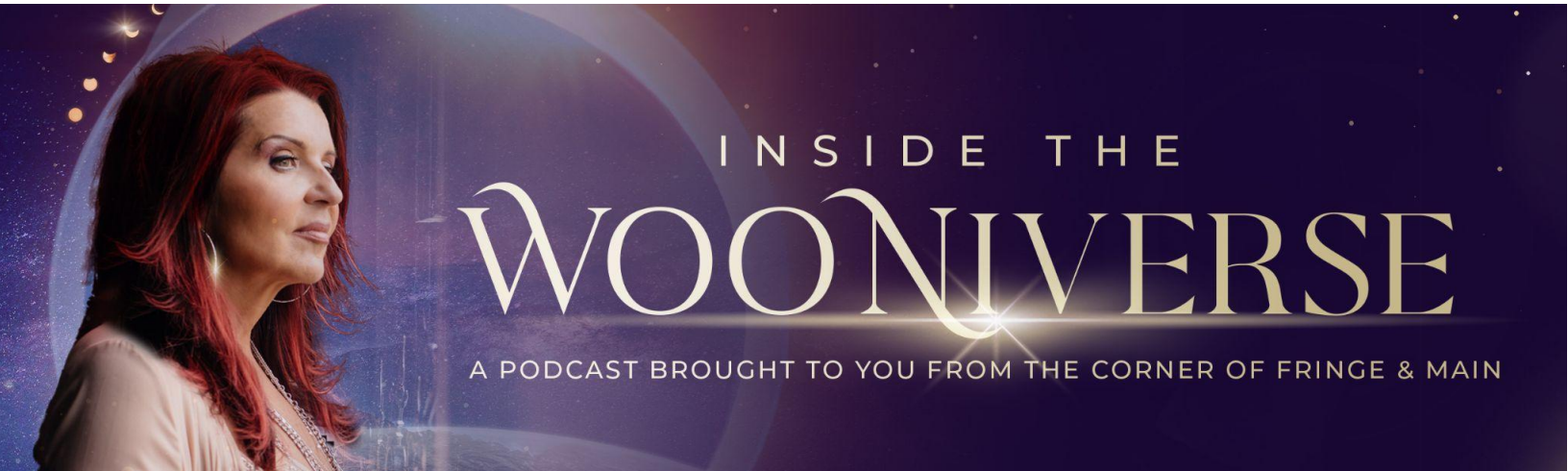
Right, and that is so true. And I think having this conversation we give people permission... Or your description of this is going to give some of the listeners' permission to not just be one thing. That we are like trees, we have different roots that speak to different parts of other roots under the ground, and we have different branches and each branch might have a different flower but it's still the tree. So I think that's really important because I know a lot of people struggle with that, especially now, a lot of people ask me like, "Well, should I just be a reader or can I also do healings?" And, "Can I pursue this?" And I'm like, "Do all of it. Why are you doing just one thing?" And I think we need this multiplicity right now, especially in this spiritual world. Okay, I have to ask you this. First, let's go to your new project because I want to know about that, but then I want to talk about Atlantis and Lemuria. So let's talk about your new project, let's talk about that next.

Alana:

You're amazing because it's grounded in Atlantis and Lemuria, you psychic woman.

Colette:

I'm a psychic woman. Oh my God, that might be a psychic moment. Okay, I thought there were two separate things in my head. It's all one. We are one, we are unified. Please tell, we want to know.



Alana:

Well, there's two facets. One, I'm working on a new modality based on dance and integration of healing and spirituality and a bunch of different facets, so I've been brewing on it. And this other project as well, for about 12 years, so things cook for me.

Colette:

Sign me up for that one. Okay, anyway.

Alana:

It's on the way.

Colette:

It's on the way. Well, you'll let me know. Okay, go on.

Alana:

And the other thing is a musical, I'm writing a show, like a shamanic musical. I'm so excited about it. But there's connections with Atlantis and Lemuria, and that's more than I've told anyone, so yeah.

Colette:

Oh my God. Okay well, I won't keep reading your mind then, I won't say things out loud without asking first.

Alana:

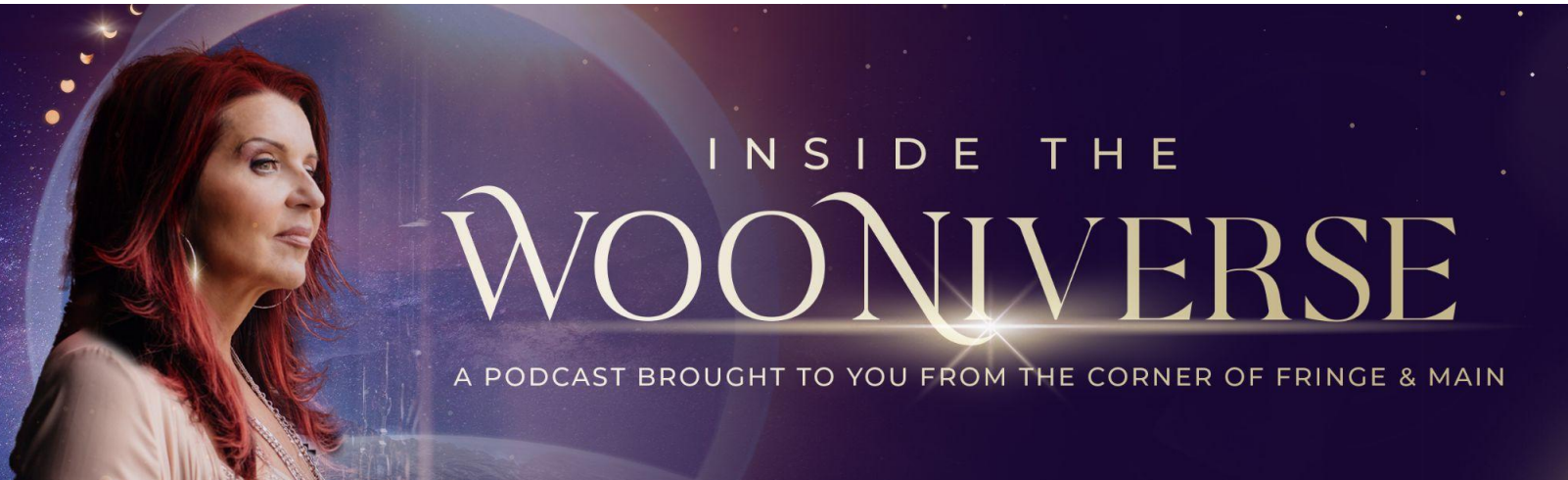
It's coming, yeah.

Colette:

Yeah, we'll just leave it there, that's fascinating.

Alana:

Yeah, I'm loving it.



Colette:

Don't you think, when you have a play or when you have... You're actually using metaphor and symbolism and music as a way to touch people.

Alana:

Definitely.

Colette:

So having that multimedia at experience is spectacular. I can hardly wait, I hope you get this thing off the ground sooner than later.

Alana:

Thank you, I appreciate that. It'll happen, but it's just everything's energy, isn't it?

Colette:

Yeah.

Alana:

And I always loved theater as a child. I mean, it's so symbolic of the richness of the unconscious and the dream state, like you sit in a dark and auditorium and then all of a sudden these archetypes are on the stage and the healing power of that. I mean, I think previous generations prior to modernity, storytelling and theater, it was sacred. And I still think that's the case, it's just sometimes we maybe forget the sacredness and get caught up in, how fascinating... And why can't it be entertaining and amazing and sacred and healing, those things, we want them together. Let's make the medicine be sweet if we can, why not?

Colette:

And I do think that that, especially now with people, their attention span is [inaudible 00:35:53] We can really catch somebody's attention with art. You have this whole music and dance and storytelling and that's the way it was way back when, and I do think that we have this memory of sense memory in our spirit and our souls that this is what we're lacking right now, and we need more of it. I'm so excited that you're doing this, this is so exciting. Oh my gosh. All right, so you have some beautiful meditations that are about Lemuria particularly and Atlantis. Do you have a thread that you feel, like maybe a past life connection or something that led you back there?



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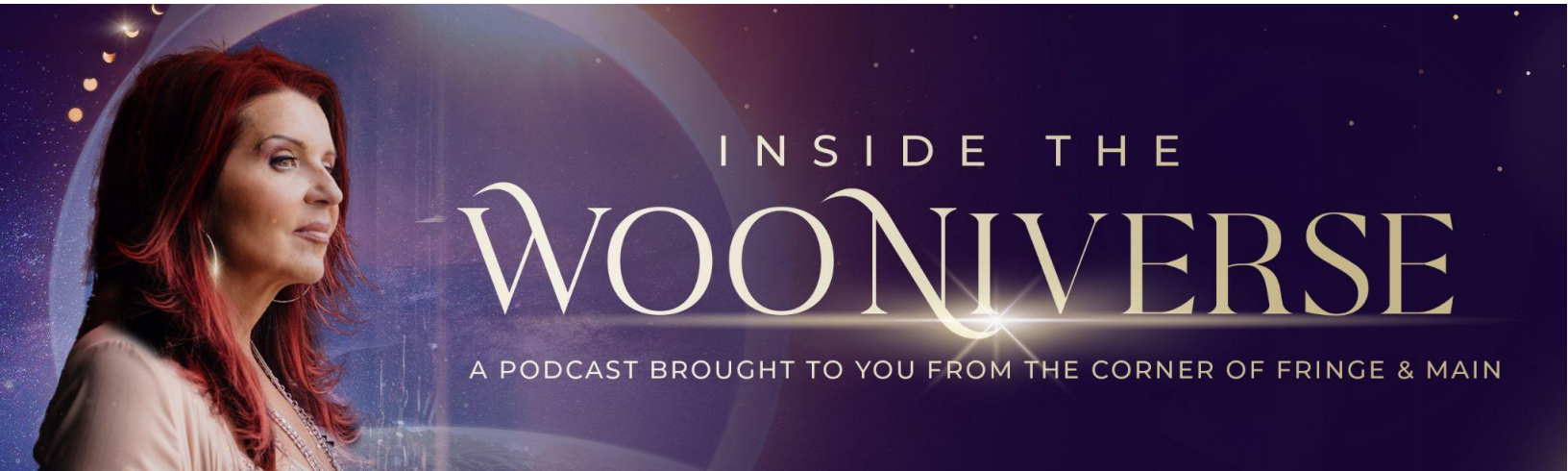
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Alana:

Yeah, I do feel like a pretty out there cosmic child, I've got to say. In fact, for most of my life, and occasionally still now, I do just have this sense that being human is something that is amazing, but really peculiar and not particularly familiar. So I often have that experience and... But I'm good to be here, I'm grateful for it. But the connection to Lemuria, Atlantis especially, different star systems, Venus, I feel a strong connection with, and the star system of Sirius as well. I can't explain why, it's just the... I would compare it like this, say if you went traveling around the planet and you went to a new country that you hadn't been to before, and maybe you had some vague associations, but when you got there, it just felt like home.

And you're like, "Wow, I'm really digging this vibe, I feel more natural here. I feel like I'm just comfortable in this culture. I wasn't expecting it." It might not really match your biological culture, but somehow you just vibe with that place, that's how I feel about these different parts of the universe and different dimensions of experience. So Atlantis, Lemuria, I just feel it, it's like it's in the human soul history, Lemuria especially. And I feel at the moment we are in a real learning opportunity around taking the wisdoms of both of them, balancing technology in nature, for example. And learning how to make the most of these amazing intellectual gifts that humanity as a whole has collectively been developing. We can do extraordinary things with our minds and that can be terrifying or it can be a blessing depending on, do we have a soul heart connection, which to me, that Lemurian deep wisdom that honors the earth.

So do we honor the divine feminine wisdom with that intellectual prowess or do we try to override it? And that's our choice, I think in our personal lives, as well as individuals and within the greater human culture. And we just have to decide every time we make a choice, even we can do small things, like just choosing to turn off technology at certain times, use it for all of its gifts, because it does bring a lot of potential light. And I mean, we can have these conversations with people and feel that soul connection and communication with people we've never met physically. I mean, what a wonderful gift of what you're doing and you're creating with this Colette, it's beautiful. And yet we still also need to be able to say, "Okay, I've taken that on and now it's time for sleep." And turn off the devices and really allow the body-soul to regenerate. So that's Lemuria and Atlantis to me, it's that sense of that deep human quest and task at this point in time.



Colette:

Right, the quest and the task, exactly, and they mirror that. Greg Braden talks about fractal time, how we can come back again and we have the choice points and we're at that choice point again, and we can learn so much. I don't know, did you ever read a book by Solara years ago in the 1980's, it was about Lemuria and Atlantis and for the life of me, I couldn't remember the name of it but...

Alana:

No, it sounds good.

Colette:

Yeah, was out around the same time as Marion Zimmer Bradley's *The Mists of Avalon*? Those two books, I cannot tell you, they completely just... I just woke up because I remembered, it was a memory. So I don't know if that was your experience too, it's just that I knew it. It wasn't that I was reading a story, it was my story. I have a real affinity too, for those, and I feel that we are back again to relearn some of the lessons and we do have a lot of choices right now, and it's very exciting. Let's pull up one of your cards. If you have the Mother Mary Oracle...

Alana:

I do.

Colette:

That would be awesome. So why don't we ask your deck, what else could we reflect on you and I?

Alana:

This sounds very apt for what we are talking about, so it is a lady of creative choice.

Colette:

Ah, yes.

Alana:

She's remarkably on point. We are good daughters of Mother Mary clearly. You and I, we're in the zone. So this is really pretty much what we are talking about, about this opportunity that we



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have always to choose. And I think the more we are grappling with the conditioning and experience of our ancestral lines and what we have co-created up until this point as a collective, the more there is the choice that we either feel like almost victimized, we're stuck in it and oh my God, what a mess and then it can be quite disheartening, and rob us of that inspirational energy that allows us to feel hope for something different, so that's one choice. And the other two voice is to really... What's that expression? I don't know if this is Australian expression, but, pull on your big girl panties, it's just...

Colette:

Yeah, pull on your big girl panties. I don't know, I think it's Canadian too, we had the same coin at one point.

Alana:

Yeah, but let's just say a more elegant way, finding our spiritual sovereignty.

Colette:

Finding our spiritual sovereignty or put up your... Yes, that's hilarious.

Alana:

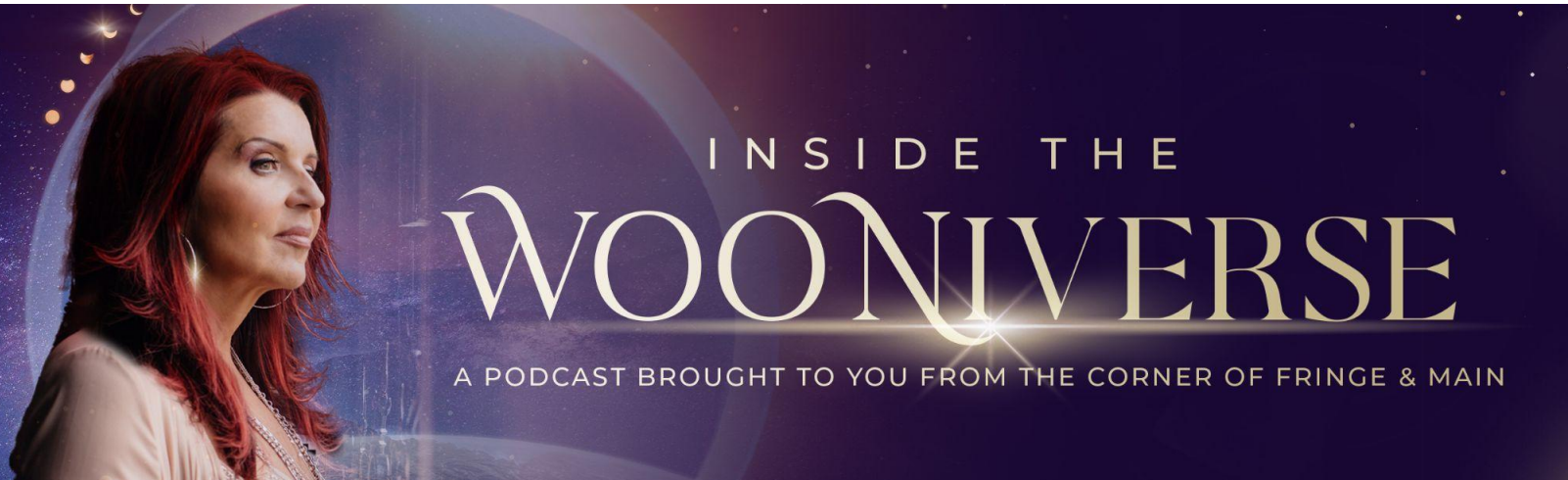
And just deciding, "Okay, how do I want to respond?" Not react, not collapse, but how do I want to respond? And I think one of the things with Mother Mary, that I don't know if you have this Colette, but I know for me, I always feel with her, she's like the iron fist in velvet glove. She's gentle and she comes through, but gosh, she's fierce. And there's been times when she's just said to me, "All right, I want you to do this." And it's been the thing that I have not wanted to do, the last thing I wanted to do, but because I feel it from her and I trust her, I just do it. And it's always a thing that helps me grow the most and takes me out of my unconscious patterns and they're unconscious, I didn't even realize I was doing it.

Colette:

Yeah and we all have them.

Alana:

Yeah, we do.



Colette:

What I love about this card too, and it is very [inaudible 00:42:27] our conversation about creative choice, because a lot of people feel they have no choice. And I think that the choices to recognize that you have a choice, you might just capitulate to the conditioning of the collective or really the society. Because I think the collective is also equally saying, "Come. Where is our hope?" There's the hopelessness or there's the hope, and there are certain things we have to do. The choice is also, I will make a choice to surrender even though I'm afraid. I will make a choice to look at my shadow, even though I'm ashamed, or I will make the choice to do the hard thing and because I know that if I don't, I won't change. If you don't like where you are, you have to change. So it's the choice to change. And I do think that the difficulty, especially now, is people are afraid. And fear is a very difficult place to make a choice from.

Alana:

I agree.

Colette:

So do you have any specific thing to say about that? We have an uncertain world we're coming into and people are afraid, what do we all need?

Alana:

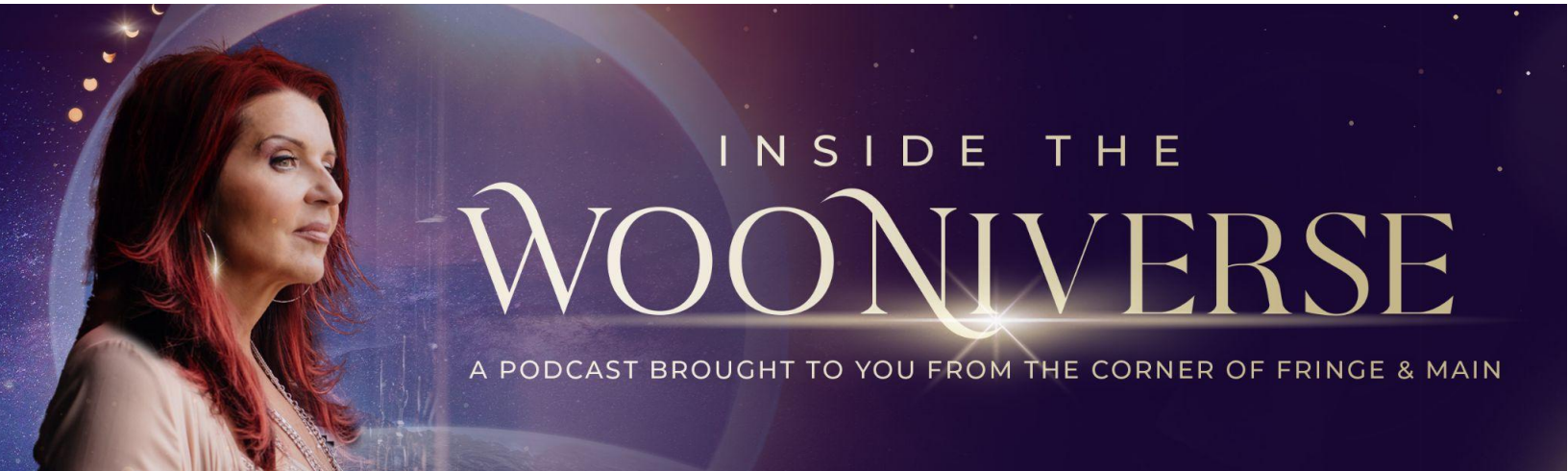
I love that question. I met someone once, it was at a bootcamp. She came running up to me and her hair is in a ponytail, it was swinging, she was like a beautiful kind of pony. And she ran up to me and I was terrified and anxious and nervous because bootcamp. I mean, what the hell was I thinking? But anyway, I was there and she ran up and she said, "I'm so excited about today." And it was run by this ex-military guy, I was terrified and she was excited and it always stayed with me because I thought this is the same situation. Neither of us know what's going to happen, I'm terrified and she's really... She's also a Gemini, I'm a Cancerian, but anyway, I can't blame astrology...

Colette:

When's your birthday?

Alana:

15th of July.



Colette:
17th of July.

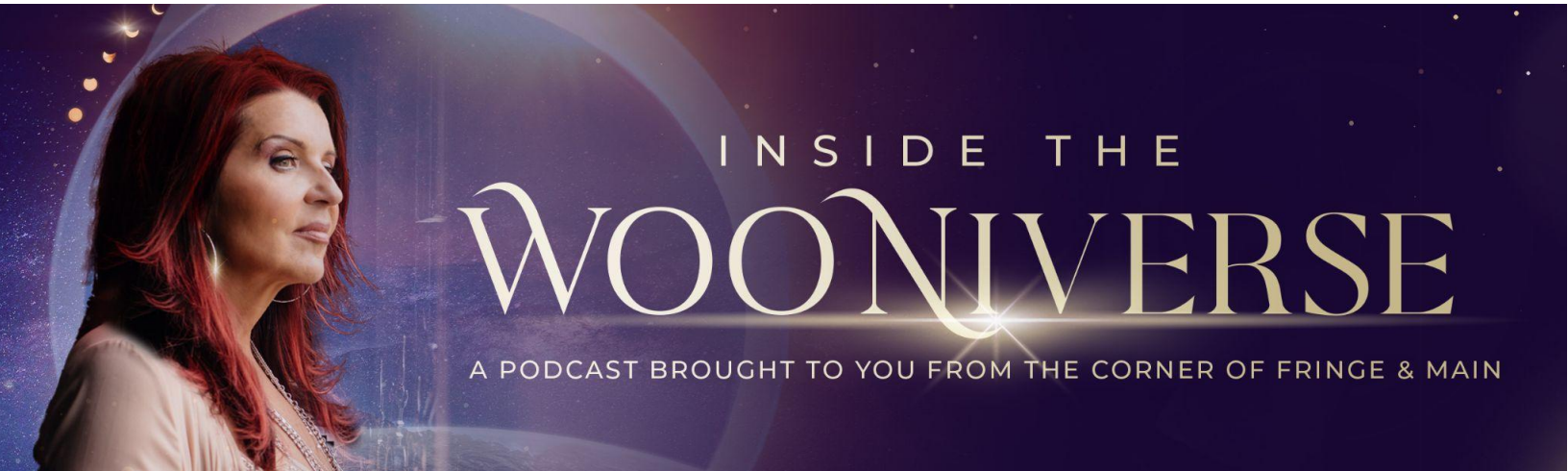
Alana:
When is yours?

Colette:
17th.

Alana:
I knew we were sisters... But I did, and it changed me. I just thought, "Oh, what if I felt excited about things I didn't know?" And I learned something from her in that moment. And then for the years, it was a long time ago, but now when I face things that where I'm really not clear, which is a lot of the time, I don't know what I'm doing most of the time, which sounds like a confession of a fault, but I'm proud of that because I used to be a complete control freak. And the more I worked to a spirit, the more I would have to say, "I'm taking my hands off this and I'm going to throw myself heart and soul completely into what it is that feels true for my heart, with absolute detachment from what's going to happen." I don't know what's going to happen with it. Whenever I sit down to write a deck or start and make a new decision in terms of the business or anything really, in my personal life, I don't know.

I can only work with what feels true and the most authentic and the most spiritually resonant in that moment. And then I just trust it and I realized, things don't have to work out the way we anticipate to benefit from them, that's the first thing. Sometimes the benefits come unexpectedly from things that appear to go wrong that are actually just a course adjustment by the universe, getting us back on track somewhere more fantastic than what we would've imagined. So that's the first thing, and secondly, even if something does appear to go wrong, even if we take a more short term view and think, "Gosh, this is difficult. This is not what I wanted to have happen." We are still protected and we are still held, and we're still loved and actually, this was a revelation to me, we're still okay. Who knew?

I don't know, who knew that? But we're actually okay and we're all in this... This is the chaos element that we're talking about, but this mad, beautiful experiment of conscious manifestation



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and sometimes unconscious projection, with all these human beings together. And it's a little bit like, I think of it like a choir, that, in the beginning when all that they're all warming up and everyone's a bit off key and whatever but if we keep to it, eventually we get warm, we get on each other's wavelength and then the music that can be created together and that energy that can come through, so so beautiful. It's why we feel high, when we... I don't know, go to a rock concert and everyone's feeling the music together, it's because we're in unity.

Colette:

In the coherence, everybody's coherent at a rock concert. I know exactly, and it's the same with what you're describing. That's the choice, I think that's the creative choice, is to sing with others. Sing in harmony and find that place where we remember, even if others don't remember, we have to remember. And I think when we remember more of us do.

Alana:

Yes, we do and we become the voices in the choir that help the others attune themselves. Because that's the thing with harmony, you've got to know what you are singing and not get carried away by what others...

Colette:

And then somebody else can tune to you.

Alana:

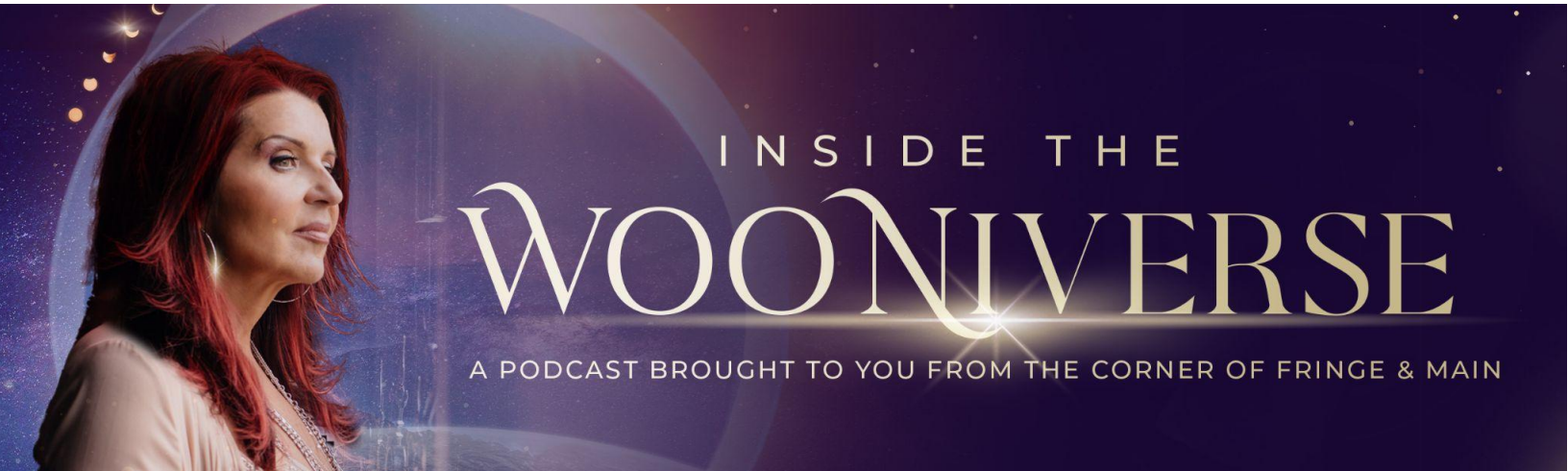
Yes, exactly.

Colette:

This is so great. Last question, what makes life worth living for you?

Alana:

Oh, it's just so rich and it's never boring and if you show up, it delivers with so much generosity, everything that you could possibly need at this deep soul level. It's so unstinting in that generosity. There's a expression, forgive me, I think it's from Hapheus, but it talks about life as being like a comedic act and the divine is the comedian, but we're all a bit too scared to laugh and it's sort of... We have to be willing to show up and get a bit messy and Hapheus, that's right, talks about the divine as the lover dragging you at the hair and it's all very passionate, but it's a



bit uncomfortable as well. And there's just this sense that if we do show up and if we open to it, we're not going to feel in control, but it will give everything that we need.

Colette:

Yeah. So showing up, I love what you said, I love it. Alana, thank you so much. For more information on Alana's courses, trainings, healing work, books, card decks, and so much more, go to Alanafairchild.com. Also the gorgeous meditation music you're listening to right now is called Atlantian 741 Hertz, it's from Alana's recent album, White Light Frequencies. You can listen to it and so much more of her beautiful music on Spotify and Apple music. Thank you again, that was just so great. Thank you Alana.

Alana:

Oh, it's lovely to talk with you.

Colette:

So what did we learn? What did we learn in this conversation? I just had an uncanny moment of recognition when I pulled a card, which we love to do. I pulled it from the shaman's dream and I got the sky dancers, and I want to read you a passage from what was written here in the guide book. When a sky dancer appears, she's inviting you to welcome the deepest power of the feminine into your life. You've already over analyzed your situation to exhaustion, now is the time to invite this sacred feminine, the wisdom within your heart, no matter your gender, to guide you to success.

The sky dancers herald the arrival of a new relationship with yourself. Do not assume that anything will rescue you, for the only way to liberation is to kiss the ground and take flight to rise above the fray and the drama of the struggling arguing mind. You dance in the sky and view the madness below by simply witnessing the actors and the human comedy unfolding on the ground, you transform it, as you observe the drama you unleash the power of the sacred feminine that allows for revolution and resolution. The sky dancers know the maps of heaven and the way to the holiest and most sacred spaces on earth. You are guided here to the realization of your own destiny when you let the sacred feminine lead. Thank you for listening. I'm Colette Baron-Reid, until next time, be well.