

I TALK TO DEAD PEOPLE

Messages From Spirit

Colette Baron-Reid

Colette:

Hi there, and welcome to INSIDE THE WOONIVERSE. I'm your host, Colette Baron-Reid, and welcome to part one of a five-part limited edition series called I Talk To Dead People. Now, in these series, we're going to explore the art and process of mediumship. And to kick off the series, we're going to do something unconventional and I'm going to switch seats and be the interviewee because as some of you know, I do, in fact, talk to dead people as a medium. And joining us is my fabulous husband, Marc. Hi, Marc.

Marc:

Hello, Colette.

Colette:

He's here because he remembers all the good stories that I don't. Marc has been by my side for the last 20 years and has witnessed more mediumship readings than anyone else in my life.

Marc:

Yes I have, and some pretty wild stories, too.

Colette:

He's telling me in the car yesterday, "Don't you remember this?" I'm like, "Urgh!" Yeah, it was pretty wild. So anyway, he's going to pop in and out and add some color to our palette. Anyway, I'm going to now hand over the reins to a familiar voice that you have heard on my podcast, my executive producer Connie Diletti. The reason why I thought she would be the most perfect person to interview me is because Connie also produced all 26 episodes of my television series, Messages From Spirit, in which I conducted mediumship readings in front of a live studio audience. Connie knows this inside and out and we have a history, and here we are yet again on INSIDE THE WOONIVERSE. So, sit back, relax, and enjoy the show. Over to you, Connie.



COLETTE BARON-REID'S
INSIDE THE WOONIVERSE Presents...

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Connie:

Thank you so much for that intro. I am so humbled and honored to be here. Now, Colette, it's your turn for an intro, and since you lay out the red carpet for everyone else, guess what? You're getting it, too.

Colette:

Woo!

Connie:

Woo! So, for our loyal listeners, thank you for tuning in, and for those of you who are listening for the very first time, let me tell you a little bit about Colette. She is a best-selling author of four books and one journal, internationally acclaimed Oracle expert, spiritual intuitive, personal transformation thought leader, educator, speaker, and medium. Colette is a former EMI recording artist and has over 30 years of experience on global stages, film, and television. By the way, you can still catch episodes of Message from Spirit, a little plug there, on Amazon Prime or YouTube.

Colette's also been living a clean and sober life for the last 36-and-a-half years and is utterly obsessed with creating and innovating ancient divination systems for the modern mystic. In fact, she's created over 14 decks, with way more on the way. She has beautiful meditations, courses, and is even the founder of Oracle School. And the list goes on. I mean, we could be here all day, so welcome, Colette!

Colette:

Thank you. It's so funny listening to all the things I've done. I'm like, "Wow! I've done all that?" And every day it's like, I just wake up as me.

Connie:

Yes. And yet another thing gets done.

Colette:

And another thing.

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Connie:

Right? So, let's dig in. Let us go back all the way back to little Colette. What was your childhood like?

Colette:

Oh, my god, me as a little kid. Okay, so, really loving parents, I'm going to say. My parents were very, very loving people, but I had some weird experiences, so this has nothing to do with them being parents, it has to do with my little weirdo self that already showed up when I was totally small.

So, between the ages of three and five, I would have these recurring nightmares. I'd love to say that my first experiences were pleasant, but I had memories that I had obviously pulled from my mother about the Holocaust. Now, I had seen a slew of very, very skinny people being pushed into what I thought was an Easy-Bake Oven, and I had a horrible smell. And then I kept seeing the same image every time this would happen, with this skeletal-looking man sitting at a table crying, and there was a pile of teeth on one side, and on the other side there was a pile of gold.

Now, I knew they were teeth because I had already lost a couple of my teeth so I knew because I saw a tooth and knew what it was, but it was just really weird. My mom raised us as Anglicans. She came to Canada from Europe. She was of Polish descent living in Berlin. And it turned out my grandfather was a Sephardic Jew from France, so that's... yeah. He did not marry my grandmother. My grandmother was a flapper, my mom said, and was wild.

Anyway, so she was born out of wedlock, but the story is that she was hidden in a Christian family during the war. Her grandparents worked for Albert Speer, who they called the "good Nazi". He took in all these Jews. He was an architect... to basically save them, so he was kind of a weird... you can't ever call a Nazi good. But my mom's parents, my mother's mother died and her grandparents raised her and then she was adopted by this Christian family that worked for my grandfather.

So, she was raised by these Lutherans, and when she came to Canada she decided she wasn't Jewish. I didn't even know. There was nothing. 25 years later she told me the actual meaning of the nightmares, because she didn't want to pick me up. It was the only time I ever felt like she

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was pushing me away, was when I would wake up and tell her about the dream, because she didn't want anybody to know.

Connie:

Oh, wow. Right, because she knew what that meant.

Colette:

Yeah. My grandfather was killed in Dachau, and that was a common occurrence where they would take out the teeth of the people. And they weren't just Jews. There were Jews, there were Romani, there were gay people, there were all kinds of people that got shoved in there. French Resistance people, which was my grandfather. He was part of the French Resistance, but he was also Jewish. So, I didn't know what that meant, but I knew it was significant. And then, just as time went on, I would just know stuff; stuff I shouldn't know. Adult stuff I shouldn't know, that my mother... "What is she talking about?"

Anyway, one day, I had this great Scottish nanny, Mrs. Kelly, who came to look after us when my parents would go out. She had little, tight curls, you know the perms back then, and she had something wrong with her esophagus so she croaked like a frog. And she was the worst cook, oh, my God, and she made us eat everything or we couldn't leave the table. I just remember that. But anyway, she was very stern but I loved her. When my parents would go out, she would have her little friends over, not all the time, but she would have them over and she would read their playing cards.

She was a psychic that would read cards. That was my first experience with seeing that. And then my father, who taught me how to read Turkish coffee cups, I mean, he really got me immersed in Serbian or Slavic or Balkan folklore which was steeped in animism, and so I learned about spirit animals from my father. And when I did my Oracle card deck *Spirit Animal*, it completely comes from my ancestry, which is rich with animism, even after Christianity came in, because it didn't come in until the 14th century. I mean, they were hardcore card carrying Pagans until then, and then they shoved whatever Christian stuff that they wanted on top of it. Now you can look at it and it's called double faith. You're going to see all kinds of woo-woo stuff, animistic beliefs hiding in crevices and crannies of the orthodox religion now.

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So, there was this other world, and he had gotten all these books and I read all these books about myths and legends and folklore of all these peoples and whatever, so I had some influence growing up with the mystical realms. And my dad believed in Atlantis, and he raised us on all of these really interesting things. He would drag us to, or me, I would go to Erich von Däniken's Chariots of the Gods?, UFOs. My father was a card-carrying ufologist, okay?

And when we lived in Dominica... We lived in the West Indies for a while. My father was a land developer and he would get us up in the middle of the night to go look in the sky because these ships were like 'voot, voot, voot!' One time I saw one go in the ocean, just fly right into the sea. Yeah, it was very trippy.

So, I was raised with all of this, but then my dad wanted me to be a lawyer, and that was, no, no, no, you weren't allowed to do any of this, you just have to know about it. Or it was an invitation to know about it and it was something I was fascinated in anyway, and I always was fascinated in. So, my childhood was a bunch of magic and fabulous, and also very strict because my parents came after the war. They were immigrants. I'm first-generation Canadian. Both Slavic, and they both wanted the best for us, and so we, anything too weird was like... that wasn't cool.

My dad, I found out also, after he died, I found out from his oldest friends that I inherited my gift from my father, because before we were born, my mother and dad had hosted a cocktail party. My father was reading people's Turkish coffee cups, went into a trance, and completely told the story of two people who were in the room who were having an affair, who were married to other people who were also in the room. So, my mom forbade him to ever do that again. I found that out from my Uncle Nick [inaudible 00:09:24] after. They told me all these stories about my father that I had no idea about. But it made sense afterwards that I inherited all this. And my mom was incredibly psychic. She always knew what was happening. It was very interesting. But, no, law school, not anything in... No.

Connie:

I love that. So, from here, what is the first memory you have of connecting with someone who's crossed over?

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Colette:

Well, I'm going to say the most significant memory I had, when it was between me and another person, I was pursuing my career as a singer/songwriter, and I was certified as an aroma therapist. That was my day job, right? So, I was really interested in the healing arts, etc. Already clean and sober now a couple of years, so we're going back 34 years ago. I had a client come in and she was lying on the table and I was doing this lymphatic drainage massage, and all of a sudden I put my hands on her lower back, and so clearly heard in my head... And when I say hear, it wasn't like an external voice, it was like a voice, not mine, it was male, named himself, called himself Frank, and, you know, "I was her stepdad and I molested her when she was eight, and I really want to say sorry, and this is where all the pain is that she keeps in her body," and blah blah blah blah blah.

And I'm like, that was the clearest I had ever heard it, and I stop, and of course you actually should not do this, but anyway, I say, "Did you know a Frank?" Anyways, basically I relayed the message and the woman jumped off the table. When I'm talking she screamed and jumped off the table, and I screamed, it was like, "Holy crap." And then that completely changed my life. Right after that, basically nobody wanted me to massage them anymore. She told her friends, who told their friends, and they started coming to book readings to talk to me.

Connie:

How old were you at about this time?

Colette:

29.

Connie:

So, this is the first memorable, very serious communication?

Colette:

Totally. Yeah, very serious. The second one right after that, literally within the same few weeks, I had read this woman and I kept on talking about her Ukrainian grandmother and all this information, and she's like, "No, no, no, no, no." And I'm like, I'm going, "Okay, well, I'm just

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telling you, this is what I'm tuned into." And she goes, "I really don't know what you're talking about."

And anyway, so she calls me three days later, because I didn't know her and she was an acquaintance, and she goes, "I just need you to know, I talked to my mom about all that stuff that you told me about my grandmother, and I didn't know her," and she goes, "It was all accurate. How do you know that?" I went, "I have no clue." "Was that really my grandmother?" I'm like, "I really don't know." And she goes, "Well, we think it was." I'm like, "Okay."

It was funny because I know for sure that that was mediumship but I still denied it. I still thought, "Oh, that was just a really, really accurate, intuitive hit that I had of information" because I still had a huge resistance to seeing the word "mediumship" and that I was genuinely talking to dead people. Even still when I went to [inaudible 00:12:25], I said, "I don't talk to dead people, I just want you to know. I'm not going to do that."

Connie:

Almost before our show, you were like, "I literally only do this on the side." I'm like, "We're about to shoot all 26 parts of spirit for you, so let's own it. Let's own it."

Colette:

"Let's own it. Let's own it."

Connie:

But we won't get into that. You said something that was super interesting about how even after Frank was in your ear and giving you this information and you were still of a mediumship connection you still did not want to identify and bring that word into your ether. So when do you feel like you were able to own it? Or what do you feel the resistance or the hesitation is to own it?

Colette:

So, I was on a Hay House cruise and Marc was with me because I had kept telling everybody, "Oh, I don't talk to dead people." And actually, I was worried because he was already a medium and I didn't want to step on his toes. John Holland, he became a very good friend of mine. And

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I'm like, "Okay, there's enough mediums, I'm just supposed to be a psychic." And I get on the stage and I could smell them.

I remember this one guy that had the worst BO ever, named himself. We talked to the family that was in the audience and the whole nine yards and that was there. And then there was another one where I connected fully with this woman from either Netherlands or Norway or whatever and the husband came through and they owned a boat and it was like super, super accurate.

And then I had to write a letter to the president of Hay House like, "I know I said, I don't talk to dead people, but I really talk to dead people. I got to be honest." This is like, "I'm really sorry I said I wasn't," but because I didn't know. I had a tremendous resistance because... and I do think it has to do with the fact that there's a lot of ancestral wounding in both my families, right? So, my father had this naturally and my mother forbade him to ever do it. And my mom wanted everybody to be normal and not have anything weird, right? Because that would be threatening, would threaten us. And don't forget she was in the Holocaust. But you go through World War II and a Holocaust and it's not safe to be who you are. If you are different in any way, it's dangerous.

So I was raised with that notion that if I'm different in any way, it's dangerous. So there was always these messages everywhere. And when my dad died, even my mom, I was about to say I do readings and she was like, "She's in marketing."

Connie:
"She's in law school and she's in marketing."

Colette:
You're right. Well, I was in law school.

Connie:
Well, you were, that's what I'm saying. Your mom had like, "Okay, these are all the normal things," quote unquote, right?

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Colette:

Right. You got to be normal.

Connie:

"... That Colette's doing." So, she... whatever.

Colette:

Yeah. "My daughter is normal," and I'm not. Hello, that's just not possible.

Connie:

You've just described a wonderful rich tapestry of why you were resistant. Moving forward, the people kept coming to you, knocking on your door and talking to you. Were they only talking to you when their loved ones were around you or did you start to see people, hear more people? What did the rest of your journey look between that moment and being on stage with Sylvia Browne?

Colette:

So, no, I didn't hear anything particularly unless I was about to go on stage the next day. That only time it ever came to me was when I was about to stand in front of a group of people.

Marc:

But I want to jump in for a second here. So I would go on tour with her for about half of this tour, which was, I don't know, a hundred plus cities, and every single morning or every single evening, all of a sudden, she'd say, "I'm picking up on this guy named Fred or Johnny," or, "This guy's playing a ukulele," or something weird like that. So they would come in early before all these shows would start happening..

We'd always have these strange things. They were so weird, the things she would bring in. So they were very specific about something very unique. "Oh, I got this guy, he's got pickle breath," or something like that. "And he's got all this weird stuff." Or like she said she'd be up on stage and talking about the BO and everything, but she'd be smelling it the day before and she'd go, "Marc, something-"

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Colette:

I'm like, "Marc?" And then he didn't, then I'd go right up to him, stick my nose in his armpit.

Connie:

You're like, "It's not you."

Colette:

What's that smell. And I'm like, "What is this? Ew."

Connie:

So you're getting these downloads the day before you're about to go on. So you guys are sightseeing or something and then you're picking up on these things. Then what do you do? Do you just let it go and say, "Come back to me when I'm on stage," or how do you manage that?

Colette:

I just let it go, but I'm so curious. I'm like, "I wonder how this is going to go." One of my favorite stories when I was on tour with Sylvia and this was in Nashville. And the reason I remember it was Nashville was because all these drunken ladies tried to take the handicap seats and they had to get kicked out because they had handicap people seated in the seats.

Connie:

Oh, my goodness.

Colette:

Sylvia Browne's crowd was outrageous. They didn't come to see me, they came to see Sylvia Browne. These were her fans. So they were tough audiences. They were like, "Okay, here's the first person," looking at their watches. "You're going to get off and let her come on the stage? So it was always like, "Wrap it up, wrap it up."

Connie:

Oh, my God, you were like the opener. Well, because then at that time, Sylvia was like on fire.

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Colette:
Famous.

Connie:
Well, yeah, she was super famous, super famous, right.

Colette:
Famous, famous, famous.

Marc:
She was getting like 2, 3, 4 or 5,000 people out to see her at a time.

Colette:
7,000 the one time. 7,000 people were in front of an audience. So yeah, it was incredible. I was scared of her at first too. I was like, "Huh." But it was actually a really great experience. I had a really good experience. And anyway, so I kept being obsessed about Chinese broccoli, a Chinese broccoli and a yellow tricycle. I learned that it was called kai-lan. That's how we called it when we ordered it. But I kept hearing, "Kai-lan, kai-lan, kai-lan." And I'm like, "Geez, should we order some Chinese food? I don't know."

And then i was backstage before I went on stage and I ran into this woman who I believe she was a practitioner of another friend of mine's healing practitioner. She was standing in front of me and I kept thinking of the Chinese broccoli and the yellow, and I was staring at her and go, "Does kai-lan mean anything to you?" And it was like, that was the name of her son who had passed away.

Connie:
Oh, my goodness.

Colette:
Kailan. So I ended up delivering this message before I went on stage, and it was so profound. I find the ones that are the most profound are the kids. I have to say, no parent should ever lose a child, but really, the messages they come in and how playful they are, they're very clear.

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The kids come to me very, very clear. It's so meaningful to see a parent be transformed by a message from their kid who crossed over that was so specific and accurate that only they would know that was true that they know for sure that this is what happened.

And I have no way to control it, I can't make it happen. I can't make it up because I have to receive it. I'm a medium. I'm in the middle. Right? So that was always very interesting. And yet weirdly, I still wouldn't call myself a medium. It was hilarious. Why not? And I do think that that fear, that conditioning was so deeply ingrained in me, and I just had to turn it over to God and just say, "Okay, show me the truth and make sure that I do something that's valuable for the person and that I don't hurt anybody." Because people are so, so vulnerable when they're in front of you like that. But it worked out good in the end.

Connie:

Yeah. Well, I was going to-

Colette:

I talk to dead people. No problem now. I do. I'm a full on freak flag flying psychic medium. I didn't even like the word psychic. Oh, my God, that was like, "Oh." No way was I going to call myself that. I called myself a spiritual cartographer in the beginning. Marc loves that one.

Marc:

Yeah. I didn't know what that was.

Connie:

What did you think, Marc? Was that on a-

Marc:

She said, "We should put that on the website." And I went, "No, one's going to know what you're talking about."

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Colette:

Right. Because I didn't want to be Miss Cleo. You know what I mean? Because there was so much of a pejorative and the superstition and carnival kind of vibe to it. And anyway, whatever, I mean, I had to get over it. Bottom line is I just had. But I started... Don't forget, it wasn't popular. I've been doing this work full time for 34 years plus, and it wasn't trendy like it is now. And we didn't have internet and there was no advertising and you had to... you know, word of mouth, people came and found you. It was a different time. People had real, genuine prejudice. I don't believe in that. You know, "Oh no, ah." So it was just a different time. Now people think it's cool. I mean, there's a medium on every corner. It's trendy. It's okay to say it now.

Connie:

Netflix has several series on mediumship, right? So, right, you're taking us back to that time. So how did you go from aromatherapist to spiritual cartographer/medium-

Colette:

Very fast.

Connie:

... on a stage? Was that word of mouth? How does that happen?

Colette:

Well, that was crazy. Okay, so, yes, because again, no internet, remember this. When I signed to Hay House, what, there was just MySpace. There was no Facebook, there was no Instagram, there was MySpace. And I had just signed a record deal with EMI Music, I was doing readings from home. It was always word of mouth. It was never anything but that. That was when we would still pick up the phone and say hello and a person would book a reading and that was the way it was. Or on my little machine, I would say, "Please contact Michelle and book a session." Then I finally had an assistant that would take the readings.

So one of my clients in England was working for a celebrity brand company. Actually, it was the Jamie Oliver, the naked chef. I think that's what he called himself at the time. Anyway, so I signed to them and they put together this beautiful kind of book preparation. We had three

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people give offers on the book, and actually, the least good offer was from the company I wanted, which was Hay House. And I just knew I belonged there. I had to go. Yeah, so it was all word of mouth. And then it was just completely like, I look back on it, it's like synchronicity. There was no way. I mean, that's why I know it was so meant to be.

And Denise Linn was my client for 10 years. And she's the one that basically solidified the deal because she called Reid Tracy, the head of Hay House and said, "You have a book proposal, you have to sign this woman. She's the most accurate psychic in the world," which, that's what she said. I mean, I'm not claiming that title for myself. Who knows? But she said that, right? Actually, again, word of mouth got me all these clients from all over the world. I'm telling you, it was because of her. 29 countries with no internet. I had clients from 29 countries calling me from airports.

Connie:
Wow.

Colette:
"I heard about you in the airport just now from... I'd like to get a reading."

Connie:
"They made an announcement."

Colette:
Right?

Connie:
That's amazing. Yes. Wow.

Colette:
And I have to be honest with you. Back then, having that word of mouth and having all of that, really, there was something so magical about not having any way in which you could advertise yourself or which you could... So you knew that there was a reason why these people were in front of you. It was different then like now you have the flashy websites and you have the



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Instagram and you're supposed to pay for ads, you're supposed to tell stuff. It's very, very different, very, very different. You basically had to go by your reputation, not by the reputation you manufactured. You literally had to go by the best... You're as good as your last reading.

Connie:

So let's recap your story a little. You're a part-time aromatherapist/spiritual cartographer on the side.

Colette:

That's what I was.

Connie:

You really start to hear dead people and readings begin to take off.

Colette:

Yep.

Connie:

Then through the word of mouth, you get all of these clients from all over the world.

Colette:

Oh, my God, yes, that's true.

Connie:

And through multiple auspicious opportunities, you get this big deal with Hay House and then you go on tour with Sylvia Browne.

Colette:

I sure did.

Connie:

So all the while though, you're still struggling with calling yourself a psychic medium, because all you really want to do is make records. So basically you're here, you're between worlds, one

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being in the music industry and the other with your foot in Hay House, the Hay House world. So would you say you were at a crossroads?

Colette:

Oh, my God, I say I built the crossroads, and I was sleeping there. Not just was I at it-

Connie:

The Airbnb was there.

Colette:

That's right. I Airbnb'ed at the crossroads of my life. Totally. It was so hard. It was really hard. So Hay House changed everything. But I was at that crossroads because I got everything I wanted on my vision boards that I had built for 20 years. I got the record deal with the record company I wanted. I stood at that crossroads, even though it was funny because Hay House sold my albums from the stage. They played the music and I get on stage, "Well, that was me singing by the way and now I'm going to do readings." But I had to make a choice. I had to walk away from the music career, because really, listen, I was never going to be that successful at that anyway, the music business. I was too old, I could never get to a weight that was okay. There was like torture of the music industry, but really, this was my purpose. My purpose was being revealed to me even though I was kicking and screaming.

So I quit music and just surrendered into this, still resisting as I went till finally I'm very comfortable in my skin right now with all of this, and so grateful for the experience. Yeah, so grateful.

Connie:

Well, and spirit has a plan. It's not that way, it's this way. Right? So we're going to take a quick break right now. More with Colette Baron-Reid when we return. We'll be right back.

Connie

And we're back on I Talk to Dead People with Colette and her husband Marc. So now I want to turn the tables a little bit to Marc for a second.

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Marc:
All right.

Connie:
When was the first time you ever saw Colette do a reading, Marc? And what did you think?

Marc:
Well, all right. So I knew she did readings. People would come to the house. Once we got together, we started living together, people would come to the house, but I'd never seen her in front of an audience. It was just not something she did back then. Hay House signed her up. The first thing she did was go on a cruise. And I'll tell you something about being out on the water. When she's on the water, even John Holland, all these people, when they're on the water, the salt ocean just amplifies the reading. So she was on fire. When she got up on stage and I saw her and I just went, "Oh, my God." All of a sudden she's pulling people out of the audience just talking to them. Colette was funny from the get go. She [inaudible 00:27:28] up on stage and she just cracks up. So then she comes to me afterwards and says... What'd you say, Colette?

Colette:
"You're not going to leave me. Are you? Oh, my God, I know I'm weird. I know I'm weird. I'm really sorry. Please tell me you're not going to leave me."

Marc:
I said, "No, no." I actually thought this was cool. I was always into spirituality and stuff like that. And all I told her was, "Don't bring any dead people home."

Colette:
"Just don't bring any dead people home."

Connie:
Wow. And you were just like, "That's amazing. That's my lady right there. Look how awesome she is."

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Marc:

I was pretty proud because of the way she was touching people, the way that she affected people, helped people through their pain, and brought some humor into it too. And animals. That's one thing I just didn't understand. There were animals coming through and I was going like, "You're bringing through animals." This is something I had never, ever thought about, that a little... I love dogs, I love all little creatures, but to think that they were also getting the same experience coming through the reading and stuff like that, it pretty well, blew me away. I was just like, "Okay, this is different. What am I in for?"

Colette:

You married me. I keep reminding him, "You did marry me."

Connie:

And you're on the water so you can go nowhere.

Marc:

Nowhere to hide, yeah.

Colette:

Speaking of animals and humor, so I was in New Jersey and this was not a very nice audience. They were heckling and whatever. But anyway, I'm like going for it, and so I'm convinced, I have this woman, I'm looking at her, asked her to stand up. And I said, "I have your grandmother here." And I described her and I said, "There's this fur coat. She always had her fur coat on." And this woman is like looking at me, and I'm like, "And I don't know why, but she's always looking in your underwear drawer. And she's telling me all this stuff about your feet. And is it true you have these issues?" And she looked at me and she goes, "Oh, my God, that's not my grandmother, that's my hamster."

So her hamster was her... Love of her life was this freaking hamster that lived in her underwear drawer. And for some reason, the hamster used to love to climb up, because it was a low thing. This hamster was able to open up the drawer and climb it and go into the underwear drawer. So all the stuff that I was picking up from this little old lady... And I said, "She was tiny, like super

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short." Meanwhile, I'm talking about a hamster. The whole audience just blew up with laughter when she figured it out. And of course I made jokes because it was from a rodent's eye view because she was looking at those woman's feet, and telling me everything [inaudible 00:30:07] with her feet and the issue, the varicose veins taken out of her right ankle and all this.

Connie:
Wow.

Marc:
Some of the dogs, too. A lot of dogs came through, and there'd be, it would bring a lot of humor into it too because the dog might not like the new boyfriend or something.

Connie:
Oh, my gosh.

Colette:
And then say stuff about that. And then the animals would come, but the message was actually about the time that the animal was there. So they would be the link to the person's story. So often the mediumship with the animal who crossed over brought me to whatever that person was going through so that I could shed light on it and give them some clarity from the eyes of this animal in spirit who came in quite chatty sometimes. Animals love to tell me what was wrong with them and all the times that they went to the vet, and all the different medications that they took and all the things that were wrong with them.

Connie:
That's amazing.

Colette:
I would get a litany of these things and I'm like, "Okay. And then? And then?"

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Connie:

You brought up something that is really fascinating and I've witnessed it so many times. And, Marc, you probably witnessed this too where you start talking and you are bringing up very specific details. And the person that you're talking to is looking at you like you're speaking a very alternative language. And they, like you said, sometimes people don't even... You're like, "I'm getting somebody with a C. Is there somebody with a C?" And there's Carla and they're like, "No, no." And the person beside them's like, "Yes, your name is Carla. That's you, right?"

Marc:

Or she'll have a very... Like, we'll say the name, "John, John," and they're looking, "No, no. I don't know a John."

Colette:

And then their person says, "That's your son. That's your oldest son."

Connie:

Because sometimes people feel like, "Whoa, I didn't think you're going to talk about someone who's alive." They have a certain set expectation. From your point of view, how did you build the confidence to just keep going even though they're like, "No, no, no?"

Colette:

I was very insecure in the beginning, I'll be honest, especially when I toured with Sylvia. And I actually listened back and I had a very nervous laugh. But eventually I started realizing that I had to go with what I saw because maybe my interpretation of the information was inaccurate but I would get there somehow. And I just stopped second-guessing myself just naturally because I did it enough times. You got to remember I was on a 110 city tour, 18 cruises, on my radio show where I did readings like that every single week. It was like a call-in show, and I love doing readings as a call-in, which is why I do on my membership site at the Oracle Circle Membership, do spirit jams twice a month where I do mediumship and readings because it's my favorite thing to do.

So I had a lot of experience. And I stopped trying to please the other mediums because I had a chip on my shoulder that I wasn't trained and some of the mediums let me know it. They really

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let me know it, especially the ones that trained in the Spiritualist Church. And so I did feel very like, "Oh, I'm unworthy. I'm an unworthy Canadian."

So, and I just said, "No, I'm really good at this." And when I say I'm good at this, I'm good at detaching myself out of the conversation and observing it. So I was able to really understand. How about the woman who I was like, "There are six children." "No, no." And then the daughter was that's with her, she goes, "Ma, there's six of us."

Connie:

Forgot your own name, right?

Marc:

Yes.

Connie:

Oh, my gosh.

Marc:

That's one of I think John Holland's favorite lines, where he says, "You're going to forget your name. You're going to forget who you came here with because you'll be in shell shock." That happened so much with Colette, too. I like the one where the person outed a girl for getting a tattoo and the mother didn't know about it and the whole three other-

Colette:

Right. Of the family, the grandmother said, "And don't you dare get more tattoos." I said this to the girl. I said, "I really don't know what this means." And then the mom looks, she goes, "You got a tattoo?" And the girl went, "I got it for grandma."

Marc:

It was a big tattoo.



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Colette:

She got it in memory in honor of her grandma. Oh, my gosh. The grandma was like-

Marc:

She had to hide it so the mother won't see it.

Colette:

They don't like tattoos in the family, right. So she's like, "I just did. I got it for grandma."

Connie:

Oh wow. Are there any other moments that stand out to you in terms of readings or moments where it was, like you felt like a shift in delivering information from someone from the other side to help someone else?

Marc:

I have a good story, Colette.

Colette:

Marc, say it.

Connie:

Yeah, Marc.

Marc:

Well, this is the first time we'd ever spent a lot of time with a person because we were looking for a house, we couldn't find the house. We said, "We need to rent. We need to rent."

Connie:

This is in Upstate New York?

Marc:

Upstate New York or just outside of New York City. And we kept saying, "Okay, let's go." This lady, for a couple days, she was with us looking for a house so we're spending a lot of time with

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this person. And Colette was starting to feel someone like every day, every morning, she's feeling someone come through. "Who's this guy. I wonder if I should talk to the realtor about this because I keep feeling this person." So then Colette, come on, jump in.

Colette:

Okay. Well, okay. What really happened was I had to go to the bathroom. All right? And we were in this house and. The other thing is I totally was looking for a dragonfly. If the dragonfly was at the house, I knew that was the right house. We were so frustrated at some point I was trying to make a big, fat house fly into a dragonfly. That's how bad. It was like, "This is the house, there's a fly." "No, it's supposed to be a dragonfly."

Connie:

Marc is like, "It's not. It's not."

Marc:

Yeah, no. Colette, sometimes a fly is just a fly.

Colette:

Right. So I'm like, "It's got to be." Anyway, so I had to go to the bathroom and I went into this house and she said, "It's okay, you can go in there." So I went in and I was sitting on the toilet, and the same feeling that I had of the same person identified themselves in the bathroom to me while I'm peeing. Okay? So I'm like, "Okay, no, this is not okay." All right? So I'm like, "Oh, my God, go away. And either he was a plumber or a pipefitter or-

Marc:

Yeah, it was like a pipefitter.

Colette:

It was a pipe-... So, all right, he worked with pipes and he had committed suicide and he was like, "You got to tell my sister." I'm like, "Your sister?" That's when I was like, "I don't know who your sister is." "You're with her." I'm like, "Oh, my God, the realtor. Wait, wait, this woman's brother committed suicide and he's in the bathroom with me and I'm supposed to give her a

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message," and I'm freaking out. This woman doesn't know what I do for a living. So I'm sitting in the back of the car-

Marc:

And he wouldn't leave you alone either.

Colette:

Would not leave me alone.

Marc:

And because we are so tied in we're with this person, it was the longest reading I've ever experienced with Colette because it lasted hours. It was pretty phenomenal.

Colette:

In the car. So, he's coming through, and I'm going to tell you, I said, "Look, is your brother's name... And did he commit suicide? Because he's here." She's like, "Oh, my God." So anyway, I end up delivering all these messages, etc. And I think her name was Gina, right? Because he'd said what her name was and I'm like, "Oh, my God, Gina's in the car with me."

Marc:

And he's bringing all the details. He started talking about the grandmother.

Colette:

The grandmother. Because I always ask the person, "Please give me evidence so that..." Because otherwise you could say general things to people. And very specifically, he's like, "And grandma is sitting there with the rosary and saying the rosary for me every day, and you got to tell her to stop it." And then with the mom, he was talking about the food and those very specific things that he liked and blah, blah, blah, blah, blah. And then finally he apologized to her because he stole her bike when she was eight or something-

Marc:

And took it apart.

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Colette:

... took it apart. And he was saying all these things and she was like... Because he denied it and it was the one thing he really needed to get off his chest. So anyhow, I said, "I realize we're not here to look for a house. I'm here for you. I know I am. I'm here for you." Because the guy that was originally supposed to be my realtor had a death in the family and she had to take over. And I'm like, "Oh, this is interesting." So anyhow, Marc will tell the best part of the stories with her mother. What happened?

Marc:

Oh, so, yeah, well, we're sitting there and Colette kept saying, "The grandmother keeps doing the rosary. She keeps doing the rosary and-"

Colette:

Because she thought of hell.

Marc:

... and her mother's going, "Oh, my God." She always-

Connie:

Oh, because they...

Colette:

They're Italian Catholics.

Marc:

And they thought the guy had gone to hell, and he would burn eternally in hell and stuff like that. And Colette kept saying to her, "Okay, no, it's not going that way but your grandmother has to really know this."

Colette:

He's in heaven.

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Marc:

Colette kept giving so much information, so much information. Finally, at the end of the day, we had to say goodbye-

Colette:

And she gave me the dragonfly stationery as a gift, which she couldn't possibly have known, right?

Connie:

Oh wow. No.

Marc:

But we still had to go out with her the next day, right?

Colette:

Right. The next day.

Marc:

Next day she pops up, and you do the accent much better than I do, Colette.

Colette:

So she says, "I talked to my ma." She goes, "We really want to have you over for pasta. I talked to my ma. I told her everything, she goes, "Sonna-ma-beetchie, it's really him!"

Connie:

Aww. Oh, my God.

Colette:

And she said, "Sonna-ma-beetchie! it's really him."

Connie:

Very good.

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Marc:
It was a great little-

Colette:
Changed her grandmother's life, and really changed the family.

Connie:
She stopped doing the rosary. Yeah.

Marc:
Yeah, because here was the grandmother who for years had been thinking that her-

Colette:
Her grandson was in hell.

Marc:
Yeah, was in hell. And he had committed suicide and everything like that. And finally she said, "Oh, my God, I believe that he's okay," or stuff like that. Really turned it around for her.

Connie:
So huge. That is so huge.

Colette:
That was profound. That was profound. Those spontaneous readings, those things that don't happen on camera, that happen away, that just happen probably because it's my life gives me so much hope and always gives me a reason to wake up in the morning, and trusting that spirit has a plan. And that's actually what you and I used to say to each other, because it took three years for us to get that TV show off the ground. We're like, "Spirit has a plan. Spirit has a plan." And it was so true.

Connie:
Right. And we still say it. Yeah.

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Marc:

My most fun moment of watching Colette was when she was in Massachusetts and she was brought in like... They must have had an Irish background or something like that. And I think they were very Irish in Massachusetts. Why wouldn't they be? All of a sudden, Colette was acting all drunk up on stage. And I'm going like, "What is wrong with her?" And I got this on film, and she kept bringing in all these drunk people and talking about them and then telling jokes up on stage from the other people on the other side.

Colette:

From the other side, and the other people were recognizing them.

Connie:

Telling jokes.

Marc:

But outing them also.

Colette:

Outing them.

Marc:

Like - "Oh you sneak into the kitchen at night and eat food," and stuff. And it was just like-

Connie:

Oh, my gosh.

Colette:

And the wife was like, "What do you do?" And he was like, "Oh, my God, how does she know that?" "And in your drawer you have four packs of M&Ms. Your father is telling me."

Connie:

Oh, my gosh.

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Marc:

And it was. It was like one after the other and it was like 10 dead people coming through. And finally Colette goes, "I can't take this. I feel like I'm drunk up here on stage. You guys are like the drunk band."

Colette: I have the best stories with the alcoholics.

Marc:

"The hootness people around. Time to leave. Time to leave." You had to shut them down because they just wouldn't leave. They were like a very festive party.

Colette:

Yeah. It was a party in Massachusetts.

Connie:

My next question for you has to do with your recovery. Do you feel like your recovery and healing process played a role in your ability to connect with spirit? And those who've crossed over?

Colette:

The interesting piece about this was how they used me. And I think because I've been in recovery and have a very strong spiritual practice and program. I've been in a 12-Step program now, 36 and a half years, so I really believe in everything that my entire spiritual life stems from my sobriety, etc., and recovery from addiction. And that container that held me very beautifully for so many years, I was really able to translate for that person. And a lot of the alcoholic and ex-drug addicts and suicides picked me.

I mean, I'm telling you, I started calling myself the apology medium because... And as a matter of fact, when somebody didn't have an apology, they were saying, "I have no apology to make, just so you know," to tell me, "Because I'm not one of those." Because a lot of people came through, as you know, even on the show, and they picked me because they could resonate or I could resonate with the subject that they were trying to talk to me about.



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Connie:

And you're explaining the resonance basically that you have a way of completely articulating for them all of those feelings. And even, I mean, I have a personal friend of mine who was read in Messages From Spirit and you brought through his alcoholic mother and it was like one of the most profound moments for him and resolution, which was so beautiful to see.

Colette:

I remember that because, yeah, being able to change somebody's life, but ultimately, information can come that's so, so personal that people don't want that. So I know Lisa Williams has a really good way. She says, "Do you want to know everything?" She asks the person, "Do you want to hear everything?" And I've never asked that, so oftentimes I've come out with shocking information for the person and sitting in an audience and they're dumbfounded like, "Oh, my God."

Colette:

Remember those two girls where they came for one other reason and then the friend of their father that had molested both of them came through and because the dad came through but then he came through and apologized to them. It was like, "Holy crap."

Connie:

That was... Yeah. And also decades worth of pain, basically, you brought it just to the top to be healed.

Colette:

Yeah.

Marc:

One of the most moving stories I think is when we went to Windsor. After we did the TV show, we said, "We got to go across Canada because it's being shown in Canada." So we got a little RV and we-

Connie:

Never again.

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Marc:

... went cross-country.

Colette:

It was fun though.

Marc:

Yeah, until we hit the prairies and the wind started blowing and the RV kept wanting to go off the road, but that's okay. But we got to Windsor and there was this couple who had lost their son to cancer or something like that, little toddler, or young, right? He was five. And they had this popcorn machine and Colette brought all that through. So you guys had this ritual where you would sit down on Friday nights and you'd take the popcorn machine, like one of those big, big..

Colette:

Real popcorn machine.

Connie:

Yeah. Like a theater popcorn machine.

Marc:

Yeah. So you guys would have this popcorn machine. You'd pop your popcorn. You would sit down while he's going through chemo and all this stuff and watch movies all the time. And the guy had been so broken up about it and he had remarried because the marriage didn't last with the original wife.

Colette:

Was he the big biker dude?

Marc:

No, that's a different-

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Colette:

That was a different story. Okay. Oh yes, I remember this one. Yes. Well, I remember the popcorn. I thought they were sitting at the back.

Marc:

Yeah. And so he had been so broken up about it, and his new wife, she came up to us afterwards and just said, "Oh, my God, you just cured him. He's been doing these rituals, doing stuff." And he just didn't know what happened to the son, what happens in the afterlife. And now he just, he broke down, he just cried and he just, he went, "Oh, my God, I can finally just let this go." And they would write to us later on and just tell us the good stories of what had happened. But what Colette's talking about, the biker in, I think he was in Victoria. Big, huge biker, you just see him. He'd just be very stoic, very-

Colette:

Like, "Why are you here?"

Marc:

And when Colette said, "Did you have a friend that..." And here you just saw this big biker guy with his arms crossed sitting in the audience. And as Colette is bringing out one story after the other about how they were best friends, they did this together, they did that together on weekends. "And do you remember the time we bought this bike and we tore it apart and we put it back together?" And then just saying, "Hey, and I know you went through these things with your girlfriend," and stuff. Colette was so accurate with this guy, this big bro. And you just saw melt, his arms just dropped to the side. And at the end of it, he just started crying. Because he came there with his girlfriend for her.

Colette:

Yeah, because she forced him to come and he was looking at me like, "You're a fraud." And he even said after, he says, "I thought all you people were full of shit." He goes, "This was amazing," and like, "Whoa!" And I think his name was Donnie, that person who'd crossed over, because yeah, I remember the guy had gotten... They'd been fishing and the bait got caught in the guy's hair or some weird thing. Like just weird, weird, like detailed things.



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Connie:
Yeah. Specific.

Marc:
What about the Vietnamese family...

Colette:
The young man, remember that? His dad?

Connie:
Whoa, yes.

Marc:
Man, that was a heartbreaking story.

Connie:
That was.

Marc:
A whole family who never knew. They thought that the father had abandoned them but he got caught. It was in the Vietnam era.

Connie:
But he really risked his life and head... Yes.

Colette:
He risked his life to save his family and they thought that he had abandoned them but he'd gotten killed, or he was captured in Vietnam and then killed, yeah. Because they didn't really know how it all went down, or his whole life he thought his dad abandoned him. That was pretty wild.

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Connie:

I mean, and in those moments, there's such a, like Marc was saying, right? The pain comes up for that profound healing. And sometimes people, when they do come and sit in a gathering, they are there. Again, quotations for another reason for another person. But really, spirit's plan, they've been led there for an opportunity of connection.

Colette:

And sometimes people don't want to hear from that person. If you remember, we had that one woman that comes to mind, who like, "I want to hear from my mom, I don't want to hear from my dad." And the father came through-

Connie:

Oh, my gosh, you brought everybody in her family-

Colette:

Except the mother.

Connie:

... except for the mom.

Colette:

And she was like, "I don't want to hear from them." I'm like, "I'm sorry, it's not dial the dead." It's not like picking up the phone and going, "Hello, dead people."

Connie:

It's like, "I didn't get your order form before this so this is coming through."

Marc:

Or ex-husbands or something like, "Oh, him? I don't want to talk to him, I'm over him."

Colette:

"I'm over him. I don't want to hear from him. Why am I hearing from him?" I'm like, "I don't know, but he's dead and he wants to say sorry."

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Connie:

What I've learned from this, and we're talking about all of this because there's a lesson in it, you have to be willing. You have to be willing. Because we had one girl in the audience, if you remember, on the television show where I said, "Can you forgive?" "No way. No way am I going to forgive?" Right? That was so part of her makeup. "Because if I forgive, who will I be?" She'll fall apart. So mediumship in the moment is a portal or doorway or an invitation, an opening to do some healing, but you have to be willing to go do it afterwards. I do think that in some cases it can be an incredible healing in the moment. In other cases, it opens up a trauma that you have to go seek help for.

Colette:

Yes.

Marc:

Talking about that, I'm thinking when we did go across and there was this woman, it could have been in Sault Ste. Marie or something like that, where everybody in our family had died in a very short period of time, and I just went, "Oh, my God, all the pain and all the stuff." And sometimes it can be helpful, but sometimes, yeah, to Colette's point, they [inaudible 00:50:43]-

Connie:

Like re-traumatizing.

Colette:

Grief is very important... Some people want to avoid it. They want to bypass it. They don't want to do the healing because it defines them. They can be defined by their sense of being a victim or they want to hold onto their rage and they can't let it go. So I think that's not determined by the medium, that's determined by the person.

That's why I think when you go and get a mediumship reading for you... And the medium also needs to understand that there is a sense of responsibility that we have for that person in front of us. And that's the one thing that I do and I'm adept at, is to know the boundary and the limit of the person in front of me. I didn't know that in the very beginning but I do know that now and I'm very conscious. I'm like, "You know what?" Because sometimes the information is too sensitive

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and you have to couch it in a way that's palatable to the person, as opposed to just spitting it all out.

Connie:

Engaging that moment and the capacity of what a person... I mean, personal stories, like my grandmother passed away a couple months before we started shooting. And even though we were close you and I, but my grandmother was such a massive role model in my life. And I remember that, it's like, when I shared that with you, you said... It was so profound because what you did was you created space for me to grieve. You gave me permission because you said, "This is such a special time," and to really be there, really allow myself to feel the loss.

And for as much as we've told stories and we laugh, it's like, you have such a capacity, huge capacity of understanding and really reverence for grief and loss. And as funny as you are and as charismatic as you are, you are equally profoundly just so empathetic and compassionate about the grieving process. And I feel like that is so beautifully translated when you conduct mediumship readings. You might even agree with me, Marc...

Marc:

Yes. Well, one of the big things to your point, Connie, is that in the beginning, when I started seeing this, the number one thing I saw from everybody that would get the reading that had lost someone, they wanted to know, "Did they suffer in the end?" That was the number one thing. And I just remember people would get in car crashes, would hurt their head, they'd do all these things, and the first thing they would ask, "I just want to know that did they suffer?"

And Colette could bring that sense of freedom for them to say, "No, no, no, they died on the impact. Or something happened, it was really quick and they left their bodies and here they are talking to me now." And they would bring so much relief because a lot of people went on for years just wondering, "Did they suffer in the end?" Or like mothers call it, I don't know how many times-

Colette:

Or could they have or could they have changed it for them or could they have done anything different? I think a lot of people carry survivor guilt.

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Marc:

Or, "Did you see me at the bed at the end there? I was always with you. Did you know?" And they're, "Yes, you held my hand. I loved it when you massaged my feet." Remember there was one lady who massaged her father's feet or something at the very end. And, "Yes, I remember, I saw you there when you were massaged my feet." So it's just all these stories that they want to know that at the end that connection was still there. They didn't suffer, the connection was still there. It was pretty beautiful.

Colette:

And even if people had suffered, the way in which... You have to really understand the nature of our journey and the burden on the person who's living and be very sensitive to that, too. Because I think sometimes people want to go to a medium too fast, right? It's too fast. They haven't allowed themselves time to grieve the loss or honor the loss. And then it's like, "I just want to get it over with now." And that's another reason. It's like, "No, let it be. Just allow yourself this time."

I didn't allow myself the time when my parents died because they died quick, back to back, and that's why I'm so much more aware of avoiding these things because of my own experience of having avoided them. So, and then having finally come around and realize, "Wow, this is such an important part of the process." And a lot of people want to just moving afterwards. They're, "Just give me the right information and so I can keep going." I'm like, "Well, maybe you might want to allow this to transform you a little bit."

Connie:

So for anybody listening today who is in grief and is feeling loss, what wisdom would you like to impart with them today?

Colette:

There is no such thing as death. There is the death of the body, there is the death of the shell; this mortal coil. That is true. There's an ending, but dust to dust, ashes to ashes, we go back to the ground, we feed the world, there's no such thing as nothing. And our consciousness is immortal and it does move on and it does still love. That's the other thing. And that's the one thing that I have gained from doing so many mediumship readings is that love is the truest form



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of energy and that is all that counts. And love in the most purest amazing form is there. And those who have harmed us, they have learned and they care and they want us to heal.

So if you're grieving and if you have loss, let yourself feel those feelings. Trust that that is part of the process. We are going to feel a loss because that person's not in front of us anymore, but boy, oh boy, they are still there, they're just not there in visible form. And that should comfort you. That should really comfort us. And they want the best for us. They really do.

Thank you so much for tuning into the first part of our limited series, I Talk to Dead People. I'm still your host, Colette Baron-Reid. Until next time, be well.