



# INSIDE THE WOONIVERSE

A PODCAST BROUGHT TO YOU FROM THE CORNER OF FRINGE & MAIN

## EP43:

# Mystics, Starseeds & the Sacred Rose

With Rebecca Campbell

Colette:

Hi there and welcome to INSIDE THE WOONIVERSE, a podcast brought to you from the corner of Fringe and Main. I'm your host, Colette Baron-Reid. And joining us today is the most marvelous human I know, best selling author, mystic poet, teacher, channel, and creative. I just love this woman. This is Rebecca Campbell.

Now she has been featured in Vogue, the Sunday Times, and Oprah.com. And she's the author of some beautiful books like Light is the New Black, Letters to a Starseed. And Oracle Decks like Work Your Light and the Rose Oracle to name a few. Now her content has been translated into over 20 languages and she's supported 100s of 1000s of people around the world to change their lives and answer the calls of their soul. Welcome to the Wooniverse, Rebecca.

Rebecca:

Yay. Great to be here, Colette, and everyone else.

Colette:

Yes, yes, all of us here in the Wooniverse. So listen, I want to go way back. When you were a little Rebecca, what was your childhood like? And were you always interested in mystical people, places, and things? Could you always sense energy?

Rebecca:

I think so, yeah. I remember saying to my mom when I was really little, "There's something I came here to do and I'm going to show you what it is one day." So I always had that. But I think also I was very sensitive as a child. And my grandma taught me to pray. She was quite religious, but spiritual, religious. And so I always was in conversation with the sacred God. I mean, I didn't really know of the goddess then, but if I did I'd probably be her.



Colette:  
Right.

Rebecca:  
But I definitely had that. I think back then it was more like a yearning, almost like an ache for something that I couldn't quite put words around. Obviously now I'm like, it's sacred, it's the soul. But yeah, so it was a connection, but it was also an aching for a connection. Does that make sense?

Colette:  
That is such a beautiful way of describing this because I had the same experience. It's an ache.

Rebecca:  
Did you?

Colette:  
This aching yearning. I mean, I had felt it too, and I'd seen it. I mean my experience was different, but that said, the ache was the same and no one's ever said that in any of the interviews. And I really identify with that aching yearning for the sacred and without knowing what to call it. It was just, we knew it was there, but where? The where, especially because of how we are conditioned to see the world. So interesting. I actually used to see you on Skype, so-

Rebecca:  
It is so funny.

Colette:  
So tell me, I'm going to fast forward to when you were the Skype girl. And then how you got into, because you know are one of the most phenomenally gifted spiritual teachers now, but I remember you way back. So let's kind of, how did you go from there to here?



Rebecca:

So I think I always knew that I wanted to create, put creations out there. And I went to university, I did communication. I'd been studying in the mystical arts on the side, I'd been doing all that stuff on the side, but never saw it as a career. I just was like, it's what I just love and can't get enough of.

And so I always had a vision of putting creations in the world. And so I ended up going into media advertising and I worked as a creative copywriter. So my job was to come up with ideas for different brands. And I moved to London really for my career, but also I think it's the ancestral connection as well of the sacred sites and all of that.

But when I was in London, I would do these, I had my journals, my affirmation journals, and honestly, I found this one recently. It was 100s and 100s of pages of, "I have a job that only I can do. And I inspire people around the world, and I travel around the world and get paid for it." So I was very specific with what I wanted to manifest.

And I was working as a freelancer, a creative in London, and there was an agency I worked for. And they were like, "We've got this idea for the Skype Nomad." It was a brand I was working on. I knew that, I knew the tone of voice and all of that. I did some freelance work and they liked my writing. And they said, "So this is a whole new idea." It was before the iPhone. There was definitely no Google Maps or anything like that.

And they said, "The idea is that we've got this Skype phone and you can have 3G on a phone." And it was just so far out then. And so the idea is that you can Skype anywhere around the world on the move. And yeah, the concept is the Skype Nomad who travels around the world nonstop for 33 days on Skype. So as in you're testing the mobility and the access you can get to. Yeah.

So now it's like just everyone has a mobile phone with Google Maps and all of that. But back then it was very, very cutting edge technology. And so yeah, I was given this role and I literally had to, I was a blogger essentially. I had never had a blog myself. I'd been a writer, but I hadn't had a blog. And so I had a blog called The Skype Nomad. And I traveled around the world for





33 days in perpetual motion without stopping, which meant I had to eat, sleep, and do everything on the move.

Colette:

I watched the whole thing. I did.

Rebecca:

That is so amazing.

Colette:

And you know what's so weird? Is that I knew I would know you, but I didn't know how.

Rebecca:

Aww.

Colette:

And I was like, "I know this person." I'd be looking at you and you're much younger than I. I'm like, "I just know her, I know this person." And I'd be like, "Why do I know her?"

Rebecca:

Wow. Gosh.

Colette:

But there you were. I was fascinated.

Rebecca:

Well, I probably felt the same thing because I remember in Australia, I don't know if you went to Australia for the I Can Do Its, but I was obviously like many of us, like Louise Hay's work was so influential for me.

Colette:

Yes.



Rebecca:

And when I was really young I would go to the spiritual shop and read the books and put my hands in the crystals and all of that.

Colette:

Yeah, me too.

Rebecca:

And I'd save up and go to these spiritual workshops. And I remember just looking up at all these amazing teachers and being like, "Oh my gosh, I wonder if I could do that one day." And then through my 20s, same thing. I remember just seeing these incredible teachers, but seeing it as this big gap between me and them. So I know that feeling.

Colette:

And there was never a gap. We were just waiting to catch up with each other in fact. But I had the same experience, interestingly enough too, only obviously different timeframes. But looking at Maryanne Williamson's book, when it first came out, *A Return to Love*. She was also a singer and I was a singer. And I was reading this book going, "I wonder. Oh, this feels like me." And yet I was like, "How would I ever?"

Because I was always in the spiritual bookshops too and studying about divination and all that other. I was literally, they let me go in the bookstore. I had no money to buy any of the books, but I would be in this bookstore constantly. And they went, "Here comes Colette." And I could go with my little lunch and sit there and literally read. And they were so nice to me. But yes, I would, I felt the same thing. Like, "Wow, could I ever do that one day?" And here we are, right? Here we are.

Rebecca:

It's amazing.

Colette:

So besides Louise Hay being a great influence on you, and I wanted you to tell that story by the way, about being *The Skype Nomad*. Because I also, and I knew you were going to talk about



the journal because I have 100s and 100s and 100s of journals. Some of which I had to get rid of because there's too many.

But I still have the very first one of affirmations that I did. And everything in it has been manifested. So when you said, "I travel all over the world and get paid for it," that was like, I was so excited that you actually told that story. Because you have literally, if you go back in your journals, created every single thing, called in.

Rebecca:

100%, it's amazing. And it's not amazing because we know it works. But when you actually go back and see. Because I think when you're really, really, really yearning for it, I think when you then begin living it, it feels a little bit more like a dance.

Colette:

Yes.

Rebecca:

But when you begin like that, everything feels so. Because I think-

Colette:

At a distance.

Rebecca:

Yeah. And I think most of us, not all of us, but most of us are raised in kind of a society or a life that is like what you should be living versus-

Colette:

Yeah, the conditioned reality.

Rebecca:

Exactly, exactly.



Colette:

Yeah.

Rebecca:

And so I think that for a lot of us, that first leap into the dance with, whether you call it the sacred, the universe, or whatever, it does seem far away. And maybe it's an age thing as well.

Colette:

I have a theory that I haven't talked about with too many people. But do you also think that when we do affirmations, the ones we're attracted to are because our soul wants us to say those things?

Because when I look back at the affirmations, they were never really coming from a place of lack. They were inspired. So I wonder, when we open up to this, we start feeling the inspiration to claim it as the affirmation and then it happens because it's already built into us, I think.

Rebecca:

Yeah, that makes sense.

Colette:

Right?

Rebecca:

Yeah. Because I think for me, I do work with affirmations, but not like I did before.

Colette:

Me neither. Yeah.

Rebecca:

And so the affirmations felt like the bridge to living-

Colette:

Yes.





Rebecca:  
The soul's voice every day.

Colette:  
Yes.

Rebecca:  
Maybe? Yeah.

Colette:  
Yes.

Rebecca:  
Maybe that's it.

Colette:  
It's like the fire starter.

Rebecca:  
Right. Yeah.

Colette:  
Right?

Rebecca:  
So it's the higher self telling you what your soul's telling you.

Colette:  
Right, exactly. I mean, I've been fascinated with this because I worked it. I worked those affirmations.

Rebecca:  
Right.





Colette:

So now did you study with anyone in particular? Or did you just find your own path? Who were some of your teachers? Or what were some of the books that you loved?

Rebecca:

So a bit of all of the above. I would say my first real book, besides *You Can Heal Your Life*, was *Many Lives, Many Masters* by Brian Weiss.

Colette:

Weiss, that's right.

Rebecca:

I always forget which one it is. Lovely guy. I know him well now. Very grateful. But that was a really influential book for me that kind of hurdled into the past life conversation, Akashic records, all of that kind of stuff.

Another really strong book for me was, strangely enough, it's a little bit morbid, but I'd always been fascinated by death and grief. And just what happens when we die, where we go? And so my first book that I read, actually it's even before all the spiritual books, was *On Death and Dying and the Stages of Grief*.

Colette:

Elisabeth Kübler-Ross.

Rebecca:

Yeah.

Colette:

Yeah.

Rebecca:

And when I look back at the experience that really hurdled me into the spiritual world, it was through connecting with a couple of young teenagers who had passed over, and then being kind



of connected with their mothers. So there was something about the threshold of death that really initiated something in me.

And interestingly, when my mom, I had my son about almost three years ago now. And when my mom came to visit around that time, she mentioned, "Oh yeah, do you remember?" Not, do you remember? She's like, "I don't know if I've ever told you this, but when you were born, I actually shared a room with a woman who had just lost her child."

Colette: Wow.

Rebecca:

And so my first two weeks of life was that threshold. And hearing that, oh my gosh, it erupted something in me. Because I'd always felt this deep grief within me and this yearning to kind of find a mother, even though I had a mother.

Colette:

Oh, I get it.

Rebecca:

I think that really was the first initiatory thing for me that really woke. Because I was at the threshold of birth and death at the same time, and joy and grief and all of that, which I think is a core part of my work, I'm discovering.

And then as the years went on, one of my teachers who helped me, I guess get the courage to create workshops and work professionally, was Sonya Shacket. I went to her workshops in London in my mid 20s.

Colette:

I didn't know that. That's so cool.

Rebecca:

So she mentored me for a bit. But nowadays, when I look back, the biggest teacher is definitely nature. That's how I do all my creative work and writing. Even when I was working as a creative



in advertising, I'd go to the beach before work. I'd do an hour of idea generation, and then I'd go and sit in a cubicle and pretend to work. So yeah, I think nature is the number one. Yeah.

Colette:

I agree with you. I mean, that's one of the reasons why we don't live in a city. And actually when we first moved to Sedona, Arizona, the mystical quality of nature. And we had to go somewhere that was so different from where we were in Canada, it spoke to me. It always did, even when I was a little kid specifically. And my dad was also an animist, so he raised me in that concept.

But there is a sense that I had too, that everything was in nature, and I always felt a yearning for it. That ache, the ache that I didn't know how to communicate with it. Because it's true in the West and certainly in our society, a global society. I mean, we've been taught that we live on the planet, not, we don't belong to nature. So that nature somehow is ours to do with what we wish. And that's totally wrong. So that's part of our great deep suffering, I think, and our disconnection.

I do want to talk more about the connection that you have with nature because your body of work is about the soul. And as an animist, I believe that in the anima mundi, the soul of the world. So that you can't, a soul led life must include nature. It has to. It just doesn't work if it doesn't.

So can we talk a little bit, because the common thread is your deep desire to connect people with the wisdom of their soul. So in your opinion, when we hear the whispers of our soul, how can we move beyond our fears? Fears of the unknown, and nature is frightening to some people, right? Because they don't know it. They don't know they belong to it. How do we move beyond our fears that we have, especially in the face of uncertainty?

Rebecca:

Well, I think the first principle is like you've just said, to realize that we're not separate from nature. Rather we are nature. And I think to realize that the society that we've all, if you look at it from a soul perspective, chosen to incarnate in, well it's a big time of change. But for a long time, there's been such a focus on the spring and the summer.





So you can see that as in the young women being and slender bodies and all that kind of stuff being idolized. But then also just we've had conversations before about producing rather than creating. And not honoring the autumn and the winter and those times where we actually need to take a breath and take a back step, so that the new seeds can kind of come in.

And I think that the more that we connect with nature, the less afraid we get of those darker parts of us, and the darker parts of life, which is like, I know for both of us at the time of recording this, we're heading into, well, we're in fall. And those leaves are beginning to fall, and then we're going to go into the cloak of winter.

And it feels like when we go through these phases ourselves, it can feel like, "Oh my gosh, nothing's going to grow again ever." And we just want to be in spring and summer. But if we don't give ourselves those times, and obviously this is a symbolic way of saying, when relationships, we know they're about to end. But we're just so afraid of loosening our grip and letting go. Might be a career, a job, whatever it is, it is terrifying because we don't know what we're being called towards.

But if we look towards nature and something like a flower, like the rose is teaching us this, all of nature is teaching us this. But if you look at the roses, there's the bud stage and then there's the beautiful bloom. But if you actually have roses that grow in your garden, you very soon learn that they're not around for that long.

And we in our mind are like, "Oh, the rose is all about the flower." It's actually not all about the bloom. And if it has the courage to let the winds of the season change, blow, and let them surrender them to the earth, then the rose hip will come the fruit, which is a whole nother phase. And then-

Colette:  
And that's medicinal.





Rebecca:

Exactly, exactly. And some roses have a second bloom as well, and they're going to the next spring anyway. But if they clung to those pedals and tried to stay in the bloom the whole time, they just, it's just not natural. And the next phase wouldn't come.

And I think we know as humans, that change is the one certainty. I mentioned death before. That is the certainty.

Colette:

Yes.

Rebecca:

But we're so afraid of it. We're so afraid of these things that are actually certain and natural. And so we try and cling to keeping things as they are. But I think when we're trying to cling to keeping things as they are, what happens is that's when things stagnate.

That's when we are resisting this. We're relying on our own strength versus that intelligent pulse that tells the flowers when to bloom. That tells a baby how to be born. That governs the seasons and the tides. Everything in the cosmos as the ordered universe.

Colette:

Has a cosmic blueprint.

Rebecca:

Literally.

Colette:

Every single thing does. Literally in every single one of us, the acorn has the oak tree in it.

Rebecca:

Exactly. And so when we are trying to keep things the same and resist that change, and it is scary, change. But when we are resisting it, we're trying to go against all of that, that whole blueprint. So I think that that's what I remind myself all the time, which doesn't mean it's easy.



Colette:

I'm so excited that you said this because again, I've never heard anybody talk about it like this, but I've been considering. So you said that we all want to stay in spring and summer. I've always been one. My birthday's in the summer, but I love the fall and winter. I know I'm going to give birth to ideas if I let go and see.

And I love the yearning that comes in the poetic quality of watching the season shift with the decay and the changes. And then the requirement for rest and sleep and then knowing that spring will come. But I think part of what you just described, that society wants to stay in the spring and summer, and that's so true with the way we've seen beauty standards and ageism, et cetera, et cetera.

That even there's a pathology to wellness in some way, which is always about striving to keep yourself young, keep yourself a bud, keep that bloom. When we have to acknowledge maybe those things that we're trying to erase. We're trying to somehow erase the fall and the winter as cycles, when we should really not look at those things pathologically. Do you know what I'm saying?

There's nothing wrong with these things. It's like grief. It's like, "Oh, can you get over that? Or when is this going to end?" We need the cycles of all of it. That's the full catastrophe of life, all of it. The rose hip and the rose, the thorn and the bud.

Rebecca:

Totally. Yeah. It's so interesting. I've been reflecting a lot lately on healing and what it actually means to heal. And I think again, it's particularly in the wellness kind of world, it is like, "Healed is the bloom." But actually-

Colette:

Yeah.

Rebecca:

It is in the decay that the new kind of comes again. And I even look up myself with my own body healing journey, which is-



Colette:  
Right, me too.

Rebecca:  
Big. And those difficult times that I've been through physically, actually when I've properly allowed it, rather than pushed on through it. And it's so hard not to be like, "Oh, I'm broken. There's something wrong with me because I'm not in this state."

Colette:  
Right, yes.

Rebecca:  
But if you look to nature, it's nature isn't in that whole. Well, we see whole as the full bloom rose, if you-

Colette:  
Right, we mistake it.

Rebecca:  
Stick with my analogy. Versus wholeness, is wholeness actually like life in motion? Yeah. Anyway, I'm not quite there yet with it, but I've been contemplating a lot on a it. Yeah.

Colette:  
No, I get it. That's why I brought it up because I was sort of hearing you and I'm going, "Well I wonder if you also have considered this." Because I've been thinking about this all the time lately. What is the nature of healing? What is the nature? Why is that seen as something to avoid? I think anyway, again, I could be wrong when I think right now everything is one big fat experiment of thought anyway.

Rebecca:  
Right.





Colette:

But I've just been wondering. I'm saying, "Well why don't we honor these too? Honor rest as much as we honor productivity? Why don't we honor these cycles? And why do we think our fear needs to go too?" That's the other thing. I think I can make space now, and I've been sort of really practicing. I create a life greater than my fears, but that doesn't mean my fears have gone away.

It means that I can call on more courage. Because I still am one of many people who was born here, who have been conditioned to see the world a certain way. Whereas another part of me that's wiser and more connected knows that that's not the true world.

Rebecca:

It's so true.

Colette:

So I don't quite know how to language it yet either.

Rebecca:

Yeah, I hear you. Yeah, there's definitely something rich in here. And it's reminding me of ... So I have my son who's almost three now. And for about a year he's been going through this interest, it's a classic toddler thing where they test boundaries and basically-

Colette:

Yeah.

Rebecca:

They're not the nicest. They're cute, but anyway. But how it's been showing up for him and I is he was kind of push/pull. Pushing me away a little bit and just really what I noticed, really expressing his feelings. And I was getting hurt because he was being really mean to me.

But then I started, but then I was like, okay. And I couldn't quite work out what the teaching. Because what I've discovered being a mom, is that there's a thing called re-parenting and they





basically trigger stuff from your childhood. You think you've dealt with it that it's like, "Oh no." Anyway, so I was like, "Oh that's interesting."

His favorite book is called All About Feelings. And every single night he reads it, he goes to sleep hugging it. And what I realized was he was just, he was expressing feelings to me when he is like, "No, I want to hold Daddy's hand," or whatever. And I'm like, "Oh."

But the moment I then realized, oh, why are his feelings bad? I'm seeing his feelings as bad just because I'm like, "You should be like this to your mother." Right? Which I would like it, I'd prefer it. But as soon as I just worked out that, then what I did every time that he did it, expressed, played out his feelings in a way that I felt wasn't okay, I then made it okay for him to have these feelings.

And I realized, oh my gosh, that's what I wanted when I was a kid. And then it changed everything and he stopped playing out. And so I guess I'm saying that in that sense of this perception that we have of being broken or being "I'm not healed yet". Or certain behaviors not being right. And I think with parenting, it's a big thing. When we shift our framing on it, it's like something completely new opens up.

Colette:

Yeah. And I know you and I are in alignment on this because one of the first things I tell people when people enter my school is, "First off, you are not broken. You're coming in here, you're just not broken. There's no brokenness here. And we come here in wholeness to discover what we might have lost, or temporarily misplaced, or we need more love."

And we make sure we step into this that, "Okay, now we just need to wake up to what's already there." And very much reflective of what you just said about your son making it all okay. Making all of it when it does hurt because we have expectations, or we want it to be a certain way and stuff. And even making that okay too. Like, "Wow. Ooh, I feel that moment of loss or pain. And okay." Because if we don't have all those feelings, I feel like I'm the little kid with the book now. "I want all my feelings."



Rebecca:  
I want that book.

Colette:  
I want that book. I want them all. I want all my feelings. Because really we have to undo a lot right now. And having the patience to, not to be shamed into the undoing, but to be in a state of discovery of what needs to be redone, undone. Do you know what I mean? And-

Rebecca:  
What a time this is for that.

Colette:  
Right?

Rebecca:  
Oh my gosh.

Colette:  
And sticking with it. So I want to talk about something that you like to kick off in your workshops with. You talk about something, my favorite thing you talk about, which is stepping into soul time, or Kairos time. Can we talk about that? Just talk about what is it exactly? And how important is it?

Rebecca:  
So Kairos is from the ancient Greek. So there's two different types of time, Kronos time and Kairos time. Kairos time is the space where the sacred resides. It's where time feels to kind of stretch a little bit. It's where creative ideas come in fully formed.

I find when I'm in Kairos time, my voice actually lowers. It's almost like I drop more into my body, I slow down a little bit more. You can be in Kairos time when you're with a lover, or a friend, or it doesn't have to be a spiritual practice. Whereas Kronos time is linear time. So it's kind of like, "Right, got to get this done, da, da, da." You need Kronos time to get the bus on time, get the flight on time, and all of that kind of stuff. So one's not better than the other.



But because my work is all about having an experience of your soul and weaving the sacred back into the everyday. And so what I'm really doing in all my work is inviting people to step into Kairos time, which is not to necessarily live there all the time, but when we step in-

Colette:  
Is to allow it.

Rebecca:  
The sacred is like properly there. Exactly.

Colette:  
And to know that it's there. Because I don't think any, well certainly we are not taught about that. Because we're really conditioned to believe that Kronos time is the best. That-

Rebecca:  
Exactly.

Colette:  
Kairos time doesn't really count. There's actually a book out, I'm not going to say what it is, but I ran across a book that was all about how intuition and the sacred has very little value.

Rebecca:  
What?

Colette:  
This is this big. Yes, seriously. It's a big book. I'm not going to name it. But anyway. And I was reading it going, "Oh my gosh." It's very, very data based, Very, very Kronos, Kronos, Kronos time. And I'm like, "Wow, this is so interesting."

That the kind of hangman's kick, if you will, of that's very narrow, contracted perspective on how we have to be, which is all about production. Produce, produce, produce, produce because there's no room. Kairos time doesn't exist in the production line, whereas we need Kairos time to have ideas.





Rebecca:  
Exactly.

Colette:  
Right?

Rebecca:  
Yeah. I would say to that whoever that person is, who has clearly written it in Kronos time. But-

Colette:  
It's clearly bothered me, this book.

Rebecca:  
Yeah. But I believe that Kronos time. So another way of looking at it out of time, is just the intuitive mind and then the rational mind. And mind, body, soul. So the soul is connected to the intuition, the spirit is connected to intuition. And then we've got the mind and the body. And so what I teach is about living a soul led life. So putting some time aside, at least at first in a structured way, to step into that Kairos time so you can hear your intuition. But it doesn't mean that you're spending your whole day there. Oh my gosh, I put my mind and my body to work. I'm disciplined, I am a Kronos time person.

Colette:  
Me too.

Rebecca:  
But I prioritize Kairos time. So like I was saying that example of when I was working as a creative and then a creative director. I would go to the beach on my own for an hour at 6:00 AM in Kairos time and then I'd go to work and do the Kronos. But to be honest, the work that I did in Kronos was 100 times better when I began my day in Kairos.

Colette:  
When I started painting a while back, that's when I had a discipline to step into Kairos time and know it as that same language. So I've always loved that you taught that because it gave me the





discipline to let go and allow. And then I was so much able to be really grounded and disciplined in the Kronos. So I think what you teach is a way for us to become more balanced. We don't have to go look for this, this is already built into us. We just have to remember it. Okay, we have to take a little break now. More with Rebecca Campbell when we return.

Okay, we are back. Rebecca, let's pick back up on what we were talking about. Speaking of remembering. So this is a fun thing. So because we are at a different age. So when you were born, I was beginning my career. But anyway there was a book called The Starseed Transmissions by Ken Carey. And I was obsessed with it.

Rebecca:  
Really?

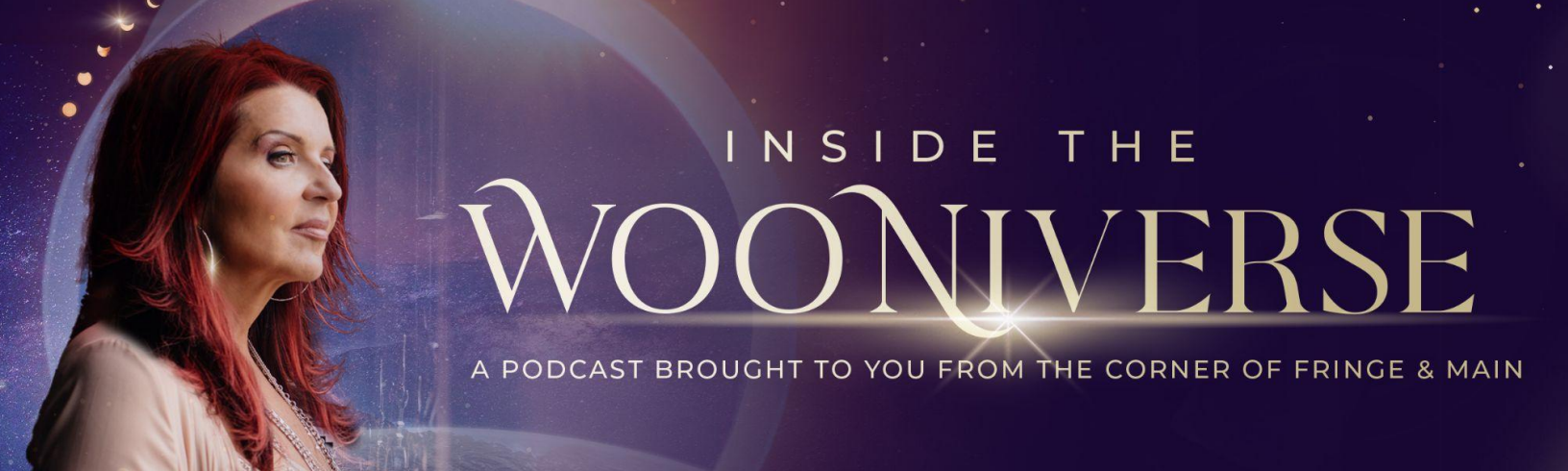
Colette:  
And I felt like I had come home, somebody understood me. This was for me, the most extraordinary concept and I was so excited. Here we are years later, and you create the beautiful Starseed Oracle and you started teaching about Starseed. So I would love your take on this. And because you've evolved, everybody evolves these ideas, right? Because it disappeared for a while. And it was so pivotal for me back in 1991. And I was doing readings at the time.

Rebecca:  
No, I wasn't born in '91. I was born in '81.

Colette:  
Okay, well you were 10. So how about that? You were still in grade school.

Rebecca:  
I was in year three or something.

Colette:  
All right, whatever. But anyway, but that was like, "Oh my god." And then when you brought it back, it was like, I never forget, I had goosebumps even in my hair. I was just like my whole



body went bring. So tell me how you channeled that? And how it came to you? And then what the different types are? Because you really evolved the concept since then. So let's chat about Starseeds.

Rebecca:

Well the Starseed thing came in for me around 2011, 2012, as in properly came in. And for me I started learning and studying how to do Akashic records readings in quite a structured way. And one of the trainings I did, I talked about planets of origin. And so basically from that perspective it's essentially, you say you have past lives, but what if the soul has experienced elsewhere?

And when I look at things I'm like, "The cosmos that we know is so fricking huge, so where do we go when we die?" So I was very fascinated by that concept. But more than that, there was something in me. I had this yearning again within me where I was, where I always felt like, "Is this home? Where's home?" I'd always been traveling around trying to feel it. And I think that's an ancestral thing as well.

Colette:

Yeah.

Rebecca:

So I'd always had that. And then when I started learning about this concept of potentially our souls have experienced elsewhere, it made so much sense because these visions that I'd always had since I was young. And it's why I wanted to get into Oracles really because I just wanted to get the visuals that were in my head, out of my head.

Colette:

Right.

Rebecca:

So that's where it really began. And I started to do Akashic records readings. And I started noticing, and I did not expect this, I had a lot of what I would call then Starseeds come to me. People who had that same longing for home and memories of elsewhere, da, da, da, da. So they kind of directed me a little bit as well, what would come through in the sessions.



And then I did my other books and then the Starseed Deck came in. I actually had pitched Starseed years before and Hay House were like, "That's a bit weird." And I'm like, "I know it is, it is."

Colette:  
Really? No.

Rebecca:  
It's not very on trend or whatever. And then all of a sudden they're like, "Oh everyone is into it now."

Colette:  
That was the number one. It was huge. 1991, it was so huge.

Rebecca:  
It's interesting. Yeah. And I think just the timing maybe, but-

Colette:  
Yeah.

Rebecca:  
Anyway, but interestingly-

Colette:  
We were ready again.

Rebecca:  
Exactly. Ready again.

Colette:  
Yes.





Rebecca:

And I think I was ready. Because at first for me, the Starseed concept was very, I was like, "This is where your soul's from." So like most times when we go through an awakening, we're very certain of things. And then as time goes on you're like, "I'm into the mystery, more questions."

Colette:

Right.

Rebecca:

So I'm grateful for that timing actually. And the Starseed Oracle, my intention with that one was really to create imagery and activations that help people remember whom, or souls remember, who have that other experience, but also to plant ourselves here more fully. So it was always don't get lost up there.

Because it's easy to bypass and just be like, "Oh I was from Palates and that's about, I just want to be there now." So I knew I wanted, it needed to be about anchoring that energy here. And then Hay House asked me to write a book, which I ended up writing Letters to a Starseed. But interestingly I was writing, what I was writing at the time was about returning to the Earth. So again, it was about planting yourself here.

Colette:

It was so beautiful. That's my favorite one of yours.

Rebecca:

Oh thank you.

Colette:

I loved it. Yeah, I loved it.

Rebecca:

Well it's interesting, Colette, because I don't know if you know my friend Binnie Dansby, she's in her 80s. She was friends with Louise and I was with her when it became clear I was going to



write that book. I had just had my son. So it was a big kind of commitment to be like, because Hay House wanted it in a very short time and all of that.

Colette: Yeah, oh, I know.

Rebecca:

So I had to make a decision on it rather than just feel into it for a while. And Binnie was there and she's like, "You definitely need to write that book. And by the way, Ken Carey wrote Starseed Transmissions at my house."

Colette:

Oh my Goodness!

Rebecca:

Back then, isn't that amazing?

Colette:

Really?

Rebecca:

And I had never seen the book. And then I got the book and I actually intentionally didn't read the book because I didn't want it to influence me.

Colette:

To influence you. Yeah.

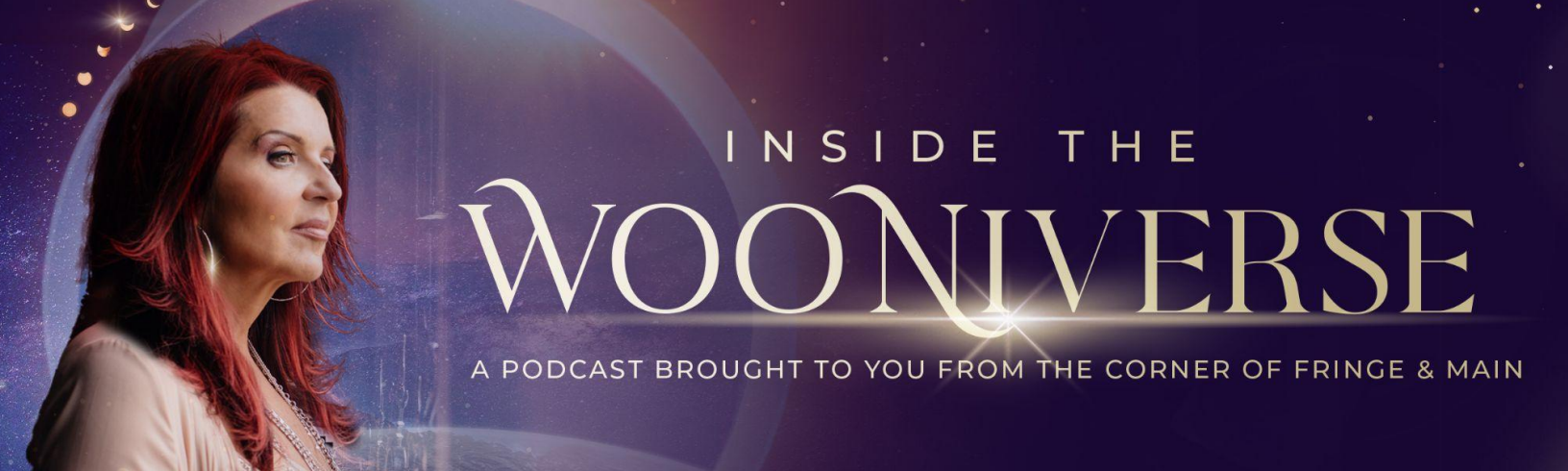
Rebecca:

But I had the book here as in-

Colette:

That's so great.

Rebecca:



So the energy was there. Isn't that amazing?

Colette:

Yeah, that's crazy. I had no idea. That makes me excited. That's really great. That was also, I mean he wrote a Return of the Bird Tribes and Vision, et cetera. And all of it was about being here. We have a mission here. But yes, you're not crazy if you are reading this now you feel these things. And it is similar to you, don't get lost up there.

Rebecca:

I think the interesting thing where my thinking evolved, and I'm glad I didn't write about it right at the beginning, is that, and in writing Letters to a Starseed, what came very clear to me was it was less about like, "Okay, let's say that you're like my soul has experienced Palates or whatever." I started seeing it more like if we go with the concept of even just life experience.

So me, I was born in Australia, I lived in London for 15 years, and now I live in Glastonbury. Now I still have an Australian accent and the land of Australia definitely is in my bones. But then London influenced me. And then now hippie Glastonbury is definitely having its way with me.

And so from a soul perspective, the past lives influence, but the different incarnations elsewhere influence as well. And then you look at the, even just a scientific thing, of our bodies are literally exploded stars. Like what?

Colette:

Who are we? And how did we get here?

Rebecca:

And the water, which is literally the thing. Where there is water, there is life. There is no life when there's not water. Many believe that the water is from elsewhere. It just blows my mind.

Colette:

I want to segue into talking about Glastonbury because I've had the wildest experiences there. I mean I don't, I'm Serbian, Polish, and Mongolian, and I don't have any British bones in my body. And I step on the soil there, and I remember being there. When I was a little kid, I used to paint





blue moons on my forehead. My blue crescent moons. Weird. And then when I stepped there, the peripheral vision I had was I could see the buildings finished. I knew and the smells. It was just so uncanny. So what drew you there? Because London and Glastonbury are two very different places. What drew you to move to Glastonbury?

Rebecca:

Well, there was no conscious decision involved in moving to Glastonbury. We had not planned to. It had been a place that I first visited when I was a teenager, like 19. And then I didn't return even when I was living in London until, gosh, in my early 30s. And I would come here on my own to vision. And I felt so at home and comfortable in my body. And sometimes I don't normally, and I didn't at the time.

Colette:

I know what you mean.

Rebecca:

Yeah. I felt-

Colette:

It felt like home there.

Rebecca:

Comfortable.

Colette:

Yeah, me too.

Rebecca:

Yeah, exactly. And then I began doing pilgrimages. So I'd been kept on being called back to the land. But as far as moving here, we did not plan it at all. And yet my husband and I ended up here and then we had my son here. And it's interesting because a lot of people say, "Oh gosh, how do you find the energy? It's so intense and all of that." But I don't find it that way.



It definitely does initiate, the land initiates you here and it definitely initiates healing in you. But I feel more in my body, I feel more grounded here. I feel more at home here. And so, I don't know. I don't know. I know that with the house that we live in now, we've actually returned it back to being, it was actually called The Old Rose Cottage, but we had no idea.

There were the three owners ago. Her thing was roses and David Austin roses. And there's a whole story about it. But essentially I had no idea. I just had a vision of laying on soft grass with a rose garden and I had no idea where it was at all. And in the end, we found the place and put on an offer immediately.

But there was no garden at all. It was all tarmac. It was an old, old house. An ancient yew tree, but that was it. And then we started, I knew I wanted David Austin roses, they were my favorite English breeder. And so I found a local guy who used to work at Regent's Park in London and did the roses there, even though I didn't know he did. So it was very serendipitous.

Colette:  
Wow.

Rebecca:  
And then the neighbors would pass and they were like, "You're bringing back the Rose Cottage." And so we've ... Yeah. And then we found out that the old lady who lived there, she used to take the bus to London every year to the RHS Chelsea Flower Show to get the latest David Austin rose from the display and plant it.

Colette:  
Wow.

Rebecca:  
And so-

Colette:  
That's beautiful.



Rebecca:

There's something about the land here. The land has its way with you, but you don't know what's happening.

Colette:

I feel it. When we got our place, first of all, we were tractor beamed into Sedona.

Rebecca:

Really?

Colette:

Our friends thought we were crazy. Oh my God. I immediately, what are the chances for me to get a US Visa? Was unheard of what I did for a living. I got that. We literally, the doors just swung open. [inaudible 00:42:06]. And we just one day up and packed up and just got in a trailer, sold our stuff, and drove to Sedona.

Rebecca:

Wow.

Colette:

It was just-

Rebecca:

Isn't it bizarre?

Colette:

Yeah, it was crazy.

Rebecca:

See, this is the thing. I think there's something about, yeah, the land calls you.

Colette:

These sacred sites.





Rebecca:

You can't possibly understand what's actually happening. And how long were you there for?

Colette:

Only four. Mark, how long were we in Sedona? Four and a half years. Five years. Four years. Yeah, four years. And I thought we would never leave. And then one day I woke up and went, "We have to leave. It's time."

Rebecca:

Yeah, the contract's done.

Colette:

Contract's done. And I created Hidden Realms and-

Rebecca:

Right.

Colette:

Messages from Spirit book. They needed to be birthed there and I needed to see a lot of things. It was very interesting. I want to go back to your rose garden, which I think is just spectacular. Your latest body of work I believe is The Rose Oracle. Is that correct?

Rebecca:

Yeah.

Colette:

So I know we talked about the bloom, we really spoke already about some of the concepts, but was there anything else that you wanted to add? Because it is such a beautiful oracle. And how could people use it?



Rebecca:

Well, yeah, I mean I think the rose had been a big part of my journey right from the beginning, in a heart healing journey. But then also my creative journey. I wrote my whole first book and the second book actually in the Queen Mary's Rose Gardens in Regents Park in London.

So yeah, the rose was kind of one of these nature guides that had been there the whole time. But I didn't think of it in that way. It was, I just was obsessed with flowers.

Colette:

Right.

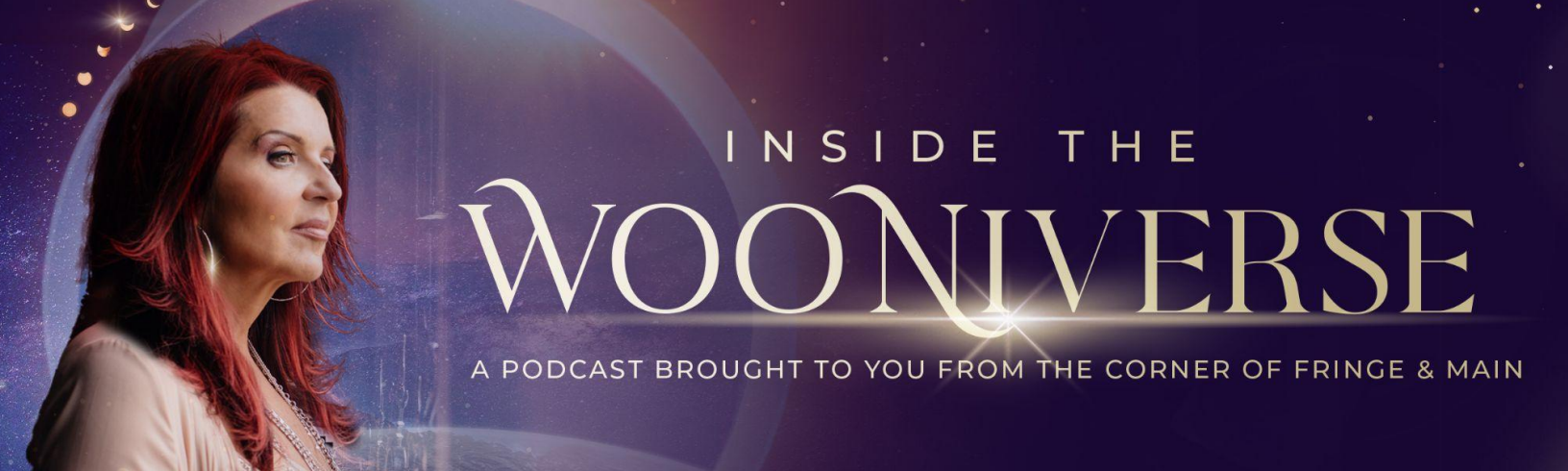
Rebecca:

And I remember talking to Holly Holden, who is a mutual friend of ours. And I had a talk at alternatives in London and I just said, "I just can't talk about what I said I was going to talk about. All I can talk about these days is flowers and how beautiful they are." And so she's like, "Be different." And so I started to embrace that.

And then I had a different Oracle I was meant to be doing. And I told Hay House that, "I woke up this morning and I think it needs to be on ..." I had said, "The Sisterhood of the Rose." And I was expecting them to go, "You love the rose, but no one else is going to love the rose."

But Michelle from Hay House was like, "Absolutely. That's absolutely what it should be." And so I created that pretty much as soon as I moved into that house. And Craig, my husband, like you, he works in my business. And we then began a two year deep research dive on the mystical properties of the rose. And I mean there's so much symbolism through many, many different cultures and all corners of the world.

But the thread that seems to be woven throughout all of them is the rose as the ancient mother, the rose as a symbol of the feminine. Particularly in times when the feminine was driven underground. Even in the Middle Ages, there was a time where you weren't even able to, you weren't allowed to take roses into graveyards because it was a symbol of the feminine, of the goddess.



Colette:

Wow. I did not know that. That is crazy. Well, we need it now. This is a rise of the feminine.

Rebecca:

Right.

Colette:

I know you used to have a program Rise, Sister Rise. It was one of your books and now you've changed the name to The Sanctuary, I believe your membership site. But yeah, that need right now.

And what I love about how you present your work is that there is a gentle organic quality to it. It is very organic. That it's not like, "The feminine is coming with spears." It's more like, "The feminine is a rising and needs to bloom as a partner." It's not we're overtaking it. It's, "No, we need the balance now." So I think a lot of what you do is so important right now.

You have a beautiful quote on your website. You say, "Birth is one of two initiations we all share. Death, the other. Both fascinate me more than anything else." Now I know you've been through the pregnancy portal before, but now we are doing it again. Have you learned anything new that you feel is fascinating and want to share with our listeners about pregnancy number two?

Rebecca:

Whoa. One thing that has been really interesting is the difference of the two, as in being pregnant. And I've been interested in is that the soul? And I definitely feel like each child, it's like this creative dance that you're doing together. So Sonny, who's my first, he came in, he's like hardcore Starseed. Like, "Roar, I am here." And he blasted through me.

He arrived in his waters, actually still in his amniotic sac. And just very fierce, strong energy. And when I was pregnant with him, I was very fierce and strong. If someone came up to me and said, "Are you pregnant?" This was so out of character, I'd be like, "That is my business." This whole other thing came in.





Whereas this time there's a softness to it. But I feel like Sonny cleared a lot within me and a huge amount. And there is a certainty and a softness to this pregnancy and a gentleness.

Colette:

I think you're going to write a book about this.

Rebecca:

I think I might. Yeah. It's interesting.

Colette:

I see it. I actually see it. I'm like, "Ooh, does she know she's going to?"

Rebecca:

Oh, it's so interesting. Because I was really afraid of being a mum, to be honest, and birth. I had a lot of fear around just the physical initiation and just being a mum. And I was really afraid of how it would affect my calling.

Ever since I was young, I was like, "I know what I'm here for." I might not have known specifically what to do with it, but that was always my priority. And I was afraid of motherhood stopping me from doing that. But when I reflect back, it's brought me more here, in a good and bad way. I definitely care a lot more about the world, which means I hurt more about the world. And we're all, I think at this time, I think it's an interesting time that I've become a mum as well. Because it was literally two months before COVID and the eruption that's happened in the world, so much happened in that year. And so I'm like, "What is motherhood? What is COVID? What is this world that we're living in?"

Colette:

Because you went through all that. I talk a lot about the sustained uncertainty that everyone had to go through as an initiation. And actually you know what I want to do, is I want to pull a card from the Shaman's Dream Oracle, which-



Rebecca:  
Oh, lovely.

Colette:  
But we're all coming back with gifts. And that's what we have to remember. That there really are gifts to come through, some from the pain and from the uncertainty, etc. So let's pull a card to see if the Wooniverse™ has any subject that we should cover before we move-

Rebecca:  
Great.

Colette:  
To the tea time after party. So I got whale song, which is all about resonating. So I'll just riff on it and then you can too. So, well I resonate with you. But the idea of resonating is all about what are we in harmony with? And also to choose when we know, when our bodies are telling us that, "No, this doesn't feel right. It's different than when I feel pain. It means I don't feel safe."

But when we're coming from our intuitive sense, we aren't coming from the instinct to survival. So we're not looking for what could go wrong? We're looking for harmony, we're looking for coherence. Our intuition leads us there. So I think that part of your work, obviously mine as well, getting people to listen to their soul, to listen to their intuitive voice, enables us to better resonate with one another in this unified world. What do you think about that?

Rebecca:  
Oh, I love that. I mean, I love the whales so much. When I was pregnant with Sonny, I was actually swimming with them and there was a mama whale who showed me her little baby. It was like a little mama's blessing. Yeah.

Colette:  
Was this in the Canary Islands? Where was this?

Rebecca:  
Yeah, off Tenor Reef. Yeah.



Colette:  
Right.

Rebecca:  
And to me, the whales, they're the deep sea divers. They are the mystery themselves. And when a whale looks in your eyes, it's like it sees you. It's like you are forever changed. Forever, ever, ever, ever changed.

And you're swimming with them and all of a sudden they just disappear into the depths. And you're like, "Where have they gone?" It's like 80% of, I think it's even more than 80% of the ocean floor that we haven't even discovered yet. So for me, the whales are all about going into the mystery and surrendering into the mystery. Yeah.

Colette:  
Oh, I love that. And that is where we have so much of our own selves inaccessible to us. And I think that's true. When we step into the mystery, there is a resonance. It's not an action, it's a being-ness. There is a resonance with so much more vastness of what we are capable of and who we could be or who we could become.

We're going to take a little break now. And when we come back, we're going to switch gears and enter another dimension of the Wooniverse™, the Tea Time After Party™. So please stay with us. We'll be right back.

And we're back with Rebecca Campbell. What a great conversation. We are going to switch gears now and travel into another dimension of the universe. And it's called the Tea Time After party. A place where we kick up the fun. Joining us now, woo-hoo, is my executive producer, Connie Diletti. Are you ready, Rebecca and Connie, for this fun time?

Connie:  
Yes. Rebecca, you're unsure.

Rebecca:  
I am ready.



Connie:  
Okay.

Colette:  
Okay. Rebecca?

Rebecca:  
Yes.

Colette:  
Do you have a talent that other people might find unusual? Or something that none of us would know about you?

Rebecca:  
Yes. One-

Colette:  
I love the way you said that right away.

Connie:  
I love that.

Rebecca:  
The one that I think has been with me the most is I'm very renowned for being a very fast walker. I even-

Colette:  
Oh.

Rebecca:  
Yeah. And I can also stop very fast too.





Colette:

Oh.

Connie:

Wow, I love that.

Colette:

I would like walking with you. I like fast walkers. My husband's always saying, "Slow down, slow down."

Connie:

Oh my gosh.

Rebecca:

That's the same. What's interesting, because in this pregnancy, I'm pregnant now, I've had this real bad pelvic pain. And so I'm like, "Oh, can't walk fast." And so I'm walking, I think like a snail. And I saw Alfred and Kyle Gray the other day, and he's just-

Colette:

Yeah.

Rebecca:

And I'm like, "I'm so sorry I'm walking slow." He's like, "No, this is the perfect pace. I'm so relieved."

Colette:

I love this. Okay. So I never ever say, nobody's ever asked me what my talent is, but I can speak burpish.

Rebecca:

Oh.



Colette:

I can say entire sentences.

Rebecca:

You can talk in burp.

Colette:

In a burp. I can speak-

Connie:

Do you need to prepare with some kind of soda? Or you can do it now?

Colette:

Yes. Like Perrier.

Connie:

Okay.

Colette:

No, I'm not going to do it. I can't do it now. But I can literally speak a whole sentence in burp.

Rebecca:

I believe that about you. I believe that about you.

Colette:

When I see you at the next conference, I am going to drink a lot of Perrier.

Connie:

Oh, wow.

Rebecca:

Amazing.



Connie:

You now only do performances for Mark?

Colette:

Yes, Mark. Mark can hear me. Mark can. I don't do it often, but I've been dying to say it to somebody on some interview.

Rebecca:

We see you, Colette.

Connie:

We see you. We appreciate that.

Colette:

Okay, your turn, Connie.

Connie:

Rebecca, you are ... So you're known for your beautiful, you're flowing, beautiful fashions. But prior to these fashions, have you ever rocked like a zany outfit? Or went through a phase with your clothing, your fashion?

Rebecca:

Well, I would say that when I was in high school, I was really into ... I would go to school dances and me and my friends would dress up and just dance like idiots. It was not very cool. Literally as Barbie and the Rockers or 80s or whatever. That was really weird.

Everyone else was trying to meet their future husbands, but we were just trying to embarrass ourselves. And then for some reason, the whole thing was called Becky's Dance Group. And we'd do these shows for the year. It was so weird. And my first email was Dance Group at Hotmail.com.

Connie:

Oh, wow. Okay.



Colette:

Oh, that is funny. Okay. If you could be wildly successful in another profession, what would you choose?

Rebecca:

Oh, I would love to either be some kind of fashion designer artist, or like an actress performer type thing. Yeah.

Colette:

Interesting, interesting. Well, you never know. You may.

Connie:

Yeah.

Colette:

I see a line in your future. I see a line in your future. Okay. I should keep stop saying that. Your turn.

Connie:

Okay, let's see. Your banned from the library. Why?

Rebecca:

Oh. I think I'm trying to find all the secret books.

Colette:

Ooh, that's a good one.

Connie:

The ones like from the reference-

Rebecca:

In the well underneath the library.





Colette:

Oh, I love that. I love that. I love that.

Connie:

Yes.

Rebecca:

I'm probably going, "This is all wrong. This is patriarchal history."

Connie:

I'm rewriting a few pages.

Colette:

Let's rewrite some of those books. That's right. Okay. This is not a fun question. But I have seen various videos of you on stage singing, playing an instrument. How many instruments do you play? And what are they?

Rebecca:

Oh, well, I've played the piano. I mean the recorder, like everyone did at school.

Colette:

Yeah.

Rebecca:

And the piano, and then the harmonium. I think that's it.

Connie:

...on the harmonium.

Colette:

I love. That's I love-

Connie:



That's beautiful.

Colette:

When you play the harmonium. I love that. I love the harmonium.

Connie:

Absolutely.

Colette:

Well, that's cool. I got stuck playing the tuba in the school band. I have played that tuba on top of the piano. And the burping and the tuba, right?

Connie:

The burping and the tuba?

Colette:

Right? Yeah.

Connie:

Incredible lung capacity.

Colette:

I hated that-

Rebecca:

And when you say on top of the piano, like sitting on the piano?

Colette:

As well.

Rebecca:

Or as well as the piano?



Colette:

But knowing me, I would sit upon a piano playing a tuba. I couldn't believe they assigned me that.

Connie:

Of course.

Colette:

Like why?

Rebecca:

Maybe we should recreate that.

Colette:

You played the harmonium in your Becky costume and I was up there with a tuba. Oh, God. Okay. I hope other people think we're funny because we're just like laughing our faces off here. Okay, everybody, this was such a great conversation today. To learn more about Rebecca and all of her offerings, visit her at [RebeccaCampbell.me](http://RebeccaCampbell.me). And for anyone new to Rebecca's world, she even offers a seven day free guided practice on her website, which is so beautiful. So go check it out.

You can always find a transcript of each episode, quotes, and so much more on our show notes page. Either via our website at [ITWPodcast.com](http://ITWPodcast.com), or click the link in this episode's description. Rebecca, thank you so much for joining us today.

Rebecca:

Thank you for having me. Thank you, Connie. Thank you, Colette. Thank you, everyone.

Colette:

So what did we learn today from this really great conversation with Rebecca Campbell, spiritual teacher and Oracle creator? I want to go back to the card that I chose from the Shaman's Dream Oracle, Whale Song, Card 61. And when Rebecca spoke about the mystery and about



being seen by the eye of the whale. And how they can go so deep and discover, there's areas of the ocean we've never seen and may never see.

But that there's just so much mystery and there's a vastness to us that we have not yet experienced or even explored. And that we have to invite more of the mystery into our lives because that is really the richness. That's where all the depth is. So that was a beautiful description that she had provided for us. So thank you again for listening to INSIDE THE WOONIVERSE™. Until next time, I'm Colette Baron-Reid.