



### **EPI3:**

## **She Puts the Woo in Hollywood**

with Kristin Hahn

Colette:

Oh, my gosh. I'm so excited. Hi, there and welcome to INSIDE THE WOONIVERSE. I'm your host, Colette Baron-Reid. Joining us today is my very good friend, Kristin Hahn, who has so generously agreed to be here, and boy is she busy. Kristin is the president of Hahn Scape Entertainment, and one of the most influential film and TV producers in the world. She has a robust body of work, including the most amazing films like *The Departed*, *the Time Traveler's Wife*. Oh, my God. I saw that 10 times. *Cake* and *Star Girl*, Netflix's *Dumplin'*. I cried. And apple TV's award winning big hit, *The Morning Show* with Jennifer Aniston. Now, Kristin and Jennifer are also producing partners and co-own the company, Echo Films. Kristin is the author of an extraordinary book, which is how I met her called, *In Search of Grace*, a religious outsider's journey across America's landscape of faith. And for the last decade, her book has served as a crucial part of the ethics course curriculum at Indiana University.

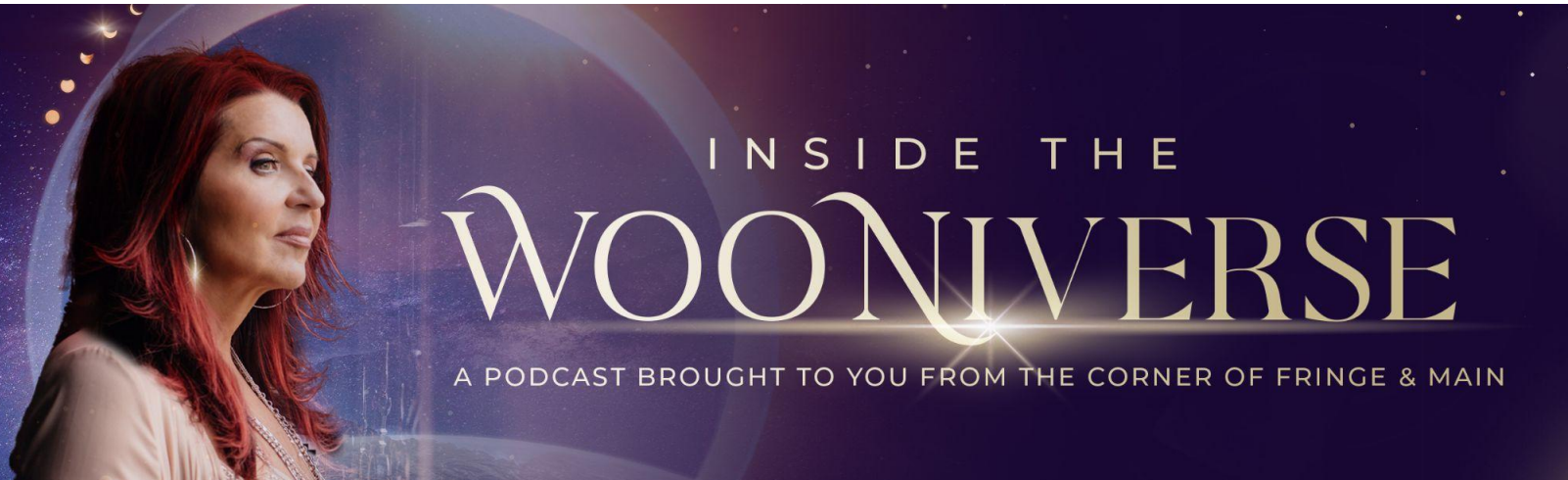
This year, Kristin was invited to be the polling chair at the Kelly Business School at Indiana University, teaching leadership styles in the workplace. With her unique style of storytelling, Kristin has an incredible way of being involved in meaningful, authentic, and relevant projects, all the while, truly influencing a global audience. We're so thrilled to welcome you on the podcast, Kristin. Thank you for being here.

Kristin:

Oh, my gosh, it's a dream. I love you so much, and I love talking about creativity with you through all the years as writers, sharing tips, or just encouragement along the way. So it's exciting.

Colette:

I'm excited to have you here. And you have such a great story. I want to go right to the beginning with little you. So you were born in Omaha, Nebraska, raised there and in New Mexico, what was your upbringing like?



Kristin:

I am a child of divorce, as they say. And so I learned at a very young age. I was very resourceful at a very young age and pretty independent, but I had a very strong mom. I have a couple of dads. And my mom and I moved to New Mexico when I was eight, and she was a working mom, and I was a latchkey kid. So I spent a lot of time alone, took care of myself a lot. I look back at those days and realized how it prepared me for the real world.

Colette:

Right.

Kristin:

I was not afraid to be alone, live alone, move, try new things because I was used to it. So I think I've learned some things we look at as deficiencies or tragedies actually become our greatest strength. And I also had a grandfather who was genuinely my best friend. And he lived in Albuquerque, New Mexico, near us. And he was the one who taught me the value of driving. I learned how to drive when I was 13 and I got a car when I was 14.

Colette:

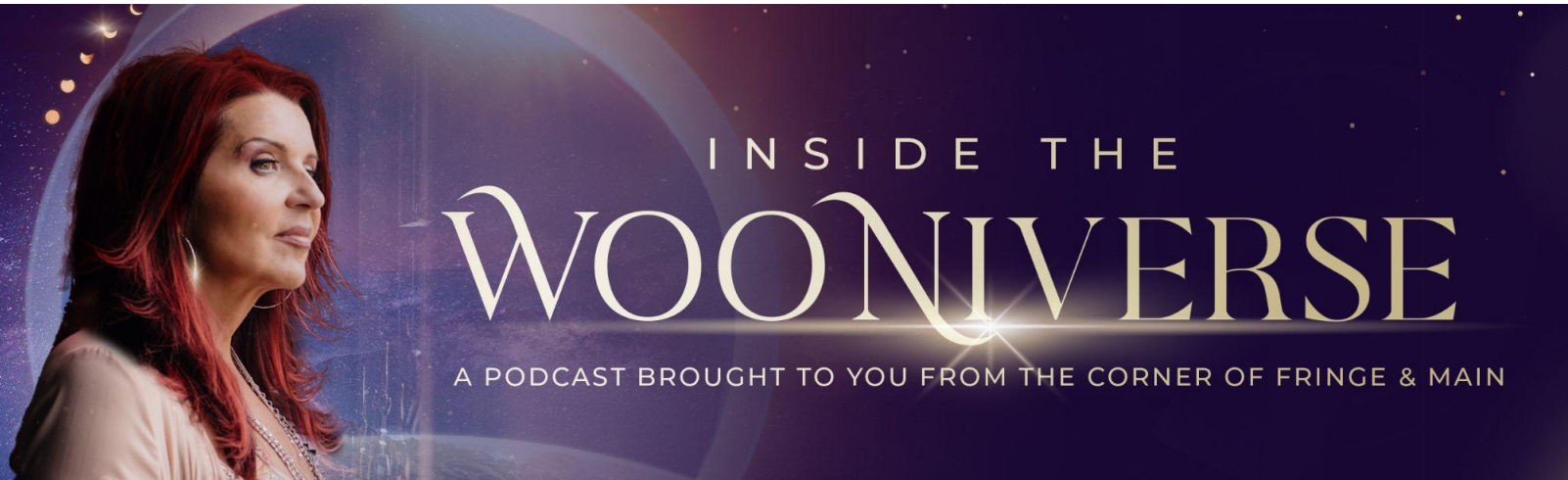
Wow.

Kristin:

He taught me the beauty of getting in a car and just driving. And he also taught me not to be afraid of strangers, interestingly. So we did a lot of traveling together. He and I would take road trips a lot, and he planted the seed that I can just decide to go somewhere and just go by myself and not to be, be careful, be cautious, but be aware, but not to be afraid of strangers, which really just shaped my whole future, basically.

Colette:

I wonder, now that you've said that, you've been a storyteller your whole life, and I wonder now hearing this, because I never knew this about you, that your grandfather's influence on you and especially around not being afraid of strangers enabled you to be open to hear the stories of other people's lives. Because when we're super suspicious and divisive with other people, we



don't get to know anybody else. We don't hear the stories. We don't know the stories. So you were open. Do you think that was part of how come you became such a storyteller?

Kristin:

I think without a doubt. Also, he was one of the greatest storytellers. So I come from storytelling DNA, and I'm trying to make good on that. The first project I ever did was a documentary. So I went to film school. I would say my true film school, life school came from the first project. I decided to do myself in my mid 20s. I'd just graduated from film school, a couple years of trying to figure it out, being an assistant, and realizing, "I've got to go make something myself."

So a friend and I hit the road and we were on the American road, in a car for almost a year, traveling around, interviewing people. And to be honest, it doesn't even matter what you interview people about, just getting people talking and like you're doing, like you do, telling their story, you start to... If you're open to hearing people stories, as you said, which I had learned from my grandpa, he would start a conversation with anybody he was sitting next to. By the way, his favorite place to land was at a bar.

So we sat at bars a lot on stools and met a lot of strangers, and he would get them talking, and he just wanted to know their story. So probably no surprise the first project I did was a documentary where my friend and I would just ask strangers if we could interview them. And some were well known people, and some were strangers we met in diners or gas stations. And we made a time capsule documentary, and we ended up writing a book about America at the turn of the century. And where are we at with the American experiment, right?

Colette:

Oh, I love that.

Kristin:

Revisit the American dream, what does that mean to people, really? What does the American hero mean to people, and where are we at with the realization of these ideals that this country is technically founded on? Yes, we had a topic, but honestly, we just got people talking about their story, and I was amazed by how willing people are to tell their story, and how much we need to





tell our story. We need it. We need someone to witness who we are. I just flashed on a guy who ran a grain truck.

We met in a diner and we just sat next to him, and I said, he was a gruff guy, he was intimidating, but I'm like, "I'm going to do it. I'm going to ask him if we can interview him." And so I got up the courage to ask him and he actually said yes. And he had the most incredible life story. He lived in a tiny town. You would've thought he had very little to tell us, and he had so much. So I fell in love with other people's stories, which is really what my mission is connected to is, storytelling that can help us understand ourselves and help us heal.

Colette:

That's one of the reasons why I love your work so much. And as I've gotten to know you over the years, your commitment to storytelling, because we need it. It's like medicine. Storytelling is medicine, and people don't even realize how much they get influenced by the stories that they see on television and film, etc, and why I've always loved your commitment to telling the stories that mean something. So let's dial back again and talk about your spiritual awakening or any awareness of your intuition at a young age. I know you're very woo, which is why I invited you.

Kristin:

Woo-woo, yes.

Colette:

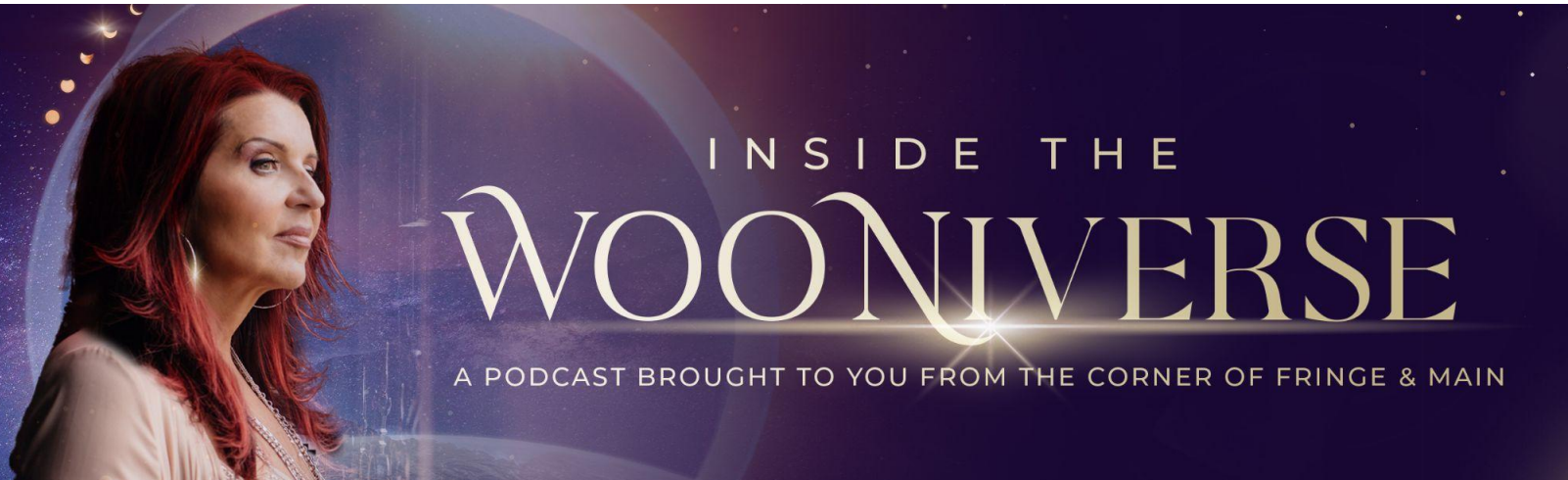
You're woo-woo like me. So did you have any experience growing up? Maybe you're hanging out with your grandfather. I don't know. How would it come when you started realizing that there was another world that you could tap into too?

Kristin:

Well, I think because I was an only child, I ended up... My imagination was really stirred.

Colette:

Right.



Kristin:

Because when you don't have another person to play with or talk to, you're left with your own imagination, I think that's where it started. I would also credit New Mexico as a place. I think the place where we grow, where we live is so significant. And that, for me, there was a mystical... There was just an innate mysticism to New Mexico where I lived that I didn't understand until I left, right? And I looked back and realized, "Wow, I grew up almost feeling like everything was alive around me. Really having a sense that there's a mystery." And I was very curious. I loved going up into the mountains, into the desert, and just letting my imagination run wild. So that is where it began. And I'd say I've also been so lucky. I've been so lucky to meet people who have opened my mind and my eyes, my heart to different things. And I've just flashed on a friend of mine, Cal Peacock, who's probably about 10 years older than I am. And when I was 21, she sent me on my first vision quest, and she facilitated it. So three days out in the New Mexican desert and with just water. I've always had a reverence for nature, a little bit of a healthy fear.

I know nature can thrash us if she chooses, but the pull has always been really strong. And the spiritual experiences I've had have always been when I'm surrounded by nature. And that was a profound experience because I had to rely on myself, my intuition in a very deep kind of survivalistic way, and face all my fears. And the final fear I had to face was, after three days of being out there by myself with a tarp and water, it was time to come back.

Colette:

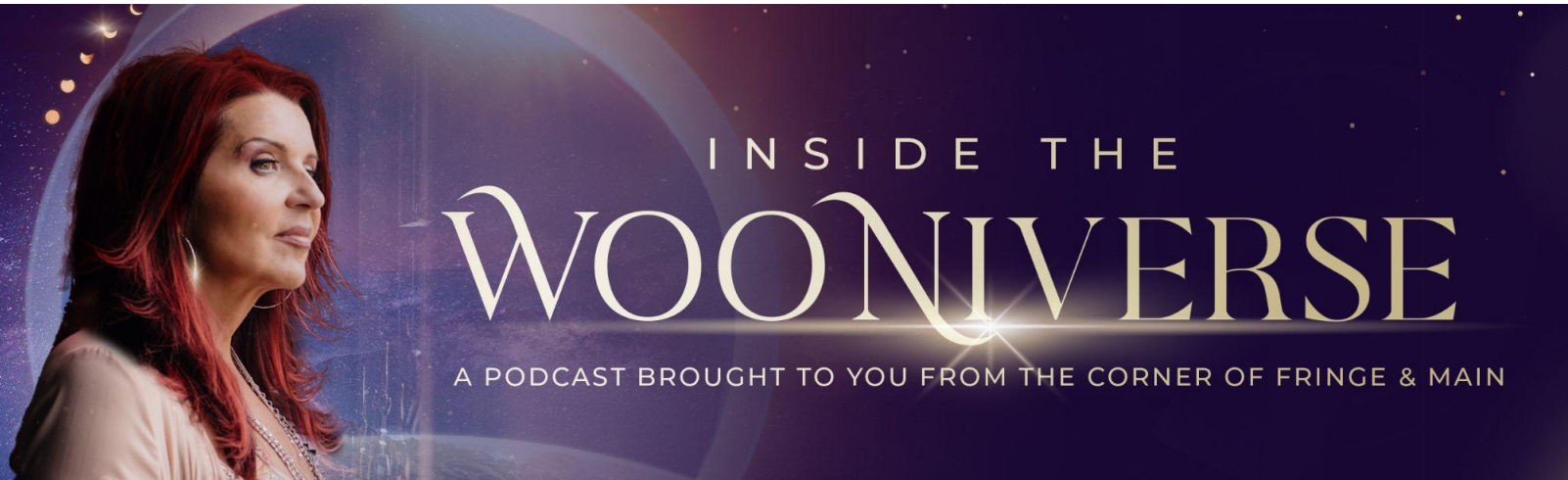
Right.

Kristin:

And I was a little delirious and I started to head back and I got lost, and I had no idea where I was.

Colette:

Oh, wow.



Kristin:

I was so turned around and I didn't really have much energy, but I climbed the tallest mountain I could find so that I could get a perspective. And I got to the top of the mountain and all I saw was unending desert in all directions. And I started to panic as anyone would, "This is it. I'm going to be now the character in a movie, it's like wild gone wrong. And I'm going to be found dead on this mountaintop." And I started to really panic. And I had to get back to that like, "Okay, just breathe, just breathe. Remember you're not alone. You're not by yourself. There is something here that can help you and tell you."

And I really had to just trust. And I remember just closing my eyes, it's that I'm going to die moment. I'm closing my eyes, "I'm going to breathe, I'm going to listen." And I was near a giant tree, and I heard a voice as if it were my own that said, "Follow the pine cone trail." And I opened my eyes and I looked around, "Where is the pine cone trail?" And I saw, not too far pine cones that literally zigzagged down this mountain in this particular direction.

And I was like, "I wonder, is that the pine cone trail?" I followed the pine cone trail, it's like a fairytale, and literally got back to civilization, and I just fell onto my knees and cried in such... I was so humbled by... I swear to this day I'm sure the tree told me, "Follow the pine cone trail." I don't think it was me. I think it was literally that mother tree was like, "Here's how you're going to get home. It's not your time to die."

Colette:

Oh, it's so incredible, that story. When you think about New Mexico, I've had similar experiences, not with getting lost there, but that sense that the tree spoke. I always was an animist. I always believed in the spirit, the actual essential consciousness of nature, and that I could communicate with it ever since I was a really small child, but as an adult, I really felt it in New Mexico. I feel like that place it's like the veil is so thin there and that you can communicate with nature and just some incredible, incredible experiences. That is a true spiritual awakening, what you're talking about. I love that.

Kristin:

Yeah. Reliance on nature and also friends. Friends taking you through experiences, yeah.





Colette:

And when we have to rely, it's that point where we have to surrender and trust. That's a perfect example of that. So surrendering and trusting. Let's imagine that you have a dream, right? And your dream is all about a career in Hollywood, or was that your dream, or did you just stumble into it? How did you get there? Because when you think of where you began and where you are now, it's a big, big, big cavernous.

Kristin:

It's a big leap, no question about it. And I knew I wanted to be a storyteller, right? I remember thinking it when I was 15. Maybe I had it before that, but I remember being 15 and thinking, "Okay, I want to be a storyteller." And I didn't know the names of the jobs. So to this day, I try and just call myself a storyteller rather than saying, "Oh, I'm a screenwriter, I'm a producer, I write books. I'm a storyteller." And what I was tapped into at 15 was, like everybody else these days, watching things that moved me.

So I would watch movies with my mom or by myself. I watched a lot of TV as a latchkey kid. And I could get lost in these worlds. They would take me places I'd never been before, these stories. My mom and I would cry together. And there was such a sense of catharsis and journeying and self understanding that came from... And dreaming that came from these stories that I saw. I was like, "I want to do that for people. I want to be a part of that." That's all I knew.

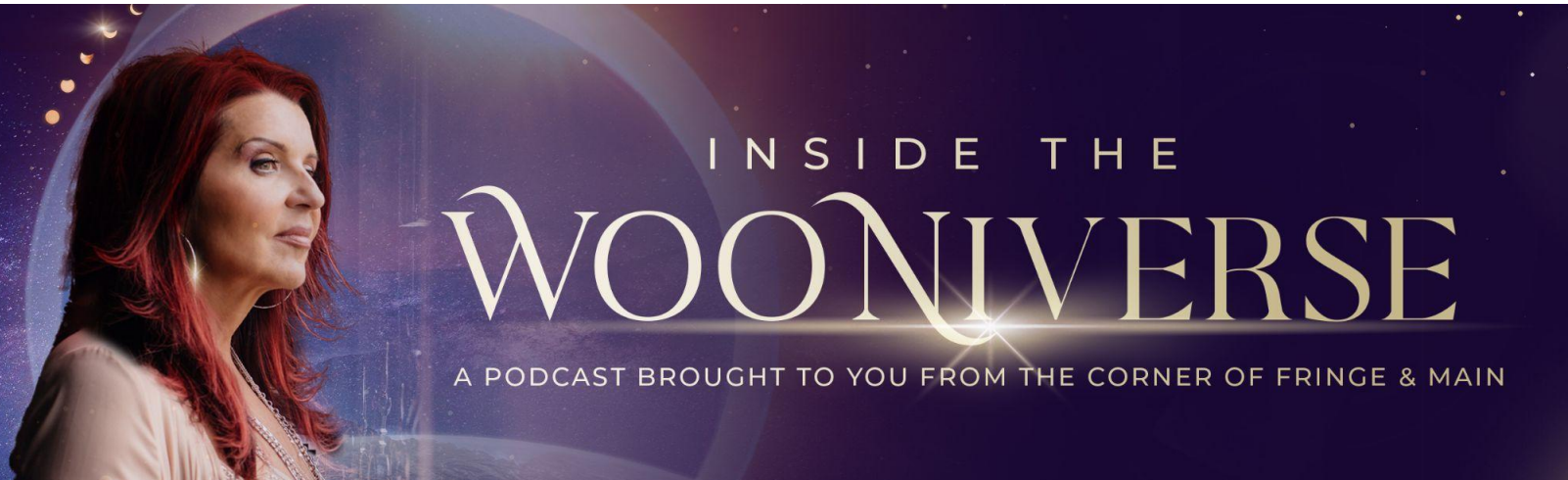
And I packed my car, my little Nissan and drove to Los Angeles when I was 19. Against the better judgment of everybody that I knew, my parents included. And I had the name of one guy. So I didn't know this person. I literally knew his name.

Colette:

Okay.

Kristin:

And I called this poor guy for 30 days. I called him every day and left a message with his assistant. Now I understand this dynamic. I get these calls now. I try to be really patient and loving about it all because I was that kid once on the other end, going like, "Hi, I'm new to town.



I don't know a single soul. Thank you for taking my call," because he finally answered the phone after 30 days and said, "Who are you? And why do you keep calling me?"

And I said, I'm desperate for a job. And I would be so grateful if I could come meet you. And he said with a giant sigh, "Okay, fine. Come to my office. I'll meet you for five minutes." He said, "If you're not a crazy person, I'll maybe help you get one interview and then you need to stop calling me." And I said great. So we met literally in his hallway. I didn't present crazy, I guess, because he got me an interview. And that interview was with a writer, a comedy writer and producer.

And he hired me, thankfully. And that really completely changed my life. A stranger just helped me out, and that relationship with that writer, he really became my mentor. And we had a really cool relationship. He was actually going through a divorce at the time, which is, I think, why I got the job because I went in for the interview.

He was a comedy writer, but he was literally the least funny, most depressed person I'd ever met. And I'm was so confused. I thought he'd be hilarious, right? I'm I'm 19 and I'm meeting one of the big comedy writers in town. He's literally the least funny person I've ever met. So I sit there and I try and figure out what's going on. And I'm trying to carry the conversation. He's so depressed, he can barely speak. And I finally said-

Colette:

I'm sorry for laughing, but it's really funny.

Kristin:

I know. I finally got out of him that he was going through a divorce after 40 years of being married. So I said, oh, so me being a wise, 19 year old, who did know a lot at 19, I feel like I knew more then than I do now in some ways, I counseled him on divorce and promised him he was going to be okay. I think I talked to him about the grief process, and how it gets better, because I had gone through at that point, four divorces with my parents.

Colette:

Wow.





Kristin:

My parents were very, very big on that experience in my younger years. So I was an expert at 19. And he looked at me at the end of this interview of me counseling him as this young, 19 year old had said, "I'm going to hire you. You've got the job." And we would start the morning every morning with coffee talking for 20, 30 minutes, which basically was a therapy session. And the end of that good story is I worked for him for three and a half years. And as I was transitioning out of that job, he and his wife got back together.

Colette:

Aw, that's so nice. That's a nice ending to a difficult story. I love that. Even that beginning job is a perfect example of how you manifested that. And I always tell people, just hold space for, I want to be a storyteller, I know that is my purpose. And the how is not in your hands, the how, it just falls in your lap because it's not yours to figure out how is it going to happen? It's yours to show up for it. Like you said, and everybody said don't go to Hollywood, but you just knew, "I'm going to go there." And how lucky is that? Now, is that how you got on Cheers? Were you on cheers?

Kristin:

That was Cheers.

Colette:

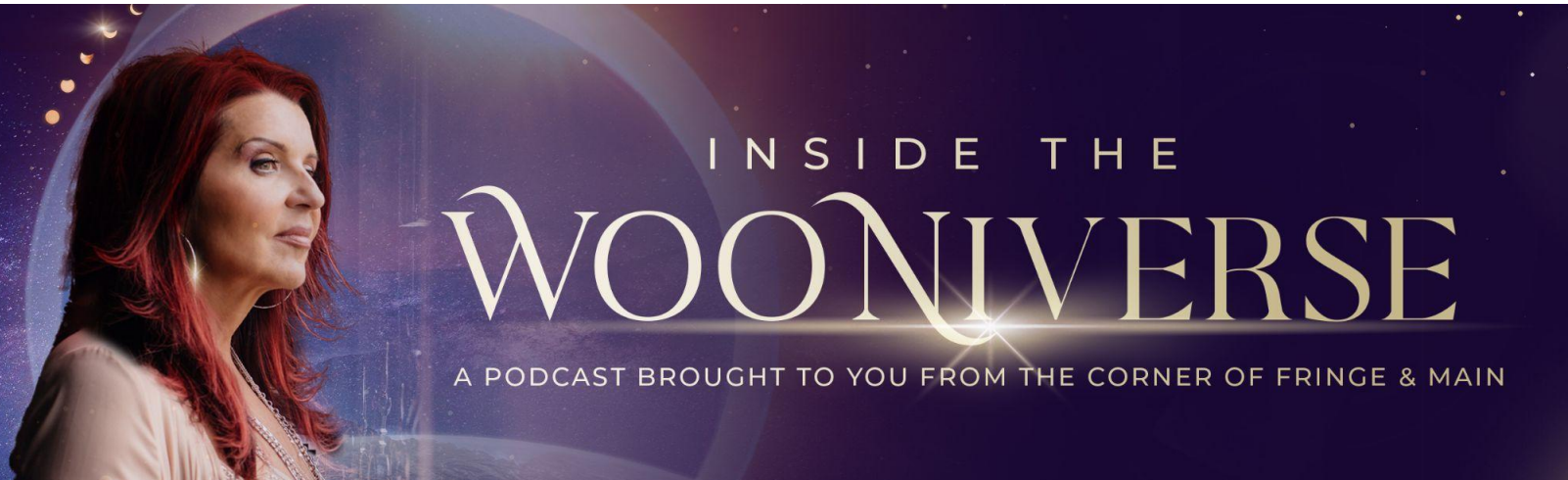
That was Cheers.

Kristin:

That was a writer on Cheers. And I just want to add to that because I think that's beautiful what you said, holding space for things, but also not being so literal.

Colette:

Right. Nor literal.



Kristin:

We're very literal. We're very literal as humans. As I get older, I really notice that with people. Myself included, we get an idea of something and we're, we're very visual and our imaginations are typically quite good, so we start to imagine the exactness of it.

Colette:

Yeah.

Kristin:

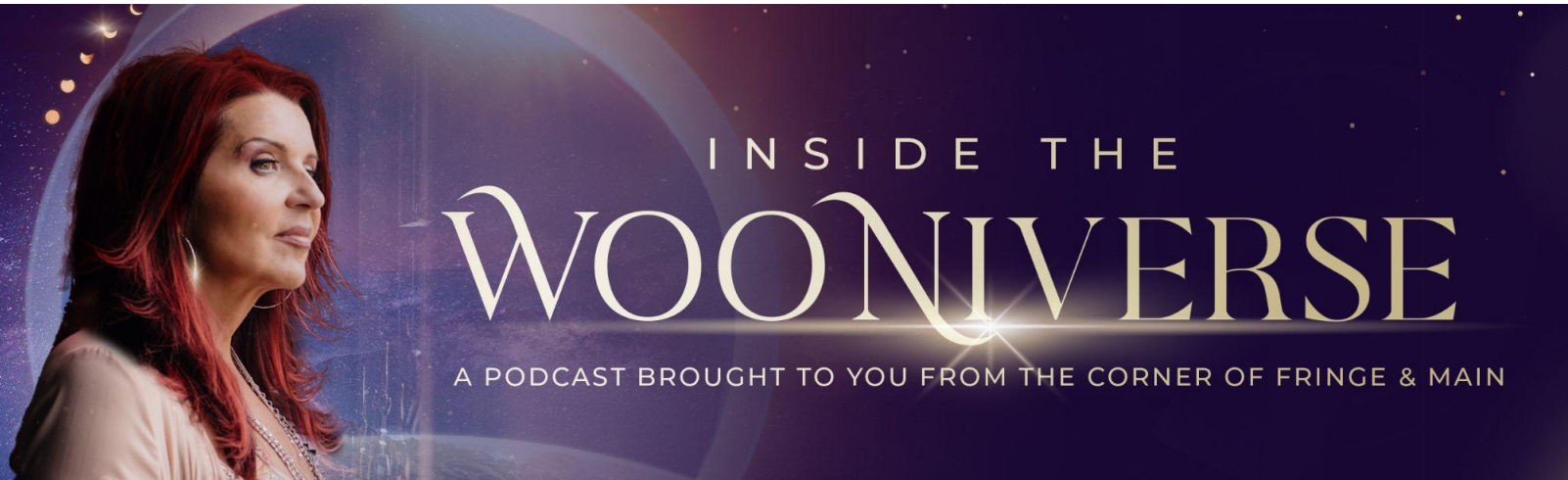
And I think what I was able to do at a young age, and that's why I continue to keep the definition of myself very broad because I want a broad umbrella yes within which to express myself as a storyteller. So that might mean going to teach at Indiana University for a week as a storyteller. I want to keep a really broad definition for my own mental space, as much as other people's definition of me, because the less literal we are, the more amazing ways the universe can reveal things to us. And we're able to see it because we're open to the definition.

Colette:

Yeah, 100% in agreement with you because it really is the essence. And I know too, I always get into a little trouble when I think it has to be a certain way. Something has to show up this exact way. There's an attachment issue especially when we're looking at predictions or what we want to manifest or what we want to see out pictured in our lives, when it's the essence of it.

And that's what makes it such a great journey if we can keep curious. And we've gotten to a place too where there's very little nuance allowed and even in our communication with one another these days. So having that nuance, the broadness, the welcoming of stories and allowing them to evolve and change. I always say we're stories in motion. I think that that's what's missing, and your story perfectly illustrates what we all need.

So let's segue on now into your life. Now, you've been in Hollywood, you worked on Cheers. Fast forward, now you're at the height of your career, working with people like Martin Scorsese and Leonardo DiCaprio and Brad Pitt and Jennifer Aniston, who's become one of your best friends. And I'd love to know what was the impetus in embarking upon a three year journey in researching religious traditions across America, for your book, In Search of Grace?



Kristin:

The impetus of that was the love I have for interviewing people. And I have learned so much by just listening, honestly, it's the greatest way to learn. And I was able to write a book based on the documentary that I made called Anthem. And then again, opening up my definition of things. I thought I was making a documentary and then a friend of mine who was an author said, "You should really write a book about this experience you've had. These are crazy, amazing experiences, and you're only going to be able to make a two hour documentary." I was like, "Oh, I hadn't thought of that. That's an interesting idea." So I met his book agent who happened to be Jennifer Rudolph Walsh, who's our mutual friend, who sends her love by the way.

Colette:

Oh, and back at her, yeah.

Kristin:

Yeah. And that changed my life because she basically said, "Well, if you..." She said a very specific sentence that changed my life. "If you can write, I can sell this as a book." And I said, "I don't know if I can write, but I will get back to you." And so my documentary filmmaking partner, and I went back to our tiny little apartment in New York city where I was living at the time, and we wrote some chapters and sent them to Jennifer and she gave us some notes. We did another pass. And the next thing I knew we were selling a book. And the next thing I knew, I was writing a book, and it was life changing.

Colette:

And can you write? It was one of the most beautiful, I've got to tell you, I swam into that book. I really did. It was such a beautiful... Jennifer, obviously, she's the one that connected us. she sent me the book, and I just fell in love with you. I was like, "Who is this person that writes so beautifully?" Because you write so lyrically and evocative of the stories that you were presenting of these people that you met and made us ask questions. And I think the best stories are metaphors for the best questions, where we can reflect on ourselves and go, "I wonder. What if?"





Kristin:

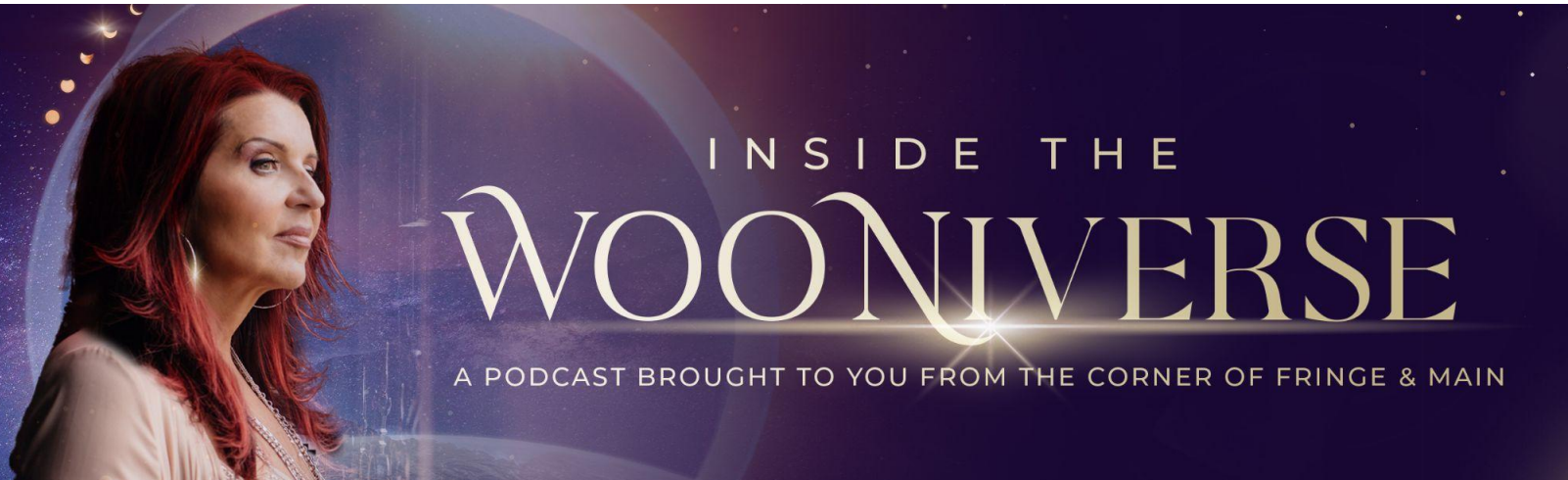
Those experiences of just asking questions from people taught me. It was like going back to school and getting a degree in theology, in comparative religion, which was a gift to me. These people I interviewed and spent a lot of time with don't know how they changed my life. I think about them all the time, the Amish farmer I got to interview and actually spent time with, which he basically risked his life to do it because he wasn't supposed to talk to me as an outsider.

These nuns and monks who talked to me. People from all kinds of religious walks of life, and they taught me so much. And what I learned from all of them is at the root of all of their practices, is a desire, a seeking of oneness. It was so simple. It really boiled down to that, because that was my goal, was to tell the story of each religion in a way that was digestible. It wasn't the dogma and the going to school to learn comparative religion. Each one is a story about someone who practices their faith, and how they practice it.

But what I was really interested in was, what do these practices have in common, if anything, right? We all know they're very distinct in lots of ways, but the root, what is the root of what we're looking for in these different practices? And the answer I got again and again, from people all walks of life, from the Wiccan witches to the Orthodox rabbis, to the Christian whatever, to the Mormon missionaries, it all kind of boiled down to a very mystical seed, which was, "We're seeking oneness."

And that was really profound to hear in all these different contexts. And it was like I was in on a secret, and I couldn't really tell the people I was interviewing that I was hearing it from everybody else because they really... for the most part, religions believe that they are the most important, they are the chosen ones. So I couldn't tell them, "I just heard that yesterday from a Wiccan witch," but I got to carry that secret forward.

And I just want to say also that, and you know this as a writer, I don't feel like I write alone. Writing for me is opening up a channel and allowing wisdom that's even greater than mine to come through. And I literally consciously do that before I write, open up the channel and then ask for help. And so whatever comes through, if it's a good thing, if people like it, then I can't take all the credit for it really, is the truth.



Colette:

So I was actually just going to ask you about where you thought the intersection between creativity and spirituality, where is that? And I think you just described that as the idea of bringing oneness and tuning in and receiving the writing. I know my best writing came when I received it, rather than when I was generating it from thought.

Kristin:

Yes.

Colette:

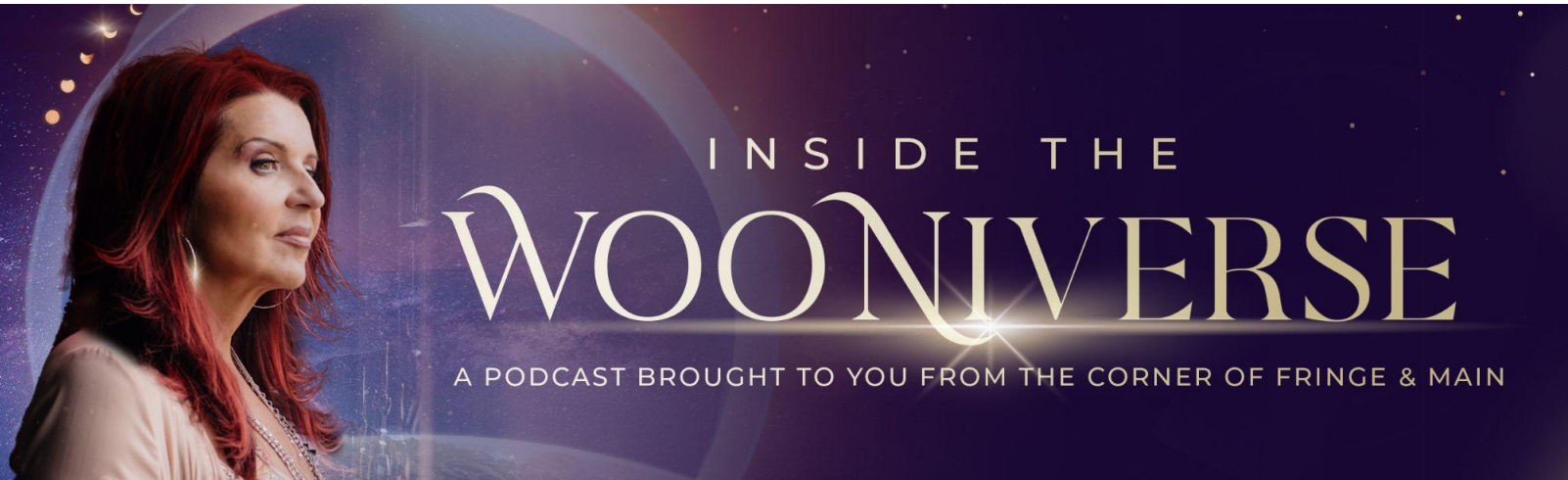
You know what I mean? It's like recognizing that. And I know that I've read some of the most extraordinary things that you've written and they are, they just feel like, "Wow, where did this come from? It's so good." I want to talk about the stories that you've created that have really impacted me and a lot of people.

So you write deeply meaningful stories and you present them in different ways, either it's books or it's screenwriting, or it's actually producing content. What's your creative process? Do you ever have a ritual? Do you enter into the Wooniverse to actually download all this stuff? Is there an actual ritual because I know you said that you get things, you receive them, but how do you invoke them?

Kristin:

Yeah. No, it's a great question, important. It's important to understand people's process, right? Because we can try these things ourselves, the toolkit, as you like to say, I love that. Meditation is the key. It's the foundational piece, I would say, of my writing. And I wake up in the morning and the first thing I do before I touch an electronic device is I meditate for 20 minutes, and it is the time where I breathe and I clear my head and I talk to my guides. I ask for help.

I think it's really important that we ask for what we need from the energy around us. So if I'm writing something, I will literally ask for the help that I need to express, to be an instrument of the divine, and to express in the best possible way, and to raise my vibration. I will sit and literally just work to raise my vibration as high as I can and to try and lock that in. And what else



do I do? It's almost like housekeeping. I do a moment after I raise my vibration and I kind of get into the right space and ask for help.

I then ask to be reminded of all the things that I need to do today that, what are my priorities? What are the things that I want to be proactive about, versus reacting to other people? Because when you're a producer in particular, you're getting so many emails all day long, so many phone calls and you can get really swept into other people's needs and agendas. And so I really like to think about, "Okay, what do I want to do today to be proactive?" And amazingly, very specific things pop into my head. And again, it's not me. It's like something else is going, "Don't forget to call this person. You should do this for this project. This would be a good idea." And I usually get two or three and then I write them down and that's my kind of spiritual to-do list for the day.

Colette:

Oh, I love that. And I love that it is more of a guidance that you're getting and that you ask for help, because I do think the humility piece... And I think it's great to say too. For me, I know that if I'm asking for help to get what I want, I likely won't get it. But if I ask to be a channel, right? And to be relieved of the of self so that I may better do they will, right?

Let there be light through me, then show me the next move kind of thing, right? And then whenever I get stuck, I know I have to go for a walk. If I'm in the middle of a writing project, I'm in the zone or I'm not. And if I'm not in the zone, I'm trying to generate it out of my memory or whatever, I need to go out and go for a walk.

Kristin:

Right.

Colette:

So what do you do when you get blocked?

Kristin:

Well, first of all, the way I got unblocked big picture was I got clear about my mission statement.





Colette:

Yeah.

Kristin:

So I think when I first started writing, I think like everybody, I just wanted to be loved through my writing. I just wanted to be understood.

Colette:

Me too.

Kristin:

I just wanted somebody to go, "Oh my God, I read that. I so get you," right? I think that being very, very raw, honest about that. It was more ego. It was more like wounded. My wounded self needed something out of the writing, and I finally saw that and went, "Whoa, okay." That's actually what's motivating you. And that's not actually where I want to be coming from. So I really did a lot of soul searching, and I came up with my mission statement. I wrote down what I want to do of service. That was the key.

Colette:

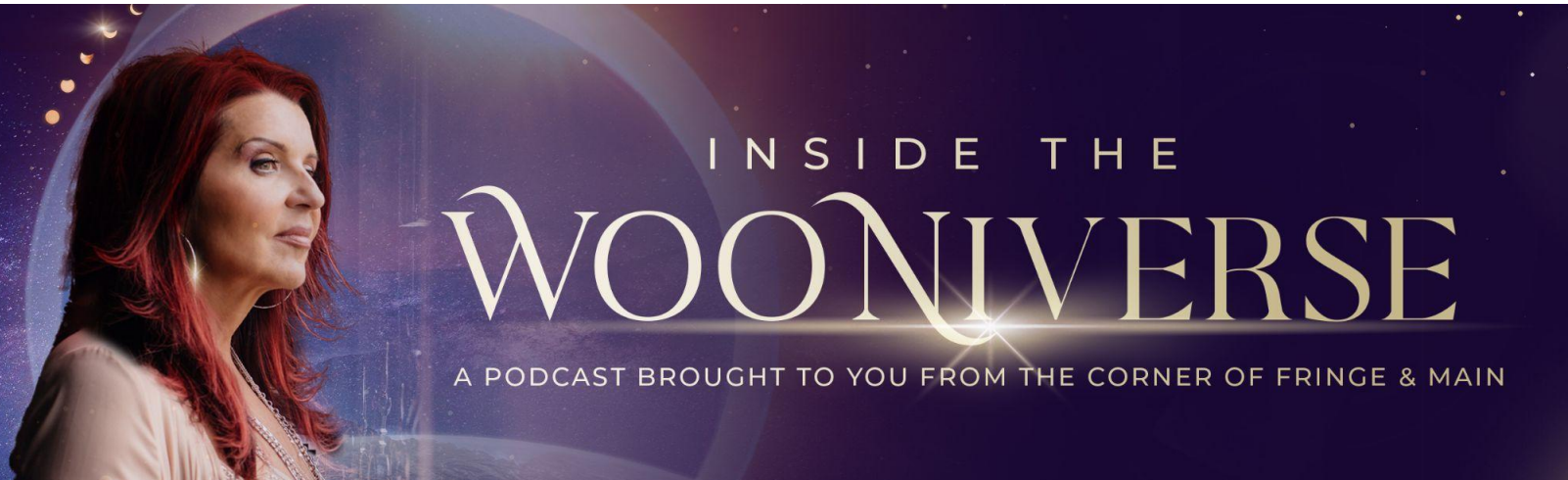
Yeah, service.

Kristin:

How do I want to be of service through my writing? And I wrote it down. It's not too long, but it's so specific. And so now I make decisions based on that mission statement. And no matter how much FOMO I might have, if somebody brings me a project and I think, "God, that's going to be so fun."

Colette:

Right.



Kristin:

"I'm so enamored with these people who are doing it. I love them. I want to work with them." If it doesn't fit into my mission statement, I have to say no. And I have stuck to that. I have stuck to that, and it has served me so well. It has taken the ego piece.

I don't want to be famous and wealthy from my writing. I really want to help heal people through the projects I work on. And I have to stay true to that north star. And ever since doing that, the projects that I have worked on have meant so much to me, they've all been incredibly meaningful to me. And I feel like they actually have... they've touched people.

Colette:

They have.

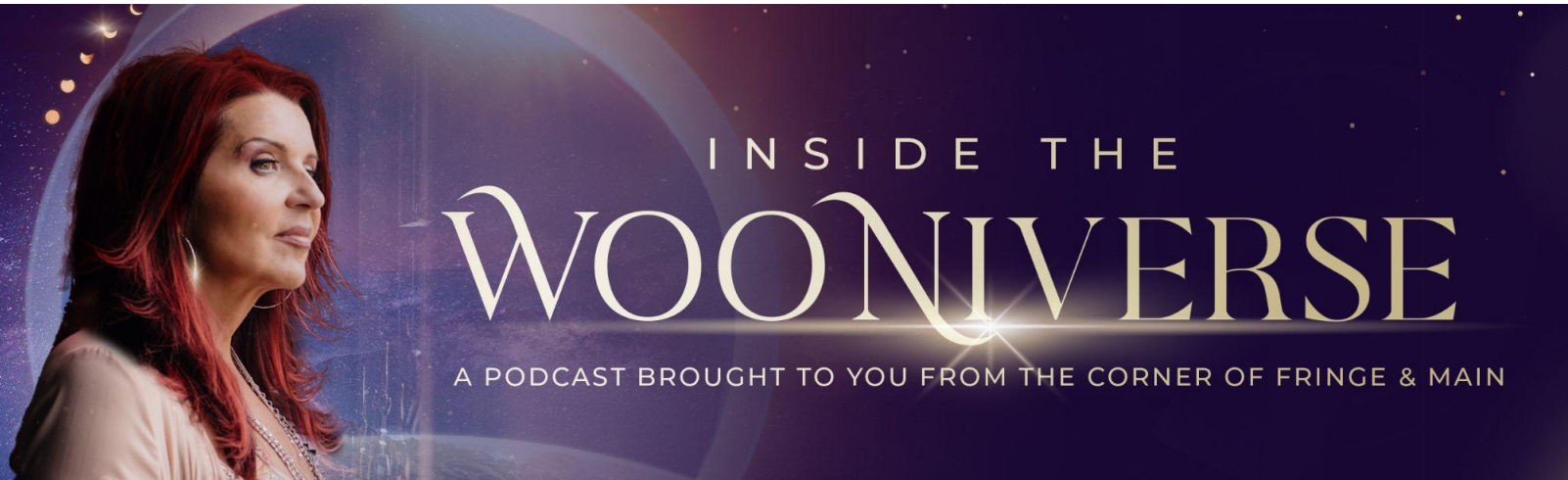
Kristin:

And if people happen to see them, they've touched people, they've awakened them, they've comforted them, they've helped them have conversations that they couldn't have otherwise. And so they've been healing and awakening in different ways, and that's all I want to do, and I'm just trying to stay really true to that.

That's how I stay unstuck is remembering, reminding myself constantly of that north star. And I also stay unstuck by staying really curious about people and the world and just, my goal is to not get rigid with time. And that is my physically, mentally, spiritually, emotionally, I just try to remind myself, "Don't get rigid." Literally, "Just don't it."

Colette:

Yeah, don't it don't get stuck in the attachment or the definition, of how this is the way it should be. Even if you've been successful at something, or that you've been in alignment with your mission and all of a sudden you're onto something new, it's not a cookie cutter of the thing before. I had to learn that too. I love that you brought up the mission, and I love, particularly, that you talked about that. The humility of saying I wanted to be loved, because I totally did. "Oh, I hope somebody reads my book," but I didn't even realize that I was coming from the wrongest place.



Kristin:

I didn't realize it either.

Colette:

"Please like me." Right?

Kristin:

Please like me through this book. I know. And-

Colette:

I'm not like that anymore, but I really know I was.

Kristin:

It's so good that you can have that realization. Look, I'm really big on looking at our shadow.

Colette:

Me too.

Kristin:

I know you are too. The shadow is a really... if you want to know yourself, study your shadow, study your ego, right? And it's our responsibility, I think, to know our ego, know our shadow, name it, make friends with it. And that was part of my shadow. I'm sure for you too. A lot of writers, by the way, a lot of storytellers are trying to heal a wound. That's part of where the need to tell stories comes from is we're working on our own healing, right?

Colette:

Yeah.

Kristin:

But if I heal, you heal and vice versa. So it all works out.





Colette:

No, that's so important too. And also to give ourselves and others space for their own journey, their own experience, etc. I know that we bump up against each other's shadow. It's rarely that we're bumping up... We don't say we bump up against the parts that work, right? It's really-

Kristin:

Right. We're not triggered by the good parts.

Colette:

We're not triggered by the good parts. No, exactly. So I know for me the past couple of years, I've really focused on doing some deep, deep, deep shadow work around these things. And we are freer and more liberated and more capable of telling the kind of stories, and aligning with the kind of energy that we really genuinely want. And we can add more in the world. And I know that that's... for me, shadow work is everything. It really is. What else is in your woo-hoo toolkit? Do you do... Yeah.

Kristin:

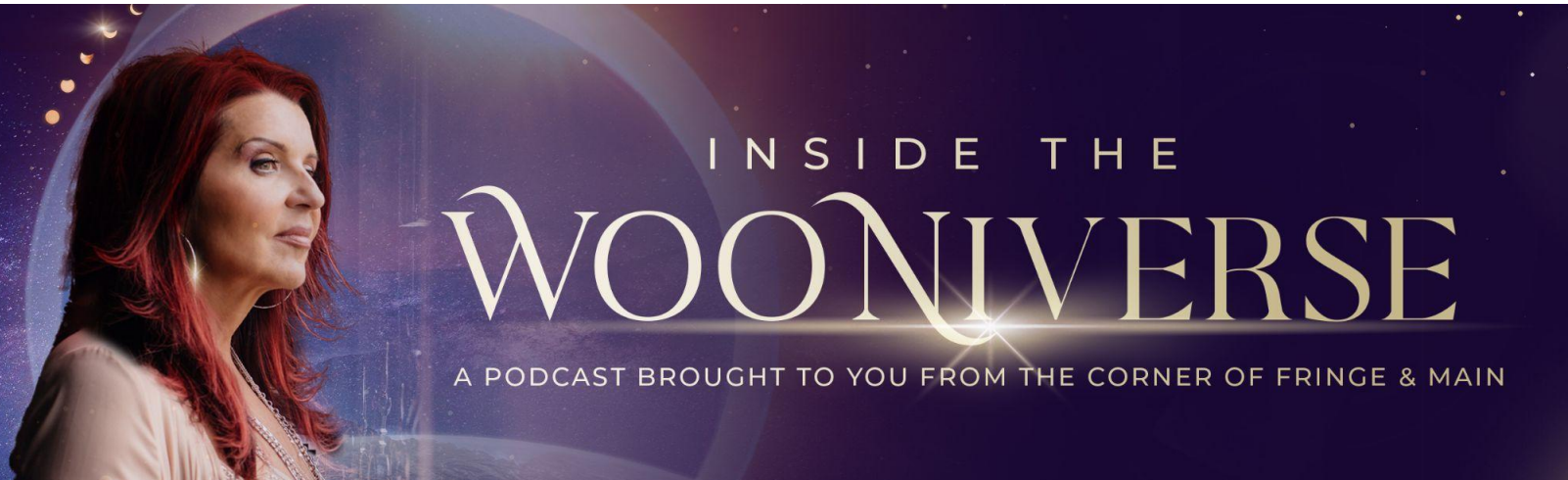
Let's see. A lot of things. It's really important that I take care of myself.

Colette:

Right.

Kristin:

I take good care of myself like I do my kids. I have two kids. So I've learned I need to... If I don't meditate, if I don't, I need to work out, I need to have physical activity. I need to sweat. I'm the kind of person that needs that. I have some of my best ideas for everything, my life, my writing, whatever, as I'm running, as I'm working out, as I'm just letting go physically. So I've learned I need that. I like to cook. I like to spend time with my family, and people who know me well. I don't feel the need to know a million people. I'm very nourished by the relationships that I have that are close, that are intimate. Those give me such nourishment, and I know you are kind of the same in that way.



Colette:

Yeah. And I think that happens with maturity too.

Kristin:

Yes.

Colette:

When you don't need to be liked as much too, you end up realizing that these rich, rich conversations that you can have with people that know you well, especially if you're a public person too, I think it's important to have the close connections with people that don't care about that persona at all. It's just like, what did you learn, and how can we share about that? And you know that there's no agendas there.

Kristin:

Right.

Colette:

I know we've got a chance to spend some time together on Zoom during the pandemic, which was really great.

Kristin:

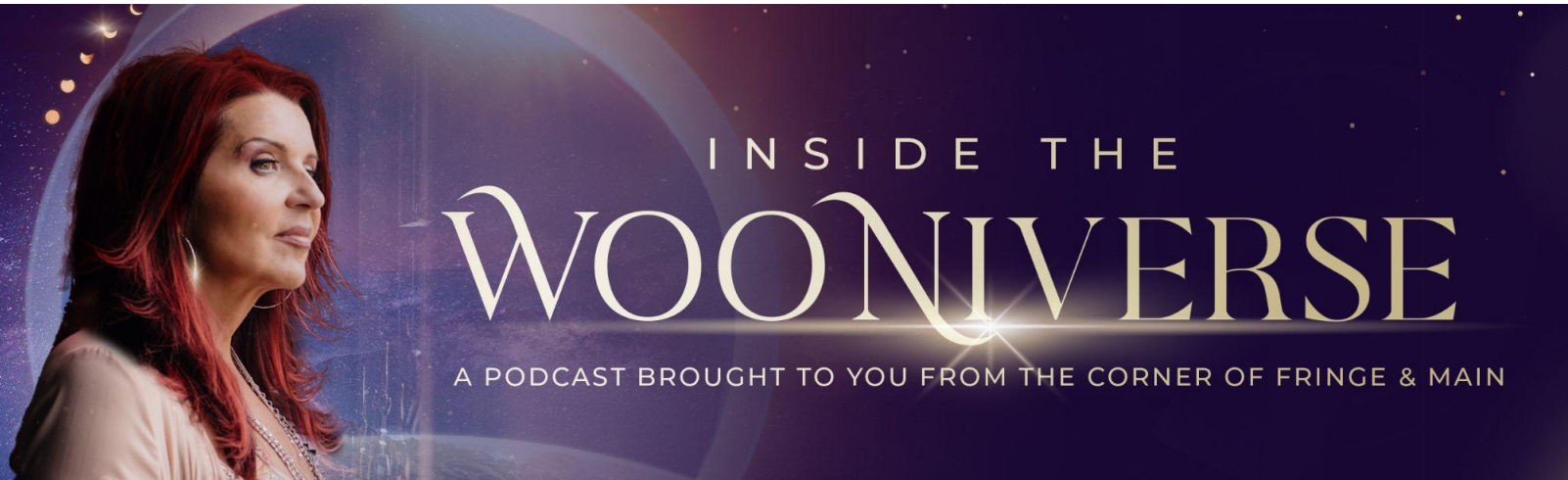
Oh, it was the best, it was the best. Relationships that I love the most, that are really the most nourishing to me are the people who are excited about evolution, who are excited... Who believe in emotional evolution, who really support each other's evolution. Those are the things I love the most, those conversations.

Colette:

I'm really crappy at small talk.

Kristin:

I know you are. I know you are. And I love it. I love it. Every time we talk, we just dive in.



Colette:

Oh my God, what a great conversation. This is amazing. But we've got to take a little break now and we'll be right back.

Colette:

I want to take a page out of, one of my favorite films. Now, Dumplin' really made an impact on me. And I've cried and I laughed and I just thought it was so incredible. So I'm going to ask you a question. I want you to imagine that you are the pageant winner, because that comes right out of Dumplin' at The Miss Wooniverse contest, Miss Wooniverse, and you're giving your acceptance speech. What do you feel is most important for our world right now?

Kristin:

Oh, my God. They're supposed to have training for these questions. I think we're here at this moment in time having a paradigm shift in how we are interacting with each other, how the world is reflecting back to us, who we are. I think we're in such a cataclysmic moment, and it feels really intense. It feels violent at times, it feels dark. It feels hopeless a lot, particularly if you read headlines all day long. And yet, underneath all of that darkness and chaos, I think is something really profound and beautiful and hopeful. And I believe in it and that is, there is a larger, quiet movement that is about us loving each other and taking care of each other and making a more conscious choice about how we engage with each other and the world.

Colette:

I love that you called it a quiet movement. I'm going to jump into your acceptance speech.

Kristin:

Please, let's do a co-acceptance speech.

Colette:

Right, a co-acceptance speech. It feels like that. It feels like it's generative and it is quiet-

Kristin:

And it's a sprout.





Colette:

... and it's in the middle. It's a sprout. And all of the division and all of this, us against you, and blah, blah, blah, the cacophony, this is the sprout and the seed that's pushing up through that ground.

Kristin:

Yeah. My hope is that all that chaos, all the violence, we don't have to name it, we all know what it is, is really just the last gasps that the... just the desperate, last gasps of masculinity gone away. And I mean masculinity in women and men.

Colette:

Yeah, sure.

Kristin:

I'm not speaking gender binary stuff here. It's a choice of how we each engage with the world and each other. That's what it is. And there is a femininity to a certain kind of engagement, and there is a kind of masculinity. Some of the best men I know are incredibly connected to their femininity. And it's actually something I like to talk about a lot in relation to leadership because when I produce on a show, you're dealing with an organism of something like 150, 200 people. And as a producer, you are really there to set the tone for how we're all going to engage as a microcosm.

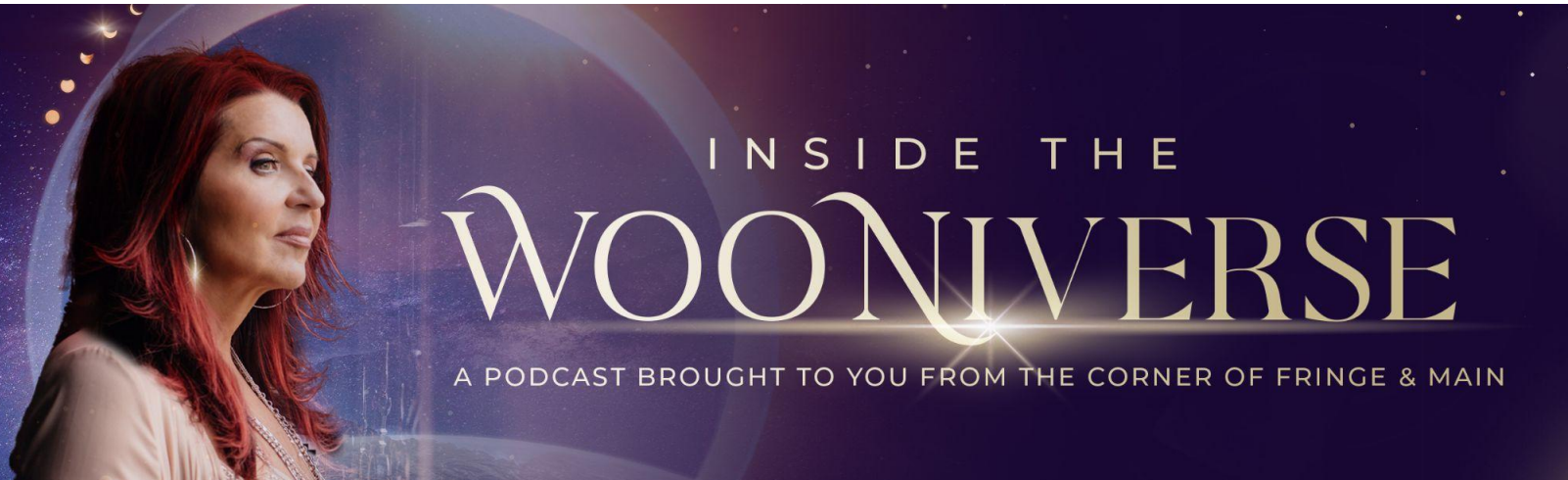
And are we going to lead by fear? Are we going to create kind of chaos, in a way to try and make people somehow more productive, more competitive? And we're going to get the best productivity out of people that way, which is really a masculine leadership model, or are we going to lead with transparency, respect, communication, the ability to listen, active listening?

Colette:

Yeah.

Kristin:

This is a whole different culture, basically, to create in an organism. And so I'm a big believer in this paradigm shift that I think we're having in all different ways.



Colette:

Somebody wrote one of my favorite books, and actually you and I talked a few years ago about this. If you look at that masculine, feminine, let's take those labels off. Riane Eisler wrote a book called, *The Chalice and The Blade*, and the way she described it was really, she described that moment, a few thousand years ago when the partnership model of the goddess culture moved into the dominator model with the advent of weaponry, right?

So that we had those 300 years of transition from that, again, partnership, cooperative, collaborative model. The reason why we refer to it as feminine is because the culture of... thousands of years old culture at the time was matriarchal and matrilineal. And then when we shifted into the patriarchal model, and we have the dominator model, which is what we now refer to as the masculine, but really it is the difference between domination top down where we have the competitive quality, the overproduced, boom, boom, boom, no one's really safe, right? There's always, let's compete.

Kristin:

Right. You're always on your heels, yeah.

Colette:

On your heels. Or we're sitting around in a circle and we're talking. There's still a leader. That's not complete democracy, right?

Kristin:

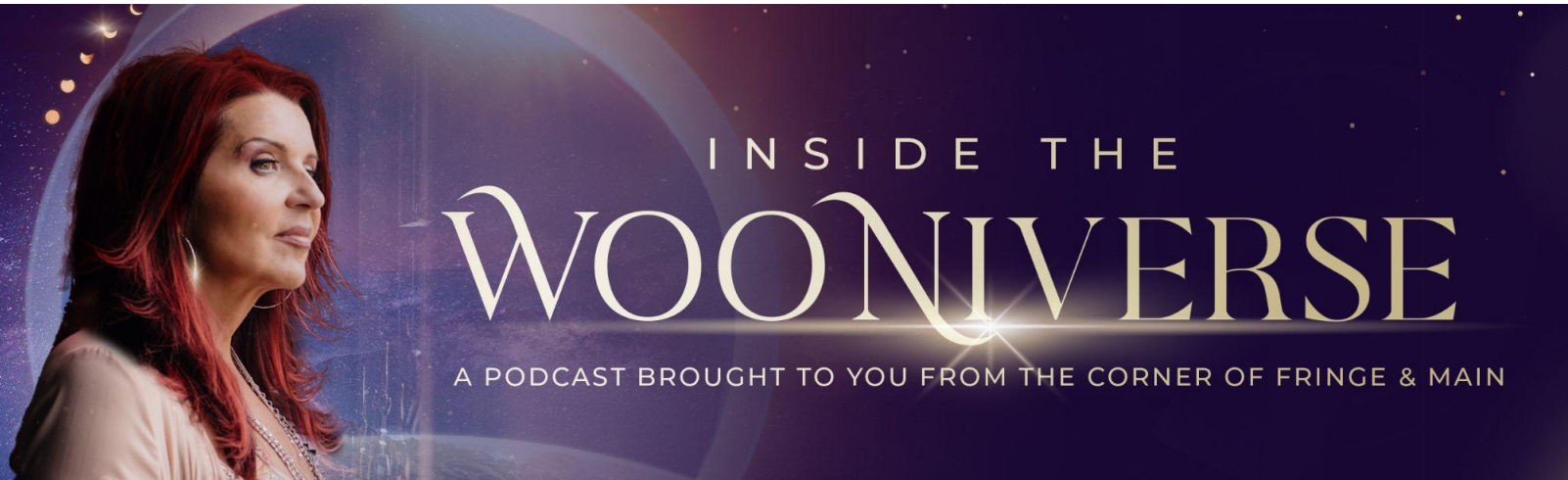
Right.

Colette:

But there's a sense of, how do we do this together, and how do we honor and actively listen to one another? And that's what you've just described, I think is, and you do that, and that's why you're teaching that at Indiana University. You're talking about that model.

Kristin:

Yeah. The kind of less hierarchical too, right?



Colette:

Yeah.

Kristin:

Right? Where everyone is contributing something that matters, that is meaningful. So we're part of a purpose. I think that's what motivates us.

Colette:

I do too.

Kristin:

Fear is a short term motivator, but long term, it's we all want to feel like we're contributing to something, and that we're heard.

Colette:

Yeah. We feel like there's meaning, right? And I do think too, that we're shifting from that acquisitional model mentally to that actualization as well. We really are in this big paradigm shift. So when I say the actualization versus the acquisition, the acquisitional model, again, is part of that dominator thing where we're going to get more and more and more and do, do, do and whatever. And we've all been wounded by that. And then moving into the other one, which we don't totally trust yet, but who am I going to become, and what will I experience?

So it's really going back as well, to what you said earlier in our discussion about creativity and spirituality, is about being curious and not being attached to the specifics of it, right? And to experience life as an experience. And to have goals and say, "Okay, this is what we want to create together. We'll hold space for the outcome," but how we get there, may not come from those strict rigid guidelines, which you said about letting go of being rigidity. That maybe it's fluid. There's a container, but there's more of a sense that we do it together. And I think that's true, that everybody wants to feel like they've contributed and that they matter.

Kristin:

Right.





Colette:

You know what? Let's pull a card, let's pull an Oracle Card-

Kristin:

My favorite cards.

Colette:

Which ones are your favorite cards?

Kristin:

Come on. The listener need to know that I am the Colette card dealer. It's the drug of choice for my friends. And when I show up at a dinner party or a gathering or a birthday party, everybody... I bring a deck of cards or more than one. And everyone freaks out and everyone [inaudible 00:43:06] pulling cards. And the amount of people... Now I've given so many decks away at this point that now there are three, four degrees of separation of like a stranger will now say to me, "Oh, my daughter brought these cards." I'm like, "Wait, is it a Colette deck?" And yeah, I swear. I'm planting seeds, Colette.

Colette:

Oh, thank you. Okay. So I'm going to give you your choice, then. I'm going to give you your choice of the Shaman's Dream Oracle.

Kristin:

I love it, I have it...

Colette:

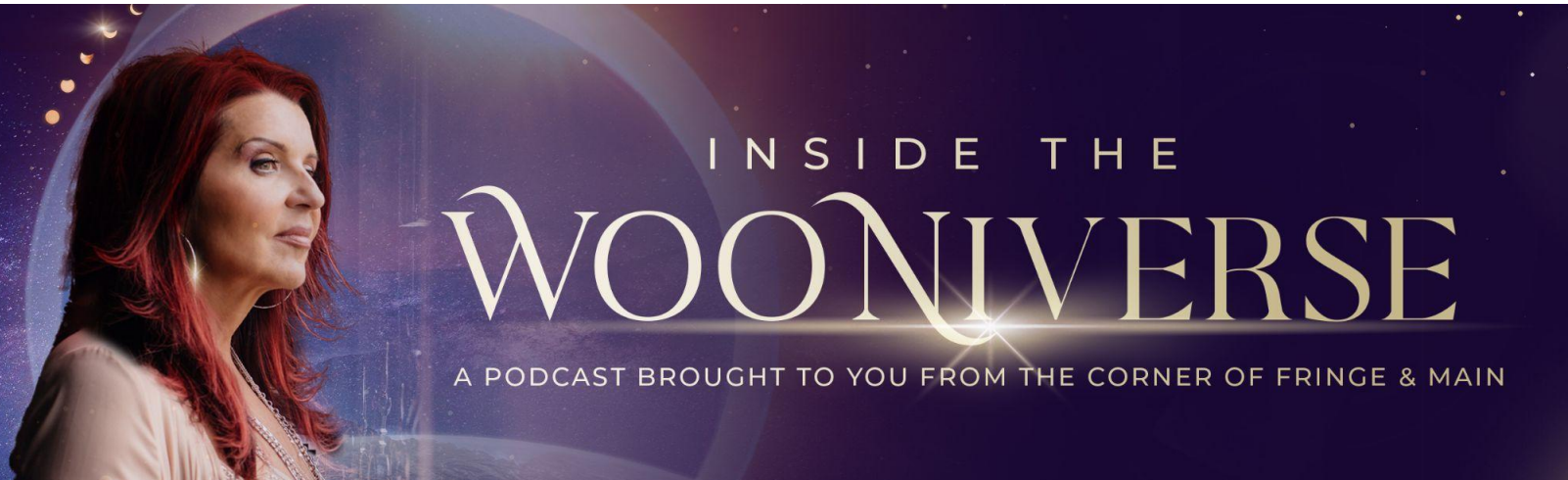
Okay. I was going to say, or Wisdom of The Oracle, but you love this one, we'll go this one.

Kristin:

Yeah, let's go Shaman.

Colette:

Okay. Let's do the Shaman's dream.



Kristin:  
When in doubt.

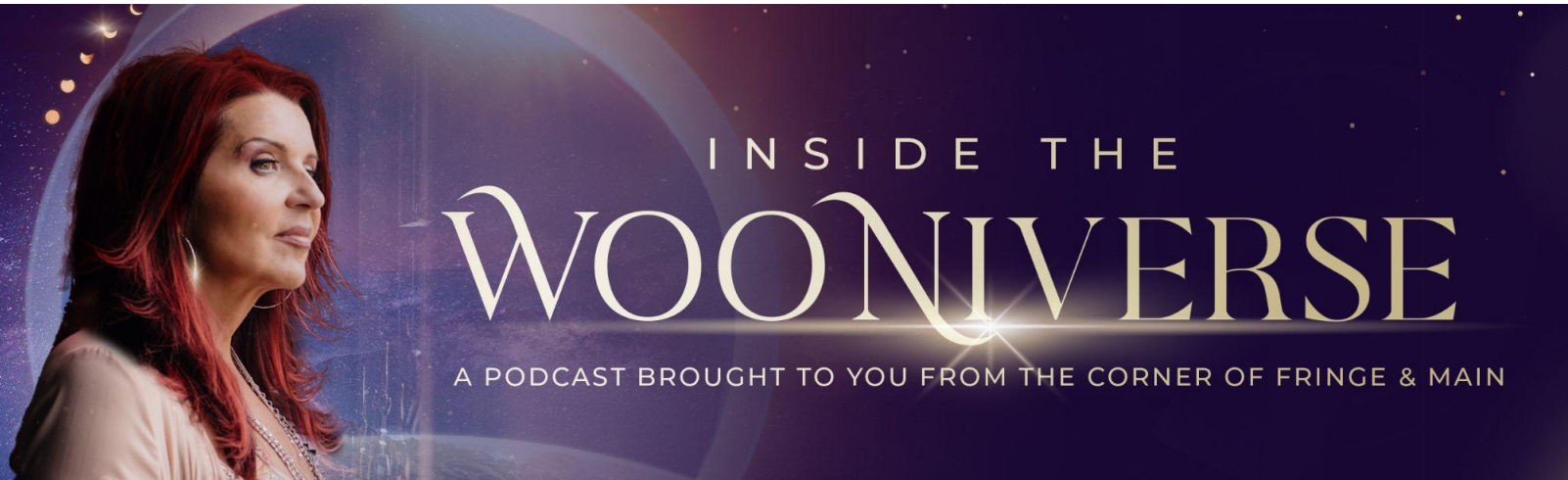
Colette:  
This was such a great experience for me, because I had helped Alberto Viloldo and his wife with his first deck, but it was more based on Andean Shamanism of which I know nothing about because they are lineage keepers. But when we decided to do a second deck, I said, "Listen, the only way I'm going to do this is if it's Jungian," because that's what he and I shared in common. And I could do this with total integrity that, this is really about the Jungian concept of the shamanic journey that we've all been shoved into, like it or not, through the initiation process of going deep into the underworld and all the different layers of experience and coming back with a gift, something that we've earned, and bringing it back to our village or our people, right?

Kristin:  
Right. The Joseph Campbell hero's journey.

Colette:  
Yeah. It's totally that. So this has now become one of my favorite decks to pull from so here we go. So let's ask the Wooniverse and see if there's anything else we should be talking about. Group think. Ooh, and it's upside down. I love it. Okay. So I'll start, I'll start with this and you can throw in-

Kristin:  
I have something to say too about this, but you go first.

Colette:  
So this deck is actually not red reversed, but the fact that it's upside down always tells me the kind of spin I need to talk about it in. And so group think is all about how we're conditioned by media, by friends, family, etc., the conditioning of our culture, and how sometimes we lose sight of what we know, we really know is true. That we get caught up in the dramas and the... when it bleeds, it leads, like you're saying headlines, right?



And we forget the nuance, and we forget all of those things. And we narrow our scope because we want to belong. "Oh, we'll buy into this because everybody else is," we virtue signal, and we do all of those things. But this reminds us that at our core, our authenticity is the most important

thing being able to think for ourself and trusting that the guides, our inner guidance and the mystical world will show us the way.

Kristin:

Yes, I love that. And what came up for me at that moment when you said it's upside down is comparison.

Colette:

Ah, yes.

Kristin:

We're in such a deep, deep swirl, right? You could call it a spiral, but let's call it a swirl-

Colette:

A swirl.

Kristin:

... of comparison. And it's just reinforced every second of our cultural experience. And we have to be so strong and we're human. Obviously we experience it too. People think of me as this, "Oh, this big writer, producer person." It doesn't really matter what you've accomplished in life. You can get hot in the undertoe of comparison.

Colette:

Yeah.

Kristin:

When you ask, spiritual practice, what are using in your toolkit? That's a big piece of it, right? Because if we can't stay really focused, really focused on what it is we are here to do with this one thumbprint that we have, right? This is-





Colette:

I love that.

Kristin:

We just have one thumbprint, each of us. And I just have to remind myself when I start to go, "Oh, but look at those shiny toys that are... look at what they're creating. I wish I'd thought of that. I wish I had done that. Why can't I do..." When I start to do that, I have to go, whoa, and grab those reigns and just get right back to, I have to trust, like you said, the faith to know... For example, as a storyteller, I'm here to tell the stories I'm here to tell. I'm not here to tell their stories or these others. The stories I'm meant to tell are going to come to me and I need to have the focus and the energy to bring those to fruition. And so I cannot get caught up in what everyone else is doing, and what I'm not involved in, and get the FOMO going because I'm very careful.

I don't do a lot of social media. I stay off stuff like Instagram, as much as possible. I'll occasionally dip a toe in to see what a friend is doing, but it really just, it gets me off track. If I read or watch too much news, I have to be... I'm very conscious of how much headline news I can take in. I want to know what's going on in the world. I want to be engaged. I don't want to live in my own little Wooniverse, but I at this... Right? We need to share the universe, but-

Colette:

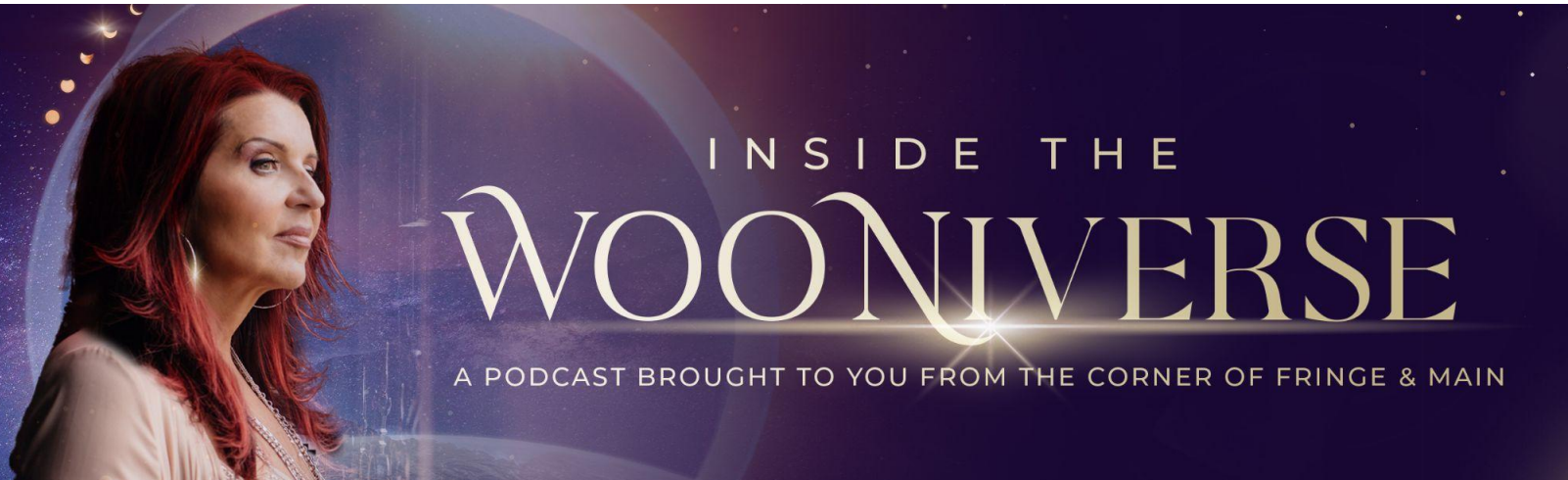
We need to share it, yeah.

Kristin:

As soon as I start to feel hopeless or, or just deep in fear or despair, I know it's time to get out of the headlines and reading because it's either getting in to go, "How can I be of help here? What can I do about this?" Or there's no point in it. We're just swimming in comparison and fear, right? So I think about what we watch and what we read as important as what we eat.

Colette:

Yeah. How do you nourish yourself with the stories that you ingest?



Kristin:

Yeah. Junk food is junk food.

Colette:

I know people get off on horror stuff, but I will not read anything or watch anything-

Kristin:

I can't either.

Colette:

... that is demonic or any horrible, disgusting, lots of violence and stuff like that. No, no, no. That's not going to pollute my mind.

Kristin:

Yeah. I can't either. Yeah.

Colette:

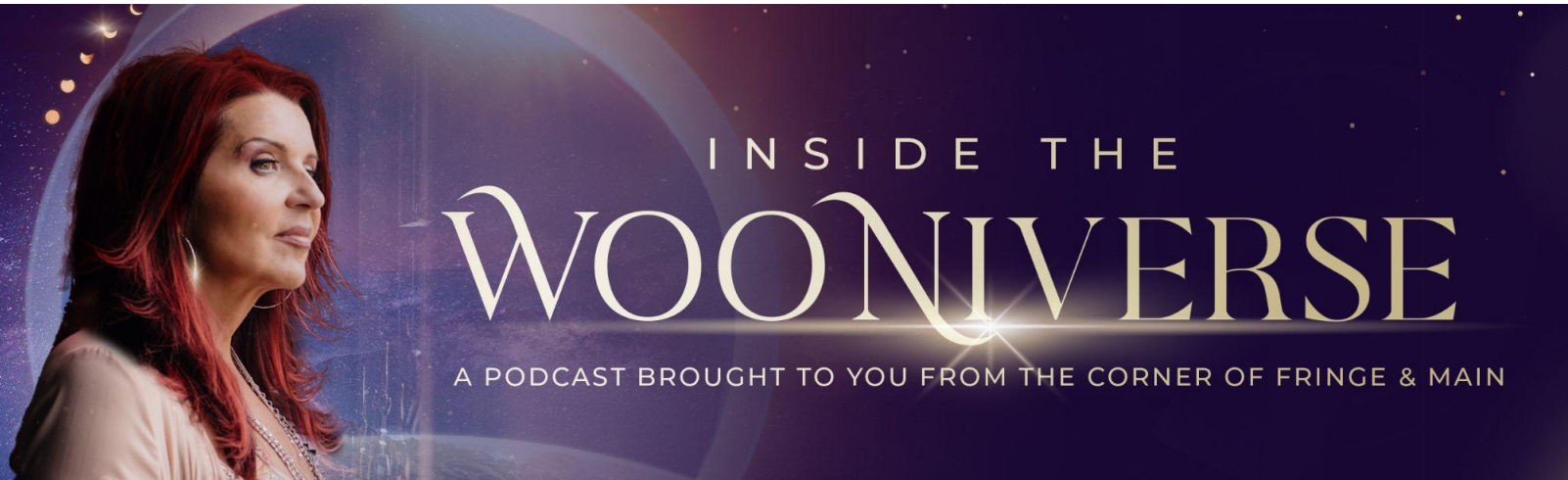
All right, all right. We're going to switch gears now, and we are going to travel to another dimension of the Wooniverse and it's called the Tea Time After Party brought to you by Magic Hour Teas. Magic Hour Tea are delicious, they're fabulous, and they are powerful. I drink them daily and even have a 10% off code for you. So for more information and for the code, go to [itwpodcast.com/tea](http://itwpodcast.com/tea).

Colette:

We are here today with the lovely Hollywood producer and filmmaker and author, and my friend, Kristin Hahn, and joining us now is my executive producer, Connie Diletti. Ready, Kristin? Ready, Connie?

Kristin:

We're ready. Launch time. Let's go.



Colette:

Okay. Launch time. Okay, let's go. All right. So I'm going to start. I have read that two of your most favorite films are Tootsie and Terms of Endearment. I love them too. What do you love about these films?

Kristin:

Oh, my gosh. You have those imprint stories, right? Those movies you saw that just changed your life, imprint moment. I watched these movies with my mom, so that is a big part of the imprint, right? And we laughed and cried, particularly Terms of Endearment ripped my guts out. The idea of a story being so cathartic and crying with my mom, it was really one of those moments that I realized, "I want to do this for people," right?

So that was part of my realization of, "Oh, I'm going to have to get to wherever these stories get told." So that was Los Angeles at the time. It still is now, but that was it. And Tootsie the idea of taking you into a kind of a world and an experience, and kind of the gender fluidity of it all. It was ahead of its time. And I just thought, "Wow, this is..." In New Mexico where I live, we weren't having these kinds of experiences. I just loved it.

Colette:

I love it.

Connie Diletti:

Yeah. Just on that, bringing you into worlds, it's like a lot of your work does that. Even just with the morning show, bringing people into a world where they're not... It is a new world and not in the flip side. We've seen the morning show side, but we've not seen that backstage, if you're not in the industry.

Kristin:

Right.

Connie Diletti:

Yeah, it's fascinating.





Kristin:

And apparently very accurate. According to some unnamed friends I have who work in the morning show real world, they say that we've somehow gotten it all right. So they think we may have spies and cameras behind the scenes of their shows.

Connie Diletti:

No comment.

Colette:

Connie came right from TV originally, right?

Connie Diletti:

I did, yeah. And I love it, because The Morning Show is... Even though with television, like a morning show is so specific. And do you not have so many consultants telling you, "Do this and do that," or no, it's your guides.

Kristin:

I guess. We have morning show guides in all shapes and sizes. Yeah. Jennifer Aniston and I did spend some good time behind the scenes. They did let us take a good peak, and we did talk to some co-hosts who sit in those chairs who were very generous with their honesty. So we did our research, but in terms of the storylines and all the specificity of all those, those are just really the imagination of great writers.

Connie Diletti:

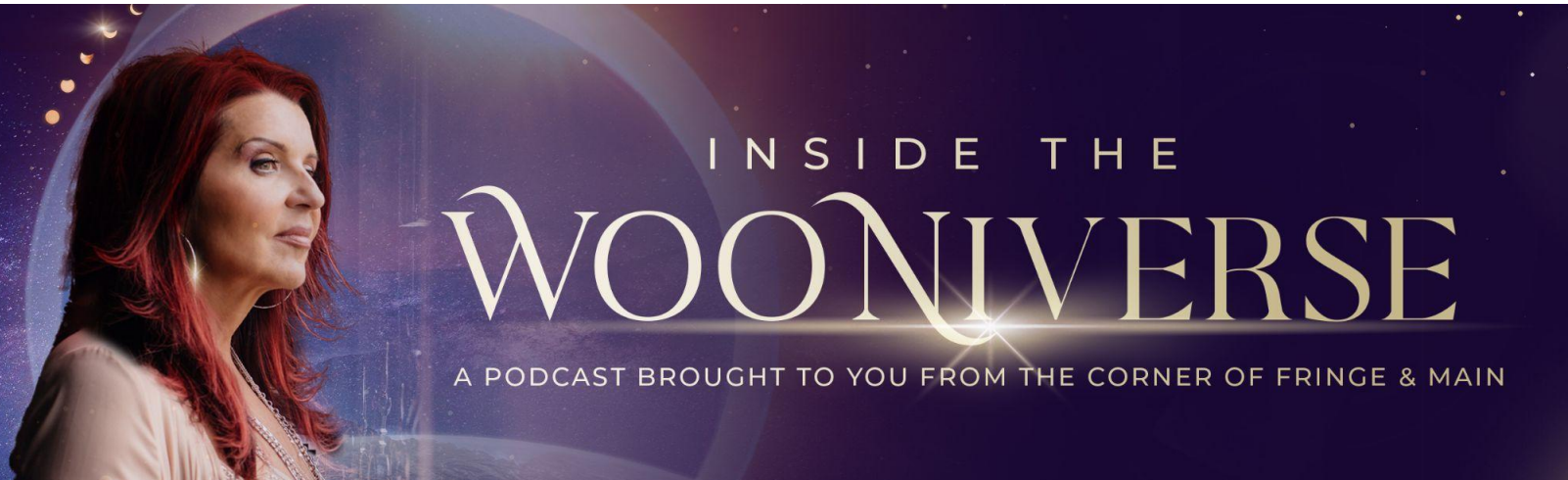
It's incredible.

Kristin:

And really the universality of the human experience, right?

Connie Diletti:

Mm-hmm.



Colette:

Yeah.

Kristin:

Because the specificity is there, but it's also just universal. Anyone who works in a workplace can relate to a lot of it.

Connie Diletti:

Absolutely.

Colette:

No, it's great.

Connie Diletti:

Absolutely.

Colette:

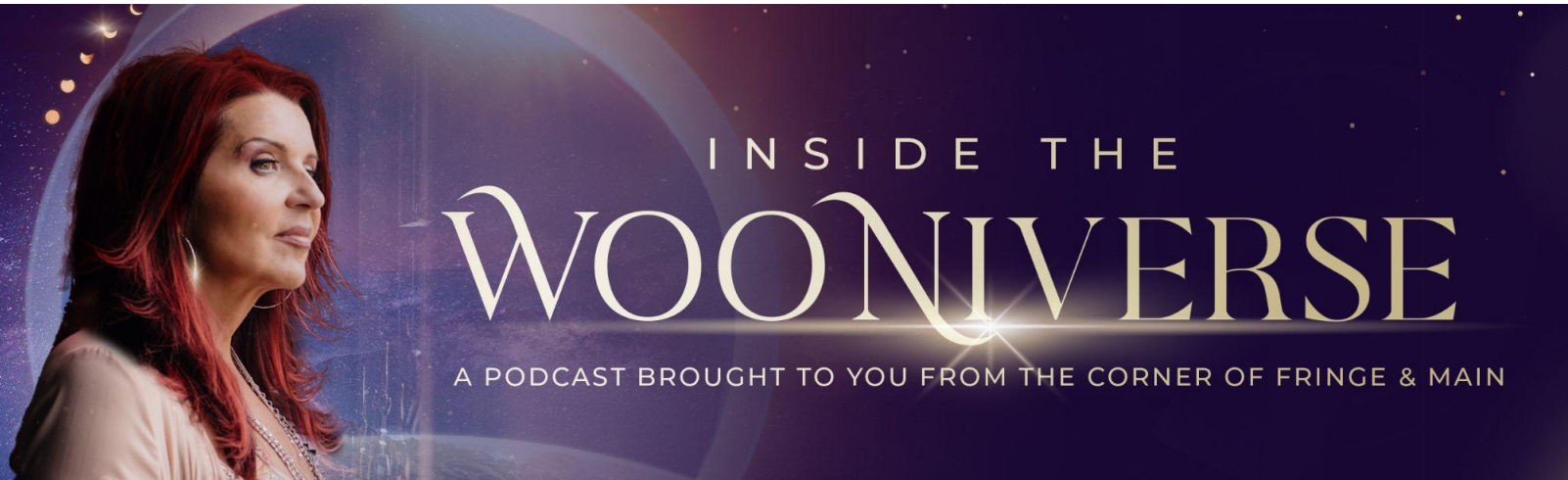
It is a fantastic show. I love it.

Connie Diletti:

Okay. If you could live in any sitcom, which would it be?

Kristin:

Oh, Friends. Because I did live inside that sitcom. Okay. So Friends, I am the person who came home one day and Jennifer Aniston and I were living next door to each other. And we never locked our doors. So I came through her house, there was a yellow manila envelope on her doorstep. I picked it up, I opened it. We were really in each other's business. I think back to this, I'm like, "I literally like opened her mail and it was a script called Friends." And I jogged up the stairs and I said, "Oh, you have an audition tomorrow for something called Friends." And this is probably why I have not written a hit sitcom because my first thought was, "They probably need a better title. The title's just really basic." Can't they come up with something just-



Colette:

That's hilarious.

Kristin:

... a little more clever, interesting, right? Cut to obviously the biggest show in the world universe, Wooniverse.

Connie Diletti:

The Wooniverse, yeah.

Colette:

Oh my God. That's incredible.

Kristin:

And she's still so humble. Back then, especially it was like, "Wow, great. I'll get an audition. Maybe this will be a pilot and that'll be that. And that'll be the end of it." None of the cast ever, ever, ever imagined in their wildest dreams that it would be such a huge hit.

Colette:

Okay. What is something nice you've always wanted to do for someone else, or the nicest thing someone else has ever done for you?

Kristin:

Oh, my gosh. There's so many things you guys that people have done for me. Oh, my God. Oh, my God. Oh, my God.

Connie Diletti:

Well, that's already an amazing start to the answer.

Kristin:

Oh, so many things. I've got to narrow it down. Sorry, my head is like so many options. Okay. So I'm going to go with the nicest thing someone's ever done for me was ostensibly at first blush a very small thing, right? That actually became completely life changing. And those are the





moments that I'm just in awe of in my life when I look back, right? When you look back and you think that the sliding door moment that is so paper thin, right?

It could have easily gone the other way. So fast. And when I moved to Los Angeles, I went to a bar called The Boss Club just to dance. I was just dancing my off at this bar, by myself on the dance floor and-

Colette:

Not on the bar.

Kristin:

Not on the bar, yet. That was later. It was just on the dance floor, and I had really long hair and I was just doing this by myself. And two women were across the bar and they said to each other, "She looks like she's having a lot of fun. We should go talk to her. We should get to know her." And those two women became two of my closest friends.

I knew one person a little bit in Los Angeles when I moved here. I was new to town. I didn't know anyone. They took me in. Not only did they take me back to their apartment and introduce me to Laurel Canyon, that is the house where they lived, that I moved into. Eventually that is the house where next door to where Jen move... we moved Jen into. We had like 10 friends. It was basically the show friends.

Colette:

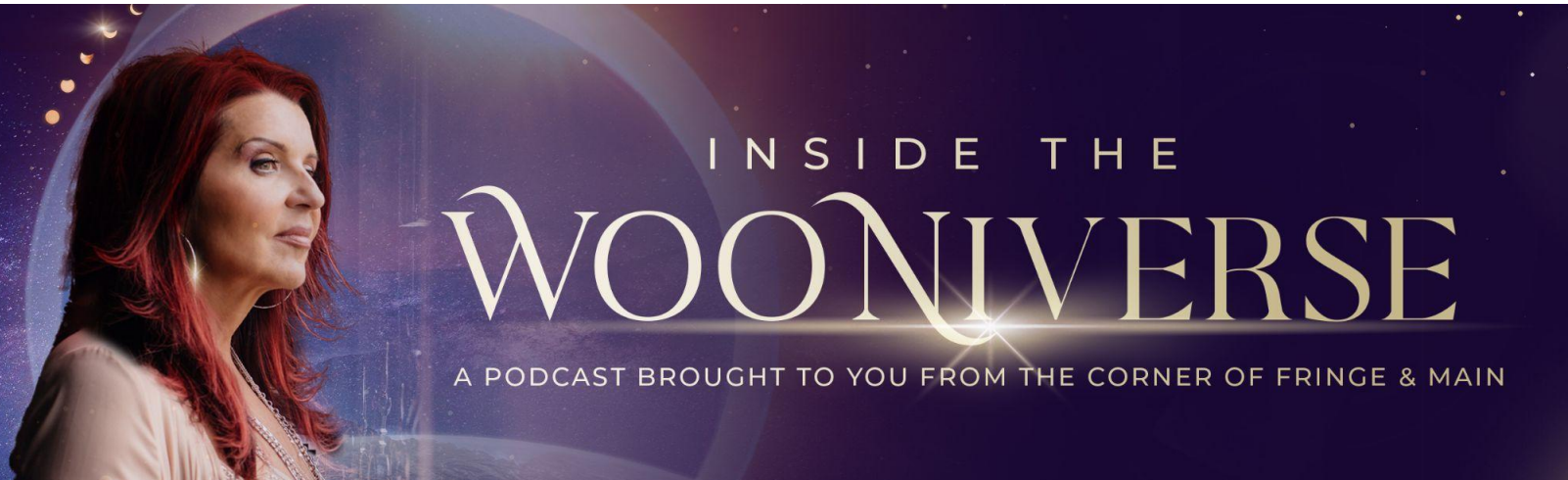
The show friends, yeah.

Kristin:

Laurel Canyon, in real life, life imitating art. And that happened because one of those women said to the other, "She looks like she's having fun. Let's invite her over," basically, right?

Connie Diletti:

Wow.



Kristin:

And I didn't have any friends.

Colette:

Oh, I love that.

Kristin:

That opened up... if you do my family tree of my friendships, which is really my family, it goes back... And I say thank you to her all the time. It goes back to that one woman saying, "Let's invite her over."

Colette:

Oh, I love that.

Connie Diletti:

That's amazing.

Colette:

It is so great. So great.

Connie Diletti:

Yeah, that's amazing.

Colette:

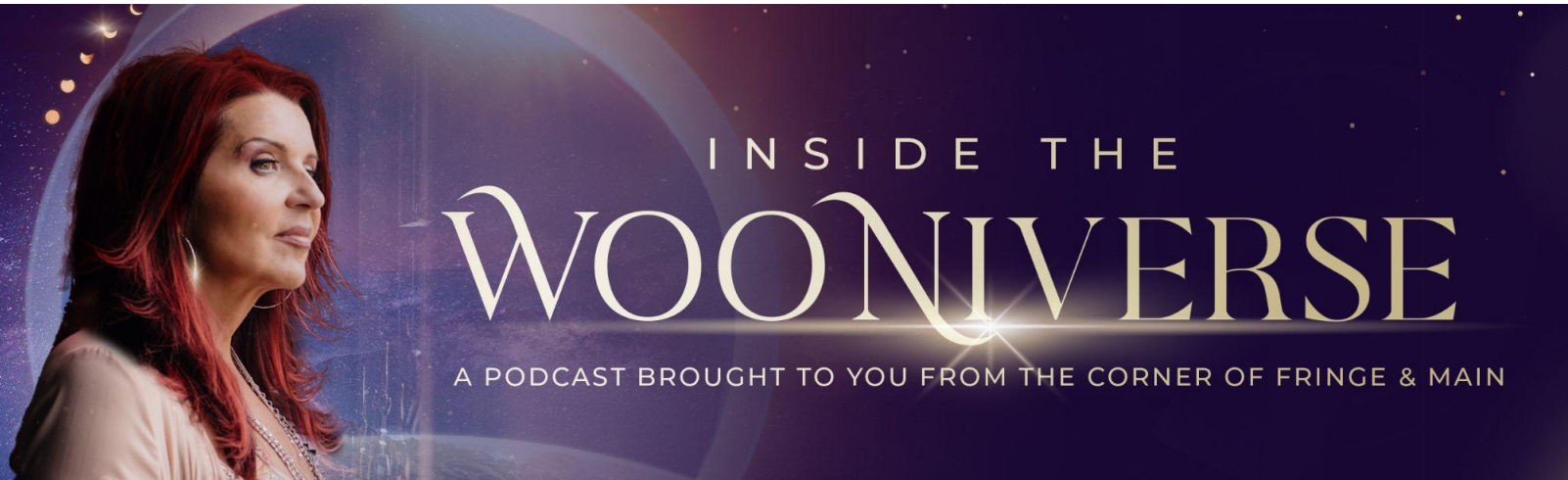
And I love that you picked that, like what you said, oh, just about one small thing that led to something huge. That defining moment where someone... You were there tossing your hair around. The moral of the story is, toss your hair somewhere-

Kristin:

You'll have fun.

Colette:

And go have-



Kristin:  
You're having fun.

Colette:  
That's it. Go have fun because fun, that embodiment of fun attracts, right? It really is attractive. It's like honey and bees. I love that. Thank you so much. This has been so fantastic.

Kristin:  
Thank you for having me.

Colette:  
Oh, it was awesome. And for everybody listening, Kristin is currently in pre-production with Jennifer Aniston on season three of The Morning Show, which I can hardly wait to see. You left us quite a cliff hanger last time. So please-

Kristin:  
Will she live or die?

Colette:  
Will she live? So please look out for that next year on Apple TV. And we also have a link to check out Kristin's book, In Search of Grace in the show notes. Thank you so much, Kristin. I love you so much. This was such a beautiful conversation.

Kristin:  
It was my honor. Thank you.

Colette:  
So what did we learn today from that amazing conversation with Kristin Hahn? I mean, I learned so much, but I think my biggest takeaway is when she talked about nature, and she talked about nature being so much more than what we can perceive. That also her creativity came as something she received, and that curiosity was the best way to show up in life, and that to watch out for rigidity. And my favorite thing was about not comparing.





How many of us see our lives on Instagram and all the other different social media channels, where we are at our best sucking in our cheeks and our bellies, trying to show how fabulous we are? And the truth at the end of the day is that, we are here with one thumbprint, and that each

one of us is unique. We have a purpose. We have meaning, we matter. And we have to remember to collaborate with one another, and be in that partnership model. And how exciting is that, that we are all those sprouts coming up from the ground? That quiet movement of hope. And that is for all of us. Until next time, I am Colette Baron-Reid. Be well.