



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**JANET ATTWOOD:** Welcome everyone. This is Janet Attwood. I'm the cover editor for *Healthy Wealthy nWise* magazine and co-author of *The Passion Test: The Effortless Path to Discovering Your Destiny*. This is the *Healthy Wealthy nWise* Passion Series and here we interview people who have been remarkably successful at following their passions.

It's our hope and intention that these calls will help you get aligned with your passion so that you can give the world your unique gift. To give you a sense of what we have to look forward to tonight, I'd like to share this quote from tonight's guest.

"I firmly believe that all human beings have access to extraordinary energies and powers. Judging from accounts of mystical experience, heightened creativity, or exceptional performance by athletes and artists, we harbor a greater life than we know. There we go beyond those limited and limiting patterns of body, emotions, volitions, and understanding that have been keeping us in dry dock. Instead, we become available to our capacity for a larger life in body, mind, and spirit. In this state we know great torrents of delight."

Dr. Jean Houston, scholar, philosopher, researcher in human capacities, is one of the foremost visionary thinkers and doers of our time. She is long regarded as one of the principle founders of the human potential movement.

Forty-four years ago, along with her husband, Dr. Robert Masters, Dr. Houston founded the Foundation for Mind Research. She is also the founder and principal teacher of *The Mystery School*, a program of cross-cultural, mystic and spiritual studies dedicated to teaching history, philosophy, the new physics, psychology, anthropology, myths, and the many dimensions of human potential. *The Mystery School* is in its 24<sup>th</sup> year and takes place on both the East and West Coast.

A prolific writer and author of over 25 published books, her most recent book, *Jump Time*, explores a new global paradigm and speaks boldly of a regensis of human society. The questions raised in this book and the exciting suggestion of possibilities are producing new pioneers, social artists, working on the frontiers of this new global society. I wanted to say that it's one of her most recent books, just to make sure that that's clear.

As senior consultant to the United Nations in Human and Cultural Development, Jean has helped to train leadership all over the world to help leaders in many countries develop their human capacities in the light of social change. She has



## Scholar & Philosopher

**Dr Jean Houston**



worked to implement some of the United Nations' extensive educational and health programs, primarily in Myanmar, Burma, and Bangladesh. She has implemented the social development of indigenous people through the integration of their unique cultural gift into their health and educational systems.

She has traveled to Dharamsala, India, and serves as an advisor to the Dalai Lama, two American presidents, three first ladies and their equivalent in leadership the world over. She has worked with numerous corporations and has also worked with many governmental agencies, including the U. S. Department of Commerce, U. S. Office of Technology Assessment, and the Department of Energy.

She is the past president of the Association of Humanistic Psychology and has spoken or taught at hundreds of colleges and universities all over the world. Dr. Houston has been awarded so many awards that we don't have enough time in this call to name them all. She holds a BA from Barnard College and two PhDs and numerous honorary doctorates as well. To be honest, these are just a few of the accolades and achievements in Dr. Houston's life.

It was so wonderful earlier this afternoon; I was able to spend some time with Jean in preparation for this call. I was so amazed to find out that her father wrote for the famous comedian, Bob Hope and that Jean's childhood was always on the road with comedians. I was also astounded to find out that Jean's great-great-grandfather was Robert E. Lee, the beloved general to the South and her great-great-great-grandfather was Sam Houston, renowned statesman, politician, and soldier.

Then also, this is just a small part of it, and Maureen, I'm sure, will bring a lot more out. The great American anthropologist, Margaret Mead, lived with Jean for 6 years and considered Jean as her adopted daughter. It was Margaret Mead that trained Jean and sent her out all over the world. One of the most personal and telling to me is that my good friend, Mark Victor Hanson, has told me about Jean for so many years and said she is one of his greatest teachers and mentors.

As many of you know, Mark has learned from some really just amazing people, including Buckminster Fuller, and Dr. Wayne Dyer. So this is quite a recommendation. Jean, it's just an honor. Thank you so much for being with us tonight.

**JEAN HOUSTON:** Well, thank you so much. You're so kind in your



**Scholar &  
Philosopher**  
**Dr Jean Houston**



---

introduction, I wish my husband could hear it.

**JANET ATTWOOD:** It wasn't enough and I thought Maureen is going to shoot me if I keep on and on. Anyway, I'm also thrilled to introduce my co-host tonight, Maureen Moss. She's the executive producer of the World Puja Network and is herself a three time author. The World Puja Network provides a variety of transformational radio shows and I encourage everyone listening to see what they offer by going to [www.WorldPuja.org](http://www.WorldPuja.org).

So, Maureen, thanks so much for being here to conduct tonight's interview and I'll turn the call over to you now.

**MAUREEN MOSS:** Janet, thank you so much and what a pleasure it is and what a beautiful way to bring in this new world that we are with such generous reciprocity. Jean, you have one heck of a resume, don't you?

**JEAN HOUSTON:** I don't know. I never look at it.

**MAUREEN MOSS:** Oh, my goodness, you are an amazing, but a passionate woman. What a pleasure it is for me to interview you.

**JEAN HOUSTON:** Where do you live? You're here in my town.

**MAUREEN MOSS:** I'm your neighbor.

**JEAN HOUSTON:** Where do you live in Nashville?

**MAUREEN MOSS:** Are we going to talk about this now on the air.

**JEAN HOUSTON:** What street do you live on?

**MAUREEN MOSS:** I'll tell you after. I'm very close to you.

**JEAN HOUSTON:** I'm up on Tillman Creek.

**MAUREEN MOSS:** You're a stone's throw away from me. We are neighbors, for sure. We have to talk the passion of your life. I have been an avid, avid fan of yours. I've sat in many of your audiences and I've read all of your books. I know you're a passionate woman and I want the world to know.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**JEAN HOUSTON:** No one in the world has read all of my books. When I finish one, I never want to see it again so I don't even know what's in my books anymore.

**MAUREEN MOSS:** That's okay. I do and I know so many of us do. So tell me what role has passions really played in leading you, Jean, to the amazing work you have done in the world.

**JEAN HOUSTON:** Well, I would say it is a passion for the possible that was engendered by so many travels before I was 12 years old. I went to 20 schools. My dad was writing the Bob Hope show, as well as other comedy shows at the time, and so we were always on the road. I would just see America. This is America in the 40s and 50s, which was a very different America from today. So that if you went to school in Biloxi, Mississippi one day and Ameche, Minnesota the next, you were in total different realities.

Then, because I would sometimes traverse the same schools every three years, I would notice that the children who were all so feisty and full of energy and delight and intelligence in the first grade, when I would come back three years later and they would be in the third or fourth grade, it was as if half of them had fallen away. They were still occupying their seats, but in a sense they weren't there any more in terms of their potential.

I said, "What is going on?" I began to get filled with a sense of the necessity to help make the difference in people's lives. Perhaps the most important experience of my life, or one of the most important, occurred when I was eight years old. My father was writing the Edgar Bergen and Charlie McCarthy show. Edgar was a ventriloquist; Charlie McCarthy was his funny little dummy who would set on his lap.

My father said, "Hey, Kiddo, you want to go talk to Charlie." I said, "Yeah, Daddy, let's go," because I loved to talk to the dummy and then I would have Bergen speak through him. We showed up and Bergen was sitting with his back to us. My father listened because Bergen was talking to Charlie; he was talking to his dummy. He was talking with great passion to this dummy.

My father said, "I didn't write that stuff." Because Bergen was asking his dummy ultimate questions, "Charlie, what is the nature of love?" "Charlie, what does it mean to truly live?" "Charlie, where's the mind?" Then this funny little dummy with his wooden clacking jaws was saying, "Well, Bergen," and he would just



## Scholar & Philosopher

Dr Jean Houston



come out with these brilliant, cosmically luminous answers that represented the finest thinking of the last 5,000 years. Bergen would get so excited and he said, “Yes, Charlie, but what does it mean? Is there life after death?” Questions like that. “Well, Bergen,” and these incredible answers.

My father, who was an agnostic Baptist, couldn’t stand it and he coughed. Bergen turned around, turned beet red, and said, “Hello, Jack. Hello, Jeannie. You saw us.” My father said, “Yeah Ed. What in the world are you doing?”

He said, “I’m talking to Charlie. He’s the wisest person I know.” My father said, “But, Ed, that’s you, that’s your mind coming out of that dummy’s voice.” Bergen said, “Yes, Jack, I suppose, ultimately, it is, but you know when I ask him these questions, and he answers, I haven’t got the faintest idea what he is going to say and what he says astounds me with his brilliance. It is so much more than I know.”

I tell you, friends, it was as if my future walked across me at that moment. I can feel the hair on my head rose and I knew that as we are, compared to the way that we really are, it is as if we’re living in just the attic of ourselves with all the other stories unexplored. I vowed at that point, and that gave me my passion to explore those other floors.

**MAUREEN MOSS:** By really realizing that we are just living in the attic of our life, what an incredible way to consider how we’ve been living life.

**JEAN HOUSTON:** I think that’s true. Two weeks later, I was at my favorite school that I always came back to, PS 6, which was a school that had been championed by John Dewey and his revolutionary education, so we learned mathematics through dancing and singing and drumming. Art was central to the curriculum. But they also did something wonderful in that school; they took us to meet the great elders of the time.

We were trotted across the river to meet Albert Einstein and he’d say, “What do you remember?” All I remember is that he was very big and he had a lot of hair. Then they took us to meet Helen Keller, that luminous lady who was deaf, dumb, and blind. They read to us first from the wonderful autobiography of Helen Keller where she says, “For my first six years of life, I had not concepts whatsoever. My teacher tried in vain to help me associate hand movements, hand tapping with words, I couldn’t get it.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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Finally, she pulled me over to the pump and she pumped in one hand a cool clear something and in the other hand, she tapped out “w-a-t-e-r”, and Helen writes, “I stood still, my body wracked suddenly. I understood what teacher was tapping into my hand and that word “water” dropped into my mind like the sun in a frozen winter world and I woke up and I learned the names of 30 things before the end of that day.”

Of course, she went on and became one of the great evocators of the possible human in so many people. Then we were taken to meet her and she spoke to us, the fourth grade, in that luminous voice of someone who has never heard speech. At the end of her talk, they said, “Does any child wish to come up to speak to Ms. Keller and my hand shot up. I didn’t know what I was going to say, but I knew that I had to say something.

So I went forward and with her entire hand, she placed it over my lips, the center of her hand on my lips. With her fingers, she read my expression. I blurted out with a child’s savage honesty, “Why are you so happy?” She laughed and laughed and laughed and she said, “My child, it is because I live each day as if it were my last. Life and all its moments are so full of glory.” That’s what she sounded like. “Life and all of its moments are so full of glory.”

Was she damaged, I suppose so. Was she damaged? Not at all. She had rewoven the remaining filaments of her senses into a web in which she caught all of reality.

Those two experiences, the Charlie McCarthy, Edgar Bergen experience of hearing what is really in the deep mind when we allow it to come through. The experience of seeing Helen Keller with her incredible, incandescent kindness, loving brilliance in spite of the way that she came into the world, by the time she was 19 months anyway, that made the biggest impression and it impelled me in the passion for the possible.

**MAUREEN MOSS:** Did that experience, and with Charlie as well, have you really fostering the ideas about writing what became your autobiographical book of mythic life?

**JEAN HOUSTON:** Well, I think that those kinds of ideas which are filled in the story. It’s very interesting, Maureen, but when you have certain kinds of experiences and you accept them, positively creative experiences, then, I’m sure you found it in your own life and the people listening to this call, they tend to become recurrent with variations, like a fractal theme.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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So that this kind of fractal of being in the right place at the right time to meet the right person who then added to the agenda, the arena of my exploration continued for me, because I appreciated it. What you appreciate always appreciates, doesn't it?

**MAUREEN MOSS:** It does. Is it our natural ability to gain a passion for the possible just by using the greater use of our innate potential?

**JEAN HOUSTON:** I think that the greater use of our innate potential is certainly a very major way. However, we have to remember that one of the greatest potentials we all have is sloth. So you have to find, as my old friend Joe Campbell used to say, "Follow your bliss." Now everybody gets that all wrong. What he really said was, "Follow your bliss and it will take you down deep, deep, and deep into places you never expected to go."

For example, you and I live in probably the best town in the United States. I think you would agree. We're like in ancient Athens; we have the greatest art, music, theater, people, more mind and body workers per square block than anyplace in the whole world. I live, you know where I live, I live in a house that was designed by Bucky Fuller before he died. I walk in those woods with my dogs and between dogs and nature, I become utterly ecstatic and filled with the sense of the possible and the impetus to get on with it.

What is it that activates you? Is it dancing? Is it singing? Is it meditation? Is it journaling? Is it loving? Is it traveling? Everybody should spend at least a small portion of each day in doing that which delights them and certainly some significant proportion of each year going into the place that juices you, that turns on the current, that activates the evolutionary latencies.

**MAUREEN MOSS:** Is that why you wrote *A Passion for the Possible*, Jean, to really get that message out, to activate and imbue that flame of life and passion in us?

**JEAN HOUSTON:** Yes. I would say so and I wrote it during a kind of dark period in my life. It was a time that the newspapers were all after me for something that never happened, because I was working with Mrs. Clinton and helping her write a book called, *It Takes a Village to Raise a Child* and they thought that I had done a séance in the White House, which I had not. I merely asked Mrs. Clinton what would you have said to Mrs. Roosevelt about making a



**Scholar &  
Philosopher**

**Dr Jean Houston**



better life for children? That's all it was to it, but you know what happens with the press.

It was literally like half of my professional life just fell away with all of this nonsense. So I was in this dark place and I find that when you are in a place of psychic flatland, or darkness, that is the time to go even deeper and to burrow into who and what you really are, to come back to the ground of your being and say, "What is it that I really once knew that I can now express in a new way with the shadows, the *lacrimae rerum*, the tears that aren't things, the shadows that activate the great light that is really within you." That is why I wrote *Passion for the Possible*.

**MAUREEN MOSS:** Which is phenomenal. In it you talk about us going about preparing ourselves. Back in '97 when you wrote that about preparing ourselves to become stewards of the planet, filled with enough passion for the possible to partner one another to the greatest social transformation ever known. Let's talk about that for a minute.

**JEAN HOUSTON:** Well, I believe that we are in the most critical time in human history. Other times in history thought they were it, but they were wrong. This is it. This is a time of whole system transition in which, literally, everything is up for grabs and I might also add that I feel very interested in this year, 2007. I think it's going to be one of the most significant years of our lifetime.

**MAUREEN MOSS:** Why do you say that, Jean?

**JEAN HOUSTON:** I don't know. It's just something that seems to me to be true, and as a student of history observing the patterns and recurrence of history, I think that this we are moving to what is sometimes called a unique moment, a kyrotic moment, a singularity in which we really are turning the page on history as we have know it.

There's just too many factors, not only the great challenges, but factors of new coherence, greater understanding. I mean the understanding that is coming to us now about the nature of the universe that we are very likely looking at some of the new principles coming out of quantum physics and the great energetic systems that we find at the zero point energies.

That reality is really primed by a huge consciousness and that we are God stuff incarnate in space and time. We are the life of God individuated in time. We have



**Scholar &  
Philosopher**

**Dr Jean Houston**



access to these domains and dimensions of knowledge, of data, of understanding from literally all over the universe. We are constituent parts of a great hologram or, as the Buddhist Kama Sutra of the second century, said in the realm in the web of Indra, the reality of Indra, meaning God. There is a great network of jewels and to step into one or look at one is to set them all ringing and to see all of the others at the same time.

We are holonomic, holographic beings having access to totality at any moment. These things that are now underpinned by the new science is giving us a prospective on our reality and our greatness that hitherto would have seemed more mythic than real, but now we are living in mythic times. We are missing links, whether we like it or not, which is why I found in a lot of my work, as you may know, that to tempt the great myths, the myths of the quest for the grail, the myths of death and resurrection, the myths of the great lives and legends, the myths of those who have chosen to push the membrane of the possible and enter into the larger life.

I find that these great myths give us the personal particulars of great existence, of universal existence, and then activate our local existence because a myth is something that never was but is always happened. It is the coded DNA of the human psyche that gives us the rest of the plan for the journey of our lives and tells us, "By golly, it's time to wake up now." This is a time of colossal awakening.

**MAUREEN MOSS:** Indeed. You know, I think it would be great here and I know in *Passion for the Possible*, you wrote about the four levels of our being. I think that would be really helpful for us to talk about right now. What do you think?

**JEAN HOUSTON:** Well, yes. I mean, we have very great keys to our being. I mean, we live but a fraction of the life that has been given to us. I discovered this in my early work, and have found it to be universally true, that there are four major levels in our lives. There's the sensory level, sensory and physical. As we learn how to expand the sensory and physical level, we gain an acuity, a deeper prospective on existence both without and within on the sensory level.

For example, I once made a study of 55 of some of the most sustained creative people in North America. Among my research subjects, people who worked with me for many years were Margaret Mead, for six years, Joseph Campbell, for 20 years, Buckminster Fuller, Jonas Salk, Linus Pauling, people like that and most people whose names you wouldn't know, but who had the sustained creativity.



## **Scholar & Philosopher**

**Dr Jean Houston**



What I found is that every one of them was a high sensate and that they actively activated their senses. Not just their outer senses, but their inner senses inside as well. So they would explore their inner seeing, their inner touching, their inner tasting, their inner feeling, their inner hearing. They were archeologists of their own mind. They were spelunkers in the caves of their creativity.

So that Margaret Mead, for example, would take an idea that she had to work on. She would drop it into her inner space and watch it aggregate and bring in from her creative unconscious. Hers and perhaps everybody else's as well. It would just become a silky, sexy, potent realization of the idea so that she could next day express it and begin to write a book, or give a great speech, or start a new project.

Joseph Campbell, I once had him in trance and I said, "Oh boy, I've got a front row seat on the nature of myths." So I said, "Joe, are you in trance now?" "Uh huh." "What do you see down there, Joe?" "Nothing." "What do you mean you see nothing?" "I've never seen an image." "What, you, this great professor of symbol and myth, you've never seen an inner image?" "Nope. I'm a kinesthetic, I can feel it and I feel the hero's journey."

So you see, that's why he writes about the hero's journey, not the hero's symbol. He was a very great athlete, too, as you may know. So he had this incredible kinesthetic physicality of imagery.

You could take the great mind like Mozart. He was a very silly man in many ways and he was asked, "How can such a silly, little man like you write such extraordinary music?" He said, "Ha ha. It's because, when I compose, I enter into myself, into the realm of music and the whole piece is all there, all at once, zoozamin [ph]. It's all at once and then I come back up out of the realm of music and I play what I heard. Whence it comes from, I know not, but I thank the good Lord, it is, at least, Mozartish. Ha ha."

If you look at some of the structure of Mozart's music, it really parallels the very structure of the universe, I mean, just take Eine kleine Nachtmusik music. You know, bom bom bom bom bom bom bom, bom and then it goes down in a reverse fractal, bom bom bom bom bom, bom, bom, bom, bom. Then there is the great gathering of it together. It goes up and up and up and then it starts again. That's the nature of the polarities that actually create the very pattern and the architectures of the universe itself.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**MAUREEN MOSS:** Every one of these people that you are speaking about and all of the levels of their being that you've tapped into with them, they've tapped into with them, it's all passion that fuels all of the levels, is it not?

**JEAN HOUSTON:** Yes, they are. They are vitally alive, and I think it is this high sensory system that gives them this. Then, of course, there are the psychological systems. You know, that the one thing I have found in all my studies of thousands of people over many years that we are not encapsulated bags of skin dragging around dreary little egos.

We are organism environments, symbiotic with all the fields around us and all the fields within us so that if schizophrenia, the split personality, is the disease of the human condition, then polyphrenia. The orchestration of our many, many selves is our expanded health. To give you an example, I hate to write. I hate to write. I am really not big on writing for some very good reasons.

My father used to try to write my themes from the time I was eight years old, and he always got me into trouble. But that's another story. He would sneak it in to my briefcase and toss out my theme and say, "Hey, kid, your stuff stinks. I wrote you a better one to get you an "A"."

Anyway, that's how you get phobic. I hate to write, but I have 25 books and I've got actually 210 unpublished, 400 page manuscripts. I write a small book every month for my *Mystery School* and by the time it's delivered, it's 400 pages. I hate to write, but I happen to be a very good cook. That's what I do best in the world. I'm a very good cook because I was trying to keep my parents together.

My mother, Maria Luciatti Serafini, my mother was born in Siracusa, Sicily who married Jack, who's from Texas. They did not understand each other's food at all. My father loathed the very smell and appearance of garlic. That's a real problem, a very big problem. They had so many cultural problems that I figured I'm going to mix up the food. When I was eight years old, I became the family cook and I would try to get them together by making chicken-fried polentas or something like that. It didn't work, but I became a very good cook and I've been the family cook for many years.

As a cook, I have absolutely no blocks at all. None. The two things I do very well in the world: I can cook and I can talk to any dog. I'm sort of like Cesar Millan. So, what I do to get over my block is I assume the persona of the cook. I literally become Jean cook. I don't even become Jean writer, or Jean philosopher. I am



**Scholar &  
Philosopher**

**Dr Jean Houston**



entirely a cook. As a cook then, I put together ideas. I add to my spices, I stir in a milage of new associations. I literally think in cooking metaphors. When I do that I can write. There's no block.

**MAUREEN MOSS:** That's fascinating.

**JEAN HOUSTON:** But we all have multi-persona persona, often undeveloped within us that if we can develop them by putting attention on them and bring them to fore, and I have, for example, in my *Mystery School*, and my social artistry programs, ways of showing people how to develop these other persona in such a way that they then gain skills very rapidly that they never even knew that they had.

**MAUREEN MOSS:** Share a few of those, Jean. Can you share a few of those with us that you teach at the *Mystery School*? We're going to talk about that in a minute, but as long as you're on that topic, let's talk about that.

**JEAN HOUSTON:** Well, for example, tell me a lot of different persona you have for example. I would have teacher, writer, educator, cook, and dog person and pretty decent athlete, et cetera. But there be many other; wild woman, ecstatic, chronic traveler. What would be some of yours? Just name a stream of persona.

**MAUREEN MOSS:** Communicator, writer, cook, communicator with animals and children, love for crystals and rocks and trees. Part of my persona would be loves the ocean and all that lives under it.

**JEAN HOUSTON:** Okay. Now let's talk about some issues that you have a project, say, that you have coming up that you need to bring a new kind of mind to bear upon it.

**MAUREEN MOSS:** Okay. A new project that I have coming up. I'm writing a new children's book.

**JEAN HOUSTON:** What I would do is, say, if you have some blocks or you needed to be very creative very fast about that children's book, I would take three of those persona. Let's say the underwater lady and the communicator and the one who see the mysticism in nature. What I would do is I would play very powerful music and I would have you be the underwater lady.



**Scholar &  
Philosopher**

**Dr Jean Houston**



I'd have you assume the stance and be that underwater lady and do the things that that underwater lady would do as she goes wafting through the great treasures of the deep. Then I would have now take the skills of this underwater lady and apply it to the children's book.

Then I would take you into some other one. Let's say, the rock, mineral person,, the one who finds the mysticism in the things of nature. I would put you into that persona with different music and have you dance it and be it. Then I would have you do the things that the rock lady does, the mineral seeking lady and do it as a rock lady being brought to the children's book.

Maybe two or three other persona, and by the time we have done that, you would have a very different prospective and energy and passion for that writing that you're doing. You would also have started to develop these other persona who could be there on the continuum of being on the shelf of your multiple persona to be brought in as agents of your growth, your evolution, your further possibilities so that you and I and everybody else would not be stuck in the little local self.

**MAUREEN MOSS:** Is that why you started your *Mystery School*, to help encourage that and imbue that in others?

**JEAN HOUSTON:** I started the *Mystery School*, which of course is very ancient kind of tradition. We've had them in ancient Egypt and Greece and Kabul, India. It just followed the tradition to teach things that are not taught in standard brand places. I mean that there is just so much more to us and it is that so much more to school people in the mystery of their own being, to show that we are stronger, larger, far more intelligent, more ingenious, more delightful than we ever knew.

The school is to school you in the mystery of the power of what you contain. In the course of the school, I give lectures, but we also, for every lecture, there's two or three experiential exercises and there's music and dance and hilarity and jokes and very good food. Then more lectures and more experiences in nature and we have a powerful time.

**MAUREEN MOSS:** It sounds like you have a powerful and passionate time as well.

**JEAN HOUSTON:** That's true, very passionate.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**MAUREEN MOSS:** Are you in your *Mystery School*, Jean, do you help people really discover their passions?

**JEAN HOUSTON:** I imagine every day that I get at least a dozen letters from people who've been to these schools saying that as a result of the school, they are so turned on that they have commitment. But they also get community. That's very important. I don't believe in guru, I should tell you. For me, guru is spelled g-u-r-u. I carry my own bags. I am not the person that art is going to be depended on. I try to give them back the energy, the genius of who and what they are.

Also, the great betweenness, the friendship, the community that people then help each other in very deep and significant ways. That's why out of these schools, so many projects, schools, hospitals, senate races that are won, people writing things they never thought and doing things they never thought to do come out of this, almost at least 85 to 90% of the participants.

**MAUREEN MOSS:** I know a lot of people who have attended your *Mystery School*, and I know one of the questions you ask people who are interested in the *Mystery School* is, "Are you ready to understand that the universe is holding its breath, waiting for you to take your true place in this world and time?" Will you explain about that?

**JEAN HOUSTON:** Well, we are person planet, we are person cosmos, we are God in hiding, we are the universe in its brilliant miniature. We are also in that time of Kyros. Kyros is the ancient Greek word that means the loaded time as opposed to Chronos, which is just everyday clock time. We are in this extraordinary time and what we do will profoundly make a difference as to whether we grow or die.

We talk about the six degrees of separation that is now down to about three degrees. Everybody is connected to everybody else. Even more importantly than that, I think it is the fact that what we do, if you track it and trace it, does make a difference, even a shift in attitude, a shift in belief, a taking energy to do even tiny things that begin to shift the design of your life and then larger things. Before you know it, you tap in to the really great story of your life which is held by what I call the entelechy, also an ancient Greek word used by Aristotle, meaning the dynamic, passionate purpose of your life.

So it's the dynamic passionate purpose, the entelechy of an acorn to be an oak tree. It's the entelechy of a popcorn kernel to be a full popped entity. It's the



**Scholar &  
Philosopher**

**Dr Jean Houston**



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entelechy of a baby to be a grown up human being. It's the entelechy of you and me to be so much more.

One of the things that I do in the *Mystery School* right away is show people how to contact their entelechy; you can call it the high self. It's sole stuff, it's deep spirit quaking stuff, and it has a kind of absolute potent reality. When you tap into the entelechy and do it as a kind of meeting the great friend of your life, then life shifts, energy shifts, opportunities come your way, you become in alignment with higher purposes. You are deeply helped by this entelechy self to realize these things.

**MAUREEN MOSS:** It seems to me, from what you just said, that it is almost like what happens there is a birthing, a new birthing, on a new sacred journey. Is that true?

**JEAN HOUSTON:** Well, yes. I think we are always the fetus of our higher selves. I mean, I can really appreciate that because I was a seven-month baby. I mean I was really unfinished. What you're hearing from is the world's largest and oldest living fetus. I know that I had to really scramble, especially as a child, to catch up with the fact that I was unfinished. All of us are works in progress. We really are.

I do know from my intensive studies of thousands of research subjects that, and this is all over the world, too, that how we are houses of our higher selves, that the evolutionary patterns are there ready to be evoked. The possible human is a potency waiting to be born in each one of us. So what we try to do in our *Mystery School*, and I try to do in my books, is to serve this higher second self.

Quite frankly, as you go around the world, the consciousness that created the problem, as Einstein said, cannot be the consciousness itself. I mean, I go around the world and I work with leaders all over the world, many of them have been raised to be white males in the year 1926. They have not been raised for gender equality and for the immense complexities of today's world.

For example, the last two years, well, since February of 2003, I have worked intensely in Albania, in Kenya with delegations from Tanzania and Uganda, the eastern Caribbean states, the Philippines. We have also worked in Nepal, and now I'm off to Laos, Cambodia, Vietnam and Thailand, and probably the possibility of a great many other least developed nations.



**Scholar &  
Philosopher**

**Dr Jean Houston**



Also, I'm working in New Orleans to try to do something about spirit-raising at a big seminar in New Orleans. I'm going to do something next month in Boulder, Colorado. The thing is that what we try to do is inspire a whole community, not just individuals, but show people how we really contain within us the passionate capacities and possibilities to shift their reality and their environment.

When I work around the world, it's always with the UN. It's always in terms of helping to fulfill the millennium development goals which have to do with gender equality, with greatly reducing by 2015 AIDS and Malaria, with finding partnerships between peoples, with helping the ecology and getting rid of poverty, and the great needs for our time that most of the nations of the world agree upon.

**MAUREEN MOSS:** I know that one of the things that you have been quoted as saying is that it is only through the feminine that we will come to the healing of our planet. I know that has been said by a lot of people. What do you mean by that, Jean?

**JEAN HOUSTON:** Well I think it is the time for the redressing of the ballots. We're in the time of the freaked out patriarchy and I think we are in the time of the rise of women to pretty full partnership with men in the whole domain of human affairs. I think this is the single most important event of the last 5,000 years. It is happening all over, often with terrible backlash. There's no question about it, terrible backlash.

The point is that whether it's because the earth has reached a sufficiency of population and so women's roles do not need to be exclusively to child bearing or because it is the rise of the feminine face of God in our time, ergo all of the Mary Magdalene things that are coming through, et cetera.

That, by the way, is true all over the world, whether it is in found in India or Guan Yin, but there is the rise of the subjective fit feminine. It's also because of the need for process over product, for making things cohere and develop and grow. The genius of the feminine which, is circular and relational and interpersonal and intrapersonal and has a different sense of timing, these are the things that, when brought together, can really give us a world that truly ultimately can work for everyone.

When I look at great schools that are created by women, like the Montessori Schools, for example, and some of the others, the great Mead School in



## Scholar & Philosopher

Dr Jean Houston



Connecticut, we find very interesting things. Art becomes central to the curriculum. Children do not fail. Children are working in process rather than looking for particular products. They are learning the way things work from inside out. They learn mathematics through weaving. They learn various scientific structures through patterns of rhythm.

These kinds of things, when applied across the board, we look at Nancy Pelosi right now, who is a grandmother and a very interesting woman, who is trying to bring, and I hope it works for her, a new way of people crossing the great divide of otherness that has so traumatized our nation and to bring people together in new ways.

As women enter into the great professions, and I suspect, ultimately, very soon, though I'm the only person who says that, the presidency. I think what is going to happen is that we're going to see the great balance brought up in such a way that out of this will come a whole new birth of social change such as we have never seen before. I think it is essential for our time if we're going to survive.

**MAUREEN MOSS:** Do you think the world is really preparing to see a woman's worth differently now, Jean?

**JEAN HOUSTON:** Well, I'm finding it to be so. I've been in indigenous cultures all over the world where woman's worth is well known. I mean the native peoples of North America, for example, always knew this. It was only when the missionaries came in and said men should be on top, it should be their leaders that things began to shift. Once that shifted, then the societies became demythologized and fell apart.

You know, when I'm with indigenous people in Australia, you know woman's worth is well known, or with the Maori people in New Zealand. It's often the patriarchal religions that come in and provide the trauma and the dislocation of the feminine from the masculine, the masculine from the feminine that has resulted in so many of these problems, and by missionaries, I don't just mean religious missionaries. I mean also political and corporate missionaries, as well.

**MAUREEN MOSS:** While we are getting ready to close up tonight, can you give our listeners, Jean, two or three really specific things that they can begin doing immediately to start applying the principles that you've talked about tonight.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**JEAN HOUSTON:** One of the things that I think is so important are people gathering together with other people in what we'll call teaching-learning communities. I was present during the dying days of Margaret Mead and she said to me, "Listen, I've been lying here being an anthropologist on my own, dying. Frustrating experience. There's no hierarchy to it and I see if we're going to grow and glean our times, it's a question of people getting together in teaching-learning communities." She said, "Forget everything I've been teaching you about working with governments and bureaucracies."

I looked down at her, shocked and said, "Now you tell me this." She said, "Yes. I really see it's a question of teaching-learning communities. People getting together in family groups, church groups, friends in communities, however it happens. It is not a therapeutic group. It's a group of people, growth communities. It can be five people, can be ten people. It shouldn't be too big."

She said, "Doing your kinds of exercises, Jean, or other people's kinds of work, work that really works for people to grow together, physically, mentally, psychologically, spiritually. To grow together and on the basis of that growth, they will have better and deeper ideas of things to then take into the community, projects to improve the community."

She said, "Oh, I wish I could live to see it because I know that this is the way to go." She said, "Jean, when the time is right, you do this." I said, "Yes ma'am, I will," and she died the next day. So a few years later, I started something called *The Possible Society*, and transforming was very inexpensive, like \$25.00 for the weekend, but bringing transforming, potent seminars in which we brought together the community.

I actually used the myth of *The Wizard of Oz* as a journey of transformation and then brought people together in community groups, growing together, learning together and then going out and making the difference in the world. Essentially, this is what I think people can do. They don't need a guru, they don't need a teacher, there are any number of books out there, your books, my books, a lot of people who have been on the show's books.

Also, create your own process. Cheat. Take this work, make it your own. Create your own forms of exercises. You might start together in a simple way with just a meditation or holding hands or lighting a fire or whatever, singing. But do something that brings you together and then decide on and have a guide for the week, or for that particular session, two hours, five hours, all day, whatever it is,



**Scholar &  
Philosopher**

**Dr Jean Houston**



to take help people go through processes that will have them grow, become. Have celebrations of people's lives. You don't have to wait for their birthday, but a celebration of people's lives.

As you do these so that it's really appreciation parties. People need to be seen, called forth, to be evoked. That's one thing we do in all of our schools. We call for evoke, empower, bring people into their greatness. It is very important to do that, because if you can celebrate others, you can celebrate yourself. Have rituals.

Rituals come from the great Sanskrit word *rita*, which means art, discipline, the dance, that which illumines the transition. You know, ritual isn't just something American like football, where you have the 11 young heroes carrying the holy egg through the womb of the goalpost, while the ersatz virgins dance and scream on the side.

Our young people, desperate for puberty rites, for rites of transition, for rites that show them that they have grown, that they have real honor in the society. You know, we need to come together in new ways. To have community gatherings, whether Jane Bolen's Million Woman Circle or whether the men's movement such as my friend Bill Count, who lives in Ashland, and what he does with warrior monks and bringing men together in new ways.

You can do it yourself. You don't have to join some big constellation. To do it yourself. Also, to really give yourself sacred space and time where you deepen into who and what you are. A simple exercise. Take a piece of paper; put two long lines down it so that you have three columns. At the top of the first column write "What do I want from the universe?" Then just free association, write down in that column what you think it is. Just let it come.

Second column at the top, "What does the universe want from me?" Don't even think about it, just write what comes. Third column, "What do we, the universe and I, want together?" Then write down in the column. You're going to be shocked and delighted at what comes out. Dialogue with your high self. What do you think about this and don't worry that it may come from your creative imagination. Where it comes from is not important. If you are God's stuff incarnate in space and time, where it comes from is not important because it is coming from the all, anyway.

Give yourself time for deep reflection, for nature. Even if it's a few minutes a day, find your sacred times. Mine is very early in the morning, 5:00 o'clock in the



**Scholar &  
Philosopher**

**Dr Jean Houston**



morning. I'm a lark. Some people are out like my husband who stays up forever. Find the critical, sacred time in which you feel yourself in touch and aligned with beauty, with peace, with your deepest spirit. Use that time not to read your email. Don't do that. Then there's no time left for your passion if you do your duty first, you know. Give your passion your quality time.

Give your meditation your quality time. Then, aligned with your body, mind, with your community, with your universe, you will find that you will go out into the world and truly in little and big ways make a difference.

**MAUREEN MOSS:** What phenomenal, phenomenal advice and blessings you have bestowed upon our audience tonight. I know that Janet and her cast and crew with *Healthy Wealthy nWise* believes very strongly in the power of intention to manifest outcome. What is your current, most important project, Jean, and what intention would you like all of the audience members, along with the readers and listeners of *Healthy Wealthy nWise*, to hold for you?

**JEAN HOUSTON:** You know, it's funny, I could tell you about working with the world's poorest peoples, but I could also tell you about teaching a child about their own potential. I don't make very much distinction between the two. I really don't. I think it's to live life in such a way as to help this world in time enhance itself. A world that can be a world of beauty, of discovery, of wonder so to help the world turn the corner in this most critical time in human history, in whatever way. It's not a question of the project. It's to be able to sustain and deepen the way of being.

I once asked Margaret Mead, I said, "Margaret, what do you want on your tombstone?" She said, "She lived long enough to be of some use." I think that's mine as well.

**MAUREEN MOSS:** I was just going to instead of asking you what single idea would you like to leave our listeners with tonight. I was going to ask you what would you want on your tombstone? So you can answer either one of those questions.

**JEAN HOUSTON:** It's she lived long enough to be of some use. I think it's something like this. It's very western and practical. Actually on my tombstone, I want a poem and I know what the poem is. It's the great poem that appears in a play by Christopher Fry, called *The Sleep of Prisoners* and it goes like this.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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“The human heart can go the lengths of God.  
Dark and cold we may be, but this  
Is no winter now. The frozen misery  
Of centuries breaks, cracks, begins to move;  
The thunder is the thunder of the floes,  
The thaw, the flood, the upstart Spring.  
Thank God our time is now when wrong  
Comes up to face us till we take  
The longest stride of soul men ever took.  
Affairs are now soul size.  
The enterprise  
Is exploration into God.  
Where are you making for? It takes  
So many thousand years to wake,  
But will you wake for pity's sake!”

That's what I'd like people to contemplate on my tombstone.

**JEAN HOUSTON:** On that note, thank you, Jean Houston. What a blessing, what a privilege, what a passionate woman. I'm so excited to know I'm going to be speaking to you on *The World Puja Network* on March 1<sup>st</sup>. I really want to thank all of the listeners at *Healthy Wealthy nWise* for inviting me and the people from *Healthy Wealthy nWise* for inviting me to interview you, Jean. You are truly a passionate inspiration for the world.

**MAUREEN MOSS:** It takes one to know one, kiddo.

**JEAN HOUSTON:** Thank you, dearest heart. I wish you many blessings. Do get in touch with me and let me know where you live.



**Scholar &  
Philosopher**  
**Dr Jean Houston**



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**MAUREEN MOSS:** I will. I'll talk to you this week.

**JEAN HOUSTON:** All right. That would be great.

**MAUREEN MOSS:** Namaste.

**JEAN HOUSTON:** Namaste, indeed.

**JANET ATTWOOD:** Maureen, incredible. No mistake is it that both you and Jean found each other tonight and you are neighbors right down the block. I mean, definite sole sister material. It was just like a beautiful, beautiful dance, listening to both of you and you just did a wonderful job. Thank you so much.

**MAUREEN MOSS:** I want to thank you so much, Janet, too, for inviting me and I know that because you know this well how you go and you have questions and then it just goes the way it's meant to go.

**JANET ATTWOOD:** You did your homework. So just thank you so much. I just look forward to, as I said in my email to you today, to future alliances and our growing friendship. So, thank you, and for all of you again, for Maureen and you can go and listen to Jean and their wonderful interview that will be coming up [www.WorldPuja.org](http://www.WorldPuja.org).

Thanks, Maureen, for your wonderful, wonderful work. Jean, oh my God, I have so much stuff written down. What do I want from the universe? What does the universe want from me? And what do the universe and I want to do together? I can't wait to get off the call and start writing. I just love everything you said. It's just so spoken. I know it spoke to everybody. It was such a powerful evening that you provided for all of us. Thank you so much for sharing your wisdom and your vision and for the great beacon of light and possibilities that you are in the world.

Thank you so much.



**Scholar &  
Philosopher**

**Dr Jean Houston**



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**JEAN HOUSTON:** Thank you so much. Thank you, Janet. It sounds like clearly a wonderful show and from what I heard from people when they were gathering before, you have got a group of potent, creative women and men who are really prepared to make a difference. Let me also say if people are interested in the *Mystery School*, which begins in March in the San Francisco area, it'll be five times this year and there's also a week long intensive. There's also social artistry. Go to my website, [www.JeanHouston.org](http://www.JeanHouston.org) and you will find out about it.

**JANET ATTWOOD:** Thank you, Jean. For our listeners, again be sure to visit Dr. Houston's website at [www.JeanHouston.org](http://www.JeanHouston.org), or you can go to [www.HealthyWealthynWise.com/JeanHouston](http://www.HealthyWealthynWise.com/JeanHouston) which will directly sign you up for her incredible *Mystery School*. As she said there is still time to enroll in the 2007 *Mystery School* program and, as I mentioned earlier, she will be leading these remarkable programs and how much fun is that.

So if you're ready to step into a whole new experience of life, I strongly recommend that you sign up for these programs. Again, the website is [www.JeanHouston.org](http://www.JeanHouston.org) or go to [www.HealthyWealthynWise.com/JeanHouston](http://www.HealthyWealthynWise.com/JeanHouston) which will directly sign you up for her wonderful, wonderful, extraordinary *Mystery School*.

Again, both you, Maureen and Jean, thank you so much. What an honor.

Our next interview will be on January 23<sup>rd</sup> when I'm thrilled that we will be interviewing the CEO of Morter Health Systems, Dr. Ted Morter. I've been speaking at Dr. Morter's events and have had the wonderful opportunity to hear what a dynamic speaker and teacher he is and how profoundly healing technology he teaches, called *BEST*. You will definitely not want to miss that interview.

Then we will continue with our Health theme in February when we will interview the number one *New York Times* Best Selling Author, Dr. Christiane Northrup and on February 20<sup>th</sup>, my guest will be my great friend, Dr. Alexander Gayek. His personal mission is to put into practice the amazing teaching of Wallace Wattles' book, *The Science of Being Well*.

So until then, we wish you a New Year of unexpected opportunities and can't wait



**Scholar &  
Philosopher**

**Dr Jean Houston**



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to be with you soon. What an incredible, incredible way to start the New Year by having our wonderful Maureen with us tonight from *World Puja* and the incredible Jean Houston. So, thank you so much, everyone. I'm going to open the lines up so we can all say "Goodnight" together.