

# Austin Willacy Final

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## SPEAKERS

Duncan Autrey, Austin Willacy, Patricia Bahia, Austin & Patricia



Austin Willacy 00:04

The thing that I believe about songwriting and songs is that no song means exactly the same thing to any two people because no people have had exactly the same experience, right? So it's also when a song strikes a resonant chord. There's something universally accessible and resonant about it that bridges to so many different hearts and souls bodies. And so, when I think about, you know, music and ways of bridge building music is one of the best ways that I can think of. Hello there. My name is Duncan Autrey, and you are listening to Fractal Friends, the podcast where we explore our self similarity across our diversity. We all have a role to play in the whole and the purpose of this show is to interview people with interesting perspectives on the world and see what we can all learn from one another. In this episode of talk with Austin, Willacy, Austin is a musician, producer and mentor. I've known Austin for the last few years through the thrive choir of Thrive East Bay. But he has been growing and healing through music and mentoring others through musical expression for decades. And this conversation is an exploration of how creativity can touch and move all of our lives. In this conversation, we talk about the importance of finding your passion, and then doing the work of growing into your best self. And with that, we talk about the role of mentorship and developing resilience of vulnerability, so that we can keep growing and learning and evolving. We talk about the power of music to connect our minds and our hearts. And we talk about the power of music to help us connect across our differences. We also talk about the importance of slowing down, allowing space for the long, slow thoughts, and creating space for our creativity to shine through. It is a powerful act of healing for the whole world to remove

the barriers of shame and fear that hold back our highest creative expression. This episode is a dose of powerful medicine for these times, and I'm sure they will move you as much as it moved me. Thank you for listening to Fractal Friends. If you enjoy the show, please subscribe to the podcast wherever you're listening to it, give it a review and share it with some friends of yours. Also come visit Fractal friends.us where you can get more information about Austin, and the things we discuss in this episode. This episode's web page features an incredible amount of musical content and musicians, songs and videos. And it will also show you how to get plugged in with Ravi spam. So I've been doing Fractal Friends for nearly five years now. And there are over 50 episodes to explore. So I also encourage you to check out the archive at Fractal friends.us, which is now organized by category. also excited to say that it is possible for you to support Fractal Friends, you can make a donation through PayPal. Or you can become a patron of Fractal Friends through Patreon, where you could subscribe to make a regular contribution. You can find buttons to make contributions on this episode page, and also at Fractal friends.us. One last thing, I want you to know that I'm professionally dedicated to helping the world improve its capacity to communicate across our differences. Aside from this podcast, I have a company called Spoke & Wheel. And we work with teams, companies, organizations and groups to help them transform their relationships with conflict. And with each other. If you know groups or teams that need support, to be able to be happily even and effectively working together towards their life affirming purpose. Please send them my way. We offer free initial calls at our site Spoke & wheel.co that spoke and we'll dot c and now let's go ahead and get on with the show. This episode was recorded in August of the year 2020. Please enjoy this conversation with Austin Willacy.



Duncan Autrey 03:57

Hey, Austin. Well, thank you so much for being on Fractal Friends. I am glad to have you here.



Austin Willacy 04:08

Thanks for having me.



Duncan Autrey 04:09

This is really great. I so I know you through Thrive East Bay. And I'm sure we'll get around to talking about that some more



Austin Willacy 04:17

I bet we will.



Duncan Autrey 04:19

And I also just like, just just been really moved by you and your music and and really the passion and dedication that you bring to it. So thank you for that. You know, it was interesting, you know, one of the kind of recurring themes that kind of keeps on coming up was I talked to different musicians. It's like, you know, wow, why is music like so powerful? And so I'm sure we'll get into that as well. But I just love for you just talk a little bit about sort of who you are and sort of what your relationship with music is.



Austin Willacy 04:48

Okay, I can do that. I have been living in the Bay Area for 20 something years at this point, but I am. I was born in Washington, DC and grew up in Cleveland, Ohio, a suburb called Shaker Heights, and I am the son of two lawyers. And my brother and sister in law are lawyers. I have an aunt and uncle who are lawyers. And I have some cousins who are also lawyer. At the dinner table, when I was growing up, we would talk about all manner of things. And I was definitely encouraged to have an opinion. I was encouraged to ask good questions, I was encouraged to see both sides or as many sides of an issue as I could. And I think that that served me really, really well. In going to college, I studied psychology, which I think was an extension of really trying to see all around and inside things. And I did a lot of music stuff when I was small, took piano lessons, quit by seventh grade, played sax, quit that in ninth grade, and then really didn't do anything musical. And then ended up stumbling into singing, because there was a girl that I liked, who was the president of this high school choir, and she heard me humming along with a song on TV and said, you have a high voice, you're a tenor, you have to join the chorus. I had a crush on her for years. And it had never really worked out. And we didn't you know, newsflash, we didn't get together. But she did encourage me to sing over and over and over and over again. And so finally I said, Fine, I'll do it. And she was very excited. And so I joined the choir, and was in a pretty small tenor section. And I was so blown away by this guy that I was sitting next to a guy named Sean Anderson, who's still making music in Georgia, Atlanta, that by the time it came time to go to college, when I was there, I saw an acapella group, perform a group called the Dartmouth Aires. And I was floored, and I was like, I have to do that. And so ironically, you know, going to Dartmouth College was how I got into music, because I was otherwise on track to either be a doctor or a lawyer, which was definitely would have been welcomed by my parents, my grandparents, by the institution that I went to. And when I was there, I experienced the student body, a lot of it was being pretty

liberal. And so it was getting a chance to really like go to a lot of rallies and marches and recognize the interconnectedness of all of them. And there were some really outspoken and well funded voices, that were not necessarily about the same stuff. And so it was an opportunity for me to practice listening and seeing as many sides of an issue as possible then. But what was also happening for me there as well as making some friends that I still have to this day, is I fell in love with music hard. My freshman year in the acapella group, the director was amazing. And he could tell that I was just really excited about the music part of it. So like, made me a mixtape and said, you know, here's some songs that might be good for you to arrange when you're director of this group someday. This was a senior who was you know, dual major in music and medicine. And he's telling me that I'm going to be director of the group and I was like, wow, I better take this seriously. So I started taking some music theory classes. You know, I got some solos in my group that started being known on campus for that, then got into bands, and then started two bands my senior year, and started writing. Like more regularly, I had not played an instrument for, I don't even know, but seven or eight years at that point in time, six or seven years. But I started a band called Free Association. And we decided that the second year that we were together my postgraduate year that we were going to write music together. And that was how I got into writing. And so a year after that, though, I was super passionate about psychology. I had minored in education, and was very lovingly mentored by and still am, man named Andrew Garrod, who was grooming me to be a teacher. I feel like there are two significant things that allowed me to pursue music. One, my best friend at the time, a woman named Priscilla said, hey, you're planning on going to be a lawyer? I said, Yeah, 'cause I had taken the LSAT. She's like, Okay, well, when you think about that, is that what you want to do with your life? I was like, Well, if I didn't want to be a lawyer, I wouldn't like, you know, be applying to law school. I think. She said, Okay, so you didn't answer my question. I said, Yeah, I did. I said, No. I said, Okay, ask the question again. Maybe I missed something. She said, do you want to be a lawyer? And I said, right. And I said, if I didn't want to be a lawyer, I wouldn't be going to law school. And she said, right, I asked you yes or no question. And you didn't answer yes or no. So if you were going to be doing what your mom or your dad Does, does that seem like what you want to do with your life? And I said, No, then she said, Then why the hell would you go to law school and spend 100 something thousand dollars on it? And I didn't have a good answer for her question. And then within three days of that Andrew Garrod, my mentor who was grooming me to be a teacher, and he was British says, you know, Hey, buddy, I've come and seen you with the Dartmouth Aires and with both of your bands That free association and stuff. "Spinash" I think is that the name? Um, you know, you come alive in a completely different way when you're on stage making music. Have you ever thought about doing that? And I was totally blown away because here I am at this fancy pants school where my best friend has basically said, you know that you don't want to be a lawyer don't do that. And then the person who's supposed to be grooming me to be a teacher says, hey, maybe

you should do music. Mm hmm. And right. And so like, here, I was recognizing, oh, wait, I'm being seen. And I had choices I could have said Well, okay, it's nice that you all think this, you know that, but this is what I'm going to do. I'm going to stay on target. But it really it rocked me it rocked me to my core in the best way. And I recognized okay being witnessed by two people who I had such deep relationship with, who were challenging where I was heading gave me the permission that I needed to pursue music. So I moved out to the west coast. And here got into an acapella group called the House Jack's that I've been with for a long time, been mentoring a teen acapella group called youth and art says, 'Til Dawn that I've been with for 23 years, started playing guitar, I started on bass for a couple years and then switched to guitar. When I got into the House Jack's because we were touring all the time. And there was it was just super inconvenient to take a bass and I wanted to be writing music and guitar was a little bit better for that for me. And so that kind of formed the musical foundation of what I was doing out here being in the house, Jack's, we got signed to a major label got dropped by a major label came out of that, okay, started touring internationally, did that for a long time. And I went to something called the Leveraging Privilege for Social Change Jam, which is a program of a nonprofit called Yes, spelled like, but not affiliated with the magazine. And that was where I confronted privilege in a completely different way than I had in that I was carrying the story as like a struggling musician, like I was making enough money to live, but I was not putting any money away. And I had been socialized to think that like, I needed to have X number of dollars in the bank, and I needed to have an apartment or a house that looked like this. And I was old enough that I needed to be buying a house and this and that. And it allowed me to recognize, first of all that, because I came from a financially privileged family that I did have privilege that I hadn't been exploring Mm hmm. You know, privilege of education, relationship access in a lot of privileged experiences. It also gave me a chance to recognize a lot of different other types of privilege that there are. And so that was the beginning of what is now I mean, 15 years later, I am you know, organizing and co facilitating Jams, that's what these programs are called, on behalf of Yes. And that work has blossomed into three different types of jams, identity based jams, and I'm a co founder of the black diaspora jam, there are thematic gems like education, transformation, law transformation, and I'm a co founder of the arts, for social change jams for Yes, which has been happening for the past, I think, eight years, in seven or eight years in the US. And then there are two that I co founded with some, some friends in India and Turkey, who are Turkish and Indian. And that work, that sort of work, really taking a look at the interpersonal, the personal and the systemic ways that change happens and self awareness happens has been something that I've carried through into my work with 'Til Dawn, the teen group that I work with, and so when Kyle Lemle, who was in 'Til dawn, when he was 14, to 18, reached out to me to see if I wanted to start to see if I knew anybody who could be a good co director for the Choir. I said, "maybe me" because having been at the beta version of Thrive, like in Cherine and Joshua's living room at Lake

Merritt, I recognized that there was something really, really powerful about convening a community, a community of people around shared intention and shared principles, that was also not religious. And so it seemed like a really perfect way to be a part of something that was a musical extension of that vision, and also was local And so much of my work. My music work had me traveling places that were far from home. So that's a bit about where I have come from to who I am now. And I've been talking a while. So I want to pause. This is great. I love hearing basically this like short life story, you know, you touch on all the themes that I wanted to talk with you today. So we'll just spend the rest of the time unpacking what you've said so far, basically. So I think the first thread that I want to pick up is like this moment of Andrew Garrod, you know, saying that, this is where you came alive, right? And it's interesting when you're looking at law and you're like, this is what I want to do, you know, like I have, you can have a great rational explanation of that and like education, you know, is obviously the it's part of you, you love teaching and sharing and inspiring and so forth. So, but there's something about like, this is someplace where you came alive. And I think that just even the wisdom of like, Where do you come alive in life? like noticing that is seems like such an important piece. Do you have a sense of like, how you came alive in those moments? Or can you..? Is there..? , or why? or like, you know what's happening there? Yeah, really beautiful question. Thank you for the question. And I think that there are at least a couple things that contribute to it. One. There is a Stanford study that was done by a woman named Carol Dweck. And she was working with, I think it was fourth graders. And I think it was in New York City Schools, if I remember correctly, and she gave sort of like a puzzles type test, the same test to, you know, the whole 400 students or so that were in the study, after the test was over, each student would come up to the desk. And when she was handing the tests back, and she said to half of them, great job, you're really smart. And then to the other half, great job, you must have worked really hard. Mm hmm. And what happened is, when they were given the opportunity to take another test, those who were they were smart, overwhelmingly wanted to take a test that was at the same difficulty level, or lower, and those who had been told that they worked hard, and were given as all of them were told a great job, the ones who were told that they had, they must have worked really hard, wanted to take harder tests. Hmm. And what happens over the course of this study, just like, you know, for the sake of staying on target and on task getting to the point is that at the end, the same, you know, 400, students were given a test that was at the same level of difficulty as the first one that they took. And the students who were told that they must have worked really hard, performed significantly better. And those who were told that they were smart, perform significantly worse. And the data from the suggests that people who are there smart, feel the need to protect that intelligence. Because if I say if I if I am told that I'm intelligent, as soon as I say one stupid thing, or I make some prediction, that's completely off my perception, and others perception of my intelligence could just be gone. But you can never take away the work that I did. Um, if you think about the Malcolm Gladwell, like

10,000 hours of practice to mastery, like if I've logged 17,000 hours, nobody can take that away from me. Oh, wow, doing whatever it is, right. So when I then think of music for myself, nobody made me sing. I chose to. And so when a year after year and a half, after I started singing, I got into an acapella group that a whole bunch of people didn't get into. And I was proud of myself, because I had worked for it, I was self taught. Mm hmm. And when, after two years of being in the group, through the work that I had done, like saying, Oh, I need to learn these skills, so that I will be able to direct this group, I need to learn how to arrange I need to understand like, what what an acapella group is trying to do. That was recognized recognition of the work that I had done, to be ready for, you know, and so, I think that the combination of the fact that music is something that lights me up from inside, and I also believe that it's something that doesn't speak to the brain first, at least, right, it's, it's like a soul to soul, Heart to Heart, Body to body thing. Whereas I was used to like being witty or quick, and you know, all these things, and being trained to analyze things very well, if felt so different, to be sharing, joy, grief, expressing challenge, pain, whatever it was something being super playful and joyous through song. And so I think that the fact that it was a body based feeling as opposed to like a head based thinking was a big part of it. And I also think that there was something very attractive to me about having the opportunity to do something that I had been doing my own work towards, for years. Yeah. I really appreciate that. I mean, I'm really interested in that and that study, and I appreciate it because it's, there's something about earning something and not like and just knowing that you worked hard for it, and that you know, and that that's the things that we want to be good at if we just like sort of practice and keep on doing them for a while like this is going to be a significant contribution. Lately, I've been thinking a lot about If I just want to just like dream, as far as I want, like, into the future, you know, I tend to get like 10 years out, I could just like, let's just basically imagine whatever I want, because it's hard to see beyond that. But it's like, wait, if I just like start today, to start working on this thing, there's not really anything that's going to get in the way of me being able to accomplish any dreams that I have. And so there's something about like that persistence. But then it's also, I think there's this other aspect that's here is like, and I care about it, I actually care about it enough to keep working at it, right. Like, you know, like, sure, you could have been a great lawyer, if you like, worked really hard. And I think that there's in certain ways, you know, like those values that you like, learn from your parents, like of like, having your own opinion, but then also, being a good listener, and paying attention to all sides of an issue. Like, that's obviously served you, you've logged your 10,000 hours on that one, too, but just not necessarily in a courtroom, you know, exactly.



Duncan Autrey 20:55

It's also interesting, though, to notice, like how you were like, you know, you were singing



and you like, tried these different instruments, and you like, picked it up and then stopped, and then you came back to it. I think that that happens to a lot of folks. I mean, I couldn't remember at my life, I very much think I was in like the band. And the first instrument I played was the flute. And then I didn't think that was cool as a boy playing the flute. So I played the drums, which, and then it was interesting, there was like I was in a car accident. And then like, my drums got smashed, and I didn't like, go back to doing that ever again. You know, and there was like, a moment where I was like, love singing, I was like, a little honor choir when I think it was like, in first or second grade or something. I was, I was a soprano. You know, at that age. And then I was like, got really embarrassed once about, actually, it was interesting, someone had told my choir director that I like, was singing a lot. And like, was invited to like, just like, pulled out of class to like, go sing alone in front of the choir director to this song that I made up. And I was really afraid of the moment. And I might have been like, the last time I sing for like, two decades. And it's like, so interesting to like, you know, just, of course, just like with teachers and mentorship, you know, how one pulls someone forward or back. But lately, I've learned that like, wow, this lights me up, I want to do that. And it's been really helpful in my life lately, with my business partner or with colleagues, to have someone say, like, Duncan, I see you just totally changed when you started talking about this, or that, you know, and then I'm like, okay, those are the things that I need to be doing more in my life, that's where I want to be investing that energy into. So if something moves, you pay attention to that. And that's a good place also to then do some of that work, even if you don't have just like that natural smartness, you know, because that actually, apparently, according to Carol Dweck to Dweck, Dwick Carol Dweck research is not you know, it's not actually what you need. Because if you think you just have a natural thing, you might just be defensive of it and be, you know, so this is great. So, another thing that I noticed in your story earlier was about like, this thing about like music bringing people together, you know, and you were talking about how you were exposed to people from like, different views, different ways of thinking. But you all gathered around the music. And that was like a common point. I think that that's like a really powerful tool that music has as being this like unifying tool, you know, across differences. And it's like, wow, I care about this, you care about this? Wow, you really think different than me, your life experience is different than me. That's interesting. So I'm curious, like some of your thoughts on just like music has like this bridge builder, either your experience or any reflections you have on that?

A

Austin Willacy 23:40

Yeah, I definitely agree with you that the arts, in general, are bridge builders. And part of that is that art is not generally supposed to hit me in the head. Right? It's supposed to hit me in the body, right music is hopefully moving my body and my soul. And different types of art can sort of challenge thought, the way that I think about things challenge the



assumptions that I'm carrying into something. And so music, I think, just by virtue of the fact that it often has text that's associated with it, that's part of it. But that text is not just a line or a paragraph in an article that I'm reading, you know, that I'm confronting with all of the frames that I have adopted in terms of how to see the world. There's also a feel to it. There's the major, minor, happy, sad, there's the groove and all of the aspects of arrangement that are also recontextualizing what that text is, so there's no way for me to just hear the words. So I think that at the most basic level music is a bridge between my mind and my heart. Music with lyrics, right. Yeah. And then even for an... I mean I listen to a fair amount of music in languages that I don't speak, and can still feel. And that is because the person who is expressing is the persons who are expressing are expressing an emotion, or a complex series of emotions. And maybe that complex series of emotions are also carrying thoughts. And maybe I can follow what the thoughts are, even though I don't know the language, or maybe I can't. Yeah, but you know, the thing that I believe about songwriting and songs is that no song means exactly the same thing to any two people, because no people have had exactly the same experience, right. So it's also when a song strikes a resonant chord, there's something universally accessible and resonant about it, that bridges to so many different hearts and souls and bodies. And so when I think about, you know, music and ways of bridge building music is one of the best ways that I can think of, particularly if even on zoom, like, I try to do sing alongs and, like, teach people a part, and have them sing with me with their mics, or their mics muted so that they can be a part of taking that music into their, into their body and like, trying that on in their own voices too, huh. Yeah, I appreciate that. Because like that music is, it's like a bridge between people, in part because it's like this bridge between the mind and the body and or the mind and the soul. Yep. And I also love that part about listening to music and other languages. And, you know, like, you can feel it. Because, you know, that added layer of melody and harmony, like on top of these words, is also conveying somehow seems like just magic to me, like that, what what is actually being felt there actually really love, like having a song that I just, like, know what it's about, and then eventually, like going in, and like doing the research and figuring out, you know, what is it actually about? And I think what actually is interesting is that what I was surprised by when I do that is that it's a poetic version of that thing, as opposed to just like the very literal like, description and feelings, which is part of the magic of good lyrics too is that it's a it's not . Yeah, like, I feel love, I feel greatness, I have it, you know, that, you know, it's, it's usually a little more subtle than that. Yes. One of the things I quickly want to share. When I first started writing songs, it was right after leaving Hanover, and I had spent my whole life being trained to analyze, write, compare, and contrast, you know, legitimize this or tear it apart. And what I recognized is that my lyric writing was very essay-like, initially. And I was like, nobody, including me wants to hear a song that's written this way. So. So I spent, like, I had a temp job in Berkeley, and I was I spent months like, every day on my lunch break, going to like Berkeley campus and sitting on a hill somewhere, trying to like strip the analysis out of my

writing, learning, basically learning to write again, so that there was space for other people to see themselves in it. And so that I wasn't trying to prove a point. But more like telling a story or painting a picture of by by mosaic. Yeah, it makes a lot of sense to paint a picture by mosaic. That's really nice. Thanks so much. Just a little digression. Here I was once I was on a school trip, I was in Spain, and we were at this church, and we're all standing around looking at this mosaic as a beautiful, incredible, detailed mosaic. And this person next to us is like, Whoa, you know, it looks like someone put each of those tiles there one by one. And we're like, yeah, that's why we're all standing and staring at it right now. Yes, yes, that is real. And that is amazing. It's so amazing that you can barely even believe it's possible.



Duncan Autrey 28:57

So let's talk a little bit about this. I love the story about how you were in 'Til dawn and that Kyle Lemley was one of your youth singers and then later is inviting you to be a co director of the thrive choir. And I think I mention Thrive East Bay all the time on this podcast, but I don't know how much people would actually know what it is. And I'll see if some about Thrive East Bay, and then you could tell us a little about the choir. So Thrive East Bay is this purpose driven community. It's been around for five years now. And it's kind of the structure of it is kind of explicitly borrowing the model of like church or temple or mosque or some sort of spiritual community, but it has secular it doesn't have any religious connections, though. It definitely does move the spirit and it's a way for people to come together and community and there's amazing speakers and a choir and get people small groups that form around it. And now that it's virtual, by the way way people can totally come join Thrive East Bay and come participate, whoever, wherever you're listening to this. Yeah. And it's guiding principles are about like, individual thriving about building strong community, it's about taking action with love, and about systemic change. So we really are about like, make building a stronger community and, and having an impact on the world. And one of the things that's most famous about it is it's amazing, amazing choir.



Austin Willacy 30:27

Thank you. Yeah, I think that the other thing that I experienced about Thrive is that it is a community of shared learning and practice. And that one of the ways that I differentiate between sympathy and empathy and compassion is that sympathy is recognition that somebody else might be going through something. Empathy is relating that to my own experience, enough that I can feel that in my body to some degree, and then compassion is working to right the wrong alleviate the imbalance. And one of the things I love about Thrive is that it is a community that not just says that it is striving towards compassion,

but it's practicing that ongoingly Hmm. So I think that that's a really beautiful and powerful thing about Thrive. Yeah, I love this even add there. And also like, the theme of beloved community is like a really powerful thing like Thrive is actively embodying and cultivating beloved community in the sense of just like a real opportunity of coming together of people across all our differences in life paths, races, ethnicities, religions, and just like a place to sit like we're doing the work to make sure that we can actually be in relationship with each other. Exactly. And that's, of course that's where the sympathy, empathy and compassion comes in. Yeah, yeah, yes. Okay. Tell us about the choir. Sure, the choir was born out of two things. One, Kyle, Lemle's desire as a young Jewish man to write gospel music, but gospel music that was nondenominational and that was love songs, healing songs that were exalting Mother Earth, human possibility, in that context. And having known Kyle since he was 13, you know, and I had four years of singing with him when he was in 'Til Dawn and then my acapella group went to Brown and performed with his acapella group, and I had seen how much he had grown doing his own work as a singer, and the Thrive Choir started out really small, and grew bit by bit by bit, and comprises well comprized and comprises people who live in the Bay Area, primarily Oakland, who are artists, you know, artists, activists, who are educators, people who represent a number of different social identities, races, classes, religions, and are all deeply passionate about the the principles that are at the core of Thrive. Yeah. And so we, over the past five years have, you know, have a, probably a total repertoire of like, roughly 50 songs. Over the course of the past couple years or so, we've been moving increasingly in the direction of having, showcasing our original music. And there are a number of people in the choir who write amazing music. And one of the things that we've been doing during this Quaran-time, is some songwriting groups. So we're getting to share songs with each other when they're brand new, or, you know, half baked and giving each other loving feedback about them. And in some cases, saying, Oh, my God, we have to do this, you know. And so that's been a really, really beautiful way of using what Zoom is good for in the breakout rooms to create intimate spaces for that, when since we can't actually sing together. Because if anybody's listening who's tried to sing with anybody else on zoom, y'all know what's a disaster?



Duncan Autrey 34:11

Yeah, it's just that time lag just does not work out. Everyone has to be in sync. Yes.



Austin Willacy 34:19

So we perform at the thrive events, historically, we have because obviously the thrive events are virtual now. A number of us have been featured on at some of the Thrive

Sunday virtual events, individually or in duets. We perform at a lot of different community events. We have also performed at with like Rising Appalachia and Mamuse and Climbing Poetree who are sheros of ours. And we have performed with and for Bernie Sanders campaign a couple times and also at Lightning in a Bottle. Which for those of you who are aware, it's a huge music festival that typically happens in May, on the West Coast this year, it was kind of paused like so many other things. And so we've been really growing pretty rapidly in terms of the opportunities that are finding us. And really, really grateful for that. And particularly because as people who are working so hard in our communities, and in the work that we're doing, to have that met, our the artistic offerings, the musical offerings that comes through met with so much love feels amazing, yeah, support, it's really great. And for anyone who's listened to podcasts a lot I've you know, featured some of their music over the years, but I'll make sure that if Fractalfriends.us that people can find all sorts of you know, links and stuff like that so you can find all this Thrive music and you know, with this episode and and one of the things we'll put there is the new music video that y'all just recorded, and Thrive just did a fundraising campaign for its new EP and raised tons of money and to be able to just make sure that all these artists and artists and videographers are getting like paid like really good to be able to make this amazing video and when is that album going to be coming out by the way? Well, I am producing the recording and we are definitely much closer to done than to the beginning of it. We're now in the level of like getting some additional overdubs in terms of vocals, percussion, cello, and then some amazing ambient guitar. I want to shout out the the instrumentalists in the Thrive Choir Kele Nitoto, who plays hand drums and has been playing African percussion basically his whole life. Jiordi Rosales, who plays cello Zee Greer who plays both rhythm and textural guitar and Jason Reeder who plays bass. And so we're doing some overdubs with these people. And the idea is that we'll be done sometime this fall. I don't want we haven't agreed. We haven't publicized the date. But my hope is that we'll be able to get it out to the world sometime before Thanksgiving. Awesome. That's my hope. Yeah. And so whenever this episode comes out, maybe we'll sync it up. We'll see how that goes. But, yeah, that's great. So, you know, we were talking about just like doing, you know, this music, you know, production and sharing in this zoom space in this quaran-time and, and I know that in a certain way, you know, people not being able to just get together and jam with each other is I imagine is a challenge for making music. But I know that like you have found some cool ways to overcome that in a ways and and it's also has you connected with musicians like all the way around the world as well? Can you tell us a little bit about what you've been up to lately? Sure. So on an explicitly music front, I have some co writer friends that I've been collaborating with for up to up to three years, I have a friend named Sonia, who lives in Bratislava, which is in Slovakia. And we have been collaborating via Skype or Facebook video for a few years, I have a friend who's named Patricia Bahia, and she's based in Los Angeles. And we met very briefly in Berkeley, but then connected the foll... a couple years later, at the Positive

Music Awards, where we were both we both won awards, and decided inspired by the same line of a Rumi poem that we wanted to write a song together. And so we did and that's actually a song with the Thrive Choir does, it's called "We Are One Love," and it's going to be on the EP. And then I have another friend named Kaylee Rose, also in Los Angeles, and we have been co writing I think we've written like three songs three and a half songs via Facebook video, I have a friend in Australia named Ben Drysdale. We're halfway in to a song we've been working on and so what I've been doing is just trying to use zoom or zoom like formats for what it's really good for. And it's very easy for me to be in Pro Tools and like building a beat building a track real time while the other person I'm on is vibing on something else. And so that we there's like a co created aspect and that it's in real life real time. It's just not in person.



Duncan Autrey 39:25

Right? Yeah.



Austin Willacy 39:27

And that's the motto for right now, right? Like IRL in real life IRT in real time, but not in person. Totally. Yeah, it's cool. You know, I always think when I first heard about you like making new songs across distances, I thought about Postal Service. You know, I think that they like made their album like their first album together where they were actually mailing by each track back and forth between each other. Yep, it was like zooms like a way upgrade compared to that. So yeah. Steely Dan apparently did that too, like they would be sending and This was when they were when the only way to record was on like heavy magnetic tape. Mm hmm. So they'd be sending these massive boxes of tape, like from Los Angeles to New York to get the right bass player or a drummer to play or sing on this thing and then sending them back.



Duncan Autrey 40:13

That's amazing. Well, I wonder if you'd be willing to share one of those songs that you wrote with during this quaran-time?



Austin Willacy 40:19

Yeah, I would love to, I would love to. The one that I would like to share is a song that I wrote with my friend Patricia. Patricia Bahia. Incidentally, before I say this, I should say that "We Are One Love" has been nominated for a peace song award. Wow. And I wrote

that one with Patricia and then there's actually another song that I wrote with Patricia and Kaylee, that is called "Man Up." And that is also nominated for a Peace Song award in a different category.



Duncan Autrey 40:51

That's awesome.



Austin Willacy 40:52

This one we wrote Patricia and I just sort of recognizing how challenging this time is just in general. And at the same time how there is a beauty to what has and a uniqueness to the opportunities and perspectives that have unfolded during this time. And so we wanted to write something that was just tapping into the acknowledgement of the struggle and a deep belief that there will be light on the other side of it. So it's called "The light at the end of the tunnel" parenthetical title, "better days are going to come" longest title of any song that I've ever written. Now I've been living in a world of hurt to remember beauty blooms from the dirt. but I know better days, better day's gonna come and when darkness rises Give me the strength and the need to trust and know that light at the end of the tunnel gonna shine on me. Whoa, shine on. shine on me. Cause I know the light at the end of the tunnel gonna shine on me



42:44

I've been face down the dust and all my tears have turned to mud



42:53

But I know better days, better days gone come



Austin Willacy 43:04

and when darkness rises up give me the strength I need to trust and know that the light at the end of the tunnel gonna shine on me. Whoa Shine on Shine on me Shine on, shine on me



43:42

Cause I know the light at the end of the tunnel. gonna shine on me. I know the light at the end of the tunnel gonna shine on me.



Austin Willacy 44:04

Better days are gonna come. Oh better day are gonna come Oh better day are gonna come Better days are gonna come. Better days are gonna come. better days are gonna come. better days are gonna come Oh yes they will Cause I know the light at the end of the tunnel. I know the light at the end of the tunnel I know the light at the end of the tunnel gonna shine on me,



Duncan Autrey 45:24

yay, thank you so much. My pleasure. This is such a beautiful example of, in what we are talking about music before just that these, one, how you can feel the lyrics in the music, you know, and then and then the voice and then the tone and the quality of it. You know, it has that flavor of like, longing, and hope, and conviction, you know, this will happen and ouch, you know, like, we need it, we need it to happen. But then I also love just the universality of it. Like That song is very, like super appropriate in these quaran-times, as you said, like, but also like, you could just, that's gonna be true, that song will resonate with anyone who's having a hard time anytime. And this is the cool thing about music is that it's like infinitely replicable. You know, someone can be having like, you know, heartbreak, you know, 20 years from now. And they could play that song and be like, this is really helping me with my breakup.



Austin Willacy 46:33

Well, thank you, Duncan. That is that is definitely our hope for you. That is something that speaks to what's happening right now. And also, you know, speaks to the power of hope. Yeah. Howard Zinn has a really beautiful quote about that. He says something like, to be hopeful in bad times is not just foolishly romantic. You know, that in human history? There's a history of cruelty, yes, but also compassion, sacrifice, courage and kindness. So it's perhaps the most important time to be hopeful right now. Yeah. It's really important. Because one of the like, the themes especially they can this like season of fractal friends it's like, like facing reality, you know, like, things are real hard right now. And, and there's a lot, plenty of things to be afraid about. But we are totally the ones that get to make the changes in this world. And we not get to we're the only ones that we have to who you know, it's like what are the we are the ones whatever we are, chart, you know, the path that we chart right now is, is it and like setting our sights on like, we we know that this can



be better, and we want it to be better and we're gonna make it be better? is like really important.



Duncan Autrey 47:53

Hey, Fractal Friends. I'm going to jump in here with a quick important message. I don't know if you've noticed the democracy is struggling these days. There's pretty much a global consensus that things are not working out very well. And in the United States, things become particularly contentious lately. The divisions and tensions are not just happening across the political divide. There are also deep conflicts that are happening amongst people who are trying to work for the same cause. It does not have to be this way. Sure, it can be expected for people to disagree about important political issues. But being held back by painful and divisive conflict is totally optional. And in my opinion, we should not put up with this division anymore. The skills and tools to communicate across our differences and turn a diversity of opinions into an engine of learning and growth are not only available, they are effective, and they are teachable. As an extension of my work at Spoke & Wheel. I am also part of a project of Mediators Beyond Borders International that we call the DPACE initiative. DPACE stands for democracy, politics, and conflict engagement. We work with political groups, social change movements and communities that are struggling with social issues, and we help them engage with conflict more effectively. We offer skill building and direct support like facilitation and mediation. We have also created a conflict literacy framework with tons of information about how you can navigate conflict with both skill and grace. You can find information about the DPACE Initiative, and the conflict literacy framework at [DPACEinitiative.org](https://dpaceinitiative.org). That's d p a c e initiative dot ORG. If you're ready to stop worrying about conflict and get back to being an engine of change, come check us out. You can send an email to [Dpace@mediatorsbeyondborders.org](mailto:Dpace@mediatorsbeyondborders.org). Or you can schedule a call with me at [Duncanautrey.com](https://Duncanautrey.com). Thanks for listening. And now let's get back to the show. Makes me think a bit about just like, you know, I heard you say once that, you know, like, because you said earlier that it's like lyrics, you know, plus like melody, harmony, like make something that's more than just those lyrics. And then when we were talking preparing for this conversation, we talked about how like, and then you like, add a movement into it. And all of a sudden you have like, even the more powerful thing, because there's a way that infusing music with inspiring action is like really important.



Austin Willacy 50:36

Yeah, and we're, as I think, as a world going slower enough that everything gets in, like in lands, it lands more, right? Like, if normally, pre COVID, normal was like going 60 miles an hour. Now we're doing like 20. And there are different things that we actually have time to

see, yeah, there are different things that I have time to see, there are different things that I have time to focus my energy and attention on. And when something massive happens that maybe I was going too fast to let in as fully, like, oh, that sucks. but it is tragic, but like, you know, got to get on to the next thing. There are fewer next things to get onto. And I also feel like the the recognition of our vulnerability and mortality that has been brought on by this trickster virus has me and has everyone that I've talked to just aware of the fact that we are more interconnected than we ever thought before as a world, that a choice that I make about how to protect myself is a choice about how to protect other people too. And so I think it's like this, this context that allows the art, that allows music to get deeper into my soul. Maybe also, maybe I'm seeing it from a deeper place in my soul. And it allows it allows it to be heard I think more deeply too.



Duncan Autrey 52:11

you know, I was I was reading an article from a Kazu Haga recently about how



Austin Willacy 52:18

love Kazu



Duncan Autrey 52:19

Kazu's the best, actually, like, I kicked off this, like season three by like re releasing one, like an old interview I did with him. And it was so crazy, because it's like, two, three years ago, and he's, you know, just talking about racial uprisings and non violent protests. And I'm just like, wow, this is, you know, and like, the state of the country in the world. And it's like, well, this is timeless, unfortunately, or fortunately enough. But so Kazu is talking about how, like we're experiencing you, in a way we're like, experiencing, like, collective trauma right now, in a way that we haven't had before this part where like, we're facing death, we're facing like, racism, or you're dealing with a generational issues, as well as, like, personal issues, and we're seeing images that are really intense. And so I just feel like, you know, just like paying attention to what's happening there. And so, and then just adding that on to what you were just saying about how like, you know, in this slowing down, and it's like, really cool, actually, just like this way that, like different businesses are just like, we're just gonna, like, be a little slower with things, you know, it's like, and we're gonna be okay, you know, the things just like everyone, just that slowing down, allows us to absorb more information. And so it allows us to absorb more trauma and scary and intensity, which in a certain way, is useful for us to be actually paying attention to what's going on. And it allows us to, like, also absorb more inspiration. And I suppose there's also this layer

of like getting more in tune with ourselves. Like I find myself listening to my own self more. Just last weekend, I was like, You know what, there's all these peaches right now, I'm going to make a peach pie. And I like learn how to make pie. And I made peach pie for myself, you know, and, and it was like, well, I had to have the time of a whole Saturday afternoon to be able to do that. Otherwise, I don't know if I would have heard the voice asking for pie or had the time to make the pie. And it was delicious and wonderful, you know. But yeah, just like slowing down is like really important. And I think we all have this really interesting choice is if whatever normal looks like when we return back to, like, go back to that hustle like we were before.



Austin Willacy 54:25

Exactly what I hear people saying, you know, I can't wait to go back to normal. And I just ask the question like, is normal Like, is that what you actually want? Right? Or do you want to not be in quarantine? Like, there's a huge difference between normal Yeah, which was at some levels being too overstimulated to actually recognize the level of suffering. Yeah. And vulnerability that there was. exactly Like, is that what I want to go back to? No, I don't actually I don't think that that's in service of me and most of the planet. And, you know, by most of the planet, I mean, all life forms. Yeah. So yeah, I'm not trying to go back to that. Yeah, exactly is one of things I heard, for example, like, in Alaska, or this place where they've been recording like these whale sounds for years and years, right. But there's a by this port where there's like these cruise ships. And so like, there's cruise ships, this massive motors are just like constantly, like, in the water. And so they're like, Oh, my gosh, wait, there's no cruise ships, right now we have to get there. And this recording stuff in the water. And they're like, finding out about how these whales are communicating in like, better than they ever have in history, but also, like, they're changing their habits, you know, imagine something that's like, based off of like sonar having to deal with this, like, you know, sound all the time. And it's like, oh, wow, or, you know, there's a city in India that like, hadn't had a view of the Himalayas for the last 30 years. And then all of a sudden, they're like, Oh, my God, what is this, we have the most beautiful city in the world. And like, we never knew that because there's not all this traffic. And, you know, I was just thinking about, like, someone going back to like, their, like, two hour commute to San Francisco from like, the suburbs or something. And it's like, I might not want to do that again. But you won't be doing fine just to in the remote working. And it'll be really nice to be in human contact again, and more more readily. Absolutely. Yeah. I'm curious, like, you know, what else are you like paying attention to? And these times, like, what's what's like, what are some of the things that are up for you? And I really, by the way, really appreciated your reflections on like, on, you know, privilege earlier, and how that, like, impacted you and changed you. And, you know, that's obviously they can up theme these days as well. Yeah, I think that one of the things that I'm also tracking is, and it's like, I

guess, well really kind of an extension of the of the privilege piece is that I am, a part of some groups of men are asked, being asked to support groups of men who are looking to do some healing amongst themselves, and also in service of creating safer spaces for women. And it feels beautiful, to see that it is happening. It's also something that I've been I'm, for Yes, I'm on a team, to co found the first men's jam, having done a lot of years, where at the North America Jam, we're exploring, you know, race, class, power and privilege, we're also taking a deep dive into gender. And there's just been so much richness in what's come up that we decided that we really wanted to create a whole jam as an opportunity for men to come together and like do some healing, some celebration, you know, some grief, and some visioning. And I'm getting reached out to in a way that feels really good to be a part of and or support groups of men who are doing that. So I'm aware of that.



Duncan Autrey 57:59

That's super important work.



Austin Willacy 58:01

I am aware now, more than recently, also how important creativity is at this time. And, and that if the typical path to education and what to do with an education has led us to where we are, then it seems like challenging at least some of that and reimagining reenvisioning, redesigning, recreating it, to some extent, makes a lot of sense to aim us at where we're trying to be. So with the young people that I mentor, and really wherever I can, I'm just I'm trying to support people in making space for their own creativity, because it's so easily socialized out of me out of we. And there's an amazing quote from Brene Brown, who I just love.



Duncan Autrey 59:00

Yeah, She's great.



Austin Willacy 59:02

And she, she speaks about how unexpressed creativity isn't neutral. And I've seen it shown up with different friends in my life. And she says, I used to believe, before I did the research for the gifts of imperfection, that there were creative people, and there were non creative people. And now I absolutely understand personally and professionally from the data. There are no such thing. As non creative people. There are just people who use their

creativity and people who don't. And unused creativity is not benign. For the people who really struggle because they don't think of themselves as creative. There's a lot of shame around creativity. People don't think of themselves as creative. They think creativity is self indulgent. They don't think it is productive enough. They don't understand what it means. It was shut down in them as children. For those folks, when I say unused creativity is not benign. What I really mean is it metastasizes into resentment, grief, heartbreak," hmm. people sit on that creativity, or they deny it, and it festers. Right? And so she shares that. And she's been doing shame research for 13 years, she found that 85% of the people who she interviewed remembered an event in school that was so shaming that it changed how they thought of themselves for the rest of their lives. Mm hmm. Half of that group of people, half of the 85% experienced those shame wounds around creativity. Yeah. And so she says, you know, 50% of those people have art scars, creativity scars.



Duncan Autrey 1:00:57

Wow. Yeah.



Austin Willacy 1:00:59

You know, and I've seen that showing up, like with a high school reunion reconnected with a friend who'd been working at this place, and she was up for promotion. And she's really psyched about it. And I followed up with her like, a couple weeks later, and she's like, I'm not gonna get it. And I said, Well, how do you know, she says, well, because I have to create a project. And I'm not creative. And I was like, Oh, my God, like, there it is, right? This is someone who's like, like, 15 years into, into a company knows the company better than anybody else. But like, has such a strong, I can't create, I'm not a creative that she's like, okay, she's just giving up like, I'm not gonna, I'm not gonna try. Wow. And there it is, Yeah, and I just literally literally standing in the way of her livelihood. But she's like, yeah, I guess I'm gonna have to change companies and see if I can get the job someplace else with my experience, right? Just like doing the thing, whatever I'm supposed to do without where I work, I can avoid being creative, because I can't. Jeez, I mean, this is so it's, I mean, it's such a, those wounds are so amazing, right? Because they like, it's, you know, like, the one that happened with me was like, such a, you know, someone was actually trying to lift me up. And it was, like, hard, you know, and, and what's interesting, one of the themes that's kind of been throughout this conversation is this idea of like mentorship, and that there is this way that, but I'm also thinking about just the way you've been like collaborating in music, that it's also kind of this form of mentorship, you know, and then, or being a director or just like the mutually sharing songs at Thrive, it's like this kind of in the Thrive Choir is like this kind of mentorship. But it's, there's something about, like telling someone like, I see you, I see what's brilliant in you like what that like what Andrew said to

you back in the day of just like, wow, I see really come alive here. And like being that mirror is a way to sort of help with that sort of healing. That's possible. And I imagine that that's something that like, imagine like with your youth choir, you know, working with teenagers, you know, like he there's this way that you can catch them, you know, relatively early, like after the wound, but before there's like metastasized to the art scar. Yeah, like, so what are some of the things that you suggest as like, you're trying to help people either release their own creativity or like, you know, touch other people with that? Yeah, thank you for that question. And that reflection, I had the distinct pleasure of saying to Andrew Garrod, who I think isn't now in his mid 80s, that I have been paying forward, that gift that he gave me as much as I can. Mm hmm. I'm working with young people, because the gift of being seen in a way that maybe is, you know, extra vulnerable, because singing is so vulnerable. You know, what, I've been trying to pay that forward as often as I can, as much as I can, as deeply as I can. So one of the ways that I try to do that is to the extent possible, removing can't from the vocabulary, so it's like Austin, I can't sing that note. It's like, Are you comfortable saying that you haven't hit it yet? Okay, fine. I haven't hit it yet, right. And nine times out of 10, over the past 23 years, people who are, you know, the saying that they can't hit this note, it's because they're saying that they can't hit it, and they're scared, and they're not using the proper technique that they can. And once they can release and surrender to the fact that they can keep trying and get there, they get there. So it's something it's it's so basic, and it basically comes down to the like, I am my own worst enemy, no one will be able to criticize me more harshly than I will criticize myself. And when it comes explicitly to singing, it will literally block my voice. Because I say, Oh, I'm so afraid of hearing how horrible I will sound if I'm sharp if I'm flat if my voice cracks if it sounds shrill, that my voice shuts me down from being able to do it. And my body says, No, I can't. And it's self protective. And the challenge is that if we're trying to build anything resilient relationally Then we have to be vulnerable. And so there's only so far that self protection takes us. And so the way that I try to support the youth that I work with is With that in mind, like there's a certain amount of support. And then there's certain amount of vulnerability and risk that people have to take to keep growing. Because if I am in my comfort zone, I never grow, there's nothing new, there's nothing to learn. Yeah, just cultivating resiliency. And, and I love how this like, you know, like, weaves back all the way through to, you know, some of the things we were talking about at the beginning about, you know, it's like doing the work, you know, also and just like and earning it, is, it's like, somehow communicating like, like, so you haven't hit it yet. Like that's in a way, like, and capsulated in that as this lesson of like, and like, you can actually do this to the take the effort to like get there, and then you will have earned it, and then it will be yours. Exactly. And that's going to be like so much more powerful than if you had just, just naturally you just came out of the womb hitting that note. or something. No, totally true, totally true. And around around building resiliency, I mean, with 'Til Dawn the teen group that I work with. Prior to quarantine, we took three retreats a year. So we'd go in the winter, we'd go in

the summer, and we'd go in the spring. And on these retreat retreats, in addition to like games, and people staying up late and all that, there's also a bunch of time that's set aside for like, really deep, slow check ins. And then you know, other other sessions that are around, whatever I am hearing from people's, you know, check ins, that seems like a theme that we really need to explore whatever super alive in the world that needs to be explored. And so, you know, over the years, a number of years ago, like we had a retreat that was dedicated to Black Lives Matter, and really unpacking that we've spent time deeply exploring social identity versus personal identity and the distinctions between those, we also spent some time in a really deep dive around gender. Mm hmm. And for the past, I don't know, month and a half, two months, I've been facilitating conversations about systemic anti black racism, white fragility, white supremacy, all of these things. And one of the things that I think is so beautiful, is that everybody in the group, and the group ranges in age from 14 to 18, are getting more comfortable in these conversations, because they're getting to practice being in conversation about it. And so like, the first time that I said that it feels really important to do this, like some people are like, oh, like, I don't want to like the I don't want to say the wrong thing. Right? right. And we are so far past the I don't want to say the wrong thing. Because people have been inspired and are doing their own research. So the conversations continue to grow. And that's like another another way of encourage, like providing enough support. And also encouraging the vulnerability that that is a necessity, a necessity for growth.



Duncan Autrey 1:08:08

Hmm. I yeah, I really want to lift that up to just like this, like the vulnerability is like this necessary part of growth? And maybe that's another answer to the question of, like, why music is so powerful, and such a good bridge, because it's a way for us to interact with something that's very tender and vulnerable and very profound in our heart. But like, in a way that's relatively safe, right? You know, so you can like, listen to a song and you can have your tears about or you can sing along and just, like know that you're there. But like, I didn't say those words. So I can still express this, you know, like, so there's something about that. It's really neat. Well, so Austin. There's a question I asked, everyone comes on the show here. And, and so you know, based on your life experiences we've heard, like, what what is something that you might invite people to pay attention to, as they're trying to make a better life for themselves and the rest of the world.



Austin Willacy 1:09:01

I invite people to, in whatever way they can, create space for what James Taylor in an interview I read a few years ago, referred to as having long slow thoughts. Because if I am able to actually disengage from my phone, disengage from my laptop, disengage from



zoom, I hear and see everything around me differently. And I also hear and see myself differently. And given the extent to which the world is recognizing the need for some degree of reinvention. affording myself and I believe affording ourselves that same space is one of the best things that we can be doing right now. Hmm. Wow, I really like that a lot. One of the episodes that's kind of hasn't come out yet, but will come out before this one. So this guy named David Brubaker, and we talk about leading in an age of polarization. And he's done like a lot of deep research on how polarization works. And it's, you know, obviously really appropriate. And I'll just keep saying this, but one of the take home, you know, as to be a leader, and this is something you kind of said at the beginning, which is, recognize your own dignity, recognize the dignity of other people, speak your truth, have your opinion, and then stay connected, you know, so hold that space for all sides. But one of the things that we talked about is, like, just like when you're in an argument in a relationship, like, one of the best things to do is like, let's take a break. And like, let's let ourselves calm down a little bit here. And we're talking about how collectively we kind of need to take a pause. And I love this way that James Taylor has kind of framed it, you know, it's like, long, slow thoughts, like, can we use this opportunity in the world right now to just take like a, just slow down a minute, and just like, not try to just figure out whatever the next thing is, and instead just like slow down? Yeah. different possibilities will reveal themselves under those circumstances. Exactly. You know, and I discovered that with my own writing process, like, if I take my phone with me to the room, where I'm doing some writing and trying to just vibe, I take it because there's a voice memo on it, which is an incredibly powerful and useful tool for me as a songwriter, I can capture the idea as it happens without trying to remember that cool thing that I did, right? Like I recorded it. But the challenge is, unless I put my phone in airplane mode, and make sure that there are no reminders that come up about a birthday or another to do, then my focus is infinitely interruptible.



Duncan Autrey 1:12:04

Yeah.



Austin Willacy 1:12:06

And so that tool also becomes a real liability. Yeah, that's so real. And I think I heard somewhere else, for someone who's talking about just like, you know, like the creativity or just getting into flow, you need a good chunk of time to do that, you know, like, and if you are getting interrupted every 10 minutes or 15 minutes, 20 minutes or half hour, like you're actually not really able to, like, come up with anything new. Because your brain is gonna reset, reset, reset. Yeah. Um, so, this is so good. Austin, I really appreciate this

conversation. It feels like good medicine for having me Duncan. Yeah. And if people want to find you or want to listen to you, or you know, where, where can they do that? I'm AustinWillacy.com is my website. I have four albums on iTunes. I'm on Spotify, and Thrive Choir, you'll be able to find the video on YouTube and on Facebook. House Jack's have 10 albums on iTunes that are also on Spotify.



Duncan Autrey 1:13:17

Awesome. And of course, people can come to fractalfriends.us and find the Find the episode here and we're gonna have the bazillion links to different artists and a lot of artists we talked about in this episode. We'll have some links to them as well. So, Austin, thank you so much for this conversation.



Austin Willacy 1:13:33

Such a pleasure, Duncan. Thank you.




Duncan Autrey 1:13:34


Thank you again for listening to this episode of Fractal Friends with Austin Willacy. You can find more content and links and resources and all that good stuff at Fractalfriends.us. And while you're there, sign up for the newsletter so you can get updates on new episodes and learn more about my work as the Chief Transformation Officer at Spoke & Wheel. Also please consider donating in Fractal Friends. A small or large contribution really helps make this project Fractal Friends sustainable. You can find buttons to donate at the website. You can learn more about Austin at Austinwillacy.com and you can learn more about my work at Spokeandwheel.co If you enjoyed this episode, please take a moment to share it with someone text it to a friend put on Facebook, but on Instagram wherever you want to do. I am doing my part to amplify these voices and I would love to have your support and spreading the word. And as usual, I'm gonna close this out with a song. The song I'm going to share with you is by Austin Willacy and Patricia Bahisby and the lyrics are inspired by Metlana Jalaluddin Rumi, this is a song that Austin and I discussed in this episode. Please enjoy now. "We are one love." Thank you for listening to Fractal Friends and remember we all have a role to play in the hole. Have a nice day.





Patricia Bahia 1:15:07


No walls between our hearts,


 Austin Willacy 1:15:12  
and no Walls between our souls

 Patricia Bahia 1:15:17  
where you begin and where I start


 Austin Willacy 1:15:22  
Who I am and who you are


 Austin & Patricia 1:15:26  
Oh, We are one. We are one. We are one love One love without an end. One love, no us or them

 Austin Willacy 1:15:59  
One love without an end. One love, no us or them Though we seem different we're more the same

 1:16:03  
children of the light that never fades

 1:16:06  
Oh, We are one. We are one. We are one love

 1:16:07  
One love.

 1:16:07  
One love.



1:16:35

One love.



1:16:36

One love.



1:16:36

One love.



1:16:36

Oh, We are one. We are one. We are one love