

NAADAC

Integrating Music into Substance Use Disorder Treatment for Resilience

February 26, 2021 12:00pm - 1:00pm EST

TRANSCRIPT PROVIDED BY  
CAPTIONACCESS LLC

[support@captionaccess.com](mailto:support@captionaccess.com)

[www.captionaccess.com](http://www.captionaccess.com)

\* \* \* \* \*

This transcript is being provided in a rough-draft format.  
The transcript reflects the transcriber's best effort to express the full meaning  
intended by the speakers. It is not a verbatim transcript.

\* \* \* \* \*

>> SAMSON TELDEMARIAM: All right, and the doors are open.

All right, everyone, welcome. You are in the right place. This is Engagement in the Black Community, a virtual NAADAC summit. Day two on integrating music into substance use disorder treatment. We will begin in about five minutes. So we are early, which is great. Yes, Aisha, I hear you. Tuscon, Arizona, I see you there. Hopefully it is warmer than what we are dealing with in the East Coast. Everyone else, please feel free to tell me which city and state you're connecting with us today. I am in Georgia. We got a little thunderstorm. I have some backups. Thank you, Baltimore, Maryland. Welcome, Sunnyvale, Texas. Montgomery, Alabama. Minneapolis, nice. Keep them coming. I want to see if we can get all 50 states. We will start in about five minutes. Thanks for joining us today.

All right, everyone, keep it coming. I'm seeing New Hampshire, Seattle, Washington, representing where our presenter is up there in the northwest. And Allison, our coordinator, just posted in the chat box some instructions on where to find the slides for today's webinar. So you will see them in the PDF with a little note on the side so that you can take notes if you would like to. They are on that webpage now. We are about three minutes from starting. You are in the right place. Please feel free to keep the discussion going in the chat. Of course, once we begin, if you have any questions for our presenters, send them into the Q&A box. And keep that dialogue going in the chat. We will start soon.

Excellent lighting, Grady.

Okay. What did I miss here? Colorado, West Virginia, DC, Ohio, New Mexico. I think we are most at more than half of the states. New Jersey.

Detroit, nice. Welcome. Jacksonville, Illinois. All right, keep those states coming. We will begin in just a moment. In about 30 seconds. We will start, everyone. About 30 seconds.

>> Good morning, everyone, and welcome back to day two of Engagement in the Black Community. A virtual summit. We hope you enjoyed your first day as much as we did. It was a lot of fun yesterday. If you were not able to attend, we hope that you go back and take a look at what you may have missed yesterday. As facilitators for today's first session, we would like to computer the integrating music. For resilience of the African-American client. I am so happy you could join us today. My name is Helena Washington. I'm greeting you all from Houston, Texas. And this is my cofacilitator, Kathy FitzJeffries. Let me tell you a little bit about myself before I let Kathy do the same. I am from Monrovia, Liberia. I grew up in Ohio. I have been a clinician since that mid '90s# I have dedicated great 90 percent of my career to working with addiction. With that being the case, I am currently an active member of Texas Association for addiction professionals and I sit on the board for Houston Chapter and I am the President-elect. I am a clinician consultant performing many, many varying trainings, hoping to bring some healing and integration within the behavioral health arena. Give me -- excuse me. Allowed me the opportunity to introduce Kathy FitzJeffries and she will tell you a low bit about herself.

>> KATHY FITZJEFFRIES: Hi. I am Kathy FitzJeffries. I'm here in Greensboro, North Carolina. I am a licensed social worker licensed clinical addiction specialist as well as a certified clinical supervisor. I have worked in the field for 40 years. So I have been around the block a few times, merchant many different -- working many different facilities, traditional substance use treatment programs as well as nontraditional. Last 20 years, I have been in North Carolina working in various school districts, doing substance use prevention and intervention. As well as treatment. Currently, I am the program manager for safe and drug-free schools as well as I have my own private practice where I provide clinical supervision and education.

I'm really excited about this event. And, you know, I really grateful for NAADAC's recognition of the need to reflect in their commitment to take action to address the ways we fall short of putting black community for addiction professionals and I am a member of the critical issues in the Black community committee. And I'm a part of that because of my personal journey of culturally humility because I back nice harsh reality of that those of us who are white intentionally or -- or unintentionally, we benefit and we perpetuate the systemic racism of white supremacy.

Cause harm and even -- so I want to be a part of the solution to dismantled the racism and what is really important about this event is I'm hopeful it will motivate other persons of color and consider joining the work of our community.

So before we begin, I would like to take a minute to remind you to access each session of that summit, return to the webpage on the NAADAC website, where you assess the -- access the presentation and you will see a button under each session. It says access CE quiz. If you click that button, it will take you to the quiz that you will need to take to earn your CE certificate. If you have any questions about the process, I encourage you to read the instructional guide which is available on the NAADAC website. And attached to the chat box during this session. Please also remember we will have a live and interactive question and answer time with our presenter. So make sure to send any questions you have in the Q&A box. You can also vote up questions you see that others may have asked during the presentations that you would like to have entered, too.

-- answered, too.

You are on mute, Helena.

>> HELENA WASHINGTON: Sorry about that. Thanks, Cathy. As an active member of the committee and a NAADAC member from 1999, I'm very pleased to be a part of this conference and I would love the opportunity to introduce our presenter. Grady Anthony Austin was born and raised in Buffalo, New York, and has made Seattle Washington his home for over 30 years. After serving in the United States Navy, he began working in the community via social services and ministerial work. Grady went onto to become an assistant director, assistant pastor, addiction counselor, and course facilitator at the center. And contents -- servant use treatment program in downtown Seattle. He also served as an exact if music pastor for several churches in the Seattle area. In 2015, he formed Grady Austin coaching which provides a holistic approach to the client well-being through a combination of traditional counseling methods with wellness practices and techniques. When Grady is not working, you can find him enjoying his family singing or writing. Grady, the mic is all yours.

>> GRADY AUSTIN: Very much -- thank you very much. And thank you latest undulant for being here. I want to begin by thanking a couple of people first. I want to thank Cynthia for her wisdom and counsel over the years. Just being a wonderful, wonderful support of my. I want to thank NAADAC and the team for the work that they are doing in the community. And

presenting this type of curriculum. I think it is a wonderful thing to be able to celebrate, talk about those critical issues in the Black community. In this way.

But I also want to think must import leaf all of you who have -- thank most importantly all of you who have decided to be a part of this. All of you administrators. You are the ones, as they say, boots on the ground. I thank you for being here, not just being employed in this work but allowing yourself to be deployed to bring about hope and healing, and resilience for those that you serve.

I would be remiss if I did not acknowledge two people. I want to dedicated this presentation to two people, two friends of mine that transitioned into it last week. It is apropos because one of them is a musician. Great musician, his name was King Butler. I dedicate this presentation to him. And another started out about 30 years ago as a client, a few years later, became a colleague, working in the industry and a few years later it became a very good friend for many, many years. His name was Mr. Eugene Griffin, who transitioned just two days ago, yesterday, as a matter of fact. And I dedicate this to them. So with that being said, we are going to begin this process and I'm going to have a couple of different screens going on here. So bear with me. As I attempt to do that.

As we move forward into this presentation, if I do my job correctly, we are going to be discussing some of the historical significance of music and religion in the African Diaspora and the evolution of it. We're also going to talk about the benefits of integrating culturally based music into our treatment processes and we are also going to talk about some of the techniques and how we can do that, what that looks like in a real-time kind of situation.

Let me see. I'm going back. Thank you very much for playing along. Now, we are going to start this journey. This journey is going to start. I want to take you back to the early 1600s, where there were ships. To that rim with Africans that were kidnapped and stolen from their nation's -- impact on ships and brought to the Caribbean and into the Americas. That was called the middle passage. That transition, bringing them over to this Western Hemisphere, now, on those chips, after they got to part, -- ships, after they got to port those who work strong enough to survive the savagery and the brutality of the previous weeks and months, those were the ones that were then sold into slavery. And that slavery continued for generations and generations and generations.

A one to underscore a couple of things. And when I say African Americans, not -- I'm talking about those slaves descendents. Those that only know America as their nationality. Those that were sold into slavery, they are the symbols, and now, what slavery did slavery all but

annihilated the languages, the customs, the religions the traditions of God knows how many cultures. But it was the resilience. It was the prayer. It was the trust in God and the faith in God that would ultimately culminate and develop what we know today as the African-American culture.

Now, as we hack all of this information -- unpack all of this information, I want to underscore spiritual wellness for the African-American community.

In the afternoon American Diaspora, spiritual wellness means the connectedness with something greater than yourself.

Values, principles, beliefs. All of these things that provide a sense of purpose for life and meaning to life. And then using those principles and beliefs and morals to guide the actions of one's life.

Now, those that were enslaved, they begin to be talk after they were broadcast placed on plantations, there were missionaries, like missionaries they would come to the plantation and they would begin to teach those slaves hymns and spirituals. Although they would teach them that European hymns traditional hymns those enslaved Africans would begin to sing those him ask -- hymns and sing it with west African rhythms. They would sing them with West African harmonies. They would sing them -- and they would add west African dances. With African timing so those songs became what we know today as the enslaved song or the field song or those work songs.

Now, it with some of the common Ms. Numbers -- misnomers that Christians were forcing slaves to become Christian. Is not true. As a whole part because Christianity had already come down from Europe into Western Africa. So some of those Africans were familiar with Christianity. And a lot of slaveowners thought that the liberating message of Jesus Christ and salvation would be a source of rebellion for slaves. So they actually did not want the missionaries to teach the delivering message of Jesus Christ. They wanted them to teach the servant aspect of serving God and serving slaves serving your masters. So that was one of the misnomers that they were forced to become Christians.

Okay. Bear with me. My technology. Okay.

And that being said, it is my humble opinion that because of Christianity that brought those Africans that were from different nations, they spoke different languages. They had different religions. So it was that religion that they were taught. And then the music that was associated with it that really brought communal living for those slaves. I wholeheartedly believe that it was religion and music that were the two foundational building blocks that

established the African-American community. And still sustains the African-American community today.

Now, although -- I'm having some difficulty with the technology.

>> SAMSON TELDEMARIAM: This is Samson. My apologies. Let me see if I can get that screen share back.

>> GRADY AUSTIN: Sure. Well, I will continue.

>> SAMSON TELDEMARIAM: It should be working now.

>> GRADY AUSTIN: Oh, because there we go. Even though slaves were not allowed to congregate together without their being a white -- there being a white overseer and because of the need for slaves to be able to communicate with one another, they would then begin to use those songs that they learned, those spirituals and hymns and those songs would later take on a double meaning. Some of the songs that they would sing when they wanted to let other slaves note that they were going to have a secret meeting, slaves would get together. They would be in the field. They would sing songs and slaves in neighboring plantations would hear those same songs like, go down Moses to Egypt land, tell old Pharaoh, let my people go. So when a lot of those songs they would use as code. What that song was really for the African -- for those enslaved, those songs became what we understand to be the Negro spirituals. They became synonymous with their very existence. There was no -- there was no, once again, African-American culture. There was only slave and slave owner culture.

These songs, those spirituals tied and those, those that were enslaved together and it bounced them in a way that was beyond their individual experience. Now, the primary function of that music was as communal songs. They would sing them in religious settings. They would gather, and they would do sort of a call and response with that music.

Those are traditional west African religion -- religious traditions. We do that still today in the black church that call and response kind of thing. You would hear, and churches today, people get up and they would say something like, have you tried Jesus puts and the congregation would say that he is all right. I would say, have you tried Jesus, and the congregants would say, he is all right. So that tradition is still being practiced today. Now, through the performance of those songs, they began to have a different experience with God. That slave owner had the experience with God as Savior, as King, as a god of joy and a God of peace. But for the slave, their experience with Christianity and with God was to be a God, a God that would sustain them, a God that would strengthen them through the brutality and

the humanizing expect -- dehumanizing experience that they were having. It was a different experience.

In addition, God based on the gospel, affirmed their humanity the way that whites would not affirmed their humanity. So it was sort of a dueling relationship with their spirituality.

As they would sing those songs, this is how they would do it. One person would show up when they gather. One person would begin to speak. Talk about their joys, their sorrows. Another person would speak about their joys and their sorrows. And then they would sing a song. So I what come to are gathering, talk about the fact that my wife got sold yesterday or the fact that we had a baby or the fact that, you know, we got our work done early today if that ever happened. But those things began to create the communal aspect of, I will call it, church. Because not only did we get to testify, and that is what we do today in our Black churches, it is called the testimony service -- Black churches, it is the testimony service. I sing a song at the congregation joins with the communal experience of my joys and my sorrows. Those songs began to the -- those songs begin to bring about the resilience of the whole community. Because might sorrow became a communal sorrow. Mike Joy became it communal joy. -- a communal joy. It rated that church -- created that church experience being one with the church.

As we understand, I mentioned earlier, those songs became a dual meaning. They had dual functioning. Songs like, let us break bread together, swing low, wait in the water, those songs were used as code in the heroic underground railroad. And they went like this.

[ Music ]

Let us break bread together on our knees. Let us break bread together on our knees.

When I fall on my knees with my face to the rising Sun, O Lord, have mercy on me. They would sing songs like, swing low, sweet chariot. Coming forward to carry me home. Swing low, Sweet chariot. Coming for to carry me home.

Then they would say, weight in the water, weight in the water children. -- wade in the water. God is gonna trouble the water. God is gonna trouble the water.

Now, as Christianity group in America, over the years, so did the proliferation of the Black Church. And as the Black church grew over the years, so did the proliferation of black music. Three of the largest denominations that Black people are affiliated with today are the national Baptist convention of America, the church of God and Christ, and the African with a distant Episcopal church or the AME Church. Of the latter of those was a minister and a composer by the name of Charles Albert Pendley. He wrote the Gospel song that we all know and we

have all heard. We shall overcome. It became the protest song and anthem for the civil rights movement. Lots of people have recorded that song. But another striking example of how Black music has transcended generation is -- It was a poem, actually, it was written late 18 hundreds by a gentleman named -- excuse me, James Weldon Johnson. That song was later put to music by his brother, John Johnson. And actually, that poem now psalm was entered in -- it was filed as a built just last month, January the 13<sup>th</sup>, 2021, U.S. Congressman James Clyburn filed this song with Congress. It has not passed yet. At that make this song the United states of America's national hymn. The name of that song is called lift every voice and Sing. We call it, in the Black community, the black national anthem. And it goes like this.

[ Music ]

Lift every voice and sing  
Till earth and heaven ring  
Ring with the harmonies of Liberty  
Let our rejoicing rise  
High as the listening skies  
Let it resound loud as the rolling sea  
Sing a song full of the faith that the dark past has taught us  
Sing a song full of the hope that the present has brought us  
Facing the rising sun of our new day begun  
Let us march on till victory is won

Now, watch this. This is a little bit more about Black music in America.

[ Music ]

>> When I was a young boy.

[ Music ]

>> Heaven. I'm in heaven.

[ Music ]

>> Hit the road, Jack, and don't you come back no more, no more, no more.

>> Come on, baby, let the goodtime role. Come come on, baby.

>> You make me cry. You say goodbye. And that a shame.

>> Tutti-frutti, oh, Rudy.

>> You make me feel. You make me feel.

[ Music ]

>> I've been really trying to baby.

[ Music ]

>> She is a brick house.

[ Music ]

>> I want to thank you for letting me be myself. Mist.

>> Don't push me because I'm close to the edge.

>> Here we go. It is tricky to walk around, that is right, on time, it is tricky.

[ Music ]

>> Come on, I see no changes. Wake up in the morning, let me ask what is up.

>> Now, of course, there's one genre that was not in that video. That was gospel. But 95 percent of the people in that video was born and raised in the Black church. Two of -- there were three other people that were not in that video. I want to say and I would be remiss to not -- to say that James Brown to God full -- Godfather of soul was in that -- was not in that video. But he started his musical career singing gospel. There were two other people that I would like -- that are notable it was gospel. The father of gospel, I would say his name was Reverend Thomas Dorsey. Of course, the Queen of gospel music, everyone knows, was the Mahalia Jackson.

So many of you might be seeing an -- from the onset of this, why should we integrate culturally based music into our treatment process. I'm going to give you my answer upfront. Two reasons, because it is fun and it works. It is fun to and it works.

This church here shows -- this is a research that was done by the pew research Center. This says that 83 percent -- look at it, 83 percent of all Black people polled in America believe in God with absolute certainty. As opposed to the 61 percent of their white counterparts. That research also says that there was another 11 percent of African-Americans that belief in God but they still did not -- they still had levels of faith in God and trusting God. So putting those numbers together, 94 percent of all Black people of all Black Americans know God. They believed that faith is important in their lives. The most of them grew up or have connection with the black church. 94 percent those numbers are astonishing when you look at what that research says.

The reason that we should implement culturally based music into our treatment process, this is the second reason, most Black people in America have a connection with the church, with

spirituality, with their belief in God. And it is a very salient relationship. They know God, and they trust God. It is important that we underscore that.

Now, let's take a lesson from Scripture. As I forward my screen. I know many of you are enjoying my dancing brain. We will get to that in just a moment. If ever preaching right now and I'm not, I'm taking a lesson from Scripture. First Samuel get the 16<sup>th</sup>, chapter. There was a king, his name was psalm. The Bible knows that he was troubled with an evil spirit. Some people say that was the devil. Some people like to preach and say that that was, you know, it was the devil or maybe the bogeyman. But maybe Saul was troubled with depression. Maybe Saul was being troubled with being bipolar. Maybe Saul was being troubled with anxiety. The Bible does not say. It just says an evil spirit. If I was a betting man, I would bet that all of us on this seminar, on this webinar with say, at one point in life, our spirits were trouble. We all have trouble in our life. Now, my mother would say, if you have not experienced any trouble, she would say, keep living, PB. Is coming. -- baby. It is coming.

Back to the Scripture, what Saul and his leaders that was, let us find a musician to come and play for you so that when your spirit is troubled, it would make you feel better. So what they did, they found a guy. He was a musician. His name was David. David would come, and he would play the lyre. And David would play for King salt whenever his spirit was troubled. The Bible knows that when David would play, and I'm going to paraphrase, that the king would feel better.

When David would play, the king what feel better. Now, today, we know and we understand through science that music soothes the chaos in the limbic system of our brains. Music actually changes those neural pathways when we listen to music or when we play music. And when our conversational with the lyric based on that music are positive, it even strengthens those neural pathways even more.

So armed with that information, latest undulant, -- ladies and gentlemen, it serves as an opportunity to engage the Black community with cultural sensitivity and cultural awareness. And that should lead us to a more effective approach in how we communicate with our African-American clients but also the opportunity to provide a more cultural informed and comprehensive treatment plan and it cultural informed and comprehensive treatment experience.

One of the benefits of music and the power of music in the brain, well, as this -- as my graphic here shows we are wired for music. Our brains are wired for music. Music is the most complex stimulus in nature.

The brain requires every region in order to process music. So when we listen to music and when we play music, our brain become stronger. When we listen to music or when we play music, what your brain literally does is it provides you and it delivers neurochemical rewards. Those reports, the recent are going -- the three that I'm going to talk about arts dopamine, oxytocin, and -- the empathy response. So what we listen to the music, that floods our brains. We become more empathetic.

Dopamine, the report response. We just feel more empowered. -- report response. -- reward response. We just feel more empowered when our brains are flooded with dopamine. And of course, oxytocin is related with the relaxation response. Now, all of these things increase when you listen to or you play music. Side note, no animals were harmed in the making of this PowerPoint presentation. But they look like they are having a good time. Anyway, now, another chemical that I want to talk about is cortisol. Cortisol is associated with the stress response. When our brains are stressed, when we get stressed, sort of like Saul, cortisol just floods our system. But what that cortisol does is it triggers a craving. And that craving triggers a desire to self soothe. That is what the craving is. So when we get a craving, because of that cortisol that is surging through our bodies and our brains, we started to soothe. A lot of people reach for food. They reach for drugs. They reach for alcohol. They reach for chocolate. They reach for ice cream. They reached for Facebook. ESPN, Netflix. Did I come down your street yet? So when we get stressed, our bodies are flooded with cortisol. What the brain needs, the brain needs a tool that will quickly reduce cortisol levels and quickly reduce the stress response. Music does that, ladies and gentlemen. Music, it causes our brains to release endorphins.

Those endorphins are released. And then it produces the pain, and we begin to feel better. Those pleasure sensors are firing now. So -- but when we are feeling better those -- the negative neural pathways that are associated with our stress, they begin to diminish. And when we couple the positive messages with music that we like those neural pathways begin to strengthen. They actually -- there's new neural pathways that are created that connect with those positive neural pathways. Building the strength of our brain and therefore, we begin to feel better. This is the next motive for the reason that we should implement music as a modality in our treatment processes.

Now, there's some music, and I'm here in the studio with the maestro Bill Curry. This is his studio. And he has got several projects out. But he has one that is called quiet time. I literally use some of that music to do guided meditations and to do some process work with clients. I have done it with my children. I do it with friends that need some support in learning how to reduce their stress levels.

So we will give you his information a little bit later. But it is called quiet time. Music becomes the perfect multitool, ladies and children, for helping with all of those issues. -- gentlemen, for helping with all of those issues. It helps with being a pain reliever. It increases our focus. When you listen to classical music, specifically, it can help your brain absorb and interpret music easily. It helps increase our emotional expression and being considered of the time, you have these -- we can talk about them later. But I want to give enough time for the other information and for questions and answers.

This also helps us -- music helps us to increase relaxation and this is what I think was the most important when I found working with clients. It helps them increase their self connectedness, I call it. Their mindfulness as well as their interpersonal connectedness because when you play music and listen to music, you can only be present at that moment. I don't know if any of you are musicians, but if you ever attempted to play a chord on the guitar -- cord on the guitar, you can't think of anything else. Or play a chord on the piano, you're in that moment and everything fades to the background. This music can help individuals become more mindful of themselves being in their own skin, being in that moment, in their environment. Also helps them be with people. So if music makes you feel better, music can make you feel better about being in a community with other people as well. Because of mindfulness that you can learn and being present with yourself and with others.

Now, many of you know who this guy is. Ivan Pavlov. Ivan Pavlov, which his theory, it was learning procedure. And it involved peering a stingless with a conditioned response. His famous experiment is with his dogs. The results were he created a new conditioned response for his dogs. May not know, he would ring his bell, the dogs would not respond. Then he would ring his bell, bring food, the dogs would come and eat. He would ring his bell, bring the food, the dogs would come and eat. Then he would ring the bell could not bring any food, but the dogs would still come and salivate. Ring the bell, the dogs would salivate. He created a new conditioned response based on that stimulus of the bell.

Many of us, if our bell gets ringed today, we are immediately, without even thinking about it, we are going to respond we have those triggers and those hook responses because of

conditions or situations in our life. It is important to understand that music can help us create a different response, a new conditioned response based on how we work with our clients with music. Music therapy processes.

Okay, I don't want to -- want to keep talking about Ivan. SAMHSA did a report a few years ago. And I'm going to quote their report. But they said that African-Americans are more likely or just as likely to need substance use disorder treatment than any other population. But the poor research shows that African-Americans have a lower rate of recovery after recovery. So to better treat the needs of the African-American communicant there are social and cultural factors that need to be considered. And these are the top three. I found them interesting.

One, program staff. And I quote, cultural differences between providers and program participants can easily determine the reception of treatment. A multicultural staff is most effective in providing substance use disorder treatment.

The programs that are treating African-Americans, benefit from having African-Americans represented on their treatment staff. Review your population and find qualified staff that represent the population that you serve.

Number two, location. SAMHSA said that providing services and locations that are -- in locations that are close to transit centers, bus stations, offer taxi strips, offering free Uber rides and things of that nature were beneficial to the African Americans because transportation was one of the largest barriers to treatment. Now, what 2020 has taught us among a lot of other things is that telehealth, telehealth is the way of the future. We are never going back.

Treatment providers might want to invest in cell phones or tablets or some kind of way to help our clients with their connectivity, with some Wi-Fi connections and things like that. The third, and what I thought was most intriguing, that SAMHSA said that as a social and cultural reason or social and cultural thing that we need to consider with African-Americans is spirituality and religion.

And I quote again, the key sources of strength among African-American populations is spirituality. Spirituality can be used as a coping mechanism during treatment for African-Americans. Studies have shown that spirituality among African Americans in recovery and substance use disorder associated -- are associated with the more positive outcome. I'm really trying to make my case, ladies and gentlemen, to why we should implement culturally appropriate music programming at spirituality and mindfulness into our

treatment processes. Here, I have some -- there's some other -- and I'm going to within being mindful of the time, I'm just going to breeze over these. Some spirituality, some of mindfulness, coursework that we have done while I was working with the Matt Calvert center. I'm still on a pastoral staff there. I'm one of the facilitators. But all of these, we integrate with some of processes of some music therapy. I use some of those techniques. Journaling, talking with friends, creating arts and crafts. We used to do an impromptu talent show. He would be amazed at the wealth of talent that are in those rooms, drawing and painting and spoken word and everybody thinks they can rap. Some musicians will bring their instruments. So integrating these things into our programs based on the music and how it brings people together, exercise. We would exercise to the music whether it was sit and be fit. We had a program where we would go to the gym and get it in with some. But we always associated with -- that with music. One of the things that I do with music once again, with some of the Phil's music is prayer and meditation. Teaching them breathing exercises with his quiet time, music, some guided meditation parts of my top three of this list is prayer meditation, prayer meditation, and prayer meditation. It impacts the community in such a major way.

This is my first and last closing. I would like to thank all of you for being here. I also want to offer you something. I want to thank Phil. You have his information. It will be sent to -- am I still good? Okay. We will send Phil's information. You can find out where he can be found in all of those outlets. He has a lot of music. Go pick it up. There's a song that I want to sing for all of you that are here. Just to encourage you. I want to thank you once again for allowing me to be a part of your day. I want to thank you for being a part of this process and helping people, being a part of their resilience. I don't know what you have been through. I just want you to know that whatever you have been through, don't quit. Don't give up. Plant your feet. Stand strong. Stick your chest out and be proud. There's people here to help you. NAADAC is here. You have all kinds of support in your community. Someone on this zoom meeting, this morning, there's some issues that you're having, don't quit. Don't quit. Help is available for you. This song just goes like this.

[ Music ]

Tell me, what do you do, when you have done all you can and it seems like it is never enough.  
And what do you say when your friends turn away and you are all alone?  
Now, tell me. What do you give when you've given your all, and still it seems like you can't make it through?

Well, you just stand one there's nothing left to do. You just stand and watch the Lord see you through. Yes, after you've done all you can, you just stand.

Now, tell me how do you handle the guilt of your past? And tell me, how do you deal with the shame? And how can you smile when your heart has been broken and filled with pain, filled with pain?

Now, tell me, what do you give when you've given your all? And still it seems like you can't make it through.

Well, you just stand when there's nothing left to do. You just stand and watch the Lord see you through. Yes, after you've done all you can occur you just stand.

And be sure to be not entangled in that bondage again. You just stand and indoor. -- indoor. Because God has a purpose, yes, my God has a plan. Now, tell me, what do you do when you've done all you can and still it seems like you can't make it through?

Well, you just stand. You just stand. You stand. Don't you dare give up. Stand through the storm. Stand through your pain. Stand through the hurt. Stand through that rain.

Don't you pal. No, no, no. Don't you bend. Don't give up. And never give input listen.

You pray. You cry. You pray that you cry. You pray and you cry. And you ask the Lord, why, why, why? After you have done all you can, oh, after you have done all you can, after you've gone through this hurt sometimes life hurts. And after you've gone through the pain, after you've done all you can to you just stick your chest out. Hold your head up high. Hold onto the unchanging hands of your Lord. Trust God, and this is what you do. You just stand.

Thank you. God bless you.

>> KATHY FITZJEFFRIES: Thank you, Grady, for that excellent presentation. I believe we had church today. And I'm seeing plenty amens. Plenty of tears and many people feel very blessed by this experience. So thank you so much. I know I'm one of them. I feel like my soul has been touched. So now we are going to see what questions we have from our audience. And we have a little bit of time left. I think most of the comments that we have definitely have moved people were from this experience. One of the comments was talking about how moved they are. And they can't wait for your book. So when is your book coming out?

>> GRADY AUSTIN: Well, I don't know. I don't know when it is coming out. Actually, my wife and I have begun writing a book. So I don't know. But it is coming. It is coming. I will put a date on it. But then I would be hold into that that date. But I would say, it within the

next -- I want to say within the next year and a half. We have a lot of things going on. But there is a book coming.

>> KATHY FITZJEFFRIES: And there's another question, let me see. What are your thoughts on Sam Cooke, Billie Holiday, they love this presentation.

>> GRADY AUSTIN: My thoughts on Sam Cooke and Billie Holiday. This is the first song that comes to my mind. Velvet voices. The texture. I'm in love. I'm in love with music. So just the sound of their voices. Those are my thoughts. That is the first thought that comes to put my mind, velvet voices that I wish that I had.

>> KATHY FITZJEFFRIES: There was another question, and I'm still -- because I felt so many emotions. I have not been -- in over a year. Since COVID-19. Everything is virtual. And I felt like you did something for me today and you took me in a different direction that I needed. You were perfect as our first presenter today. I have to say that. One question is, from Cecilia, I really appreciate the concept of music as a way to connect community resilience. Would you say this is a trauma that is as prevalent as how African-Americans respond to racism today at the second part, is this concept we are discussing seems to be you need to Black and African-American populations, specifically as opposed to the people of other color? Is that correct?

>> GRADY AUSTIN: Yes. That was a lot. The first part -- I'm going to ask you to re-ask that question.

>> KATHY FITZJEFFRIES: The first part is, would you say this trauma adaptation that has been present in the African-American community?

[ Echoing ]

>> GRADY AUSTIN: I will answer both of those but I believe that the -- and I don't know if I'm going to answer this in a way that you would understand it. But I think that African-Americans, being a culture of its own, how we have experienced America is traumatizing. So a lot of different facets, down through the generations, but is what an adaptation? What are you specifically parts I need to the answer that question specifically. Is what you can put that into the chat, is what an adaptation. But with that being said, this is specific to the I would say, all people as you know, all people, music is an international language. We could be listening to music from the Far East and we would all snap our fingers and sway to the music. So music is -- for me, it music is, like I said, the perfect multitool because it brings all people together.

When you start adding language to that music, that is when there's some barriers. But this can be applied to all people. But specifically, a lot of the research like the research that SAMHSA did, specifically for African-Americans, we connect with spirituality and music. They are synonymous. Church is all a part of that. It is a part of our culture. It is a part of those sustaining voting blocs of our culture and we continue to the state of the great music I call it for -- FUBU music, for us by us. But music can be used for all of our clientele and all of the members in our treatment programs. Did I answer your question? Thumbs up, thumbs down.

>> HELENA WASHINGTON: You did. And I want everyone to know that these questions will be forwarded and you can also have Grady's contact information. We want to thank Grady again for such a moving presentation today. We appreciate it. I know many of you are content members, and many of you are not. --

NAADAC members, and many of you are not. I would like to tell you more about why I love being a NAADAC member. Helping give you support and a voice, your able to advocate and make a strong impact within your community as well as the industry. There is still more to come today. So please join us for our next session of panel discussion on critical issues in the Black community. That panel will include excuse me, Palmer, Carmela Drake and Joe Powell and Smith. It will begin at 1:30 p.m. Eastern time. We hope to see you out there. Thank you for attending our first session today. Have a wonderful Friday.

[ Event concluded ]