



## Medicine Stories Podcast

Episode 49 with Mariee Sioux

Grieving the Spirits of the Land & and  
Bringing Healing to the Ancestors

June 11, 2019

[0:00:00]

*(Excerpt from today's episode by Mariee Sioux)*

*I think my fascination with ancestry and like, my inability to sometimes have more roots in that in our family was such a huge loss and pain and grief for me that I think that's where I started, the music started kind of like almost pulling that out of the ether or something.*

*(Intro Music: acoustic guitar folk song "Wild Eyes" by Mariee Sioux)*

*"Tiny darling ghost holder..."*

[0:01:02]

Amber: Hello friends! And welcome to the Medicine Stories podcast, where we are remembering what it is to be human upon the earth.

I am your host, Amber Magnolia Hill, and this is Episode 49.

Today I am so honored to be sharing my interview with my friend, Mariee Sioux. I first heard Mariee's music about twelve years ago and it completely opened up portals in my mind of ancestral remembrance and deep imaginal connection to the life and the consciousness beyond just me.

And her music has continued to be some of the deepest medicine in my life since then. I can always listen to Mariee Sioux. I am never bummed when putting that record on, and my children love it, everyone I've ever been within a room when Mariee is performing has been deeply, deeply moved, often times to tears or some sort of big emotional expression. There's just a way in which the sounds and the images connect us to something ancient, to the ancestors, to something beyond what I can even put into words.

I'm going to share some words right now some words from Sophia Rose, who was my guest on Episode 3 of this podcast. Sophia recently interviewed Mariee for her online and herbal earth connection education site "Garden Party" and so these words are from her introduction to her interview with Mariee, and I just thought she put it so beautifully.

Sophia writes:

*Mariee Sioux's music is a balm for the soul. The first time I heard her song [Two Tongues](#), -- which I'll be playing during this interview -- "...something ancient and undiscovered arose within me. It was a part of myself I'd long-sensed existed but had been previously unable to access. Her music calls forth what is dormant within us, and reveals the true depth of our inner worlds.*

*Through her music, Mariee distills the wisdom of the ancestors in a way that is poetic, yet accessible. Her songs connect you instantly with the original innocence, and transcendent wisdom that is inherent in each of us.*

*At its core, her music is medicine. Like a soothing lullaby, it powerfully shifts the nervous system into a state of relaxation and receptivity, and at the same time, it is subtly mind-altering. Each verse builds on the last to widen your perception and court the sacred back to life.*

*There is no one else I know of making music like Mariee Sioux. Through her songs, she offers us a numinous perspective; a glimmering gift which makes the grief of living on Earth at this time both more beautiful and more bearable. Her music is also a key, miraculously crafted to unlock the ancestral memories which live within each of us.*

**Amber:** So I'm going to have a link to that interview and to Sophia's beautiful, beautiful web site and teaching space in the show notes here.

A listener spotlight from Paige: I'm really excited to read this iTunes review. I've been wanting to read it for a while now, but of course, as you'll see I **had** to save it for this exact episode because Paige wrote:

*When I first listened to Medicine Stories, I found myself laying on the floor of my bedroom, emotionally struggling and sweating from a particularly balmy summer night.*

*I was deciding between listening to Mariee Sioux's album, 'Faces in the Rocks,' which is my favorite, or this new podcast I had found. When I decided on the podcast and heard 'Wild Eyes' by Mariee Sioux in the opening, I knew something big had happened.*

**Amber:** (Amber laughs) So I just love imagining that moment. You know, for anyone who's new to this show the beginning and closing music to every episode of this podcast is from Mariee's song, "Wild Eyes," which is probably in my top three favorite songs of all time. And so I love thinking about Paige laying there being like, "Hmm... am I going to listen to this album or this new podcast?" Putting the podcast on and the first thing she hears is actually music from that album.

She goes on to write:

*I have become a faithful listener to Medicine Stories. I am 22 and super confused, as I am told we also are at most ages. And having Amber share her wisdom and stories about her life has been like having a seriously cool, caring, and powerful older sister.*

--Thanks for thinking I'm cool, Paige--

*Gifting reassurance and medicines as I struggle to build up a life of healing and connection. WQhat a beautiful gift that this support is streaming thousands of miles across the country into my ears and helping me grow up a deep, discerning healing practice. I feel like light and life, when remedies and wisdoms are shared on this podcast, the way they are given makes me feel so much power and capability to do what I know I must. It also soothes that part of my soul that is in mourning and seeking for all the seekers violently and sneakily pushed to the edges of this society. I am so thankful for the way she continually brings in new people and is weaving a space where I can find those who once seemed so impossibly hidden.*

*I've seriously wept so many times when listening to this podcast, especially around ancestral healing and double especially during the episode with Lyla June. Tectonic plates of generational grief felt shifted and open and are still opening.*

**[0:06:51]**

Amber: I really love that Paige talked about being confused because I'm confused (*Amber laughs*). I think we're all confused and I certainly intend for this podcast to be a light in the darkness and I'm also really okay with sitting in the darkness when there's no light to be found and experiencing that as well.

So thank you, Paige. Thank you, everyone, who is able to rate and review on iTunes. It's amazing and please subscribe wherever you listen if you feel so called. It's very helpful.

And thank you, too, to everyone who shares about the podcast on Instagram. It's almost overwhelming. Sometimes I just get **flooded** with tags the day a new episode comes out, the days following. But I really, deeply appreciate seeing what's coming up for you, what you learn, what touched you, what resonated with you, and I know it's a lot easier to do that on an Instagram Story post than on iTunes. So, I super, super appreciate that, and please make sure to tag me when you do it, so I can see you.

**[0:08:00]**

**Amber:** There are four Mariee Sioux songs that will be played during this interview. I just couldn't **not** play these four songs. They all tie into what we talk about. They're beautiful, beautiful songs, and I just felt like we couldn't talk about the music and the medicine of the music without having it right there for you to experience as you're hearing the stories that brought the music to life.

So, again, the first song is Wild Eyes, already talked about that. We talk about it more in the interview. I can't say enough about what this song means to me.

The second song is "Black Snakes". "Black Snakes" is off the new album, *Grief in Exile*, which, of course, there is the link to buy it in the show notes. It just came out a few days ago, I believe, on

the sixth or seventh of June here, and I believe I said that it was only 10 dollars. You can gift more to Mariee as a thank you for her visions and translating them into music that blesses your life if you like. But man, ten bucks? Worth it. Just do it.

Third song is “Grief in Exile”, the title track. I’m currently really having a moment with that song. You know the wonderful blessing of falling in love with a song and you can’t get enough it, and it’s just somehow feeding your soul and giving you exactly what you need: that’s how I’m feeling right now about “Grief in Exile”.

And the fourth track is “Two Tongues”. And so, the first and the fourth songs are from Mariee’s first album, *Faces in the Rocks*, and the second and third are from the new album, *Grief in Exile*.

There’s also an album in between called *Gift for the End* that is absolutely just as incredible and potent that these songs come from. These four songs just happen to fit what we talked about. But if you like what you hear, you’re going to love *Gift for the End*. Mariee, for me, is one of those artists that doesn’t miss; there’s not one song that isn’t incredibly moving and beautiful.

[0:10:09]

**Amber:** So I’m gonna read what Mariee wrote about “Black Snakes”, the second song, because we don’t talk about it quite as much as we do the other songs in the interview. We actually don’t talk about “Two Tongues” at all. I just had to put it in there because it’s the visions, like, the imagery evoked in that song are **so** beyond words that I felt that I had to put it in here.

But what Mariee wrote me about Black Snakes is that:

*It was written before I headed to Standing Rock. I had not written a song in a year, wondering if I ever would again. And I took some psilocybin mushrooms into being without even writing it down. It was a totally spooky experience and this song carries a lot of haunting prophecy. It speaks to the black snakes that infiltrate our world through toxic capitalism and the indigenous prophecy of this time awakening, of this time of awakening that is upon us, which was realized at Standing Rock with the black snake pipeline.*

**Amber:** So Mariee is also loving the kindly generously hosting a giveaway with me over on Patreon. It is actually open to everyone who’s listening, not just patrons of the podcast, but it is hosted on Patreon. So you can enter at [patreon.com/medicinstories](https://patreon.com/medicinstories).

And she is giving away a copy of [Grief in Exile](#), and whoever wins can choose either an LP or a CD, and they both come with the digital download, as well, as well as Mariee will send you handmade-by-her cedar prayer bundles, which is such an amazing gift.

Okay. Oh, and I will close that giveaway, I don’t know when I’ll close that giveaway; sometime in late June. So just get over there and enter as soon as possible if you would like to win this album.

[0:12:09]

**Amber:** I’m gonna tell you a little bit more about Mariee before we get into this beautiful, musical interview.

Poetic mysticism and ancestral remembrance have always been deeply embedded in Mariee Sioux's music. And she has been a fixture in the California folk scene for over a decade. Revered for her delicate fingerpicking and mystical songs that often reflect her native American heritage, there's a transcendent quality in her unique expression that sometimes feels otherworldly. I would add that it always feels otherworldly, if I may.

Her ethereal singing aches with haunting sensitivity, calling forth things dormant within us and awaken deeply sown seeds in our inner worlds. It often moves listeners to tears. Over the past decade many people have written Mariee to express the profound healing experiences the music has supported them through: from births to loved one's last breaths, moments of peace during drug withdrawals, and reconnecting to the self during trying times or heartbreak. There seems to be a medicinal quality to her music that is undeniable and sought after in an often destructive and disconnected age. Through her music, Mariee distills the wisdom of the ancestors in a way that illuminates chilling visuals, and her songs seem to connect you instantly with the original innocence and transcendent wisdom that is inherent in each of us.

Coming from mixed races of Polish, Hungarian, and Southern Californian Paiute heritage, she has always been fascinated with her ancestry and is currently involved in local and national indigenous activism, particularly in bringing awareness to the local Nisenan tribe of her hometown area and working on a reciprocity program in the community.

A highly sensitive person, Mariee was raised in the small, gold-mining town of Nevada City that resides on occupied Nisenan territory in Northern California. She grew up daydreaming about the old ways of her ancestors and what pre-contact life for the Nisenan may have looked like on their land, imagery that later found its way into her songwriting.

There is a maturity and deepening of one's self in the nature of Mariee Sioux's recent songwriting. Her third album, *Grief in Exile*, was recorded over the spring of 2018 with her friends and co-producers, Casey Johanssen and Tim Ramsey on the coast of California. It was written over five years of deeply profound experiences such as traveling to Standing Rock Prayer Camp, ancestral visions of prophecy, and intense heartbreak. *Grief in Exile* takes listeners through the sonic tapestry of healing Mariee found in creating this music with the support of Native American church ceremony and visionary plant medicines to recover from alcohol abuse, bulimia, and depression.

**[0:14:59]**

**Amber:** It shares stories of deeply intimate loss and the hope to entice the sacred work of grief back to our lives from the exile American society has placed it in. Each song seems to contain its own story on the journey of loving and losing deeply and awakening to ancestral remembrance or self-reclamation.

Mariee Sioux is a unique channeling artist, transmitting medicinal qualities through her music unlike any other at this time. Her first album, *Faces in the Rocks*, is considered a cult classic and has garnered such attention from artists such as Mazzy Star, Bonnie Prince Billy, with whom she has both collaborated and shared the stage. She's also opened for Joanna Newsome, Frank Blank, Buffy Sainte Marie, Alela Diane, and Brightblack Morning Light.

So without further ado, it is, again, my deep honor to bring you the words, the medicine stories, and the music of Mariee Sioux.

[0:16:00]

**Amber:** Hi Mariee!

**Mariee:** Hi Amber! (*Mariee laughs*)

**Amber:** This is fun, only the third time I've ever interviewed someone in person. So Mariee and I are in my little workspace, staring at each other.

**Mariee:** It's beautiful.

**Amber:** Yeah, I'm glad to have you here.

**Mariee:** Yeah, thank you.

**Amber:** Yeah, so. Gosh, we first met when I was first pregnant with Mycelia thirteen years ago. And then about a year ago when she was a baby I moved up here to Grass Valley/Nevada City area. And it was right around the time that the first album, *Faces in the Rocks*, came out.

And I remember just listening to it, and like, my mind was blown, like truly. (*Mariee laughs*)

I was like, "This is a real person, and I **know** her." And it's just the most incredible, like, other, another plane of existence is what is conjured for me when I listen to your music.

Do you always know that you wanted to do music?

**Mariee:** Absolutely not. I never would've imagined actually that it was something that I would do. Performing and being in front of people is still really challenging for me. Like, it's really uncomfortable for me to have, like, attention on me. Particularly from strangers, or even friends in that kind of way. So it's really been a learning experience of like getting into that kind of world.

I was really shy growing up, and no, I never really -- I loved singing along to my favorite music and stuff, but I taught myself guitar at 18 or 19, and it kinda just went on from there. But even when I wrote my first songs, I was never like, "I'll sing these in front of people." I was very like, "I am NOT going to sing these in front of people."

(*both laugh*)

... Until some close friends of mine kind of forced me to, one of them being our friend, Art, who you probably know. It was really through other people's experiences that kind of like, put me on the path of sharing music in the way that I do now.

**Amber:** You're so lucky to have grown up in a community that was so focused on music and the arts for its young people too, you know?

**Mariee:** True.

**Amber:** I really remember being struck by that when I first came here, I was like, hmm, when I was in high school we were just drinking and smoking weed (*Mariee laughs*), and you guys were all like, in bands and putting on shows and organizing stuff.

**Mariee:** A lot of organizing shows, and going to friend's shows, and seeing friend's bands, and people switch in and out of different musical projects and then you know incredible artists, like, Joanna Newsom or something, starting really their craft and artistry of songwriting, just watching people grow in that way.

**Amber:** Yeah.

**Mariee:** Alela, obviously, too, friend Alela.

**Amber:** Mhmm. Who's been on this show too.

**Mariee:** "Friend Alela"

*(both laugh)*

**Amber:** Umm. Yeah, I mean that's so sweet, too, you and Alela growing up as best friends, and then both becoming well-known musicians, people whose lives are music.

**Mariee:** I know. It's really a trip.

**Amber:** It is.

**Mariee:** It makes sense when you look back on it now, but it's also a trip to have it be, you know because it is really something that very unexpected. you know even for Alela, too, I don't think it was ever something she really intended on doing. And she was like in choir and stuff in school. She probably liked singing, but really was kind of an mysterious surprise and beautiful surprise.

**Amber:** Yeah, and then your dad's a musician.

**Mariee:** Mhmm. Yeah, my dad is more of a bluegrass musician- jammer- picker who's also written a few songs in his past, but mainly he's in a band called "The Doo Dads" right now.

*(Amber laughs)*

... With his other friend. Yeah, they, like, play classic rock friends and bluegrass renditions

**Amber:** I love hearing about you and Alela talk about your dads' "dad bands.d"

*(both laugh)*

It's one of my favorite parts of these interviews.

**Mariee:** So cute. They're both such sweet men. Really lucky.

[0:20:29]

**Amber:** And so, you are really connected to both branches of your ancestry.

Can you tell me a bit about your dad's side of the family and your mom's side of the family which really seems to come through in your music?

**Mariee:** Yeah, it's interesting. I don't know if I feel super connected. I mean, I'm feeling more and more in my life that I'm reaching a more connected place with my ancestry, for sure.

So, yeah, my mom's side is from different parts of -- let's see how I could explain this because there are a lot of unknowns. So a lot of it is, like, also mystery parts of the lineage that haven't been able to be traced. -- So her dad is definitely from parts of Mexico, Northern Mexico, that he's not really sure where his parents were from 'cause they never told him, and you can't trace them back.

**Mariee:** Really, all he knows is that he picked his mom up at the Mexico border when she was old, like, in a tent at one point and brought her back to like, Bakersfield, I think, where she lived out her days. And I don't really know much about his dad, who I believe was also from Mexico somewhere. And then my mom's mom is part Paiute, Southern Californian Indian, and also different indigenous lineages from Oaxaca region is what they've come to find. And then my dad is from Hungary-descent from his dad and Polish from his mom. So, I'm doing, like, a little bit about them; not a lot, though.

And I think when I was younger, I think my fascination with ancestry and my inability to sometimes have more roots in that, in our family was such a huge loss and pain and, like, grief for me that I think that's where I started the music, the music kind of started like almost pulling that out of the ethers or something. I think, at the time, I really saw it like that.

[0:22:44]

**Amber:** So you were hungry for that when you were younger?

**Mariee:** Hungry for it is a good way of putting it. And I just wrote about it. I think a lot of the imagery was so a stream of consciousness, some of these songs would just pour through, like, out of, like, not even trying to write them. They would just come through like "Wild Eyes" or something. People seem really drawn to that song. And it's like really long and has all these crazy kind of bizarre imagery that I've like, really come to believe is straight from the ancestral realm.

**Amber:** Absolutely.

**Mariee:** And people have even told me that. I wrote that song when I was 21. And I'm 34, so like, very different phase of my life, you know?

And at that time I'd be like, "Yeah! Okay!" People were like giving me the messages even before I was really aware because it was so kind of out there. And over the years, you know, I've like -- really even through some ceremonies and visuals -- I've really seen that that's where it's coming from; that it's **real** ancestral work to be able to do this and even express in a public realm from a lineage that I feel was like really, really repressed, as many of them are. Probably most of them, I



feel like, in a lot of the lives of my people, there was a lot of like, repression and assimilation and not being able to be who you were.

And for me to be able to express publicly a deep heart space of truth and those kinds of things that it's (with the voice and stuff like that) that it's like, that's where a lot of the healing is coming from.

**[0:24:34]**

**Amber:** Yeah. (*Amber laughs*) I can't even put into words like how beautiful your music it and how it makes me feel. And yeah, the images in "Wild Eyes", for sure, is the first one that comes to my mind, too.

I just remember when it first came out, our mutual friend who we were talking about before we first started, was just like, "It's just like she's **channeling** this."

And that's the word that I've thought of ever since then, too. And it's interesting to hear you say, that for you is what it felt like as well.

**Mariee:** Mhmm. It does feel like that. I, yeah...

(Music begins playing. *Acoustic guitar folk song "Wild Eyes" by Mariee Sioux plays*)

*Tiny darling ghost holder  
Tiny darling ghost holder  
You our soft spirit breather  
You our bark skinned weaver  
Remember you could weep fire  
Remember you could weep fire with wild eyes  
With wild eyes, oh those wild eyes*

*If you ring your cells like bells in a garden  
You plant your burdens way deep down in  
And water them daily from wells of salty  
Guilt for sons who pollinate the deadly  
That wild eye, oh that wild eye*

*Papa my pine whistler sparrow-eyed sun misser  
Papa my pine whistler sparrow-eyed moon blisser  
Mama my jaw clincher spirit mouthed ghost dancer  
Mama my vein braider thousand year bone burner  
Mama my tongue twister thousand pronged antlers  
Mama my tongue twister thousand pronged antlers  
Mama my vein braider thousand pronged antlers, antlers  
And oh her wild eyes, oh her wild eyes*

*So I will ring my cells like bells as you  
Bind your father's molecules with roots of silver  
Pierce him cedars with eyes like fingers  
Picking bloody flowers  
His wild eyes, oh his wild eyes*

*Papa my pine whistler sparrow-eyed sun misser  
Papa my pine whistler sparrow-eyed moon blisser  
Mama my jaw clincher spirit mouthed ghost dancer  
Mama my vein braider thousand year bone burner  
Mama my tongue twister thousand pronged antlers  
Mama my tongue twister thousand pronged antlers  
Mama my vein braider thousand pronged antlers, antlers  
And oh her wild eyes, oh her wild eyes*

*Tiny green moss collector  
Sweet tiny green moss collector  
Remember you could catch fire  
Remember you could catch fire with wild eyes  
With wild eyes, oh with those wild eyes*

*And once the river is rolling lower  
We'll gather lichen from the boulders  
We'll keep it dry inside our lockets  
We'll put this town down into our pockets  
We'll try...*

*To leave these branch arms behind  
The swaying hands of pines  
Their needles tugging at your skin  
Trying to pull you back deep in their wooden womb  
Of a hundred hearts hanging, suspended, moth-eaten  
Those muscles the size of your fist  
All floating around your head  
Not knowing who they're a loving  
Not knowing how fast they're a pumping  
Not knowing how hard they're a beating  
Not knowing who they're a punching  
Those muscles the size of your fist  
All floating around your head  
And throwing punches like we throw the stones to  
The bottom of river beds  
Who knows whose next  
To watch from under the currents  
The rapids rapidly raging while rapid  
While we're rapidly blinking our wild  
Our wild eyes*

[0:34:16]

**Mariee:** Yeah, it's funny. At the time I really just kind of brushed it off in my like, younger years. I'd be like, "Channeling? Yeah, sure. I mean, like, I guess that's what it is." (*Mariee laughs*)

But like, it really, it... songwriting's kind of always like that. Some of the newer songs have been a little more reworked and refined in a different way, but they're usually all coming from -- maybe that's, maybe that's what songwriting is. I mean, songwriting is you're creating a thing that didn't exist before, and then that makes it like a very magical process, like many of the art forms.

**Amber:** Does your mom, does your grandparents, do they feel honored by the music? Do they feel a connection to it?

**Mariee:** That's a really interesting question. My mom's parents have never seen me perform. So they go to bed really early, and They usually haven't really been able to travel to any of the concerts and they don't really **seem** maybe so interested in it or something? And I have yet to give them a personal concert or something, but I know my grandma's listened to the music, my mom's mom. And I'm very fortunate that three of my grandparents are still alive. And she's always telling me (*Mariee laughs*) that she like really wants me to write some happy music!

*(Amber laughs)*

She's like, "It's so beautiful. It's so sad! Like, lift people up!" You know? And I'm always like, "Grandma...Okay, I'll try, try and write some happy music."

*(both laugh)*

**Amber:** Oh, I don't know if it's sad. I mean, it's like, it's serious. You know? It kind of puts me in a ritual space in my mind.

**Mariee:** Yeah. Yeah, I don't think of it is so much as sad. I think I mostly write when I'm usually going through something that I'm needing to process, you know? And those tend to be more of the challenging parts of life. I think when I'm happy I'm not really processing it in that kind of way where I'm really churning it and transmuting whatever I'm going through.

Umm. Happy music...

*(both laugh)*

**[0:36:53]**

**Amber:** You're such an artist just in the way you live your life, too. The way you communicate and I don't know. It just makes sense to me that you came through your parents, through your mother, Felicia, as an artist and like your ancestors gathered around and were like, "Oh, let's drop these stories into Mariee, and she can bring them to life, and she can bring expression and healing to these lineages."

**Mariee:** Mmm... That gives me chills.

Yeah, it really feels like that. I don't know why some of us are on these paths, where we're like -- I don't know if it's a choice or been chosen to do this -- like healing work for the lineages. It really feels like I'm doing that, and I'm going to show up and do more, and so interested and intrigued in that kind of work and making my life and path be about that.

And yeah, there's not really a lot of other people in my family that I see on that, you know. Maybe one of my cousins? But yeah.

**Amber:** Yeah I think it's interesting, too. This is something that I've talked about on the show before, too.

I'm sure this is not the case 100% of the time, but I've noticed many times that a person will come through really **physically** resembling one of their lineages. And then that tends to be the lineage that they feel the most strong towards, or that they're expressing the most or bringing the most healing to, perhaps.

And like you really look like your mother! I mean just like your mom, you know?

*(both laugh)*

And I know you've got some Hungarian in you, too. I've seen you post about your nose.

**Mariee:** Uh-huh *(Mariee laughs)*.

**Amber:** And people telling you that, like, "You have such a Native American nose." And you're like,

"Actually, it's my Hungarian."

*(both laugh)*

**Mariee:** Yes! So interesting! I do have this, like, straight nose that looks just like my dad's. I have this very, you know, darker, very black hair and brown skin.

And while I'm darker than even like my full-blooded brother or something. And it **is** interesting to hear what people choose to say to your face sometimes. And yeah, people will be like, "Oh, such a beautiful NATIVE nose!" or something, and I'm like, "Yeah, exactly. It looks **just** like my dad's who's Polish-Hungarian and has 0% North American..."

**Amber:** -- And is that even a thing?

**Mariee:** Yeah, and also all of my Native, like Native relative's noses are like tiny, button, most Asian-looking noses, or if you can say that, or if that's even okay *(both laugh)*... It's just funny, the false ideas of what stereotypes are.

[0:39:40]

**Amber:** Yeah. So, you talked about how you kind of feel called to be doing this healing work, and I'm thinking about how you're doing work with the Nisenan, which are the local to our area, indigenous people.

**Mariee:** Yes. Mhmm. I'm glad you brought that up. I wanted to mention that in the beginning, but yeah, just we are, me and Amber right now, are on Nisenan territory. And it's been so **enlightening** to work with some of these people, in particular, the spokeswoman Shelly Covert. She's doing so much work in the area to bring new, really like, new visibility to the tribe who's been basically in living in the shadows of this community since the Gold Rush happened in 1849.

Umm. So let's see. What else do I want to say about that?

I grew up here, you know, since I was like -- well, I moved here when I was like one year old -- so, like, I've lived here my whole life with chunks of time where I lived my adult life in different parts of California, and then moved back a few years ago. But we never learned about the Nisenan people...

**Amber:** -- Or if you did, they were called the Maidu.

**Mariee:** ... or if you **did**, they were called the Maidu, which they do **not** call themselves. They have like a totally different language and everything.

So yeah, we were told they were the Maidu, we never heard about them. We didn't even know -- or I didn't know that those people were still around that there were still tribal members. I didn't know that there had been a reservation up on Cement Hill with 2000 people, Nisenan people, living on it at one time. I didn't know that they were recognized, that they were legally terminated in the sixties, and that now they're, like, seeking re-recognition.

This stuff has just been like SO, umm, just really reality-shattering, you know? Which is good so that the truth can really come forward.

Now what were you going to ask?

**[0:41:58]**

**Amber:** Umm, well I was going to bring up the Gold Rush and how it's so celebrated. You live in Gold Country here in the Foothills of Northern California. Everything is, the businesses are all Gold Rush-this-or-that and there's like, the Gold Rush Days, and the local high school's "The Miners"...

*(Mariee laughs)*

**Mariee:** -- Oh my god!

**Amber:** And like, you know? It's just like...

**Mariee:** I drove by the miner statue yesterday!

**Amber:** Yeah, miner statues everywhere! *(Amber laughs)*

**Mariee:** A miner, like a cement, giant miner just like, staring -- have you seen that? Just like, staring at a pan of gold with his face like this.

*(Amber laughs)*

And my friend, who I live with, who was driving past she's like, "I always drive by that, and it always looks like that dude is just, like, staring at a cell phone or something."

*(Amber laughs)*

And it really does! He's like, just staring at this pan of gold nuggets. And I was like, that is SO crazy that that is the thing that represents the high school here.

**Amber:** Yeah, and well it represents the whole territory, town area, community. And so when I read the book by Richard, the tribal chairman, the history of us and what happened to the Nisenan during the Gold Rush, I mean, like, 99% white-killed? It's crazy.

And we just **celebrate** that history here EVERYWHERE without acknowledging what happened to make that happened.

And then, yeah, here are these remaining Tribal members, who have been invisible for so long, and through the work of Shelly and Richard are really becoming visible, who are just living in the midst of that.

**Mariee:** Yeah, on their homelands, and watching all of the thousands of people who live here and who have moved here. Umm, yeah, exactly, celebrating their near genocide, basically.

**Amber:** Yes.

**Mariee:** Even if unconsciously...

**Amber:** Right.

**Mariee:** ... because of their own ignorance or whatever. Which the work they are doing is hopefully going to bring light to all that, and has to a lot of people who want to....

**Amber:** --Yeah it has! --

**Mariee:** You know? I think a lot of people want to know, would **want** to know, you know, about all that. Umm it's just been really heavy. Very heavy and I think that's a part, I mean, that's a part of the healing work is unearthing all this grief and trauma that hasn't been acknowledged or processed. IN the community I feel like we all need to, that's why I feel so called to support them at this time.

I feel like I also have a really intense vision during a ceremony I sat in this area. And I experienced, like, **so** many spirits on the land that hadn't been grieved, and they almost flocked over me and I just wept. I just literally cried for almost five hours. I almost couldn't stop crying. Like, I thought I needed help. Like, I couldn't stop. I was **SOBBING** in this group of people.

And I think I felt a sense, and not even in the way that -- because I'm not those people -- but in some sort of sense got a **glimpse** at the amount of grief that has not been processed on these lands. It is **SO** intense, you know?

And I think that needs to happen.

[0:45:35]

**Amber:** Yeah, it is...

**Mariee:** So that it can move forward and be lightened.

**Amber:** Is that something that they talk about, your friends who are in the Nisenan community here, is there an emphasis on grief?

**Mariee:** Umm... they do. They have mentioned it a bit, just the trauma, the ancestral trauma and the repression. I haven't really heard them talk about it too much, but you can tell it's there.

**Amber:** Yeah.

**Mariee:** A lot of, well, Shelly has mentioned that a lot of her family has just been silent for so long. You know, and I think that's just part of the grief, too, the silence. That it seems like also a lot of women are really ready to break the silence for that. Her mom said that people who want to talk about this stuff are really realizing it's, that the time is now.

**Amber:** Yeah, I remember Richard, in the book, telling a story of when he was little at school and the teacher was like, "Richard's an Indian! Richard get up and do a dance for everyone."

And he was like, "whaaat?" Like, that's, " I don't know how to do an Indian dance."

And that he said from that moment on, I never wanted anyone to know that I was Native American. And of course, now, you know, decades later this is the work he's doing in the world.

So I think that just speaks to that feeling of silence that people have had for so long.

[0:47:14]

**Amber:** Are you connected to, umm, like your own Native American lineages and people who are now living on that land and possibly doing this work?

**Mariee:** Hmm, no, not really.

**Amber:** What the Nisenan are doing here could be like a model for other tribal communities who are wishing to gain more visibility and reclaim themselves as a people.

**Mariee:** Yeah, I hope so. And I think it can. The community has come together also to start this new program that I've been lucky enough to watch get off the ground too it's called the Ancestral Homelands Reciprocity Program. And so that's been like a team of members who are being allies and support for Shelly and the tribe. There's been this dialogue going back and forth and writings have been written for th program and it's always approved for the tribe so it's really gone through all this editing that it's pretty much an official program that's being launched, where people can donate.

I think you're a donator?

**Amber:** Yeah, we donate every month.

**Mariee:** Yeah, which is **amazing**. I saw that, and it seems like people are starting to get the word out about it. So people can donate to their non-profit because they are an unrecognized tribe. They don't get **anything** from the government. They don't have land. They don't have anything at all.

**Amber:** No, no recognition whatsoever.

**Mariee:** yeah, so they created a non-profit that people can donate to. So this program is something that gives people some sort of framework of why it may be important for the community to be donating a part of their prosperity that they make on these lands to the people who aren't getting anything.

**Amber:** Right, and that ask just made so much sense to me. You know? Like it was said, "You're doing business on our lands. If you're doing well, if you can give back, you can help us regain our federal recognition and be doing other things that we need to be doing."

**Mariee:** Yeah.

[0:49:39]

**Amber:** So your song "Wild Eyes" (*both laugh*) opens the podcast, and I have been thinking about doing this podcast for like a year or two before I finally did it.

And one of the first things I thought about was opening music, and just from the first moment, I was like, I would LOVE to have Mariee's song. And I didn't know how you would react, and I didn't know if I should even ask, but when it came time to do the podcast, I asked you, and you just so graciously, absolutely, said yes.

**Mariee:** Yeah! Of course! (*Mariee laughs*)

**Amber:** And now, I know, you listen to this show, too...

**Mariee:** -- Oh I see him! --

**Amber:** Oh, that's just a little bird. I thought it was a mouse out there. I'm always interrupting this podcast to be like, "There's a crow!" (*Amber laughs*)

**Mariee:** Yeah, now I can see why! You can see a lot of wildlife out here!

**Amber:** Yeah, we've got these big windows.

**Mariee:** Yeah, so, I was so glad to talk about that actually. 'Cause, of course, umm, obviously the idea of the podcast sounded so beautiful and wonderful. But little did I know that really listening to the podcast you're making and some of the interviews you've had would have such synchronistic, magical, profound impacts on my life.

Really, truly, so thank you for doing that; for creating the thing and this magical network of, like, really beautiful interviews for us to listen to and I, like, can't -- I'll listen to some beautiful interview that will blow my mind and then, like, the Wild Eyes guitar starts! (*both laugh*)

And then you're like, "Okay thanks!" And it concludes with, like, this song I wrote? You know? (*Amber laughs*). I'm just like, "Wait, what?" Still, even still, like, I still forget that's going to happen. And it will happen and I'm like, "Oh wait, what?"



And it's seriously just another part of that, like, that beautiful part of the mystery that's just continuing to unfold with, like, I don't know, the life that this music gets to live on its own outside of myself, but then here I am actually on the podcast with you (*Mariee aughs*)

**Amber:** So it's been, like, a lot of synchronicities for you, And it would make sense to me that you would have, that that would be happening when you have set the vibe for the whole show.

*(both laugh)*

With your whole music. Like I was speaking of earlier this brings me to this whole other realm which is specifically what I wanted to open and close the show; to create this container for people to be like, now you are entering this space, where synchronicities happen, where the ancestors speak to us.

**Mariee:** Yeah, and I had, like, a literally direct experience to that kind of thing, where I literally felt like the ancestors were speaking through your podcast to me through the synchronicities that were happening, like, while listening to someone's interview. And it was the one where actually, umm, Darla -- what's her last name?

**Amber:** Antoine.

**Mariee:** Antoine was actually bringing up the idea about synchronicity being the ancestors speaking to you as, like, an "A-ha!" moment, and I've never really heard expressed in that way.

So as she was explaining that, and then kind of went on about her life story, all these synchronicities she was speaking about were, like, happening to me, and I was realizing that it was the ancestors talking to me after just hearing her talk about that that's what it was (*Mariee laughs*)

**Amber:** Mhmm.

**Mariee:** It was such a psychedelic moment, like, and my mind was just like, "What?!" Umm, so that was really interesting. It was actually, I was actually on a plane flying from Portland back to California after a really incredible trip where I actually got this tattoo. It's, like, a very ancestrally-vibed tattoo that's, like, a woman with foxgloves and eels on my arm in British Columbia. I got it from this beautiful woman named Dub-see and umm, that's a whole other story.

But let's see, after getting that tattoo, we drove through British Columbia, me and my partner at the time, and drove through the Okanagan -- I believe that's how you say it...

**Amber:** -- Yeah.

**Mariee:** ... but I'm sorry if I'm saying it wrong -- Territory, and then through Washington, and then came to Portland.

Then I got onto a plane flying back to California, and then I was like, "Oh yay! I get to listen to Amber's podcast!" because I get excited. Like, when the next episode comes out I always get so excited about it.

So I put it on, and so, I'm listening to it.

**Mariee:** I'm listening to her talk about how she's from her ancestry, and where she grew up is the land that I, like, literally just drove through that day. And I was like, "Oh my God. Like, what?" She's literally in Costa Rica telling this story, but she's talking about her homelands and how beautiful they are and how lucky she is, and as she's talking about it, I'm like, "I **literally** just drove through there a few hours ago. That is nuts."

And then she starts talking about the synchronicity, and it's the ancestors speaking, and I'm like, "That is literally happening right now (*both laugh*) through her talking about this." And that her, like, her partner was from Michigan, and, like, the guy I was with at the time was from Michigan. And she had had this crazy Medusa dream that she explained, too, that was really powerful. And I, you know, had been singing that song, "Black Snakes", that talks about Medusa's head. So those are just three really specific, to me, synchronicities of her talking about, like, things from her life that directly, obviously correlated to me, like... I mean, Medusa?! (*Amber laughs*) Like, who talks? I mean, like, who talks about this?

**Amber:** Yeah!

**Mariee:** Literally I'm on the plane with full body goosebumps the whole time. I was kind of a little bit freaked out. It was a little bit like one of those freaky moments. It was so potent, and, like, electrified.

**Amber:** Yeah.

**Mariee:** It was really amazing. So that was something that happened.

[0:56:07]

(*Music plays: acoustic guitar folk song "Black Snakes" by Mariee Sioux*)

*Our skin tied over the drum  
An elder's eyes into the woods did run  
Children tied into the drum  
A newborn's tears with the river did run  
Eagle cries over the drum  
An ancient seed smiles into the light of the sun*

*While Medusa's head of black snakes  
Tears through the loss and what remains  
Praying while dogs snap between labor pains  
Empty words spoken again and again  
The Sacred Hoop broken that we're trying to mend*

*So we'll split the light in two we'll split the light in two  
So we'll split the light in two we'll split the light in two  
We'll split the light in two we'll spit the light in you*

*ya-na-we-na-he-ya-wa-na-he-ne  
ya-na-we-na-he-ya-wa-na-he-ne-o-a*

*Our men within the drum  
Spirit ladder starlight the rungs  
Women feeding the drum  
Planting kernels of corn awakening has begun  
Wolf crying over the drum  
Ancient seeds smile into the light of the sun*

*While Medusa's head of black snakes  
Tears through the loss and what remains  
Praying while dogs snap between labor pains  
Empty words spoken again and again  
The Sacred Hoop broken that we're trying to mend*

*So we'll split the light in two we'll split the light in two  
So we'll split the light in two we'll split the light in two  
We'll split the light in two we'll spit the light in you.*

*ya-na-we-na-he-ya-wa-na-he-ne  
Ya-na-we-na-he-ya-wa-na-he-ne-o-a*

**[1:01:47]**

**Amber:** There are physical movements you're doing, you're kind of shaking, and I know that feeling.

I've had it so many times in my life, where something is happening; I just had an interaction with someone; I'm somewhere; I heard something, and it, I just, it's just shaking from the inside. it's like this quivering, and it's not always necessarily pleasant, like you said. It was kind of, like, freaking you out.

**Mariee:** Mhmm. yeah.

**Amber:** But, for me, I learned pretty young, luckily, that that was pointing me to something. That that was like, "Pay attention. This is important to you. This is, like, soul work for you to be doing right here." And I -- that was really a part of what I wanted to do with the podcast, too, so it makes me so happy to hear that!

I just knew that there's been enough times that I've listened to a podcast, or read a blog post, or an Instagram post or something, and I'm like **CRAZY** coincidence because I was just thinking about that or just getting into that!

**Mariee:** Exactly.

**Amber:** It's just, like, I don't know what that is but I know that when you put your heart out here and have genuine conversations with people in public that it's always going to resonate **really strongly** with at least someone out there.

**Mariee:** Mhmm. Totally.

**Amber:** And like, maybe guide them on their path, or open up a door for them that they didn't know was there beforehand.

**Mariee:** Yeah. It's really happened to me, yeah, too, many times.

**Amber:** When you have like --

**Mariee:** -- It was really, like, it really... yeah, that podcast really blew my mind open with that idea. And I was like, "Oh my gosh!" because I experience a **lot** of synchronicity in my life, and it really inspired me to start tracking it, like she talks about. And just that it does really leave, like, such clear guidance that you are on the right path. And I just, you know, always kind of believed that, but just to hear how she explained it was really just like solidifying, was just really, like... oh my God, wow. *(Mariee laughs)*

[1:03:46]

**Amber:** Yeah, I mean how else are they going to communicate to us, you know? I mean, dreams for sure are a big one, creativity, as we've been speaking about but really, yeah, coincidences.

'Cause that gets our attention, you know? Those of us embodied still in these human bodies, when something that meaningful happens our whole body responds.

**Mariee:** Mhmm. Totally.

It's making me think of the other, kind of powerful, coincidence, synchronistic moment through the podcast I had.

Umm, this is what brought me to my recent connection with the datura, Jimson Weed. Datura stramonium is what it's called specifically, I believe. That I've actually never -- no, that's not true. I actually did see it **one** time in person, in real life. *(Mariee laughs)*

**Amber:** Was it here?

**Mariee:** Not here but in L.A.

**Amber:** Okay.

**Mariee:** So, this is a plant that, like, I really did not have any experience with. I think I've heard the name before, you know. But I've never really seen it. Don't have a relationship with it. And it's, like, literally through your podcast and different synchronistic events led me to start begin a relationship with this plant that's just now starting while I'm planting some seeds on the New Moon to start growing it.

And it's a highly potent psychoactive plant.

**Amber:** Right.

**Mariee:** So that should also be known. I don't plan on ingesting the plant, but I just want to spend time with it.

Umm, so that all really started when your friend -- I don't know if she's really your friend, but (*both laugh*)-- Sophia Rose? Yeah, she -- let's see. I want to make sure I get all the parts of this story right, because there's a lot of pieces -- So I when I was listening to her interview with you, and she had been talking about her friend, I believe, that had committed suicide, and that really impactful grieving time, and how -- I don't remember the exact story that she had -- but how she had an experience with the datura plant that was with her in that experience that I'm not, I don't want to say because I don't remember the details.

**Amber:** Episode 3.

**Mariee:** And umm, it's a great interview, I should go back and listen to it.

You and Sophia, you're either born a day apart or have the same birthday.

**Mariee:** Really?

**Amber:** Yeah.

**Mariee:** Interesting.

**Amber:** Are you the 4th?

**Mariee:** 4th.

**Amber:** Yeah, she's the 4th.

**Mariee:** Oh, that's my mom's birthday.

**Amber:** Right, yeah, that's your mom's. And then I'm the eighth of February.

**Mariee:** She seems to sweet to talk to a little bit. And umm, so she was talking about that and the plant, datura, and so I was, like, "Huh, I'm gonna look up this plant," and looked up the flower. Looked up the plant and its flowers, and SO captivated by these flowers, like, they were REALLY calling to me. I was like, "Oh my gosh! these are incredible!" and started reading about it, listening to the podcast, and I also had had a really close girlfriend of mine who had committed suicide many years ago. She sang with me on tour and she was a really sweet beautiful friend, who tragically took her own life. And so there was that sort of correlation...

--(*Mariee coughs*) Excuse me --

And, yeah. So I looked up the plant that day and then right after listening to the podcast my friend called me. She was like, "Oh I pulled a Tarot card for us from the ...."

-- (*Mariee coughs*) Can I borrow your water?--

**Amber:** Yeah.

**Mariee:** Thank you.

So, my friend had pulled a tarot card from the motherpeace deck. The round ones? And she sent me a picture of it, with, like, a woman on it. And then a picture of a datura flower on it, too! And I'm like, whoa dude, what is up with this flower? I've literally just been hearing about it in the last hour, and it's coming at me. And then later that night I had a dream about my friend who had died, which also that plant's can really bring people into communion with people who have passed over, communication with the dead, definitely, very ancestral plant, a plant that can help you let go of things that need to be given death to, or, like, Sophia has a beautiful quote on her website about that.

[1:08:45]

**Amber:** And at this point, you're not even physically working with the plant. It's just entered your conscious.

**Mariee:** It's literally come at me through the internet? (*Amber laughs*) Or through my friend sent me a picture of it on her phone. It's just coming at me and I've never had that experience with a plant before, like truly. So let's see, where does this story go?

So then I reach out to Sophia who has a herbal store and herbal world and website. And I write to her about it, and she is so sweet and happens to be a fan of my music, which I'm like, okay, that's crazy and, like, rad.

So she's like, "I want to send you some gifts. You know, you've helped me so much with your music, and I want to send you something in return, and I'm gonna send you the datura flower essence that I make and a couple other things." So she sends that to me, so I'm like this is crazy and so special! And I still get so mind blown by stuff like that, like, is this real?

And so she sends it to me and I get the flower essence the day that I'm going into an ayahuasca ceremony to sit in, and I take it with me, and it's a flower essence. They obviously can be very impactful, but gentle at the same time. So I'm like, okay I'm definitely going to take some of this flower essence. It got to me on this day, and I took some of it, and then I, well, obviously ayahuasca obviously not so gently sometimes (*both laugh*) umm or subtle. But, so I had that experience and really I had the most profound contact with my ancestors that night through the ceremony and the medicine that I've ever had. It was so visceral and tangible and that was what I kind of spoke on, kind of in the beginning where I was really given the vision of the ancestors being the voice, like, my voice, singing voice that's doing the healing work for them

So I saw them in, like, a line, a wall -- not really a line -- a wall that shown back for me, and a wall that just stretched back forever, basically, like how our ancestors basically do, almost. And they

showed straight through my voice, my throat, and they showed the light through, and said 'This is the key, and know that you have to use it.'

This was just, like, last summer. I don't know. When messages are that clear you're kind of like, "Ohhh okay." (*both laugh*)

**Amber:** Yeah! (*Amber laughs*)

**Mariee:** OKAY. Fine. I won't try and give up the music like I've tried doing multiple times. I just want to do something else or this other thing. And it's like, "No, this is a really important path."

I don't know. It just feels there's no turning back from it. You can't turn your back.

**Amber:** Yeah, no. You can't turn your back on your calling, your destiny, the gifts that you've been given.

**Mariee:** My gift! They're going to lead to other things. Hopefully they will lead to other things, too. I'm trying to think what that will be, but...

**[1:12:28]**

**Amber:** I know that sometimes it can be hard to parse these things out with an experience like that. But did that -- was it a vision? Like, you saw this visually? Or did you also hear the words, hear the message inwards? Or the words, how you're interpreting the vision that you saw?

**Mariee:** The words, I think, were interpreting the vision I saw. But also, there almost is like a voice, too, in some sort of way. But it was a very, very visual thing that I saw with the light shining through the voice from them, and then it being the key was really the word. This is the key to, like, unlock the stuff.

**Amber:** What do you think about -- tell me more about the key, like, the key to unlock, like, your voice is the key that unlocks the ancestral stories?

**Mariee:** Yeah, and it does the healing work. It's like the key to the healing.

**Amber:** Mhmm.

**Mariee:** You know? It's the thing; it's the expressing what things haven't been expressed. If I can express from a really authentic space then it's expressing for them who weren't maybe able to.

**[1:13:45]**

(*Music plays: acoustic guitar folk song "Grief in Exile" by Mariee Sioux*)

*On a hallowed wind  
The song of a missing twin  
I could have sworn that he'd be dead (laid to rest)  
In a sweet grass and cedar bed (dressed in his best)  
A child of God an ancient seed smile (all the while)  
A Grief in exile*

*A Grief in exile*

*Grief in exile*

*Hold on tight and like a child  
You won't miss a beat you'll just skip stones  
A lioness and a coward  
My power prowess and prayer  
My truth feeding in the lair  
Bloody paws mane of flowers  
Our powers out magic theirs  
Our truth feeding in the lair*

*So gather the necessities  
For a ceremony, Oh life!  
Only take what you need  
And learn to give thanks for your time  
Abalone shells sage and cedar  
Tend to the coals that feed  
Imaginations of ether  
Beat with the arteries  
That burn with a humble fever  
Tend to the ones in need  
Of an honorable griever  
Bend with the corn and weed out  
The creeping deceiver*

*All the while*

*Grief in exile*

*Hold on tight and like a child  
You won't miss a beat you'll just skip stones  
A lioness and a coward  
My power prowess and prayer  
My truth feeding in the lair  
Bloody paws mane of flowers  
Our powers out magic theirs  
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*So gather the necessities  
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And learn to give thanks for your time  
Abalone shells sage and cedar  
Tend to the coals that feed  
Imaginations of ether  
Beat with the arteries  
That burn with a humble fever  
Tend to the ones in need*



*Of an honorable griever  
Bend with the corn and weed out  
The creeping deceiver*

[1:17:39]

**Amber:** Have you called on that vision before you sit down to write or record or perform?

**Mariee:** Hmm. I would say some. That it's definitely influenced some of my new songs for sure. For sure that are going to be on my new record. Or are on it, I guess. It's already created. *(both laugh)*

**Amber:** Yeah, it just, I feel like when you're given a message or vision that clearly that is so tied into your life path and work that that's a big gift that you can draw on whenever you sit down to create or to share.

**Mariee:** Mhmmn. Yeah, you're right.

**Amber:** Always hold that.

**Mariee:** Yeah, totally. Now that I've seen it so many times. This was only like eight months ago or something. And the other thing about the datura that I just remembered saying about the new album is that it then after that I had been working, my really wonderful, talented friend, Jackie, was helping me come up with some album cover ideas, and I knew I wanted there to be some abalone on it around this photo that my love had taken at the time in The Badlands. And I was, "I want to use this picture and do abalone around it, I'm not really sure what that looks like.

And then after that experience kind of came back to her, let's make it, like, datura-abalone flowers around the cover, like, this flower is like, really just played such an important role all of a sudden in forming this music or my story or whatever. So yeah, it made a beautiful design around -- or yeah, she made a beautiful design around the datura flower thing.

So I can't wait to share that with people. It's a really special collaboration and magical story. The whole thing! *(Mariee laughs)*

**Amber:** Yeah, I mean, but that's you, that's your music, that's your albums so much magic tied into them.

[1:19:43]

**Amber:** Were you also involved in designing the visual elements for the *Faces in the Rocks* album cover?

**Mariee:** That one? Hmm... It was more just that woman kind of going with the vibe of the music.

*(Mariee laughs)*

**Amber:** I love it. I could stare at the picture forever.

**Mariee:** Yeah, I know. It's also very ancestral.

**Amber:** Yes, it is.

**Mariee:** Like the woman braiding the hair into the skull under the tree and the ghost figurines, spirits.

**Amber:** Yeah. (*Amber laughs*)

**Mariee:** Yeah. It's really cool.

**Amber:** So... what's the new album called?

**Mariee:** The album is called *Grief in Exile*. Yeah.

**Amber:** And when does it... I think it will already be out when the interview comes out.

**Mariee:** Yeah, maybe so. It's going to come out June 7th.

**Amber:** Okay, probably just, we'll align then.

**Mariee:** Or a little before. Whatever works. I'll be doing an album release show in Nevada City on June 5th.

**Amber:** Okay.

**Mariee:** Yeah, my grandma, the same one who was talking about the happy songs, she asked me about the record, and I had to tell her, like, the title. (*Amber laughs*)

And I was just like, oh God why did she ask me? I did not expect her to be like, "Well what's it called?"

"Grief in Exile."

And she was just like, "Aww. It doesn't really sound like you're really working with the happy stuff."

It was so funny. (*both laugh*)

I got caught **again** by grandma.

[1:21:14]

**Amber:** Do you think **she's** carrying unmetabolized grief? (*both laugh*)

**Mariee:** I can imagine, so, probably. She is a very light being, though. She has a deep, deep spiritual connection to God, and she's, like, very devout Catholic, but, I mean that's a whole other complex story of like, emotions in that.

But her connection to spirit and she prays so much and talks to God and has such a sweet connection to flowers and nature and stuff, that I think that's really lightened her being and done its own work.

**Amber:** And I think it's worth noting, too, that not everyone who comes from a lineage of trauma and heaviness carries it.

You know? And someone might carry it in a way that someone may carry it like addiction, lifelong, or whatever and then some people might carry it like you do, where you're someone who transforms it.

**Mariee:** Mmmm. Yeah.

**Amber:** Yeah. Umm, will you be touring?

**Mariee:** I really hope so! (*Mariee laughs*) I haven't set up and tours yet but I would really love to tour when the album comes out and hope that lines up. Either I'll just do it myself or whatever but I'd love to go to the east coast, travel the country. I haven't been to the East Coast in a long time, and I'd love to get over to Europe again, all the places I've never been to before.

**Amber:** Yeah, well who knows?

**Mariee:** Yeah, if anyone out there books shows, I could use some help. It's definitely a lot, an overwhelming amount of work on the computer that totally is hard for me, personally, to do in general, (*Mariee laughs*) and organize.

**Amber:** Well, I think of you as -- I think I said this earlier -- you're a true artist. You're not so like grounded in the world of logistics, and you know?

(*both laugh*)

**Mariee:** This is **very** true.

**Amber:** So you do need help! You need someone who does that for you.

**Mariee:** Computer organizational skills... yeah, it would be great.

**Amber:** So **you** can just channel the ancestors using your voice. (*both laugh*)

**Mariee:** Can the ancestors find me a booking agent somehow? (*Amber laughs*)

No, it would be really helpful. 'Cause I just want to get out there and play for people so much in places that haven't, that I haven't been able to. And I get messages from people all over the country or other countries that are like, "Come to this place!" and I'm like, "I would LOVE to get there!" But I don't have the money to fly to wherever this faraway place is and play one show, but I'd love to organize it so it could actually work out.

**Amber:** I think what you do is, the audience you find is similar to the audience that I find for this podcast, which is, for the right (it's not for everyone) and for the right people it is completely life-changing, heart-opening, life long connection to the work. Umm, so I very much support you finding a wider audience; finding more people who have that feeling when they listen to the music.

**Mariee:** Yeah. I'm excited. I haven't released an album in over five years, so. It's been... there's a lot of life in an album It's so interesting that all albums are different. They're these sonic multi-dimensional, kaleidoscope things of someone's experience, and, really, this album is more-so that than maybe any of the other ones. It really encapsulates the past five years of vision and love and heartbreak and loss and it really, it's just this multi-dimensional thing I guess, this sonic thing you listen to. I don't know what dimension you call that.

*(Amber laughs)*

Sonic realm? But it is kind of multi-dimensional in that.

**Amber:** Yeah, for sure!

**Mariee:** That's crazy that you can just put a thing out there that just this culmination of experience that just becomes this thing that people can then listen to. It's really trippy! *(Mariee laughs)*

[1:25:37]

**Amber:** Yeah, it must feel really vulnerable. 'Cause music, it's a whole other layer of creation. Your using your actual voice. you know? Which, to me, seems terrifying *(Amber laughs)*.

Um, and your words, you know? Yeah. And your words. OH my god, your words!

**Mariee:** Yeah, I think you'll like the new one.

**Amber:** Oh, I'm positive I will *(Amber laughs)*. You know, there's a handful of artists that I'll listen to **anything** they put out, for sure and enjoy it. *(Speaker 2 laughs)*

And you're one of those for me. So thank you, Mariee, I'm so happy to see you and finally get to dive deeper. And I feel like you, for sure could be one of those recurring guests, too. 'Cause you, like, magical things happen to you when you move in the world. You're one of those people! *(Amber laughs)*

So I know there's more stories, and there's more that's going happen, too.

**Mariee:** There's a lot of stories. *(Speaker 2 laughs)*

It's funny to kind of realize that, but a lot of magical things happen. It's really special.

**Amber:** Yeah.

**Mariee:** I'm lucky.

**Amber:** Yeah, and you've also chosen to follow your soul calling for your entire adult life, and I really believe that when people do that, that's when the synchronicities and the magic are more likely to show up.

**Mariee:** It's almost like I **can't** do anything else if it's not on the path. Or maybe it's our Aquarian nature, you know? I don't know if it's just that, based on a sign. But I cannot not do something that on my path. Like, I won't. I'm literally incapable of doing it.

**Amber:** Yeah. Yeah, I kind of know what you mean. *(Amber laughs)*

**Mariee:** Like, can't do it. Can't even make it happen *(Speaker 2 laughs)*

**Amber:** Yeah, I know. I just can't have a job. I swear to God, I can't. I can't work for someone else. Yeah. I would rather just like.

**Mariee:** I can't work for someone else! *(Speaker 2 laughs)* I tried, the last time I was in my early 20's and I would just get **fired** from jobs for no apparent reason, even though I was one of the best little workers. I, like, couldn't. It couldn't happen. *(Amber laughs)* I would try, and it just would be like, kicking me off in the weirdest ways.

Nope. not gonna work at that deli. Not gonna work at that movie theater.

**Amber:** I never got fired, but I would quit. The longest I worked anywhere was 11 months. I was just like, "That's **quite** enough of trying to bend myself to y'all." *(Speaker 2 laughs)*

**Mariee:** Yeah, exactly.

**Amber:** Maybe there is something to that Aquarian mythology *(Amber laughs)*

**Mariee:** The rebel in us.

**Amber:** Yeah. But also the desire... It's funny. I was thinking about this today: all the parts of astrology I don't believe in, and all the parts I do. And, you know. But I have always really resonated with that part of, like, the Aquarian drive for independence, but for dedicating your life's work to humanity and healing and helping people feel better and be better.

**Mariee:** Exactly. Exactly. The rebel and the humanitarian cause. *(Amber laughs)*

Rebel for the humans.

**Amber:** That's, speaking of James Dean, he's an Aquarius, too.

**Mariee:** Oh really??

**Amber:** Oh yeah, he's born on my birthday, exactly 50 years before me. He was born February 8, 1941. Yeah, so I always felt, like, quite a thing for him. Rebel with a Cause. Rebel without a cause.

*(both laugh)*

Yeah, okay. I think it's time to wrap up.

**Mariee:** Okay.

Well, thank you so much for everything you do. I'm honored that the music encapsulates these beautiful interviews that definitely impacted my life. So yeah.

**Amber:** I am **so honored** that your music sets the container, and that it's worked out, you know? I was like, maybe at some point she'll be like, "I'm not really feeling it anymore, Amber. Can you find something else?" And I'd be like "Okay."

*(both laugh)*

So, I'm glad you're feeling it.

**Mariee:** Alright well. How do you sign off these? Is it "Goodbye?" *(said as AOL Voice, signing off)*

**Amber:** Yeah, "Goodbye!" *(both laugh)*

[Grief in Exile](#) , June 7th, Mariee Sioux.

**Mariee:** Bandcamp these days is the best online platform for the musicians moneywise just if anyone's wondering.

**Amber:** Yeah, I think that's what I link to because you're in every show notes.

And I think it's your Bandcamp page that I have it linked to, and I'll put that higher in the notes for this episode, too. So okay. Go find Mariee! Go be transported!

*(Music plays: acoustic guitar folk song "Wild Eyes" by Mariee Sioux)*

*Can you tell us the place where  
the elders chew the sky soft?  
And the place where love is like  
a perfectly quelled arrow  
flown from bows of pure willow  
And under (and under)  
The thundering roll of ghost buffalo  
(the thundering roll of ghost buffalo)  
Can't you hear  
the world's heart breaking?*

*For it's a test of courage  
to kiss the snake tongued people  
The fork tongue'd people  
Yes, it's a test of courage  
to kiss the snake tongued people  
the fork tongue'd people  
cause' it's like two tongues at one time  
like two tongues at one time  
it's like two tongues at one time*

*like two tongues at one time  
it's like two tongues at one time  
like bitter spirits and sweet wine  
like two tongues at one time  
at one time*

*so pour all of your souls like magma into the caverns  
pour all of your souls like magma into the caverns  
and pour em' all for the haunting  
the haunting, the haunting  
and pour em' all for the haunting  
the haunting, the haunting  
and pour em' all for the haunting  
and cool down for the haunting  
and harden for the haunting*

*Now granite soul you're a haunter  
a haunter hunting children of the wild plains  
and now granite soul you're a haunter  
a haunter hunting children of the wild plains  
and if my greatgreatgreatgreatgreatgrandma  
could find them  
she would put all of their poisoned  
all of their poisoned, poised teeth in her medicine bag  
in her medicine bag  
She'd make a graph of our death-beat  
pulse, murmur, quiet,  
pulse, murmur, quiet  
like hiding pheasants in the tall grass*

*Now there's faces in the rocks  
and they're coming on strong  
Faces in the rocks with medicine tongues  
Faces in the rocks feels like a million to one  
Woman and man in the moon  
with a cradle born son  
Braided round close til' all warmth is gone  
goOoOoOoOone*

*So here take these blankets  
Here take these blankets  
Here take these blankets  
They're woven from the hair of the dead  
The hair from your sisters  
hair from your brothers  
hair from your lovers  
hair from the beavers  
hair from the otters*

*The hair from your lovers  
hair from your fathers  
hair from your lovers  
hair from the beavers  
hair from the otters*

*And we, we saw through you  
like a candle through a buffalo's eye  
We, we stood by you  
like a mama bear  
shot with her cub's at her side  
And we, we saw through you  
like a candle through a buffalo's eye.*

**[1:37:26]**

Amber: Thank you for taking these Medicine Stories in. I hope they inspire you to keep walking the mythic path of your own unfolding self. I love sharing information and will always put any relevant links in the show notes. You can find my blog, handmade herbal medicines, and past podcast episodes, and a lot more at [MythicMedicine.love](http://MythicMedicine.love).

We've got reishi, lion's mane, elderberry, mugwort, yarrow, redwood, body oils, an amazing sleep medicine, heart medicine, earth essences, so much more. More than I can list there.

While you're there check out my quiz "Which Healing Herb is your Plant Medicine?" It's a fun and lighthearted quiz, but the results are really in depth and designed to bring you into closer alignment with both the medicine you are in need of and the medicine you already carry and can bring to others.

If you love this show, please consider supporting my work at [Patreon.com/MedicineStories](https://Patreon.com/MedicineStories). It is so worth your while. There are dozens and dozens of killer rewards there, and I've been told by many folks that it's the best Patreon out there. We've got e-books, downloadable PDFs, bonus interviews, guided meditations, giveaways, resource guides, links to online learning and behind the scenes stuff and just so much more. The best of it is available at the two dollar a month level.

And just please subscribe, whichever app you use, just click that little subscribe button, and review on iTunes. It's so helpful. And if you do that, you just may be featured in a listener spotlight in the future.

The music that opens and closes the show is Mariee Sioux. It's from her beautiful song "Wild Eyes." It's one of my favorite songs of all time. Thank you Mariee. And thanks to you all. I look forward to next time!