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Interviewee: Buck Morigeau
Interviewer: Michael Larmann
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Michael Larmann: Interviewer Michael Larmann. Interviewee?

Buck Morigeau: Buck Morigeau, B-u-c-k M-o-r-i-g-e-a-u.

ML: This oral history is being recorded on October 26, 2019, in the Arlee Community Center located in Arlee, Montana. It is currently 2 30 p.m. I will be interviewing Buck Morigeau, member of the band WarCry. That is WarCry, one word, W-a-r-C-r-y. The w and c are capitalized.

ML: My opening questions will ask for background information on WarCry. I will then ask Mr. Borgeau...Forgive me, Mr. Morigeau about WarCry's beginnings and their heavy metal influences. Next, I will ask him about the metal music scene in Missoula, Montana. It is important to know the vastness of the scene and how WarCry fits into it. After discussing their role in the Missoula music scene, the questions will shift to WarCry's music scene on the Flathead Reservation and other Native American reservations. These questions will ask why metal may have been a method to address Native American issues such as sobriety and identity crisis. Most of these questions will ask how Native American metal music can be seen as a form of social, cultural, and political expression. The goals of these questions are the following: one, learn background information on WarCry; two, learn about WarCry's place in the Missoula metal scene; three, learn about WarCry's activities and the impact of their music in Native American communities.

Are you ready Mr. Morigeau?

BM: Yeah.

ML: Okay, then we will start with question number one.

BM: Good questions.

ML: Excellent. How did you get interested in music and metal music in general? How did this begin?

BM: Well, I would say it started out like everybody. You're a big fan, and somewhere in seventh grade, I discovered all this metal, and I leaned more towards the Black Sabbath and the older bands rather than the glam rock that was really going on at the time. But I knew I liked the guitar, and I knew I liked the heavier side of music. It was just like anybody else in the world; it's

something that you tuned into because you don't fit in when you're growing up. I lived in different states growing up, and had to learn about who my identity was because the world tells you you're different. No matter where you go, they're trying to pin you down as to what stereotype they can put you in or what race or what. I've been multiple races being a Native American because they can't guess, because they think, out in the world growing up anyway, they think Native American is Peter Pan. It's either fantasy or long ago history, and for my tribe, it was only a couple hundred years ago. So, here we are with cars and internet, and only two great grandpas ago, it was hunting and horseback.

ML: Just for the record what tribe are you a member of?

BM: I'm a Bitterroot-Salish. They call us Flathead now, which is a misnomer, but it's because hand sign for our tribe is to put your palm to your forehead and that signifies how we wear our hair. We'd wear in a kind of a bouffant on the top, and then our two typical braids, so we actually wore three braids. That top braid is to taunt your enemy to see if he's tough enough to try to grab you and do the scalping, or just as before, there was scalping—which was brought in from the French and the pelts and kind of made it across west—before that, the hair hold was like when you're fighting it out with your enemy. You still had that taunt braid as like, kind of like, go ahead. It was a way to really show you're tough. Our tribe would really poof it up, like go ahead and be a hair grabber, I guess. So, the tribes around us had the palm to the forehead as the name for our tribe, and then later became flat head because the palm is flat against their head. I think really when you're young like that and you're from a, you know you're different and if you literally are old enough, seventh, eighth grade to know your tribal affiliation and how you were colonized or conquered and you grew up with this either a chip on your shoulder or a defeatist attitude. I kind of ended up with the chip. So, I was drawn to aggressive music, aggressive sports, aggressive whether it's motor-cross, to martial arts, to even more traditional things, like the more warrior aspect of our tribe that was being lost.

Learning about our ways of fighting and martial arts, you could say, which led me to becoming a traditional dancer at our celebrations. I wear the feathers. I shave really good, and I go and represent our tribe and show my bravery because you can't really boast about yourself, but out there is one of the times you kind of can through the dance. You're not talking, but you're showing like your muscles, your moves, your...I would say endurance. There's a lot of endurance if you do a bunch of songs in a row. It gets really hard. So, I really graduate...kind of picked up on that. The name itself is, I'm a war dancer, right, and so I kind of latched on to the more aggressive things. So, when it came to popular music at the time, I think Tiffany had "I Think We're Alone Now" was really big on the radio—a lot of bubble gum pop was just all over. The Cindi Lauper and all this stuff was going, and the only hard rocker stuff I heard was the glam, Def Leppard. I just kind of, since then, I've always found the non-glam rock. It ended up being a lot of underground. In high school, I found a lot of underground through the tape trade and mailing tapes in the mail and recordings of, 'here, listen to this band from the college radio.' They'd ship it to me. I'm, like, who is it again? It was just an exciting era where you could tape trade, and I was young. There was people already in that game and a scene already

happening, but I was young and just got into the tape trading era just enough to find out all these hardcore New York bands making it way here through that before internet and stuff. That's how you did it. You heard your friend said it, and then finally you get this. It's like gold. My first Metallica was a recording of a recording of *Kill Them All*, and it changed everything—how I viewed guitar, what noises you could get out of it. I listen to it now and it seems pretty raw but aggressive, but later if you stick with the Metallica and the thrash scene, Slayer, Anthrax, Exodus were all just bands that I just stuck with, followed.

There was a guy in a band in Anthrax, the lead singer at the time was a Native American from out East, maybe Mohawk or something [Joey Belladonna, Iroquois]. Later I found in another band called Testament, Chuck Billy is a Native American too [Pomo Native American], so I seen that some of the bands I liked were—when in a time where only Native Americans were presented in either Peter Pan or the crying commercial where he's looking at the garbage and the dude cries. It's look up-able. That guy is Italian; he's not really a Native American, but he made a good commercial, dressed up Native American and stuff. Right on.

So, I didn't see a lot of representation so I found those singers in those bands were just, like, yeah man. Those are my heroes. Nowhere else. You're not gonna see Native Americans in country; you're not going to see them in the pop rock scene. I just don't think they're...I think nowadays, don't get me wrong, metalheads, but thank goodness for rap because these kids are writing, they're getting into studios, making their own studios in mom's house, and getting in there and having a creative outlet, which is I wish I had that. So, I really am support of any arts or music to pull you out of this very depressing, where you don't fit in type thing. It's a way to overcome it. Then out there, I think Supaman [Christian Parrish Takes the Gun, Apsáalooke], a guy named Supaman has a couple Grammy's or nominated or something. He's Native American that's rap, so I see there's representation out there now, maybe with YouTube and social media. They have a lot more opportunity than we did with the tape trading, and later trying to sell CDs, when you actually do get a band.

ML: A lot has changed.

BM: Yeah. It's so different now, and I'm excited. It's a new realm; we're all still alive, which is not to say there's been a rough journey for a lot of us, a lot of fans, a lot of stuff. But I think for me, I think WarCry has been there for a lot of people because I see it as more of a social thing than a band, if that makes sense.

ML: That's good.

BM: They may not like heavy metal but they will wear WarCry shirt back in early thousands [2000s] that's was pretty common to—oh, I don't listen to you guys, that screaming is too loud or whatever. But it became some sort of cool thing to link up with. I've seen WarCry shirts on a *Missoulian* where the guys holding the sign protesting the Columbus Day, or I don't even remember, and right up front he's wearing his WarCry shirt. I've seen WarCry shirts at

environmental meetings and stuff; I look around there's a WarCry because George (?) at the U of M used to have some pretty good meetings and stuff that I'd like to partake in.

Yeah, it became more of that kind of thing, and we had to capitalize the W and capitalize the C because there's a famous WarCry and a band—another band in Spain, who's super famous. They have figurines, I bet by now. I don't know. But the game is super famous. There's a WarCry game, which capital W, capital C, which changed to the A WarCry, which changed to A WarCry to Their Fallen World, because just trying to separate our metal band from the Spain metal band. When we were at our biggest success, our numbers on the early Myspace were way higher than the famous guys, but that changed eventually because they're super famous and they do world tours and stuff. We pretty much made it to Arizona, West Coast, Oregon, Washington, pretty local really. I've always wanted to go out East.

What was the next question anyway?

ML: Well, you're already talked a bit about WarCry, but doing some research there's a few things that are very hard to find out. For example, when did the band form?

BM: No joke, in my mom's laundry room, which was in her shop in Dixon, Montana. Drummer Doug was 16 [Doug Tapia], and I was 17 and a senior. My big gig as a guitar player at that time was I played the high school. I played Steve Vai's "For the Love of God" at the high school spring concert or whatever, and I finished it with Jimi Hendrix's version of "The Star-Spangled Banner," but I just had the ego boost because people were blown away. It surpassed what nationality I was, it took all the attention away from me just being a...because I went to a mostly non-tribal, all-white school here on the reservation no less. It's like they segregated themselves back then, and I kind of got kicked out because of my rebellious nature of other schools and there. That school was my kind of last effort before going to the alternative school that they have set up for us troubled kids, so my grandmother stepped in and made me go to that school. I had to buckle down because I didn't have any troublemaker friends for four years; you're just like the one Indian—Native American, I should say—in school, and because of life, car accidents, what I call res life, I quit drinking pretty young, like sophomore into junior because of, like I said, car wrecks and tragedy upon tragedy. I had got sent to a treatment center for youth at 15 or whatever. Coming out of all that tragedy and all that horrible and getting a little bit of an education on, hey, this isn't healthy, really helped actually, and I just kind of didn't drink anymore and was so bored that my focus became on guitar, Like I sai, if you ever listen to Steve Vai's "For the Love of God," it would be very difficult for me to play it. I would have to take a month and really buckle down to play it at the level I did at 17 because it is really intricate on guitar. But I just focused on just that. So, I would say, Mike, I graduated in 1991, and I would say me and Doug and the name WarCry started then, when I was just out of high school at 17 and he was still in high school. That is the original WarCry.

We had three original songs that we would play, and the rest were mostly Metallica, Slayer, and just us two would play it. We even played at Dixon bar because this is in Dixon. The lady would

let us play there, and she's old-time country—Dixon bar is its own legendary place anyways. But they had this little building to the side, and to get us out of grandma's yard or basement, if it's this time of year, we would want to play in grandma's basement because it was bigger than my mom's house. No way. This lady let us play in a kind of a public building; no one showed up to those shows. You could imagine. It's very rural, and most the bar crowd is very country-western. It was just their good graces where they let us play in there.

At, I would say, somewhere around '92, I had met a guy named Andy [Smetanka] in Missoula, and this is important. He played in a band called Humpty [Humpty], and he said, "Really, you like that, you like that fast and stuff." He played more of what I would consider punk, but heavy punk, really, fast aggressive, and just good stuff. He kind of said, "Well, do you play in a band?" because I was talking about gear or something, and he must have cued in that I played in the band or something. I said, "Yeah, I'm in this thrash, slash, death metal band." I really wasn't, but in my head I was already had a band name, I have a drummer. He says, "You want to come down on the"—whatever date it was, and this is in '92 or something. I'm just fresh out of high school or whatever, '92 '93 maybe. I'll give it a couple years, but I doubt it. It seems pretty fresh because I only had me and Doug were in the band, and I had to rush and find other guys who would learn my songs, so I had probably five songs by that time. Said yes to doing a show with Humpty, opening for them at some club, and eventually with the same guys and the same groups of people Jay's Upstairs, which if you guys...Jay's Upstairs should come up a ton in everybody's research because if it wasn't for Jay's Upstairs, I don't think I would have been acclimatized to playing in front of wild crowds, screaming and yelling and moshing. I would just...It got me used to the crowd, the yelling, and the what you would expect—what it made you feel like a real band.

So, what I did is I gathered a couple guys and made them play on stage with me, and I had no lyrics for my songs yet, but I played them anyway. So, our first show was, I think, I would almost say at Jay's Upstairs; if not, it's the right era, and it should come up a lot in a lot of your research. All the students' really.

ML: Yes, it was going through, I found a few place you were advertised to perform. One of them was Jay's Upstairs. There was also the Dark House Bar.

BM: Dark Horse, yeah.

ML: And the Palace were common places.

BM: The Palace, yeah. All three of those places, just the best places. It was close enough that our crowd would come in from the reservation into Missoula, and then we kind of had a Missoula following, which was really cool. It was really cool to have. That really—the Dark Horse shows because of the bigger venue, when it was filled, it was really, really good. We sold merch at those shows too because the pay when you're playing metal isn't good, whether it's a

club in Portland or here in Montana. It's not good, so most of us, I think, relied on merch. That's why I thought this was important to bring. Yeah.

ML: What was the metal scene like in Missoula. Were you the only metal bands? Were there other people involved?

BM: I would say Missoula, it was more of a punk scene because they knew that the glam rock—I think, my feeling is as a fan of live music in Missoula when I turned 18, and I didn't drink so I was like I think I can go at this point, I would sneak in, watch music. I didn't drink anyway, so I didn't have any qualms about going and watching bands in Missoula. Usually at a Top Hat or a Jay's or, yeah, all these different...Back then they called it the Buck's Club, which became, I think, Dark Horse. I'm not sure. Anyways I would go and watch bands, and I thought of it more of a college, punk scene, but the really kind of good underground punk, not really the pop punk which we consider punk today. Really underground, a lot of power chords and a lot of down strokes on the guitar. Good times. The metal scene was full of a lot of glam rockers, and because Missoula's cool I don't think there was a lot of shows of that nature, at least the places I went to, unless you were like some big band coming through. REO Speedwagon's here. But I was more into the underground, so I definitely think, yeah, I was like the only thrash in Missoula, I would say, because of being friends with Andy and Humpty, and getting to know people at the Jay's Upstairs. It's their kindness that allowed us to go and open shows for them, and it wasn't long before we were headlining shows, and that's nice. You just try to get the same bands to open for you, so you could just alternate with the same bands and kind of put on a pretty good show.

I would say that was around '95-ish because at '99, we were playing long enough and digital recording had come out by '99, that we came out with what we call the Purple CD, which has the buffalo skull and a star blanket, which is actually a blanket just laid out on the floor and buffalo skull sat there and took the photo. Yeah, it was pretty neat, and that's an actual, off of when you war dance, they had a thing on his...So, this is actually a quilled thing that we had to lay on a sheet, take a picture. I thought that was neat, even though it didn't come out very flashy or fancy, I like to tell people that first, in '99, that first CD, the quality low, the images not great, but it's one of my favorites because of that. It's so punk, in a way, which matches that time period, I think—the end of that time period where Missoula and its punk scene kept WarCry going, doing shows. We would do shows in Kalispell, which is another bigger town, and had a following there. So, it was one weekend here and one week in there. So much fun.

I think the height, yeah, that's pretty much the end of that era.

ML: Okay. Before we go too much further, I think it's just important for the record, why exactly did you name the band WarCry? I think you already mentioned this, but I just want to make sure.

BM: Well, at first, you got to remember I'm in high school, hadn't been to college yet, but I knew as a self-identity that we were—I don't want to say I'm an environmentalist because I would have to say that I'm not into the politicized, any of that environmentalism, any carbon credits or anything—none of that is Native. But at the time there's poison, was poison from coal mines. I had lived in Washington and was concerned about the nuclear waste and the depleted uranium that they're putting down on the Hopi and Navajo reservation, killing rivers. I knew about this stuff because we, as tribal people, we know about each other's stuff. The copper mining that was here years back and how it poisoned the water. I mean, you could go on and on. I think as Native people, we're caretakers of the earth. It's ingrained in our tribal stories to tell us to do that, and we're losing. I had no way to fight. How do you fight? I can't just go clobbering people at the nuclear reactor place. What's this wild Indian with his horse and war club, 'woo, woo, woo,' going to ride in and make a big scene. If I made it past the fence, arrested, or shot at, or shot. So, I thought, what gives me a voice? I found out because there's these other bands with Native Americans in it that in this—which I love metal anyway, and all the hard metal and stuff. It's very fast aggressive, the guitar is technical, and I loved it. It gave me an outlet, if not for to actually change anybody's mind on driving cars or anything. It's like my grandma said, "You can't have everyone going horse and buggy days." I'm, like, well the cars need to change then, don't they? This is in '91, and it was a war cry to that. At the time what was going on was that the Native people over in, I would say, your neck of the woods were having them clear-cut, and those Canadian Natives were just having them trees mowed down—deforestation, man. Then they had before McDonald's put the kibosh on the rainforest burning for the cattle industry, there was that was going on. It was end of Reagan days into some Bush days, and so there was industry and cows. I'm, like, we need to at least have a little Indian voice. What's your opinion Mr. Native American? That's my opinion. We need to—

Of course, back then, a war cry is to us—I never thought of it like this—war cries are you're inciting violence. At the time, I was like no it's what you do before you're actually going to battle, or it's what you do after something great happened. We would raise our voices really loud, and even that sharp cry in and of itself is not only a prayer, but it's a thing that'll clear an area, just with that sharp cry. So, if there's a wild animal and you're in the in the forest—and we didn't have guns 250 years ago—you're just the guy in the woods with grizzlies and mountain lions and a good sharp war cry, it's showing that you're not afraid if it gets you, but you're ready to fight back with the stick. So, you might make the war cry which would be 'oh, oh,' or there's different sounds: coyote noises, there's even grunts, which would be more like dogs and buffalos. But they're all really loud, and I wouldn't want to do one right here. It's the level of noise you would do at say, maybe screaming for your team, is what would, 'rah, rah.' To me, that lot because you can't understand what they're saying; it sounds like war cries.

ML: It's very empowering.

BM: Yeah, yeah. So, I named it WarCry, later A WarCry which I think is in Myspace, and then later Facebook days we were already like A WarCry to Their Fallen World just to separate us from the game and the famous WarCry. There's a punk from Portland, who was getting a good

following called WarCry. All of our WarCry's were a different word for different things. So, I tried to kind of shift the name around, but we've always been known as WarCry locally—people know that. Yeah.

ML: That's great. Do you mind if we move on to the next question?

BM: Yeah, that's fine. I'm ready. You keep me going; I talk a lot.

ML: [laughs] You're doing fantastic. From what I've been able to figure out through research is that WarCry's remained an independent band. Did WarCry any time want to get a studio label or some kind of deal, or did you want to remain independent?

BM: Well, I think if someone was to throw us the big chunk of money, do the CD, and do the—I think, like with a lot of bands, we could have shopped around for labels and stuff, but I think because of our, we're really kind of in a depressed area with a lot of, I don't want to say, poverty or anything, but there's a lot of day-to-day struggle on the reservation. There's not enough, I would say, there's not enough opportunities to do stuff here. You know what I mean? It's almost akin to, I would say, third-world, inner-city, that kind of thing, but at the same time there's such a rich culture that if we could expound on that somehow through modern media or whatever, I think there's a lot of a good here. But I think us being able to reach out, and then what if they said yes? What if, say, I know in '99 to 2000, maybe five, a couple labels were so interesting to me. One of them was Tooth and Nail. I noticed they had a Buddhist, a bunch of Christian, and they're getting it out into stores and they're kind of underground, which is something I liked—that you're not like selling out quote unquote. I seen that they had all these others represented through Tooth and Nail, and they had the same vibe. It's not like I would be selling out that bad, if that makes sense, and I could still keep my Native identity. We don't have to look like dye our hair and do makeup and tattoos all of a sudden. We could just still be us, which was important. But I never did with. The opportunities—even if I did call them at the height of WarCry in 2005 to 2009, I think we were doing really good. But at the height of it, I kind of had to also step back because we all grew up, and we all had bigger jobs, bigger things that were pulling us away from the weekend warriors on the road.

So, yeah, I don't think even if they said, oh, we want you, and we're gonna sign you. Here's 10,000 to get you into the studio and whatnot. I think just scheduling and this kind of—I would say, depressed, I don't know what the word is—type of area to where you're more focused on making it through the month. Even if they called me at that time, and said, all right, we're ready. We're gonna take you. I would have to take that month's pay from my job to get me and the band and to get them their time off because we didn't live off of just music. So, we had to keep our jobs. Even if we had that opportunity, I would have to say, we'd all have a hard time making it to just by what are we gonna eat on the road, is there enough gas? We'll have to set up a couple shows on the way to do the recording, so we have enough money to make it on the road to do the recording. You know what I mean? You really, really had to budget, which is all bands learned to do, I think, live on a budget. So, even when I thought we were ready, and we

were at our best, and I think had a pretty big following, I still think it would have been hard to get us there.

Now, that we're all more stable I was thinking of maybe starting a Gofundme to actually get in some professional studio time and to pay—because engineers and the people that do that job as someone who is kind of home produced a little and button pushing—I call the engineers—start, stop, start, stop, do it again, and the work after the band or the musician or whatever leaves, there's hours upon hours. So, they need paid. I don't want to just go make somebody with his home studio do it. I would rather see who's out there that has a great studio and have it professionally done—that kind of thing—or put in towards actually traveling and doing it that way. But only now could we do that. Now, that the band is more stable in their income and in their life and stuff. It would be like a vacation from our jobs. That's why I'm thinking, you know what, Gofundme is the way to go because then it's paid for then. We just do the studio time. And I know some great guys who would even come to here to record us, which is how our last recording *A WarCry to Their Fallen World* in 2009 was done by Kevin. I forget what his thing is. He's out of billings, I think, and he does so many metal bands, and it's crazy we have him in Montana. He's from Arizona, but he's got the schooling. He's professional; he's probably got better gear now. I don't know, but I would definitely like to get up enough money to have him do the WarCry again, *A WarCry*, I should call it.

ML: Excellent. Just another question or two about music in Missoula. Let's see here. We were talking a little bit about Dimestock, you were showing me that poster.

BM: Oh yes.

ML: You said that was one of your more favorite.

BM: Yeah, they were in...in remembrance of Dimebag Darrell from the band Pantera, which a lot of us are fans of, if not the band and the music, at least the guitar player Dimebag. There was kind of changed the metal scene and changed the way we play guitars. He brought back the solo in heavy music, the guitar solo, which had went away because people were just, oh, it reminds you of glam rock, or not to name bands...Well, I won't it. So, it kind of got too cheesy, I think, for metal heads, and then Pantera brought it back to where that guitar solo is awesome and got us all back into more technical guitar, I would say, as a guitar player. That's what I noticed. I'm, like, these guys are having to learn solos now; they're going to have to learn triplets and different timing. Good job. That was a neat time period. So, after he had passed away, different bands in Missoula, just Universal Choke Sign, Blessidoom. I think it was a Demonlily Entertainment would put on these Dimestock shows, and somehow it WarCry got invited which I thought we were done in Missoula. I thought, well, seems locally and in Missoula, WarCry is for some crowds not hard enough and for other crowds too heavy.

ML: Tough market.

BM: It's a tough market because I thought we would fit right in with the death metal crowds, but they kind of—I say death metal but it's that new genre of metal that was coming out, because we also have growly vocals and stuff and blast beats at the time. But really, they viewed this us a more thrash, and then you get your actual thrash bands that play Pantera, they viewed us as, I think, too death metal or something.

ML: Too metal?

BM: Too metal! But thank goodness for that, like I said, the Blessidoom and the Universal and all those you'll see on that Myspace's of flyers because they kept us going in Missoula for a while.

ML: Did you enjoy performing with all of them?

BM: All of them. I didn't really get to know many of them because I'm kind of like, I'd never after partied and never hung out type stuff, but at the same time I'm a fan of metal and I enjoyed watching them and I enjoyed the crowd that they—because I consider them the home team—that they would bring. They would let us play—WarCry would play, and their crowd going wild just felt great because they would bring a good crowd.

Let's pause that a second.

ML: Sure, okay.

[Break in audio]

We are now just returning from a quick break. We're gonna do two more questions with Missoula, and then we're gonna move on.

First question. You've already mentioned this a bit that you had...you had a following on the Flathead Reservation, you had a following in Kalispell, and then you also had a following in Missoula. Were they different followings? Was it one following? Did you have different communities, one community?

BM: Yeah, I would really say that the metal scene in Kalispell quite a bit different. I would say a little bit different; there was some crossover though because of it being in the same general area. I did see a little bit where bands from here would meet up with bands down there, but I think there was some sort of a competition...No, I won't say competition. What I will say is we're in rural Montana, it's hard to go from Kalispell to watch your favorite band in Missoula. I mean, really it kind of is, even if, and vice versa. So, it didn't create really create a scene. Missoula was getting to have a big enough of a scene that you had to go through entertainment companies to get gigs, and that put the kibosh on WarCry in my opinion because being underground that kind of thing—not that we meant to. I just know that to actually get the

shows that we were getting, with the crowds that we were getting, we would have had to go through an entertainment company. That's why I think Universal Choke Sign, and that crowd was really great at that time because I think one of their band member's wife found the same problem and started one up. So, that was cool. Our only shows at that 2009 to 2015, I would say, were mostly either through them or just local benefit shows, yeah.

ML: Okay, awesome. One final question just to wrap up Missoula, and then we can talk a little bit more deeper about your music. Do you have perhaps a favorite memory performing in Missoula? Is there one day or one performance that maybe stuck out to you?

BM: Oh, yeah. There's so many because the venues, when they were happening in a big way, were really happening. You got a good crowd and everybody's there, but to me, like more recently, I would have to say The Palace has always been a great place to do shows and the Dark Horse. But I would have to say what stands out to me is the fire marshals being called out at Jay's Upstairs, because it's upstairs and we're past capacity, and even downstairs was filled with the same idiots that should have been upstairs watching the music, but there was such...I think it was like if there was a cover to get in, it wasn't that much. So, I think my favorite is a time at Jay's Upstairs where the fire marshal—must have been in the '90s still, maybe accumulating into the '99 days, where we got that done, that Purple CD. So, would have to say that time because my mother was there, and she got kicked out, I think. The fire marshal got...yeah, my mom. That was because some punk rocker just going around pushing people, and my mom's from the '70s or whatever and got pushed on the edge of the pit. That guy came around to do it again, and she thought he was maybe racist or something so she elbow smashed him in the nose and he fell back and he's bleeding all over Jay's Upstairs. The bouncer had to kick my mom out, and I had to act like that wasn't my mom. Eventually, they were jumping up and down while we're playing so much that the fire marshal got called because you can't be jumping on the upstairs, and when it's like 100 people past capacity. To me, that was one of the funnest times and the most memorable and the most horrid, horrible, horrible nights.

ML: A little bit of everything.

BM: Yeah, Alvin's dad, the other guitar player [Alvin LaMere Caye], not kicked out I don't think, but had fell down. There's the stairs in the back of Jay's where the bands would—horrible place—but we'd load in and out our gear and be able to park back there. It's kind of closed off from everyone else, and the bands could park back there. Well, Alvin's dad had slipped and fell [makes thudding noise] all the way down the stairs, hits the bottom, and slides a little because it's winter. Well, it seems pretty cold from what I remember, anyway, but I don't know. He kind of landed at the bottom of the stairs on the cement thing, and it just, we're, like, are you okay, are you okay? We're all running over and making...This is the same night that my mom got gets kicked out for the elbow smashing, and his dad falls down the stairs and the fire marshal's called. Our sound guy Justin [Lawrence] who was later in Humpty also was just like, oh. Oh, it was a great night. Alvin's dad totally lived, made the whole...you gotta imagine, even though I

don't drink, my mom did, and so of course Alvin's dad did. That's how he kind of fell, I think, but my mom somehow didn't spill her drink during the elbow smashing or getting kicked out or out on the road. I'm finally done with my set; she's like, we're just gonna go, I'm like, okay. She still had her drink, and this is people pushing her, "That's my son!" or whatever. Alvin's dad, even though he went all the way down the stairs—and people will attest to this—we all run over, are you all right, are you all right? He holds up his drink, "I'm all right!" and there's not...It's still full. Now, they can do this? I'm not a drinker, so I'm just, like, it is some sort of majesty of the Creator has the wings of the eagle, or I don't know.

ML: That's just great.

BM: Something happened.

ML: A lot of skill or a lot of luck.

BM: A lot of skill. Maybe they've done this before. You're probably right, but yeah that's about it. That's pretty much my most memorable.

ML: That's fantastic. All right then, so we're going to move on to a bit of your music, talking about the metal scene within Native American culture. I read that you actually got a lot more recognition and larger crowds playing outside of Montana.

BM: I would say so, yeah.

ML: You played at a lot of Southwest reservations I've read. Was it different playing in these two different venues?

BM: I'll tell you, I'll tell you what. Yeah, there's a sense of a belonging when you go to, say, a reservation in Arizona. I think the show was at Tuba City, and we got the whole gym or whatever that was, and it was filled. So, it was one of the hugest crowds, but at the same time, 90% Native American. I'm like, I didn't even know there were that many Native Americans, let alone metal-head Native Americans out of the woodwork, out of the desert. Some came in just out of the woodwork, and some I'm sure were just there because it's really boring on most reservations, so anything going on at the community center, you're, like, I'm there. I think that helps out a lot. But that one, we had radio I want to thank Brian at Damage...Sorry, Chuck from Damage Overdose, and Brian from...I'm trying to think of his...Dying Tribe. Brian from Dying Tribe for getting us those gigs down there where we could see that there's a Native American metal scene underground, and it is filtering out into the metal scene at large. It's there. Because metal is so, I want to say, the nicest people and not judgmental, even though they have a bad rap or whatever, you're just another metal band. You're not really...So, it was Native Americans us ourselves that made it cool to have all—because all those bands that played down there were all Native metal bands, and that was its own experience.

But I would say my favorite out-there experience was seeing how there was a place, Rock N Roll Pizza, that had big—I want to say big names but it's metal, so they had quite the metal scene in Portland at this Rock N Roll Pizza. They had, I think the week that played before us, there was a band called Kittie and a couple other bands that are, I'm a fan of these bands and I'm playing the same venue that they get to play. Look, I grabbed last week's flyer because we played this venue, and they're...So, I would say, to me, what I consider as most successful was playing those bigger, maybe not bigger venues, but more well-known places and getting those club gigs and those kind of things with the professional sound, the professional lighting. The club has their own sound guy-type places where it's front-to-back professional and getting those places—not that Tuba City wasn't because they hired some big, good stuff going on down there because of all the conglomeration of bands. And they had radio and other stuff going on. But this one in Portland was pretty epic because it was really a time in the early thousands [2000s], where I seen how good we were. Like, I didn't know we were that good. When I listened to our recordings, I'm just like, yeah, I think the timing's off. It's too easy to be super critical. They shouldn't use compression, things like that in the recording process. There's this, I know stuff so I'm too critical, but when you can step away and see how this crowd that just liked basically a well-known band and is there to see them, and WarCry just totally takes over. And while the more well-known band is playing, they're yelling "WarCry, WarCry!" because how epic it was, I'm, like, so it isn't just me in little mountain town Montana thinking, man, this stuff is epic. You go to Portland and Spokane is even bigger than where we have here, and you see the crowd reaction and the people that want to buy the merch. It really is an ego-feeding thing that makes you think, I should just really pursue this.

But at the same time, I think we're poor enough that we don't really pursue those opportunities because making it to work on Monday is more important, right, type stuff. But it was great to see at Rock N Roll Poll Pizza in Portland, how well we were received, and other venues in the area through Damage Overdose. Chuck and D.W. [Hudson] from that band carted us around, I say, around Oregon and stuff. There's a place in Bend called the Metal Shop—huge crowds, huge venue for metal. I loved it. Us from Montana playing there and seeing how we were received, I think the biggest compliment is, how are you guys not famous? Or more personally, how long have you been playing guitar? That you hear that kind of stuff out there. You don't really hear it in your own hometown, but when you go and you play in what I call a big city, and they're just, like, what! Can I get all your albums? I'm, like, we can't really afford to make them. I have 50-some odd songs, but it costs money to record whether you're buying the gear yourself or hiring somebody. Like I said, making it to work Monday takes precedence, doesn't it? Just the facts of reality.

ML: There's one thing you were mentioning a bit earlier, and I'm just curious, did you, or the band WarCry, did you see yourselves as a Native American metal band or just a metal band? Was this identity of being a Native American band important to you, or the—

BM: I would say [pauses] it was a way that I could—the naming it WarCry comes from a tribal thing rather than meaning it's something in our culture, like I mentioned, before, you do.

Whereas, I think, the modern society's version of war cry is like in the movie Brave Heart where they're, 'aaah!' and they're running at each other. Sure, that applies too, but it's all much more than that; it's something to get your heart going too and all that. So, it encompasses that. So, right off the bat, the people that were drawn to it whether identified themselves as tribal or not, they identified with that kind of thinking of how we...All the members in the band have always been tribal member, so it was just almost natural—either tribal member or descendant, I should say. Just with that in there it's almost natural that you want to—what's that word—use it for your benefit rather than as something that hinders you. What is that word? Anyways, I did...I kind of, I thought originally maybe I can capitalize on it rather than being tribal is a hindrance in modern society, why not use it to separate yourself so you have some sort of voice I guess.

ML: Was it ever a problem at certain venues that you were a Native American metal band?

BM: No, it definitely was a good thing to do right off the bat was exploit. I know maybe there's some elders out there that are, like, you shouldn't exploit Native American stuff. But I am that. How could I not? Eagle feathers and the whole nine. I am that. How could I not use that, and how can I not use the band name to tell people that this is our voice cumulatively, let's stop that clear-cutting, let's stop that coal mine let's stop that. I'm not into environmentalism; I'm into actually saying something, protesting, going after the individual things like our tribe has done here with going after the cattle ranching, which some of them were tribal members, of course. How water erosion at the river banks were always getting eroded and just getting worse and worse, and finally we figured out it's the cows. We figured that out, and so we put a stop in our tribe, this particular tribe, has always had a invested interest in, I would say, protecting the land and the water and the animals. So, easily able to translate that to metal because metal's a venue where you could say—an outlet, I should say—where you can say whatever you want.

I've heard bands talking about the devil, I've heard bands talking about Jesus, and at some point remember, I was saying Tooth and Nail had, they had Buddhists and Hindus and all self-identifying, but all kind of like under Tooth and Nail, we don't have cuss words theme. I thought that was cool. Hey, WarCry, we at a certain point aced out the cuss words because of the kids. A lot of our fan base was getting younger and younger, whereas the guys that were our fans, they have kids now because that's how long we've been around since '92, '91, I would count it. As far as the me, Alvin, Doug, and Ray [Ray Gray], definitely since the '90s, we've been out there.

ML: That's awesome. I read in one of your previous interviews back in the, I believe it was the *Missoula Independent*, that WarCry had a big emphasis between their music and Native American identity and culture. I was wondering if you could just maybe tell us a little bit more about that, and what that meant to you and the band?

BM: What, say it again.

ML: Is there any connection between WarCry's music and Native American identity or culture?

BM: Yeah, I'll tell you one thing, and it's more on the music, musicianship. We always try to do—in traditional Native American music, it's just the drum and the singing, right? There's four, there's usually four parts to the song and four breakdowns, and so we kind of copied that concept for the majority of our songs is the same thing repeated four times, which I think gives it this element of, if you're not a metal head, it's easier on you. Whereas some bands are so fast and thrashy, that you never get to hear the same riff again. But we focused more on going back, so you'll have it play out, and then in Native music they'll have a the downbeats part and then repeat the verse again—kind of like a verse-chorus four times or a verse, breakdown, verse, breakdown, verse four times. We literally followed that. Most of our music, if you really listen—not to get into scales and stuff—but a lot of music in the Native American where it's just the vocals and the drum and the, I call it 'way a hey yas' and stuff—it's a lot of pentatonic minor. So, I tried to stay within those very easy-to-the-ear scales while writing music, so that it's easily adaptable. I think it's really what helps. Say, if you're a tribal person listening to that, you may not pick up any of that, but you will know somehow that it's easier to listen to than, say, one of your more epic Metallica songs or something, So, in a way I think it's—

And it simplifies it, so you can have more of a fan base. It's quicker for the band to learn the song, but I'm not really sure what was talking about there, other than really musically, we do stick to certain, easy-sounding scales and subject matter with the Indians protecting the earth and all that kind of thing. The crying out to Creator, the whole shebang—anything that I know maybe people don't understand or know about, but I think most Native Americans identify with, would easily identify with our lyrics: political repression, or on the third day, or I think they would really identify with it, especially being Native lyrically. Yeah. Nowadays, everyone should. We're at a point in history where everyone should go back and listen to some WarCry lyrics, you guys. It might wake some people up, at least to personal responsibility. I teach a class at SKC; it's called reservation arts.

ML: What is SKC?

BM: It's Salish-Kootenai College in Pablo, and I teach reservation arts, which is actually a history class, which teaches about a point in history where the government thought the Flathead Indians were such a good group of Indians with us not fighting and making war and just all out. Because some tribes fought calvary for years and years, and our tribe didn't. We really knew we were small enough tribe that to make war is, we're gonzo if we try to fight it, so we tried all our efforts towards treaty making and all that kind of thing.

So, what was I talking about? [unintelligible] topic.

ML: I don't know. It's good. Where do we start?

BM: Oh, yeah, your last question?

ML: Do you mind if we build on that just a little?

BM: Yeah, yeah, actually.

ML: Maybe this may help because these are a few other things you mentioned. You mentioned the importance of traditions, spirituality in your music. You also mentioned this idea that Native Americans have a difficult time with their identity being stuck between a traditional world and a modern world right, and that your music may help them find their own identity. Do you think that still applies?

BM: It is. We're living in two worlds, and yes, I think the culture is different, meaning not the Native side, but the America, the culture is different enough that. But you can still navigate coming together, bridging any way you can find creatively back to that. My class thing I was talking about—any way you can create that bridge from culture to have some sort of modern value to it. So, one of those things was our ideas and our art and our things are translatable in modern rap or modern music of any sort, whether it's, say, you just got an acoustic and a voice. That's enough, and I think it's appreciated enough nowadays with the social media and the being able to YouTube yourself on that. I think you can translate bringing that that old and finding it still valuable in the new, through, at least, the visuals or, at least maybe, the sound, or in WarCry's case, the lyrics. A lot of our lyrics were kind of political and or environmental, or, I don't know how you would see it, spiritual. But it was able to be an outlet, and metalheads don't care as long as it's good. They don't care if I'm screaming about whatever. If I'm being too political, they might not even know we are because metal oftentimes disguises its vocals, so you can say anything you want. That's why I think the growling-genre stuff came out. Especially nowadays, some of these groups—they obviously can sing great, but they'll have parts where they really growl [mimics growling] because I think it expresses stuff that you really can't sing. It expresses the inner feelings that usually you yell into your pillow at home with tears. Well, here's an outlet in the metal realm where it's acceptable to let all these emotions out whether you're talking about the bridging the old and new through music or art is, yeah, I think metal is a way to go.

I see that with the wordiness of rap that that's an outlet; I think art has always been an outlet. That's what I was talking about in my class is it's about a point in time where the government brought over all this stuff right here to Arlee: wagon wheels, fencing stuff, pots, pans, pocket watches, silverware, knives, hoes, and garden gear, rakes, and shovels, and all that. We're still like bows and arrows and teepees and stuff, so even though it's only 250 years ago, we're still Indian because even our settlers that were here—that were all up into the 1800s and modern in their own respect—they lived here with us where we still had hunting camps. We still wouldn't live in the cabins even though they were being built and stuff. Even in my youth, elders wouldn't go bathroom in their own house because how gross is that from a Native perspective? You guys use the restroom in your, where you live, you sleep? Oh, you have to

explain how it goes out, and by then they lost it. An outhouse, I've seen a lot of elders in my youth still used outhouses because how gross is it to waste in your own living.

ML: When you think about it like that. [laughs]

BM: Thank you, thank you. So, you think of all those Native types of things that we do in society that may be seen as 'ew.' That's a good representation of, okay, let's start a coal mine or whatever. Then before long, there's some sort of poison in the water, and then because the leeching, it's like they didn't even think ahead or if they did, they kept it under wraps. Or the companies, so, yeah. Yeah, that's not a good thing.

Well, anyways, back to the class I teach. They would take all this, say, a tablespoon. You hammer that flat, and you break off the long metal part and then you start sharpening it on rock or whatever you have. Then all those tablespoons became arrowheads. All the hoe handles and that kind of thing because they're long and hickory ended up with brand new flint blades on them, became spear handles. The actual metal from the hoe in gardening, the edges were rounded off, and then it was sharpened and they put a short handle on it for scraping hides. Okay. They took the watches all apart, busted all the backs off. Everyone had new earrings, new buttons, new braid—because you would wrap your braids—new braid wrap decorations. So, no matter what this modern world throws at us, we're always going to see it through our eyes; we're always going to utilize it in our way. If the world throws at us anything, I think it's important to keep that kind of thinking going on to where everything got used.

The guy that that delivered all these goods was very angry, and the guy named Peter Ronan that was here that lived with the Indians was like, here, let me show you how they used it. So, we used all of that stuff, except for, I think there was a pile of springs when he showed up from the watches and just garbage. 'Why did they take apart the watches?' He's so angry. Even the wagon was taken apart. I mean, all of it. The Indians used every single bit of it except for, like I said, the weird little things they couldn't figure out what to use for, which they kept in the pile because guess what? They probably found a way to use it later. That's what I think is the true heart of any of this, what WarCry was about is trying to translate, for instance, to show, to tell people maybe we're still alive. We might show a more Native presence by having maybe chokers and lots of tribal designs on our t-shirt, kind of utilize that stuff so that people realize they're still part Native Americans out in the world. It's not just you have, what's the Peter Pan Indians are. See, Peter Pan's a fantasy land, and somehow Indians get categorized into the fantasy land. We're real. For real. It's not just storybooks and stuff—elves and Indians. It's just funny to me. If you're Native, it's hilarious, but at the same time you look at it growing up and you realize that you have no presence. Your 0.01 of the world's population is not enough to count as anything, but to me that just makes what we have to say more golden.

ML: I really like that.

BM: Thank you, you can write that whole thing down.

ML: Oh, we will. [laughs] That's the plan. Yes. I have another question for you. Because we're talking a little bit about the political nature of your music, and I've been trying to read some other articles on other Native American metal bands and communities reacting to metal music. I read about this one band. They're from a Native American group called the Tsimshian, that's T-s-i-m-s-h-i-a-n. [The band is Gyibaaw from the Tsimshain tribe] They're from British Columbia.

BM: Awesome.

ML: They saw metal music as a way to oppose colonization and create a constructive place for social change. I also read a bit about metal music in Navajo communities in the '90s, and how the youth really were attracted to it.

BM: That's who picked WarCry up is that crowd, yeah.

ML: From what I read, they saw metal music as a way to resist Anglo culture. Do you think WarCry fits somewhere in this, or is it—

BM: I think we started all that. I think there was nothing like that except for WarCry. I think our little shows at community centers at reservations here and reservations there, those 12-year-old kids that walked in there for free, maybe we only played for five kids, but they went on to start that scene in Oregon, that scene in Arizona, and who knows, maybe even some of these scenes in Canada. But I think our name preceded us. So, maybe there was a lot of reservations where they were, like, you're from that WarCry band? My cousin has that CD. The worst one. [laughs] I'm like, really? He's like, yeah, you're these you're...They name a song "Watching Dystopia." I'm like, yeah, that's us. They're like, oh, that's so awesome, my favorite. I'll be at a powwow in my traditional garb in Oregon, Washington, or something, other places here in Montana, other reservations obviously, and someone has heard of us. I get to say, that's us, that's me, I started that kind of thing.

So, to answer your question I really do. I think we're one of the first out of the chute that really was doing that even to the point to where I think the protests in Canada and stuff like that inspired us to start the band. So, it was like, what started what, you know what I mean?

ML: The chicken or the egg?

BM: Yeah! Yeah! So, it gave us we need a really loud voice to say this stuff. Here's some heavy metal, guys. Oh, thank you, cause we needed that. We're gonna use this and yell at the colonists to our full extent. And not to be, go back home, like the racist American might say to a foreigner, but to be, like, look what you're doing! Because when you move into our land in our area, you better learn our plants, you better learn our animals, you better learn our ways, because if you don't at least a couple hundred years ago. you would have died. Nowadays, it's more for so we can still have our hiking trails that you or anyone can enjoy. We still have

waterways, really, where you can dip your cup in and drink it. Big corporate came to this reservation wanting to set up a carbon credit account, so they can get away with their pollution by buying our carbon credits. I, as this Native American, do not recognize stuff you make up out of thin air and say it is something and you're gonna try to...That's why I wanted you to have physical things to bring, because otherwise it's just made up. Even if you have the stuff, set it up at home, take the picture for the poster. I don't care what you do; I just want you to have the physical things. Because like with carbon credits, you just make up a credit system out of how clean your air is, and our air is super clean and our land is and all that is. The only thing ruining it is, well, there's a lot of resources here that is hard for our tribe to just kind of hold on to. See, we're all about using resources wisely, but I don't think we're into the big copper mines or corporate anything or anything. I think that, whether you know it or not, as a Native American youth I think you kind of fall into that without knowing it. You don't know you're against colonialism; you just kind of fall into that because culturally you're—

Here's an example. You have the camp. Think of the camp as a small village, and everyone in that village has to bathe. Everyone in that village has to go potty. Okay. So, in a Native American way, we don't go in our lodge to go potty. Remember I said, mentioned that; it's ridiculous. We are like, our tribe would bury. So, you go out, find your own spot, bury your waste, that way if you're walking through with moccasins, a. it's a far enough away from camp that the chance of your one foot stepping on that one spot is slim, but also it's buried. So, like animals, we would try to bury our waste. Another thing is away from waterway, and there's another thing—they call it toilet paper—well, your moss or whatever you use for that gets buried...I hate to break it down to such like simple level, but this is what humans do, and the whole world is doing it. They're having to wipe down trees for the...there's ways they figured out for all this stuff. I just want to give you an overview of, say, culturally, everyone took care of their waste and was really germaphobe about it. Okay, now, bathing. If you're in that camp—me and you are in that same camp—I wake up, hey, how you doing? You're like, hey, how you doing? You know I'm gonna go bathe and you're gonna go get some water. How happy would you be if you seen me heading down or upstream with my old towel and my flip-flops and my soap and you're walking towards the water going is he gonna have a bath right above stream from me where I'm getting my water? No! So, imagine that you know that in your heart, in your culture. You just grew up where you don't bathe upstream where you get water; you go downstream. You bathe downstream; you have your sweat lodge downstream from camp. It's common sense, right?

Well, I think what is common sense for us, I think, for the colonized world, I don't think they thought that far ahead. They're just like, hey, we can use this stuff, and we'll cut it in half and divide it and use it. Then not thinking the consequences of the 10 years down the road of what happens when people are always pooping in that same spot, bathing in that same spot, or to make it more modern having that big factory leeching that poison, and eventually that poison goes into the groundwater, which eventually goes into Flint, Michigan, and all that kind of stuff. That's relevant in the news, I think, even today where they're having trouble getting water to drink there. So, I think there's this where if you're Native American that kind of thinking without thinking about it is your root, so when you try to—what is really obvious for us may not be to

the general society. I think with especially the bands, the bands that you're mentioning, finding some sort of cultural identity, that is, I think, the more the poignant point is to find it have value in in the modern context. With music and the arts, you find that your point of view has value, in say, the metal scene, right? They're with you on this. As a matter of fact, they may have read your lyrics and said, "I never even thought about it like that," because we are from a different worldview. I think that really set off other bands. I know some of our fans went on to start bands, and they were very, very much into not hiding that they're Native American or anything. I won't say they all capitalized on it or tried to, but I know it's there and it happens naturally, man.

ML: I wanted to ask you about that because I also read that you supported a few younger musicians, especially on the Flathead Reservation. I was just curious if you could tell me a little bit more how you may have helped them. Were they also into metal music or something else?

BM: Yeah, there's a couple groups around. The way in the metal world to help out the younger groups is have them open for you, get them paid. Set up the show, charge five at the door, give two of it to the kids that opened the show for you. That way you can have a bigger show. I think WarCry had nearly an hour and a half of material, which is good enough for a big show, but to get a younger band in there or someone who isn't as well-known, at least in your area, to get in there is kind of props. It's what Humpty did for us and, later, Universal Choke Sign. Different bands through the ages have helped us just by letting us open for them. That's the way to get a start and to get your stripes. Once you've done a show, you can finally say you've done that and you're less fearful to actually get out there and set up shows.

My hope is that, in this day and age, that more people get on the route of setting up their own shows more for their own communities. I want to get the community free shows going again because I think that's where WarCry has been more successful with our local area. Maybe not successful as in money, but as in outreach I guess, or that kind of thing. I think we do better doing the all-ages for the kids shows, but I'll admit the fun ones with the Dimestock, those are great. You get the big crowds, all adults, of course. Towards the end of the night I think people get too wasted for me to be around, but what a good time. I think any of those. We would get a show, and at that time especially we were getting a name and could invite other bands from other areas or just from right here. There was a band out of Ronan; we made sure they got on board if we were doing a local show, because they're kids. They can't really travel without their dad too far, not bringing them on tour or anything; just if you have a show, set it up, invite the kids. Every time—bands come and go—WarCry has kind of always been there so I like to think we helped out a lot of people. Even some rap groups, I would say. yeah.

ML: Awesome. I think you also mentioned sobriety as being important because WarCry supported a few sobriety programs.

BM: Yeah, and not to say everybody in WarCry is a non-drinker because that's just me and the drummer don't drink, and the crowd that we usually gather drink too. But at the same time, it's

funny that we're always willing to do the sobriety benefits. Any sort of thing that creates a healthy activity for our Native youth is awesome, and seeing the other guys in the band at the time not drinking and playing really great shows is such a good time for me too, as a musician. They don't have the pre-game beer or anything, and their skill level is like, so I'm thinking these shows are actually our better shows where we're doing the sobriety thing for the youth at one of these towns here on the res or even the...I think there was a boys and girls hookup in Missoula at one point. I don't know there was stuff that we used to always say yes to. Unless we literally couldn't because most of...It's all out of pocket when you do those, so all that gas and the travel and the hauling the gear and the stuff is all out of pocket. I think that had contributed to the success and the non-monetary success of WarCry, so at a certain point there has to come to where it does make money to keep doing that, to keep doing the benefit shows. As you're running out of merch, you have to re-up more merch. As you run out of CDs—our last CD, the 2009 one, we only made 500 copies, and it was gone in a day. I never re-upped CDs because I kind of foresaw this era coming to where Missoula and Kalispell...You're just the guitar player in some band; they don't even care what your band name is. You're calling the venue seeing what's open, and all these venues, it's like once this rural area became where we were getting bigger bands through here and stuff, you had to go through a company. You couldn't be the dude, the guitar player in the band, calling the venue and being, like, so what do you got going on the 23rd, yo? I mean, we're ready to play. Remember you guys loved us last time. That's gone. That has been gone since 2008.

So, WarCry I already knew...because I don't want to go through that. I don't want to go through entertainment companies or anything. If you want us, you can contact us. It was very easy to do so in Myspace and, later, early Facebook, which I don't even think we have a Facebook anymore or if we ever got that far. But for a time, it was all through Myspace—the shows and all that. If you wanted to get a hold of us to do a show, you either spoke to one of us in person or had our number and called us. A lot of venues had our number. Just the change of times and down the road, and it became to where these venues, you kind of need to hook up with something else that's through some sort of professional entertainment company. So, our, what I call, reservation ways of doing things, face to face, or on the phone, or even Myspace are gone, and I didn't want to be represented by anybody. Maybe the band did. I don't know. Sorry, guys.

ML: You were talking just a moment ago that the band more or less paid out of pocket to move around and play.

BM: Oh, yeah. Yeah.

ML: Did you receive any help or assistance from Missoula or the Flathead Reservation, by any chance, or were you more or less on your own?

BM: No, you're on your own man. Because I think a lot of it is—let me explain it this way. I play Native American flute and I once got paid \$300 to do a banquet for, I think it was, 45 minutes, maybe an hour. All I brought was my flutes and put my hair in braids and shut up and stayed in

the corner with my suit on and played flute. And all the guy...the drummer has the 15-piece drum set. We all have at least half stacks, and there's four of us, plus there's all the guitars and the side gear so we need a trailer. For metal you need a trailer, and you drive to the place, and you unload. You get everything set up, you get it on stage, you play your set, same 45 minutes, and you're getting, maybe, I'll be getting 25 bucks that night. So, you got to pay to play when it's metal. If I'm just selling out on me being Native American, I could probably do better monetarily-wise doing that. You're not having a voice really. You're having a presence out there, playing the flute or whatever. Maybe you'll get a gig of recording, playing behind some scene in some Native American part in a movie or something. Who knows what the gigs are like for flute? I've known that I've gotten paid for very little time doing that in a little more uppity setting, whereas the grime and the sweat and the work of playing in the metal band, it don't really get you paid. So, it is for the love of the genre of the music, and the need to voice yourself. Metal is great for that.

We, probably next week, if I called everybody and said, "Let's do this show," I bet you I could get them together to do it because we're all such fans, first of all, of metal, but secondly, it's really good to let out all that steam.

ML: This might be a good chance just also, because we started off, you told us that WarCry started in the early '90s. I believe, you said '91-'92. Is WarCry still active?

BM: We sure as well could be. As a matter of fact, I don't see an end to the story. Maybe I would see...Our live shows, last I left it, because we've had the same material from the '99 album that people still like that we still played it, but it was so...Everything was so, the term is tight, that I'm sure even though we haven't gotten together in a couple months to jam, we're just as tight because of just the years of playing it.

ML: Do you know the last time that WarCry performed?

BM: I would say 2016 was our last show, and I think it's probably may have been represented on the flyer. If not, I would still say around 2016. I have a three-year-old. She just turned three, so I've been kind of off the radar with a three-year-old and I have a newborn now.

ML: Congratulations!

BM: Yeah, yeah. So, my focus has changed, but already the three-year-old when given the choice between Elmo and some really good heavy metal, I think it's a toss-up. I already can tell she's into the guitar and the flash and the music. I'm, like, I am going to resurrect WarCry before she turns seven. Because you get that seven, eight-year-old, and now I'll try to veer it away from her having Elmo shirts and hats and stuff, backpacks, to WarCry shirts, hats, and backpacks. So, I'm already thinking ahead. I'm thinking, well, what if I start...I could do all our material, like I said, 50-some songs tomorrow. I mean, if I had a show next week, we would even be practiced up for the show because we wouldn't need much because it's all we've done

it so long, and we really don't write new material even though there is new material we could...Even as of yet, there's still songs that I haven't busted out for live, and there's still songs I haven't recorded, so there's still a chapter left in the WarCry history, for sure.

I think it'll be for my kids this time. You know what I mean?

ML: That's great. I look forward to it,

BM: I'll do an all-age show that my own daughters can go to, and watch dad with his gray hair flinging around, head-banging. I'm a fan of, say, Slayer, Metallica, 55-plus.

ML: Still going.

BM: All these guys are and more lively than some of the shows I see with the kids locally here. I'm thinking if you can go to your 60, and what is Ozzy, 70-something. He just stopped at 70-something, anyways. So, if you can just keep going like that, I'm, like, there's no real reason beard or gray hair doesn't matter for us to actually stop, really, because we all know the materials so well. I could just name the song, they would be, like, which one was that? I'll hum a bar, and they'll go, 'oh,' tired of it because of playing it so many times, and it's all there instantly. So, yeah, I'm thinking of the future. Yeah, there's live shows, maybe local ones at least for the kids here locally. I'm sure there's...If I can't get other the old guys in on it, I'm sure there's plenty of room to show a young dude my songs, and he'd be tickled, 'I played with WarCry,' because there's some up-and-coming guitar players. I see how most music has went the rap route on the rez, but yeah, there's some guitar players and some musicians out there that I think need to see what a stage is like. If I can help them do that, and I'm definitely planning that for my daughter, because once you're kind of in the middle, you got all this gear and there's the guitar and there's the amp and there's the stuff. I still have, like I was showing you, all this merch left I didn't sell. That stuff will get you to the next show, so you plan a show here, and then the next night plan a show here, selling that stuff was gas. But I think you got two of the oldest designs right there. One's a '99 and one's more modern. I think this black and white, [voice fades] yeah, for the recording—this black and white design is more modern, and the pointy one is the older design. I think that's really important in metal is your logo or your design you have representing you. That's one of the fun stuff. Everyone should start a band just so they can have t-shirts. [laughs] Yeah, that's about it, I guess.

ML: Well, I think we're nearing the end of the oral history. Is there any final remarks, anything you want the world to know about WarCry that you haven't mentioned already?

BM: For those people that have seen us and were fans, I know we're in this era where we're, you think we've disappeared or quit having a presence on social media. Everyone, and their kids are now getting into music and stuff. Just in this new era, I would say really, really support the arts whether it's music or physically painting or sculpting or whatever, because we're in a world where that's, I think, in the school systems. You could see everywhere; it's being pulled, money

is being pulled away from the arts in general. I think the end result is all of us growing up in this society having no outlet and all this steam building up, and there's people just kind of going more crazy. So, whether I do a new WarCry album or not, I think we will, and even if I just pay for it out of pocket, but it's mainly to inspire the next generation of musicians, guitar players, artists. Because art is definitely involved in music; otherwise, you get no album covers, right, and you get no good designs for your logo. It's just the guitar player with his marker if you don't get artists involved, so I think all the arts are really important, as they pull it away from schools. I think all of the more alternative music, the heavy metal, the punk, and all these alternative things use that because it gives you a voice to say whatever you want, man. There is some venues. I know for myself I still have more to say. Probably not going to re-do the old Myspace site or anything like that, but I might resurrect a lot of this stuff for my daughters, so she can experience her dad playing live. At least, she'll have that in memory rather than the really crappy video that's on Myspace and whatnot.

Also, for new students, say, at the college are, like, you played metal? I'm like, yeah. I haven't always been just Mr. Culture Dude. Well, I kind of have been, but I've found an outlet in this modern world with the metal scene surprisingly. They let me grow my hair long; I get to still have earrings because our men would pierce their ears. It's a warrior thing, not a girly thing for us. Same with the hair. It's a warrior thing, not a girly thing for us. It's a spiritual thing also. The growing your hair out long is a spiritual thing; it shows how long time-wise that you've been following the warrior's way, that path that I think is applicable, and people need to learn about in this type of world where I think you have to have some sort of ingrained morality and sense of justice to be on that warrior's path. That warrior's path is more about not war or fighting or conflict, but more about improving yourself, so that you can be a better protector whether it's of your kids, family, or land, or water. So, you can be a better protector, a better warrior. Because a warrior isn't a soldier, a soldier follows orders and doesn't think for himself. A warrior is someone, who has the Creator is in his heart, the land is in his heart, the animals are in his heart, the air, the weather, the seasons, it's all in there. That's where all that comes from. It's not orders from a general; it's because you, in your heart, see that that is beautiful and that pavement isn't. You just see it. If you want to follow the warrior's path, get in tune with that. All of a sudden, you'll find yourself there. That's the difference between a warrior and a soldier is you have that in yourself, and it's not someone giving you orders. That's what I mean by warrior's path. Yeah, that's pretty much it, man

ML: I think that's a good place to leave it at.

BM: All right, cool, man.

ML: Thank you so much for your time. I've really enjoyed this.

BM: Dude, this was a lot of fun for me too.

[End of Interview]