

Reclaiming Quarterly

Reclaiming
Quarterly



No. 69

Winter 1997/98

\$5



Reclaiming

A Center for Feminist Spirituality

P.O. Box 14404, San Francisco CA 94114

Reclaiming is a community of women and men working to unify spirit and politics. Our vision is rooted in the religion and magic of the Goddess — the Immanent Life Force. We see our work as teaching and making magic — the art of empowering ourselves and each other. In our classes, workshops, and public rituals, we train our voices, bodies, energy, intuition, and minds. We use the skills we learn to deepen our strength, both as individuals and as community, to voice our concerns about the world in which we live, and to bring to birth a vision of a new culture.

Submissions

We encourage people to submit articles, letters, or graphics related to political, pagan or spiritual issues and happenings. Submissions on 3-1/2" diskettes or via email (newsletter@reclaiming.org) make our job much easier. Please include a hard copy of your submission, just in case something funny happens during layout. Graphics are ALWAYS welcome!

We may edit for length, punctuation, grammar and readability. We do not alter poetry.

While we are pleased to print letters or articles on ethics, we will not print personal charges or countercharges.

Articles appearing in this magazine are often posted on the Reclaiming web page. If you do not want your article to appear on the web site, you must let us know in writing at the time you submit it.

All submissions, whether we print them or not, eventually find their way into our cauldron, so keep copies for yourself. Please do not ask us to return them.

Spring deadline
February 1, 1998

The views expressed in articles and ads in this publication belong to the authors... not to the Reclaiming Community or the editorial staff. Some of us don't even like some of the stuff we print.

Contacting Reclaiming

To request information from Reclaiming, please include a self-addressed, stamped envelope.

Reclaiming Events Line

(415) 929-9249

This recording carries announcements and updates of events organized by Reclaiming and others. Often, these come up too late to be put in the magazine. Call us with events and announcements to add to the message. Please allow plenty of time, and remember to say where we can reach you with questions.

— The Recording Faerie

Reclaiming Web Page

<http://www.reclaiming.org/cauldron/>

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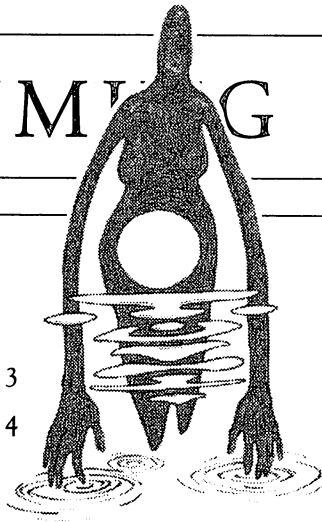
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RECLAIMING QUARTERLY

ISSUE NO. 69

WINTER 1997-98



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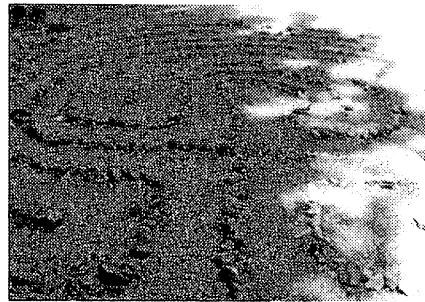
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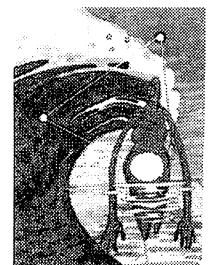
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THIS ISSUE was coordinated by M. A. Bovis, George Franklin, Elka, Sabrina, and Heather Vuchinich, with production help from John Fox, Georgie, Chris Rubacky, Laura Rose-Wind, Elizabeth Howland, Bob Thawley, Hazel Fields, Aimee Vincent, Vanessa Green and Laura Kemp. Special thanks to: M. Macha Nightmare, Starhawk, T. Thorn Coyle, Panthera, Morgaine, Madrone, Patti Martin, Judy Foster, & Dover Publications.

Want to help produce the next issue? Call us at 415-255-7623 — production is in February 1998.

TO OUR READERS...

Welcome to the first issue of the Reclaiming Quarterly!

As our regular readers know, this publication was formerly called Reclaiming Newsletter, and has been the voice of the Reclaiming community for over 15 years. This is our third issue in magazine format, and we have polled our readers for the past few months about a new name for the publication.

Many readers — and about half of the magazine production crew — favored the name Weave & Spin. But an equal number wanted to maintain the name Reclaiming in the title, and we finally settled on that alternative.

For the many passionate devotees of the name Revolutionary Pagan Workers Vanguard, we are sorry to disappoint you. Rumor has it that the name may yet re-appear in a special April 1st edition of the magazine....

Our Winter issue carries several special features:

- We welcome new input from the young people in our community. Our Wiccan Youth section kicks off with an article by Janel Ray and an announcement of a youth ritual and meeting coming up in January. And artistic contributions from two Reclaiming kids inaugurate the Kids' Page. Please share these pages with the young people in your life.
- Almost 100 members of the Reclaiming community attended the encampment and rally at Headwaters Forest in mid-September. Twenty of these people took part in an overnight journey into the deepest forest, where they held a ritual in the midst of the ancient redwoods. Their first-hand accounts begin on page 14.
- Reclaiming has adopted a new structure. The Reclaiming Collective, which has for years been the primary decision-



A vintage Reclaiming Newsletter cover, by Donald Engstrom

making body, has dissolved. A spokes-body called the Wheel will form in January 1998, made up of representatives of the various work cells of the community. An Advisory Committee will supplement the Wheel in its work. For complete details, see page 20.

- Our call for news from Reclaiming community members in other parts of the country has begun to bear fruit. This issue lists seasonal rituals in four regions outside the San Francisco Bay Area (see page 27). We also have a story from Vermont Witchcamp, a piece on Labyrinth walks in Pennsylvania, and contacts for all seven 1998 Witchcamps. If your local community is not being covered, we need to hear from you!

- Regular features such as music reviews, Starhawk's column, and calendars for the upcoming quarter, as well as photos and reports from events like Dia de los Muertos, a Sacred Grove in Lismore, Australia, and a two-page feature on political puppeteering round out our Winter issue.

PLEASE HELP!

We need your support for this magazine to continue. If you are reading a sample copy, *please* subscribe! When your subscription expires, please renew for as generous an amount as you can. Your support makes this magazine possible.

Our vision of this magazine is that it cover Wiccan news and views from around the continent. If you are doing nonviolent direct action, cultural organizing, rituals in the Reclaiming tradition, or other events that you think we should be covering, please get in touch via phone, mail, or email. You can help shape this magazine in future issues.

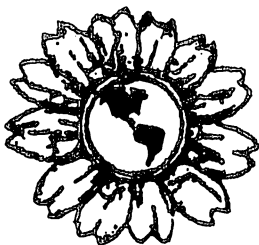
We hope you enjoy the current issue, and look forward to hearing from you!

—The Reclaiming Quarterly Staff

ARE YOU READING A FREEBIE?

Are you reading a sample copy of the Reclaiming Quarterly? Thanks to the support of the Reclaiming community, we have printed additional copies of this issue and mailed it to past subscribers. We want former newsletter readers to see the new magazine, and to have a chance to re-subscribe.

You may also have received a free copy at a ritual or event sponsored by Reclaiming. We want you to know more about what is happening around Reclaiming and kindred communities.



The Reclaiming Quarterly keeps you in touch with Wiccan news and events across the continent. Rituals, Witchcamps, forest actions, cultural organizing — it's all here, in a new larger format. Please help us — and help yourself stay connected — by subscribing today.

Community Cold Remedies



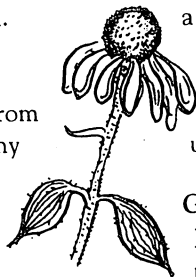
FEELING THE FIRST SIGNS OF A WINTER COLD? Worried about the onset of flu season? We polled a panel of experts from the Reclaiming community, and drew up this compendium of winter remedies. Try one, or try them all—one of them is sure to work for you!

PATTI

At the first sign, I get Carl to make chicken soup, and go to bed in warm pyjamas until it's over. I sleep and drink lots of water. Note: It is very important to find the best chicken soup maker you know to make it for you.

BEVERLY

I use Usnea tincture made from a local lichen. I also drink my friend Avi's Witch's Brew, with ginger, cayenne and cinnamon stewed in hot apple juice.



TAMI

At the first sign, I make and drink tea with peppermint, ginger, honey and garlic. I take Vitamin C, and I will use homeopathic remedies. I also have a serious talk with my body about having a small child, work, school, etc. My body usually (90% of the time) will listen and get well. The other 10% of the time, I reluctantly take echinacea until I'm better.

GEORGE

I get grumpy, use a Vicks inhaler, and take Robutussin cough syrup.

MARGARET

At the first sign, Yin Chiao has been so effective that I take it for everything (sore throat, cough). If it doesn't work, I take Robutussin non-alcohol DM and aspirin and get in bed. Drink lots of water and listen to my body. My body usually gets sick as a message to me that I need to take it easy.

ROSE

I take Emergen-C or Yin Chiao to ward it off. If that doesn't work, I start forcing fluids, things like Gypsy Cold Cure and other teas. For the flu, you can always drink the Terrible Drink—maple syrup, cayenne pepper, and lemon in hot water.

HEATHER

I take zinc lozenges, garlic pills, Yin Chiao.

CHRIS

I drink Odwalla Superfood drink, take Vitamin C, and reduce sweets.

JOHN

I take Yin Chiao, Wellness Formula, lots of garlic, and sometimes Nyquil to help me sleep.

ELKA

I take Vitamin C, and I put mint leaves into boiling water and breathe the steam in deeply.



Ocean

by Heather Vuchinich

I have come to you
many times this winter.

Naked, bearing gifts
we greet each other
solstice eve
your salty kiss
wakes me
laughing
white shock of noise
and wave
sand grit.

First storm
I stand at your edge
held back by walls
yellow caution tape
you are wild
overflowing
I want to move you.

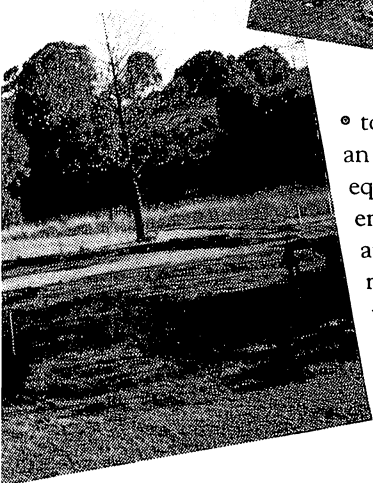
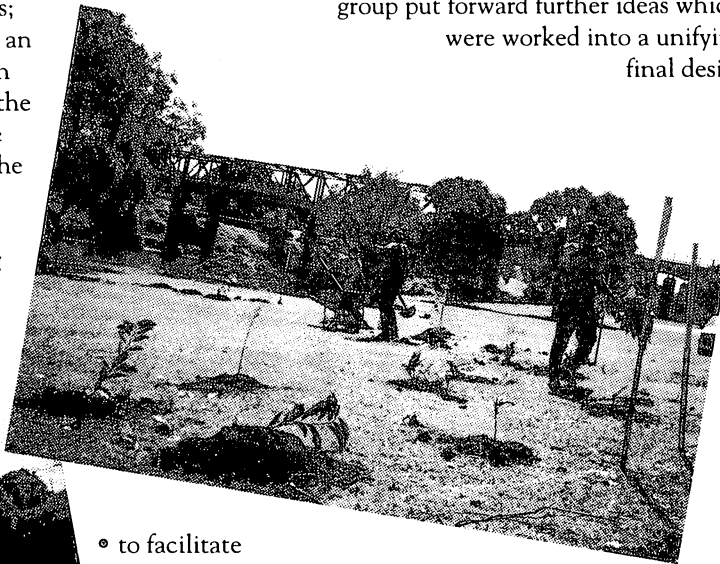
On New Year's day
we come together
once more
You are cow placid
rocking gently.
I splash and cackle
smiling at the sun.

Every time
you have given me
just what I needed.

Administrators and received an \$800 grant.

The primary aims of the project were:

- to provide an opportunity for young people to develop skills and display their talents;
- to facilitate an event which minimised the use of finite resources, the creation of non-composting waste and reliance on monetary exchange;



- to facilitate an event where equality and empowerment are working models and where the boundaries between artist/consumer and

performer/audience are potentially unnecessary;

- to create a recreational, educational, functional, sustainable and beautiful space, open to continuing community input.

EARTHART COLLECTIVE AT WORK AND PLAY

The Earthart Sacred Grove project was conceived and implemented over the sunny winter months of July and August. A group of nine young unemployed artists gathered for the workshop with Robyn Francis — Mel,

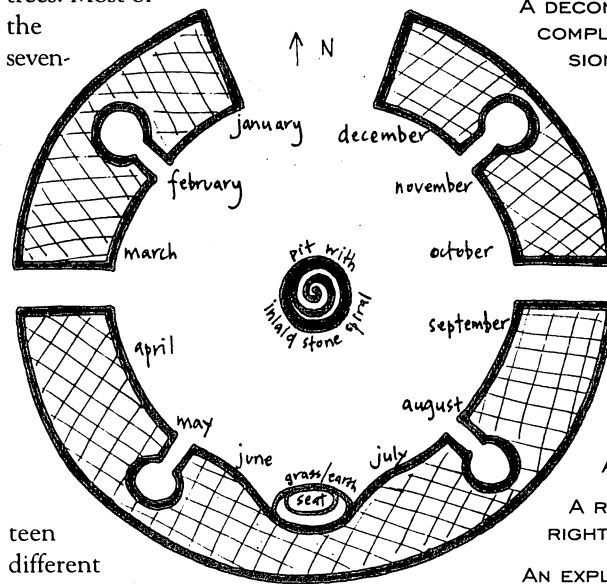
PHOTOS

- upper left: Earthart workers take a lunch break.
- lower left: Central pit with stone spiral.
- center: Sacred Grove during planting.
- upper right: The first plants take root.

Skate, Kylie, Damien, Lou, Ariel, Aros, Natalie and Kara. The Sacred Grove's preliminary design was a large circle of native fruit and nut trees, incorporating a central feature point or sculpture, with one entrance. During the workshop the group put forward further ideas which were worked into a unifying final design.

Robyn offered some permaculture ideas and information on the seasonal fruiting of local trees.

The tree-planting day was a community event that involved lots of fruit, music and sweat. Ninety-three young trees and shrubs were planted, about sixty of which were fruit or nut trees. Most of the seven-



teen different species used are native to the sub-tropical rainforests of this region,

THIS IS A STORY...

A RECLAIMING OF OUR CONNECTION WITH THE LAND

A STRUGGLE WITH THE FORCES OF ALIENATION AND CONFORMITY

A TRANSFORMATION OF DESPAIR AND RAGE INTO HOPE AND PASSION

A RE-MEMBERING OF THE ANCIENT

A RE-VISIONING OF THE MODERN

A RE-AWAKENING OF COLLECTIVE POWER

AN ALTERNATIVE TO BOXED-IN BUILDINGS AND ELECTRICITY

AN ALTERNATIVE TO MONEY AS AN ENERGY EXCHANGE

A PIT INSTEAD OF A POLE

AN EARTHEN COUCH TO WATCH THE FLICKERING FIRE FULL OF YOUR OWN DREAMS

A FAMILY OF NATIVE TREES TO NURTURE AND WHO WILL NURTURE US

A CALENDAR WHICH IS A WHEEL WHICH IS A MAP OF THE SUN AND THE CHANGING SEASONS

A CIRCLE A SPIRAL A SYMBOL OF THE ETERNAL EXTERNAL AND INTERNAL CYCLES

A RESISTANCE TO INTERNALISED PROGRAMMING SAYING CAN'T WON'T DUMB WRONG

A DECONSTRUCTION OF PATTERNS OF COMPLIANCE, SUBMISSION, AGGRESSION AND CYNICISM

AN EXERCISE IN LISTENING, WATCHING AND TRUSTING THE LITTLE VOICE

AN EARTH SCULPTURE THAT IS NOT REFERENCED THAT IS NOT FINITE THAT IS NOT OWNED

A FREE SPACE FOR BUSH FOOD EDUCATION, RECREATION, PERFORMANCE, MEDITATION, CELEBRATION

A SITE FOR RECONCILIATION

A RECLAIMING OF OUR BIRTHRIGHT AND OUR RESPONSIBILITY

AN EXPLORATION OF ART AS LIFE AS WORK AS VISION AS MYSTERY

AN AFFIRMATION OF THE MAGIC WE CREATE TOGETHER

A STORY IN CREATION...

continued on page 46

Through Sorrow to the World

ASHTANGA YOGA IN MYSORE, INDIA

by Beverly Frederick

Why was I going to India? The 20-hour flight from San Francisco to Madras offered plenty of time to reflect.

Years ago I began to practice Ashtanga vinyasa yoga with the hope of finally ridding myself of a nagging pain in my left hip. Having practiced various forms of yoga for the last nine years with the same hope, I was thrilled to find that the synchronized breathing and rigorous but balanced asanas of the Ashtanga vinyasa system created a heat within me that burned deep through to heal the stresses of 18 years of performance-focused training in dance and gymnastics.

For a year and a half I sweated my way through classes two hours a day, six days a week. The balanced strength and flexibility of my teacher, Karen Haberman inspired me as I made my way through the first and second series again and again, finally beginning the third series. The power of the practice reshaped my body, calmed

my nerves, and gave me moments of sustained bliss on a daily basis. So when Karen bought her one-way ticket to India to study with Ashtanga master K. Pattabhi Jois, leaving me with a videocassette



through June is free summers. So I decided to follow Karen to India, at least for the summer, and find out what real Mysore-style yoga was like.

Before heading to the airport, I laid out a Celtic Cross with my tarot cards,

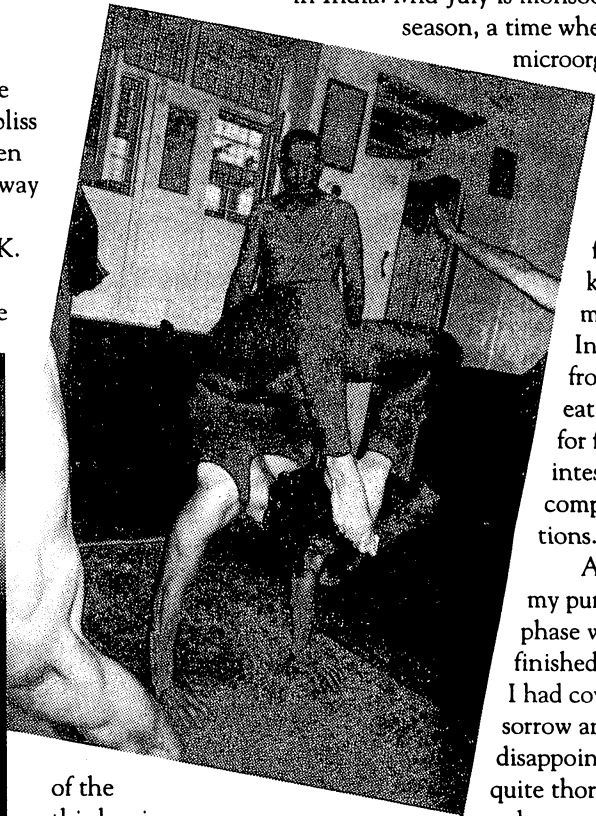
immediately wishing I had not. Sorrow and disappointment in the near future, the cards predicted. It seemed I was flying straight into Kali's mouth. If "the World" hadn't been the final "outcome card," I might have cashed in my ticket then and there.

So it was no great surprise when I came down with giardia my first week in India. Mid-July is monsoon

season, a time when the microorganisms

in untreated water overflow keep many Indians from eating out for fear of intestinal complications.

After my purging phase was finished, I felt I had covered sorrow and disappointment quite thoroughly and was ready to



of the third series and some of her winter clothing — I panicked!

One of the benefits of teaching freelance September

move on. So I moved into a house with some other yoga students. There, I could prepare my own meals without protozoan additives. I paid Mr. Aslam, my landlord, roughly \$25 per month, which included visits from Hemma, who washed our clothes, floors, and bathrooms. I thought this sure evidence that I was on my way toward "the World."

Every morning, I awoke at 5:00 a.m. to the sound of chanting amplified through a loudspeaker from the neighborhood mosque. Between 5:00 and 6:00 I prepared and sipped

peppermint tea I had brought from home and did some preliminary wake-up stretches. By 6:00 I was on my bicycle, riding by women who scooped up cow dung and shaped it into patties to dry in a large open field, just as the

before beginning Shoulder stand variations, Headstand, and other standard Ashtanga finishing poses.

At age 82, Guruji's own practice consists of pranayama breathing and the Sanskrit chanting of the Upanishads.

adjustments are thorough and exact. And if his demeanor is somewhat more serious and self contained than Guruji's, he is quick to return a smile. (It seems exceptional smiles run in the family.)

Because I am extremely flexible

It seemed I was flying straight into Kali's mouth. If "the World" hadn't been the final "outcome card," I might have cashed in my ticket then and there.

sun rose majestically over the turrets of the Maharaja's palace.

Mysore-style practice might seem chaotic to an uninitiated observer, with 12 people practicing different series of asanas at the very individual pace of their own inhalations and exhalations. Add to this the fact that the tiny room that holds all 12 seems meant for a maximum of eight, and you begin to envision the intertwining dance that is Mysore Ashtanga yoga.

K. Pattabhi Jois, lovingly referred to as Guruji by his students, circulates through the crowded room adjusting and admonishing. "Why legs bending, bad man? Why forgetting Bakasana, bad lady? Fifty dollar fine." To Guruji, this seeming chaos is as orderly as a garden in bloom. Occasionally he is pleased with a student's practice, which he tends to express less verbally than with a nod, a "yes, correct," or a "Today better." All in all, however, there is very little talk in this room of bodies drenched in sweat. Far more prevalent is the euphony of ujjayi breath created by 12 yogis, all focused on allowing their audible breathing to guide their practice.

The tiny room attached to Guruji's home virtually vibrates with the energy and intention of its yogis. I often felt as if the energy in the room did my yoga for me. I found myself finishing the first series in an hour, with plenty of energy left over for Guruji's intense back bending sequences, followed by the first eight asanas of the third series; all this

He continues to chant gently as he adjusts the morning's first group of students, who begin their practice with a Sanskrit chant at 5:00 a.m.

As each student finishes her practice, another begins in her place. Students waiting for a practice space crouch in the back of the room and watch until a space becomes available. I found this was a great opportunity to observe both varying styles of practice and Guruji in action. Karen and a couple of others were learning the amazing contortions of fourth series, a few more were learning third. Most of us were practicing the less spectacular but no less demanding first and second series.

Guruji's grandson Sharath begins his practice in the predawn dark at 4:15 a.m. At 23 he is fast approaching the full "Master of Ashtanga" practice. Just before I left India, I watched him practice and snapped some photos. Besides bearing witness to a gaze so focused it could probably fry an egg, I was introduced to quite a number of asanas I didn't even know existed.

When Sharath finishes his practice he assists Guruji, adjusting students with a hand here, a foot there, the full weight of his body, or a word or two of advice. Sharath's

(and easily injured) I found some of both Guruji's and Sharath's adjustments rather frightening. I learned very quickly to be both clear and outspoken about how much adjustment was enough. "No problem" — Guruji would smile and move on to someone else, returning to remind me that forgetting to breath freely through difficulty was like sleeping through practice.

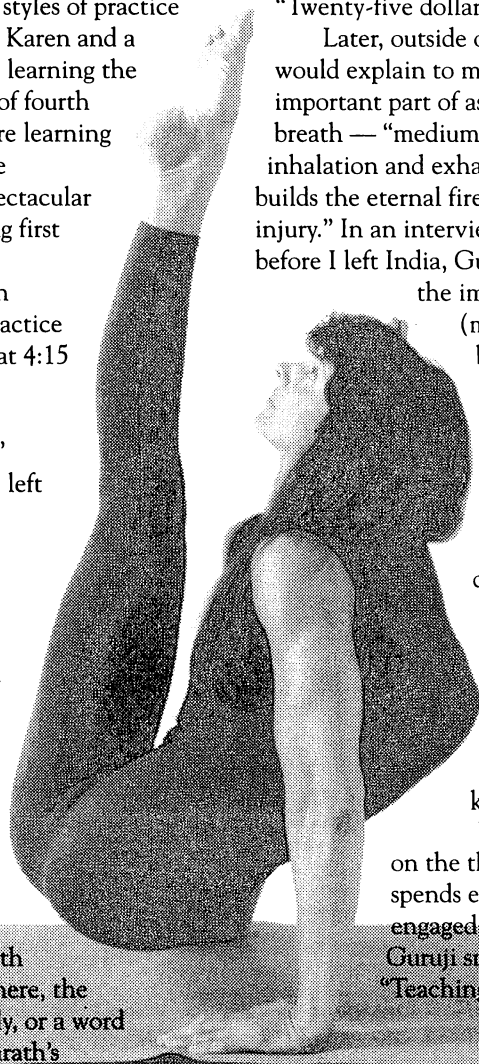
"Twenty-five dollar fine, bad lady."

Later, outside of practice, he would explain to me that the most important part of asana is the ujjayi breath — "medium length with equal inhalation and exhalation. It is what builds the eternal fire, preventing injury." In an interview he granted me before I left India, Guruji also stressed

the importance of tapas

(mind control), bandhas (energy lifts) and drishtis (gazes). Though the short interview was informative, it left me with the distinct feeling that it will take a lot longer than one summer to dive into the deep reserves of this man's yogic knowledge.

When I comment on the three to six hours he spends each day actively engaged with his students, Guruji smiles broadly. "Teaching every day my



PHOTOS

far left: Sharath

left: Karen Haberman watched by Pattabhi Jois

right: Beverly Frederick

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The Spell of the Pontiac Grand Am

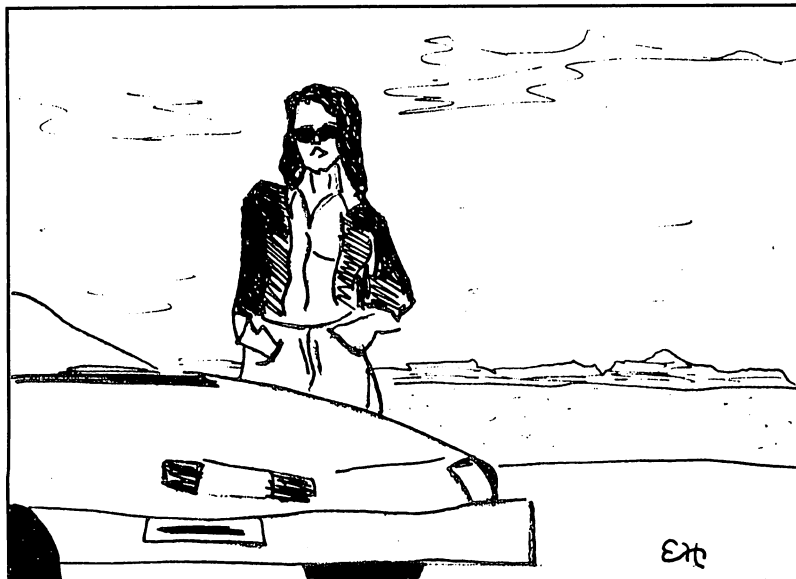
by Grove

WHEN I GOT BACK from Vermont witchcamp this year, some of my closest friends didn't recognize me. Was it the powerful trance work? The transformative story? Was it the experience of community that empowered me to express my true self? Was it coming into my power as a witch? It could have been any or all of these things in part. But the largest factor was the spell of the Pontiac Grand Am.

Yes, a car. A modern molded piece of metal and plastic, with all its social ramifications. How did I end up in such a car? How did it have such power over me? Well, being the politically correct Cambridge dyke (well, at least historically...) and witch, I don't even own a car. I ride a bicycle for my transportation. But did that save me from the spell of the Grand AM? Nooooooo.

Now for the background: I was minding my own business, contemplating taking a bus to camp, when the organizers asked me to rent a car so I could provide transportation for myself and for other teachers arriving from out of town. I called around and got a slightly lower rate than the competition, and made a reservation. Little did I know that I would be entering into a relationship with this vehicle, and that it would transform me, at least temporarily. Could it be that I ended up aspecting the spirit of the car?

When I first saw the car I was pleased with the dark green color, and I thought I was prepared for the experience of a very American car. Power brakes, power steering, power windows, power, power, power, cruise control, AM-FM cassette, and new upholstery. Your basic living room on wheels. I didn't really like the intensely



Elizabeth Howland

molded dashboard, and the console with odd depressions for cups and ashtrays and tapes to my right, but I understood what I had heard about buying a car by the seat of your pants. I mean this seat fit. My ass was held and cushioned in a way that my former car, an old Toyota (may she rest in peace), never even tried to do. Still, I didn't think much of it, and hurried off to pack up. I thought I was in trouble when my stuff filled the entire trunk and some of the back seat (some part of me was ready for this luxury). But since my companions were traveling light, my excess wasn't an issue.

Now at camp, the car remained parked almost the entire time. But somehow she worked her way closer into my being by becoming my closet on wheels. Vermont is a camp on a number of levels, and much of the work

of the camp entails getting things (like that fabulous outfit or that crucial flashlight) from the cabin to the dining hall and on up to the ritual circle and back again. A car as a halfway post is a very useful thing. All the props for my Air path were stashed in the car. And

my supply of mood and energy maintenance brownies. (Without the car I would have had to forgo the brownies completely! In Vermont, theft by small creatures is the rule in cabins. Storage in a car is the only way to stash goodies.)

Now at camp people assumed this was a rental car, more a responsibility than an expression of my style. I even postponed my engagement with the mud people so I could drive a physically

challenged camper back to the dining hall. I guess that at the time the concept of mud in a rental car struck me as a problem rather than a sensual experience. For the Pontiac Grand Am and me, it was too new in our relationship for that level of intimacy. But by the time camp was over something had shifted. Instead of returning the car promptly as planned, I found myself inquiring about the cost of keeping her. I easily rationalized the cost of another day's rental, which would put me on to another week and get me three extra days virtually free! Not that I needed a vehicle, but by now the car had me.

After a good night's sleep at home, I didn't unpack my witchcamp things, nor did I reach for shorts or a flowing summer dress which is how I would

continued on next page

THE Pagan Book of Living & Dying

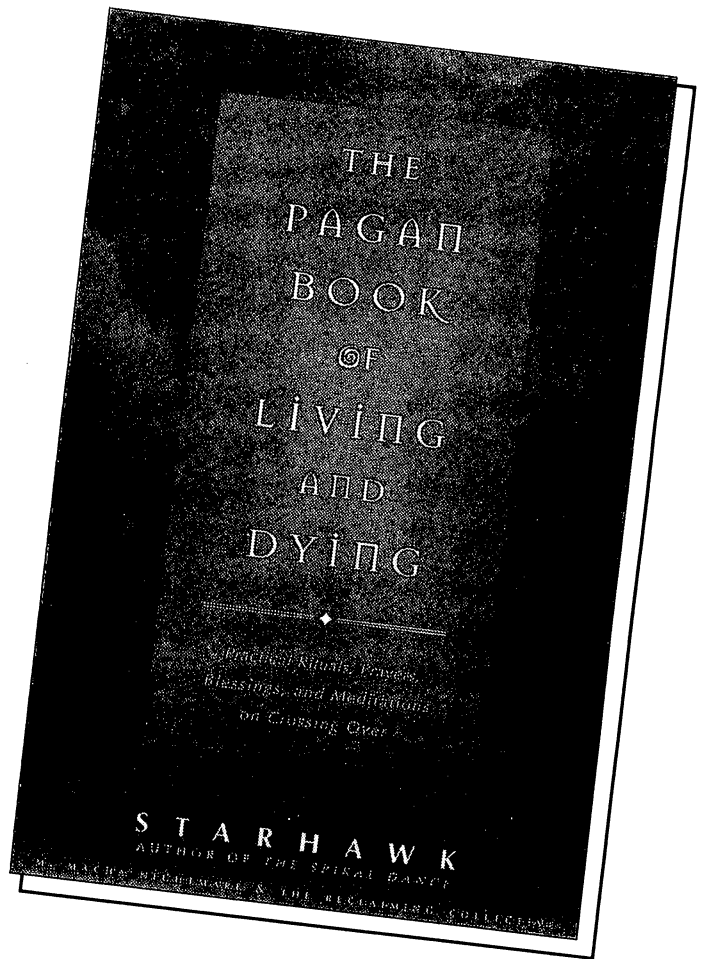
Practical Rituals, Prayers, Blessings,
and Meditations on Crossing Over

by Starhawk,
M. Macha Nightmare &
the Reclaiming Collective

Birth, growth, death and rebirth are a cycle that forms the underlying order of the universe. This is the core of Pagan belief — and the heart of this unique resource guide to death and the process of dying.

Filled with encouragement, strength, and inspiration, *The Pagan Book of Living and Dying* is an invaluable source of both spiritual counsel and very practical tools and techniques for:

- honoring and caring for a dying person
- grieving a beloved relative, partner or friend
- planning a funeral or memorial service
- distributing personal possessions and making room in the home for a loved one's memory
- understanding and mourning specific types of death, including miscarriage and terminal illness
- providing final instructions for one's own death
- and much more



The Pagan Book of Living and Dying

teaches that death, like birth, is a doorway — another stage in the cycle of life. It will enhance the spiritual beliefs of readers of any faith and help each of us to learn to welcome the change and renewal that awaits us on the other side.

THE PAGAN BOOK OF LIVING AND DYING IS AVAILABLE AT MANY RECLAIMING EVENTS, AND IN BOOKSTORES.
PUBLISHED BY HARPER SAN FRANCISCO, \$17 IN THE U.S., \$24 IN CANADA.

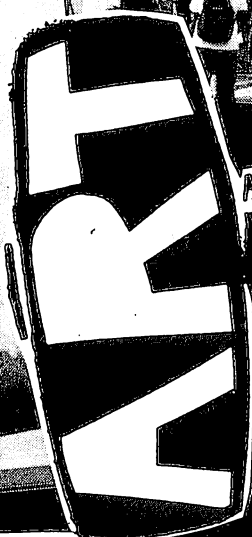
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normally deal with the heat. Instead, I found myself getting up and putting on a tight little denim dress, the kind that shortens your stride, and then, since I couldn't really walk, I drove the 10 blocks to a rendezvous. Now I don't think it was just the dress, or the green sparkly nail polish, that kept my friends from recognizing me. I think it was the molding of the car that had settled into my being. The dress just expressed my acceptance of that molding.

This car has the power to change a life. It is not a car for moving furniture or taking home finds from the trash. It is not a car for car camping, and it doesn't really seem like a car to lug home groceries! It's a car for polished nails and short skirts, for dashing to appointments and going out on dates. (What are those?) It's a car of a certain kind of affluence, requiring a corporate job, perhaps as an executive secretary or some kind of manager. Something to supply the required income level to

support this vehicle and the not so frugal lifestyle that it instigates. There is an assumption of power, of ease and comfort in life that comes with the Pontiac Grand Am. I have tasted such possibility, and I wonder. I can feel the difference in my body as I sit in cushioned comfort, endlessly seeking stations on the radio. Have I developed energetic skills just to be so in tune with the car I drive? Will I ever be the same again? Goddess help me to return the car on Thursday.

PRESERVE
HEADWATERS
ECOSYSTEM



ART IS NOT A MIRROR TO REFLECT REALITY, BUT A HAMMER WITH
A REVOLUTION



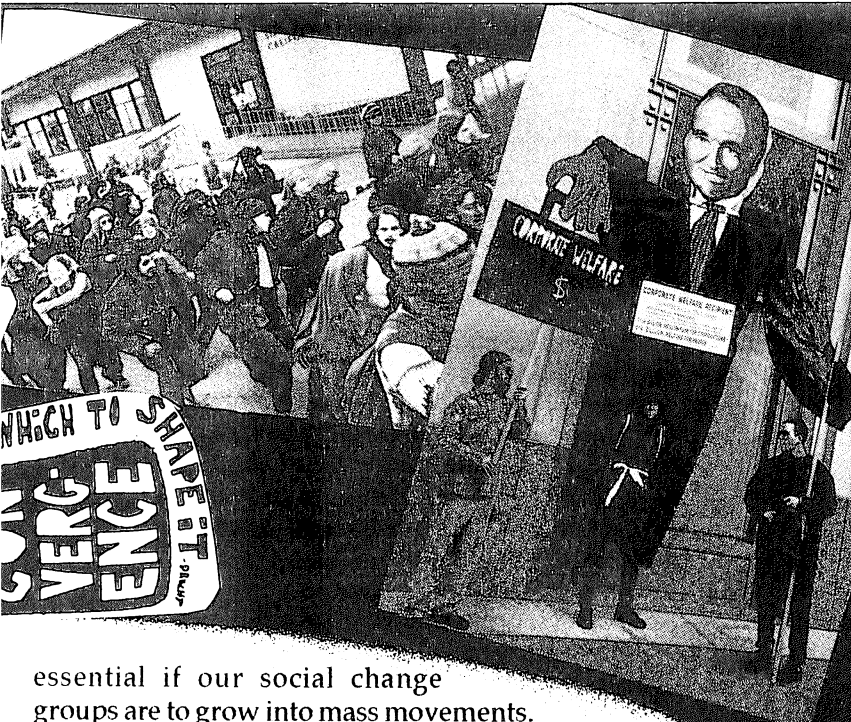
Photos: top of this page counterclockwise: Giant puppets at Sept. 15 Headwaters Rally (Taylor Brinser); Hurwitz puppet (Taylor Brinser); Headwaters spirit puppet (Taylor Brinser); Sept 25, Pacific Lumber headquarters takeover— activists locked-down inside were first to have pepper spray forced into their eyes (Taylor Brinser); Oct 6 street theater procession in the streets of Eureka dramatizes timberworker / environmentalist common interest. Photos from top of facing page clockwise: Oct 6, Eureka, street dance for Headwaters; puppet of corporate welfare recipient Dwayne Andreas, CEO of Archer, Daniels, Midland, Co.; Corporate power (continued)

Art and Revolution Convergence began in the streets of Chicago during the Democratic Convention in August '96. A group of artists, performers and organizers sponsored a week-long street theater workshop as part of Active Resistance, a movement-building conference of 700 anarchist and radical activists. Several hundred of us took masks, theater, music and giant puppets into the streets to confront the destructive corporate power behind the Democratic Party. Although we were attacked by Chicago police and censored by corporate media, the experience was powerful and inspired us to build on this experience.

As a direct action and community organizer for fifteen years, I've helped organize hundreds of demonstrations and nonviolent direct actions. While protest and direct action has been an essential part of every successful social change movement in US history, these forms of resistance have been marginalized by corporate media, are too easily dismissed by those we want to reach, and are often bore to participants. Times are tough. Corporate power is on the rise, and it is assaulting our communities and the earth. We need powerful grassroots mass movements that can stand up to this. Creating new forms of resistance that can break into peoples consciousness, better communicate our messages and inspire participants and observers is



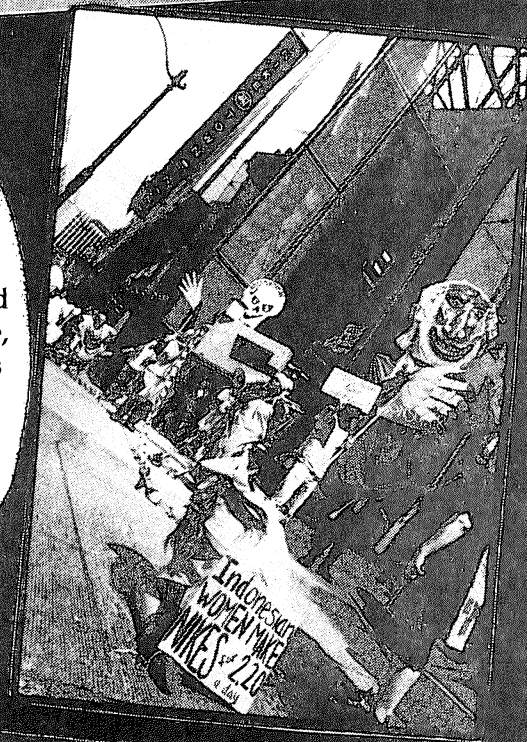
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tower and it's Clinton/Dole puppets are pulled through the streets of Chicago, August 29, '96 (Susan Simenski Bietila); Community Need over Corporate Greed procession in Seattle confronts Niketown, May 18, '97 (Dana Shuerholtz); Street dance theater, Seattle, May 18; Strawberry baron puppet at UFW march, Watsonville, April 13; Street theater questions corporate development in Detroit, Sept 7



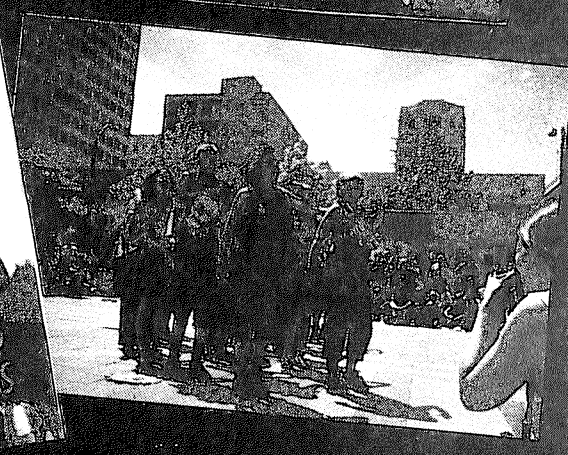
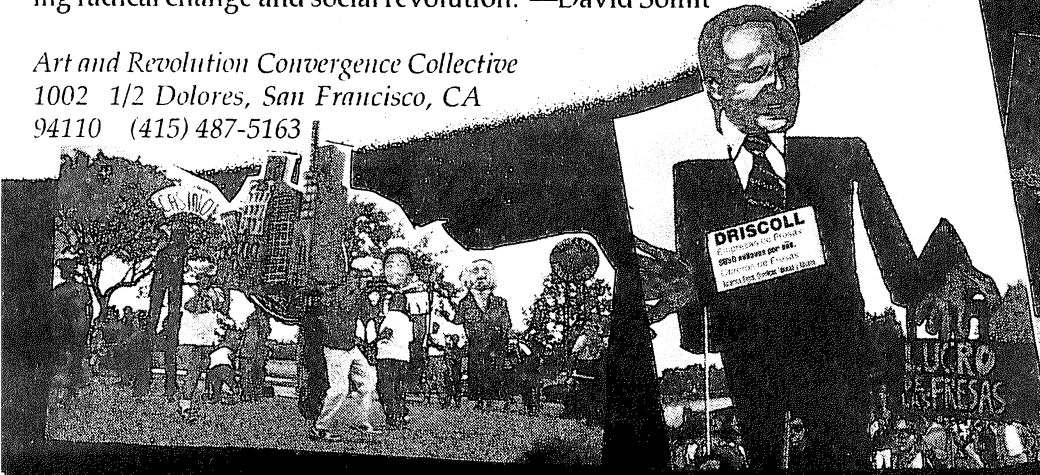
essential if our social change groups are to grow into mass movements.

Since returning from Chicago to the Bay Area, Art and Revolution Convergence Collective has created street theater with unions, environmental and community groups for dozens of actions, marches and demonstrations, helping to get visibility, media coverage, and make the events more inspiring. We have created street theater with the United Farm Workers for a strawberry workers march in Watsonville, a housing takeover to save vacant Presidio housing for homeless people, the campaign against welfare "reform" / cuts, against Nike's exploitation of workers, for the Headwaters Forest Defense Campaign, and to commemorate the two year anniversary of the execution of Nigerian environmental Free Nigeria Movement. We give street theater skills trainings in an effort to spread the use of art and theater to movement groups, such as the United Farm Workers. We have also organized large four-day street theater and direct action organizing skills intensives in Seattle, Detroit and recently with Earth First! as part of the campaign to save Headwaters Forest. The Headwaters skills intensive culminated in a 300 person procession of puppets, dancers musicians and theater through the streets of Eureka, which emphasized alliance building between environmentalists and timber workers,

Just as public political actions are a kind of theater that tries to dramatize and communicate, they are also a kind of ritual. Pagans, like artists and performers, have skills (making rituals) that could be adapted to benefit social change movements. Art and Revolution Convergence aims to bring people together to create new ways to effectively resist and to build communities of resistance capable of making radical change and social revolution. —David Solnit



Art and Revolution Convergence Collective
 1002 1/2 Dolores, San Francisco, CA
 94110 (415) 487-5163



Help Save Mendocino Woodlands Redwood Forest

by Leona Lauder

FOR THE LAST two years, California Witchcampers have enjoyed the shady groves, cool creek beds and sun-splashed meadows of the sixty-year-old Mendocino Woodlands Outdoor Center. Towering Redwoods and the canopy they create provide vaulted walkways with a cathedral feel of sacred space.

The Redwoods in the community surrounding the Woodlands Outdoor Center are now being logged under the auspices of the California Department of Forestry, and others are threatened.

The Hi Chute area of the Mendocino Woodlands Recreation Demonstration Area (RDA) is presently being logged. Sections of the RDA immediately adjoining the Woodlands Outdoor Center to the east and to the west (termed the Mendocino Woodlands Special Treatment Area/STA) are under threat of logging.

The California Department of Forestry, which has jurisdiction over the 2550 acres of the STA, has plans for logging it. The petition at the bottom of this page urges state officials and elected representatives to transfer the STA from California's Department of Forestry to the protection of the state Department of Parks and Recreation.

According to Ronnie James, who is on the Board of Directors of the Mendocino Woodlands Camp Association, Inc., any concerned person can sign the petition. People do not have to be registered to vote, they do

not have to be citizens, they can live anywhere on the planet (or off, as the case may be), they do not have to be campers, and they can be any age. The petition is simply to show the Department of Parks and the state Legislature how many people are concerned about this land.

If and when letters of support are needed, petition signers will be notified. The names and addresses will not be used for any other purposes.

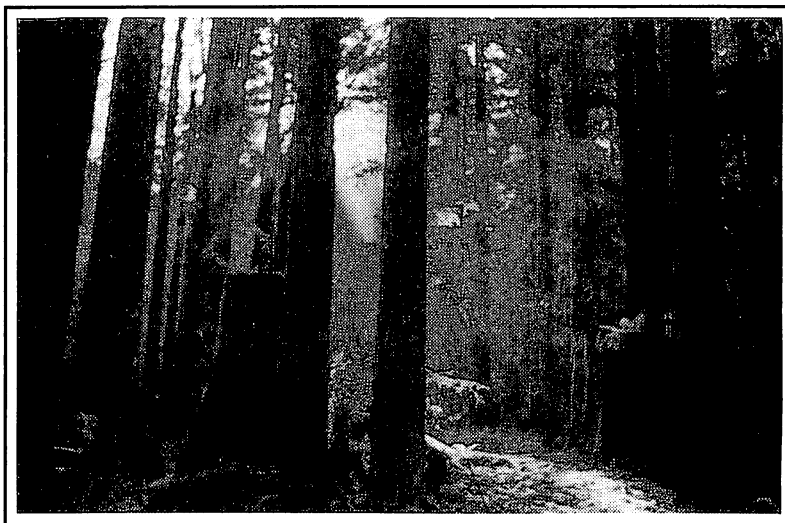
If the Department of Forestry moves to log the area, a lawsuit will be

filed that will stop them until the issue of protection for the land is resolved. This will cost money. Donations can be sent to the Mendocino Woodlands, P.O. Box 1336, Mendocino, CA 95460. Note on the check that it is for protection from logging.

A BRIEF HISTORY OF THE MENDOCINO WOODLANDS

The following history concerning the Mendocino Woodlands Recreation Demonstration Area (RDA) (adapted

continued on page 44



The Redwoods of the Mendocino Woodlands Forest, adjacent to the California Witchcamp site, are threatened with logging under a department of Forestry plan. You can help prevent this logging by circulating the petition below. Photo by Russell Linscott, courtesy of Mendocino Woodlands Outdoor Center.

Mendocino Woodlands Petition

Please copy the following heading onto blank paper and circulate this petition. Anyone can sign — you do not need to be a registered voter, live in California, or be an adult. These petitions need to be returned as soon as possible!

Mendocino Woodlands Outdoor Center

A Non-Profit Corporation since 1948

P.O. Box 267

Mendocino, CA 95460

(707) 937-2545

I urge you to bring the Mendocino Woodlands Special Treatment Area under the jurisdiction and protection of the State Department of Parks and Recreation. The STA was set aside by Senate Bill 1063 to protect the Woodland's historic trails, access roads, water and water waste systems located therein. The Department of Forestry, which currently holds jurisdiction, plans to log it. The Department of Forestry is not upholding the Federal In-perpetuity Gift Mandate or the intent of the legislation, nor is it designed to do so.

Your Name & Group

Address and Zip

Headwaters Defense Moves to New Fronts

Logging Season Closes with Winter Rains

As winter rains brought the fall logging season to a close, the situation at Headwaters Forest — the largest privately-owned stand of ancient redwoods in the world — grew more complex.

Although the recently-passed Congressional appropriations bill contained funds to purchase part of Headwaters Forest, activists lobbied hard against the bill because it was a set-up for destruction of the rest of the 60,000 acre forest area, and because there were “riders” attached to the bill that provided lots of favors for the timber and grazing industries, but not for the wildlife in our national forests.

The appropriations bill provides for the purchase of a mere 7,500 acres, including only two of the six ancient groves in the Headwaters area. Among the “riders” to the bill were provisions to build yet more roads at taxpayer expense, paving the way for increased logging of our national forests.

Through the fall, emphasis was on presence in the forest. Demonstrations, tree-sits, occupations and lockdowns thwarted logging efforts. The pepper-spraying of nonviolent activists occupying Congressman Frank Rigg’s office, which gained national attention, was the tip of the iceberg of this resistance.

Now the focus shifts to two other fronts:

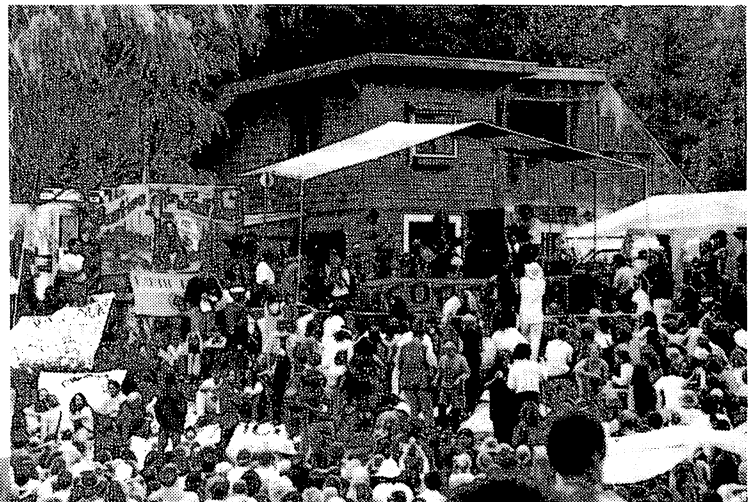
- Opposition to the industry-sponsored Habitat Conservation Plan (HCP) — known as the Habitat Destruction Plan in environmental circles. The Trees Foundation’s Stewardship Plan, (the real alternative to a bad HCP), is a model for sustainable forestry and sustainable economies in rural communities. Contact the Trees Foundation at Box 2202, Redway, CA 95560, or call the BACH Hotline for a copy of the Stewardship Plan.

- Promotion of the Debt for Nature option. Maxxam Corporation, owner of Pacific Lumber and the title deed to the Headwaters area, incurred a massive debt during the Savings & Loan debacle of the 1980s. A Debt for Nature swap is the best way to settle these debts to the American taxpayer. Write to Carolyn Buck at the Office of Thrift Supervision, 1700 G St. NW, Washington DC 20429, or William Hove at the FDIC office, 550-7th St. NW, Washington DC 20552, and demand a Debt for Nature settlement to Maxxam’s case.

Keep on top of upcoming events in the San Francisco Bay Area, or volunteer to help with the Headwaters campaign, by calling the Bay Area Coalition for Headwaters (BACH) Hotline, 510-835-6303.

*To stay in touch with forest and wilderness defense across the continent, read **Earth First! Journal**, \$25 a year (8 issues), P.O. Box 1415, Eugene, OR 97440.*

— thanks to Karen Pickett/Earth First!



Approximately six thousand people attended a rally and march for Headwaters Forest near Carlotta, California in September, 1997. Onstage above right, singer Bonnie Raitt inspires the crowd. Photos by Robin Roberts.

Bear Creek Redwoods

Friends of Bear Creek Redwoods is a group of local folks who are fighting developers for 1100 acres in the Santa Cruz hills — including property bordering Salamander Camp. The developers want to harvest the timber, then build a golf course and country club.

The Peninsula Open Space Trust and the Midpeninsula Regional Open Space District are interested in acquiring the property as an open space preserve. Letters, volunteers and magic are needed. Contact Friends of Bear Creek Redwoods Regional Preserve, P.O. Box 867, Los Gatos, CA 95031.

Ritual in the Redwoods

In September 1997, almost 100 members of the Funky Fungi cluster — members of the Reclaiming community — traveled to Carlotta, California, to be part of the encampment and rally in defense of Headwaters Forest. Twenty Wiccan activists joined several Earth First! guides for an overnight trek into the deepest forest, where they communed with the ancient redwoods and performed a ritual of protection for the endangered trees. In these pages, Reclaiming Quarterly features their first-hand accounts of that experience.

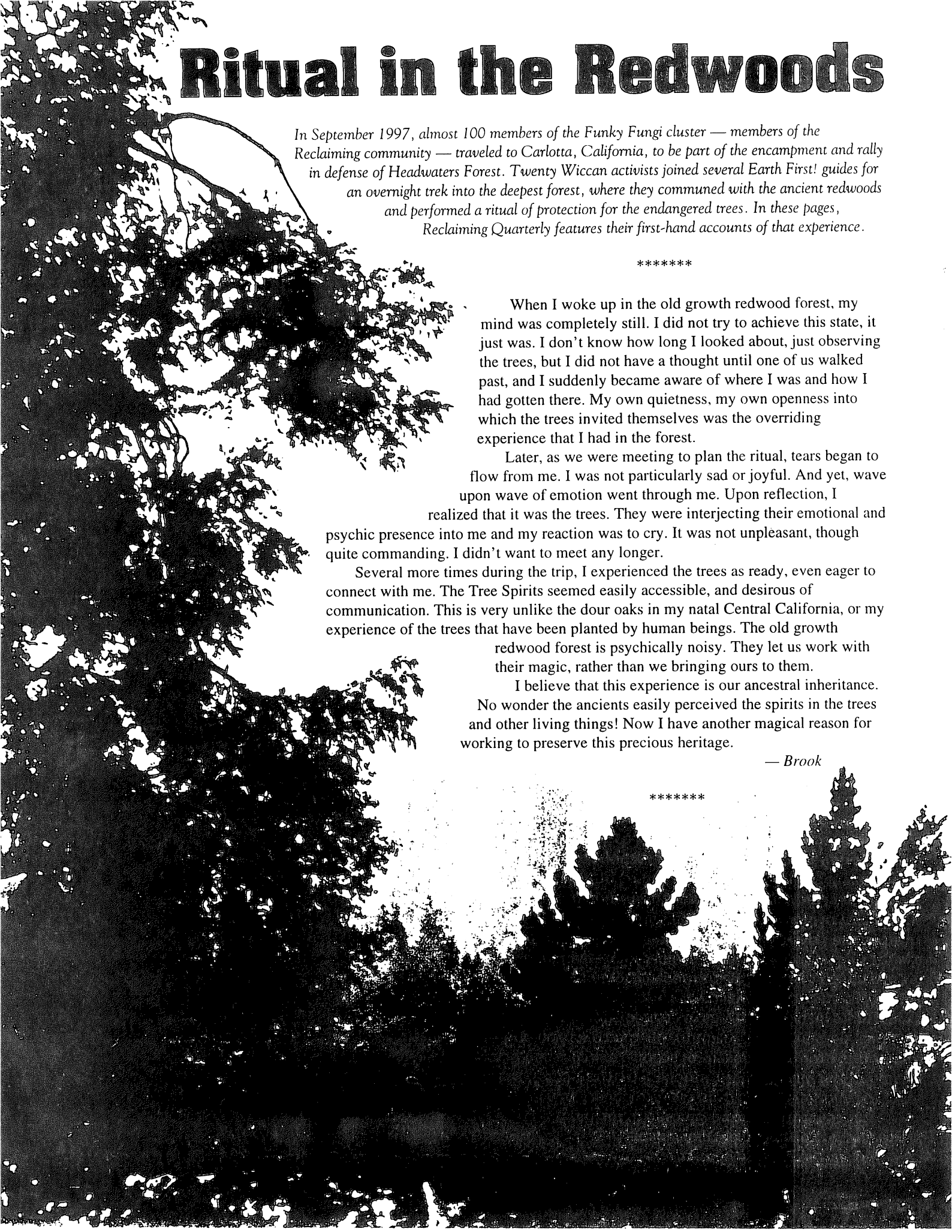
When I woke up in the old growth redwood forest, my mind was completely still. I did not try to achieve this state, it just was. I don't know how long I looked about, just observing the trees, but I did not have a thought until one of us walked past, and I suddenly became aware of where I was and how I had gotten there. My own quietness, my own openness into which the trees invited themselves was the overriding experience that I had in the forest.

Later, as we were meeting to plan the ritual, tears began to flow from me. I was not particularly sad or joyful. And yet, wave upon wave of emotion went through me. Upon reflection, I realized that it was the trees. They were interjecting their emotional and psychic presence into me and my reaction was to cry. It was not unpleasant, though quite commanding. I didn't want to meet any longer.

Several more times during the trip, I experienced the trees as ready, even eager to connect with me. The Tree Spirits seemed easily accessible, and desirous of communication. This is very unlike the dour oaks in my natal Central California, or my experience of the trees that have been planted by human beings. The old growth redwood forest is psychically noisy. They let us work with their magic, rather than we bringing ours to them.

I believe that this experience is our ancestral inheritance. No wonder the ancients easily perceived the spirits in the trees and other living things! Now I have another magical reason for working to preserve this precious heritage.

— Brook



A Journey to the Depths of Headwaters Forest

In the grove I sat with the North tree. I lay on her roots and could feel her wisdom, history, and connections. She felt solid with a strong, slow, vibrant energy. On her trunk were deep brown scars showing the vulnerability and complexity of their lives. I knew she was not alone and she told me that I wasn't either.

I looked around at my people, the ones I knew and loved before and the ones I had just met. I watched them explore, play, nap, and meditate — looking like faeries at home in, and part of, the forest. My heart reached out to them and opened wide.

Nearly a month later, I woke up from a dream with a clear message that my responsibility and challenge is to stay open to that great sense of love and connection. This is my job in protecting the trees and the rest of us, for we also need them.

—Kim Chilvers

It has been so hard for me to articulate for myself what I felt the trees whisper to me and massage into my being as I lay at their feet, as I lay in their womb of duff and fern and canopy. Oh me, anxious one, trauma survivor, little girl who fears in secret, “we’ll never make it.” Be gentle now... To commit to my hope is more frightening than anything I can imagine, for to feel the force of my love could wash me away, or burn me alive, again.

My heart would not open all the way to this faery-realm, the ancestor forest we entered. But that was okay. I knew it would not, and the trees expected this also. They know me well. Many tears of mine have already watered their roots. It's good to limit the dosage of my dread. They honored me as I lay down and they honored my fragility. They whispered to me in a language I could barely hear, a language of soft tongues that wrapped itself around my heart like a bed of ferns, a pillow of soft-slickened needles bent under my head, while the fresh joy of uncaptured life that holds hands with death quietly settled around my consciousness, gently waking me from fear-sleep so that I could listen carefully...

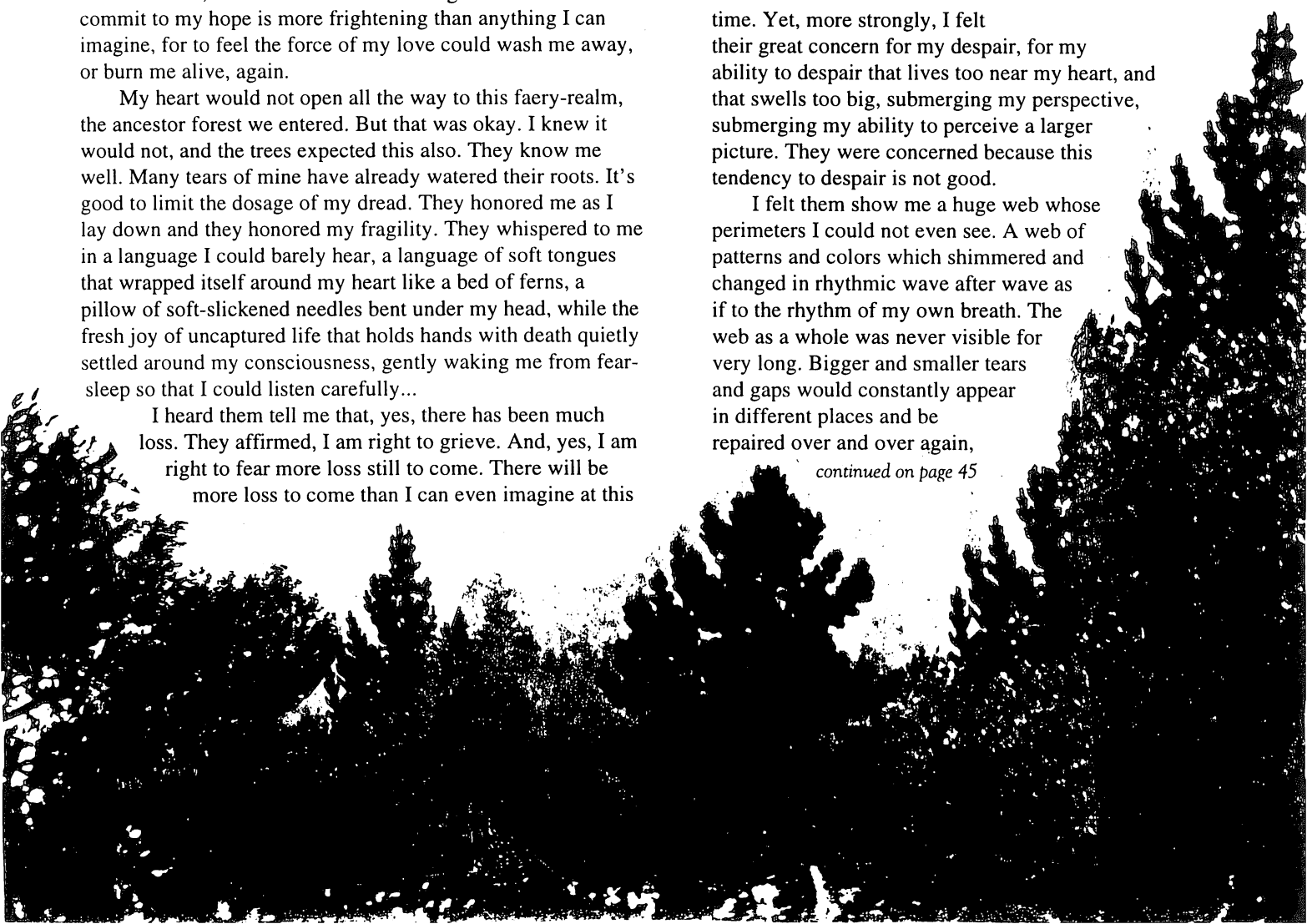
I heard them tell me that, yes, there has been much loss. They affirmed, I am right to grieve. And, yes, I am right to fear more loss still to come. There will be more loss to come than I can even imagine at this



time. Yet, more strongly, I felt their great concern for my despair, for my ability to despair that lives too near my heart, and that swells too big, submerging my perspective, submerging my ability to perceive a larger picture. They were concerned because this tendency to despair is not good.

I felt them show me a huge web whose perimeters I could not even see. A web of patterns and colors which shimmered and changed in rhythmic wave after wave as if to the rhythm of my own breath. The web as a whole was never visible for very long. Bigger and smaller tears and gaps would constantly appear in different places and be repaired over and over again,

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Día De Los muertos

DIA DE LOS MUERTOS (Day of the Dead) is held each year on November 2nd in many parts of the Spanish-speaking world. It has taken strong root in the Mission district of San Francisco, and in recent years has become a way for this multicultural neighborhood to commemorate our commonality and to acknowledge our ancestors.

For the past four years, the Dia de los Muertos procession and ritual have been organized by Colectivo del Rescate Cultural (Rescue Culture Collective) and Reclaiming. *Reclaiming Quarterly* interviewed Rosa, an organizer with CRC, about her work and perceptions of the event.

RQ: Why is this holiday important to our community?

Rosa: We all have this commonality, that we will die. We all have ancestors. In this



community [San Francisco] our ancestors have mingled. We have ancestors that we share.

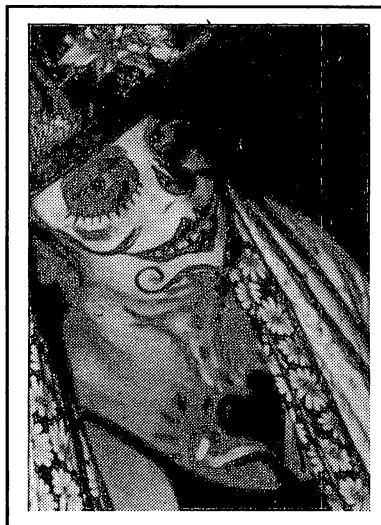
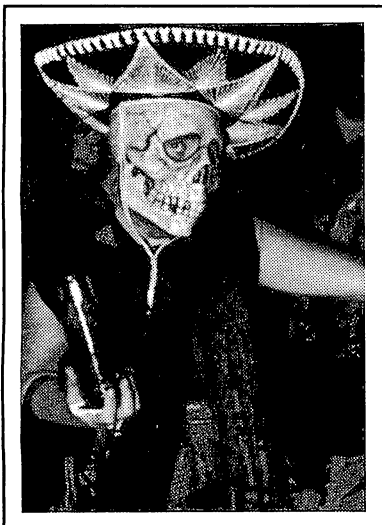
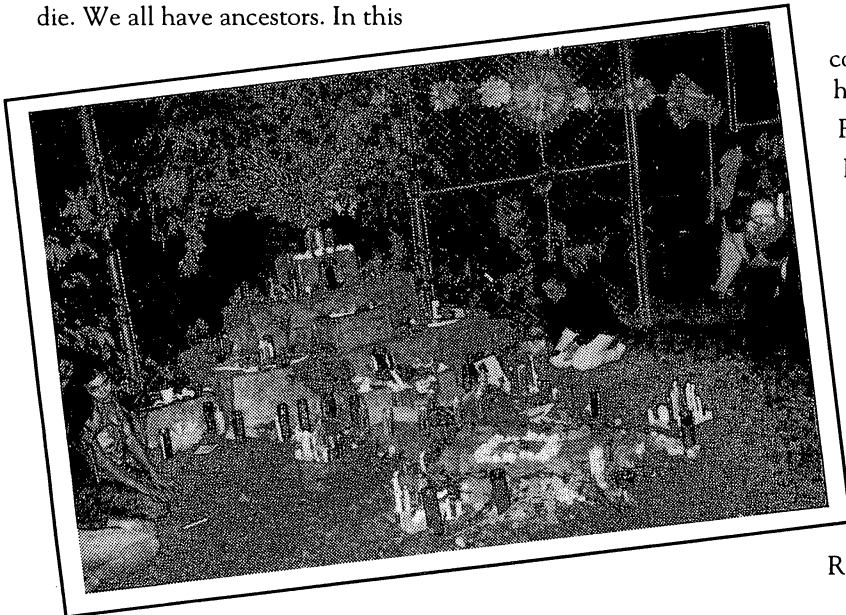
RQ: Tell us about the altars in the park.

Rosa: The altars are for members of our community who have passed on. The North altar is for elders and ancestors. The East is for children. South is for youth [the relatively poor Mission district has an exceptionally high rate of death among its youth]; and the West is for adults. We assigned colors to each altar. East has white wings for Air. South has red candles and roses for Fire. West is blue for Water, and North is marigold, for Earth.

RQ: What about Reclaiming's role?

Rosa: Reclaiming has influenced us as far as the altars, the directions. We have fused Reclaiming-style practice with Dia de los Muertos. Every

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photos: above by Jim Allen; below by Gary

Keeping the Vigil at Ward Valley

One Activist's Experience Resisting a Nuclear Dump

by *Tori Woodard*

In recent issues, we have kept our readers up to date on resistance by Native Americans and their allies to the nuclear industry's plans to build a waste dump in Southern California's Ward Valley desert. The Indigenous tribes of the area have declared that they will actively oppose any further attempts by government bodies or corporate concerns to do soil tests or construction which might facilitate the dump plans.

The federal government has announced plans to do soil tests in early 1998. Defenders of Ward Valley plan a nonviolent occupation and blockade in the desert at that time [see sidebar].

In the following article, *Tori Woodard* reflects on her time at the ongoing encampment at Ward Valley.

October 18 was the second anniversary of our permanent camp in Ward Valley, where the government wants to put a nuclear waste dump. I'd like to share with you what it's like to keep the vigil.

After supper with friends in our community tent, I head for my own little tent. I unzip the tortoise-shaped door and crawl in. It's a warm, balmy night. A gentle breeze blows through the ceiling of the tent. I roll back the fly, as there is very little chance of rain. The Milky Way is tattooed across the

huge, indifferent sky.

As usual, the stars evoke an expansive feeling in me. I long to be free of this body, to travel among the stars, to see the big picture, and to

lower than the valley itself; they peek up over the edge of the earth.

Spirit Mountain raises its head above the curvature to the north. The Mojaves know that every piece of sand

and gravel rolled into Ward Valley from Spirit Mountain, the dwelling place of the Creator. That's why this place is sacred.

There is power in the mountains, so much power it sizzles your synapses.

My mind returns to that winter day when my

synapses were sizzled. I went walking among the volcanic spires to the east. I found a little cave. I looked in, but the vibes were so bad I thought the ceiling would fall on me. I backed out and went on, but the vibes didn't go away. I stopped, explained my mission, and asked for guidance. An ancient Indian trail suddenly welcomed my feet. It led me to more caves, each silently screaming, each facing Spirit Mountain.

At the last cave, shaped like a face, a broken pot confirmed what my intuition was insisting: "This is a very sacred place."

I left changed, never to be the same again. "This land is sacred to us," the Mojaves say. How can they explain that the land is filled with spirit, filled with generations of ancestor spirits who have become one with the mountains? You can only learn that by visiting the place with an open heart.

My mind turns to the battle.

Last January the AIM flag flew high



The crowd at the April 1997 gathering at Ward Valley encircles an Indigenous dancer. Photo by Zachery Singer, courtesy of Bradley Angel, Greenpeace.

change the world on a global scale. The vast, empty space of desert wilderness feeds my soul.

I meditate best here, at the precise intersection of heaven and earth. I am flat on my back, as if on the shell of a giant tortoise. In my mind's eye I can see the valley falling away from me on all sides. The vista is so broad that the mountains surrounding the valley seem

Get involved in defending Ward Valley!

- Make plans to attend the gathering and encampment in early 1998, when Indigenous tribes and their allies will defend the desert against government attempts to conduct soil tests that could pave the way for a nuclear dump.
- Subscribe to *Save Ward Valley News*. Your subscription of \$20 helps defend the desert. Additional donations are urgently needed! Send to 107 F St., Needles, CA 92363.
- Call the Needles, CA office at 760-326-6267 to get on the action alert network.
- Visit the Ward Valley website, www.ctaz.com/~swvl/

Members of the Reclaiming community plan to travel to Ward Valley for the Winter 1998 gathering and encampment. For more information, contact George, 415-255-7623.



continued on page 47

Learning

to

IN LAST ISSUE'S column, I talked about the importance of developing a personal relationship with the natural world, and the



need to learn to observe nature. In this column, I want to offer a directed series of observation exercises, to hone and develop our ability to learn directly from nature. For nature is the only sacred text of the Goddess tradition, yet many of us are functionally illiterate!

We can, however, remedy that situation with a little bit of work and attention. These exercises are based on work I've been doing over the last few years when I've taught the Earth Path at various Reclaiming Witchcamps.

Ultimately, they derive from suggestions in the writings of Bill Mollison, the originator of a system of ecological design called Permaculture — for permanent culture or permanent agriculture — that seeks to develop sustainable ways of living on the earth.

One of the basic principles in permaculture design is to begin with careful observation — and to continue to carefully observe the results of what you do, for that matter. Before we can intervene in a system, whether natural or human-made, we have to know what's going on. Of course, learning what's going on in a natural system could take a lifetime!

These exercises can be done on a daily basis, or over a period of time, perhaps devoting a session or even a week to each one. If you are regularly observing some place in nature as part of your ongoing spiritual practice (as I suggested in the last column), you might use these to broaden and deepen

your observations. You might practice them on a camping trip, a hike, or a cross-country ski trip. Obviously, not every exercise will be relevant in your climate at every season. These exercises can certainly be done

alone, however, they are wonderful to

do in a group. If you share your observations with others, you will be enriched, because your friends will observe things you did not, and vice versa.



Do these exercises outdoors, in some natural area that is wild enough—meaning uncontrolled — to be interesting. A forest or prairie or ocean shore is wonderful, but if you live in a city, you might find an unkempt garden or a vacant lot where weeds are taking over, or perhaps some unmanicured corner of a park. Begin all of these exercises with whatever grounding or centering exercise helps you to calm and focus.

1. I Wonder: In your natural spot, with your attention on what is around you, say to yourself, "I wonder..." "I wonder why lichen is growing on that side of the tree, only?" "I wonder why the snowdrifts are piling up in this particular pattern?" "I wonder what attracts that bug to that flower?" Don't worry about answering your questions, just notice what questions you can generate. As much as possible, keep

them focused on physical reality. Not "I wonder how that tree likes all that snow on its branches," but "I wonder why those branches don't break under the weight of all that snow." (The reason for focusing on physical reality is that as soon as we drift into emotional speculation and imagery, we're losing our focus on observation and we can easily get caught up in our own

projections and fantasies.) This is a great exercise to use with kids. You might ask them "How many 'I wonders' can you find in five minutes?" You could follow it up at home with a session with the encyclopedia trying to answer some of the questions. But the focus here is less on

answers than on learning to generate intelligent questions.

2. Observing

Energy: In your natural spot, ask yourself, "How is energy coming into this system? How is it being exchanged?"

There are many different sorts of energy you might observe: sunlight, heat, energy generated by motion of air or water, food, psychic energy. (But take time to focus on the physical before you jump to the psychic.) You can use your eyes, but also your hands, a pendulum, any tools you have for observing energy on all levels. Also, you might try drawing your spot, or a plant in it, purely as a pattern of light and shadow. Don't worry about producing a 'good' drawing, just let it become a



Observe

meditation on how light energy is intercepted by form.

3. Observing Flow: In your natural spot, observe flows of all kinds. How does water move through this system? How does wind and airflow affect it? What intercepts the flows? What marks do they leave of their passage? What is the source of these flows? How is that source replenished?

4. Observing Communities: What is growing together with what in this area? Are there patterns I can discern? What insects, birds and animals seem to be connected with what plants? (Note: these questions may only be answered by many observations over time.) Are some plants serving as 'nurses' for the young of others? Do some plants seem to stay distant from each other? Are some plants always found together?

5. Observing Pattern: What patterns can I see here in my spot?



Textures, patterns of growth, distribution patterns, stress marks, all are examples of patterns. What patterns are repeated, on what scales? Can I find spirals? Pentacles? Branching

patterns? Patterns based in fours or sixes? How many times does a tree branch from twig to trunk? What functions might these patterns serve? Why are certain patterns repeated over and over again in nature? Again, you might also wish to take a session to draw patterns or forms, without worrying about producing a work of art, but as a

photo by Randy Radstrom

meditation to sharpen your ability to see and focus.

6. Observing Edge: Where does one system meet another in my spot? Edges, where forest meets meadow, or ocean meets shore, are often the most diverse and fertile parts of an ecosystem. Is that true here? How does the edge differ from the center?

7. Observing Limits: What limits growth here in my spot? How do these limiting factors make themselves evident? What is succeeding in spite of these factors? What seems held back? How have the plants and animals adapted to these limitations? What characteristics do the successful adapters have in common?

8. Observing from Stillness: Just sit still in your spot for at least fifteen minutes—longer is better. Notice what you can see, and how that changes over time.

9. Observing Past and Future: What can I observe in this spot that can tell me about its past history, and how it might have changed over time? What can I observe that can tell me about its future?

If you practice these techniques of observation over time, you will have learned some of the ABCs of reading the book of nature. These exercises will suggest other forms of observation. At first, keeping your focus on physical reality may seem dull, even cerebral, but if you work through

Why are certain
patterns repeated
over and over again in
nature? What
functions might these
patterns serve?

that moment of boredom, the physical world itself will start to become a rich and luminous place. You'll begin to be amazed at what there is to see, and to wonder how you could have lived so long without noticing what's around you. Eventually, you may not need to consciously separate out all these questions—instead you'll begin to intuitively 'read' a landscape, and the sacred text of nature will start to be revealed in all its complexity and beauty.



Reclaiming Adopts New Spokes

by Rose May Dance, Starhawk,
and M. Macha Nightmare

[A summary of notes from the
Reclaiming Retreat]

Our recent retreat (November 7-9, 1997) was a momentous and productive culmination to the work of restructuring that we began over a year ago. Below are a summary of the decisions we made. A full set of minutes will be available on our web page, and can be sent out in hardcopy to anyone who requests them.

The retreat began with a discussion of major changes that have happened in and around Reclaiming in the last year or two, and with reports from charettes.

CORE VALUES, PRINCIPLES OF UNITY

We spent Saturday working on our statement of core values, working with drafts from two charettes, the small groups that met over the last few months to work out a spectrum of proposals for structure and core values.

Two charettes had considered core values and written statements: one was by Anne Hill, Beverly and Starhawk, and one by Rose, Patti and Marian. Drawing from this work, we wrote a statement we entitled "Reclaiming Principles of Unity", and Sunday afternoon we reached consensus to adopt it. [See below.]

RECLAIMING MISSION STATEMENT

The charette done by Madrone, Jody and Ivory Fly had worked on Reclaiming's Mission Statement. A small group worked on rewriting the statement which for many years has appeared in the newsletter/magazine. They made a small but important revision to the old mission statement.

Sunday we reached consensus to adopt this statement.

[See front inside cover — the word "collective" was changed to "community" and the words "in the Bay Area" were deleted from the opening sentence — editor's note.]

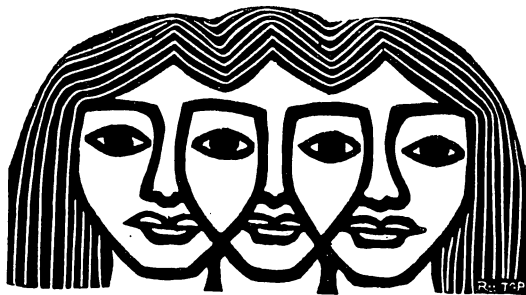
Reclaiming Principles of Unity

"My law is love unto all beings..."

— The Charge of the Goddess

The values of the Reclaiming tradition stem from our understanding that the earth is alive and all of life is sacred and interconnected. We see the Goddess as immanent in the earth's cycles of birth, growth, death, decay and regeneration. Our practice arises from a deep, spiritual commitment to the earth, to healing and to the linking of magic with political action.

Each of us embodies the divine. Our ultimate spiritual authority is within, and we need no other person to interpret the sacred to us. We foster the questioning attitude, and honor intellectual, spiritual and creative freedom.



We are an evolving, dynamic tradition and proudly call ourselves Witches. Honoring both Goddess and God, we work with female and male images of divinity, always remembering that their essence is a mystery which goes beyond form. Our community rituals are participatory and ecstatic, celebrating the cycles of the seasons and our lives, and raising energy for personal, collective and earth healing.

We know that everyone can do the life-changing, world-

renewing work of magic, the art of changing consciousness at will. We strive to teach and practice in ways that foster personal and collective empowerment, to model shared power and to open leadership roles to all. We make decisions by consensus, and balance individual autonomy with social responsibility.

Our tradition honors the wild, and calls for service to the earth and the community. We value peace and practice non-violence, in keeping with the Rede, "Harm none, and do what you will." We work for all forms of justice: environmental, social, political, racial, gender and economic. Our feminism includes a radical analysis of power, seeing all systems of oppression as interrelated, rooted in structures of domination and control.

We welcome all genders, all races, all ages and sexual orientations and all those differences of life situation, background, and ability that increase our diversity. We strive to make our public rituals and events accessible and safe. We try to balance the need to be justly compensated for our labor with our commitment to make our work available to people of all economic levels.

All living beings are worthy of respect. All are supported by the sacred elements of air, fire, water and earth. We work to create and sustain communities and cultures that embody our values, that can help to heal the wounds of the earth and her peoples, and that can sustain us and nurture future generations.

Structure

STRUCTURE

Sunday's discussion focused on Reclaiming's structure. We looked at a proposed structure from the Beverly/Anne Hill/Starhawk charette and heard challenges and problems articulated by the Macha/Laura/Tami/Talia charette. We broke into small groups to come up with new structures, and after much discussion reached consensus upon a new structure for Reclaiming. Our diagram will be sent out in hard copy to all who were active and on-leave members of the collective prior to Sunday, to others who request it, and will be posted on our web page. Following is my (Starhawk's) attempt to describe it verbally:

Consensus:

1. Draw a circle. This represents the Wheel, a decision-making body made up of representatives from the cells. Its areas of responsibility include policy-making, allocation of money and resources, approval of new cells, prioritizing, resource development, core values and structural changes, new directions, holding the identity of the group and its "product" name, trouble-shooting, and mentoring of new members. Each cell will have proportional representation — at least one representative on the wheel, and larger cells will have two. The Wheel will meet at least four times a year, and we suggest one of those meetings be a retreat. Meetings will follow a regular, pre-scheduled rhythm (i.e., the first Tuesday after the cross-quarter date, or the last Sunday of every third month) determined by the Wheel, so that representatives can plan far ahead.

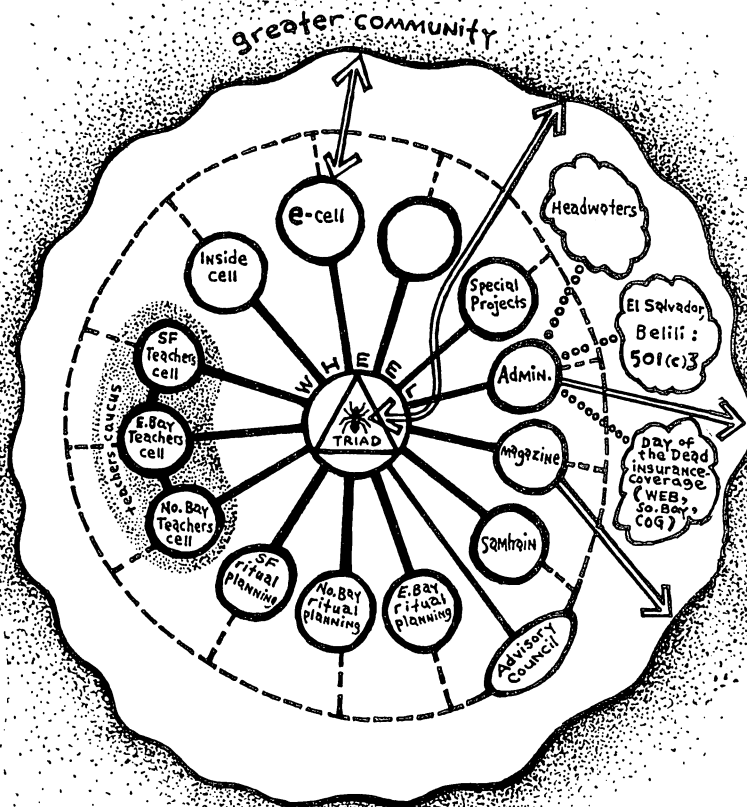
2. Representatives/Spokespersons will be chosen by the cells, according to the following criteria:

- A. They must have worked in the cell for at least a year and a day. (An exception would be made in the case of new cells.)

- B. They must continue to be actively involved in the work of the cell and attend meetings.

- C. They must be committed to attend meetings of the Wheel, missing no more than one out of four, and to finding a prepared substitute representative if they must miss a meeting, and to report back to their cells.

Representatives will rotate on an annual basis, but the terms will be somewhat longer or shorter for the first year or two so that rotations can be staggered and continuity of experience be kept. Two representatives will not rotate: the Financial Officer as one representative of the Administrative Cell, and the Spider (described below.)



NEW RECLAIMING structure

2. Inside the circle draw a triangle. This represents the Triad or Triumvirate - three members of the Wheel who are empowered to make ongoing running decisions between meetings, or to refer such decisions to the Wheel. They will each serve for a term of a year, again with staggered rotation.

3. Inside the triangle draw a small dot with eight legs. This represents the Spider, a paid administrative position who will be a central focus of communication. The Spider would keep office hours, would be the keeper of the complete schedule of all meetings, events, etc., and would keep and maintain archives and a database/hard copy manual of policies and decisions made by the Wheel and by cells. The Advisory Council (see below) is charged with working out a clear plan for hiring, supervising and paying the Spider before someone is chosen and empowered to fill this role. Reclaiming will do a formal hiring search, circulating a job description and taking applications, in order to choose the Spider. The Spider will be hired, at least for the first year and a day, as an independent contractor. The Spider's placement in the center of the diagram indicates only her/his connection to lines of

continued on page 42

Brigid
by
Pomegranate
Doyle



A Childhood Memory

I don't know what year it was. I think I must have been about 8 years old. That cold night while we slept, it must have rained and rained, streaming over the dark trees in layer after layer, freezing before it fell.

So that when we woke, the world was crystal. Every tree, every blade of grass was luminous, impossibly beautiful. The smallest detail had become important, each of a thousand twigs was shining, encased in crystal.

It was a terrifying time for the grown-ups. Everything stopped. No car could move, even an inch. You couldn't set foot outside without slipping on the thick ice that coated the ground. We could hear the wrenching crack of trees splitting under the weight, blocking the roads.

So we did what any sane person would do. We strapped on our skates. We skated down the steps of our suburban house into the bejewelled world. From the deserted street, we crossed onto the golf course. Our ankles wobbled as we bumped along over the nobbly ice that encased the rough grass. But on the greens, we sailed, pirouetting.

When the sun came out, the world blazed into a million rainbow prisms, and our eyes ached and our brains ached from the beauty.

by Seed

Raising Fire Energy Out of Winter Darkness in Juneau, Alaska

fire

I am blazing deep within you
buried but not forgotten

fire

I am the memory of summer flames
of hot dry days

of Beltane bonfires blazing

I am the memory of free women singing

with shining faces and strong limbs

skin open to the light, dancing

feet stomping, power of the earth

encircling red and orange flames

snaking higher and higher

reaching to the sun

fire

I am the memory of sun, daylight, and source

I am the source

come to me now

I am blazing deep within you

unbury me

let me burst forth, upward and all around

fire

I am the memory of movement

I must move and become

consume and create

unbury me now

set me free

to roam and spark

to ignite the world and your soul

by Cara Peters, Winter 1996

CAPRICORN

DECEMBER 22 – JANUARY 20



Things to look for at Yule

Jasmine and jade plants start to bloom
 Leptospermum & calendulas in bloom,
 callas start to sprout

Magnolia soulangeana begin to open
 their buds

Sweet gum leaves are brightly colored

Horse chestnuts sprouting

Look for robins and Oregon juncos
 flying in from the north

From now till Brigid, a good time to
 plant trees and roses

California bay laurels start to bloom

Look for miners' lettuce

Mustard makes the hills golden

Notes

S	M	T	W	T	F	S
DEC 14	15	16	17	18	19	20
L A S T	D A Y S	O F	S U N I	S A G I	T T A	R I U S
Yule LIBRA WINTER SOLSTICE SUN ENTERS CAPRICORN	Halcyon days — following days before Solstice are blessed	16	Saturnalia — Roman Saturn honored with feasting, merriment & gift giving	Saturnalia	Saturnalia	Reclaiming, ReWeaving (LA) & Illinois Solstices <i>see pages 26 & 27</i> Saturnalia
21	22	23	24	25	26	27
Yule LIBRA WINTER SOLSTICE SUN ENTERS CAPRICORN	Tejas Yule Ritual 12/21 <i>see page 27</i>	23	24	Roman birthday of the Invincible Sun gods and sons of gods	Kwanza Begins VENUS GOES RETROGRADE	<i>Good day to stop a bad habit</i> MERCURY GOES DIRECT
28	29	30	31	JAN 1	2	3
28	 CAPRICORN	30	31	Lancaster, PA Labyrinth Walk <i>see page 32</i> Celebrate Janus— God of Beginnings	2 Birthday of Inanna	3 Epiphany of Kore— She begins her ascent Twelfth Night— Clear away Yule debris
4	5	6	7	8	9	10
4	 ARIES	6	7	Lancaster, PA Grandmother Spider Ritual <i>see page 27</i> Heart of the Flame Class Starts ★	9 "Old Dorothy" Clutterbuck born in 1880; she grew up to initiate Gerald Gardner into the Craft in 1937	10
11	12	13	14	15	16	17
Carmenalia— Roman celebration of Carmela, Goddess of prophecy and midwifery	COLD MOON CANCER Year of the Wheel Class Starts ★	13 Feast of Brewing— Irish Druidic celebration of the mystery of the brew	14 Iron Pentacle Class Starts ★	15	16	17 Reclaiming Potluck <i>see page 33</i> Celtic Wassailing of the Apple Trees
18	19	20	<i>Many thanks to Deborah for her Celtic Tree Calendar and to Anna Horn for her "things to look for."</i>			
		 SCORPIO				

★: Classes & Workshops. See pages 28–30

AQUARIUS





JANUARY 21 – FEBRUARY 19



Things to look for at Brigid

- Acacias make allergic people miserable
- Manzanitas and willows bloom
- Toothworts, also called milkmaids, (Dentaria californica) in bloom
- Shooting stars (Dodecatheon—named for the twelve Olympian gods) bloom
- Quinces, plums, cherries and narcissi in bloom in town
- Look for baby-blue eyes, trilliums and hound's tongues in the woods!
- Eat miners' lettuce
- Look for nettles
- Listen for the spring peepers (Hyla regilla)

Notes

S	M	T	W	T	F	S
			JAN 21			24
25	26	27	28	29	30	31
Youth Ritual & Communities Meeting <i>see page 35</i>	Ongoing Intuitive Practice through the Body Class Begins ★		 AQUARIUS	NEPTUNE ENTERS AQUARIUS		ReWeaving (LA) Imbolic Ritual <i>see page 27</i> Illinois Candlemas Ritual <i>see page 27</i>
FEB 1	2	3	4	5	6	7
Reclaiming Brigid Rituals in SF & Marin <i>see page 26</i> Tejas Brigid Ritual <i>see page 27</i>	BRIGID Elements of Magic Class Begins ★	 TAURUS	JUPITER ENTERS PISCES <i>Rosa Parks born 1913</i>	VENUS GOES DIRECT IN CAPRICORN		
8	9	10	11	12	13	14
			QUICKENING MOON  LEO	<i>Festival of Diana — Do something to protect wildlife</i> Lancaster, PA Brigid Ritual <i>see page 27</i>	PantheaCon in SF Begins (lasts until 2/16) <i>see page 26</i>	
15	16	17	18	19		
Reclaiming Ritual at PantheaCon <i>see page 26</i> <i>Lupercalia — Festival of natural heat in ancient Rome.</i>		<i>Birthday of Kali</i>		 SCORPIO <i>Birthday of Minerva</i>	<i>Many thanks to Deborah for her Celtic Tree Calendar and to Anna Horn for her "Things to look for."</i>	★ Classes & Workshops: See pages 28–30

PISCES

FEBRUARY 20 — MARCH 20

Things to look for at Ostara

Be aware of the winds—equinoctial winds blow now

Moles come out of their holes

Buttercups, madrone and iris in bloom

Blue dicks (*Dichelostemma pulchella*) in the grass

Shepherd's purse (*Capsella bursa-pastoris*) in the gardens




Look for tadpoles in the puddles and toads in the garden

Solomon's seal and fairy bells are in the woods!

Apples in bloom

Goat foot oxalis, also called Bermuda buttercups, pop up in lawns everywhere

Notes

S	M	T	W	T	F	S
					FEB 20	21
				<p>26</p>  <p>PISCES TOTAL SOLAR ECLIPSE</p> <p><i>Hygieia's Day — Honor your vitality & well-being</i></p>	27	28
			<p>25</p> <p><i>Pentagram Night</i></p> <p><i>Reaffirm your dedication to the Craft by drawing a pentagram over your heart at midnight.</i></p>	<p>24</p>	<p>23</p>	<p>22</p>
			<p>4</p>	<p>3</p>	<p>2</p>	<p>MARCH 1</p>
			<p>5</p>  <p>GEMINI</p> <p><i>Isis opens the seas to navigation</i></p>	<p>6</p>	7	
			<p>12</p> <p>STORM MOON</p>  <p>VIRGO PARTIAL LUNAR ECLIPSE</p>	<p>13</p>	<p>14</p>	<p>Illinois Spring Equinox Ritual <i>see page 27</i></p>
			<p>18</p>	<p>17</p>	<p>16</p> <p>Elements of Magic Class Begins ★</p>	<p>15</p>
			<p>19</p>	<p>20</p> <p>SPRING EQUINOX</p>	<p>21</p> <p>Reclaiming, ReWeaving (LA) & Tejas Eostar Rituals <i>see pages 26 & 27</i></p> <p>SUN ENTERS ARIES</p>	

★ Classes & Workshops: See pages 28–30

Many thanks to Deborah for her Celtic Tree Calendar and to Anna Korn for her "Things to look for."



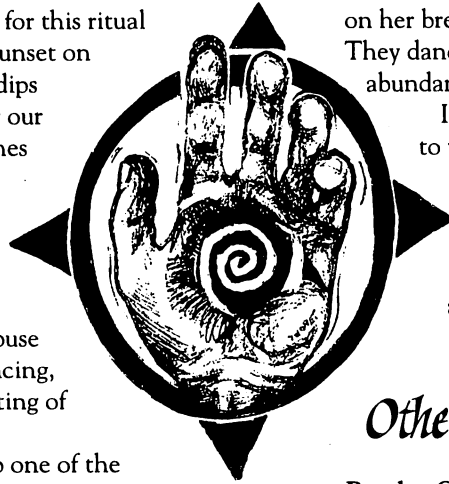
Winter Solstice/Yule

December 20, 1997, 4 p.m.
Ocean Beach near Taraval St., San Francisco

This is the night of Solstice, the longest night of the year... We watch for the coming of dawn, when the Great Mother again gives birth to the Divine Child Sun, who is bringer of hope and the promise of summer. This is the stillness behind motion, when time itself stops; the center which is also the circumference of all. We are awake in the night. We turn the Wheel to bring the light. We call the sun from the womb of night.

In San Francisco, our tradition for this ritual is to meet at the beach just before sunset on the eve of the Solstice. As the sun dips down, we chant, build a fire, gather our courage, and then strip off our clothes and jump into the ocean for cleansing. (Some who don't care to plunge do a salt-water meditation.) We warm ourselves by the fire, then break into smaller groups and go back to someone's house and begin our all-night vigil — dancing, crafts, reading of Tarot cards or casting of oracles, etc....

At dawn, we meet again, climb one of the City's hills and chant, drum and dance until sunrise.



Brigid/Candlemas/Imbolc

San Francisco — February 1, gather 5:30, ritual 6 p.m.
Women's Building, 18th St. just west of Valencia St.
[Location tentative — call to confirm, 415-929-9249]

Marin/Sonoma — February 1, 7 p.m.
Sebastopol Community Center, 390 Morris St. off Hwy 12

Brigid is the feast of the waxing light. What was born at the Solstice begins to manifest, and we who were midwives to the infant year now see the Child Sun grow strong as the days grow visibly longer. This is the time of individuation: within the measures of the spiral, we each bring our own light, and become uniquely ourselves. It is the time of initiation, of beginning, when seeds that will later sprout and grow begin to stir from their dark sleep. We meet to share the light of inspiration, which will grow with the coming year.

The heart of the San Francisco ritual takes place around a flaming cauldron. Each person comes forward, looks into the flame, and makes a pledge for the year, a promise to Brigid. A hammer strikes an anvil to affirm the speaking and hearing of the pledge.

Eostar/Spring Equinox

Saturday, March 21, gather 12:30, ritual 1 p.m.
Beltane Meadow, Golden Gate Park, San Francisco
[Enter Park at Lincoln & 41st, 2 blocks north, meadow to right]

This is the time of spring's return; the joyful time, the seed time, when life bursts forth for the earth and the chains of winter are broken. Light and dark are equal: it is a time of balance, when all the elements within us must be brought into a new harmony. The Prince of the Sun stretches out his hand, and Kore, the Dark Maiden, returns from the Land of the Dead, cloaked in the fresh rain, with the sweet scent of desire on her breath. Where They step, the wild flowers appear; as They dance, despair turns to hope, sorrow to joy, want to abundance. May our hearts open with the spring!

In San Francisco, this ritual varies greatly from year to year. A favorite chant is:

She changes everything She touches,
And everything She touches, changes

The children are an especial part of this ritual, and a hunt for colored eggs follows the ritual.

Other 1998 Reclaiming Rituals

PantheaCon — Friday 2/13-Monday 2/16 — Cathedral Hill Hotel, San Francisco [See ad page 43]

PantheaCon Reclaiming Ritual — Sunday 2/15— Cathedral Hill Hotel, San Francisco [415-929-9249 for details]

Beltane Bonfire, Thursday 4/30, Ocean Beach near Taraval, sunset

Beltane Maypole Ritual, Sa 5/2, Beltane Meadow, GGPK, gather 12:30, ritual 1 p.m.

Summer Solstice, Sun 6/21, gather 6:30, ritual 7 p.m., Ocean Beach near Taraval

Lammas, Sat 8/1, GGPK, gather 12:30, ritual 1 p.m.

Fall Equinox Dinner, Tuesday 9/22, dinnertime, place TBA

Winter Solstice, Sunday 12/20, Ocean Beach near Taraval gather 3:30, ritual 4 p.m.

For more information on these and other Reclaiming events, call the Reclaiming Events Line, 415-929-9249, or see the Reclaiming Web Page, www.reclaiming.org/cauldron/

Ritual descriptions adapted from *The Spiral Dance* by Starhawk, c. 1989, Harper & Row.

All events are clean & sober. No alcohol or drugs, please.



ReWeaving

Events in the Los Angeles Area

ReWeaving is a group of women and men in Southern California working together to teach and make magic: the art of empowering ourselves and each other. Our classes, workshops and public rituals are presented in the Reclaiming tradition. Dates for upcoming rituals are:

Yule	December 20
Imbolc	January 31
Eostar	March 21
Beltane	May 2

Rituals are clean and sober. No drugs or alcohol please.

Classes and workshops are being scheduled for coming months as well. Contact Ilyana MoonFire at 818-368-5215, or email: lunafire@ix.netcom.com

Edge of Perception

Events in Springfield, Illinois

In our summer issue, we reported on the Beltaine ritual sponsored by Edge of Perception in Springfield, Illinois. Upcoming events in the Springfield area sponsored by the Edge of Perception Collective include:

Winter Solstice	December 20
Candlemas	January 31
Spring Equinox	March 14
Beltane	May 2

All holiday celebrations are on Saturday to make traveling easier for folks, and we try to stay off the actual holiday for private groups to have their own.

Contact the Edge of Perception Collective at 217-523-4225, or write P.O. Box 1424, Springfield, IL 62705-1424. You can also email Ruth Souther at RSouther@aol.com

Stone Soup

Events in British Columbia

The Stone Soup Collective is a teaching collective based in Victoria, British Columbia, made up of Aurora, Catherine and Sophia. We offer classes and workshops in eco-feminist witchcraft in the Reclaiming Tradition.

This winter we are offering a wide variety of evening and full-day classes in the Victoria, BC area. Contact Aurora at 250-361-4680 (calls will be returned collect).

Tejas Web

Events in Austin, Tejas

Tejas Web folks are involved in the Witchcamp each spring in Tejas. Dates and locations for upcoming rituals in the Austin area are:

Yule/Winter Solstice — December 21, 5 p.m., McKinney Falls State Park, Austin. Potluck at 5 p.m., followed by ritual. Contact: Jennifer, 512-420-9333.

Brigid/Imbolc — February 1, 7:30 p.m., Planet Theatre Yard, 2307 Manor Rd., Austin. Contact: Mick, 512-447-5317.

Eostara/Spring Equinox — March 21, 4 p.m., Planet Theatre Yard, 2307 Manor Rd., Austin Contact: Kelley, 512-419-7061.

Beltane — Planet Theatre Yard, 2307 Manor Rd., Austin. Contact: Tom or Christi, (512) 443-0918.

The Goddess Circle

Events in Lancaster, Pennsylvania

Transformative ritual in the Reclaiming Tradition on the second Thursday of every month at the Unitarian Universalist Church of Lancaster, PA (corner of West Chestnut & North Pine Streets) at 7:15 p.m. Upcoming rituals are:

Dreaming Grandmother Spider	January 8
Brigid	February 12
Spring Equinox	March 12
Renewal	April 9
Honoring Our Mothers	May 14

For more information, call Sarah Campbell 717-393-0009.

Reclaiming Spring Equinox Retreat

with Beverly & Doug — March 27-29, 1998

In celebration of Her greening we begin again the Green Fool's Journey. Focusing on the Tarot's Journey of the Soul, we will share in Earth-based spirituality and community among the Redwoods of Sonoma's Russian River. Join us as we sing in the hot tub and drum and tell stories by the fire. Join us as we dance, trance, encounter and take on aspects of the Priestess, the Magician, the Empress and the Fool.

Vegetarian meals Friday dinner to Sunday lunch. \$275-\$175 Sliding Scale. Work Exchange available. Space limited — send \$100 deposit early! Call 707-865-WAND (9263).



Turning with the Wheel of the Year

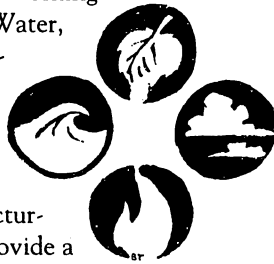
January 12 - March 2, 1998

Deepen your connection to, and understanding of, the Goddesses and Gods of the Eight-Spoked Wheel of the Year: Brigid, Lugh, Demeter, Persephone, Mabon, and Others. Each class will be a full and celebratory ritual honoring a particular *sabat*: Samhain (Halloween), Beltaine (May Day), Brigid (Candlemas), Lammas (Lughnasad), Yule, Summer Solstice, and Spring and Fall Equinoxes. Brigid's ritual will fall on her traditional feast day, February 2! Techniques include ritual drumming and singing, sacred dance, trance, story sharing, yule log, cauldron and candlework, chanting and raising energy. We recommend you read or reread the *Wheel of the Year* section of *The Spiral Dance* by Starhawk and other historical materials we will provide. *This class meets eight Mondays, sliding scale is \$200-\$100.*

Elements of Magic for Women and Men

March 9 - April 13, 1998

Deepen your vision and focus your will, empowering yourself to act in the world. Practice Magic by working with the Elements: Earth, Air, Fire, Water, and Spirit. Techniques include drumming, singing, sacred dance, breathwork, visualization, sensing, projecting, and raising energy, chanting, trance work, creating magical space, spellcrafting, and structuring meaningful ritual. We hope to provide a nurturing environment for all participants. Prerequisite: Read first six chapters of *The Spiral Dance* by Starhawk. *Class meets six times, sliding scale \$150-\$75.*



Heart of the Flame

April 27 - May 18, 1998

Give voice to the rhythms of your soul with Ritual Drumming & En-CHANT-ment. Learn and share sensual and satisfying ways to energize circles and gatherings with body, voice, and a variety of percussion possibilities. Learn simple rhythms to accompany trance, and exciting rhythms to raise energy. Bring your drum or use one of ours. *This class meets four Mondays only. Sliding scale \$100-\$50.*

Marin classes with Beverly & Doug held in Mill Valley (5 minutes from Hwy 101). Carpooling from S.F. and the East Bay by arrangement. Plentiful parking less than 30 minutes from both the Golden Gate & Richmond Bridges.

For registration and information call (415) 339-8313 OR (707) 865-WAND.

Heart of the Flame Ritual Drumming & Chanting

with Beverly Frederick
in community with
Mary Dedanan & Maddy Avena

January 8, 22 & 29 in Western Sonoma

Give voice to the rhythms of your soul with Ritual Drumming & En-CHANT-ment. Learn and share sensual and satisfying ways to energize circles and gatherings with body, voice, and a variety of percussion possibilities. Learn simple frame drum rhythms to accompany trance, and exciting rhythms to raise energy. Bring your drum or use one of ours. Learn to use music as a priestess as we prepare together for a powerful Brigid Ritual on February 1!

This class meets Thursday nights, January 8, 22, & 29. Sliding scale \$40- \$80. For information and registration call 707-865-WAND (9263).

Magical Apprenticeship

with Beverly Frederick

January - June 1998

Beverly Frederick, drawing on years of magical study and practice with Starhawk and the Reclaiming Community as well as daily yoga and meditation practice, is offering a Magical Apprenticeship beginning January 1998.

Participants will learn and practice Herbalism and Medicine Making; Yoga, Movement & Stillness; Deep Meditative States; Anchoring & Aspecting; Rhythmic Entrainment Possibilities; Energy work to clarify blocks & boundaries; Dialogues with inflated & deflated Selves; Trust Games to contact Younger Self; Divination; and En-*chant*-ment.

The group will meet 10 a.m.-5 p.m. one Saturday of each month. Participants will also meet in threes and fours during the month, at our homes, to keep our practices fresh and alive within a community context.

To begin this journey, you should be able to ground, create sacred space and invoke with relative comfort, go into trance states and return, and have an understanding of your personal energy and boundaries, either through the Iron Pentacle, the Chakra centers or some other definable process.

If you are ready, send a letter of intent, up to three typed pages, describing your present gifts, present challenges and current magical practice. Sliding scale \$360-\$600. Group size is limited, so reservation by full payment requested.

Send registration payments and letters of intent to: Beverly Frederick, P.O. Box 298, Monte Rio, CA 95462. Call 707-865-WAND for further information.



The Pentacle of Iron for Men & Women

taught by Minerva Earthschild and Tami Griffith

Beginning January 14, 1998

Using our magical skills, moving and shaping energy, transforming ourselves through trance to explore the five points of our inner pentacle: Sex (primal energy); Pride (self esteem); Self; Power (effectiveness in the worlds); and Passion. An intermediate six-week course. Prerequisite: Reclaiming Elements of Magic class or equivalent.

Applicants commit to attend all six classes.

Six Wednesday evenings, 7:30 p.m.

Sliding scale fee \$75-\$150. Call Tami, 415-256-1766 or email tegriff@hotmail.com



Rites of Passage

A deepening in Modern Feminist Witchcraft

Taught by Tami, Griffith, second teacher TBA

Begins in March 1998

Rites of Passage focuses on dreams, myths and language, using traditional and nontraditional tales and techniques to create a personal rite of passage. Through storytelling, trance, release work and dreams we receive our challenge(s), meet our helpers, work through our blocks and emerge renewed, reborn. Class culminates with a ritual created by the students. Prerequisite: Elements of Magic or equivalent. Applicants commit to attend all classes. Six evenings starting in March. \$75-\$150. Call Tami, 415-256-1766 or e-mail tegriff@hotmail.com

Interpreting Your Birth Chart

with Judy Foster

Spring 1998

Judy Foster is considering teaching a class on Interpreting Your Birth Chart in early 1998. For more info, contact her at 510-843-0722. See Judy's article on Birth Charts, page 38.

Reclaiming recommends:

Rhythm Laboratory

Witchcamp rhythm teacher extraordinaire Jeffree Alphonsus Mooney will be hosting a weekly Rhythm Laboratory using body, voice, and percussion. Winter workshop in San Francisco. Call 415-346-3900 for location and info.

More classes on next page!

Elements of Magic for Women and Men

with Madrone (Kim Jack) and Flame

Beginning February 9, 1998

With the art of magic, we deepen our vision and focus our will, empowering ourselves to act in the world. In this class we begin the practice of Magic, Witchcraft, and Goddess spirituality by working with the Elements of Magic: Earth, Air, Fire, Water and Spirit. Techniques include: visualization, sensing and projecting energy, chanting, trance, creating magical space, spellcraft, and structuring rituals. Group follows feminist consensus process. We hope to provide a fair and nurturing environment for all participants. Beginning six-week course. Prerequisite: Read first six chapters of *The Spiral Dance* by Starhawk. Be committed to attending all six classes. \$150-75 sliding scale. Call Madrone, 415-923-1458.

Polishing the Black Heart

with Thorn & Reya

March 28, 1998

A 5 hour workshop exploring sexuality, the life force and living honestly and in strength. We will travel toward the road to wild innocence and freedom, using movement, song, journaling and trance. Bring journals and snacks. Contact Thorn, 415-285-3341.

Ethereal Anatomy: Aligning the Triple Soul

with Thorn & Reya

May 9, 1998

A 5 hour workshop on getting familiar with the three parts of our selves: the Sticky One, the Shining One, and the Sacred Dove. We will learn to distinguish amongst the parts of our souls, seeking balance, health and a rightness in the world. Bring journals, Tarot cards and snacks. Contact Thorn, 415-285-3341.

Letters to the Fey

spellcrafting in meditation with the Fair Folk and the Sidhe.

with Thorn Coyle

2 hour workshop, February 28, 1998

We will spend time in meditation, seeking contact with allies who live under the hills and in the corners of creative vision. We will craft a spell of thanks and offering. Bring poetry, leaves, ribbons, charms and special pens to write with. Other materials provided. Money donations to benefit Martin de Porres House of Hospitality. Contact Thorn, 415-285-3341.



Thorn Coyle

January 2-3/9-10: Portland, OR and Vancouver, BC
The Descent of Inanna: Sacred Dance and Magic w/
SageGoode
Contact ravnglas@aracnet.com

April: Washington, DC area
The Art of Ritual: creating sacred space for large gatherings
Contact PuckofDC@aol.com

April: Washington, DC area
Letters to the Fey: spellcrafting in meditation with the Fair
Folk and the Sidhe
Contact PuckofDC@aol.com

April: Delaware
A weekend workshop with Thorn and Jody Logan
Contact IvoD@aol.com

Reclaiming recommends:

Breath & Body Work for Women Survivors of Incest & Abuse

With Cybele (a.k.a. Suzette Rochat)

Ongoing Monthly group in Santa Rosa
January 24, February 21 and March 28, Noon-6pm

Bodily-focused healing group for survivors. Our work will include movement, meditation, intuitive practices, writing, sharing, work with Younger Self, drawing, and trance work. Three month committment required. \$ 65-\$90 per session. Call Cybele at 707-525-4992 or 415-541-5650.

Reclaiming recommends:

Intuitive Practice through the Body taught by Cybele (aka Suzette Rochat)

Ongoing morning class in San Francisco
Mondays January 26-March 2, 9:30-11:30 a.m.

We will work with dropped and open attention in stillness and in movement, beginning the day with centering meditative practices. This work is self- study, using the observing self to witness our habits of attention that distort intuitive impressions and relationships alike. We will explore the senses as internal and external sources of information, and study our boundaries as we breathe, sit , move and focus together. \$60-\$120.

Call Cybele at 415-541-5650 or 707-525-4992.

Starhawk

Information: *Harmony Network* 707-823-9377

January 23-24, 1998: San Francisco, CA
Evening Presentation and Workshop
Contact CIIS, 415-674-5500, ext. 236

February 17-19, 1998: Colleges in PA
Gettysburg College Women's Studies, 717-337-6788
For other colleges, contact Harmony Network [see above]

February 21-22: Asheville, NC
Workshop for Men and Women, with David Miller
Contact: Harmony Network [see above]

April to June, 1998: Europe/Malta/Israel
Contact: Harmony Network [see above]

Cybele

March 13-15 1998: Vancouver, BC
Intuitive Practice through the Body
Contact Cybele, 415-541-5650 or Pat, 604-253-7189

March 7-8, 1998: Victoria, BC
Dreaming through the Elements (with Sophia and Cath)
Contact Cybele, 415-541-5650 or Sophia, 250-598-6071

Doug & Beverly

[see page 28 for Beverly & Doug's classes]

January 16-18: Pacific Grove, CA
Sacred Dance Healing Ritual Friday 7:30 p.m.
Ashtanga Yoga Saturday & Sunday noon-3 p.m.
Contact Emily at 408-649-5065

March 5: Sebastopol, CA, 7 p.m.
Boundaries & Protection at Milk & Honey
Contact Jill at 707-824- 1155

Sappho Witchcamp in British Columbia

Sappho Withcamp will be held in British Columbia in early September, 1998. For more information, contact Pat Hogan, PO Box 21510, 1850 Commerical Dr., Vancouver, BC, Canada V5N 4A0, 604-253-7189.



Reclaiming Witchcamps 1998

Summer Intensives with Starhawk and the Reclaiming Community

Study magic and ritual in a week-long intensive that includes trancework, healing, drumming, dancing, storytelling, guided visualization and energy work.

Witchcamp is offered to women and men at all levels of experience. Newcomers can learn basic skills of magic and ritual, working with the elements, movement, sound and the mythological and historical framework of the Goddess Tradition. Advanced tracks offer the chance to apply the tools of ritual to personal healing and empowerment, with a focus on taking the craft out into the world, creating public ritual, ongoing groups and healing issues surrounding leadership and power.

More information available from Reclaiming — see inside front cover.

Tejas/Southwest Witchcamp

April 4-11, 1998

Contact: Sharon Russell 512-892-2502, email: srussell@infoway.com, or Jennifer Wyld, 512-442-3149, email: kas@io.com; or write to: Tejas Web PO Box 11586 Austin, TX 78711



Missouri Witchcamp

June 6-13, 1998

Contact: Diana's Grove, PO Box 159, Salem, MO 65560, 573-689-2400, dianagrove@aol.com

California Witchcamp

July 5-12, 1998

Contact: Madrone, 1394 McAllister St., San Francisco, CA 94114, 415-923-1458, website: www.reclaiming.org/cauldron/witchcamp

British Columbia Witchcamp

July 19-26, 1998

Contact: Pat Hogan, PO Box 21510, 1850 Commerical Dr., Vancouver, BC, Canada V5N 4A0, 604-253-7189

Mid Atlantic Witchcamp

August 8-15, 1998

In the hills of West Virginia

Contact: Summer Intensive, 11160 Viers Mill Road, L15-271, Wheaton, MD 20902, sparky@nova.org

Vermont Witchcamp

August 22-29, 1998

Contact: Trillium, 360 Toad Rd., Charlotte, VT 05445
Phone Raven, 802-425-2984, or Evergreen, 802-899-3231

England Witchcamp

June 21-28, 1998

Contact: Ann Flowers, 188 Rushmore Road, London E5 0HB, England



PHOTOS

above: B.C. Camp
by Robin Dolan
below: CA Camp by
Randy Ralston



Walking Wisdom Leads Labyrinth Walks in Lancaster, PA

Walking Wisdom's Lancaster Labyrinth will be open for walking on the following dates. This labyrinth is the Chartres Cathedral pattern, painted on canvas. Walks are held at the Unitarian Universalist Church, 538 West Chestnut St, Lancaster, PA.

Thursday, January 1, 1998 from 1-4pm
 Sunday, February 1, 1998 from 1-4pm
 Friday, March 20, 1998 from 7-9pm
 Saturday, March 21, 1998 from 10am to noon
 Friday, April 17, 1998 from 7-9 pm
 Saturday, April 18, 1998 from 10am to noon

Labyrinth Journeys

Walking Wisdom also cares for a permanent 7-circuit labyrinth at the same U.U. church. This labyrinth is available for walking any time the church is open.

Walking Wisdom will sponsor Labyrinth Journeys, open walks of the 7-circuit labyrinth on the first and third Wednesday evening of each month, from 7pm to 9pm. These walks will include short, informal discussions before and after the walks, and we will be experimenting with music, lighting, and themes as the wheel turns, and as we are moved. Each walk will be different. Bring a journal and join us!

For more information, call Sarah, 717-393-0009.

El Salvador Circle of Love

A Circle of Love is 200 people who are willing to pledge \$100 a year for five years to support programs of sustainability and cultural development in El Salvador. You will be contributing to the positive work of healing and transformation among some of the world's poorest people.

Reclaiming Quarterly has featured coverage of this critical work in our past several issues. For more information, see the Reclaiming web page, www.reclaiming.org/cauldron/

Or send a self-addressed stamped envelope to P.O. Box 14404, San Francisco, CA 94114.



This seven-circuit labyrinth was built by 1996 California Witchcampers, and has become a permanent fixture at the Mendocino Woodlands. Photo by Randy Ralston.

An Invitation from Covenant of the Goddess

Dear Reclaiming-affiliated or interested Witches,

I have just assumed the helm of the Covenant of the Goddess (CoG), the oldest and largest organization of Witches in the U.S., with 14 local councils, national and international councils, over 150 covens, and many solitary members. CoG was founded in California in 1975. Its first elected First Officer was Starhawk, who has remained a long and steadfast member.

CoG wishes to extend invitations to all U.S. Witches to consider affiliating with us. As a Witch who treasures both her Reclaiming affiliations and CoG, I am interested in what, if anything, any of you knows about CoG, what your impressions are, and if you have questions.

New Year Blessings to All,

M. Macha NightMare, First Officer, Covenant of the Goddess (CoG), 1997-1999, P.O. Box 150694, San Rafael, CA 94915-0694, 415-454-4411, hoodiecrow@value.net; CoG web site: www.cog.org

California Witchcamp Scholarship Fund

Your support last year helped send more low-income Witches than ever to camp. This year's planned events are:

- A Rave (co-produced by the Witchcamp ravers)
- Another of our very successful garage sales
- a benefit ritual
- ongoing sales of the Witchcamp Chant Book — see below

Donations to the scholarship fund are welcome anytime. Send *any* amount to the P.O. Box below and specify that it go to scholarship funds. To get involved, call Toni, 650-573-0419.

Witchcamp Chant Books

Witchcamp Chant Books are available (now in 4th printing!). Features 100 chants from Reclaiming camps and rituals. Jog your memory on a favorite chant or song, or get all the words for one you almost know. Send \$6ppd to Reclaiming, attn: George Franklin, Box 14404, San Francisco CA 94114 (make checks payable to Reclaiming/WCSF).



Reclaiming Community Potluck Dinner & Talent Cafe

Saturday, January 17, 1998, 6:30-9ish

225 Potrero Avenue, San Francisco

Come join all your Reclaiming friends whom you never seem to have enough time to catch up with at rituals for a pot luck dinner and talent cafe afterwards. Please bring snacks, main/side dishes (preferably vegetarian), desserts or drinks enough for 5-6 people (or more if you are feeling generous!).

If you have any questions or you would like a time slot of up to 10 minutes to share your poetry, song, dance or other unique performance, please call Chris at 415-241-9656.

Related Note: The Community Potluck Dinners/Talent Cafes were started in response to a stated need to help bring folks from the Reclaiming Community together for events outside of the eight traditional ritual Sabats. With the recent restructuring of Reclaiming, it has been suggested that we develop a Community Building Cell as a spoke in the community wheel. Clearly, with the success of the last Red Dragon Ritual/Dinner, the possibilities for similar events are wide open to the imagination of the Reclaiming Community. Already we have had suggestions for Green and Blue Dragon Ritual nights, a games night (Charades, Scruples, Pictionary, New Games, etc.), and even a dinner followed by Improv theatre games. If you are interested in developing formats for other Reclaiming dinners and/or community-building events, call Chris at 415-241-9656.



Reclaiming Work Cells

Inside: Reclaiming's Prison Work Cell

The Northern California Women's Facility near Stockton has allowed volunteer Wiccan clergy to come into the prison twice a month to lead a circle and study group since December 1995. Reclaiming community members can volunteer for this important work, or can support our work through donations of money to provide literature, tapes, videos, and ritual supplies, as well as books of shadows for the prisoners.

Contact *Vibra Willow*, c/o Reclaiming, P.O. Box 14404, San Francisco, CA 94114.

Ritual Planning Cell

The Ritual Planning Cell (RPC) is a group that plans and produces Reclaiming's public rituals. We would love to hear your comments and answer any questions you have about the rituals or the cell. Ritual Planning Cell contacts through Winter Solstice 1997 are:

Flame, 415-346-4374 or
latinasexy@aol.com
Morgaine, 415-648-8781 or
morgainew1@aol.com

We hope to hear from you — and to make magic with you at the next Reclaiming public ritual!

Call for Blankets

The homeless are having their blankets stolen by cops during the Winter cold. Official agencies who get government funding are not allowed to replace the blankets because it is against the "Urban Camping" law.

Fr. River Sims, an all around amazing man, is doing his best to take up the slack. He works with the homeless youth and sex workers on Polk St. He can use your blankets or money to help his other ministries: food, condoms, needle exchange, showers and a listening ear and calming presence on the streets. Blankets are also welcome at Martin de Porres house of hospitality.

Call River at *Temenos*, 1-800-760-5487 or Thorn at *Martin de Porres*, 415-552-0240 (Tuesday-Thursday).

Awakening the Passionate Heart

Sexual Healing & Empowerment
for Women

with Holly & Alina

begins in January 1998

Within a safe and sacred container we explore herstories, body image, self-love, erotic ritual, fantasy and assertiveness through movement, breathwork, sharing our stories, journaling, visualization, and ritual.

Inclusive and welcoming to women of all sexual orientations. This class has been known to affect a woman's life in all aspects in tremendously positive ways.

The next series is 16 total classes in separate eight-week parts. Enroll in Part I either Saturday days beginning January 10, or Monday evenings beginning January 12.

For more information, call Holly, 510-594-0975, Hollyza@aol.com, or Alina, 510-532-5487, alinaever@ibm.net

Essential Oils for Magical Baths

by Oak

THE WHEEL OF THE YEAR turns to winter, and the body and spirit yearn for warmth. This is the time of year when a good hot bath becomes the kind of pleasure that a pagan can make a daily ritual of. And most of us witches love our baths! Baths can be used for soaking out muscle strain, diluting mental tension and emotional stress, helping induce sleep, for sheer pleasure, for purification and for sanctification. They are a good tool for changing consciousness at will, and the use of essential oils can increase their power. Essential oils can be added directly to baths, or mixed into bath salts, which in themselves can aid in easing sore muscles, detoxifying, and soothing the spirit.

Exploring what essential oils to use in creating an aromatic bath is a great way to begin to learn the qualities of essential oils. Be aware that some essential oils can irritate sensitive skin if more than one or two drops

are used. Angelica, mugwort and rue oil are powerful when used in candle dressing and spell work, but not appropriate for use in baths. Pregnant women should also be wary of what oils are used. Clary sage, cedarwood, and roman chamomile should not be used, especially in early pregnancy. Essential oils

appropriate for a relaxing bath include lavender, geranium, chamomile, and jasmine. For a stimulating, enlivening bath, use essences such as rosemary, pine, spruce, melissa, eucalyptus, juniper, and lemongrass. These can be added singularly or blended.

Frankincense, myrrh, cypress, and sandalwood are all appropriate before magical workings, such as initiation. The best book on magical correspondences and essential oils continues to be Scott Cunningham's *The Complete Book of Incense, Oils & Brews*. Refer to this for zodiac and planetary correspondences, and then check out a good aromatherapy book, such as Chrissie Wildwood's *The*

Encyclopedia of Aromatherapy, for other properties of the oil.

Always add essential oils to the bath after it has been drawn. Four to eight drops should do the trick. If added while the water is running,

you will lose some of the aromatic vapors to evaporation. Essential oils can be added to other oil, such as jojoba or almond oil. If you have dry skin, this will probably make the bath more enjoyable, but will leave a greasy ring around

the tub. Essential oils added directly leave no ring, as they are different entirely from other oils. Remember that they are indeed the essence or spirit of their particular plant and hold much power, enhancing the ability of the bath to relax and rejuvenate you.

Using essential oils with bath salts is a good place to begin experimenting with creating magical blends. These bath salts can also make the perfect solstice gift for just about all the witches on your list. Bath salts came into popularity as a means to soften water and add fragrance to the bath. Epsom salts are one of the most effective ways to eliminate metabolic wastes through the skin's surface, as well as easing muscular aches and pains. And all of us

pagans know the power of salt to purify and cleanse the old aura! Most of the expensive salts you see are a mixture of sea salts, Epsom salt, and baking soda. Some mixtures have some cornstarch and/or baking powder added to further soften the water. The mixture I like is as follows:

- 1 cup Epsom salts
- 1 cup sea salt
- 1/2 cup baking soda

Scott Cunningham suggests a different recipe of:

- 3 parts Epsom salts
- 2 parts baking soda
- 1 part table salt (or Borax)

Some witches I know like to make their bath salts with rock salt. This you can find at hardware stores or sometimes in large grocery stores. I encourage you to experiment with different mixtures until you create one to your liking. Once you have blended these ingredients, you can begin adding the essential oils to the salts. If you like the water colored, you can also add 1/2 tsp. of food coloring. Small amounts of ground botanicals such as lavender, rose petals, or chamomile flowers increase the beauty and power of the blend as well. Too many botanicals clog up the drain, so use common sense. Use about one-half cup of bath salts per bath. In concocting how much oil to use, figure on no more than 8 drops per each one-half cup. I have found that about 10 drops per cup is just about right. If creating the salts for magical purposes, create them in sacred space and on appropriate moon times, focusing on the intent of the salts as you mix them.

Following are some suggestions of blends you might try — but the best method is to open your attention and use your intuition backed up by some research into the qualities of oils you are

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Being a Pagan Youth

by Janel Ray

What does it mean for me to be a pagan youth? One of the questions I ask myself is "How can I embody my time as a maiden?" Although I know that anyone can incarnate any stage of the maiden, mother or crone, the role of the physical maiden is dramatically different. I worry about my friends and I who are always displeased with our bodies. I worry about sex and being comfortable with my sexuality. I ask, "How can I, as a freshperson in college, keep my virginity (yes, virgins still exist at 18) until I feel I am actually sharing a sacred rite with someone." I worry about and I'm excited by my generation. There seem to be so many battles, so many things to fight for.

I enjoy being a "pagan kid" or "baby witch." I sometimes wonder whether some of my friends and I are actually crones with the clothing of teenagers, just like some adults are really children. I can tell you that there is hope in our generation. I see an awareness and knowledge in my peers that blows me away. I've been to drum circles students form on the full moons. There is no focus or cause, just immense energy and the *knowing* that this is where they should be. There is also the need for community and expression. I am going to a fairly liberal school (U.C.-Santa Cruz). There is eagerness in the students here to prove that they can protest just as good as their parents. Just give us a chance and we'll fight for you.

MAGIC & MUSIC

Magic is one way I am making a difference in myself and the world. It's powerful and my peers can sense that power. They are so hungry, they'll do any drug they can get their hands on to get close to that power. We're probably not that different than our parents were

at our age, but the world is. Our world doesn't seem as safe, but it could be that there is just a greater awareness of the corruption around. However, there are many resources my generation has that were not around twenty years ago. I was born in 1979, the year that *The Spiral Dance* and *Drawing Down the Moon* were published. I feel extremely lucky to be

huge part of our spiritual path and expression.

I am thankful everyday for having a resource like Reclaiming to help me deal with changing as a youth and to influence the adult I will become. Practicing the craft gives a bigger meaning to overwhelming transformations occurring in my life.

Experiences such as Reclaiming rituals and camps have totally changed the way I look at myself, my body, everyone and thing around me. I look forward to the day when my generation will be a major participant in the pagan community.

We would like to expand and reach out to the youth in our pagan

community. On January

25th we will be having a youth ritual and community meeting regarding issues that concern young people. The time and place is to be announced. Also, in February near Brigid, we will be having a rave to help raise funds for youth to go to Witchcamp.

You can email Janel at janelray@cats.UCSC.edu, or write to her at Janel Ray, 600 Kresge Ct, UCSC, Santa Cruz, Ca, 95064.



Werner Berg: Contrib. Woodcut

growing up when there are so many writers and artists around to be inspired by.

The role of music is as crucial to our generation as any other. We listen to all kinds of music, including classical, oldies, Reggae, and big bands. We also groove to Rap, House, Ska and Techno music. You will find many of my peers at raves, or clubs just like our parents went to discos. These new sounds are a

Youth Ritual & Community Meeting

January 25, 1998

Join us for a youth ritual and community meeting regarding issues that concern young people. For time and location, contact Janel Ray, janelray@cats.UCSC.edu, or write to her at Janel Ray, 600 Kresge Ct, UCSC, Santa Cruz, Ca, 95064.



When the Drummers Were Women

a review of Layne Redmond's new book

by George Franklin

In her outstanding new book, "When the Drummers Were Women," Layne Redmond traces the centuries-long tradition of sacred drumming in Mediterranean cultures. In these pages, we offer a brief synopsis of her historical findings as well as a review of the entire book.

For hundreds of years, the spiritual life of many of our ancestors revolved around veneration of Mother Goddesses through dance and music. Flutes, harps, and most of all hand drums were essential parts of sacred ritual.

Surviving sculpture and relief carvings from these vanished cultures document that women had a primary role as priestesses and as drummers in drawing people into intimate communion with the Goddess.

Frame drums — hand-held hoops shaped like a wheel covered with animal skin — were found in many ancient Mediterranean cultures. Their rhythms were used by shamans and priestesses as part of rituals, processions, prophecies and healing.

Early hunting, fishing and agricultural societies were intimately aware of the rhythms of nature: the turning of the seasons, the cycles of the moon and its relation to tides, and the migrational patterns of animals on whom they depended for their livelihood. The rhythm of women's menstrual cycles may have especially attuned them to natural rhythms.

Did sacred drumming begin as an imitation of the heart's pulse? A pattern known from a mother's womb was echoed by the beating of the priestesses' frame drums.



MYTHIC ORIGINS OF DRUMMING

"In every Mediterranean civilization I studied," says Redmond, "It was a Goddess who transmitted to humans the gift of making music. In Sumer it was Inanna; in Egypt, Hathor; in Greece, the nine-fold Goddess called the Muses." In each of these cultures, drumming was used both to invoke the Goddess and to enter into a trance-like state wherein humans could hear and channel divine energy.

The rhythm of the frame drum was also a way priestesses made contact with the spirit world. The moon-shape of the frame drum suggests a connection with cycles of death and rebirth akin to the phases of the moon. In the Mesopotamian city of Ur, the new moon was believed to descend into the underworld. Its resurrection was facilitated by drumming.

In the Near Eastern story of Inanna's descent and return to the underworld, the Goddess remains in the

"A Spiritual History of Rhythm"

by Sabrina

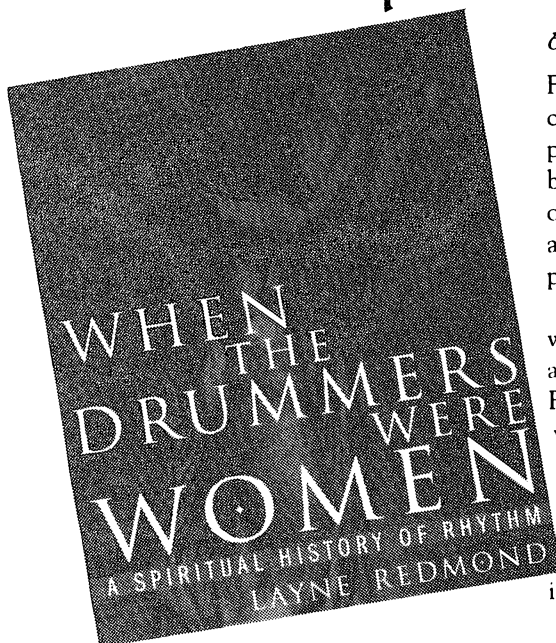
For those of you into playing the drum, cymbals, tambourine, or a similar percussion instrument, there's a new book out that might change your outlook on your musical activities and also get you more involved with practice and performance.

When the Drummers Were Women was written by internationally-acclaimed percussionist Layne Redmond, who spent more than 10 years researching it in the Middle East and Europe. Redmond's newborn baby (published this year), at a whopping 223 pages, is a successful attempt to rewrite the history of percussion instruments (the frame drum in

particular) from a feminist and goddess-oriented perspective, and turn it into "herstory."

The book, divided into five parts and 13 chapters, begins with Redmond's views on the spiritual quest of the goddess and the connection between rhythm and the goddess. On a spiritual search herself, Redmond tells the tale of how she was led into the world of drumming and how, for her, it seemed like it was considered a masculine profession. While studying on the side about ancient religions, she saw to her surprise that many goddess figures held frame drums, tambourines, harps, and other instruments. No one had written

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land of the dead for three days and nights — roughly the time of the new moon. And it is the beating of a drum by Ninshubar which initiates Inanna's journey back to the land of the living.

Variations of the story of Inanna's descent recurred in almost every subsequent Mediterranean culture. It is found in myths associated with Isis and Osiris, Cybele and Attis, Aphrodite and Adonis, Demeter and Persephone, Ariadne and Dionysos. In each of these traditions, the frame drum played a pivotal role in the sacred rites.

DRUMMING IN ANCIENT CULTURES

In many ancient Mediterranean cultures, prayer was an active, trance-inducing combination of chanting, music and dance. A shrine painting at the ancient site of Catal Hüyük (in modern Turkey) shows a group of dancers clothed in leopard skins, one of whom seems to be playing a small frame drum. This painting, from c. 5800B.C., is the oldest known depiction of a drum.

Frame drums appear in Egyptian art from at least the reign of Amenhotep III (1417-1379 B.C.). Thanks to the unique desert climate of Egyptian tombs, decorated skin heads from some drums have survived. Two skins from the New Kingdom (c. 1600-1100 B.C.) show Isis giving life to Osiris, linking the drum to creation and resurrection myths.

Priestesses are also shown in Egyptian art playing the frame drum to accompany divine processions.



GRAPHICS

page36: Egyptian procession, c. 1225 B.C.
top right: Cybele from Anatolia, c.400 B.C.
center: Priestesses of Dionysos, C. 420 B.C.

Although Egypt was by this time a patriarchal society, drumming appears still to have been partly in the hands of women. When the sun God made his daily way across the sky, women are depicted setting the rhythm for his journey with frame drums.

Around the same time, the island civilization of Crete was the site of a strong Goddess-oriented culture. The Goddess Rhea (later known as Ariadne in Greek myth) sat before a sacred cave playing on a brazen drum, compelling attention to the oracles of the Goddess.

In later Greek versions of her story, Ariadne is the Goddess of the labyrinth. To enter the labyrinth, Redmond suggests, "is to experience a ritual death; to escape from it is to be resurrected." The story of Ariadne giving Theseus a ball of thread to guide him back out of the labyrinth is well-known. Redmond draws a fascinating parallel with shamanistic ritual, in which "the beat of the drum is the thread guiding the

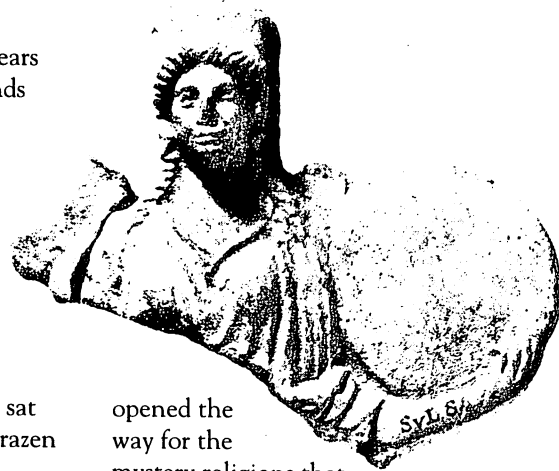
shaman back to the natural world..." It is hardly a coincidence, then, that Ariadne is often shown playing a frame drum.

GREECE AND ROME

As we move on to ancient Greece and Rome, the last of the pre-Christian Mediterranean cultures, we are squarely in the realm of patriarchy. Nevertheless, many elements of Goddess worship and ritual survive in these cultures.

Cybele, adopted into Greek religion from the Near East, was considered a source of prophecy in Greek times. Her priestesses used drums and flutes to enter into a receptive trance and hear Her divine revelation. Around 200 B.C., Cybele was also adopted as a protectress of the city of Rome, where her flamboyant followers shocked the staid Roman patricians.

The popularity of Cybele's cult



opened the way for the mystery religions that flourished in the Roman Mediterranean during the early A.D. centuries. These mystery schools were often adapted from older practices of Near Eastern origin. One of the best known was that centering around Eleusis, near Athens. Dating back to at least 1200 B.C., the Eleusinian Mysteries carried Goddess worship into later times. It is Persephone, not a male deity, who travels to the land of the dead and must be recalled — like Inanna, by the playing of a frame drum.

The Dionysian mysteries, better known to history for involving wine-fests and sexual liberty, were also built around drumming and dancing. Priestesses led the celebration of the Dionysian festivals at Delphi for over a millenium. A key part of the observance was a mystic journey, made at night, at which secret dances were performed to the accompaniment of frame drums.

DECLINE AND REDISCOVERY

Sacred drumming, associated with pre-Christian religions (lumped together as "heathens" or "pagans" by later writers), declined after Christianity became the official state religion of the Roman Empire in the 4th Century A.D. Yet the image of women drummers survived, as attested by occasional paintings of musical angels from the Middle Ages.

As we approach the new millenium, women are once again becoming powerful drummers and leaders of spiritual movements. The closing chapter of Redmond's book documents this development and the hope this carries for transforming our society.

Confessions of a Part-Time Astrologer

by Judy Foster

SO, YOU HAVE YOUR BIRTHCHART and no idea what it all means? You have a tape of a chart reading done for you, but are confused about its relationship to the diagram in front of you, with its welter of symbols and connections? Perhaps you have a print-out done by someone who's never met you: some comments seem pertinent, others miss the mark.

My affair with astrology began similarly, in 1970, when a friend who had just learned how offered to do my chart. Some time later, she handed me a paper with a chart wheel on it and, in pencil scribbles, some symbols with numbers attached to them. When I asked what it meant, she cheerily replied that she had no idea—she'd just learned the mathematical process!

I decided to figure it out completely (as befits a Scorpio, I had the desire to ferret out secrets), with the aid of a text written in 1910 by Oscar Heimdahl (I mention his name only so that you may avoid this book!). I diligently searched out and wrote down each tiny byte of information—each planet in each sign in each house, the signs on the house cusps, the rulers of those signs, the modal placement, the aspects between planets.

Some of his interpretations were daunting, such as ♄♄ (Saturn in Capricorn) in the 12th house: "Destined to die in poor house," and some just strange; ♅♈ (Uranus in Aries) in the 2nd house: "Dangerous anarchistic tendencies." I now know that we make up the stories for these symbols and their placement based on core meanings, and how we interpret them often says as much about the astrologer as it does about the chart. For example, ♄ (Saturn) represents the principle of crystalization, organization. It was the last known planet for many centuries, until the outer planets of ♅ (Uranus), ♆ (Neptune), and ♇ (Pluto) were discovered within the last 125 years. (Known as the transper-

sonal planets, they have generational rather than personal effects in their relationship to each other because they are perceived to move so slowly.) As the last personal planet, ♄ (Saturn) represents the completed ego (the World card of the Tarot Major Arcana—taking what you have/are and dancing with it—and the 10th Sephiroth, Malkuth or "Kingdom," on the Kabbalistic tree of life. In popular astrology, ♄ (Saturn) is considered "bad news," hard choices, responsibilities, narrowed options—not a fun planet. Hence Mr. Heimdahl's interpretation "the poor house" being the "safety net" of his day and the 12th house being, among other possibilities, a catch-all for karmic residue.

Some years later I found Noel Tyl, a businessman's astrologer with a great interest in ♄ (Saturn) in its relationship to ambition and focused drive. In my chart ♄ (Saturn) is in ♄ (Capricorn), which it "rules." Therefore, its principles would have direct and easy expression. But the 12th house is a place for the hidden, buried, covered over (occult). I grew up after WWII, when girls were not encouraged to have ambition, or to express formative behaviour directly. This interpretation is much more real, more useful to me, than "will die in poorhouse."

At the time, however, I had no idea how to structure the overwhelming of unorganized details I'd collected and could make no coherent sense of it. So I took a class.

In those heady days of the early '70s when anything seemed possible,

U.C. students had organized a free university, classes taught on campus. I found myself in a formal amphitheater classroom, complete with roll-down blackboard, being taught astrology by Jim Shere, a young friend and disciple of Dane Rudyar, considered the father of modern, personality-centered astrology, along with Marc Edmond Jones. Rudyar, who was also a highly respected composer and philosopher of the first part of this century, wrote very important but very difficult, abstract astrological texts. I later discovered Michael Meyer's "Handbook for the Humanistic Astrologer," he makes Rudyar's ideas more accessible, more available for chart interpretation.

I plunged into astrology; I was obsessed, as befits a ♏♏ (Scorpio sun), ♏♏ (Capricorn moon) with ♄♅♆ (Saturn opposition Pluto). I was learning a new language. After this first intensive class, I took several wonderful other classes from high energy teachers who presented dense, multi-layered possibilities, and rich intriguing connections. (For a current free example in the Bay Area, listen to Carolyn Casey on KPFA Thursday afternoons at 2 p.m.)

I remember how intensely involved I was—I saw my friends as unique and intricate puzzles to be described in this newly acquired and still ripening language. After a while I had to come up for air, turn my attention in other directions, until the next surge of interest, or a good teacher, came along.

There are many directions one can take in the study of astrology, many paths. I am primarily interested in the birth chart, that pattern of cosmic synchronicity issued to each one of us with the first breath. I feel comfortable exploring its possible significance; I don't have the same

SQUARE
TRINE
JUPITER
MARS
VENUS
MERCURY
MOON
SUN

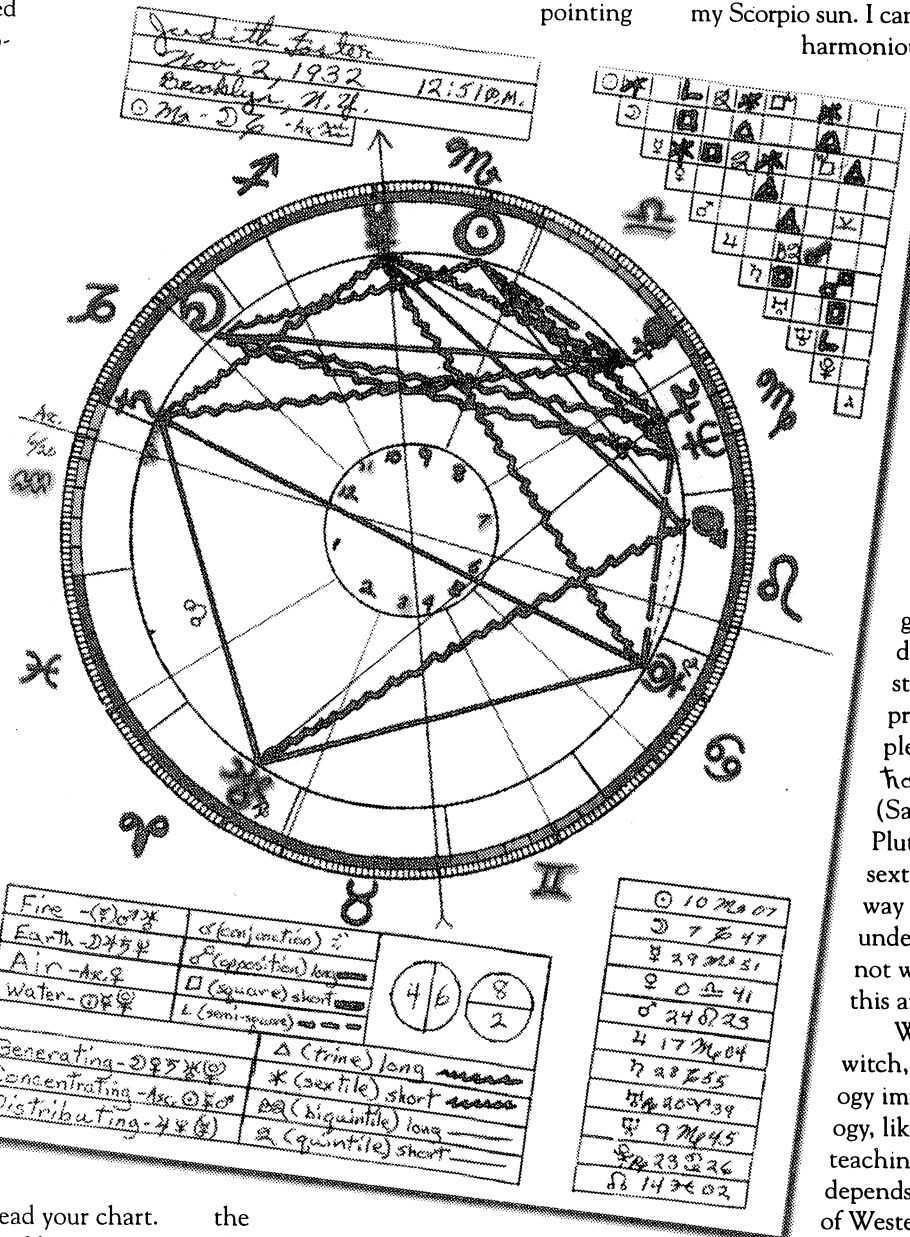
assurance doing time work-progressions and transits. Although I know what transiting planets "mean", I don't have that same gut assurance. I've never had an interest in horary astrology (using astrology to tell whether to go out today or just stay in bed). Some use it to their advantage—former President Reagan is rumored to have owed his career to his astrologer. Although I accept that we are all part of the web, running one's life according to whether ♀ (Mercury) is retrograde or not seems to be just too much trouble.

For me, astrology is more like music. I "hear" the major chord pattern of ☉ (sun), ☾ (moon), and ascendant, and the intricacies and structures of aspect patterns and the rich interplay of human possibilities they represent are a focus for meditation. I am interested in helping people interpret their own charts. Early on, I saw what power the querent gives the astrologer; here is someone who you don't know that "knows all about you" because they can read your chart. This is not true. Kings and beggars have been born in the same instant in the same city. The birth chart holds many possibilities and you know yourself better than the astrologer.

Which is why I focus on making chart necklaces, not interpretations; I do not want that power, that responsibility. I am however, really interested in helping people figure out their own charts.

I spend time looking at the birth chart with the person, looking at major themes and emphases, pointing

a very strong position for the powers of communication. It is in the last degrees of ♈ (Scorpio) and takes on some of the humanistic, enthusiastic spreader of social ideals and ideas characteristic of ♉ (Sagittarius), 2♃ (Jupiter's) home sign. This focus is emphasized by the 9th house placement (the "home" of ♉ Sagittarius) of my Scorpio sun. I can rely on grounded, harmonious thought



(♃♃♃☽☽☽); Saturn in Capricorn trine Venus in Libra, and ♃♃♃☽☽☽; Saturn sextile Mercury sextile Venus), and the ability to sort through, and make use of, intense life lessons (☽☽☽☽☽ (Mercury trine Pluto in Cancer).

I hesitate to go on in this direction. I have a strong need to present the complete picture ♃♃♃☽☽☽☽☽ (Saturn opposition Pluto trine Mercury sextile Saturn) in a way that can be understood, which is not within the scope of this article:

Why do I, as a witch, consider astrology important? Astrology, like Tarot, is a great teaching tool as it depends on a knowledge of Western esoteric tradition, on the ability to

the direction for further explorations. I prefer the position of mentor rather than sibyl.

♀ (Mercury) is in the 10th house in my chart, conjunct the mid-heaven,

manipulate words with symbols, to see patterns and relationships that evoke more than the sum of the parts, to

continued on page 43

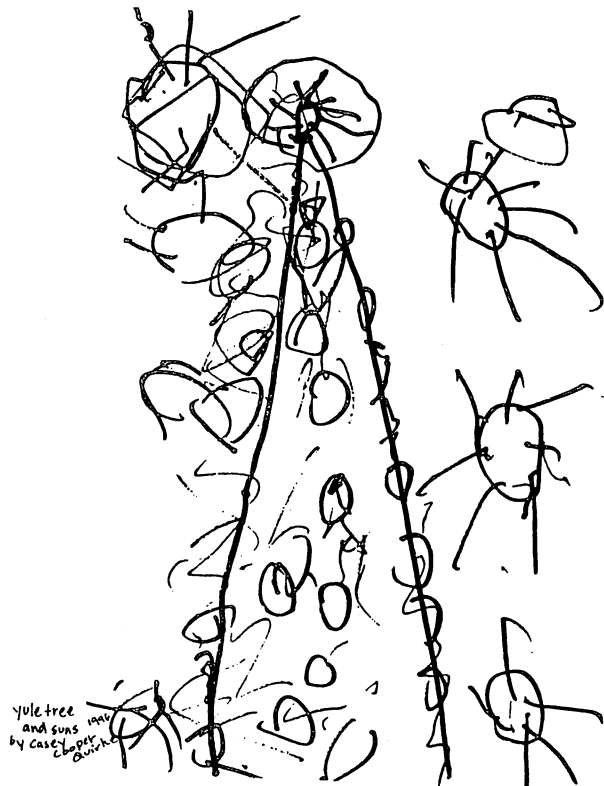
♄ SATURN
 ♅ URANUS
 ♆ NEPTUNE
 ♇ PLUTO
 ☽ CONJUNCTION
 ☽ OPPOSITION
 * SEXTILE

THE KID'S PAGE

Part of the recent growth of the Reclaiming community has been due to the number of children who have arrived in our midst these past few years. To welcome them and celebrate their presence, we are adding a new feature to the Reclaiming Quarterly. The Kids' Page is a space for children to submit their ideas and creations. We welcome cartoons, stories, drawings, ritual ideas, opinions, poetry and other printable materials.

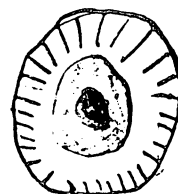
We would like to have this space named by those who will be featured here. If you have an idea for a new name for the Kids' Page, or would like to submit a piece to be published, please send it to: Reclaiming Quarterly Kids' Page, P.O. Box 14404, San Francisco, CA 94114.

This month we are featuring a drawing from Casey Cooper Quirke (age 5), and a poem from Allison (age 9-1/2).



The eye that said hi. by Allison

Once there was an eye eye eye
who always said hi hi hi. Until
it said said said I'm dead
dead dead.





THE BOOK OF SECRETS

LOREENA MCKENNITT

In her new release, *The Book of Secrets*, Loreena McKennitt takes us on a musical journey from the British Isles to the Middle East and to the Caucasus, recording in this diary of sound the influences of these places and her spiritual impressions.

In the profuse liner notes, she tells us that the music was inspired by many trips she took to Italy, across Siberia and through Greece. The notes open with a quote from Lao Tzu: "A good traveler has no fixed plans and is not intent on arriving." Selected excerpts from her travel journal reveal some of Loreena's insights and philosophies about her music and the spirit which inspires it.

"Studying Middle Eastern music, I come across these words from ninth century philosopher Abu Sulaiman al-Davani: 'Music and singing do not produce in the heart that which is not in it.'"

Her aim is to explore different musical influences and connections between the Celtic sound and music from as far away as Istanbul. Following one trail of influence led her to others, showing that though two forms might seem disparate, in truth they are connected, if only by the thread of a thought.

"The more I learned of pan-Celtic culture and its unexpected turns and twists, the more I was drawn to learn about the Celts' contemporaries, which in turn set me off on tangents which might have little or no connection to the Celts themselves."

"... July 6, 1996, Istanbul: One of the organizers of the Istanbul Jazz Festival reminds me that a certain

section of the city can be traced back to Celtic roots... In tracing the mosaic of history, I am eager to learn of the influences that come from this place."

A LYRICAL TREK

The CD itself comprises a trek, beginning with the preparations implied in the "Prologue" and culminating with hope for the journey's continuation expressed in "Dante's Prayer." A theme of rolling, or riding, predominates in the lyrics as well as in the rhythms of the drums and the flowing string arrangements.

The CD begins with the anticipatory announcement of the prologue.



Kanoun and drum weave together with Loreena's voice, and it's easy to visualize your favorite storyteller leaning into the firelight and saying "Once upon a time ..."

Poetic lyric imagery, a rolling rhythm and her ringing voice color the next track, about the mummers in Celtic Britain who would dress the trees in ribbons and dance in spring. This song is a beautiful celebratory offering to the return of life in the spring.

In "Skellig," a lone acoustic guitar and mournful tin whistle, along with

strings, set the background for the first-person account of an old monk at his dying hour telling of his life to his apprentice. The peaceful spirit of his solitary life comes through along with the cycle of passing knowledge from one to another.

"Marco Polo," an instrumental with tabla, oud, bouzouki, drums, violin and vocal drone, uses an authentic Sufi melody she heard performed by Ensemble Oni Wytars. This one speaks to your hips, telling them to move.

In the fifth track, Loreena sets another classic poem to music, as she did with Tennyson's "Lady of Shalott" in "The Visit." This one, appropriately, is an abridged version of Alfred Noyes' "The Highwayman." There's a Western, outlaw-on-the-loose feeling in the use of acoustic guitar and a military tone enters with rolls on the snare at the introduction of King George's soldiers.

"La Serenissima" serves a rest stop in this journey, a beautiful shower of harp, strings and Victorian guitar. You can almost hear the bubbling stream and feel the breeze on your face. This track is conducive to deep breaths and remembering your joys.

In the next track, "Night Ride Across the Caucasus," some of the chord progressions and parts of the violin solo sound very similar to those in "The Highwayman." This similarity is somewhat disappointing. This one is very trancelike, and like the narrator in the lyrics you almost don't want the ride to end.

The CD as a whole gives a feeling of riding on horseback, or of being on a boat or just walking at a steady pace. It's chock full of Middle Eastern rhythms that could be considered a hallmark of "Pagan" music (and Manu Katche adds his groove to many of the tracks), and McKennitt's voice is consistently strong and accurate. The trip is quietly introspective, and you can journey to many different places with each hearing.

—reviewed by Akasha Helkenn

Reclaiming Structure

continued from page 21

communication — not to any extra authority or decision-making power for the group.

4. Around the Wheel, draw thirteen circles. These represent the Cells of Northern California Reclaiming, who do the actual work of our organization. Each cell is autonomous in the area of its work - for example, the Magazine Cell can decide whether ads go in the back or throughout. The Ritual Planning Cell can decide when to schedule rituals. Cells are currently in a process of self-definition, which we continue to support.

Consensus:

Cells are empowered to communicate with and work with each other as desired and needed. These lines of communication and relationship are not reflected on the diagram.

Following is the number of representatives each cell is entitled to on the Wheel:

- * Magazine Cell: 2
- * Ecell: 1
- * Inside (formerly the Prison Project Cell): 1
- * SF Teachers Cell: 1
- * East Bay Teachers Cell: 1
- * North Bay Teachers Cell: 1
- * SF Ritual Planning Cell: 2
- * North Bay Ritual Planning Cell: 1
- * East Bay Ritual Planning Cell: 1
- * Samhain Cell: 1
- * Administration Cell: 2

- * Special Projects Cell (books, tapes, etc.): 1
- * The thirteenth circle is for the Witchcamp Teachers Cell, which may or may not exist as such after the Austin meeting.

Draw a bubble that includes the three Teachers' Cells. They are encouraged to meet together at least once a year in a Teachers' Caucus for the purpose of ongoing training, development of classes and programs and policy-making.

5. Next, in a different color, draw a circle toward the outside of the circle of cells. This represents the Advisory Council.

Consensus:

We now create an Advisory Council which for a year and a day will consist of members of the "current collective" (active and on-leave members of the Reclaiming Collective prior to Sunday, November 9, 1997), each having the right, but not being required to be on it. This Council is charged with defining core values, criteria for its future membership, and deciding how it will work in the suggested areas of ethical accountability, mediation, conflict resolution, theology, ordination, vision, mission, etc. It is also charged with implementation of the new structure and is accountable to the Wheel.

Our vision of the Advisory Council will ultimately include Elders, however we will define them, and community members.

6. Outside and to the right of the Administrative Cell, draw several wavy cloud forms.

These represent groups or projects that are not formal cells of Northern California Reclaiming, but which use our resources, in particular, our 501C3 number and/or our insurance:

- * The El Salvador Friendship Fund
- * The Headwaters action
- * The Day of the Dead
- * Belili Productions/Marija Gimbutas Film

There was much discussion of how these do and should relate to the Wheel, and we realized a policy is strongly needed.

Consensus:

We institute a moratorium on any new extra projects using our 501C3 until the new structure is created with clear policies defined. This is the kind of decision that the Wheel is empowered to work out before the expiration of a year and a day.

There was also discussion of whether or not the political projects should be linked into a Social Action Cell. This is a possibility that can be further explored, but for now, since it does not yet exist, we did not diagram it.

7. Draw a circle around the whole picture. This represents the Greater Community, from which we come and whom we ultimately serve.

LINES OF COMMUNICATION/DECISION-MAKING

1. Draw lines in a color of your choice from each cell to the Wheel, and from the Advisory Council to the Wheel. These stand for representation and decision-making power. Obviously, representation includes communi-

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cation and accountability.

2. Draw lines in another color from the cloud forms to the Administrative Cell. This represents expected, mandatory communication and accountability (at least in so far as we are responsible by virtue of the use of our 501C3) but not representation.

3. Draw a dotted line from the Advisory Council around the circle of cells, with a dotted line to each. This represents optional communication — that the Advisory Council is available to Cells for advice, help, history, and mediation. Concerns were expressed that we need guidelines in place for conflict resolution within cells, and that the Advisory Council not become a "court" or a means of interpersonal manipulation.

4. Draw lines of another color from the cells, the Advisory Council, the Wheel, the Greater Community and the clouds to the Spider. Use the same color to draw lines between the Ecell, the Magazine and the Administrative Cells (Events Line) to the Greater Community. These represent information sharing, news of events, scheduling, etc. Our intention is that people need only post information to one place to reach the Magazine, Web Page and Events Line, our three permanent sources of information for the greater community. Currently the Ecell is serving this function — when the Spider is in place that might change or the Spider might continue to delegate this job to the Ecell.

We are aware that we cannot represent all forms of communication in a diagram — and that much communication will always go on

among and between all these parts.

The Bylaws will be changed to reflect these changes in structure.

DEATH/REBIRTH

The Reclaiming Collective is no more. Long live Reclaiming!

Start Making Scents

continued from page 34

drawn to. The quantities given are drops per cup of salts.

ATTUNED TO THE DIVINE BATH

- 3 drops Frankincense — expands subconscious, promotes a meditative state and opens to cosmic energies.
- 3 drops Myrrh — purifies and heals emotional wounds, an oil of transformation.
- 3 drops Sandalwood — induces calm, grounds and quiets the conscious mind.

PURIFICATION BATH

- 5 drops Lavender—cleanses old karmic patterns, induces peace and tranquillity.
- 3 drops Rosemary — psychic protector, clears the mind, quickens the senses.
- 2 drops Neroli — helps create links between the three selves and redirects energy.

WINTER SOLSTICE BATH

- 2 drops Lemon — purifies, revitalizes, assists concentration and moving through mental blocks.
- 2 drops Orange — extremely solar scent, useful for purification.

3 drops Frankincense — see above.

1 drop Ginger — helps instill courage and confidence, is vibrant and fiery.

1 drop Cardamom — gives spicy energy, helps learning through the senses, removes mental fatigue.

So I think I have exhausted all I have to

say about the use of essential oils for bathing. If I had my way, our Solstice plunge into the Pacific would be replaced by taking a lovely hot bath to which some sacred and holy essential oils would be ritually added. But then again, this can always be done after the dreadful plunge!

Blessed Be.

Dia de los Muertos

continued from page 16

year, the way we celebrate keeps changing. We keep working with a larger circle of artists, friends, and spiritual leaders.

RQ: Any last thoughts?

Rosa: It's important to celebrate what must come to pass for all of us. We need to acknowledge the importance of our past.

Colectivo del Rescate Cultural welcomes thoughts and input on the Dia de los Muertos commemoration. Contact 415-864-1450.

Astrology

continued from page 39

make spiritual and emotional meaning. We can call this an art, or Craft.

A brief postscript: it's Thursday afternoon and I just heard Carolyn Casey's wonderful KPFA program on Jupiter and the spirit of generosity, the willingness to entertain possibility. I'm tempted to go on about Jupiter in my chart, but as I must have this article in the mail in an hour, I will restrain myself.

I recommend, for beginners, Stephen Arroyo's *Chart Interpretation Handbook*. His organizational process is much like mine. For those who have the basics down, Michael Meyer's *Handbook for the Humanistic Astrologer* is a mind-widener. Try Rudyar's text *The Astrology of Personality*. Robert Hand's *Astrology: Signs and Symbols* is very useful. You will discover authors who speak to you as you become more knowledgeable.

I am available for consultation as well, and am considering teaching a class on Interpreting Your Birth Chart in early 1998. You can call me at (510) 843-0722.

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Mendocino Woodlands

continued from page 12

from "A Brief History of the Mendocino Woodlands Outdoor Center: Timeline for a National Historic Landmark" by Ronnie James) explains why the jurisdictional transfer, at which the petition campaign is directed, is so necessary.

The Woodlands' Camps were built between 1936-43 at the site of an old logging camp. The RDA was one of 46 "New Deal" parks built during Franklin D. Roosevelt's tenure as president. In 1943, Congress authorized the National Park Service to turn the RDA over to California.

When the Mendocino Woodlands Recreation Demonstration Area (RDA) was transferred to the State of California in 1947, the land was accompanied by an In-Perpetuity Gift Mandate from the Federal Government. That mandate reads in part: "Said property shall be used exclusively for public park, recreational, and conservation purposes." It is further directed that any lease or deed "shall contain the express condition that the grantee or lessee shall use the property exclusively for public park, educational and conservation purposes." [Congress by Act of June 1942 (56 Stats. 326; 16 USCA, 459r-459t).]

The State of California, instead of placing the RDA under the Department of Parks, turned it over to the Division of Forestry as part of Jackson State Forest. The Division of Forestry asked the groups using the facility to take over management, and in 1948, a non-profit corporation, the Mendocino Woodlands Camp Association, was formed from groups using the RDA. The Association has managed the RDA with the express intent of carrying out the Mandate from the Federal Government.

By 1976 the original buildings built between 1936-43 were in disrepair. The Department of Forestry, rather than providing money to repair the buildings, made plans to raze the buildings and log the trees. Controversy ensued over that plan. The Board of Directors of the Camp Association and some 20,000 campers influenced the passage of legislation that transferred 720 acres to California's Department of Parks & Recreation. That area became the Mendocino Woodlands Outdoor Center. That legislation left the remaining 4705 acres of the RDA with the Department of Forestry, but designated a 2550 acre section as a Special Treatment Area (STA) to serve as a buffer zone around

the Outdoor Center. The STA contains hiking trails, spring-fed gravity flow water and septic systems and, of course, many Redwood trees.

In 1981, the Department of Forestry inquired of the U.S. Department of Interior whether logging could be performed in the STA. It was determined that such logging would have to qualify as "recreational and educational." The Department of Forestry then designated 270 acres within the STA as a Demonstration and Research project for the University of California. Observations and measurements of the trees on that "educational" plot were made, and an existing recreational trail (the Historic Observation Point Trail) on that plot was renamed "The Forest History Trail." In 1982 about 16,500 board feet of timber were removed.

In June 1997, logging commenced just outside the STA, and the Department of Forestry has plans to log within the STA. The petition campaign aims to transfer the STA to California's Department of Parks and Recreation, under whose jurisdiction the STA can no longer be threatened by logging plans — recreational, educational or otherwise.

Please sign the petition on page 12, and urge others to do the same. The petitions must be returned as soon as possible — a Winter gift to the redwoods.

You can find out more about the Mendocino Woodlands at the web site — <http://www.mcn.org/1/woodlands/>

Women Drummers

continued from page 36

about the importance in antiquity of women's role in music — why?

Redmond's search to reclaim women's role in the percussion world took her to various places. As she takes us through her travels to each site in Europe and West Asia, she explains the deities, art, tools, clothing, jewelry, sacred sanctuaries, magic, animal magic, animals associated and unique to each, and how the frame drum was an essential part of each culture. In Catal Huyuk (now part of Turkey), for example, the frame drum held the dual purpose of making music and containing food.

The resurgence of interest in percussion instruments today shows how many people are finding inner strength and solace through the

music they make. Rhythm, as Redmond discusses, alters our consciousness and restores any imbalance we might have in our personality due to its effect on our moods and thoughts. This no doubt accounts for its attractiveness, though we may not be completely conscious of this.

It's all right here in Redmond's book (minus Professor Patriarch) — cultural history, musical history, mythology, symbolism, ritual varieties, information on ancient temples, rhythmic trance and psychotherapy discussions, a short autobiography, and 186 illustrations to keep that side of our brains busy. Highly recommended for expanding the mind and the bookshelf.

— Reviewed by Sabrina

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Headwaters

continued from page 15

all to the same rhythm of the changing colors and patterns, in time with my breath. And sometimes, when a particular tear would be repaired, the colors of the whole web would light up and become amazingly bright for just an instant. The vision was mesmerizing and scary, like watching the bloody, beating heart of someone I know and love be revealed to me through their skin and bones.

In their attempt to reassure me or correct my orientation, I felt the trees let me know that they have seen so much change. They know about change and constancy — this is their job, their function, to hold this knowledge. They have seen forms of life and patterns of being swell and thrive, and pass away, and change and resurge, over and over again like the cycles of the seasons that I know so well in my own life. And, the causes that motivate the coming-into-being and the passing-away again of different forms into the darkness of chaos are varied and unpredictable; sometimes brutal, sometimes subtle, but never new. And, this knowing of change is the reality that they have lived for thousands of years, a reality that their ancestors — the beings that were trees before there were trees — passed on to them through seed and root in genetic code. And, I know that some of this wisdom and change is what they were trying to share with me, to share with the youth and smallness of my human mind in such a lovely and gentle way.

I felt that they know about the changes to come, as well. They know a lot about this transformation that we're a part of, that is happening now. This transformation of the pattern of the web. But, they would not impart any of this knowledge to me. There was no answer I could have. They simply may or may not survive this change as redwood trees. And their emotional energy was not desperate. There was a sense of trauma or shock, but also of calmness and preparedness for what will be. So patient. A patience beyond patience.

Their concern for my despair was a concern that I not waste my valuable and limited human energy on trying to deny or hold back what is inevitable - something that I must admit I spend a lot of time doing. The world is becoming a very different place than the world that I have known and love passionately, and the grief that I feel about this is so often overwhelming. Yet, the truth of this change is inexorable. If I attach myself to the survival of the

ancient redwood groves as an end unto itself, then their loss and the loss of the many other life forms that will continue to happen during this transformation will eventually defeat me. It is the primacy of my attachment to specific forms, in the opinion of the wise and ancient trees that I visited in September, that is very, very dangerous. My love must grow very, very big, and my heart, too. As I anger and grieve for the loss around me, I must also learn to feel the web, the whole web of changing life on Earth, as my primary attachment. In this way the energy that I have allowed to feed my despair will become available to me to fuel real strategies for survival. My ability to struggle and participate with others in healing the disease that my species is manifesting — my ability to struggle for the survival of the ancient redwoods in the Headwaters grove — depends on my changing my attachment so that I do not despair. Can I do it?

— Koré

There I was, stepping out of a harrowing all-day-in-the-truck, into the twilight and a big circle of total strangers, where reading pendulums and pulling tarot was as much a part of the discussion as anything else. Then I realized they were all looking to me for leadership. Gulp. It happened again. I got what I asked for. Twenty-six of us on that fragile ground; my holiest of holy places. Oi.

Over the next 24 hours, every plan we made would completely unravel, and all would work out perfectly. Busted by the cops before even getting out of the cars, everyone got in anyway, and most had their worlds deliciously expanded. For me, thanks to everyone habitually interpreting the fey along our path, the faerie realm suddenly, finally, became tangible. To this day, I continue to walk in awareness of my higher vibration. Now a bunch of city witches want to do backwoods action, and a bunch of Earth First!ers want to learn about magic. The tribes grow closer. Blessed Be.

— Fly Greenfield, *Earth First!*

By the time I stepped over the gate my heart was spounding and my stomach was truning. We all gathered and began walking, and walking, and walking. Then we began to walk uphill. My lungs and legs were pushed to their limit, and I was quickly falling behind. All those dark ghosts and the monsters in my mind came to do me in. I knew that I shouldn't have come. I have no business on a hike like this. Everyone else is way up there and waiting for me. Pissed off. I hate myself. What am I

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doing here? Keep walking. Put one foot in front of the other. The mantras I had used in the years of walking through my dark places were my training. Keep going forward. Don't stop. This will pass. Face this hill one step at a time.

We got to the edge of the forest at the darkest part of the night, just before the dawn. We all found a flat spot (sort of) and slept. I turned everything over to the trees, all my fear, pain and hurts. They took it in like compost.

What a glorious morning. Sunlight sparkled through the trees. The smell of the forest floor. The faces of my fellow travellers in this beautiful place. I love them all. As we went further into the forest it became more lush and incredible with every step. We came to Agua Dulce in silence and we kept silent until we held our ritual. The place was ringing with life. "Welcome!", it said. Each little place spoke and was joyous just to be. I was filled.

When we created the circle and called the directions, the spirits of the forest were with us in a way that was so immediate. I kept wondering if this is what it was like for our ancestors who worshipped in the wild places. It seemed that the forest was working the magic, and we were just the human voices for it. I felt small. I felt huge. I was forest. We are same. I am not I, All is All. We cannot lose this.

Since then nothing has been the same.

— Toni Savage

unnecessary consumerism that surrounds our food sources. Where are all the fruit trees? Why should we have to buy food (poisoned, processed, packaged and carted across the country/world, dead on arrival)? What about honoring our bodies and our land by growing and eating the foods sprung from this climate, this soil, the spirit of this place? These plants are also greatly appreciated by the native animals and insects — each part of the web strengthening the other.

Another aspect of the project design was the creation of an alternative venue, one independent of rent, electricity, walls and square-shape mentality. Here people could meet to dance, make music, perform, eat, talk, learn, meditate and celebrate in freedom.

Important too was exploring the collective process in planning, creation and co-ordination. In the landscape of human relations, the Sacred Grove project was motivated by personal and community empowerment as models for social and cultural change. It is a statement of both our responsibilities and our possibilities.

On a symbolic level, the design was and is a calendar and map. As the Wheel of the Year, the site has openings at the equinoxes in the east and west, and the entrance at the Summer Solstice (note: here sunwise is anti-clockwise and January is a Summer month). The south was kept closed for protection from the winter winds, and a grassed earth couch was built at the Winter Solstice. The trees were planted according to their fruiting season; e.g., trees that fruit in January were planted in the north. In this way, the Grove functions as a large-scale timepiece, reminding us to read the cycles of the year not from our wall calendar but from the flowering, fruiting world around us. It also meant that there would always be something fruiting in the Sacred Grove.

A pit was dug in the centre with an inlaid spiral of stones. The pit functions as both a firepit or possibly a pond, depending on the season, and represents our need to look to the earth rather than always building up towards the sky. At each of the points corresponding to the cross-quarter festivals is a keyhole shape, enabling easy harvesting of fruit and providing a private space for individual meditation.

As an ancient language, symbols unite writing and art, being both conceptual and representational. The crescent/circle is an archetypal shape and symbol. It is sun, moon, earth, egg, bowl, womb, nipple, fruit, nest, wheel, calendar. It is the spiraling serpent that seems to hold its tail in its mouth yet is moving ever onwards. The circle is a shape and an action, stable and moving, the dance of countless peoples and planets.

Sacred Grove

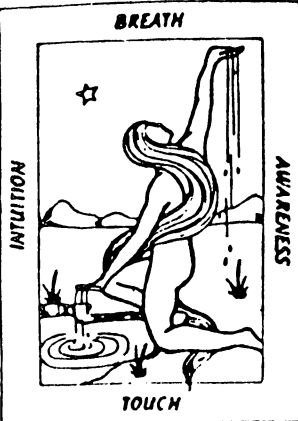
continued from page 5

including the macadamia nut. As a group, we saw how work could be play, united and excited by what we could do. The Opening Ceremony brought together folks of all ages enjoying acoustic music, a fire and smoky roasted vegetables from the coals. Many people asked if there would be further events in the Grove.

DESIGN AND MEANING

Encircled as we were, the design of the Sacred Grove became multilayered in meaning. On one level, the site was simply a planting of native trees, sorely needed in a land heavily cleared and in danger of being overrun with exotics. On another level, the Grove was a response to the

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It is nature and culture, inherent and created. The earliest dwellings and communities began in circle around the fire. Tipis, yurts and igloos are testaments to the stability and versatility of a round dwelling. Circular spaces are commonly found in places of worship; the forest groves and stone circles of old Europe, the medicine wheels and sweat lodges of Native America, Australian Aboriginal ceremonial bora rings and the temples of numerous religions.

The circle is a way of being, a special arrangement that calls in a sense of safety, unity, equality.

DEATH AND REBIRTH

A week after the Sacred Grove was completed, I left for San Francisco to take an Elements of Magic class, attend some of Reclaiming's Public Rituals and generally immerse myself in a large Pagan community. While there I began writing about the project, but decided to complete the story on my return to Lismore. When I returned and stood before the great green circle, I realised why. All the trees had been stolen. All except four of the smallest. Shovel marks and tire tracks proved that the trees had been deliberately taken, not simply ripped out in an act of vandalism.

This I see as a challenge and a reminder that this project never ends; that the creation of a food forest and a sacred space needs constant, loving custodianship, and most importantly, the energy of the gathering, the community.

Yoga

continued from page 7

strength increases. Two days no teaching — 10 years aging." He does admit, however, that he eventually plans to have Sharath, his daughter's only son, take over for him — but not for "at least five or six years."

Looking through the pictures of the 26 students from 10 countries that shared my time in Mysore, I realize that our miniature yoga community not only spanned the globe, but also the generations. Though the average age of the "five o'clockers" (my nickname for the eager beavers who began their practice at 5:00 a.m.) was about 28, our youngest yogi, Ananda from Spain, was 10 when I left in August, and I met more than a few women in their 50s.

Why had I come to India? By the end of my visit, some answers were coming: To meet this international community dedicated to awareness, simplicity and a transformative daily practice. To meet with this teacher of discipline perfectly wedded with a childlike lightness of heart. To continue on a path fragrant with jasmine and cow dung and blossoming with fresh challenge.

The picture I will leave you with is myself dropped back in a deep

back bend with Guruji holding my waist so I won't fall on my head as I hold my right ankle and grasp for my left. I clasp an ankle that seems to be in the right place but, I realize, faces ... the ... wrong ... direction ... it's Guruji's! We both laugh so hard we cry. Whole-hearted striving, total release, laughter, tears — "the World" — at last.

Beverly is very excited about her Six Month Apprenticeship format that combines in-depth Magical and Priestessing Training with Meditation, Herbalism, Nature Observation, and a healthy beginners dosage of Ashtanga Yoga (see page 28).

Ward Valley

continued from page 17

in a blockade of government dumpers who tried to visit the site. Ah, the Good Fight. The United Farm Workers were there, and the Mothers of East L.A., and on the front line were Mojave girls, 8 to 10 years old, dancing to ancient songs in beautiful, traditional dresses.

Then in February Quechan and Cocopah runners left Mexico and followed ancient running trails for 200 miles along the Colorado River to Ward Valley. The runners found many signs along the route: petroglyphs, beads, and a stone on which spears and arrows had been sharpened. Two of them lost their way and spent a wintery night without food, water, or shelter. When the Spirit Run reached our camp, there was feasting and laughter. The men who carry the warrior staff and the spiritual staff for the Quechan Nation told the younger runners that they are no longer boys. Now they are men — and warriors on whom the elders will depend to stop the dump.

In May leaders from five Tribes met to make plans to stop the dump. In the Old Days a song about that historic meeting would have passed down through many generations. Let us take our battles that seriously, for we are making history.

The Tribes have fought the government before — for land, for water. This time they're fighting genocide from radioactive poisoning. The Tribes will never leave the Colorado River, where the Creator placed them. They will never leave this land, where their ancestors speak in the wind. If the wind, the land, or the river should become radioactive, that will signal the end of these people.

The Tribes have decided they cannot allow the government to destroy any more land in Ward Valley. Both the State of California and the federal government plan to test for tritium in Ward Valley this winter. If either government tries to scrape or dig or drill in this sacred land, they will be stopped with a nonviolent version of Wounded Knee.

Back in my tent I stretch, and feel the forgiving sand move beneath my tent. I, one of the relative newcomers to this continent, have become attached to this land. I am a part of it now. I feel grounded here, connected, at home, a part of the Whole. I can't let an invisible, silent, mindless White Death kill it.


I'll be here for the occupation; I wouldn't miss it for anything. How often will I get a chance to help write history? Won't you join me?

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Delectable Yuletide Dishes

Hello, my fellow kitchen witches! That time of year has finally come — yes, Yule — when we huddle together around the log to chant about the mysteries of holly by a nice cozy bonfire. Aaah, a snuggle here and a snuggle there, we curl our feet, and stroke each other's hair and... hear our stomachs growl like a "bear" out of hell!! Hear me my little babaganooshkas,* I mean, let's get down to brass thatch: This Yule, fill those wanting tummies with either a Yule lamb leg (created for the meat-eaters) or Tofu Stew-De-Doo (for vegetarians like myself) to ensure protection against lower grumbles.

Yule Lamb Leg

Ingredients:

- 1/2 Leg of lamb, either from the "shank end" or the hip side
(if you have chosen the pelvis side of the leg, have the meatcutter do away with the pelvis bone)
- 2 onions, quartered
- 2 celery stalks
- Garlic, Rosemary, Salt and pepper
- Olive oil

Stage One

Rub the lamb leg with olive oil. Place it in the roasting pan. Sprinkle it with salt and pepper. Lay largely slices garlic across the top of the leg and scatter onions about in the sides of the pan. Place a celery stalk on either side of the pan. Sprinkle with salt, pepper, and Rosemary. Say this spell over it:

Stage Two (the spell)

Oh, the leg of a lamb
Is a succulous babe
A wondrous food
At Yule we crave
And roasted well
We go late to the grave.

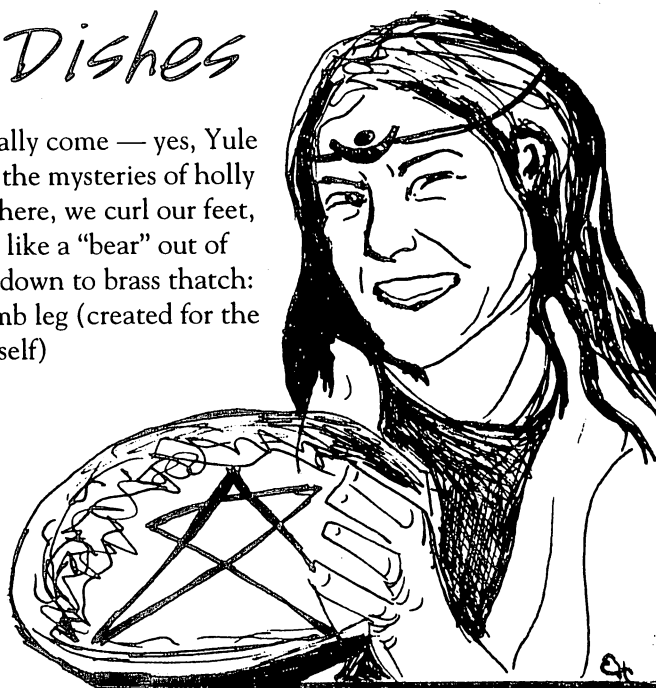
Stage Three

Place it in the oven and let it cook for 1 hour 45 minutes, at least 350 degrees.
The leg can serve up to 5 people.

* Babaganoosh is a Middle Eastern eggplant dish. Babooshka is a term of endearment used in Russia. Put them together and you get "Babaganooshka"!

Let's Get Cooking!

Do you have a favorite recipe of your own? Send it in to **Kitchen Witch Corner!** You write the recipe, we'll write the spell; or, you write the recipe and the spell. *Send your recipes to: Reclaiming, P.O. Box 14404, San Francisco, CA 94114.*



Tofu Stew-De-Doo

Ingredients

- 3 cups vegetable broth
- 1 cup broccoli heads
- 1/4 cup green onions, sliced
- 1 tablespoon lemon juice
- 1 package extra firm tofu (chopped in dice-sized cubes)
- A handful of mint leaves, picked apart in small pieces

Stage One

Over high heat, boil the vegetable broth. Add the broccoli, celery and carrots. Reduce the heat and cook for 8 minutes. Add the tofu and mint leaves. Cook for another 8 minutes. After that, put the stovetop on low heat and simmer for 15 minutes or until you begin to smell the wonders of this concoction. Add salt and pepper to taste before you take it off the stove, and serve the soup to yourself and a friend (this only serves two people).

Stage Two


During the entire cooking process, stir the soup from time to time and chant over it the following:

Tofu Stew, Stew-De-Doo
A veggie feast, Just for us two
A sip by the log, Makes us feel warm
For whole Yule eve, Until new day is born.

(If you are making and eating this alone, then for lines 4 and 6 of the chant you are "us two." "Us" stands for your anima and animus. There is no need to modify the chant.)

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