

RECLAIMING

Campfire Chants

SONGS FOR THE EARTH

Featuring chants written by Starhawk, Suzanne Sterling, T. Thorn Coyle,
Jeffrey Alphonsus Mooney, Ravyn Stanfield, Seed, Laurie Lovekraft,
Maxina Ventura, Meg Yardley, and George Franklin

LYRICS & LORE

Guitar & Ukelele Chords

Info & Samples: CampfireChants.org

Downloads and Streaming at All Sites

LISTEN FREE AT YOUTUBE AND SPOTIFY – SEE PAGE 3!

– print edition of this booklet available via Amazon –



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Campfire Chants: Songs for the Earth

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Campfire Chants is a benefit for Redwood Magic and our vision of Reclaiming Family Camps.

Booklet produced by Reclaiming Quarterly. This version completed August 2016.

Lyrics copyright as noted.

Music and production credits – see page 5.

Reclaiming

P.O. Box 14404
San Francisco, CA 94114
www.reclaiming.org
quarterly@reclaiming.org



Our Founder

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Image by Naeomi Castellano



RECLAIMING

Q U A R T E R L Y

www.reclaimingquarterly.org

Reclaiming Quarterly brings you photo-journalism and online features plus Reclaiming's online archives:

- back issues of Reclaiming Newsletter and Reclaiming Quarterly dating back to 1981
- activist and magical features and theme sections
- Reclaiming chants, music, and trance recordings
- dozens of archival documents from Spiral Dance scripts to witchcamp brochures to ritual outlines –and more!



Campfire Chants – download or streaming at all outlets

Listen for free at Youtube (no sign-in) or Spotify (use facebook ID)

Search for “Reclaiming Chants Megamix” – all five Reclaiming chants albums!

See page 13 for our earlier releases

CDs available from CDBaby or direct from ReclaimingQuarterly.org



DEDICATIONS

In dedicating this album to four of our beloved ancestors, we honor their lives and work as well as the groups they helped build and sustain:

Friends of Headwaters Forest dedicate this music to Judi Bari

Friends of Witchlets in the Woods dedicate this music to Luanne Blaiich

Friends of Food Not Bombs dedicate this music to Judy Foster

Friends of Bay Area Reclaiming dedicate this music to Moher Downing

Photo by Alla Irwin/Witchlets



CREDITS

CAMPFIRE CHORUS: Meg Yardley, Max Ventura, David Silva-Espinoza, Jaden Silva-Espinoza, Vesper, George Franklin, Paul Cumpian

KIDS CHORUS: Laurel, Amokeh, Téa, Alexa, Maisey, Kai, Miranda, Talise

GUEST VOCALS: Ingrid Pollyak, Eileen Hazel, Lisa Meadowlark Wong

CONGA: Paul Cumpian

GUITARS, BASS, HARMONICA, & TRAIN WHISTLE: George Franklin

UKELELE & JAWHARP: David Silva-Espinoza

FLUTE: Artemis Jackson

CLARINET: dress

FIDDLE (tracks 2, 5, 7, 8, 11, 15, 16): Alison Bailey Streich

FIDDLE (tracks 4, 9, 12, 14): Mark Simos (Mark's tracks recorded by Dan Cantor/Notable Productions)

Photo by Alla Irwin

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Chants arranged by the Campfire Chorus and recorded by George Franklin/GroundWork

Descants created by Meg Yardley

Harmonies created by Jaden Silva-Espinoza and Max Ventura

Mastered by Winter/EMBSTudios.com

Graphic design by Michael Starkman

Album coordinated by George Franklin, Laurie Lovekraft, Sarah Donelson, and the Redwood Magic Family Camp Weavers with support from ReclaimingQuarterly.org

RECLAIMING FAMILY CAMPS

Witchcamps are magical intensives in the Reclaiming tradition, held in Europe, North America, and Australia. Visit WITCHCAMP.ORG

Some communities host family camps, co-created by participants of all ages. In California, Witchlets in the Woods began in 2001, Redwood Magic in 2013. Visit WITCHLETS.ORG and REDWOODMAGIC.ORG

Teen Earth Magic grew out of the teens group at Witchlets. This unique program brings together pagan-friendly young people. Visit TEENEARTHMAGIC.ORG

MUSICIANS AND PRODUCTION TEAM

Campfire Chorus: Meg Yardley, Max Ventura, David Silva-Espinoza, Jaden Silva-Espinoza, Vesper, George Franklin, Paul Cumpian

Kids Chorus: Laurel, Amokeh, Téa, Alexa, Maisey, Kai, Miranda, Talise

Guest Vocals: Ingrid Pollyak, Eileen Hazel, Lisa Meadowlark Wong

Conga: Paul Cumpian

Guitars, Bass, Harmonica, & Train Whistle: George Franklin

Ukelele & Jawharp: David Silva-Espinoza

Flute: Artemis Jackson

Clarinet: dress

Fiddle (tracks 2, 5, 7, 8, 11, 15, 16): Alison Bailey Streich

Fiddle (tracks 4, 9, 12, 14): Mark Simos (Mark's tracks recorded by Dan Cantor/Notable Productions)

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SPECIAL THANKS

Spiral Dance chorus and past Reclaiming chants musicians; Turning Earth Singers; Funky Nixons; Prairiewine; Dave Pensado & Into the Lair; Maybelle Carter, John Lee Hooker, George Harrison, and our innumerable artistic ancestors; Witchcamp fire circles; and our many muses, from Polyhymnia to the Pacific Ocean to our children.

In addition to musicians and production team, we thank Elaine, Marg, and Fairview Gardens House, Rich, Ari, Fly, Blair, Kyla, Lisa, Christina, Seonaid, Tarin, Jamie, Owen, Anne, Andy, Blake, Natalia, Mykel, Hilary, Emily, Dusky, Amy, Aidan, Jasper, Maya, Julian, KaeliMo, Athena, Kaelin, Monieka, Stas, Casey, Alex, Adissa, Talullah, Frank, Riyana, Jason, Briar, Penske, Lyra, Trillium, Lindsey, Abel, Allison, Seneca, Rahula, Maeve, Natasha, Laura, Joe, Jax, Kala, Georgie, Tigris, Catherine, Jamie, Marie-Laure, Thibaut, Ian, Heidi, Moss, Rose, Laurel, Ewa, Gwydion, Magic Brook, Luz, Ruby, Spiraleena, Ivory Fly, Flame, Christie, Elizabeth, Gwion, Phoenix, Irisanya, Justin, Copper, Root, Helen, Lizann, Susan, Honeycomb, Yule, Neon Animal, Preston, Norma, Dailey, Vibra, Eric, Charles, Jonathan, Golden Rabbit Ranch, Robin, Evelie, Gwynne, Cypress, Victoria, Patti, Patricia, Tia, Leigh Ann, Nolan, April, Jude,

Chester the Cat and Chester the Raccoon, Urania, Thom, John, Kim, Beth, Snow, Teri, Michael, Keith, Chimes by SidneyTurner.com, and Does 1 through 100 inclusive.

Thanks to Earth Activist Training; the Spiral Dance Production Cell; Ritual Planning Cells in North Bay, East Bay, Los Angeles, and San Francisco; Mysteries of Samhain, and Witchcamps in all hemispheres; the Bay Area Wheel; Berkeley PaganFest; PantheaCon; Ancient Ways; CAYA Coven; Spark Collective; Mendocino Woodlands; forest and eco-defenders; Peoples Park; Food Not Bombs; Black Lives Matter; the spirit of Occupy; and Reclaiming chants fans and singers everywhere — may a thousand campfires bloom!

Finally, we thank the Goddess who is known by many names. On this album She is often called Earth, Moon, Sun, or Star — and in many songs She is invoked as “We Are!”

QUOTES: *Let the Beauty We Love* quotes Rumi. *Rising Sun* quotes June Jordan (“We are the ones we’ve been waiting for”). *One with the Darkness* quotes Wendell Berry (refrain lines). Our songs are musical commentaries on these passages, which are quoted under Fair Use. Many thanks to the authors.

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Welcome to the Witchcamp Fire Circle!

Welcome to the Witchcamp Fire Circle. We could be gathered anywhere from Vermont to Queensland, from British Columbia to Germany.

On this evening, we're gathered among the redwoods of Mendocino Woodlands for our Northern California family witchcamps, Redwood Magic and Witchlets in the Woods.

The ritual is over. Some folks have headed to bed. Others pull up camp chairs around the fire ring. Little ones sleep on laps. Kids and teens talk or play around the edges. Smores appear.

As people talk or gaze into the fire, someone picks up a guitar and strums a Ramones song. Someone else borrows the guitar and sings Joni Mitchell. One of the teens plays Kimya Dawson on a ukelele. When we sing Puff, some of the kids join in.

We really do sing chants around the campfire. Not all the time. They're interspersed with Indigo Girls, Nirvana, Madonna, Fats Waller, and always another Beatles song. One Direction gets their due, as well as Patsy Cline, Chuck Berry, and Bob Marley.

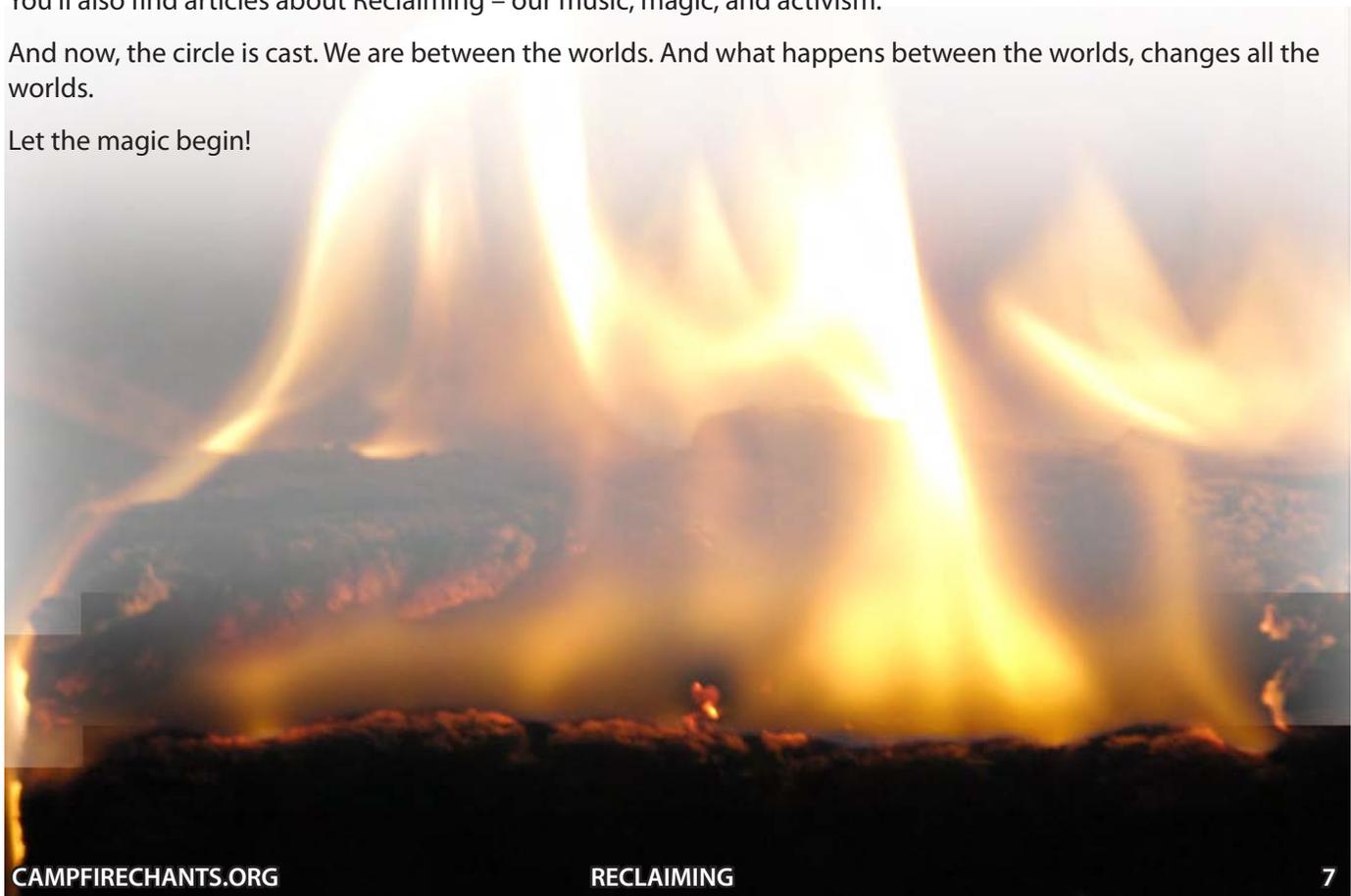
Still, nothing gets everyone singing more than My Soul or We Are the Rising Sun. And there's rarely a night that doesn't end with Goodnight Sweet Witches.

In this booklet you'll find lyrics, guitar/ukelele chords, plus history and lore about the chants on this album.

You'll also find articles about Reclaiming – our music, magic, and activism.

And now, the circle is cast. We are between the worlds. And what happens between the worlds, changes all the worlds.

Let the magic begin!





Who Is Reclaiming?

A community, a tradition, a musical ensemble?

Reclaiming – isn't that a folk band that recorded a bunch of chants albums?

Or is it a nonprofit group based in San Francisco?

An activist cluster at major political convergences?

Maybe it's the name of a decades-old spiritual tradition now rooted on three continents?

Possibly all of the above?

A Working Definition

Reclaiming is an international community working to unify spirit and activism. Reclaiming's Earth-based 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. The skills we learn and the songs we sing are used to strengthen ourselves and our community, voice our concerns about the world in which we live, and bring to birth a vision of a new culture.

From Reclaiming.org – where you can also find links to local groups, info about our network, our music, and our vast cache of archives!

Read Reclaiming's Principles of Unity at: www.Reclaiming.org/about/

What We Do

It's easier to define Reclaiming by talking about what we do.

Activism – from the anti-nuclear movement of the 1980s through Occupy in the 2010s, Reclaiming activists and musicians have taken to the streets (and sometimes the jail cells) to work for justice and peace. You can read more about Reclaiming activism on the following pages and in the Lore sections of several chants. Follow recent organizing at ReclaimingQuarterly.org

Witchcamp – in addition to local classes and workshops, Reclaiming groups around North America, Europe, and Australia have created witchcamps – intensives that teach magical skills for changing our lives and changing the world around us. See page 10 or visit witchcamp.org

Family Witchcamps – retreats such as Redwood Magic, Witchlets in the Woods, and Teen Earth Magic bring magical skills, nature awareness, and group skills to families and young people. Google these camps for more info.

Music – various ensembles within our community have recorded collections of songs and chants released under the name "Reclaiming." Each album is unique, although

singers and songwriters overlap. For more info, see page 13 – or search for Reclaiming on CDBaby, Amazon, etc.



Teen Earth Magic – photo courtesy of Reclaiming Quarterly archives.

On the Web

Reclaiming.org – our portal site, with international contacts

Reclaiming.org/about – background & links

ReclaimingQuarterly.org – archives, music, current news

BayAreaReclaiming.org – SF-area events and classes

Witchcamp.org – dates and contacts for camps

ReclaimingSpiralDance.org – annual Samhain ritual in SF

Starhawk.org – writings, recordings, and links to Earth Activist Trainings

Facebook – search for Reclaiming to find local groups

Bay Area Public Rituals

The Spiral Dance – join us in SF around Samhain/Halloween each year for our grandest ritual of the year

San Francisco Bay Area public rituals – all welcome – visit BayAreaReclaiming.org



Reclaiming: A Legacy of Activism & Music

From the 1980s anti-nuclear movement through the 2011 Occupy protests and beyond, Reclaiming activists have taken our spirituality – and our chants – into the streets.

Some of our most powerful songs were written for major actions – We Are the Power in Everyone (Song 9) was written for a 1982 protest at Livermore Weapons Lab. Sweet Water (Song 2) stems from an anti-G8 mobilization in Calgary in the early 2000s.

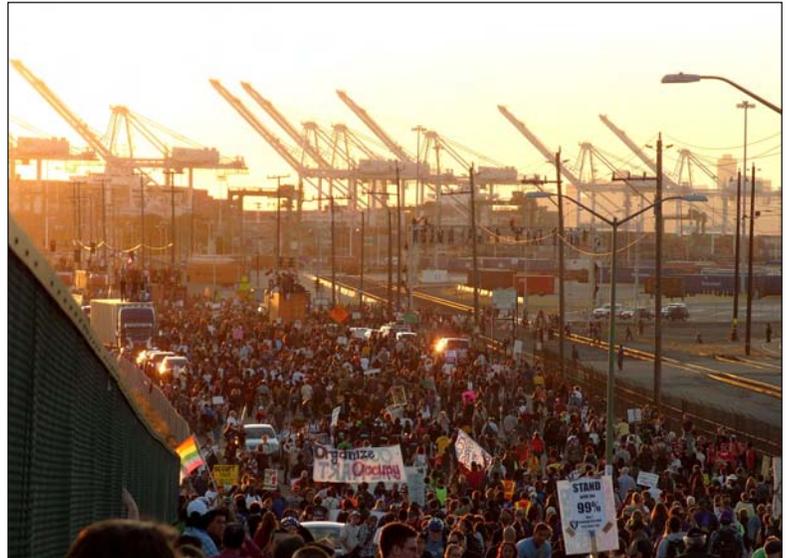
And one of our favorite magical songs of all time, We Are the Rising Sun (Song 3), was created for a 2003 peace march in Albuquerque.

Occupy Oakland & Beyond

When Occupy sprang up in 2011, Reclaiming folks found ways to plug in – several moved in at Occupy SF and Occupy Berkeley; some were part of the Interfaith Tent at Occupy Oakland; and dozens marched and risked arrest and teargas at Occupy Oakland, SF, and related bank actions.

The Occupy actions also had their artistic sides, such as the November 2011 General Strike, which included both a disco line and a spiral dance (the latter courtesy of Reclaiming).

Reclaiming musicians hosted singalongs at Berkeley and SF (as well as singing in the streets of Oakland) – see our Occupy Songsheet on the next page.



As part of the General Strike, thousands of people marched and shut down the Port of Oakland – a shutdown supported by many port workers and union groups.

Keep up with Reclaiming activism at ReclaimingQuarterly.org



General Strike • Occupy Oakland • November 2011

Above: As with all of your finer protests, a mobile sound system brings together a disco line

Left: Reclaiming activists organize a spiral dance in the intersection of Broadway and 14th

Photos by Luke Hauser / courtesy Reclaiming archives





Songs - Occupy Berkeley/Oakland/SF

Ain't Misbehavin'	You've Got A Friend	Don't Wake Me Up From My Dreams
Casey Jones	Big Yellow Taxi	Spirits Of The Nile
Circle Game	Redemption Song	Minimum Wage
City Of New Orleans	Talkin About A Revolution	Screw The Rich
Country Roads	Who'll Stop The Rain	Bourgeois Blues
Diggers Song	All Along The Watchtower	Guantanamo
Fire And Rain	All My Loving	Sweet Baby James
Flag Decal	Blowin In The Wind	It Isn't Nice
For What It's Worth	Blue Moon	Jailhouse Rock
Get Up Stand Up	Breaths (Listen More Often)	Blue Suede Shoes
Hesitation Blues	Can't Buy Me Love	Maybelline
House Of The Rising Sun	Can't Help Falling In Love	American Pie
I Walk The Line	Down By The Riverside	Building The Mystery
Illegal Smile	Five Hundred Miles	Give Yourself To Love
Landslide	Henry The Eighth	I Can't Help Falling
Last Night Strangest Dream	Homeward Bound	If It Makes You Happy
Let It Be	I Am A Rock	Sassafras (Wasting Your Time)
Me And Bobbie McGee	I Should Have Known Better	Smells Like Teen Spirit
Mercedes Benz	I'm Looking Thru You	When Doves Cry
Moonshadow	I'm Sensitive	Both Sides Now
Mr Tambourine Man	If I Had A Hammer	Closer To Fine
My Soul	Imagine	King Of The Road
Octopus's Garden	Joe Hill	Get Up Stand Up
Ohio	Leavin' On A Jet Plane	Let Me Call You Sweetheart
Paradise	Nowhere Man	Toora Loora Loora
Peaceful Easy Feeling	Over The Rainbow	Blackbird
Ripple	Sedated	Eight Days A Week
Rivers Of Babylon	With A Little Help From My Friends	Here Comes The Sun
Rocky Raccoon	Yesterday	Where Have Flowers Gone
Sloop John B	Puff The Magic Dragon	Union Maid
Sounds Of Silence	Teach Your Children	
Summertime	The Times They Are A Changin	
What If God Was One	This Land Is Your Land	
Woodstock	Walkin Down The Highway Side	
Yellow Submarine		

Songlist from 2011 Occupy actions. Various combinations of Reclaiming singers, including performers from Campfire Chants, carried music into the streets and parks of the Bay Area. Our repertoire developed over a decade of playing together at Witchcamp and Witchlets family camp. The wave of Occupy actions in 2011 prompted us to type up a list of songs others might know. Our list has grown since then, adding more chants plus songs by One Direction and Kimya Dawson.



Reclaiming Witchcamps

Magical intensives around the world

Reclaiming Witchcamps are retreats for the study of magic, ritual, and Earth awareness skills usually held in a campground setting.

Share in Reclaiming-style spiritual culture. Study magic and ritual in a multi-day intensive that includes practices such as trancework, healing, drumming, dancing, chanting, storytelling, guided visualization and energy work.

Participate in rituals that take us into the heart of ancient tales, creating a powerful, transformative energy that builds throughout the course of witchcamp and beyond.

All Levels of Experience Welcome

Newcomers can learn the basic skills of magic and ritual, working with the elements, movement, sound and the mythological and historical framework of the Goddess Tradition.

Advanced paths offer the chance to apply the tools of ritual to personal healing and empowerment, and might focus on taking the craft out into the world, creating public ritual, building ongoing groups, and healing issues surrounding leadership and power.

Some camps are for adults 18-up. Many camps are family- and youth-friendly, offering paths specifically for children and teenagers. Camps are organized in different ways, according to local needs.

As a tradition Reclaiming values diversity, and each WitchCamp has its own policies, structures and culture. Transparency is also encouraged and valued, as is a questioning attitude.

Feel free to ask questions of the varied and diverse camps to find the WitchCamp community that suits you best.

Witchcamp.org – dates and contact information

WitchCamp Council & Contacts

Reclaiming Witchcamps coordinate their work through the WitchCamp Council. Reclaiming-tradition camps are located in North America, Europe, and Australia.

Witchcamp.org – dates and contacts for all Reclaiming camps, and for the WitchCamp Council



California Witchcamp fire circle by Dawnstar, courtesy Reclaiming archives



The Spiral Dance

Reclaiming Magic & Music

A ritual to honor our Beloved Dead and to dance the spiral of rebirth

The holiday popularly known as Halloween is the time of year known to witches as Samhain. The veil is thin between the worlds of the living and the dead.

In San Francisco we have gathered for many years to remember and honor our ancestors, our Beloved Dead, and all those who have crossed over.

As we mourn for those we love who have died since last Samhain, we also mourn the loss and pain suffered by the Earth, our Mother.

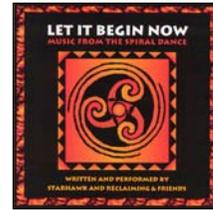
Yet even as we grieve, we remember and honor the sacred cycle of life, death, rebirth, and regeneration. We honor the births of our children born this year and our own vital connections to the Earth and each other, in which we ground our hope.

The first Spiral Dance was held in 1979 to celebrate the publication of Starhawk's book, *The Spiral Dance*. Starhawk, a founding member of Reclaiming Collective, wrote the original script which remains at the heart of the ritual, although it has been altered and embellished over the years by her and many others.

Traditionally, the Spiral Dance calls upon the energy and talents of musicians, artists, poets, dancers, crafts people,

Let It Begin Now: Music from the Spiral Dance

The original 1979 Spiral Dance ritual in San Francisco was the publication party for Starhawk's book of that name. The ritual was reprised by popular demand the next couple of years, and after three years was declared a Venerable Tradition which has continued to this day.



The music was not part of the first ritual, but evolved song-by-song over the next decade. The album was recorded around 1992.

If you've been to the Spiral Dance, even though many of the songs have been swapped over the years, just hearing the title song will carry you back to the spiral. If you've never been, the music still works as a personal ritual – learn the songs so you can sing along.

See next page for more Reclaiming music albums.

singers, technicians, priests and priestesses from Reclaiming and beyond, and we are grateful to everyone who helps create this magical experience we all share.

This is a participatory ritual and pageant which has become a central event in the Wheel of the Year for the Reclaiming community and beyond. Hundreds of people join in this observance of the Witches' New Year, and the event raises funds which support our work throughout the year.

When we dance the spiral as a community, we remember and honor our own past at the same time that we renew our vision and embrace the future.

As with all Reclaiming events, we strive for inclusiveness and diversity. Reclaiming rituals are open to folks of all ages, all genders, people of diverse physical capabilities, people of color, LGBTQ+ folk, Witches, Pagans, non-pagans, activists, seekers, and the curious.

Let it begin now!

Contact: ReclaimingSpiralDance.org



The Spiral Dance – hundreds gather to dance the sacred spiral of life, death, and rebirth. Photo by Michael Rauner, courtesy of Reclaiming Quarterly archives.



A Ten-Year Odyssey

Or maybe twenty...

The Backstory

The tale begins ten years ago, or perhaps twenty.

Campfire Chants – the music, not the title – was conceived around 2005.

Back in 1997, Reclaiming released *Second Chants*, the third in a series of chants cassettes(!) that included *Chants: Ritual Music* (c. 1990) and *Let It Begin Now: Music from the Spiral Dance* (c. 1992).

Among them, the three albums collected many of the chants and songs then current in rituals and classes.

Around 2005, Reclaiming Quarterly (aka RQ – see below) discussed recording a new album of chants from the 2000s. We collected a list of 15-20 possible songs, but recording an album from scratch seemed likely to take a while (little did we know...).

As an interim, RQ curated *Witches Brew* (2006), a collection of already-recorded “greatest hits” from musicians around Reclaiming. The process involved a volunteer team of a dozen listeners who helped select songs. The result is a beautiful album – but our list of unrecorded chants was untouched.

The list continued to grow for a few years, eventually reaching 30 possible songs. Various people talked about recording an album, but no rehearsals got underway.

Redwood Magic Proposes an Album

In August 2013 we held the first Redwood Magic Family Camp – a spin-off from the over-booked Witchlets in the Woods camp. At our feedback meeting on the final day, we discussed fundraising ideas, and someone suggested an album of chants.

Over the ensuing months, we decided to try to record a “family camps chorus” album, with the kids guesting on a few chants.

In Spring 2014 we sent out a call to Redwood Magic and Witchlets. After some turnover, a consistent

chorus of 10 people including a conga player and a guitarist settled in, plus a few others available for instrumentals and harmonies.

The group included three six-year-old Witchlets kids plus four of their parents. The bonds among the kids and parents helped provide the glue for our chorus, and carried us through 18 months of rehearsals and recording.

Rehearsing & Recording

The core group rehearsed monthly through early 2015, gradually honing our list to 17 chants. Our criteria were that the songs were written by Reclaiming folks, that we liked singing them, and there was not already a choral recording available.

We also evolved the “concept” of a circle of people singing around a campfire, and this became the guiding principle for arrangements and instrumental additions – a rough-hewn acoustic mix with lots of choral sing-alongs.

Recording began in March 2015 – a story we’ll share on the following pages.

Reclaiming Quarterly & Reclaiming’s Archives

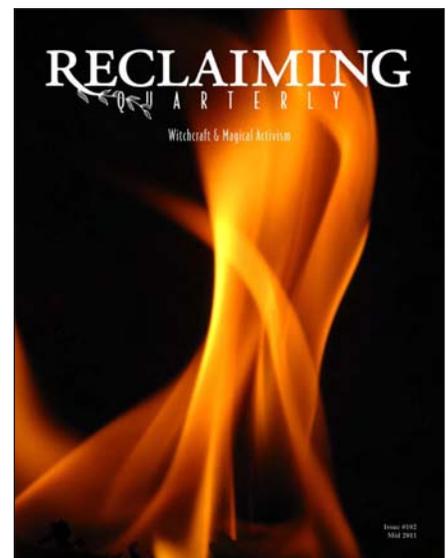
Reclaiming Quarterly and its predecessor, Reclaiming Newsletter, published a total of over 100 print issues from 1981 through 2008.

The publication covered a mix of grassroots organizing and Earth-based paganism best described as Magical Activism.

Since 2008, RQ has published online – occasional issues, subsections (such as our Pearl Pentacle feature and photo-coverage of major direct actions) – as well as collecting and digitalizing our archives, which include the entire 100 editions plus hundreds of other documents.

The RQ Archives include maintaining the earlier chants albums in CD and download formats. Recordings are available from our website or at CDBaby, iTunes, etc.

www.ReclaimingQuarterly.org





Recording the Album

A Do-It-Ourselves Journey

We're a Garage Band

"We're a garage band – we come from Garageland!"

– The Clash

Campfire Chants was produced low-tech and on a limited budget that we hope inspires others to follow suit.

Our goal was to capture the ragged-edged sound and spirit of a bunch of people gathered around a late-night witchcamp fire.

Of course, these songs weren't actually recorded around a campfire. But neither are they studio recordings. They were done in a converted garage in South Berkeley.

Home recording eliminated studio costs – essential for a do-it-ourselves project with endless weekends of recording.

Of course, it also meant that we had to teach ourselves how to record and mix an album.

Tip Number One – watch youtube!

There are hundreds of how-to videos on every aspect of recording and mixing. Dave Pensado's Into the Lair episodes are a textbook.

Equipment

The garage space had lots of harsh echoes, so we got some quilted moving blankets and hung them from the rafters to create a 6-foot-square recording booth.

We used Shure 57 mics for instruments and Shure 58s for voices (\$99 dynamic mics – in the future we might spend more on a condenser mic for vocals).

Mics ran through a Presonus bluetube preamp and then into an antique Tascam digital 8-track with real sliders and knobs (quaint, but in the future it would be simpler to skip this hardware and use a \$300 Digital Audio Workstation to record direct to computer).

Total equipment cost, assuming you already own a Mac computer – around \$1000.

The Guild guitar had a built-in pickup that doubled the Shure 57 mic on all tracks – the built-in pickup added body and reduced mic-hum.

The electric bass was recorded direct. We used EQ and compression to give it a more acoustic sound.

All other instruments are recorded live using a Shure 57.

We augmented lead instruments with a Countryman mini-condenser mic that adds a bit of body to the bright Shures. (Several fiddle tracks by Mark Simos were recorded separately – see album notes page 5).

Recording the Album

A shifting group of adults and kids rehearsed once a month for a year. Eventually a small chorus settled in. This group chose the songs, keys, and tempos.

Using a metronome and tuner, we recorded the conga and a simple guitar part. Voices and other instruments were recorded with these parts playing through headphones.

Most chants went through several versions. Over a six-month period, we re-recorded most parts, looking for the best sound we could get from a bunch of people with jobs, kids, and an occasional need for sleep.

We mixed the album on GarageBand, an almost-free and fairly intuitive Mac program that allows remarkably detailed editing and splicing.

Amidst all the cutting and pasting, we tried to keep the sound natural. A touch of faerie delay and natural redwood reverb can be heard on a few songs. Otherwise they are all-acoustic (although rumors abound of electronic remixes!).

We allotted a year for the production process, and used all of it. Recording began in March 2015 and was complete by mid-Fall. Although we'd been doing test-mixes all along, re-mixing took until February.

Final Steps – with community support!

This was pretty much the limit of our DIY capabilities. We could have released the music digitally at this point. However, thanks to advance orders and donations, we engaged professionals to do three final steps.

Mastering: Once recording and mixing were complete, we turned it over to Winter at EMB Studios for mastering – this didn't change the mixes, but gives the album a smoother and more consistent final sound.

CDs: We wanted physical CDs, which we got replicated at CDBaby, who also handles digital distribution for us.

Album Art: Michael Starkman, who has produced many promo cards and other designs for Bay Area Reclaiming, created the CD cover. See more of his art and photography at michaelstarkman.com



The Campfire Chorus

Collectively creating the album

A Year of Memories

by Max

Around 2014, George and I talked about this album idea: "We'll get together for a rehearsal or two and record. Shouldn't take too long..."

A couple years later our baby was born.

George and I sang together at Peoples Park decades ago and were out in the streets with chants and songs over decades, so it was a lot of fun to bring together our anti-nuke and activist music history, and infuse some of that energy into the recording.

Meg and I sang together for seven or eight years with the Turning Earth Singers after having met as part of the Spiral Dance Chorus. So imagine our surprise when we were singing together on one mic and were sounding a little like we were slipping down into quicksand, or were otherwise splashing in the mud! After all these years tend-

ing to sing across from each other in the circle we realized only then that we had not often sung right next to each other. Once we changed positions a bit, we were back to a very nice balance!

One of my favorite recording moments was Jaden and I doing some La de dahs. I felt like I was floating on air as we sang together.

Vesper's gentle singing was a joy throughout the sessions and was another reminder about how the different tonal qualities in our singing all came together to make such a dynamic sound. Our little garage band, as George called it, rocked, especially when the kids hit the mics!

David's beat boxing (Harvest Chant) and jaw harp (Come the Night, On) were nothing I expected to hear on this album when first we began the project (oh, so long ago) but turned out to be some of my favorite parts. Hearing him and Jaden sing together was lovely lovely lovely!



Above: Kids' Chorus and their road crew take a break at the release party for Campfire Chants.

Right: Kids do backing vocals for Wheel of the Year – too bad you can't see the hand motions for the verses!

Photos by the Campfire Chorus.

Paul kept us going with a steady beat song after song, and an extra fun part of having Paul in our circle was that his daughter Alexa showed up with him sometimes. She reminded me of Ingrid and Andy and Blake when they were her age, with their determined spirits. One day Alexa insisted she was going to carry her dad's drum. It was as tall as her and she was nearly falling over but by gosh, she was bound and determined. That was familiar to me from my kids, all so much older now.

I wonder how many times over we recorded the album? Each time was its own ritual. I hope everyone enjoys it and feels the love we send out to the community.

See you all around the campfire...

more from the Campfire Chorus on next page!





The Campfire Chorus

continued from preceding page

The True Alchemy of this Album

by Jaden

Here's an amazing fact about this album that the world should know... something that will make this amazing album seem even more magical than it already is! Are you ready? Here it is...

All of the vocal tracks on this album were recorded without the full instrumentals that you hear on the finished CD, in fact they were recorded with very little instrumental accompaniment at all! Yep, true story. Most recording artists add their voices to an already finalized instrumental track, which helps to guide them in terms of pitch, tone, and rhythm. But not the Chants Choir! Oh no! We thought we'd create some real magic and step it up a notch!

The original tracks were recorded acapella in a studio fashioned in a living room with just two microphones, several joyous singers loaded up on gallons of Throat Coat Tea and chocolate, three utterly adorable and extremely active children, and one of several blessed and invaluable child care helpers.

The later vocal recordings were done individually, with the benefit of hearing a playback of others singing their parts, a simple guitar track, and/or a recorded drum rhythm or a metronome in the back ground, but that's it!

In fact, I didn't even meet some of the musicians on the album until our CD release celebration. And yet, the album is so cohesive, you would have thought that everyone played and practiced together in the same room for months.

When I hear the final product, with all of the beautiful dancing layers of voices, guitar, jaw harp, fiddle, clarinet, etc., I am blown away by the fact that it all began with acapella voices!

The way that the album was recorded speaks volumes about the skills (and dedication) of each singer, musician, and of course our amazing audio engineer!

There is so much power and magic in the songs and lyrics on this album. But the true magic and alchemy for me was how the cauldron of this album was stirred... turning acapella chants sung in a living room into a refined album showcasing the many talents of a community of singers, musicians, and lyricists, brought together under the umbrella of this project. That's some impressive magic!

* * *

Many thanks to my beautiful family for embracing this



The rhythm section finds the groove at a backyard session. Photo by Ingrid.

sweet project and providing love and laughter during long car rides to practices and recordings. xoxo! Special thanks to George for his incredible vision and numerous talents, and for bringing the magic of song back into my life.

To the singers and musicians on this album, thank you for sharing your gifts. What a joy and an honor to sing with you!

Every note that I sang on this album is dedicated to Amokeh, my daughter and muse, who makes my heart sing every day.

May this music bring blessings to both young and old, and enrich family life with the beauty of rhythm and magic!

Campfire Chants: Find Us Everywhere!

Campfire Chants is available as a CD, digital download, streaming - all we're missing is vinyl!

CDs are available from CDBaby, which also has the best download price. Downloads and streaming should be available at all outlets.



The Kids' Chorus

Creating their own magic

At Witchlets or Redwood Magic, no singalong is complete without magical kids' songs: Puff, Yellow Submarine, Rainbow Connection...

Sometimes the kids even sing with us!

And now we add our own offering: The Wheel of the Year, from a Teen Earth Magic retreat (Song 10 and page after).

You'll hear kids join in on several songs on this album – part of a meandering odyssey that may just be beginning.

We started with the idea that kids would be part of the chorus. But when it came time to rehearse, those present usually opted to run around in the back yard. Go figure!

Then we started recording. The first day, the attendant kids avoided our makeshift studio all afternoon, playing out back and going to a park.

But when we finished and went into the kitchen, the kids suddenly got interested in exploring the recording space.

Did they want to try on the headphones?

No.

Well, maybe.

Did they want to sing a song into the mics?

No way.

Well, maybe one, if they got to choose.

They chose We Are the Rising Sun, a favorite from Witchlets (Song 3). They must have been secretly rehearsing in the back yard, because they had the song down. Once they got used to headphones, we did a take.

Over the next sessions we added their voices to Wheel of the Year and Welcome Flame. A few more kids came over for our community-sing day toward the end of the project, and we wound up with eight young people on the album.

You'll hear their voices on these three songs, and we'll add some special all-kids mixes to the Bonus disk – visit CampfireChants.org for info.

Will the Kids Chorus continue? Stay tuned – maybe they'll get inspired and record the next Reclaiming album!



*Kids' Circle at Witchlets in the Woods – passing along the campfire magic.
Photo by Alla Irwin.*

Reclaiming Family Camps

Witchlets in the Woods & Redwood Magic – and more to come!

Witchlets in the Woods, begun in 2001, gathers in August at Mendocino Woodlands for five days of family and age-specific magic. Redwood Magic (also at the Woodlands) grew out of the overflow of Witchlets and is now an independent camp.

For dates and more info, visit witchlets.org and redwoodmagic.org

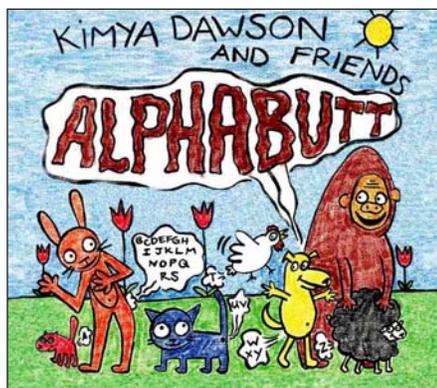
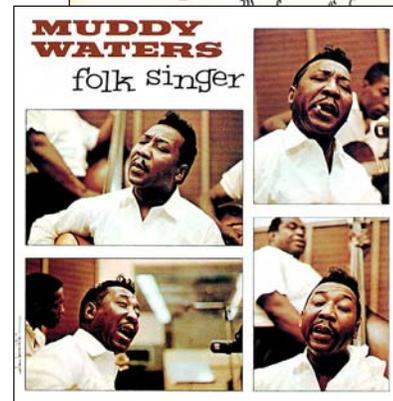
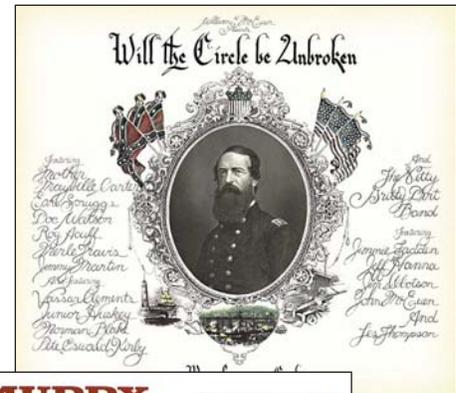
Want to start a family camp? We have a do-it-yourself organizing booklet and are glad to share our experiences. Contact quarterly@reclaiming.org

The Campfire Sound

Honoring Our Ancestors & Influences

Artists/albums that inspired and influenced the campfire chants sound. Many of these were reference albums as we mixed the album – we’d listen to these artists, then our mixes, and hear where we needed to do more work.

- John Lee Hooker (trancey blues – his rhythms anchor several of our songs, notably Welcome Flame)
- Kimya Dawson (clarity and purpose)
- Nirvana (Unplugged – garage music with passion)
- Will the Circle Be Unbroken (by Nitty Gritty Dirt Band – features Maybelle Carter, Flatt & Scruggs, Doc Watson, and many other old-time artists)
- The Roots (Things Fall Apart – relaxed, cooperative artistry)
- Woodstock (the original 3-record album – you are there)
- The Weavers (did they invent campfire singalongs?)
- Muddy Waters (early acoustic recordings – classic roots)
- Indigo Girls (self-titled first album – drive and purpose)
- Buena Vista Social Club (presence & clarity)
- Kate Wolf (acoustic purity)
- Libertines/Babyshambles (Up the Bracket/Albion – ragtag beauty)
- Ingrid Michaelson (Be OK – natural singing voice)
- Hot Tuna (1969 acoustic album – live and lo-fi in a Berkeley café)
- Peter Paul & Mary (Around the Campfire – ‘nuff said)
- Public Enemy (Fear of a Black Planet – cooperative vocals with drive and message)
- Doc Watson (a fountain of arrangements and harmonies)
- Parliament (Mothership Connection – gentle rhythms)
- Michelle Shocked (Campfire Tapes – showed the possibilities)
- Gillian Welch (Revival – clarity, beauty, and Maybelle-influenced guitar)



- Rolling Stones (Exile on Main Street – lo-fi blues taped in the basement of their French chateau – almost like us!)
- Wailin’ Jennys (Live at the Opera House – singing with one voice)
- Bob Dylan & The Band (Basement Tapes – loose, good-humored recordings)
- Grateful Dead (American Beauty – our San Francisco roots)
- And of course the previous Reclaiming albums (see page 13) – especially these songs:
 - Barge of Heaven from Second Chants
 - Ocean Is the Beginning from Chants: Ritual Music
 - No End to the Circle from Let It Begin Now
 - Who Is the Goddess (by Moonrise) from Witches Brew



Campfire Chants

Songs for the Earth



Magical music for rituals, classes, activism – and for singing along

If you're ready to go on a journey – join us!

Available on CD direct from Reclaiming (while supplies last), or as digital download at all major outlets

Campfire Chants is a benefit for Redwood Magic and our vision of Reclaiming family and youth camps!

Find out more by googling us:

- **Redwood Magic**
- **Witchlets in the Woods**
- **Teen Earth Magic**
- **Reclaiming Witchcamps**
- **Campfire Chants**
- **Reclaiming / Reclaiming Quarterly**



The Chants

Performed by the Campfire Chorus – see page 5

1. Wake Again (Faerie Prelude) by *Maxina Ventura*
2. Sweet Water by *Starhawk*
3. We Are the Rising Sun by *Ravyn Stanfield*
4. Circle Round the Balefire by *Laurie Lovekraft*
5. Weave and Spin by *Starhawk*
6. My Soul by *Suzanne Sterling & Jeffrey Alphonso Mooney*
7. The Welcome Flame by *Seed (Calla Unsworth)*
8. Harvest Chant by *T. Thorn Coyle*
9. We Are the Power in Everyone by *Starhawk*
10. Wheel of the Year by *Teen Earth Magic*
11. Come The Night, On by *Maxina Ventura*
12. We Are of the Body of the Earth
by *Starhawk*
13. Let the Beauty We Love
by *Jeffrey Alphonso Mooney*
14. Rising of the Moon
by *Starhawk*
15. Cycles of the Moon
by *George Franklin*
16. One With the Darkness
by *Meg Yardley*
17. Skit: Around the Campfire
18. Goodnight Sweet Witches
Traditional

Welcome to the Witchcamp fire circle. Join our campfire chorus for an hour of magical chants – perfect for rituals, classes, and for singing along!

- 1 Wake Again (Faerie Prelude) – Maxina Ventura
- 2 Sweet Water – Starhawk
- 3 We Are the Rising Sun – Ravyn Stanfield
- 4 Circle Round the Balefire – Laurie Lovekraft
- 5 Weave and Spin – Starhawk
- 6 My Soul – Suzanne Sterling & Jeffrey Alphonso Mooney
- 7 The Welcome Flame – Seed (Calla Unsworth)
- 8 Harvest Chant – T. Thorn Coyle
- 9 We Are the Power in Everyone – Starhawk
- 10 Wheel of the Year – Teen Earth Magic
- 11 Come the Night, On – Maxina Ventura
- 12 Body of the Earth – Starhawk
- 13 Let the Beauty We Love – Jeffrey Alphonso Mooney
- 14 Rising of the Moon – Starhawk
- 15 Cycles of the Moon – George Franklin
- 16 One with the Darkness – Meg Yardley
- 17 Goodnight Sweet Witches – Traditional

RECLAIMING is an international community working to unify Earth-based spirituality with social and political activism. — RECLAIMING.ORG
Lyric Booklet, more albums, etc. — CAMPFIRECHANTS.ORG



1. Wake Again (Faerie Prelude)

© 2016 by Maxina Ventura

Wake Again

Wake Again

Wake Again, Life is calling to you

Guitar plays Em throughout

History & Lore

Maxina:

Wake Again is a meditation on finding our way back from the Isle of Apples on Samhain, even as the Faeries try to lure us away from returning to our loved ones back home in the gradual, gentle waking back into this life.

As the Faeries try to lure us from our work together at the Spiral Dance, we sing: Wake Again, Wake Again, Wake Again, Life is calling to you...

George:

We sang this as a gathering song at San Francisco Spring Equinox 2016, right before the album came out. The crowd was naturally in two large clumps, and we got a call/response going.

For the recording, we also saw this as a gathering song – the ritual is over, the dessert dishes are washed, and the faeries are calling us to the late-night bonfire...





2. Sweet Water

© 2016 by Starhawk

Em D
 We are sweet water, and we are the seed
 D Em
 We are the storm winds that blow away greed
 Em D
 We are the new world we bring to birth
 D Em
 A river rising to reclaim the Earth

Descant

Sweet water
 Storm winds
 New world
 River is rising

See History section below for additional lyrics

History & Lore

Starhawk:

One of my goddess-daughters, Morgan, came to California Camp one year in the early 1990s. She brought us a song that was supposed to be one that the Vikings sang



The Living River – Reclaiming’s Pagan Cluster carries a gauzy river through the streets of Miami, 2003. Photo by Ruby Perry, courtesy of Reclaiming archives.

as they went to sea. The men would sing Hey-Oh, Ho-Hey (Em-D, D-Em), and the women would sing this la-de-la la part over it. We found that the low part made a great bass for lots of chants, or when you needed something without words.

In 2003, Code Pink was doing a big demonstration in Washington DC, right before the start of the (2003 Iraq) war. Pagan Cluster people went there. We came up with a whole myth and prophecy that was about The River. The last verse was We Are Sweet Water.

For the pageant they had a giant puppet that represented greed, war, and poverty. We threw balls of yarn over it and pulled it down.

For Starhawk’s writings and workshops, visit Starhawk.org

Zay:

Sweet Water or The Living River chant originated with a peace march in Washington DC on International Women’s Day in 2003 as part of a fable written by Starhawk.

However, I learned it in late 2003 as tens of thousands of people – including over 70 Reclaiming witches – converged on Miami to protest the Free Trade Area of the Americas ministerial meetings, the latest in the plans to globalize capitalism.

The privatization of water was a key concern to us. If you didn’t know the chant before, you learned it that day on the long march in the hot, abandoned streets of Miami under the oppression of the “Miami model” of police militarization. It kept us going through tear gas and rubber bullets.

continued on next page



2. Sweet Water

continued

Sweet Water became the theme song of the Pagan Cluster, aka the Living River, the current that carried us forward. It was a spell to remind ourselves of what we were doing, of our collective power even at the most hopeless of moments.

To this day when I need strength for a protest, an action, this is what I sing. It reminds me of the deep magic of collective action.

Our hands remember how to spin
We spin freedom on the rising wind
We spin threads of hope, the cords of fate
We spin love into a river that can overcome hate

We spin justice burning like a flaming star
We spin peace into a river that can overcome war
And if you want to know where true power lies
Turn and look into your sister's eyes

Break the chains that have kept us bound
Weave the web to bring the monster down
In the face of truth no lie can stand
Weave the vision strand by strand

We are sweet water, we are the seed,
We are the storm winds that blow away greed
We are the new world we bring to birth
A river rising to reclaim the Earth!

George:

We've used this some years as the closing song at Teen Earth Magic, and it's a regular part of Reclaiming's Elements of Magic classes.

In 2015 we sang Sweet Water for the final Reclaiming ritual at Cellspace, an artists' warehouse in the SF Mission district that hosted our annual Brigid ritual for about 15 years. Cellspace was also home to many of the local artists who helped create Dia de los Muertos / Day of the Dead in the Mission.

As the Mission gentrified in recent years, pressure increased to make more profit from the land, and ultimately the warehouse was bulldozed to make way for dot-com condos – another nail in San Francisco's artistic coffin.

The final collective that ran the space, which was known as Inner Mission SF for the last few years, decided not to contest the eviction in re-

turn for one final year in the space. In early 2015 we held our last Brigid ritual there, and later in the Spring helped organize a weekend jamboree of performances, music, dance, and one final ritual.

The ritual included a long go-round where each person spoke about our history in the space, and those of us from Reclaiming got to see our pieces in the larger jigsaw puzzle of Cellspace.

During the pre-ritual organizing meeting we discussed what song to use for the final spiral dance. Several possibilities jumped out, but the line about the "storm winds that blow away greed" sealed the deal for Sweet Water.

Not to mention bringing a new world to birth and reclaiming the Earth!

Follow Pagan Cluster and other activist news at ReclaimingQuarterly.org



Solstice in the Streets, June 2011 – Young folks from Teen Earth Magic (see page 35) helped anchor this colorful day of ritual and activism in the streets of San Francisco. Photo by Luke Hauser/courtesy of Reclaiming archives.



3. We Are the Rising Sun

© 2016 by Ravyn Stanfield

C

We are the rising sun

C

We are the change

C

F

We are the ones we've been waiting for

C F C G

And we are dawning, we are the...

The third line of this song is quoted from June Jordan: "We are the ones we've been waiting for."

History & Lore

Ravyn:

This song was written in my living room in Albuquerque, New Mexico in January 2003, just before the US declared war on Iraq and invaded the country based on misinformed beliefs that the Iraqi government had "Weapons of Mass Destruction".

This song was first sung in the streets of Albuquerque, marching down Central Ave to protest the declaration of war on Iraq. It has been sung all over the world for rituals, protests, meetings, festivals, concerts and other events. A friend even called me from Zuccati park during Occupy New York in 2011 and said "Thousands of people are singing your song in the streets!"

This recorded version is different that what I wrote originally, other people have changed the tune. It's a true folk song.

I believe that humans singing in the face of adversity and oppression is one of the most revolutionary things we can do. I am inspired by All Those Who Have Sung in the streets, in the churches, in the fields, on the railroad, in

This song was first sung in 2003 in the streets of Albuquerque, marching down Central Ave to protest the declaration of war on Iraq

the hospitals, in the schools, in the factories, in the rituals, in the forest, in the births and deaths of those we love. Singing heals us and gives us resilience. That is why I keep writing chants.

Sometimes we face terrible loss and a long, painful night of the soul. We have no idea what happens next. It all seems to be going downhill and there is nothing we can do to stop it. But the sun will always rise. And after entropy and death, comes dawn and regeneration. This is true. This is my religion. We are meant to sing ourselves back to life.

George:

Rising Sun must have made its debut at CA Witchcamp in Summer 2003. It became an instant classic, sung repeatedly through the week and ever since.

When I first heard the song, it sounded like a seamless loop. I couldn't figure out where the start of the verse was, or where to jump in. Once I learned it, I was surprised how few words there were.

As we compiled this album, we noticed how many of our songs feature the words "We are" in prominent spots. This song helps run up the tally!

Someone once said about Rising Sun: "This should be the first song in a new folk songbook – the way This Land Is Your Land was when I was a kid."

I was talking with another songwriter who wondered why a particularly heartfelt song of theirs had not become

continued on next page



Anti-war march, San Francisco 2003. Photo by Luke Hauser.



3. We Are the Rising Sun

continued

a “pagan anthem.” Obviously there’s no formula for an anthem. But Rising Sun seems to boil it down to its essentials. Take four concise, uplifting, poetic slogans – weave them into a simple, major-key melody that recalls older spiritual songs – travel around and teach it to a bunch of energetic people who can’t wait to share it with others – and voilà – instant anthem!

The Clarinet Orchestra

Our clarinet orchestra was performed by dress, longtime stalwart of the Bay Area’s Brass Liberation Orchestra and featured soloist at many a witchcamp fire circle. When you’re straining the memory cells to recall the umpteenth verse of American Pie, it really helps to be able to say “take it, dress!” and catch your breath.

On the same night we taped the long, melancholy clarinet break on Cycles of the Moon (Song 15), we recorded the sparkling fragments featured on Rising Sun. The inspiration for the cascading fanfares was Venetian composer Giovanni Gabrieli.

Kids & The Dawning Song

Of all songs on this album, We Are the Rising Sun might be the kids’ favorite. There are kids’ voices in our mix, and we’ll include a kids’ version on the Bonus disk.

Sometime in the mid-2000s, Rising Sun became the closing spiral song at Witchlets in the Woods. When Redwood Magic Family Camp started in 2013, it adopted the song. Perhaps it will become the standard at all family camps.

The intensity of the final spiral at any camp or retreat anchors the song deep in our hearts. As adults, it’s bittersweet to know we are parting for at least a year, maybe much longer.

For little kids, this future-parting isn’t

so real. What is real is the jubilation and ecstatic power of dozens of people singing and dancing to this song.

No surprise it’s a huge favorite with the kids, including some who can barely speak.

Here are two stories:

A parent told me her young kid asked, What does “dawning” mean? The mother explained, It’s like starting.

So the kid thought it was fun to sing the final line as We are starting...

But then they reflected (this was a very young kid): If I sing it that way, will people know what song I’m singing?

The mother agreed this might be a problem, and the kid decided it was better to sing “dawning.”

Speaking of dawning:

At Redwood Magic 2015, a camper who was under three years old signed up to sing the song in the talent show. This was a kid who didn’t really speak in full sentences yet. But she loved this song.

Paul played conga, I strummed the guitar, and with her mother onstage with her, the kid led the camp in a vibrant version of what she called The Dawning Song.



Witchlets in the Woods and Redwood Magic are all-ages family camps, where adults, teens, and kids have their own magical paths. Teens tend to form a sub-community within the main camp. Visit witchletsinthewoods.org and redwoodmagic.org. Photo by Alla Irwin.

Family & Youth Camps

Witchlets.org

Redwoodmagic.org

TeenEarthMagic.org



4. Circle Round the Balefire

© 2016 by Laurie Lovekraft

Am *G* *Am*
Circle round the balefire, friends
Am *G* *Am*
Circle round, it never ends
Am *G* *Am*
All is holy, prayer is song
Am *G* *Am*
Spirit rising, you belong

History & Lore

Laurie:

I wrote Circle Round the Balefire in 1998 when I was living under the redwoods in the wilds of West Sonoma County, California. It all came out in one smooth flow.

I had been doing a lot of public and private rituals in nature and loved the feeling of circling in community around a nighttime fire – a group of witches and Pagans joining hands in the dark around a glowing bonfire while singing, dancing, and raising energy.

I'm now living in an urban area and when I sing this chant it reminds me of quiet times under the woods beneath the stars (when I could see the stars!).

(Hear more of Laurie's music at www.Lovekraft.com)

George:

This was a fun song for us to arrange (Laurie's original version will be on our bonus disk – visit CampfireChants.org).

Paul arrived early for rehearsal one afternoon, set up his conga, and started drumming tumbao rhythm. I fooled around with a Keith Richards' type guitar figure.

We weren't sure we had anything until we shared it with

the others. Right away a couple of people started dancing – always a good sign on a song about dancing around a fire!

The first time we played this version around a bonfire was at Mysteries of Samhain 2015, as part of a ritual that ended with 30 minutes of dancing. Balefire

wasn't on the set-list, but it seemed perfect. I grabbed my duct-taped campfire guitar, Gwion picked up the rhythm on a djembe, and it fit right into the dance groove.

Thus mote it ever be!



Photo courtesy of Trillium

Circle Round at Reclaiming Witchcamps

Dancing around a ritual bonfire is part of the magic at Reclaiming Witchcamps and at retreats like Mysteries of Samhain. See page 11.

For more info: Witchcamp.org



5. Weave and Spin

© 2016 by Starhawk

Dm

Weave and spin, weave and spin

C *Dm*

This is how the work begins

Dm

Mend and heal, mend and heal

C *Dm*

Take the dream, and make it real

Weave and spin, weave and spin

This is how the work begins

Mend and heal, mend and heal

Take the dream, and make it real

On the same wheel we spin

Into life and out again

One is many, many one

Brewing in Her cauldron

Strand by strand, hand over hand

Thread by thread, we weave a web

History & Lore

Starhawk: This chant came from a multi-cultural ritual in 1993 at the Hall of Flowers.

RQ: Right, this was one of several Ancestors of Many Cultures rituals co-sponsored by Reclaiming and other Bay Area groups.

Starhawk: We came up with this idea of weaving a basket. We had altars to many different ancestries and different cultures. Each altar had different strips of cloth. You could go to the altar and tell your story or hear a story, and take a strip of cloth.

As part of the ritual we tied the strips together and danced the spiral. We danced into the center and wove a multi-colored basket of our visions.

RQ: This song is really versatile. It can be the first chant you sing at a camp, or the last one – “This is how the work begins,” or “Take the dream and make it real.”

Starhawk: Yeah, it just kind of fell together that way. I wanted something around weaving.

RQ: What about the other lyrics?

Starhawk: Strand by Strand comes from Powerful Song (on Second Chants). It came out of BC Witchcamp, I think Pandora wrote it, possibly with somebody else. It works really well with Weave and Spin.

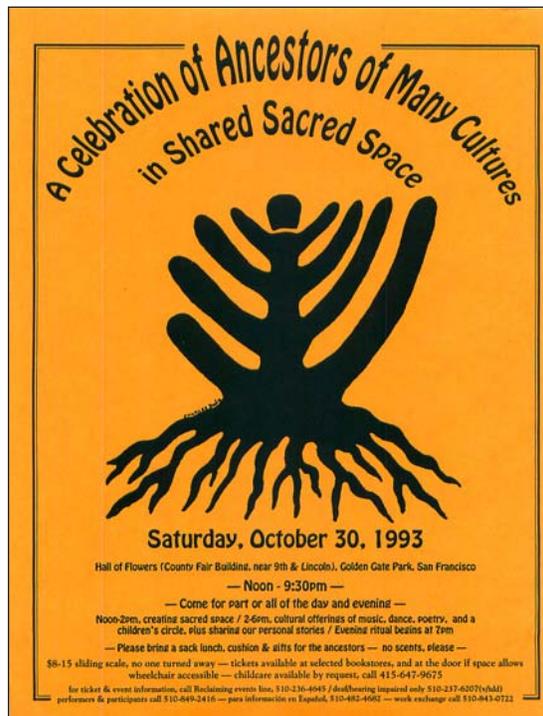
RQ: And the second verse, “On the same wheel we spin”?

Starhawk: That’s something I wrote for the Pagan Book of Living and Dying. It’s the same tune as Weave and Spin – but I tend to write a lot of things to the same tune! It goes with the chant We Are of the Body of the Earth.

RQ: That’s funny – so we paired it with the wrong chant? Were there more verses?

Starhawk: No, just those two.

For Starhawk’s writings and workshops, visit Starhawk.org



George:

This might have been the first song chosen for this album – ever since I learned it for the 1993 ritual, I’ve wanted to record it.

Weave and Spin pops up regularly at Bay Area rituals. In recent years, it has been the closing spiral dance song at Teen Earth Magic, where the line “Take the dream and make it real” captures our aim – to take our magic back into the world.

Weave and Spin was written for a 1993 multicultural ritual co-sponsored by Reclaiming and other Bay Area groups. Flyer courtesy of Reclaiming archives.



6. My Soul

© 2016 by Suzanne Sterling & Jeffrey Alphonsus Mooney

E *A* *E*
I am breathing, I am open, I am willing

E *F# - B7*
I am stepping out into the unknown

E *A* *E*
I am walking, though uncertain, I am willing

E *A* *E*
To listen to the yearning in my soul

E *A* *E*
Cuz if my soul says so, I do as my soul says

E *F#* *B7*
If my soul says so, I do as my soul says

E *A* *E*
If my soul says so, I do as my soul says

E *A* *E*
I listen to the yearning in my soul

Chord progression by Magic Brook – see below

History & Lore

Suzanne:

I started writing this chant for a Witchcamp at Diana's Grove many many years ago. I was with Alphonsus, Dawn Isadora, and Thorn Coyle and we were talking about the myth. I cannot remember dates or themes after all the years of teaching at camps but it must have been about taking leaps of faith and going toward the Unknown!

I wrote the verses, and Alphonsus created the "If my soul says so" line. We added it to the verses... and voilà!

It's been sung in a lot of different camp settings. I hope that it has helped people to live authentic truthful moments and take risks that speak to their own souls.

Alphonsus:

Sometimes creating a chant for a ritual a good focus. Is your writing relevant for tonight's ritual?

Maybe a single line is. It's thinking about how your creativity helps serve the point of the ritual.

Suzanne and I had each had luck writing with the word

Soul. She had those beautiful lyrics, and I had this one great line: "If my soul says so, I do as my soul says."

I didn't write that line for camp. I was lifting it from my past writing. I had that line, and I tried singing it with hers.

There's always a nice warm feeling to hear people sing it. When I hear those lines, I feel there's liberation in them.

But I also feel in my body that yeah, I don't always do as my soul says. And then there's the private, behind-the-scenes version: "If my soul says so, *you* do as my soul says!"

So I go back to what my own soul says. Its scary. In a way it's a dare. *Am* I doing what my soul says? How do I know? Sometimes doing what your soul says will kick your ass.

George:

The song began life as a chant around 2000 – a striking version can be heard on Suzanne's album *Wings* – see next page – and is part of the bonus disc to this album.

Magic Brook, around 2005, put chords behind the chant and defined it as a song for his album *The Great Blues Sea*. Brook's version (also on the bonus disk) is in a jazz idiom – but the underlying bass line lends itself to a folk treatment, and it quickly morphed into a campfire classic.

In 2006-07, I taught at Lorely Camp in Western Europe. The tri-lingual camp welcomed simple, repetitive songs and chants, and the refrain of *My Soul* became a favorite. The first time the Loreleys sang it, my co-teachers Petra and Anje translated it into German, French, and Dutch – then we all sang it in multi-accented English.

And let's not forget Rich's Redwood Magic Beleaguered Parents Late Night Campfire Version: "If my kid says so..."

Recording: Our Vocalist's Latest Avatar

The melody proved challenging for a group effort. Luckily, we had in our chorus Max Ventura, who sang on two previous Reclaiming albums.

Let It Begin Now: Music from the Spiral Dance (recorded in the early 1990s – see page 12) features a younger Max sharing lead vocals on the 18-minute title song.

And on *Second Chants* (1997 — see page 13) she sang a soaring descant for Anne Hill and Starhawk's song, *When We Are Gone*, which is perhaps the favorite elements-devotion song at San Francisco rituals. Whenever we use the song in a ritual, a few sopranos sing Max's part.



Wings

Simple Chants for Everyday Rituals

Suzanne Sterling's songs have been integral parts of Reclaiming's past three albums: *Second Chants*, *Witches Brew*, and now *Campfire Chants*.

As part of creating this booklet, we asked Suzanne to tell us about her own new chants album, *Wings*.

I write chants and songs constantly. After creating chants for many Witchcamps over the years, I have released an album called *Wings*.

As long as I am teaching at camps, I will be writing chants for ritual! I have sung some of these chants all over the world.



For many years now, I have been co-creating rituals for connection, community and transformation. I have been blessed to work with incredible colleagues and communities, remembering and reinventing the myths and stories that give our lives hope, meaning and a deeper connection with source. And in each of these numerous and diverse situations, singing and song has been a deeply unifying force.

I have seen thousands of people dance and sing in unified prayer for peace. I have heard voices raised in grief and sorrow, in joyful ecstasy, and in heartfelt devotion. I have sung with birthing mothers and dying fathers. I have sung in garbage dumps in tent cities, with irrepressible children in orphanages, at huge public festivals and in shimmering temples deep in the woods. I *know* the power of the collective song and I can imagine a world where we remember that singing is our birthright... as natural as breathing.

I created this recording as simply as possible. 25 short chants to be used for coming together, raising energy,

invocations and prayer. My hope is that you make them your own and that you sing them with passion!

Thanks to my friends and mentors from the Reclaiming Community who encouraged and supported my first songs and will most likely be there for my last. It was during 25 years of Reclaiming Magic and Activism gatherings that most of these songs were born. My years as Director of the Off The Mat, Into the World Seva Challenge has led me to understand the power of music as a universal language that can transcend differences and change us forever and I am so grateful for that. Thanks to Jacob Nasim and April Taylor for instigating this project, for Chris Krotky for years of musical collaboration and to all who have supported me over the years.

As merry we have met
As merry we have been
So merry may we part
And merry meet again!

Bright Blessings,
Suzanne

**Wings is available at CDBaby.com, [iTunes](https://www.apple.com/itunes/),
and other online outlets**

Hear more music at SuzanneSterling.com



7. The Welcome Flame

© 2016 by Seed (Calla Unsworth)

Let the fire rise in me, and let it move me
Spark, Blaze, Ember, Ash
Whoa, Whoa, the welcome flame
Spark, Blaze, Ember, Ash

Whole song in Em (or any minor key that works for you) – to sing as a round, don't change chords

History & Lore

Seed:

The Welcome Flame, also known as Spark, Blaze, Ember, Ash, was written in the mid-2000s. It was first sung in a Reclaiming Elements of Magic class, on Fire night.

I was partly inspired by a circle many years ago in which the group chanted the words “spark, flame, blaze, ember, ash”. I don’t remember who the priestess was, but I would like to acknowledge them here.

As a community, we co-create many classes and rituals exploring the elements; earth, air, fire, water and spirit. There are many wonderful songs honoring the other elements, but fewer about fire. So, for me, this song arose out of a need.

Fire can be destructive, purifying, fearsome. Here, I wanted to invoke fire in its “welcome” aspect. The comfort of the hearth fire, the joy of the bonfire, the fire of our creativity and of our sensuality.

Our lives and emotions, as well as the cycles of nature, seem to flow in a pattern of arising, fullness and release. I hope this song will allow people to embody and celebrate this cycle, and to honor the quieter states of ember and ash as well as the excitement of the spark and blaze.

How often do I write chants? Every once in a while, a song will come to me out of a strong feeling or an intriguing



Photo by Naeomi Castellano/RQ

thread of meaning. At other times, a song will arise in response to a specific need, as did this one. After the initial inspiration comes the harder work of finishing them. I’m always glad to receive them. It feels like I’ve been visited by the “song fairy.”

George:

When we think of fire magic, it’s often the blazing, passionate energy we have in mind. But as Seed captures here, fire has a life-cycle of its own. Ash is just as much part of fire as flame.

Kids like this song a lot, and we wove our Campfire Kids Chorus in at the end when we needed a third set of voices. We’ll add a kids’ version on the bonus disk (visit our website for info).

Welcome Flame works best as a round. Learn the tune carefully so the harmonies work. To end, start singing Spark Blaze Ember Ash over and over, and others will join in. You might raise a blazing cone of power, or you can let it settle into the glowing embers as we do here.

When we recorded the song, we did the drum and vocals first, then played around with guitar parts, eventually landing on a John Lee Hooker motif inspired by his signature song Boogie Chillun – a trancey blues rhythm if ever there was one!

Alison added the fiddle in her final session. We didn’t have anything planned, but we had some extra time after recording other songs. We did two takes and wound up using both. You’ll hear a low part enter at the top of the second stanza, and a higher part mid-way through the third.

The canon vocal arrangement is so dense that the fiddle was getting buried. When we got to the end, we rewound the instrumental tracks to the point the second fiddle enters and let it roll again.



8. Harvest Chant

© 1997 by T. Thorn Coyle

C F C

Our hands will work for peace and justice

C F G

Our hands will work to heal the land

C F C

Gather round the harvest table

C F C

Let us feast and bless the land

History & Lore

Thorn:

I wrote Harvest Chant for a Fall Equinox ritual, many, many years ago.

A few years later, at a witchcamp, Starhawk wrote a descant to go with the chant. At the time, I believe we also changed “feast” to “dance” for that particular ritual.

Take the gift of love and death
Take the gift of blood and bone
Weave the circle breath by breath
Build the vision stone by stone

Every once in a while, people tell me that they use the chant for ritual. I’m glad it has some longevity. I’m glad people are still doing what they can to work for peace and justice in this world.

These days, however, I’d settle for more justice. Real peace only comes when justice is present.

Find more of Thorn’s music, writings, and teachings at thorncoyle.com

George:

A 50-second acapella version of Harvest Chant (1997 – see page 13) was included on *Second Chants*, and immediately became the “traditional” Fall Equinox song for San Francisco Reclaiming rituals.

The 50-second version felt like a teaser that begged for a longer treatment. May this be

the first of many!

For the instrumental section, we recorded fiddle, flute, and clarinet parts, plus Max and Jaden did an extended la-de-da duet while Meg continued the descant.

We tried various mixes, but none seemed quite right. Finally we dumped all the tracks in together – and voila, it started to sound like a Beltane maypole!

Never mind that it’s a Fall Equinox song – this actually is what the music for a Reclaiming maypole sounds like. There’s always the suspicion that some of the musicians have no idea what others are playing (which was certainly the case with these tracks, done in separate recording sessions) – but somehow it all comes together in the end.

We cut a few extraneous sounds, boosted the repeating clarinet figure (which reminds me of Tennessee Jed by the Grateful Dead – not surprising, as clarinetist dress attended more than a few Dead shows back in the day), dubbed in some firey fiddle parts by Alison – and we had it – the Psychedelic Latter-Day Beltane Meltdown Mix of Reclaiming’s Fall Equinox Classic!



Author T. Thorn Coyle leads a spiral dance at the Occupy Oakland General Strike, 2011. Photo by Luke Hauser / courtesy Reclaiming archives.



9. We Are the Power in Everyone

© 2016 by Starhawk

Em Am D Em
 We are the power in everyone

Em Am D Em
 We are the dance of the moon and sun

Em Am D Em
 We are the hope that will not hide

Em Am D Em
 We are the turning of the tide

History & Lore

Starhawk:

This chant was written for the anti-nuclear actions at Livermore Lab* in 1982. We were blockading on Summer Solstice, and there also happened to be a lunar eclipse around that time.

I wrote the chant We Can Rise with the Fire of Freedom (on Chants: Ritual Music) for the February blockade at Livermore that year. It was a closeted Brigid song.

So I was looking for another idea for Summer Solstice, and I thought of the dance of the moon and sun.

Sometime in the 1990s I was down in Mexico for a Bioregional convergence. A friend who taught organic gardening invited me to come to her course. At the end of the course she had people sing a song – and it was We Are the Power in Everyone, translated into Spanish. She had no idea I'd written it or where it came from! It was really nice to see it had taken on a whole life of its own.

In some ways it's not so great as a power-raising chant. She Changes Everything She Touches (on Chants: Ritual Music) is so simple, you can pile on the harmonies. We Are the Power doesn't work quite that well.

For Starhawk's writings and workshops, visit Starhawk.org

* - Note - Livermore National Laboratory near San Francisco is one of two US nuclear weapons design labs. Civil disobedience actions have been organized there for years, with a total of about 3000 arrests between 1982-85, and hundreds more since then.

Among the dozens of affinity groups for direct actions of this period were pagan groups that helped create Reclaiming.

Anti-Nuclear Activism and the Birth of Reclaiming

Reclaiming was born in the alchemy of Earth-based, Goddess oriented spirituality and grassroots activism.

Late 1970s anti-nuclear protests on both US coasts began to create a new political culture based in consensus, feminism, and small group ("affinity group") process.

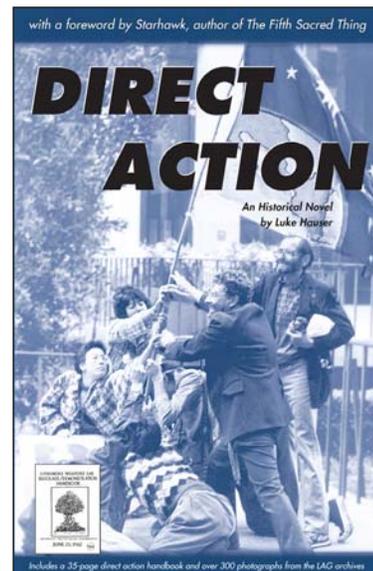
On the west coast, huge direct actions at Diablo Canyon power plant (1979 and 1981), Livermore Weapons Lab near San Francisco (1982-83), and Vandenberg AFB (1983) led to thousands of arrests and fed a thriving activist/ artistic culture that endures to this day.

People who helped organize Reclaiming took part in these actions, some in pagan affinity groups such as Matrix. The actions were formative for Reclaiming's culture.

The story of these early 1980s actions is recounted in *Direct Action: An Historical Novel*, by Luke Hauser.

Get a copy of the book or download a PDF at www.DirectAction.org

DirectActionNovel.wordpress.com – version for all devices





Teen Earth Magic

A Reclaiming Youth intensive

Teen Earth Magic is Reclaiming's first witchcamp for young people – an intensive retreat weaving magic and Earth activism.

Begun in 2008 as a short retreat, TEM has expanded to a full witchcamp for teens age 13-19, and for young adult mentors ages 18-25.

TEM is an opportunity to explore our relation to the Earth and to one another. We practice ritual creation and group facilitation, hone community and magical skills, bond with people facing many of the same joys and challenges, and find out about ourselves as we head into the world in ever new and more adventuresome ways.

As campers return and join our Mentors path, people tap into what each has to offer from our hearts – which might be leadership and service, mentoring younger folks, skill-sharing, kitchen-witching, or something unexpected and mysterious – to help create our camp.

Our camp is based in Northern California, but campers and teachers from a number of communities around the Reclaiming network have taken part. Group-building and trust exercises are part of our work, and we aim to create lasting connections among Reclaiming's young people.

Teen Earth Magic is strongly supported by parents, who help with cooking, transportation, and in-camp support.

Teen Earth Magic Through the Years

Teen Earth Magic began in 2008, when teachers, parents, and campers from Witchlets in the Woods family camp decided to organize an Earth-based teen retreat.

The first year, twelve teens worked with the legend of Savitri and Satyavan, visited the Yuba River, did rituals and magic, and built group bonds.

In 2009, 24 teens and young adults focused on the life-story of the salmon, native inhabitants of Northern California's rivers and creeks.

2010 again drew two dozen teens and young adults for the Pentacle of the Great Turning, inspired by the work of Joanna Macy.

Recent years have seen 25-30 teens and young-adult mentors follow the Journey of the Bard, the Life of the Butterfly, and Sweet Magic of the Beehive.

TeenEarthMagic.org // teeneearthmagic@gmail.com

If you are 13-19 any time this year, you can be part of creating the next chapter in our story — join us at Teen Earth Magic!

Visit TeenEarthMagic.org



We will lift each other up – literally and magically, teens learn to support and lift one another – a stark contrast to the competitive put-down culture most of us grew up with.

Photo courtesy Reclaiming archives.

Teen Earth Magic: the Workbook!

Teachers from Teen Earth Magic have created a workbook featuring dozens of exercises, ritual outlines and ideas, and guidelines for starting a family camp.

Many exercises include Solo Working sections that young people can do on their own or with a few friends.

There is no better introduction to serious Earth-based magic than the TEM Workbook!

Download our current draft – 300 pages of teen magic! – at teeneearthmagic.org/TEM-Book.pdf



11. Come the Night, On

© 2016 by Maxina Ventura

Gm

Come, come the night, on

Gm

It is a time of growing

Gm

It is a time of changing

Gm

Come, come the night, on

History & Lore

Max:

A year after my youngest child Blake’s birth on the Winter Solstice in 2001 (our midwives told me later he crowned at the apex of the change to Winter, and was fully born three minutes later), I was awash in the magic of each of

my children’s births: first Ingrid, next Andy, and finally Blake (our pet baby, as we called him – who’s now six feet tall).

Each was different, and reflected some of my children’s ways in the world, and perhaps their interactions between the worlds.

This song is invoking the beauty of Night, when we commune with the quiet times of birth, and our place in the processes of the cycle of conception to growth and change in us all, leading to birth, to life, to death, and to rebirth, once again.

Singing as a Round – to sing this song as a round, you can add a new part after “Come, come the” or after “Come, come, the night, on.”

When I was singing it with a trio, one of the guys said “what the heck timing is this thing?” We figured out it was in 13/8. He noted it instead for us Westerners in 1/2 (think of swaying palms). Let go and enjoy!

George:

This was a difficult song to arrange, as the lines are different lengths.

Our solution was to have David play a steady droning rhythm on the jaw harp as the voices wove their magic.

This is probably the first neo-pagan song ever to begin with jaw harp. We wondered whether we were the first pagan band to feature this instrument, period. But a bit of internet research turns up the European band Faun who include it in their lengthy list of instruments.

Faun’s instruments also include a hurdy-gurdy – we’re seriously jealous!



Reclaiming singers carol in downtown San Francisco for Black Lives Matter – Winter Solstice 2014. Photo by George Franklin / courtesy Reclaiming Quarterly archives.



12. Body of the Earth

© 2016 by Starhawk

Em *D Em*
 We are of the body of the Earth

Em *D Em*
 The Earth is of the body of the stars

Em *D* *Em*
 We are stars that circle from life to death to birth (2x)

Descant

We are Earth
 Earth is star
 We are stars
 Life death birth
 (Alternate final line: Like a diamond)

History & Lore

Starhawk:

I wrote this for the Pagan Book of Living and Dying (around 1994). I felt we needed some songs about death and rebirth.

I've often used it at Winter Solstice rituals. Something about the Winter Solstice and the night and stars.

We used to do Winter Solstice up at Sebastopol Community Center, and they have a disco ball. It's really nice to be singing about the circling stars with the disco ball – it's quite trancey!

When I was writing this song, I was thinking about physics. The Earth literally is made of stardust, and so are we.

Visit www.Starhawk.org

George:

It turns out there is another verse to this song, which magically migrated to Weave and Spin – see the History & Lore section of Song 6.

I learned this song from Sage Goode and Amy MoonDragon at California Witchcamp around 1998. We sang it over and over during a trance about caring for our bodies and recognizing them as divine.

Ever since, “calling down star energy” has been my favorite purification.

The song has been sung at various Bay Area rituals, and is a staple of Earth night during Reclaiming's Elements of Magic classes.

Body of the Earth was the spiral song for the opening ritual at the 2016 Witchy Disco (a fundraiser for the Mysteries of Samhain retreat).

Musical note – the “Strand by Strand” descant of Weave and Spin also works with this song.



Transformational theater workshop – embodying the change. Photo from Teen Earth Magic, courtesy of Reclaiming Quarterly archives..



Earth Activist Training

Planting the Seeds of Change

With Starhawk and Earth Activists

Earth Activist Training (EAT) can set your life on a new path... or show you how to save the world.

Green solutions are sprouting up around us. Permaculture shows us how to weave them together into systems that can meet human needs and regenerate the natural world.

EAT, begun in 2000 by Starhawk and Penny Livingston-Stark, is practical Earth-healing with a magical base of ritual and nature awareness, integrating mind and heart, with lots of hands-on practice and plenty of time to laugh.

Permaculture has many tools to address the problems of climate change and environmental degradation, and our courses focus on solutions and positive approaches to the grave problems which confront us today.

We believe learning should be interactive, participatory and experiential, so our courses include many hands-on projects, games, songs, exercises, discussions, and rituals as well as classroom time.

EAT has a special interest in what is now being called Social Permaculture – the application of ecological principles to designing beneficial human relations.

EAT teachers are deeply involved in organizing around climate change, anti-racism, and social justice as well as environmental issues. We work with the Black Permaculture Network, and co-wrote the solidarity statement that is on their website.

We were instrumental in organizing the Permaculture Climate Change Solutions group with an international scope. EAT grads have worked in Brazil, Africa, Palestine, Israel, Mexico, Jamaica, India, Thailand, Spain, France, England, Australia, and all over the U.S. and Canada.

We have a commitment to share these skills and tools with the communities most impacted by injustice.

EAT is permaculture, Earth-based spirituality, organizing and activism with Starhawk and a team of stellar teachers and designers

Visit EarthActivistTraining.org

Permaculture Design Certification

Our two-week intensives are Permaculture Design Certificate (PDC) courses, offering the basic, internationally-recognized 72-hour permaculture curriculum with an additional focus on social permaculture, organizing tools, and spirit.

We also offer training in Social Permaculture and Facilitation, mentoring for teachers and designers, and consult with community groups.

EAT intensives are offered several times each year, in varied bioregions. For dates and info, visit our website.

EAT's Mission Statement

To bring the knowledge and resources of regenerative ecological design to communities with the greatest needs and fewest resources.

To teach visionary and practical solutions and personal sustainability to social change activists, and to teach practical skills, organizing, and activism to visionaries.

To cross-pollinate the political, environmental, and spiritual movements that seek peace, justice, and resilience.

Contacts

Web: earthactivisttraining.org

Web: Starhawk.org

Email: earthactivisttraining@gmail.com

Phone: (800) 381-7940



Planting seedlings with intention, magic, and mycorrhizal fungi. Teen EAT mini-intensive, 2015. Photo by Luke Hauser/DirectAction.org



13. Let the Beauty We Love

Melody & arrangement © 2016 by Jeffrey Alphonso Mooney

C

Let the beauty we love, be what we do

C

G

C

There are hundreds of ways to kneel and kiss the ground

Lyric adapted from a poem by Jalāl ad-Dīn Muhammad Rūmī and translated by Coleman Barks:

Today, like every other day, we wake up empty and frightened.

Don't open the door to the study and begin reading. Take down a musical instrument.

Let the beauty we love be what we do. There are hundreds of ways to kneel and kiss the ground.

History & Lore

Interview with Alphonso by Reclaiming Quarterly.

RQ: Was Let the Beauty written for a specific ritual?

Alphonso: I didn't "write" the song. I found a way to take a poem and give it legs. I want to say it was at Missouri Witchcamp, maybe 15 years ago.

I'd been discovering Sufi ecstatic poetry. I look at these poems and there is an initial "aha!" But also a real challenge – it would kick your ass if you really understood this poem!

I was seeing that there was this long historical lineage. Here I was, reading some person's words from the distant past, and I was like the new kid on the block. Reclaiming was a new spiritual path, we're singing around the fire – and these words are so in alignment with the spirit we are trying to conjure.

RQ: You used the word "lineage."

Alphonso: There is a gravitas, a legitimacy. People from other parts of the world, from long ago, who were revered – and we're saying what they're saying. It wasn't about trying to be Sufis. It's about breathing into heart space, wishing the world well, not getting caught up in material means.

I was looking at these words and I thought, it speaks to such a beautiful mind-state, such a nice feeling-state. It's

so inclusive: "There are hundreds of ways to kneel and kiss the ground."

It affirms everyone in such an inspiring way.

RQ: Where did the melody come from?

Alphonso: I didn't want to sing the whole poem, just that one line. I thought, what's the feeling here? I hummed, and a tune came. It just fell out that way.

Sometimes I come up with a song, and a month later I think, I like these words, but there's a different melody.

But with Let the Beauty, I remember it coming out really naturally. The muse came to me. And more people know the line because it's sung.

RQ: What's it like to "write" a chant that people love, yet they aren't your words?

Alphonso: It's a funny thing about the folk tradition – ownership. You feel grateful that something has come through you. Other people are singing this song, its very affirming of your own creativity. It's passed some test if other people also want to sing it.

I was at a witchcamp where someone started singing Let the Beauty We Love, and didn't say who it was by.

And I thought: That's my song that I didn't write!



George:

At our late-night campfires at California Witchcamp around 2000, (in between songs and rounds of Truth or Dare), Alphonso would drum and recite fragments of Rumi poems. The lyrics of this chant often formed the final words of a free-form Rumi improv.

This is a favorite chant at Reclaiming rituals and classes. Once we sang it at two San Francisco rituals in a row, because the first time, when we were at the beach, it didn't sound so great. We wanted to get it right.

Photo by Naeomi Castellano/RQ.



Chant Writing

Interview with Jeffrey Alphonso Mooney

Reclaiming Quarterly talked with chants author and witch-camp teacher extraordinaire Jeffrey Alphonso Mooney about how he writes chants. The chant he discusses is *I See*, included on our earlier album *Witches Brew: Songs and Chants from the Reclaiming Cauldron* (2006). See also his comments on *Songs 6 and 13*.

RQ: When do you write chants? For specific occasions, or do they just come to you whenever?

Alphonso: Let me tell you a story. I was teaching at Vermont Witchcamp, and it was the mid-week ritual, which tends to be the deepest. We don't want to start or end the week deep, but we can go deep here.

I was finding myself having a very hard time with some people on the teaching team – I was getting triggered. But we have to work together, and I'm supposed to come up with a chant for the ritual – and now it's after dinner.

I'd been teaching a path all week about chants, writing, words of power – all that stuff.

RQ: Sounds like an air-type of path, personal expression.

Alphonso: I ran to the spot where I was teaching the path, and I literally said, "Words, please come to me."

My first parameter was – say things that are true. I started writing a few lines, and I noticed this other part of me had managed to find lines that rhymed.

I felt like I was on a roll. It was a new moon... Mars was in sight... A new moon, dark night...

"New moon night, soon Mars in sight" – now what?

"Deep silence finds us when the words aren't right." And I thought, this is going to be good!

The rest came out, uncorrected: "Free us from fear, may our hearts sing clear, Make a spark in the dark for our soul's delight."



Drummer Jeffrey Alphonso Mooney and other Pagan Cluster musicians chant in the streets of San Francisco – Make Banks Pay, 2011. Photo by Luke Hauser/RQ.

RQ: What about the chorus?

Alphonso: I needed a rallying point. We were doing shadow work on a dark night.

And privately I'm being triggered. I needed to do my own work.

I came up with "I see myself in you." So in the ritual, we walked around the fire and looked into each others eyes, singing, "I see myself in you."

For me to look into the eyes of the person that I was upset with and sing this, there was a divine chuckle! There was an instantaneous shift. It softened the edge.

That was an experience where the words all came as an inspiration. It was like, where did that come from? Which then makes it funny to say, "I wrote it."

RQ: Well, you wrote it down.

Alphonso: I know I had something to do with it!

RQ: What's your goal when you write a chant?

Alphonso: When I think of a good chant there's a compressed energy that makes you want to say it over and over again. Short, repetitive language – it's like spell-crafting.

Another place I think of compressed language like this is in the streets.

RQ: Right – that's the other place we use chants.

Alphonso: Some of the slogans get a bit tedious. Can we come up with something more clever that many people can join quickly? That's the point – what helps many people sing together?

The word "conspire" literally means to breathe together.

We're part of a history of collective joy, as Barbara Ehrenreich says. What do we bring to this history?

14. Rising of the Moon

© 2016 by Starhawk

Dm C Dm

(We are the) Rising of the moon, we are the shifting of the ground, we are the

Dm C Dm

Seed that takes root, when we bring the fortress down, we are the...

History & Lore

Interview with Starhawk by Reclaiming Quarterly

RQ: I associate Rising of the Moon with the globalization actions of the 2000s.

Starhawk: This is a song we've used a lot in political actions, in the streets. It's a nice one to teach to activists. People really like the sense of bringing the fortress down – stamping down as they sing.

RQ: Did you write it for a specific action?

Starhawk: Yeah, in 2002, the G8 met in Calgary. We had a Pagan Cluster that went there to organize. We had a full moon ritual right before the action at a Unitarian church which had a labyrinth, and I felt like we needed a new chant. I was walking the labyrinth and preparing for the ritual, and came up with that.

We got to doing a lot of magic around the organizing. At first it seemed like the action would be really scary. These "terrible anarchists" were coming to town, and there was this big militarization around it. We did some magic where we set a magical drain for fear in downtown Calgary, and it seemed like things turned around. Suddenly the cops were all in bicycle shorts –

RQ: It's always a good sign when the cops are in bicycle shorts!

Starhawk: So there was a big march, and nobody got arrested. It was a very successful first day of actions.

Then we had a second day. Like most mobilizations, we'd spent months planning the first day of actions, but no one had planned the second day. So we did a group trance about it.

RQ: Thank goodness for magic.

Starhawk: Somehow in the middle of the trance I was reminded of this vision that I'd had the one and only time I ever took ayahuasca. I had been invited to this ecumenical conference in Brazil. Everyone was doing their different rituals, and I was invited to a Santo Daime ceremony.

You're supposed to go in with a question. The question I went in with was, "Do we have enough time to make all the changes we need to make?"

I had been asking religious leaders (at

the conference), and getting various answers.

continued on next page



The Moon rises over a spiral dance outside nuclear profiteer PG&E as part of 2011's Solstice in the Streets. Photo by Luke Hauser/DirectAction.org



14. Rising of the Moon

continued (Interview with Starhawk)

I asked the ayahuasca, and it said “No! But you’re a witch -- you can work outside of time. Part the curtains of time, and plant the changes in that timeless place where they’ve already taken place.”

Then I had a vision of this huge fortress, overpowering, soldiers and clone-like robocops coming and coming. But when I looked, it was all cracked and brittle. And I heard “the fortress falls, and the ground beneath it shifts.”

RQ: So you brought this vision to the Calgary protests?

Starhawk: Yes. At the G8 protests in Calgary we worked with this image of the fortress, with vines and leaves pushing through the cracks and breaking it apart.

RQ: Which is the theme of the song. What was the actual protest you did?

Starhawk: We got this idea that on the second day of actions we would do Mud People, which is something a bunch of crazy artists and dancers were doing in SF. They’d go down to the financial district, strip off almost all

their clothes, and cover themselves with mud. Once covered with mud, the rule was, you couldn’t walk normally or talk. So they’d be grunting and writhing through the financial district at lunchtime as an art piece.

RQ: I remember being part of a mud people action at California Witchcamp around 2000.

Starhawk: Right, Beverly brought this to witchcamp. So periodically, when we were having some deep consensus meeting, mud people would erupt and start crawling around stark naked.

We had this idea to do it in Calgary. Well, Calgary is like the Texas of Canada. All the oil companies are there, it’s the most conservative place in Canada.

We had 60 crazy people who stripped off their clothes and dove into the mud. A few of us were like, I don’t think I’m going to get naked and writhe through the streets of Calgary. I think some of us need to be able to talk.

So we started to write a flyer, and I suddenly said, this doesn’t call for a flyer – this needs a prophecy!

* * * *

George: I was in a spiral dance with Pagan Cluster people just back from the Calgary action. Every time we got to “bring the fortress down” they’d cast their hands downward – which in a spiral dance is rather jarring!

As we were recording Campfire Chants, I was part of a late-night song circle at 2016 Jewitch Camp. I started by sharing We Are the Rising Sun (Song 3 on this album).

Someone who had no knowledge of our not-yet-released album said, “That’s a beautiful song about the vision we’re struggling for. But life isn’t all about beauty. Sometimes we’re really angry. I want to share a song about those moments.”

And she launched into Rising of the Moon.



Reclaiming folks joined several thousand climate activists to demand environmental justice in a 2015 march through downtown Oakland. Photo by Luke Hauser/DirectAction.org



15. Cycles of the Moon

© 2016 by George Franklin

Am Em
 Cycles of the moon, the stars, the Earth
 Am Em
 Secrets of the path, from death, to birth
 Am Em
 Keeper of the flame, the source, the light
 Am Em
 Presence of the deep, the dark, the night
 Em Am Em
 Stay with me a while, Spirits of the Nile

History & Lore

George:

The music for this song, originally called Spirits of the Nile, was inspired by Bob Marley’s song Exodus. The lyrics were inspired by a long-ago crush.

In about 1992, a friend and I were recording a pirate radio show in a garage studio in the SF Mission District. She did a segment about preserving the Berkeley wetlands – my role was making quacking sounds in the background.

By the time we finished, we’d missed the last train back to the East Bay. We spent the night at the studio and wound up going out into the postage-stamp back yard and doing a long ritual, during which she invoked Egyptian deities I dimly recognized.

A week later I was fiddling around with the guitar figure and started singing “Daughter of the Nile.” Pretty soon a whole long song about life and death and rebirth unfurled itself – not topics I typically wrote in those days, when I was playing in the political band Funky Nixons.

The chant here is the chorus of that song, with the lyric changed from Daughter of the Nile to Spirits of the Nile for musical and cultural reasons.

The Music

The chant is in 7/4. This was an accident, following the natural rhythm of the words. I only discovered the odd meter when I tried to put a drum machine under it.

For this recording, Paul did several takes on conga until he found a beat that kept the choppy 7/4 rhythm moving steadily forward.

The guitar part is basically in Em. The snaky guitar figure is an Am chord with the first finger lifting on and off to play the melodic lines, then resolving to Em on the down-beat as shown above.

Dress’s clarinet solo in the middle 4/4 section was done on a single take. The two of us have played the song around Witchcamp and Witchlets campfires for many years, and he knew the spooky feel it needed.

(Dress and I became friends in jail at Livermore Weapons Lab way back in the 1980s, notably when he wore a white formal wedding gown for the June 1983 protest – a sartorial choice which led directly to his current nom de guerre. The action is described in Luke Hauser’s book Direct Action: An Historical Novel – see sidebar to song 9).

Original Verses

Original verses to Spirits of the Nile, written 1992 and © 2016 by George Franklin

Cast your sail, ‘cross the River Nile,
 Cross the desert sands, out past the pyramids
 Search for signs of the older days
 And feel the rhythm of the ancient ways
 What did they know that we don’t know?
 They knew something that we don’t know,
 We don’t know, we don’t know...
 Cycles of the moon, the stars, the Earth
 Secrets of the path, from death, to birth
 Keeper of the flame, the source, the light
 Presence of the deep, the dark, the night
 Stay with me a while, Spirits of the Nile

If I knew, if I knew the words,
 Knew the magic signs, I knew the formulas
 Call you back from the distant shore
 Sweet incantations ringing evermore
 Bring us truth from the other side
 Bring us the truth from the other side
 Other side, other side
 Cycles of the moon...



16. One with the Darkness

© 2016 by Meg Yardley

The chorus of this song is from a poem by Wendell Berry.
Song is recorded in C. Capoing 3 frets and playing in key of A makes some parts easier (we recorded guitar in both keys and did mix-and-match editing). Here are both versions.

Chorus

C (A) F (D) C (A)
 At night make me one with the darkness
 C (A) G (E) C (A)
 In the morning make me one with the light
 C (A) Am (F#m) - C (A)
 At night make me one with the dark - ness
 C (A) G (E) C (A)
 In the morning make me one with the light

Night Verse 1

Cm (Am) G (E)
 The night is time for dreaming
 C (A) Am (F#m)
 of what may come to be
 Cm (Am) G (E)
 The night is time for drifting
 Cm (Am) - D7 (B7) - G7 (E7)
 through possibility
 - CHORUS -

Morning Verse 1

F (D) C (A)
 The morning is time for opening
 F (D) C (A)
 our minds, our hearts, our eyes
 F (D) C (A)
 The morning is time for shining
 Dm7 (Bm7) G7 (E7)
 as like the sun we rise
 - CHORUS -

Night Verse 2

The night is time for letting go
 of burdens that we bear
 The night is time for trusting
 for comfort and repair

- CHORUS -

Morning Verse 2

The morning is time for stepping out
 onto the path that's true
 The morning is time for changing
 for building the world anew

- CHORUS -

History & Lore

Meg:

I wrote this song around the time of the Winter Solstice. My daughter was a toddler and I wanted a lullaby to sing to her about the blessings of darkness as well as the blessings of light.

The words of the chorus, from a poem by Wendell Berry, were in an illustrated child's book of blessings I used to read with her.

One day as I was running around doing errands to get ready for our winter holiday travels, I started putting the words to music.

I wanted to use both minor and major keys to represent the balance between darkness and light, the sweet and the bitter. I started to write a verse about nightmares and fears that can arise in the night – I wanted to be real about the fact that night isn't always easy and restful.

But I thought that we humans already give these aspects of night plenty of attention. I wanted to bring more awareness to the blessings and benefits.

(And of course I didn't want to write a lullaby that would scare my kids into staying awake!)



17. Around the Campfire

Our honored guests chime in

Part of the magic around the late-night campfire is never knowing who might still be awake and stop by.

It might be a beloved friend or teacher. It could be an emissary from the kitchen with some leftover snacks.

Or it might be the spirit of an ancestor. They're with us all the time.

Some come to sing, some to hum along. Some love it when we sing their songs. Others get cranky because we change the words.

Some savor the smell of smores. Others flee at the first lines of Puff the Magic Dragon.

You never know what dear comrade or cantankerous predecessor might contribute to the proceedings.

Our Honored Guests

To round out this recording we invited a variety of special guests to lend their voices around the campfire. You'll hear them following several songs.

Witchcamp friends Starhawk and Magic Brook discuss music and ritual. Chorus members warm up while kids play in the background. Fiddle and flute diligently tune up.

Careful listeners might also hear ancestral voices of (or readings from) the Gnostic text Thunder,

Albert Einstein,
Virginia Woolf,
John Lennon,
Baruch Spinoza,
patrons at the Café
Americain, the
gospel of Luke,
Groucho Marx,
Jane Austen,
Leon Trotsky,
Charles Mingus
– and that's Janis
Joplin's witchy
cackle following
Wheel of the Year.

Welcome all!



Photo courtesy of Trillium / Reclaiming Quarterly Archives.



Bonus Tracks

Instrumentals, kids versions, author versions, and more!

As we recorded Campfire Chants, we also collected a disk of bonus tracks: instrumentals, kids' versions, and alternate versions by the original artists. We'll even toss in a few remixes!

The bonus disk will appear in early 2017. You can hear advance tracks at our Soundcloud site - visit us at CampfireChants.org and click the Bonus Disk link.

Here's what we have so far:

Instrumental Versions

- Rising of the Moon
- Spirits of the Nile
- Body of the Earth
- We Are the Power in Everyone
- Come the Night, On

Kids' Versions

- We Are the Rising Sun
- Wheel of the Year
- The Welcome Flame

Artists' Versions

- My Soul – by Suzanne Sterling
- My Soul – acoustic jazz version by Magic Brook
- Harvest Chant – acapella from Second Chants
- I See – by Jeffrey Alphonsus Mooney
- Circle Round the Balefire – by Laurie Lovekraft
- Come the Night, On – by Turning Earth Singers
- Spirits of the Nile – by George Franklin

Remix Versions

- All At Once Version (all 18 chants at the same time)
- Solstice Radio Scan Version (every station is playing a different chant!)
- and more?

The Campfire Chorus rehearsed in the backyard and dining room of a South Berkeley house.

We recorded in the garage of the same house. See page 14-15 for more on the recording process.





Welcome to the Witchcamp fire circle. Join our campfire chorus for an hour of magical chants – perfect for rituals, classes, and for singing along!

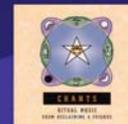
- 1 **Wake Again (Faerie Prelude)** – Maxina Ventura
- 2 **Sweet Water** – Starhawk
- 3 **We Are the Rising Sun** – Ravyn Stanfield
- 4 **Circle Round the Balefire** – Laurie Lovekraft
- 5 **Weave and Spin** – Starhawk
- 6 **My Soul** – Suzanne Sterling & Jeffrey Alphonsus Mooney
- 7 **The Welcome Flame** – Seed (Calla Unsworth)
- 8 **Harvest Chant** – T. Thorn Coyle
- 9 **We Are the Power in Everyone** – Starhawk
- 10 **Wheel of the Year** – Teen Earth Magic
- 11 **Come the Night, On** – Maxina Ventura
- 12 **Body of the Earth** – Starhawk
- 13 **Let the Beauty We Love** – Jeffrey Alphonsus Mooney
- 14 **Rising of the Moon** – Starhawk
- 15 **Cycles of the Moon** – George Franklin
- 16 **One with the Darkness** – Meg Yardley
- 17 **Goodnight Sweet Witches** – Traditional

RECLAIMING is an international community working to unify Earth-based spirituality with social and political activism. – RECLAIMING.ORG

Lyric Booklet, more albums, etc. – CAMPFIRECHANTS.ORG

RECLAIMING ALBUMS

available from CDBaby, iTunes, Amazon, and more



Chants:
Ritual Music



Second Chants



Let It Begin Now:
Music from
the Spiral Dance



Witches Brew:
Songs from the
Reclaiming Cauldron

WEBSITES

RECLAIMING.ORG
info and international contacts

RECLAIMINGQUARTERLY.ORG
Reclaiming archives, music,
trance recordings, and more

CAMPFIRECHANTS.ORG
album booklet plus lots more music

Music Industry Stunned

Reclaiming Wins Special Grammy

Following the chart-topping success of its latest release, Campfire Chants, Reclaiming has been awarded a special Grammy that presages major changes in the new-age music industry.

The award, for Most Songs Written to Same Tune, cited five songs from the new album as well as numerous songs from earlier albums.

Grammy voters were especially impressed with the minimalist lyrics. "Most artists would write one song with five verses," mused one elector. "It's quite revolutionary to turn it into five different songs with identical tunes."

Reclaiming's success is sending shock waves through the neo-pagan music business, which immediately began repackaging older melodies with a wide variety of new Earth-friendly lyrics and rushing them into production by the dozens.

Next Reclaiming Album Slated for Spring 2037

Please advance order now!

The next Reclaiming chants album is already underway!

The new recording, tentatively titled Chants My Goddessmother Taught Me, will include all of the greatest Reclaiming songs written from now until then.

Based on past projects, we anticipate the album will be released in May 2037, give or take a decade.

Please help us produce this beautiful and inspiring new album of not-yet-written chants by advance ordering now!

Revolutionary Pagan Barricade Chants

Undaunted by Reclaiming's Campfire Chants, the Peoples Pagan Party has announced the long-delayed release of their soon-to-be-classic album of Earth-based dialectical materialist singalongs, Revolutionary Pagan Workers' Barricade Chants.

Barricados, as the legendary album is known on the front lines of global resistance movements, features such gems as Weave and Spin the Unity of All Oppressed Wiccan Workers; We Are the Rising of the Spiritually-Aspiring Masses; We All Come from the Peoples Pagan Party; and of course, Goodnight Sweet Proletarians of the World.

Tracks for Barricados were recorded by a solar-powered cultural-vanguardist production team embedded at direct actions in Calgary, Miami, Oakland, and Headwaters Forest.

BENEFIT MEGA-EVENT PLANNED – ARRESTS EXPECTED

Barricade Chants is to be released with great fanfare, including a tour of pirate

radio talk shows, pop-under ads on grassroots media websites, and a massive globally-streamed mega-event on Permanent Revolution Day.

The festivities will culminate with a seven-continent live multi-media sing-along of the new album's #1 hit, Our Hands Will Work for Peace, Justice, Solidarity, Diversity, Gluten-Free Options, and a \$15 Minimum Wage.

Immediately following the benefit concert, a spontaneous international civil disobedience action resulting in thousands of arrests is planned. All charges will be dropped later as part of a final settlement mediated by the Covenant of the Goddess's Special Envoy for Charity Concerts.

COPYRIGHTS CHALLENGED

Potential snafus arose for Barricados when the Neo-Wiccan Latter-Day Disciples of the Mysterious Ones claimed copyright violations on several chants, citing numerous cribs from old Reclaiming albums, Pentacostal hymnals, and vintage IWW songbooks.

But the claims were dismissed by a Popular Pagan Chants Tribunal, which ruled that all

continued on page D-125



Revolutionary cadre practice hand motions for barricade chants in preparation for showdown with San Francisco Police. Foreclose the Banks, 2011. Photo by Luke Hauser/DirectAction.org

RPWV Archives at RQ.org

In an exclusive scoop, Reclaiming Quarterly offers reprints of past editions of the RPWV. Visit us at ReclaimingQuarterly.org/web/rpwv/

ReclaimingQuarterly.org

RQ website features include:

- Reclaiming Music and Trance CDs
- March for Climate Justice*
- Five-Minute Labyrinth*
- Witchcamp Chants Book
- Black Lives Matter activism*
- Clown Anarchy*
- Teen Earth Magic*
- Garden Lockdown at Reclaim the Commons*
- Revolutionary Pagan Workers Vanguard and other humor
- Back-issue archives
- Links to Reclaiming rituals, classes, and Witchcamps
- (* - RQ online photo-features)

Free Issues Online!

You can download many back issues of our publications, including 60-pages issues of Reclaiming Quarterly.

Help Shape the Site

Help us create a site that you want to visit regularly. Send us your feedback and suggestions ~ quarterly@reclaiming.org

A website for all of Reclaiming!

Whether you're a Pagan Cluster activist, a solitary, a Witchcamper, part of a circle or coven in the far-flung Reclaiming network ~ whatever brings you to RQ ~ this is your website!

Stay connected ~ bookmark our site and visit often.



The screenshot shows the homepage of Reclaiming Quarterly. At the top is a navigation bar with links for Reclaiming Home, RQ Home, Back Issues, Subscribe, Advertising, and Submit/Donate. The main content is divided into two columns. The left column features a 'BREAKING NEWS ... LATEST ADDITIONS TO OUR SITE' section with a link to 'Aspecting and Anchoring' and an 'RQ ONLINE FEATURES' section with links to 'Grassroots and Alternative News', 'Photo features of the Witches Opposing War, Clown Anarchy, Art and Revolution, and other activist highlights of recent months', 'Witchcamp Chantbook', 'Pagan Cluster Actions', and 'Revolutionary Pagan Workers Vanguard'. The right column has a 'Welcome to ReclaimingQuarterly.org' section with a link to 'Check out recent issues of RQ!' and a 'Subscribe or donate now!' section. A small image of a magazine cover is visible in the right column.

MORE RECLAIMING ONLINE RESOURCES

Reclaiming.org

One-stop web resource for all of Reclaiming — links to groups across North America and Europe, classes, rituals, Witchcamps, elists, plus articles and information about Reclaiming.

Witchcamp.org

Get information on each of Reclaiming's Witchcamps and family camps. Reclaiming camps are held in over a dozen locations across North America and in Western Europe.

RIDL International Elist

Link up with Reclaiming folks around the world. With subscribers across Europe, North America, and Australia, the dialog never sleeps on the RIDL elist. Email quarterly@reclaiming.org to join.