

HELP WILL COME WHEN YOU TRULY SURRENDER

As we all know, on Friday, March 15 2019, a white supremacist gunman entered two mosques in Christchurch New Zealand and killed many people. The death toll at the time of writing stands at 50 people with another 40 people in hospital, many with critical injuries.

Since the attack millions of words have been written about it, and hundreds of speeches given, and action has been taken in the New Zealand Parliament to bring in new gun laws.

*Can we add anything from a Subud perspective to what has already been said? Several Subud members in New Zealand sent me this quotation from Bapak's talk **76 SFO 2** "Help will Come when you Truly Surrender", San Francisco, California, **April 24, 1976** (Provisional Translation):*

...the existence of the latihan kejiwaan will make you more resolute; you will be firmer and more secure in your feelings when one voice says one thing and another says something else, which is indeed what is now happening in this world. For a while one hears news of disturbances and outbreaks of violence here; then again there are disturbances and riots there. It is happening everywhere. And at the present time, and also everywhere, people are preparing to produce equipment that is very dangerous to the life of mankind and which prevents people from living in peace. But through the existence of this latihan kejiwaan of Subud, which is a blessing from the One Almighty God, you will be sure that everything is decided by the One Almighty God, so that human beings will not be able to understand what causes it.



This is how it is, brothers and sisters, so the latihan kejiwaan which you have received and practiced is therefore not only important but extremely valuable and extremely useful to you yourselves, so that your lives are no longer unstable and erratic, no longer full of all kinds of confusion and doubts...

AMANECER GRAN SALON FOR SALE

Call for Bids, Gran Salon Property, Amanecer, Colombia...

1. Introduction

As of June 10, 2019, The Muhammad Subuh Foundation (MSF), on behalf of the World Subud Association (WSA) will be accepting bids from parties interested in purchasing the MSF-owned property in Colombia.

The Muhammad Subuh Foundation (MSF) owns the Gran Salon building along with approximately 1.3 hectares of land in the Amanecer compound with the remaining approximately 5.4 hectares owned by the Subud Colombia Association.

The property is located at Km 4 Vía al Valle, Vereda La Popa, Tebaida, Quindio, Colombia. The property will be sold in its current condition ("as is") and it will be the Buyer's responsibility to make all necessary repairs and adjustments for its public occupancy.

2. Background

The Gran Salon was built in the early 1990s in Amanecer, the Subud compound in Colombia, with support from MSF, WSA and Subud members from around the world. Amanecer is located in the coffee growing region of Quindio in the Colombian Andes.

Envisioned as part of an international center for Subud, the Gran Salon is 2,000 square meters in size. It consists of a large open central space of 1,000 square meters and seven internal wings of 40 square meters each.

There are also seven office spaces that are accessible from outside the Gran Salon and these consist of 20 square meters each. There is also an exterior gallery area with a reception and bar area. There are six interior gardens.

The hall hosted the Ninth Subud World Congress in 1993 and many local, national, regional and youth gatherings since. Over the years, social, educational and humanitarian projects, including those of Fundación Amanecer, have been sponsored at Amanecer making use of the Gran Salon building and surrounding lands.

The earthquake in Colombia in 1999 greatly impacted the region and the Gran Salon had to be repaired. Maintenance, repairs, and taxes for the Gran Salon have been, for many years, a financial drain on MSF assets.

While many members found that time spent in the Gran Salon contributed to their spirituality and sense of brotherhood, there has not been an enterprise successful enough to generate ongoing income to offset the costs on a long-term basis.

Despite considerable efforts for many years to find a solution for the Gran Salon's sustainability, these attempts have regrettably not yielded the desired results.



No enterprise successful enough to generate income needed to offset costs...



Amanecer Gran Salón.

SUBMISSIONS AND DONATIONS

Submissions to Subud Voice on any aspect of Subud life are welcomed. Send to Harris Smart, subudvoice@gmail.com We rely on donations to keep Subud Voice going. You can donate by going to the PAYMENTS tag on the left side of our homepage at www.subudvoice.net

3. Future Steps

MSF has the mandate to foster the worldwide growth and long-term development of Subud, which requires that assets and resources be managed in a responsible and prudent manner. In alignment with this mandate, MSF will proceed as follows:

1) Market listing would go live on June 10th, 2019 thus permitting Subud related entities advanced time to work on their potential bids prior to public listing.

2) Based on the commercial appraisal plus the advice from the real estate agent, the property will be listed on the market at COP 1,800,000,000 (Colombian pesos). Approximately USD 600,000.

3) Any adjustment of the price will be immediately announced to the Subud community through WSA.

4) In case of a market bid from a non-Subud party, MSF would announce it immediately to the Subud community through WSA and allow two weeks for Subud related entities to match the market price (the right of 'first refusal').

5) Once a buyer is selected and following Colombian legal practice, a 'promise of sale' would be signed with the buyer in front of a notary in Colombia against a down payment.

6) Buyer selection will be reviewed and accepted by both WSA BoD and MSF BoT with MSF exercising its fiduciary role in the final decision.

Respectfully, Muhammad Subuh Foundation March 11, 2019



Roof of the Gran Salon.

FURTHER INFORMATION FROM MSF... Date: March 11, 2019

Dear Brothers and Sisters,

The purpose of this letter is to inform the Subud Community of the process for listing the Gran Salon building for sale, along with approximately 1.3 hectares of property owned by Muhammad Subuh Foundation (MSF) in the Amanecer compound, which has been held in trust for the Word Subud Association (WSA).

The initial resolution was approved on November 29, 2018, where MSF and WSA decided to explore the sale of the Gran Salon. Since that time, extensive work has been done to define the best way to proceed and put the resolution in practice.

At a joint meeting on March 2, 2019, the MSF Board of Trustees (BoT) and WSA Zone Representatives discussed the document "Gran Salon Call for Bids 11-Mar-2019 EN" which contains the announcement and process to be followed regarding the sale of the Gran Salon and MSF property.

On March 9, 2019, the WSA Zone Representatives unanimously approved the proposed process. The aforementioned document will be published on Subud medias and distributed to all the Subud countries.

During the past months, additional feedback and letters from the Subud Community continue to be received and acknowledged regarding this process. Finally, it was resolved that the best way forward would be through a public process where the sale of the property will be listed on the open market as of June 10, 2019, but announced to the Subud community in advance (on the date of this letter).

We are aware that this process has raised several questions for a variety of reasons. In our effort to address many of these questions that have arisen so far, we have prepared a public site with Frequent Asked Questions (FAQ) that can be accessed via <https://sites.google.com/msubuhfoundation.org/faq>.

Here members of the Subud Community can ask new questions that MSF will be happy to quickly answer for all members to see. The site will be frequently monitored and updated.



The Gran Salon has contributed to members' spirituality and a sense of brotherhood...



If you wish to contact MSF directly to get more clarification of this process, please feel free to contact either our Executive Director, Renato Sotelo at: renato.sotelo@msubuhfoundation.org

or me directly at: mauricio.castillo@msubuhfoundation.org

On behalf of the Board of Trustees, With Love and Respect, Mauricio Castillo, Chairperson, Muhammad Subuh Foundation

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Our Journey to Cuba

Reynold Ruslan Feldman (Subud-Boulder) writes...

It all began at the Freiburg World Congress last summer in Germany. Since Cedar was unable to attend, I was there for the full two weeks solo. Like other attendees, I had a number of impressive experiences – the big latihans, great exhibits, wonderful music and art events, full auditoriums for plenum sessions and Ibu Rahayu's talk, meetings with old friends, the omnipresent youth, and Subud family from all over the world. But one experience stood out: meeting the SD and SICA representatives from Cuba.

The latter, only 29 and a third-generation Subud member, blew me away. Laura Daranas Molina, now the national committee counselor, not only spoke beautiful Spanish, without the dropped essses characteristic of the Cuban variety. She also spoke perfect American English. Had she spoken Russian or Chinese, I would have got it, but our version of English! Turns out, she works with her dad, Ernesto, a well-known Cuban filmmaker and also a Subud member. "I've been watching American movies with subtitles since I was a kid." She told me. "Plus remember, we're only 90 miles from the TV stations in Key West. So, we get all your shows."

In the course of the two weeks, Laura and I became friends, meeting often for coffee, lunch, or a Congress program. As we spoke, I remembered how in high school my family would go to Palm Beach, Florida, for my Christmas vacations. During those times, four or five years before the Cuban Revolution, I took Latin dance lessons from a couple from Havana. At that time, I developed a desire to visit their country someday. Both they and the music were so cool!

Anyway, at Congress it became clear to me that now was my opportunity. Laura was supportive, suggesting that we come in winter, since the other seasons in Cuba would be too hot. When I told her of the idea, Cedar was all for it. She had been studying Spanish on her own for some time and would now start taking classes. There is something about our forbidden country next door that turns it into a kind of Shangri-La for us Americans. What is it really like?

Dr. Illène Pevec, one of the members of the new International Helpers Dewan and an old friend, had gone to Cuba in fall. She gave Cedar and me lots of tips. On her recommendation, we collected about ten pounds of small bathroom items like soaps, shampoos, conditioners, skin lotions, toothpastes, and razors. We also did a successful fundraiser from Subud members, members of our Episcopal church, and our family. In all, we were able to take around US\$1,250 for Marini Gil, the SD rep I met in Germany and now Subud Cuba president, to distribute to the brothers and sisters most in need. (There are eight groups around the island country – two in Havana – and 100+ active members.)



*The Havana-Cerro Subud Group after Latihan, 2-16-2019 –
National President Marini Gil center front*

After all kinds of preparation, including developing a letter stating that as Subud helpers Cedar and I were going to Cuba for “religious activities,” one of the 12 categories currently permitted by the U.S. Government for travel there, on February 15th we boarded our one-hour JetBlue flight in Ft. Lauderdale for La Habana, as it’s called in Spanish.

To be honest, we were a little worried about all the stuff, not to mention the wad of Euros, we were bringing into Cuba. But the happy reality was, we were not questioned coming or going by either Cuban or American officials. Armed with lots of prayers for our safety and smooth travels, it seemed like we were walking in a protective bubble during our entire week in Cuba. (“Walking” is the right word. We must have walked half of our 120-mile Camino during our seven days there!)

It would take too much space to recount all the wonderful experiences we had during that week. In fact, the best way would be for you to follow this link to our captioned slide/video show about the trip on Facebook: <https://www.facebook.com/photo.php?fbid=10155931161751437&set=pcb.10155931246346437&type=3&theater>

Laura put us up at her grandparents’ Airbnb. We had been fully prepared to pay for our stay, but the grandparents – Grandma Elvira is a long-time helper – refused to take a cent. We were there as honored Subud visitors. We even had to persuade her and husband José to be our dinner guests on our final night at one of Old Havana’s swankier restaurants.

Now between jobs, Laura was our knowledgeable, patient tour guide day and night, taking us to all the places we wanted to see. Her parents, Ernesto and Anya, had a family dinner one night in our honor, and on several occasions, we went out with Laura and her lovely new husband, Alexis, including to the National Theater to see a performance by a renowned modern dance company.

Even on the few occasions when Cedar and I walked around Old Havana on our own, even at night we felt totally safe. Oh, and the music! One evening, Laura took us to the Hotel Florida, pronounced Flor-EE-dah, one of Hemingway’s writing-retreat venues, for an evening of salsa dancing. But more importantly, music was everywhere.

You couldn’t walk a block without a restaurant band or street buskers making you think you’d just stumbled onto the film set of the Buena Vista Social Club. I’m convinced that it’s this tradition of Cuban music, especially the so-called son, that gives the people the resilience to live their lives relatively happily and optimistically despite the deprivations and restrictions they routinely face.

Now in my 80th year, I feel so blessed to have had this opportunity to fulfill a lifelong dream of going to Cuba. As we visited an underground bunker built on the grounds of the iconic Hotel Nacional against the possibility of a nuclear war with the U.S. in the early 60s, the guide, an elderly man clearly from a humble background, asked us where we were from. “The U.S.,” we replied. His response, in Spanish, which makes me tear up even now, was, “I know that our countries are not friends, but what I also know is that we are all just human beings (*seres humanos*), all just the same.” We were truly fortunate last month to visit not only our Subud family but our human family in Cuba. !Viva Cuba!



Laura Daranas Molina, our hostess-guide, in her Subud grandmother’s apartment.

Thinking about starting a Centerprise hall rental business?

Raynard von Hahn writes...

If so, there are some factors you may want to consider first.

Human Resources

Are there members in your group who are entrepreneurial or who are willing to learn about entrepreneurship? If so, would they like to help their Subud group by doing the tasks that are associated with a hall rental business? Tasks such as advertising the premises; meeting with potential tenants; negotiating rental arrangements; helping tenants access the building; inspecting the premises for any damage when the tenants vacate the building; collecting rent; cleaning and maintaining the building; bookkeeping; preparing financial statements; and, if required, filing tax returns for your centerprise?

Member Support

Do members in your group generally support the concept of a hall rental business? Or are they opposed to it? If it's the latter, you'll need to find out why and if there is a way to address it.

Building

And what about your Subud house? Is it in a good location? Is there adequate parking? Can it be accessed by public transit? Does your building need tables and chairs, AV equipment, etc.? Is the condition and layout of the house suitable for tenants? Or can the premises be repaired or configured in a way to make the building suitable for tenants? And if so, do you have enough financial and human resources to do this work?

Tenants & Rental Rates

What types of tenants could your house attract? Are there particular types of tenants that you'd like to have? (Or not have?) Given that your tenants will be sharing your building, you'll want to ensure that they and their use of the building are compatible with your Subud group.

How much would tenants potentially pay for using the space?

Are there other buildings in the area offering similar rental opportunities? If so, what do they offer and what do they charge for renting their premises? Who are their tenants?

Marketing

Who would be the ideal tenants for your building? And what would be the best way to reach them? Do you need a website? An Instagram account? A Facebook page? What about promoting your space via a classified ad service like Craigslist or Gumtree? Does your building need to be branded with a commercial name? Do you need a brochure?

Legalities

Does your corporate structure and do local laws allow your Subud group to engage in business and property rental activities? In some countries, non-profit organizations are limited in their ability to rent their premises due to tax or charity law, or other factors. Your hall rental business may



Subud California building in Los Angeles... a successful Centerprise hall rental business.

“ Who would be the ideal tenants for your building? ”

need to be run through a separate legal entity. Please check with a competent professional to see if there will be any issues.

Assessment

If you have satisfactory answers to these questions, then your group may be in a good position to start and run a successful hall rental business. On the other hand, if your Subud house has no rental potential, then perhaps it should be sold and the proceeds used to purchase a more suitable building.

A property rental business is a fairly simple type of business. And most people will do just fine in running such a business. There is no magic to hall rentals. The important thing is to just get started and try to work together harmoniously. You'll learn by doing. Once the business generating money, the hall rentals team will likely figure out other ways for it to make even more money.

Note that initially the centerprise-related work may have to be done on a volunteer basis. Over time however, as your hall rental business grows, it could probably start paying the person or team that runs the rental business, which will make it more sustainable.

While running a hall rental business can be challenging at times, it's a great way to learn about enterprise and about how to work together harmoniously. Plus, the income it generates can be a real support to your Subud group and the greater Subud community.

Best of luck with your centerprise!

Committee members and hall managers are invited to join the SubudSpaces.Slack.com website where they will find useful information and resources on managing a Subud center, including a template checklist for planned building maintenance budgeting, a business plan, a marketing strategy, a housing handbook, sample agreements, etc. To join, contact Raynard von Hahn <[SubudSpaces\(at\)gmail.com](mailto:SubudSpaces(at)gmail.com)>, who can send you an invitation.

SICA SECTION

THE JOURNEY

Amelia Williams, mosaic artist, writes about her artistic development...

I loved to draw and paint as a child, even won a few childhood acknowledgements, but it was never cultivated. I stepped into adult life as a professional non-profit manager (California and England.) Yet, even here, I always felt like administration for me was sort of an art form – sculptural, assemblage, mixed-media – creating definition, balance, contrast as I managed staff, concept, programs.

During a National Congress at Isle of Wight, Robiyan Easty administered one of his career tests. Since I was already 'mature', I took it for fun because it let me rule out skills I no longer wanted to use! He popped by my University Sussex office



Wired, mosaic by Amelia Williams. "I spent an afternoon photographing telephone lines and birds in town to get the feel." >

with the result. He said he'd never gotten this one before - I was suited for museum curator!

Hmmm – a year later a sudden seismic shift plucked me from England to San Francisco as Operations/ Admin Director of Weinstein Gallery. Then a position as Executive Director of a local non-profit art center. A series of life shifts putting me where I needed to be for what was next.

Ready to Create

I wasn't about to become a curator (although I do see how this sensitivity informs my art, and I did use to love visiting museums and cataloging my own version). But I WAS ready to create! So I immersed myself in some evening foundation art courses (still working FT and caring for family plus an aging mother- it was a squeeze).

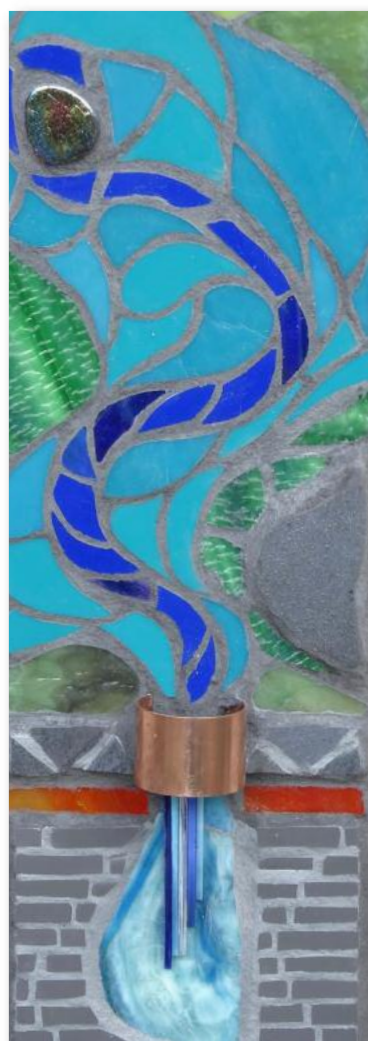
Then at a Subud Creative Retreat at Seven Circles, Badger, CA – Bachrun LoMele handed me a paper bag, hammer and dishes – Ah ha – the mo-



Oak, winter sunset.



*The World Congress at Innsbruck
broke me open...*



A River Runs Through It.

ment of discovering that my hands were alive when touching ceramic. My first application was to re-tile our home floor and shower wall. Just basic tile work – but felt so good. Somehow I didn't really connect 'mosaic' as such.

The World Congress Innsbruck broke me open. I had volunteered to staff the amazing painting room at the art center. In one of the big latihans I received "You will be shown how to paint in a completely different way".

That really threw me into a tizzy – I headed for the painting room and painted a frenzy. Something had popped open – but what? It took a couple more years to realize it was mosaic. And even then more time to give it life. Thank you to the helpers who stayed with me as I was gasping for air until the space was fully opened in me.

Since then I have stepped into my zone, or as Lael Belove says – my muse found me. My first piece was a very ambitious 32 inch diameter sunset oak. Friends privately thought I'd never finish. It did take a few years to grow, with life and new mosaics in between. I finally now have a life with a studio and I feel I have found my way.

The Work

I work with tile, glass and inclusions. My work is primarily representational with emphasis on the conceptual. I often prefer a round format, rather than traditional rectangle – I like how it floats. People ask – "Is it a table?" NO! Someday I will make a round piece – "Ce n'est pas une table".

I like to incorporate elements, such as "A River Runs Through It" – where I embedded copper pipe to show water running from river to municipal tap.

For “Wired” I used glass rods to create telephone rods for the birds on a wire. I spent an afternoon photographing telephone lines and birds in town to get the feel.

I often create my own custom substrates to make the rounds and other shapes: eye . . . “Weep - the tear that opens hearts”; birdcage “Thanks” – empty cage with open door open, and a note on cage bottom “Thx” scribed with a quill. I also experiment with inclusions and dimensional features, such as “Call to Prayer”.

For this, I felt to create a prayer rug, but in context, so I fashioned a substrate that incor-



Weep.

porates a domed and arched structure that morphs into a rug. The ‘call’ is sent out as a golden ribbon and travels through the underside of the rug, where a lifted dimensional corner reveals the golden thread. I received this prayer to convey the exchange between human and divine:

“Oh divine,
upon hearing your call,
I weave my response
along your patterned loom”



Thanks.

manuel, and I looking for a new place to live.

We soon found a different place and I had to pack and move with arm in sling. This set me back from making anything. Four months later the arm was healed and I began work in my wonderful new studio. I have graduated from the corner of a basement room doubling as the everything-else-room, to a smelly storage unit and finally now I have a large bunkhouse with northern windows and room for all my tools and inventory.

I recently completed my first mosaic after the accident – “Mother’s Love” (*next page*)- a commission for an 18 inch diameter mother and

New home / studio / work

Less than a year ago I broke my arm in 2 places – elbow and wrist – when a fence board broke and threw me onto the highway. This was in the act of my husband, Em-



Call to Prayer.



calf whale. I was relieved to see that my arm can work again, albeit with a painful wrist. Just another challenge. But I can 'breathe', the art is my oxygen, I am alive.

Amelia Williams

Mosaic Artist, California

www.AmeliaWilliamsMosaic.com

Amelia has recently been appointed Administrator for SICA internationally.

*I can
'breathe', the
art is my
oxygen, I am
alive...*

THE ROLE OF SICA

Recently Rasjad Pollard published the following post on the www.sica-usa.org web site...

"Before the World Congress in Freiburg I was asked to join a team to look at what Bapak's Guidance was for our Association and its Affiliates/Wings. I thought it might be interesting to send you the attached document concerning the inputs about SICA. This has been shared with Rusydah as far as I know. Of course, it is not our job to advise anyone what to do, only to address the issue of what Bapak's advice and guidance was! With my very best wishes, Rashad"

To read Rasjad's complete report click here

<http://www.subudvoice.net/wp-content/uploads/2019/03/Proposal-Concerning-SICA.pdf>

Now Latifah Taormina has written the following to what Rasjad had to say...

I agree there is a lack of clarity about who is responsible for what and urge people to also read the clarifications Ibu gave about the SICA organization and why Bapak set it up as he did in these talks you can find on the SICA site here: <http://www.subud-sica.org/index.php?hkat=4&ukat=10>

SICA and SDIA were clearly told they were to be independent affiliate organizations of the WSA from the beginning, that they were to be bridges out into the world. That doesn't mean they aren't part of Subud. As Ibu explained in a 1999 talk at the USA Congress in Rocky Gap, Maryland: "This is why, when Bapak set out the guidelines of Subud, Bapak set up various groups - a group for the organization, a group for spiritual work, a group for social work, a group for culture and a group for young people. And all of these groups will be brought to life by you as Subud members who follow the latihan in which you are guided by Almighty God." (99 CBE 3)



Latifah Taormina.

But when I became chair again in 2010, the first council meeting I attended seemed to suggest there had been a change in that relationship. So I wrote to Ibu — via Muti and Raymond — for clarification. The clarification I got was that "there should be a separation between WSA and the Wings; they have very different roles." There is more. The correspondence is attached.

This separation does not mean we have no relationship, nor does it mean we are not Subud. We are all very Subud. What's at the real core of SICA? The latihan. That is our source of guidance. No wonder Bapak called culture the "latihan of life." (May 1987. cf. Remembrances.)



*There are two kinds of theater;
living and dead...*



I would like to share something else that I think is really important. Culture is not a static thing that suddenly appears full grown and perfect. Culture is alive, growing and changing all the time. One has to dance the dance with culture and cultural activities. There is no right way, no absolute.

I learned this at the very beginning of SICA in 1983. Bapak concluded his remarks to Richard Engels and me (SICA's first chairs): "So, culture is very large and very wide, and the real culture arises from the latihan kejiwaan of Subud. Culture has been reborn through the existence of the latihan kejiwaan of Subud — and it is still small, like a seed that has just been sown, which is about to develop and come to life..."

Back then, others thought our job was easy. We just had to find the artist or violinist whose art or music was so full of latihan, the experience of that work would instantly open people. Get a big concert hall, sell thousands of tickets, and the whole audience will be opened and come to Subud. Subud will grow by leaps and bounds!

I was immediately overwhelmed and intimidated. How would I know such a person? By the time I got back to Los Angeles, I thought I should in all honesty resign because I didn't feel qualified to judge such a gift in someone. And then I had a latihan where I was told quite clearly: "SICA will grow the same way we all grow: from the coarse to the fine. And," the voice added, "If you want to make a better sand castle, you have to get into the sandbox."

And then I understood. You don't suddenly become wonderful and brilliant and touch the feelings of the world with your work just because you do the latihan. Yes, when the work is touched by the latihan, it will touch others. But work that touches others is ALIVE. What else is alive? The latihan! The latihan has no ego, but it has a kind of energy — life. We are brought to life in the latihan.

I'm a theatre person. Peter Brook, who's been called our greatest living theatre director, once said in his book, *The Empty Space*, that there are



*We are all seeds that have just
been sown...*



two kinds of theatre: living and dead. We can all recognize dead theatre. You just know it. And one of the characteristics of dead theatre, Brook points out, is that it's full of people who know how it is to be done.

Yes, "true culture" will emerge from the latihan, but value the word, emerge. Look for what has life. Look for energy. Work that touches other people is ALIVE, it has ENERGY — like the latihan. When Bapak sang to us, joked with us, performed for us, it was alive. It didn't follow some set of pre-defined criteria of "true culture." If you can define "true culture" it's already dead.

What people remember of Bapak words when SICA began is "real culture arises from the latihan..." But they don't remember, "like a seed that has just been sown".

We all are or have been seeds that have just been sown. We don't pop up fully developed full of the latihan in our work. It's there one minute and full of nafsu the next. The big job of anyone doing or working on behalf of SICA is the job of recognizing the seed is there, honoring the process needed for the seed to grow, nurturing it as it grows, celebrating the fruits and flowers that emerge. Don't reject it out of hand. Give it love and respect. Give it lightness and laughter. Give it freedom to explore and room to grow.

And keep doing latihan.

Latifah Taormina Subud International Cultural Association

831 Ronda Mendoza #D, Laguna Woods, CA 92637

www.subud-sica.org

EXPLAINING SUBUD

Raymond Lee has provided this reply to a message from Latifah Taormina asking about Ibu's advice regarding SICA and the wings generally...

Ibu has talked about these issues on different occasions to the MSF Trustees, to Luke and Maxwell in Christchurch, and to Osanna while Osanna was WSA Chair. She has also talked about the role of the wings on many occasions.

To summarise, Ibu explained that while we should not promote Subud, we have an obligation to explain Subud to anyone who asks about it.

With regard to the type of activities and events you mention, Ibu advised that we should ask ourselves why we are attending the event. Are we attending because we want to tell people about Subud, hoping that they will join or acknowledge Subud for what it is, or, are we attending because we have been invited and the people attending the event have asked to hear about Subud?

In the first instance, we are going out of our desire to promote Subud; therefore, no. In the second instance, we are going to fulfil our obligation to explain Subud to whoever asks about it; therefore, yes.

With regard to the Wings, Ibu has repeatedly explained that events or activities organised by the Wings, SICA, SYA, SDI are the way for the public to be exposed to Subud without propaganda or promotion.

Through events in the cultural, youth, and social fields, people who are not in Subud may feel something tangible, something that is real. The problem is, no matter how much we try to explain Subud to someone, until they have felt it, they can never understand it.

Coincidentally, I just experienced this. The mediation centre I work with recently rented Adi Puri for a training course. On the second day of training, I arrived to find my non-Subud colleague already there wearing a huge smile. 'I feel so happy here, so peaceful. I feel at home.' Then he asked me about Subud. I have worked with him for years, but he never asked me before.

Not long ago, a conductor of one of Jakarta's orchestra's booked Adi Puri for an orchestra rehearsal. After the rehearsal, when everyone else had gone, he was still there, 'Let me just sit here a while,' he said, 'I feel so peaceful here.'

As for WSA following the wings in their activities, Ibu advised Luke and Maxwell in Christchurch that there should be a separation between WSA and the Wings; they have very different roles.

There is a danger in WSA being too closely associated with SD or SICA. Ibu explained that in some countries Subud is banned or would be unwelcome if it were active there. Yet, SDI is welcome and can operate in those countries without restriction. In those countries, SDI is the only way for people to learn about Subud. But if SDI were to be seen as too close to WSA, SDI could be banned too.



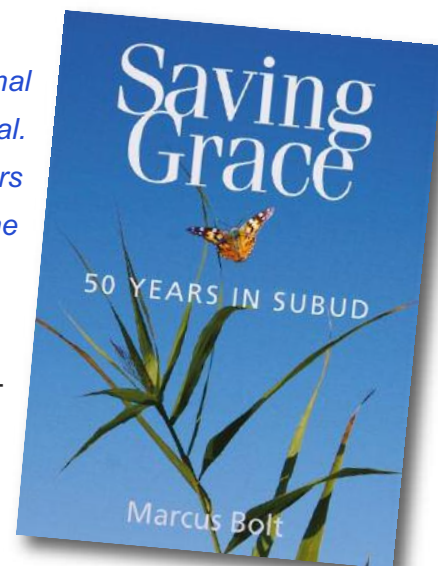
“While we should not promote Subud, we have an obligation to explain Subud...”

SAVING GRACE – FIFTY YEARS IN SUBUD

Marcus Bolt has recently published a revised fourth edition of his original 1999 book, *Saving Grace – Thirty Years in Subud*, with additional material. As Marcus says, “Big changes have happened over the last twenty years and I felt the need to document them...” The following is an extract from the new book...

About the Cover

The idea for the 2010 (and now 2019) cover originally came from a photograph I had taken of a butterfly one sunny afternoon down by the lakes in Rickmansworth. At the time, a butterfly seemed a solid metaphor for ‘transformation’, but having recently read an article on how caterpillars turn into butterflies, I see it has a deeper symbolism than I first realised.



The caterpillar/butterfly metamorphosis happens like this: after hanging itself from a twig, the caterpillar spins itself into a cocoon, which then hardens and turns into a chrysalis. The caterpillar then begins to digest itself, releasing enzymes to dissolve all of its tissues into a caterpillar soup. Inherent in the soup are highly organized groups of cells known as imaginal discs; these survive the digestive process and use the protein-

rich soup to fuel the rapid cell division required to form the wings, antennae, legs, eyes, genitals and all the other features of an adult butterfly.

It occurred to me that my latihan transformation was more in line with this kind of metamorphosis rather than ‘Damascene’ (like St Paul’s and Bapak’s), because nothing ‘new’ was added – and it didn’t happen overnight (so far taking over fifty years – and still not there yet).

Like the caterpillar’s imaginal discs, my jiwa and my authentic self have also been with me since birth, albeit undeveloped. I just needed to let the latihan soften up and break down all the stuff inherited from my ancestors (and added to by my copycat posturing over the



Marcus with two of his five grandsons – Dahlan and one month old Isaac (the others are Raven, Aaron and Eli) – one of the many big changes in his life he writes about...

years) into a spiritual/psychological ‘soup’, so my authentic self could grow.

Discussing this with my grandson, Aaron, who was opened a few years ago, he pointed out that investors ‘liquidize’ their assets – turning them into cash, ideally with no loss in value, in order to reinvest in something more profitable, thereby not allowing stagnation, keeping their wealth open to opportunity and further growth. And having been through a personal mini-crisis recently, he wondered if he too had gone through a similar metamorphosis as the butterfly, but in spiritual terms as old hardened behaviours were ‘liquidized’ to assist change and regrowth into newer, more open attitudes.

As Bapak has said, “The latihan works on every organ, every muscle fibre and nerve ending, even the blood.” He then concludes, “Man can be changed only if he is changed entirely.”

“Man can be changed only if he is changed entirely...”

See the ad on page 19 if you'd like to buy a copy of the book. A percentage of sales goes towards SPI's Bapak's Talks Retranslation Project

GOING TO KALIMANTAN

Reuben Paeman, Zone 3 Youth Representative, writes...

The main thing I like about the UK is the British sense of humour. Having grown up in sunny Australia, the rest - in particular the cold weather and the constant greyness - I could quite happily live without for the rest of eternity. So on January 6th last year I was delighted to head off to Kalimantan. After the 'joys' of the trip over there - a 28 hour experience I may add - I instantly fell in love with Rungan Sari. And this love wasn't influenced by my somewhat delirious sleep depravity, it truly is an utterly amazing place that can hold wonderful benefits for people, both in the spiritual and the material.

Within my time in Indonesia, I spent the first 5 months in Rungan Sari, Kalimantan, where I volunteered as a teacher at BCU School - the Subud school based in the compound - teaching Art and a little bit of Biology, and I ended the trip by spending the last few weeks in Wisma Subud, Cilandak, during the last 10 days of Ramadan; it was the first Ramadan I did in fact. During this period in Wisma Subud I was lucky enough to be present during one of Ibu Rahayu's



: Here is the beautifully designed Kedungjati cafe in Rungan Sari, just on the walk to the Muhammad Subud Centre latihan hall. It is named after Bapak's birthplace in Java.



A couple times we hired a boat from Sei Gohong, a small Dayak village a twenty minute walk away from Rungan Sari, and were lucky enough to see many orangutans when we journeyed deeper into the jungle.

testing sessions, and also to visit Suka Mulia - Bapak's grave. A beautiful and tranquil place.

There are many reasons that made my stay in Indonesia so incredibly rewarding and valuable. To start, I met so many amazing people whom I know I will remain friends with for the rest of my life. I also had some very deep latihan. It feels the latihan is able to reach you much more clearly and easily there, especially in Rungan Sari, which then makes putting the latihan into your daily life easier as well.

I now feel I have a better understanding as to what it even means to put the latihan into your daily life. But what I would consider to be the most valuable outcome of my time there, would be the much deeper trust, appreciation, respect, and sincerity that I gained, towards the latihan, and also towards Bapak. This has helped me view periods of hardship and tests of temptations in life from a better and healthier perspective, and has also made me more attentive as to where certain thoughts or feelings within myself come from.

A big focus of mine within my role as Zone 3 Youth Coordinator now is to promote, and make

young people aware of, the benefits of staying in Kalimantan and also the different options and projects that can help one in doing so by providing assistance with sorting the visa, accommodation, and the financial aspect as well. I intend to do presentations at various Subud events in Zones 3 & 4 on this topic within the coming year.

“ A better understanding as to what it means to put the latihan into your daily life... ”

To conclude, although the climate can sometimes feel like you're being baked in a very hot and damp oven, you will most likely get food poisoning at some point, and the place is swarming with &%\$@£*%# mosquitoes, the positives of staying there utterly eclipse the physical hardships, because the spiritual benefits and good example of how we should be as a Subud family are likely to set you up and remain a reference for the rest of your life. ●

This photo of myself, Isabelle, Paulina and Wuryanti was actually taken on top of the roof of a large house in Palangka Raya - the largest city in Kalimantan. The man whose unconventional roof this belongs to actually designed and helped build many of the house in Rungan Sari >



CULTS AND TERMITES

Mashud Darlington, Central London Subud Group, writes...

I'd like to add a few more words to my recent letter on the subject 'Is Subud a Cult?' In my experience of the latihan, it offers us an opportunity to separate from egotism and desire and to live our lives as free and happy human beings. In the words of Jesus, 'Happy are the poor in spirit for theirs is the Kingdom of Heaven.'

Cults aim to subvert the will of their members, trapping them in a state of dependency on the egotism and desires of a teacher or leader. This is not only different from Subud, but is in fact its complete opposite. Bapak never took this guru role, instead encouraging us to put into practice the guidance we receive for ourselves in the latihan.

If we then allow 'the termites' - as Varindra Vittachi presciently described them, - who 'threaten to destroy the international spiritual movement, which was dear to him and that he had helped build over decades as Bapak's loyal lieutenant,' as his son Imran tells us, to turn Subud into a cult, then the blame and the loss will be entirely our own. ●



Mashud Darlington.

Stepping Out in Trust

Myrna Michel writes...

When we sense a turning point in our life, it becomes difficult to explain the path of thought – to ourselves or to others. We don't know what will happen, so we move ahead step by step and test it out. That's how I see it anyway. Given enough peace and space, we see a potential overall picture, yet the picture will change: doors will open and doors will close. The finer details can't be worked out until they are in front of us, and sometimes even the 'big picture' changes.

I've been in New Zealand since new year 2014 and now have definite plans to return to the UK by the end of the year: a six-year sojourn to get



Myrna Michel.

>

to know my grandchildren. Since 2014, within my sphere of action which in New Zealand has been mainly musical, I've joined (and left) several musical and theatre-groups. The only consistent activity has been the formation and leadership of the town's only public choir, which I decided was for everyone – no audition – and with a very broad content of songs. Being new to a country and town, how would I know what suits?

“ It offers connection with others, and brings joy...”

Our first session was the weekend nearest to Bapak's birthday. This is probably the fifth time that some arts activity has begun like that. Several times in the past, another's choice of date would be 22nd June and I'd say 'okay'. Later, I would realise the significance. In every case, it was a 'first' for me. Ongoing leadership of a choir was also a first. However, I have never settled in my new country, and the overall musical scene has been a disappointment, so I have stopped pushing a closed door. So, as of December 2018 a good friend of mine became the new choir leader. When you close a door, another opens....

One night in December, waiting to sleep, I could see potential 'steps' to several of our simpler songs. Under a compulsion, I mapped them out in my mind. I didn't sleep until 3am! In the morning, I slowly pieced together the steps which I had seen in my head. This led to the creation of twenty dances which can be sung. I decided I would lead circle-dances, having only ever led one-off dances in the past. They are dances which can be sung, and songs which are danced!

ALL DANCING (note the deliberate spelling error) was to be a trial 6-week course at a local venue. At the time of writing – mid March, the first session was well attended, and the second was not: the circle has already stopped turning! But I learn from these creative ideas, so I have no regrets. Before I began, I had already asked myself: "Is it wanted?" "Do kiwis hold hands and dance in circles?" The concept combines gentle exercise, brain stimulation, spatial awareness, and free singing without correction; it offers connection with others, and brings joy. The overall idea was loved by some but did not suit others.

I don't like to talk about SICA, SIHA, SD etc. because often the boundaries of 'culture', 'health', 'education and development' overlap. When something creative arises in me and it's doing me good, I have to move with it – and in this case, sing with it as well. It's all part of encouraging others and myself. I have spent many years encouraging and supporting the elderly and frail (family included) and had felt that for my own sake I should work with younger people: those who can dance! But, in this town so many people are older. Now I have accepted the reality: If the younger and more able folks aren't around, just work with whoever is there.

Despite the weekly DANCING circle ceasing to turn, I'm already booking a bigger space for next term, to lead a monthly workshop if it's wanted! Seniors can more easily afford a monthly session. I have already sent a note to the organisation 'Age Concern' for their Autumn newsletter. When I return to the UK, any able person who wishes to continue DANCING can take a copy of my folder and I'll take my singing and dancing to the UK for another go! Well, that's the overall plan anyway... ●

BALKAN FOLK DANCING

Murray Forbes writes about the significance of folk dancing in his life...

My father was a 4th generation Trinidadian, albeit from solid Scottish ancestry which might explain why in our teens my brother and I were dragged around Scotland on a soggy trip in the course of which we inherited an entire clan costume - kilt, dirk, jabeau, sporran, the full regalia.

Thus, when the UK was struggling to come up with something distinctive of the UK to present on the culture night at the 1971 World Congress in Cilindak, I got co-opted into a set of eight to perform Scottish country dances. In preparation for this we were put through some thorough indoctrination provided by one >

of the Subud members in London, I forget who, and we even had a piper to help build up the fervour.

Nevertheless, other than the convoluted patterns that the dancers have to weave, and which are generally a source of a great deal of aggravation, Scottish country dancing is rather tame stuff.

In veneration of the ancestral land that most of my family had never lived in, I took this new found skill with me to Canada and joined a Scottish Country Dance club there. There is nothing more traditional than the traditions brought overseas and it would hard to pretend that these dance evenings were in fact enjoyable in any way.

I discovered International Folk Dancing...

So, one day while whining to a young Israeli Subud member, who was at the time chairman of the Subud Toronto group, about the sameness of the music and dance steps, coupled with a totally incomprehensible confusion of dance figures, I discovered International Folk Dancing.

It turned out that Ramsey Oren went to a club that taught and danced folk dances from supposedly all over the world. In reality they were mainly from the Balkans with the occasional extremely odd contribution from some distant culture such as Japan and Ethiopia in which we generally got to look like a herd of demented bovines.

Thus, in one of those doomed attempts at group connectedness he proposed and in fact managed to get a teacher to come to the Subud Hall and teach some of the easier dances. Wildly popular at first, like so many in Subud this initiative rapidly petered out but I was so enthused by the music and dances that I became a regular member of the International Dance Club that Ramsey went to.

Toronto is the sort of place where cultures from everywhere in world are kept alive, often to the horror of the Canadian born immigrant offspring who would definitely prefer to be regular Canadians than bear the mark of their ancestors. In general these ethnic dance groups remain strictly within the culture and although I have danced with some of them from time to time there is no great desire to integrate in these sessions with those outside. I recall a Serbian group in which the only other non-Serb was a Macedonian, where the dance was taught in Serbo-Croatian, of which we speak not a word. We survived with our eyes...

To read Murray's complete article, click here...

<http://www.subudvoice.net/wp-content/uploads/2019/03/BalkanFolkDancing.pdf>

A RACE TO THE WIRE

The editor writes...

It was a curious coincidence that Murray Forbes' article about folk dancing reached me on a day when I was thinking about folk dancing.

I don't often think about folk dancing but the day before I had been to see a French movie called *Le Gran Bal*. It is a documentary about a gathering of folk music enthusiasts in France



Dancers from Bulgaria.

“ Above all we
love the music ”
from the
Balkans



Image from Le Gran Bal, a movie about folk dancing.

It is one of those movies that restores your faith in humanity. It shows that we humans can be decent, honest, joyful, present. So even if you are not a folk music enthusiast you see that something beautiful is being expressed through this movie.



A race to the wire with no guarantee whether it's good or evil will get there first...



In that way it was an antidote to what had happened a couple of days before when a gunman had shot down innocent people in mosques in Christchurch. (On this day that I am writing, the death toll stands at 50, including women and children and there are another 40 in hospital with injuries, some critical.)

So sometimes it seems it is a race to the wire between good and evil with no certainty about who was going to get their first.

[Christchurch seems to be a particularly cruel choice for such a catastrophe...](#)

Christchurch seems so small, so peaceful, so placid, so out of the way of the mainstreams of contemporary international life.

No doubt that is why it was chosen. To show that no one is safe. To show that the good qualities of humanity are not respected in any way. The only interest in them is in the opportunity to besmirch them.

Of course, the fact that it is Christchurch is also very poignant to us Subud members remembering our Congress there. Then Christchurch took the tremendous blow of the earthquake, and now the tremendous blow of this.

It reminds me also of Bali. How the soul has been ripped out of that place first by the impact of mass tourism and then by the terrorist bombings. I read how the Balinese priests pray for the restoration of the place's soul.

[Years ago in Sydney...](#)

We had a folk dancing group in the Subud group. It was a wonderful experience. Bringing so many people together after latihan. And I learn something really significant about folk dance.

In these sessions we would run through dances from different places, and different traditions, and I learned that every place and every tradition has one basic step upon which everything else is constructed.

It is usually a very simple step and once you learn that step, it is amazing, you feel like a person of that place or that tradition. You do this step out of the Arab culture and you really feel like an Arab. And so on.

Folk dancing is a great way into a living understanding of another race, another nation, and other people, another tradition. It becomes not just an understanding, but a uniting living experience.

[So folk dancing is a great humaniser....](#)

After I had seen Le Gran Bal I thought I must go and find some folk dancing. The movie depicts such a warm gathering. So much love, so much touching, so much happiness.

Of course, our Subud gatherings are great, but it looks like this folk music gathering had even more fun, more unity, more love, more lack of spiritual pretension.

I thought to myself. Why do I always have to go to Subud gatherings? Maybe I should go to the occasional folk music gathering. We do have fun, jubilation, connection, exuberance and celebration of humanity at our Subud gatherings, but it looks like the folk dancers may have even more!



WHAT IS SUBUD ?

Subud is a spiritual movement which originated in Indonesia in the 1920s and has since spread all around the world.

Subud members practice a form of worship known as the latihan kejiwaan which simply means "spiritual exercise".

As well as that, Subud has a democratic international organisation intended to further the aims of Subud and support the activities of Subud members in all fields of human endeavour including social welfare, culture and the arts, business, and health. The aims include...

Encourage peace, harmony and understanding between peoples.

Provide educational and other facilities for the development of the full potential of human beings.

Relieve poverty and deprivation.

Encourage the development of a healthy and harmonious inner and outer environment for the well-being of humankind.

Encourage cultural activities and the values that enliven the human spirit.

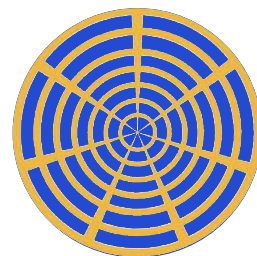
Encourage the entrepreneurial spirit, which enables people to improve their lives.

You have to be at least 17 to join Subud, but apart from that there are no barriers or discrimination to joining Subud. We welcome and include people of all religions, nationalities, political persuasions and sexual orientations.

Subud Voice is an independent international magazine whose aim is to report on all aspects of Subud including the spiritual life of Subud members and also the many activities in which they engage in the world.

If you wish to contact Subud, you may find Subud in the telephone book in your area. Alternatively you can go to the following web page which lists Subud locations with contact details.

https://www.subudworldnews.com/zones_countries.html



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NEW

Saving Grace – Fifty Years in Subud

Marcus Bolt

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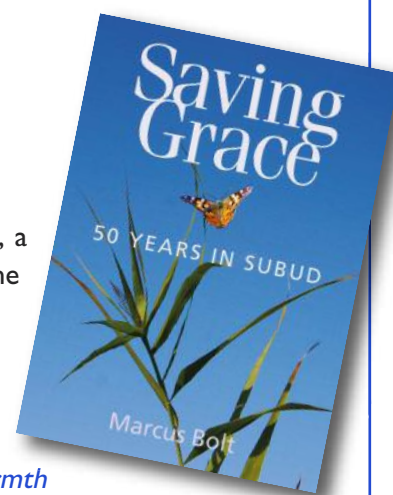
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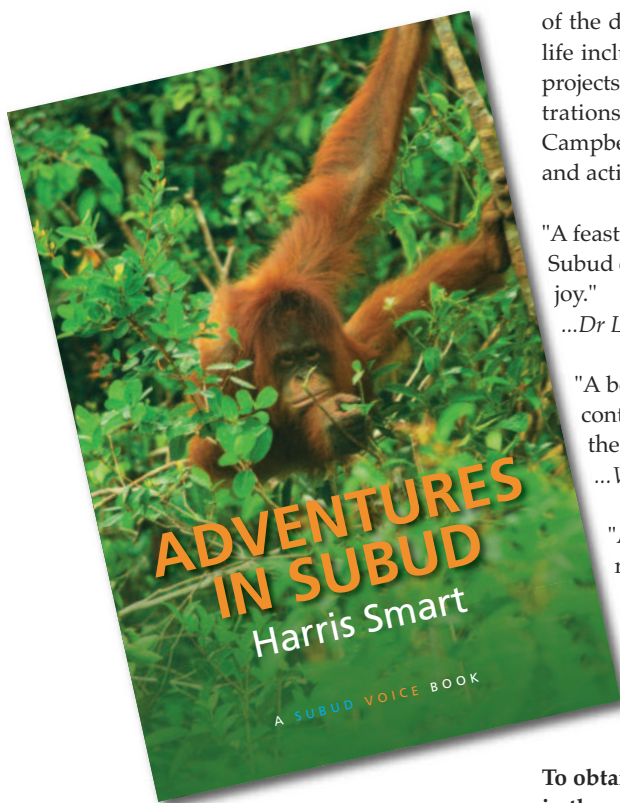
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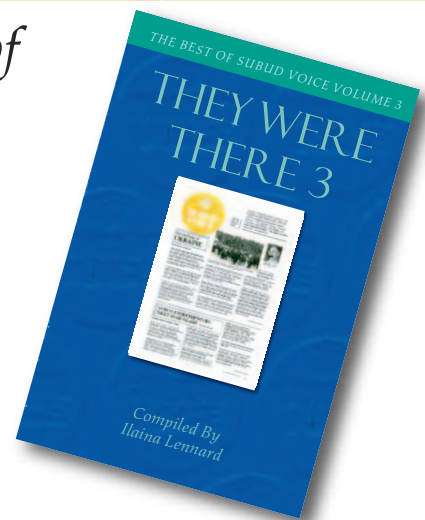
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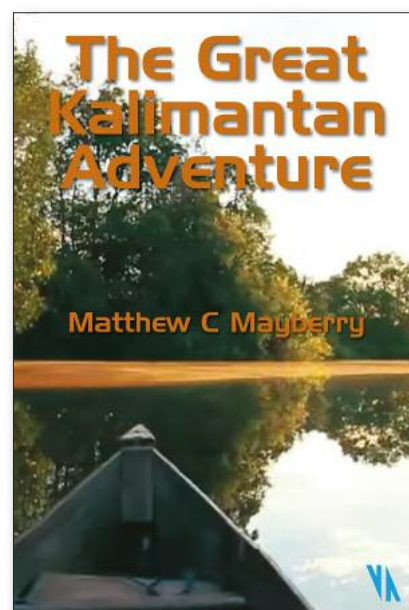
"Bapak can tell you that there is gold, there is silver, there are diamonds, there are many precious stones, there are other things like oil and so on. Bapak went to Kalimantan and met people in authority like the Governor of Central Kalimantan, who was stunned, he couldn't believe it. He said: 'How does Bapak know that in this place there is that and in this place there is this and so on?' And Bapak said 'Oh. I didn't learn it anywhere, I know it from myself'."

Talk at Slough, UK, 4 April 1981

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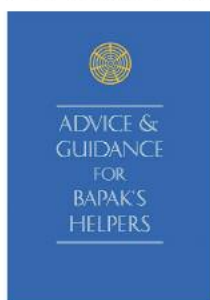
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