



## Permaculture in Kalimantan



*The Welcome Ceremony at Basara. Jayadi and Frederika have become convinced of the importance of such ceremonies. This ceremony included young dancers from an orphanage.*

*Harris Smart writes...*

*A couple of years ago, Jayadi and Frederika Paembonan and their two children moved to Kalimantan with the aim of establishing permaculture there.*

*Permaculture, developed in Australia about 50 years ago, is a system for sustainable agriculture but in recent years its principles have been extended into other areas of the relationship between human beings and their environment.*

*Jayadi is originally from Indonesia and Frederika is an Australian who has spent a lot of time in Indonesia. While I was in Rungan Sari for Basara, I had an opportunity to talk with Frederika about the progress of their Permaculture Foundation, and she told me...*

The whole drive of starting Permakultur Kalimantan Foundation was to provide permaculture strategies that can address significant problems here in Central Kalimantan. Like introducing sustainable land management techniques, how to avoid burning farmland, and how to meet the food security needs of people.

Permaculture starts from meeting the security needs of people but it also extends out in the further zone, in zone five, to conservation. It's very broad and it touches on those elements, those essential needs, as well as the needs of the environment. It also extends out to natural building, even to the systems that support communities and meet their needs. That's the broad overview of permaculture.

Where we've started has been to set up a permaculture demonstration site, down the road in Suka Mulia, just so we can give evidence and show how it actually works because if you just talk, talk, talk it, and you don't show how it's done, people don't get it. Especially, on the village level out here. They don't believe it until they see it. That's what we started doing just over a year-and-a-half ago. We started to implement the Suka Mulia demonstration site.



*The mural created at BCU School during the Human Force Camp. It demonstrates permaculture systems and principles.*

### BCU School Kitchen Garden

Just in the last three months, we've started the school kitchen garden, which is a partnership with BCU School. That took six month's planning process to get approval from the community here, but now that we've got it, and we've got the green light, it's wonderful, really wonderful.

We did a design. It's been a community project, in conjunction with BCU School, as a tool for them to teach kids about sustainable farming, sustainable land management and conservation. It's yet to be applied within the school curriculum, but that's the next year to come. We've just been in the establishment stage. In the next year, we'll be encouraging teachers to use the garden as part of their classroom teaching.

There's an aquaponics part of that project, that is fish ponds, and we are doing that in conjunction with Subud members here, Mardiyah Miller, Suzanna Dayne and Salim Ismail. That's early days again. All of it is early days.

### Human Force Camp

Recently, we had a Human Force camp. The idea behind these is that mostly young volunteers work with a social project. In this case they teamed up with Permakultur Kalimantan Foundation and BCU School. It basically provided us with a whole bunch of volunteers to help us do things on the ground. We created a schedule for them and part of that was to do volunteer work in the school kitchen garden.

We had a supercharged boost with the Human Force Camp. They helped us implement more of the school garden, and also helped to do a mural, which captured the broad concept of permaculture; conservation, food security, cultivating land in a way that doesn't destroy ecosystems; how important soil is and micro-organisms are; aquaculture, animal husbandry. Many elements are in permaculture and that mural encapsulated it.

We had nine international paying participants. We also asked for scholarships for five local participants to join. It gave these local kids this opportunity to have this beautiful interaction with these international kids.

It was incredibly inspiring, that cultural interaction, but

“ Giving evidence and showing how it actually works... ” >

also the learning that they got from the hands-on permaculture, and the ethics of looking after the environment, and sustainably managing land. I already see the impact of what they've learned when they go back to their villages. They've been posting on social media about teaching the people in their own communities. One was posting about how not to burn your organic waste, like cardboard. Don't mix it up with plastic waste and burn it, use it as mulch to build up garden beds.

Another one was from a Dayak farmer who's fighting against the palm oil expansions. He's educating his community about the importance of peat land forest, and maintaining that system, and how important those ecosystems are for our environment.

The camp has been a real gift for this region. It's also helping us to create role models and people who can work alongside us, with our programs in the future.



*Jayadi explains the kitchen garden at BCU School.*

### Respecting and Sharing Culture

Another element of our work beyond just the permaculture hands-on is about respecting and mutually sharing culture. Whether that be traditional culture, or even the culture that grows out of our own relationships with people.

It has involved connecting with traditional indigenous groups, like the Chief Dayak Elder. We've been organizing the Dayak "welcome to country" ceremonies for each of our projects, to get the blessing of the indigenous people and the beings of the land to run our projects.

Every time we've done it, it's been amazing. The projects have gone well. One participant from the Human Force camp, a 51-year-old banker from England, the oldest participant, said there was something magical about it.

I'm not saying that we put magic into our programs, but there's something very special when you respect the land you're on, the ways of doing things here. Also with the pure intention of being a Subud member, following Bapak's vision. I think that those things combined can create something very, very special.

I was one of the driving forces to make sure that the "welcome to country" ceremony was held to open Basara. Since we started Permakultur Kalimantan Foundation, we have done it with other community members. We asked Pak Paenum, the oldest Dayak Subud member around here, to be a founding member of the organization.

We always consult with him about local Dayak ways, whether it's about land management or whether it's about cultural observances. Even though he's a Muslim, he is still close to their traditional practices, and their beliefs. He's always given input and he introduced us to the chief Dayak elder who is in charge of Dayak traditional lore and told us about this ceremony that we could do. Our consultation with locals, and having locals within our organization, has been a big help to us.

The man at the Basara ceremony in the white suit was the chief Dayak elder. He is called a "damang". He's appointed by the city of Palangka Raya and elected by the local people. He has the official role to do these rituals. The way he sees it is that there are spirits who accompany the people who come, and there's spirits that reside in this land of Kalimantan, and the ceremony pro-

“ Respecting and mutually sharing culture...” ”

vides a meeting for the two.

That ritual is a little bit like knocking on the door, asking for permission to come in. That's how they see it. It helps to introduce those new people to the spirits of the land and vice versa, to the energies that they bring with them. Also to ensure that everything that they do is protected, and they're looked after, and there's no bad intention, and that they come in good faith.

### The Orphanage

We've also been also been connecting with the traditional Dayak dancers through a dance group in Palangka Raya. One particular dancer from that group has been teaching Dayak dance to kids at a local orphanage.

Most of the kids at the orphanage are there because of poverty. Maybe their parents can't afford to send them to high school. Maybe they're in a remote village and there's no high school.

There are a few who are disabled and they've been rejected by their families. I know there's one boy who was born out of wedlock. His parents left him by the river to die and his grandfather brought him in. There's another boy whom they say was born premature and he's got an obvious physical disability but he's fine mentally. There are 56 children in all.

### How We Connected with the Orphanage

The way we met them was that we were preparing for a big performance project with Mitchell Reese who is a performance artist and the chair of SICA in Australia. The project was called *Penjelajahan Orang Utan*, which means *Adventure of the Orang Utan*. It was designed to be a big environmental street theater performance using giant puppets.

Our concept was to go around to five different villages, do theater workshops and puppet-making workshops with the kids in those villages, and then create one big performance. That was the concept. We needed to create a big training room to build the giant puppets at our Suka Mulia demonstration site.

We were ordering the cement for this training room floor from a hardware shop and someone said, "The guy who owns that store is from the same ethnic region as Jayadi, Toraja in Sulawesi." It turned out that when Jayadi met this guy, not only is he Torajan, same as Jayadi, but he's from the same village, and is a distant relative whom we never knew about.

Then it also turns out that he started this orphanage that has over 50 children. Since this was at the same time that our big performance project was happening. I asked him, "Look, would you like us to come and do workshops with your children? We can do a performance together at the end for the community in your area."

He said, "I've been praying for something like this."

Thus began the work with this orphanage. Beautiful synchronicities. We did the performance project with Mitchell and team. I'll give you the link to the video.

Since that time, we've had some funding for direct recreational support on the ground through Morningside CARE, a Subud charity in Australia, to provide various activities for those orphanage children, as well as other children in the area. I had an actor/comedian friend come up from Australia. She ran some theater sports workshops for those kids, as well as comedy shows. The children have also been learning Dayak dance and they performed at Basara.



*The demonstration permaculture garden on Jayadi and Frederika's land at Suka Mulia.*



The man who founded the orphanage is a pastor. There's a church connected to the orphanage. The children get their material needs met, and they've also got a spiritual life.

### The Performance Project

With the performance project with Mitchell, we needed to do six performances in eight days in the rainy season. Our puppets were made out of baking paper from Australia. If it rained, we would've been ruined. Every time we had a performance, the skies cleared for us, which is kind of unheard of, because all of our performances were afternoon, and most of the time, big rains happen in the afternoon.

One night, there were thunderstorms and we covered all our huge giant puppets with tarps. We just crossed our fingers, waited for half-an-hour to eat dinner, came out, and the stars were there. It had been lightning just half-an-hour earlier and rain. Then half an hour later, there's stars and not a cloud to be seen.



*Frederika with Pak Enan Amir. "We call him Kai which is a Muslim grandfather in the local language. He is the oldest Dayak Subud member, a co-founder of our organization and gives a lot of indigenous insight into life on the ground here especially with our work activities." He had just brought Frederika some rambutan fruit from their garden at Suka Mulia.*



*This traditional knife, called a parang, was made by Pak Enan. "We have encouraged him to make more and we have sold them as part of our activities, supporting local sustainable enterprise. This knife has now been bought by people all around the world."*

In the final performance, it was one of the worst floods of Palangka Raya. Our friend lost his camera, his office was flooded. I just thought, "Okay, beings of the land, if you want your story to be told through this performance, I surrender to you."

Then we prepared with fingers crossed that everything would work out. We had a senior Australian Embassy official coming and we had an official from the mayor's office coming. We pulled out the puppets only half an hour before we were meant to begin because of the rain, because everything was so wet, because we were afraid that it was going to rain on us. But the clouds parted and the sun came out. There was not a drop to be seen when we needed to perform. Just incredible!

### How the Story Developed

We had some Australian crew coming and they were only going to arrive four weeks before we were meant to perform, so we needed some basic skeleton script to work with. The skeleton script actually came to me during the middle of the night, during the smoke season last year, because we experienced one of the worst smoke seasons ever here.

The story was that there was a child of pure heart who lived in harmony with all of nature, and the child

lived in the jungle, but then the child started to see that things had started to go awry.

Animals were dying, the rivers were polluted, there were fires, there was smoke haze. The animals suffered, the people suffered, and the land was suffering and crying for help. The child went looking for what was the cause of all these issues. Along that journey, the child discovered that the root cause of the problem was humans.

In the script, the child consulted with the Dayak tree of life called the Batang Garing Tree, or the Batang Haring Tree. The child consulted with that tree to find a way to resolve the solution. The tree gave messages to the child. One of the messages was, "Where there's a problem, there's a solution." That's one of the basic tenets of permaculture.

The solution and the key are within each and every one of us. I left it open. We don't prescribe the answer. However, I think the motto in a real sense is that, if we have the sincerity and the open mindedness to not give up, to try our best, that's one of the more important things. Never give up hope and keep trying with sincerity to work together..

### The Smoke

We were badly affected by the fires the year before last. We were one of the last expat families left in Rungan Sari. There's usually about 16 families and there was probably about two or three families left. I was six months pregnant.

We moved from our village house because we couldn't stop the smoke coming into the house. In the compound here we could shut off the smoke. We sealed up everything, we had the aircon going all the time. Every time we left the house, we had to wear the N95 mask which helped to filter the particles.

We lived inside for three months. We didn't see the sun for three months. During that time, even though pregnant, I stayed pretty calm. There was a few occasions where I felt dizzy, I couldn't think straight, I had to have oxygen from a tank.

Then it just got so bad. The rating was 10 times above extremely dangerous levels. A few friends called up, "Frederika, you've got to get out of there." I'm like, "I'm okay." But then, all of a sudden, I felt I was suffocating inside the house and burst into tears because I couldn't breathe properly. Then I realized, I had to leave.

We evacuated. As a result, I didn't have the baby here in Kalimantan. I stayed in Australia to have the baby because I needed to rest, I needed to be comfortable because we'd lived in such a stressful circumstances for such a long time.

I think the sad thing was feeling so alone. We were bearing witness to what the locals go through all the time. What I was seeing on social media were lots of people who were concerned about the orang utans dying but little did they know that people were also dying in the villages.

### Friends of the Orang Utans

Another project we are doing is an outreach community collaboration. We've partnered up with an organ-



*The environmental theatre project carried out with Mitchell Reese. The project was called "Penjelajahan Orang Utan", which means "Adventure of the Orang Utan". The performance used giant puppets.*



*We love working with the community...*



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ization called Friends of the Orangutans. They're based in Canada and they help to fund small projects on the ground in Central Kalimantan and Kalimantan generally.

Out of all the Central Kalimantan projects, they feel that they can rely on us and want us to be an intermediary project that can help them deal with other projects. There's a community seven hours away and they're trying to protect their virgin forest. They've got about 80 thousand hectares of indigenous forest that they want to protect. All around their forest are palm oil plantations.

We've gone out there a few times and we're helping them to identify means that they can create more sustainable income, like harvesting wild ginseng, and pasak bumi, which is a wild herb that's exportable, that Friends of the Orangutan want us to help them export.

It's good for libido apparently. Raises it, so I hear, I don't know it personally.

Some of the other things that we have identified that are good for the community to help with sustainable income are to do crops like coffee and cocoa. Because they buy this, where they could grow it.

Also, ecotourism. We've produced a video on behalf of the community to attract ecotourism to their forest. It's quite hard to rate the hikes so we've identified low, medium and high-skilled hikes that could potentially happen. We also helped the community to build a bamboo house for those ecotourism people, as well as installing solar panels, to power the bamboo house for ecotourism.

Despite the difficulties, we plan to continue with our work. That's why we're here and we're committed to that. We love working with the community. The work keeps opening up beyond our expectations. We are inspired by collaborations that we are forming.

*(Jayadi and Frederika now have three children. Ed.)*

#### [Links to videos](#)

Environmental street theatre performance with Australian Subud member Mitchell Reese from Curious legends:

<http://www.orang-utan.com.au/about-our-project/>

[https://www.youtube.com/watch?v=5NkH\\_bSPga4&t=12s](https://www.youtube.com/watch?v=5NkH_bSPga4&t=12s)

*Permaculture learning days:*

[https://m.facebook.com/pg/permakulturkalimantanfoundation/videos/?ref=page\\_internal&mt\\_nav=1](https://m.facebook.com/pg/permakulturkalimantanfoundation/videos/?ref=page_internal&mt_nav=1)

*One million tree project:*

<http://fairventures.org/en/organic-composting-training-for-smallholders-in-takaras-and-bereng-jun> ●

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## Spring in Pisa

*Zone 3 Rep, Matthew Weiss writes...*

**Event: Zone 3 Gathering**

**Date: April 26 – May 1**

**Location: Cenacolo near**

**Pisa, Italy**

**FEB 27, 2017**



We are holding our next Zonal Meeting near Pisa in il Cenacolo. This is a meeting for everyone, 300 m from the beach, 30 minutes from the Leaning Tower. Families and those not doing Latihan most welcome from all over the world. There is limited space so you need to book early as we already have 40 guests. We are expecting many European youth to attend as this is a priority for Zone 3 and many projects on the go.

There is a wish that the World Congress in 2018 will be a new adventure and in that spirit, Zone >

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3 is also trying something new and different. We want to experiment, explore, and be inspirational about how we do things rather than just follow what has gone before. Instead of having Kejiwaan days, workshops and plenary days which separate us into our interests and divide us, we want to be more inclusive of everyone. In the spirit of Rome, we will have forums (rather than workshops) on Creativity, Subud and the Outer World, Health and Healing. This will be like a fair day, with many things to see hear and join in. Perhaps some presenters will mount the rostra and present to everyone.

There will be Kejiwaan exploration on Youth, Enterprises, Growth of Subud, Harmony, and the World Congress. Saturday evening we will celebrate 50 Years of Subud Italy, with everyone bringing something: a story, a poem, a dance, or just yourselves to enjoy the night. Bring slides, pictures, stories and experiences of your part in creating, healing, or helping the environment to share with us, so we all get to know each other a bit better by hearing what we are passionate about.

Fill in a booking form or contact [Zone3@subud.org](mailto:Zone3@subud.org). Be part of our adventure.

In addition, the Zone 3 and 4 Youth informs: we are looking to give financial aid to five youths (accommodation and food). Please follow this link for more details:

[https://docs.google.com/forms/d/e/1FAIpQLSdj28H\\_u2AP9kVd4fpp4B1TQPkyAILHyPIFpqynyNEjiOnhHg/viewform?c=0&w=1](https://docs.google.com/forms/d/e/1FAIpQLSdj28H_u2AP9kVd4fpp4B1TQPkyAILHyPIFpqynyNEjiOnhHg/viewform?c=0&w=1)

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## MSF Grant Proposals

The Muhammad Subuh Foundation ANNUAL CALL FOR SUBUD HOUSE GRANT PROPOSALS  
Applications submission deadline: June 30, 2017

Due to budgetary considerations the Foundation will have only one call for proposals in 2017.

Grant guidelines and an application may be found on our website:

[www.msubuhfoundation.org/grants/apply-for-a-grant](http://www.msubuhfoundation.org/grants/apply-for-a-grant)

OR from Lillian Shulman, MSF Administrator, or if you have any questions:  
[lillianshulman@netscape.net](mailto:lillianshulman@netscape.net) The submission deadline for applications is June 30, 2017.

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## MSF Approves Grants for 2016

The Muhammad Subuh Foundation is happy to announce the following six recently approved grants bringing the total number of grants for 2016 to \$74,251. The total amount of funds awarded in 2016, grants + loans, was USD \$114,251.

The Foundation has been very fortunate in receiving two large bequests in recent years, otherwise the total size of funds that were awarded in 2016 would not have been possible.

### November 2016 Awards USD

Subud Italy 2,500 grant

Yayasan Subud Indonesia 8,800 grant

Subud Colombia/Cali 20,000 grant, 40,000 loan

Subud Jaramuza (Orgiva) 2,650 grant

Subud Amanecer group 5,000 grant

Subud Portugal/Lisbon 10,000 grant

### May 2016 Awards

Kulon Progo, Indonesia 13,462 grant

Popayan, Colombia 11,839 grant

Total grant & loan awards 114,251



*2016 MSF grant recipient, Jaramuza (Orgiva) Subud house, Spain.*



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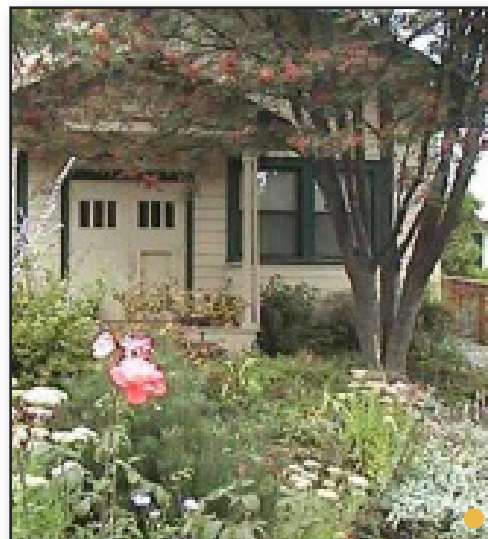
MSF does not fundraise in the traditional sense - this is left to WSA. However, each Subud member is asked to consider leaving a bequest in their trust or will as a testament to further the work of MSF. Now celebrating its 25th year, the Foundation has granted more than 1 Million USD to building new Subud houses and supporting existing structures over a quarter of a century. Also, equal support has gone to charitable work.

If you wish to make a contribution please go to our website: <http://www.msubuhfoundation.org/testaments/donate/>

To request legal wording for a will or bequest please contact: Lillian Shulman at:

[lillianshulman@netscape.net](mailto:lillianshulman@netscape.net)

*The Subud house at Portland, Oregon, USA, an MSF grant recipient. >*



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## A Subud History. Shall I Write It?

*Harlinah Longcoft, author of the history of Subud, writes...*

I have been asked to write about “writing a Subud history”. Perhaps this could be helpful to quite a number of people, so I am taking time out from working on the History of Subud, Book 3, to give you some tips to keep on file until you, yourself, feel this is what you want to do.

People get a bit starry eyed about writing. It all looks much easier than it actually is, and the basic things that you have to do that are unavoidable, often determines whether or not you even get started. This is particularly so if you want to write a Subud history.

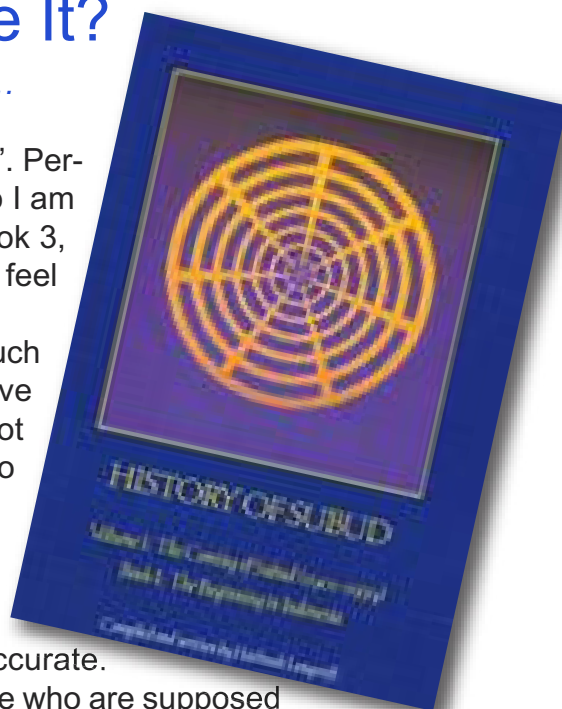
If you feel to write about your own experience of Subud, this is not a Subud history. It is your personal story and you can write it in whatever way you want. Most Subud “memoirs” are, from the Historian’s point of view, inaccurate.

Dates, or approximate dates, are often not right; the people who are supposed to be present at any event, may or may not have actually been there; and whatever Bapak is supposed to have said may or may not bear any similarity to what he was talking about at that particular time.

Memory is not usually a very accurate tool when it comes to facts which are peripheral to the singular event at the core of the story. But a memoir is a memoir, and not a history, so it is the “core of the story” and the feeling given by the story to whoever reads it, which is important. So go ahead with memoirs. I for one, enjoy reading them even though, I admit, I sometimes get a bit irritated by the inaccuracies.

If a memoir is not “a history”, what is a history? If you start by thinking about the core – the fundamental reason for what you are writing – you will see the difference. A history of Subud is not about you – it is not about this or that wonderful experience – it is about the latihan and how it is expressed through our lives.

A Subud enterprise is an attempt, or a means through which we express the latihan in our ordinary lives. It is about working in a worldly way guided from within ourselves. And a Subud charity is how we respond to the misfortune of others by what we do when our desire to help is guided by the latihan. If we build a Subud hall or Subud house, the manner by which we find the money to do such a thing is often the evidence for how our receiving can work in a worldly way.



## Bapak's Guidance

Bapak used to give me little bits of guidance about writing the History of Subud, usually when he saw me for a minute or two when I was in Tuti's office next door to Bapak's office at Bank Susila Bakti. He would just make a remark or two in passing so, for instance he said, "In the history you are writing, you may include latihan experiences so long as they have a result in this world." As I was not walking around with a tape recorder, what I have given you here is the substance of what he said, and not the exact words.

"Having a result in this world" is an important part of what the latihan is all about.

Bapak used to tell us that in the old days monks or nuns had to work at living prayerful lives for many many years before they received what we are able now to receive when we do the latihan. That is a major part of this great gift we have been given - now we can receive in our ordinary everyday lives. It follows that we have to express that receiving through what we do and how we do it. That being ordinary but working from the latihan is what writing Subud history is all about.

Of course some of us are rather emotional and perhaps we are rather fuzzy thinkers too. But Bapak was not a fuzzy thinker – quite the opposite. So one of the things he mentioned to me in passing, was the fact – I repeat "the fact" – that all that I put into the books I would write "had to be based on documentation". And it is this fact that makes a Subud history different to a Subud member's memoir. It is not just what you remember, it is what, to a greater or lesser extent, you can prove happened, because there is some kind of evidence you can share, that gives you that proof.

## The Evidence!

That is your starting point! The evidence! Where can you find "the documentation" for whatever you feel you want to write about as Subud history. And it is here that you will have to use not your imagination, but your down to earth common sense.

Have you, yourself, a large collection of Subud documents, periodicals, and books? Probably not – or at least not sufficient for what you now need. Think for a moment! If I were wanting to write about something not Subud, where would I look for the documentation – the evidence? Well! Libraries and archives of course.

This is where we meet, head on, the fact that Subud is still a very young organization. National archives, if they even exist, are often not properly indexed or properly maintained, and it is difficult to access them. When we think about the international archives, the problem is far bigger and much worse. The reason for this is not that we do not have good archivists or that we do not have really good archives. The problem is lack of money, and that comes back to the lack of will in successive World Subud Councils to deal with this matter in an informed and reasonable way.

Of course one result of this lack of will, is that there are now big gaps in our archives because the routine collection of documents is not always being done. And for the aspiring writer, the lack of proper accommodation for the international archives, makes it almost impossible for members to access them. On top of those problems, is a lack of available information as to exactly what is in the different international archives. They are not all the same.

When Bapak told me to write the History of Subud, I had to spend the next ten years going around the world collecting the documents I would need and doing interviews, because almost all that was available in the international archives in 1983, were Bapak's letters and Bapak's talks. You cannot write a history of Subud using only that material.

## What You Need

What you need are the records of what happened, the experience of those who made things happen, and the results, or what arose out of what happened. If you have that groundwork, then Bapak's talks and some of his letters adds the kejiwaan explanations which, of course, are also essential.

So what can you do? First of all you can "case the joint" where you live. What documents can I scan or photocopy locally? What is my national archive like,



*Memory is not usually  
a very accurate tool.*



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and can I actually access it? Has it been indexed – if not, do I have the time to work my way through it? Does it actually exist?

And then you look at your own collection of Subud documents. And it could be here that you find – not what you were expecting to find - but just enough to give you the opportunity to write the Subud history of one or two particular Subud projects – like building a Subud house, or starting a Subud School, or raising money for overseas Subud charities. “Small is beautiful!”

Do not despise it. Sit down in a quiet place, let yourself become very quiet and surrender with humility – humility is essential – and feel whether or not you should start writing a little bit of Subud history based on what you have, and perhaps just a little bit more. If it seems right to go ahead, you may find doing this, however small, gives you a bigger Subud experience than you have ever dreamed possible. When you have finished writing, get your little history published. Share it and inspire others. Keep a copy, and always remember – if it exists – to put a copy in your national archive. ●

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## Working With Refugees

*Erica Sapir writes about a project for refugees by Puppeteers Without Borders...*

As the refugees crisis mounted during 2015, we, at Puppeteers Without Borders, looked for a proposal through which puppetry could bring some sort of relief, to children, and/or eventually, to adults.

The occasion came in Bonn, (Germany), where there are several centers for refugees, who often stay for a few months or longer.

Towards the end of 2015, our local P.W.B. colleague, Stefan Birckmann, made contact with the organisers of one of the centers, the Palusheim, host to some 250 refugees, children, families, young men, older people.

The organisers agreed to receive us for an open plan program, to introduce ourselves to the refugees and offer a time and space for creativity, leading eventually to some form of puppetry activity.

Romina Vanden-Prudent, chairperson of Susila Dharma Germany, and also living in Bonn, agreed to sponsor the program and do all the fundraising needed for the project.

That's how at the beginning of 2016, in January, I went from France, where I live, for the first visit of 10 days to the refugees center, to make the first contacts and see what possibilities would open up.

### A Very Open Plan

In view of the situation, Stefan and I adopted a very open plan, a space where refugees could wander in and out, freely, where we could offer an ear to listen, and encouragement to use the art materials on the table to draw, paint, create.

I went to Bonn to the Palusheim center three times, (January, February, April) each time for ten days.

The meetings with the refugees were intense, although not many in numbers. Many refugees, especially the women, were reclusive, shy, and probably too preoccupied with their daily struggles. The children seemed to all suffer from Attention Deficit Hyperactivity Disorder.

However some very touching contacts were made ; some of the children ended up wanting to draw for hours and were happy to learn new techniques.

Some of the adults opened up to tell their stories, and even speak in metaphors...Some mothers made wonderful, heart-wrenching drawings.



*Sometimes paper and glue can reach deeper into the heart than more sophisticated media.*

It was unrealistic to plan to create with them a puppet show, but the drawings and the stories were inspiring and just waiting to be put out there somehow.

So, I went back home with the drawings on paper, and the stories in my heart, and started to create a puppet show using the stories as the canvas and the cut out drawings as the characters. The technique is of course paper theatre.

“ *Creating a bridge between refugees and their hosts...* ”

### The Performance Was Ready

At the end of October the performance was ready ; it only needed 2 manipulators and one narrator.

For the fourth time I went to Bonn, packing the show in my car.

In Bonn we created a team: Stefan, my german colleague (narrator), Maya, a local student, Huia, a girl from New Zealand and myself.

Over the rehearsal time and the show at the refugees center we realized two things: the first and important one is that refugees are very touched by the show, even too touched, which means that the scenes, even made with simple means, depict for them the reality of their journeys in an authentic way. Which of course, is very important.

The second aspect is that often refugees don't want to be faced again with that reality as they are now in search of a new life. They want to move on.

For the German audience the show "works" very well: people are moved, they are astonished at the simplicity of the medium, and they are very appreciative. As if the show represents a "bridge" between refugees and their hosts.

For many of them it is as if they understood for the first time the situation of the refugees, and they are shocked. It shows that sometimes with paper, glue and scissors we can reach far deeper into the heart of people than with sophisticated media.

Here is the link of the video of the performance 'who is the enemy' based on the stories and drawings of the refugees in Bonn. Sorry it's in German for the moment. Also there are speeches in the beginning until about minute 9. I hope you enjoy (perhaps "enjoy" is not the right word) despite its many flaws...

<https://drive.google.com/drive/folders/0B0TW8r7k98RxLUNvUWR4UmowWm8?usp=sharing> ●

## Latihan Experiences

*Rafael Blond writes...*

I am sending you an account of some experiences I had a number of years ago. Following Ibu Rahayu's advice that we should write about our experiences, I have tried four or five times at least to write them up but kept on being unable to do it.

Now finally, I have. I hope it's in a form OK for you and of course it is up to you whether you think it worthwhile publishing or not.

I was opened in 1964 in the Liverpool Group and I am still there...

One morning in September 1993 I went, as usual, into my studio to start work for the day. I sat down and quietened myself to begin when quite suddenly an immensely strong inner vibration started in my chest. It was unlike the gentle vibrations I had felt before. It was as if I had an engine inside of me and was so strong. I just sat there in amazement, not knowing what was going to happen but realising that something spiritually significant was taking place. I did not have any fear or anxiety.

After a while I was led to a spontaneous latihan during which I saw and experienced things which I do not normally receive. The next day (and every available day) for the next 18 months the same



*Rafael Blond in his studio in 1984.*

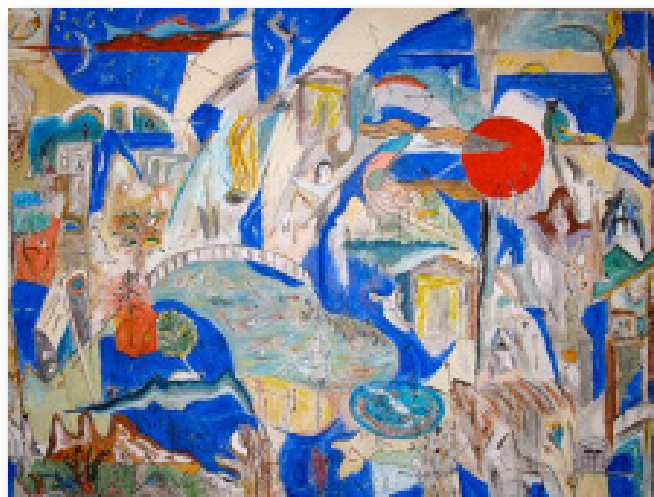


phenomenon occurred with many and varied experiences.

Although I was doing very many latihans, including group latihans, I did not feel any imbalance or crisis type feelings. It felt under the control of God, I felt protected and completely at ease. When seeing to everyday things the vibration receded and returned when I was free. One big difference was that I had very reduced energy levels, so I had to act slowly and quietly. However, I was still able to see to what was necessary.

After these experiences had happened for a few days, I began to realise I had been prepared by the latihan in the months beforehand. Changes had started to occur in my inner feelings - I began to feel cleaner and closer to my inner being and well, far more spiritually aware - I had to act and feel in a correct way.

I became so sensitive that I could see my chest like a whitish screen and if I acted incorrectly or thought or felt in inappropriate ways (like impatience, critical, self interest etc) dark marks would appear and I would have to adjust myself and correct myself before the screen became clear again.



*Layers of Memory... painting by Rafael Blond.*

### Being with Different Peoples

In the latihans over this period one of the constant features I experienced was being with different races, nations and peoples. Seeing how they dressed, their customs and habits and often how they moved and danced. Each latihan seemed to bring a different people and I began to notice that I experienced very few white nations, with the exception of one or two and they were Scandinavian. The main encounters were with African, Asian, Middle/Far Eastern and South American nations, all of which I knew very little about and had personally met only a few people from those areas of the world.

The latihan showed me how these people were long ago as well as in the present time. The most memorable experiences were with Africans going back to before the Western nations arrived and before the European slave trade. I became aware of the ancestors asking for help from the latihan.

“ *The latihan showed me how these people were long ago...* ”

Accompanying the latihans and the continual vibration, my inner was overcome with overwhelming love of God and spreading out from that, a tremendous and beautiful feeling of love towards all people.

### Concerning My Father

Another important experience for me in the latihans was receiving a sequence of events concerning my father who had died approximately a year before. I had often wondered how he was and his state etc in the next world/realm/life.

In one latihan I asked how my father was and I received a vision/picture. He was unfortunately almost totally encased in rock on the side of a mountain. He was completely buried apart from his legs and showing no signs of life. He was locked into a material hell. I saw him like this over a few latihans and then eventually in one latihan I saw a movement, only slight but an indication of life.

Over the next few weeks and months I saw him painfully and slowly extricate himself from being trapped in the rock and eventually standing up. However, he was not human looking - all his body, legs and arms were made up of geometric shapes like a cuboid robot and when he was made to walk he walked in slow, jerky steps.

Over the next few times I saw him, he gradually shed the geometric material type forms and slowly became more and more recognisable as a human being. The feeling of release and gratitude was overwhelming. The whole sequence of receivings ended in one latihan where I became aware of my father's presence standing by me, and as I looked and realised it was him, he spoke to me and simply said, "I am all right now", with the feeling that he was on the right

---

path now and not to worry.

All this was such proof of God's Grace and the working of the latihan. Just as Bapak had said, the latihan can help our forebears. There are three of my family in Subud, my two brothers and myself.

---

## On Being Half Dead

*Luqman Williams writes of an unusual experience...*

“ *If I thought of someone who was dead, I knew their state...* ”

The fact is that, apart from the tools he needs to fulfil his tasks, all a man has is his responsibility.

Back in 1997, one evening during the group latihan, I heard a (silent) voice say, 'You've got two weeks.' While not having any strong conviction in the matter and without mentioning it to my wife Mariam, I began to put my affairs in order so that she would not be unnecessarily burdened by my passing.

A week or so later, again in the group latihan, the same voice said, 'It's next Wednesday.' So next Wednesday found me finalizing my accounts, signing documents and so on and, while still not wishing to worry Mariam about it, doing a little worrying myself.

Although I was pleased to submit to God's will, I was sorry to leave my wife and children and could only hope and trust that God would look after them. But by the late evening I felt easy enough to cut my nails and take a bath.

In short, I did undergo a kind of death but at midnight, as Wednesday turned into Thursday, I observed that I was not in fact dead. In the morning daily life resumed but over the next few days I noticed that if I thought of someone who was dead I knew their state and what had brought them to that condition.

I also became aware that the 'next' world is not at all removed from this one but envelopes it in every aspect; that it's what you might call reality, and is itself permeated by a force, more like light than anything else we usually encounter, that holds all life together and apart and is the agent of, and belongs to the action and expression of the will of Almighty God, the One.

However, as days went by, I learned that this state of awareness was not sustainable at such a level of intensity and it seems God has that figured too. Happily one is also permitted to be normal.

A few weeks later our car was being repaired and Jim Williams was giving us a lift to latihan. By way of conversation I mentioned the little intimations I had received in our group latihans and other events leading up to that Wednesday when I really had expected to die.

To my dismay Mariam started to cry, while Jim sagely remarked, 'Looks like you're being prepared for some task.' Not long after and by the usual process, I became Subud Britain kejiwaan councillor. It soon became apparent that this experience was needed so that, despite my defects, I would at least know what Bapak, who is dead, required of me. That is not to say it was always easy to perform.

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## This Could Be My Daughter – I Must Do Something!

*Raphael Bate, UK, ex SDIA board member writes...*

I was visiting Southern India for SD Britain to see how the projects being supported were progressing. A colleague from Germany had been asked to look at a project in the slums of Bangalore which was working for the empowerment of women and children.

As we were walking around one of the slum communities, I saw three young girls making incense sticks. They worked for 14 hours a day for 30 cents,



*Photo courtesy the Anisha Foundation. Child in a Bangalore slum. Anisha started off working in the slums before starting its rural projects and is possibly the project Raphael refers to.*

endlessly rolling the joss sticks. As a parent and an educator I was outraged at the conditions and the effect it was having on their physical health and education, this could be my daughter – I must do something!

**Do you feel inspired to support Susila Dharma?** You can make a donation on the SDIA website to support those who have put their inspiration into action <https://www.susiladharm.org/donate-now>

Or you can mail a cheque in US or Canadian dollars to:

SDIA, 572, rue Empire, Greenfield Park, Quebec, J4V 1W2 , Canada.

Or contact us at this address or by email [info@susiladharm.org](mailto:info@susiladharm.org) for other ways of donating or making a bequest.

## A Chain of Support for a Community in Need

San Miguel Atlautla in the state of Mexico is a community with a high index of poverty – 57% of the population is supported by agriculture and 12% is illiterate. Here Usaha Mulia Abadi A.C., a member project of the Susila Dharma International Association (SDIA), carries out programmes and projects focusing on nutrition, the environment, education and solidarity.

Run by Subud members from the area, UMA helps ensure that youngsters stay in schools, improves families' living conditions and nutrition, and plants trees to reforest the area. Working in partnership with the local government and police force, and an international

non-governmental organization that provides food supplements, it also supports elderly people, prisoners and children suffering from cancer, and improves families' physical environment.

To do this, the team gets a lot of help from volunteers, from Mexico and abroad. However, these volunteers travel long distances to come and work, and they need somewhere to sleep. Currently there is a house for volunteers which needs to be renovated and enlarged to allow up to 32 volunteers to be accommodated at one time. Without this space – and consequently without the support of volunteers – UMA's work would be severely restricted. Indeed, much of it would not happen at all.

You can support Usaha Mulia Abadi's current fundraising campaign to house its volunteers on SDIA's Make It Happen crowdfunding website!

<https://www.susiladharm.org/project-need/a-chain-of-support-for-a-community-in-need>



*Volunteers at Usaha Mulia Abadi.*

## Green Oak Carpentry – An Inspiring Enterprise

Solen Lee writes from Susila Dharma International...

Green Oak Carpentry – founded and directed by Andrew Holloway from the United Kingdom – has become Susila Dharma International Association (SDIA)'s latest 'Inspiring Enterprise'. These are Subud entrepreneurs who support the social development work of SDIA in different ways. Green Oak Carpentry, which designs and makes beautiful timber structures, has placed an advert for SDIA on its website, which you can see here <http://www.greenoakcarpentry.co.uk/>.

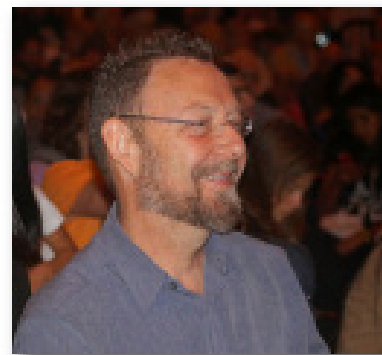
Andrew told SDIA how his business came about and what inspired him to support Susila Dharma. Here's his story.

I was opened in 1980. At the time my wife Stephanie and I had just begun setting up a pottery workshop. I was a regular attendee at Latihan, and I had the good fortune to receive strongly from the very beginning. At my opening, I felt such relief and knew that I had come home.

After about three or four years I began to feel unhappy with my chosen career: the dream of having my own pottery studio had turned to ash and my days were becoming a chore. In desperation, I turned to the helpers of my group to test. I knew I was a maker, it was just that working with clay was no longer satisfying. I was fearful as to what the result of the testing might be – what if my pottery career should turn into a life sentence?

We decided to test how it was for me to work with different materials; clay; metal; glass; wood. Wood was fantastic, I was singing and working and feeling so happy and light and thankful. The helpers very wisely tested the time scale and it was clear I had to wait. I endured pottery for a further 18 months. I had a woodworking bench in my workshop and it became a real struggle to ignore it in the morning on arriving in my studio.

Some time later, I had a vivid dream in which I entered a room in which Bapak was seated, I sat in front of him and asked “what do I do?” Bapak looked at me and replied “plane three pieces of wood”. So I went away, and taking three identical pieces of wood, planed each in



*Andrew Holloway, founder of Green Oak Carpentry.*



*Specialists in the design, engineering, and production of high quality timber structures.*



turn, the first in an ordinary way, the second with attention and the third with love. I took them back to Bapak, who, picking up each piece in turn, weighed each in his hands. Taking the third piece he looking right into me said “This is what you do”. I awoke feeling

incredibly alive and aware of an exquisite perfume in the room.

Two or so years later we were on holiday with Subud friends walking in Snowdonia. On the last day in the evening, we did Latihan together, and as we sat quietly beforehand the thought “tomorrow you go back to work” stole into my mind. My heart sank into my boots and for the first 15 minutes of Latihan I felt dreadful. After a while I stopped trying to do the Latihan and prayed “please God, show me my true Latihan”. Immediately I began to sing and found myself working wood, just like in the earlier testing and in my dream.

It was clear what I had to do, there was no anxiety only a certain knowledge that now was the time. I returned home, made one more kiln, and sold all the equipment (by this time Stephanie had stopped potting to look after our first child). I shut the pottery door for the last time and stepping out, started my first carpentry job that same day, and never looked back.

Over the ensuing years I have tried to accept and face with courage and determination the challenges that came along. It was evident that even though I did not know it, wood had always been in my blood, and I began to realise I had a natural flair for structures. In time I found my way into building structural oak frames and remember vividly the feeling of exhilaration at completing my first major solo project after weeks of painstaking work. I had come home to myself.



*Domestic architecture. Oak frame house.*

Some years later I realised that my dream was not in fact a dream at all. I had ‘met Bapak’ during Latihan at the world congress in Anugraha in 1983, where he sat in a chair and watched us. Being a rebel, I gravitated towards the very back, as much out of the way as possible. Even >





*The Art and Design block of the Bedales School. Green Oak has carried out several educational projects.*

so I found myself aware of his stare, and for a while I could not move while Bapak looked right into me – it was as if Bapak could see into my very soul. This was indeed the case: my dream was not a dream at all, Bapak had called my soul to himself so that I could receive an instruction necessary for my life.

### **A Successful Business**

I now have a successful business and there have been so many extraordinary events and blessings along the way – I know that I am not clever enough to be successful without a lot of help and guidance.

I set up Green Oak Carpentry in 1990, and the business now employs about 30 people. There is a core team in the office including a Sales Director, Design Manager, Company Administrator and three draftsmen. It also has an architectural practice that I started because of my enduring interest in good design and the all too often absence of it when confronted with new projects.

This team is dedicated to keeping the carpenters engaged in high quality work. The carpenters are the engine of the business, without whom nothing gets done! At the moment, we employ 13 full-time and another eight who are self-employed, and who work with us about 80% of the time as they seem to enjoy our projects.

I like to think we attract high calibre people and do first class work. Construction is a tough market to turn a profit in. It is all about logistics, and once things start to go wrong, it can be very difficult to pull things back. It is not what you do when everything is going well that defines who you are, but rather, what you do when things are going badly. However, we are all passionate about what we do and going the extra quarter mile when necessary to turn around a problem.

In architecture today, timber is the ‘new cool’. It is super environmentally good to use timber.



*Reviving historic carpentry techniques to cut accurate and beautifully-crafted oak-framed buildings.*



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Essentially, we are specialists in the design, engineering, and production of high quality timber structures, both traditional and modern. Our website <http://www.greenoakcarpentry.co.uk> gives a feel for the variety of our projects.

We spend as little time on site as possible, as once the frame is prefabricated, assembly can happen in a number of days. Everything is pre-cut and assembled flat on the workshop floor. Only once the building is assembled does the whole frame go together 3D.

### A Gigantic 3D Jigsaw

Westminster Hall (one of the largest mediaeval single span roofs in Europe) was fabricated in Alice Holt near Farnham. The entire massive structure was broken down into its component parts and transported on a barge to Westminster. Rather like a gigantic 3D jigsaw, each component has a unique address within the finished building. Carpenters developed a complex system of marks and numbers to ensure all went precisely into its correct location within the finished structure.

In 700 years little has changed, and we are proud to have been one of the first carpentry specialists to revive historic carpentry techniques to cut accurate and beautifully-crafted oak-framed buildings. This is not because we are a bunch of old farts, rather it is because these techniques work and cannot be improved upon. Of course we don't recreate the wheel, and use modern portable power tools that make the job easier and quicker.



*Included amongst Green Oak's many public projects are a number of traditional oak bridges.*

*SDIA has unique ability to work with our members in the field.*

### Supporting SDIA

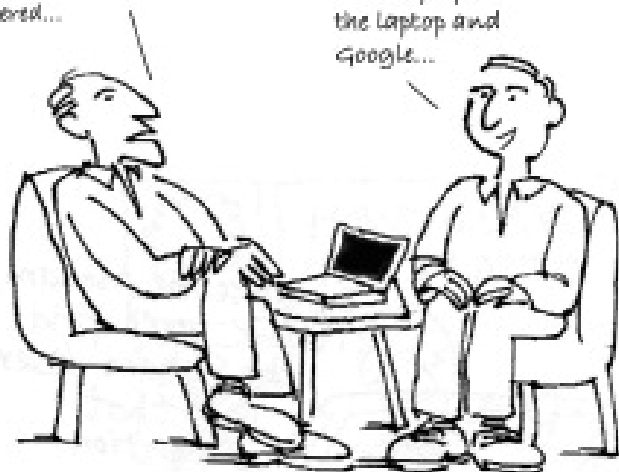
I am inspired to support SDIA because the work those guys do is fantastic. They work against sometimes difficult circumstances and yet do so with good humour and persistence. SDIA has the unique ability to work directly with our members in the field and ensure high quality results.

Of course, sometimes things go wrong but in general I would say that money given to SDIA has a better chance of being spent on a truly sustainable project than with another 'not for profit' organisation. The work we are doing in DR Congo and Indonesia is exceptional and the money really does work to improve the lot of those less fortunate than ourselves. I am proud to support SDIA and I am passionate about encouraging others to do the same.

### Talking to Applicants

"Bapak said that a book fell into his lap, and when he opened it, whatever question he asked was answered..."

"Blimey! Sounds like he prophesied the laptop and Google..."



## Bapak

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**The new look SWIM (Subud Writers International Magazine) Number 7 is now available for download from:**

<http://www.subudvoice.net/swim-subud-writers-international-magazine>

or <http://zine.sicabritain.co.uk/swim-7>

Editor Emmanuel Williams writes:

*Good news items:*

*One: writers have begun sending me their work without being asked to. Which is very gratifying. This suggests that SWIM is acquiring a life of its own.*

*Two: there are wonderful pictures done by children in this issue.*

*Three: I'm happy to report that Marcus Bolt has taken over the layout job.*

This issue contains poetry, articles, paintings and photographs – and much, much more...





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to get one. Instructions are there.)

On April 8, 2012, Ibu Rahayu talked  
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**20 APRIL 2017**

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A Spanish facsimile edition usually appears a little  
later on the same web site.

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Send articles, photos, cartoons etc. to Harris Smart,  
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Tel: +61 3 95118122

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