



Noxgear – A Very Lean Startup



Simon Curran, USA, writes about the startup of his enterprise Noxgear... this article first appeared on the web site www.subudenterprise.com. To catch up on the latest enterprise news and read more exciting articles about enterprise go to that web site. Simon writes...

Around this time 3 years ago my enterprise, Noxgear, was just starting to build and ship our first units to our customers who supported us on Kickstarter - a crowd-funding website that allows early support of a company in return for a product at some time in the future. That time had arrived and my business partner Tom, along with my family, would work long days in my living room assembling our first product, called the Tracer360. The Tracer360 (noxgear.com/tracer360) is a very unique illuminated safety vest for cyclists, runners, and walkers.

With a very glitchy and sub-par website we managed to end our first year doing \$90K in business, but still in the red from development costs. The following year we were profitable and did \$350K in sales, still having done nearly all of the shipping and assembly from my house in Ohio. Last year, after starting production in Asia, we finished the year at \$850K of sales. This year we've added a second product for Dogs (noxgear.com/lighthound) and we're on track to complete the year at just over \$2.2M in sales. Nearly all of our sales are online, directly to the consumer, and fulfilled from my house or via Amazon's network of warehouses. We dedicate about 10% of our sales to our advertising budget, which is completely online with Facebook.

To read the complete article go to...

https://docs.google.com/document/d/1r_bgqtxp9vq6WAYGdjmX72mThb8X_iqpWlv0uQT1Pwk/edit ●

THANK YOU ROMINA...

International Helper, Isti Jenkins, writes...

During the Greece Gathering at Chalkidiki, July 2017 our dear Subud sister Romina Vianden-Prudent decided to step down from her role as coordinator of the WCOT.

Her personal words to us all were as follows:

" I look at the work I have done as the work of a mid-wife. I helped to give birth to start the preparation of the Congress in Freiburg and to build a wonderful team, that is committed to its task. I ask for forgiveness for all the inconveniences that result from this personal decision."

Romina joined Subud in 1980 in Frankfurt, Germany. Her role in Subud Germany is Chair of Susila Dharma Germany. In her business life she started as a photo journalist, and later run her own agency and developed projects for adult education, life long learning called ' empowerment for women and families'.

The World Congress Organizing Team wishes to express their gratitude to Romina for her great work and dedication and wish her the very best blessings for the future. They all send their sincere love and appreciation along with the rest of the WSA. ●



Romina Vianden-Prudent

NEARLY THERE!

Subud World News has been upgraded. See it at www.subudworldnews.com

Osanna Vaughn writes...

Greetings and welcome to the interim, brand new, upgraded version of Subud World News!!!

We're so excited to be able to close down the old version with all its 'error' messages and non-functioning features, and offer you this new version.

While Hassan has raised the system to the latest, state-of-the-art technological level, which he will be explaining in due course for the really curious, we have tried to keep a similar, overall look and user-friendliness. We trust it will meet your approval. Here, however, are a couple of general points:

- The new web-design is fully responsive for all kinds of devices, from the largest desktop set-up down to the smallest smartphone
- The navigation for the site was taken from the left and placed at the top, so that the News items in particular fill the whole width of the screen
- New "Raleway" font for better readability
- New Ajax-driven search engine hosted entirely by SWN, searches "as you type"
- Five articles per page, with comfortable page turning for effortless reading.



There are currently over 450 articles in the News segment

Well, this is just the start of a work in progress. There are still some glitches that need to be sorted out, including fully activating the Zones/Countries page: though you can already take a peek to see what it will be looking like. WSA Officers: you will also see that they all now enjoy a decent-size photo! Centres: this page will return once we're sure that all the information is as up to date as possible.

I can't even begin to tell you how complex these developments are - deepest thanks to Hassan Czwiernia for all his tireless work. Once it's fully up and running, we trust it will survive for another twenty years like the original version.

A special thanks is also due to Subud New Zealand for their generous support of this project.

In the meantime, you can enjoy the on-going news and event information, and I'll be letting you know as further up-grades come on line.

And remember! We love to share your stories or those of your fellow members, so please continue to send them to me at osanna@subudworldnews.com ●

WHY SUPPORT SDIA?



Donors outside Subud give us money because we're good, not because we're cheap... From Virginia Hamida Thomas, SDIA Executive Director... Many Subud members still believe that the best, and maybe the only reason for supporting the work of Susila Dharma

projects, SD National organisations and SDIA itself, is because we are a mainly volunteer organisation with low overheads: i.e. because we are cheap.

But there is arguably a much better reason for giving to SDIA and its members – because we are good at making important and measurable changes in the lives of our fellow human beings and at developing new ideas and new ways of working – and this arises out of the spiritual experience and exercise that we all share as Subud members.

A recent example: SDIA pulled together a team of very bright, professional and inspired Subud professionals working in the field of early childhood health, nutrition and development to propose a project funded by the Canadian government in a recent call for proposals. Out of 800 projects proposed from around the world, the Wawa Illari project submitted by SDIA, SD Canada, ICDP Peru, Asociación Vivir (Ecuador) and A Child's Garden of Peace (US) was selected in a scientific, peer-reviewed process for funding over two years.

Why? Not because we are the cheapest, and certainly not because we are volunteers. We were selected because our project was among the most innovative, sustainable, impactful and scaleable of similar initiatives around the world.

And Bapak told us that it would be so. He told us that as we develop in the latihan, people outside of Subud, people in government and those with a lot of money, will trust us with their funds. This is increasingly the case around the Subud world, as SDIA and its members work to make >

our projects visible and known to governments and non-Subud philanthropists.

But for SD to remain strong and vital as a Subud development organisation and charity, we need you to support our core operations, the activities that underlie the changes at the top of the pyramid that are visible to all. This means not just particular projects, for which we might find donors not connected with Subud, but the day-to-day workings of our Association which are key to having the needs and achievements of specific projects be known by the rest of the world.

We need you to support us, not because we are cheap, but because the projects that we present and support are well thought through, well-executed, evidence-based, rigorous and bring direct results for people's lives. That takes a lot of work, resources and yes, sometimes paid professionals.

We should be proud to be able to pay Subud members to work solving real-world problems and show their talents to the world. We should be able to show talented Subud youth who have an interest in working for social, economic and environmental change and betterment, that there is a place for them within our Subud organisations as future professionals, not only as weekend volunteers.

Please join us in showing what the fruits of the latihan can achieve in this world, because we are good, not because we are cheap. www.susiladharma.org

“ We need you to support our core operations...”

FIRST OF ITS KIND...

Maxwell Fraval writes...

A weekend for arts and health practitioners to come together – bringing ourselves and our talents

From 4pm Friday the 25th to Monday the 28th of August after lunch at the Chateau de Tribomont* in Pepinster, Belgium

The aim for the weekend is that we can be both a participant and/or program-maker. There will be space to share what we are doing in our work, to stimulate and spark ideas, as well as to add to our collective wisdom.

We make the weekend together while leaving space for the mystery to be embraced.

Contributors so far:

- Maxwell Fraval - Are your Charged up?
- Sebastian Flynn - Culture Compass
- Hermione Elliott - Living & Dying Well?
- Frank Heckman - Embassy of the Earth
- Eduard Schweden - Plans for the Chateau
- Erica Sapir - Puppets without Borders (Unconfirmed)

Come and join us! There are only 15 places left for this weekend so book soon if you don't want to be disappointed. Please complete the Booking Form below and return to: Huia Pocklington

*The Chateau de Tribomont (photo) is a project of Belgian Subud member Eduard Schweden. ●



AFRICAN ZONE 5 MEETING IN CAPE TOWN

Invitation to the Zone 5 Meeting in Cape Town South Africa...

We (Subud South Africa) are in the very first stage of planning the next African Zone 5 Meeting in Cape Town. At present we focus on the first weekend in November 2017.

This would be Friday 3rd until 5th November 2017. A parallel Zone 6 meeting will be held in Kinshasa some weeks earlier.

Invited are all African Zone 5 National office bearers that means the National Chair, Councillor Kedjiwaan male and female. The travel costs will be covered from WSA. WSA will provide a budget to make it happen.

Any other guests are very much welcome but WSA is not covering their costs. This meeting is firstly an attempt to bring all the African Zone 5 Subudians together to discuss African issues and will be also some kind of preparation meeting for the next World Congress in August 2018 in Freiburg (Germany).

At our last World Congress in Puebla in Mexico we started already the so called African Support Group for both the French and the English speaking Zone, but progress and results were never followed up!? This is our chance to make a change.

Beside of the most important issue the latihan kedjiwaan, we need to talk about Susila Dharma, Enterprise, National issues, SICA and any related affiliates.

All the best from Cape Town – Boris Guderjahn, National Chair South Africa. borisg@mweb.co.za ●



Cape Town

WORLD CONGRESS LOGO

Ismanah Schulze-Vorberg, WSA Executive Chair writes...

Dear sisters and brothers, on this June 22nd, the birthday of our beloved Bapak, we are very happy to be able to announce the winner of our World Congress logo contest: Camilo Baquero from Cali, Colombia.

Congratulations to Camilo and a big thank you to all brothers and sisters who participated in this contest and sent in their design proposals for the logo.

Our next newsletter (FYI) will be on its way tomorrow: 400 days before World Congress starting at the 28th of July 2018.

The World Congress Facebook page will be online soon and the special newsletter from the WCOT team concerning accommodation in Freiburg is in the making.

 ●

ZONE 7 YOUTH GATHERING IN CUBA



SYAI would like to fundraise approximately US\$4000 to help Cuban youth attend the Gathering in Cuba.

Subud Youth Activities International (SYAI) and youth reps from around Zone 7 are working hard to organize a youth gathering in Cuba from December 26, 2017 to January 3, 2018.

With the phenomenal success of the Basara youth gathering in Indonesia earlier this year, there is a lot of motivation and desire to build on the momentum and bring young people from around the Zone together.

It is especially exciting to include and incorporate our brothers and sisters in Cuba who have had limited access to international gatherings.

SYAI would like to ensure that any Cuban youth who would like to attend the Gathering can attend the Gathering and would thus like to fully subsidize the cost for the Cubans. With the understanding that most young people, from Cuba or not, do not have a lot of extra financial resources, instead of subsidizing the Cubans through registration fees, SYAI would like to fund raise approximately US\$4000.

Donations of any size may be made through the International Youth Travel Fund (IYTF) with a memo that they are for the Cuba gathering. Please follow this link to donate:

<https://donatenow.networkforgood.org/1438251> And please email arif.rivero@gmail.com with the amount of the donation.

Another way to help the Cuban youth raise money to attend the gathering is by donating used electronics. Please contact Lianne Card at liannec@netbox.com to arrange the donation.

If you have any questions about the Zone 7 Youth Gathering or how you can participate, please email the SYAI Area 3 Reps Zuleika Pevec, at zuleikapevec@gmail.com or Arif Rivero at arif.rivero@gmail.com. Registration for the gathering will open in early fall.

SICA SECTION

VICTOR MARGOLIN: A LIFE IN DESIGN

Harris Smart writes...

Recently I interviewed Victor Margolin by Skype. Victor lives in Chicago with his wife Sylvia. For many years he was a professor of design history at the University of Illinois, Chicago, and he is a world leader in the field of design history and theory. He is the author of many books and articles including *World History of Design*, the first comprehensive history of world design in three volumes, two of which have been completed and published.

He was presented with a Lifetime Achievement Award at the LearnXDesign conference in Chicago in 2015, for his “exemplary contributions to design history, research, education and practice.” He has also received a lifetime achievement award from the Design History Society.

Victor has been in Subud since 1962 and, at the Anugraha World Congress, he was responsible for introducing the proposal that led to the setting up of SICA (Subud International Cultural Association).

I began by asking him about his early life...

I was born in New York on June 3rd 1941 but mostly grew up in Washington DC where my father worked as an attorney and my mother directed the Washington office of a national women’s organization. I grew up surrounded by people who were seriously involved in issues of government and improving society and I guess this has also been one of the shaping influences in my own life.

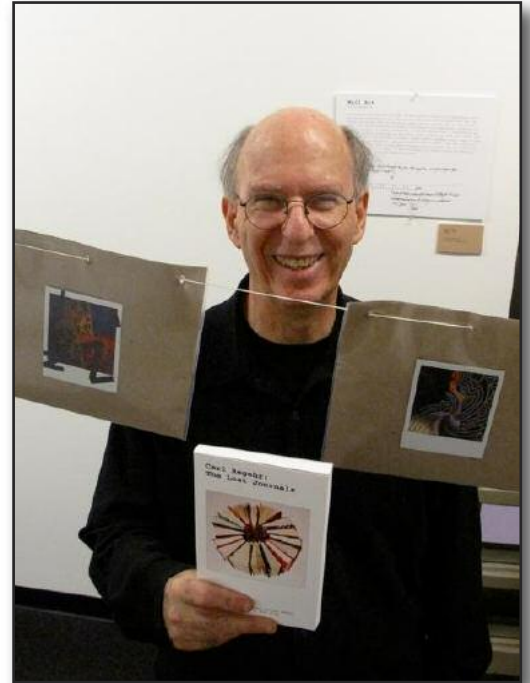
When did you find Subud?

I first heard of Subud when I was a student at Columbia University in New York. There I studied literature and film. The parents of another student there had been at Coombe Springs and several of us were opened and joined the New York group. I was opened in 1962.

In 1963, after I had finished my BA degree, I got a Fulbright to go to Paris to study film, and while I was in Europe, I was able to spend six months in Wolfsburg, West Germany where the artist Richard Engels was a major force and where a unique Subud community had been created.

What switched you from film to design?

When I came back from Paris, I worked for a while in Washington, D.C. at NBC as an apprentice film editor, but then I felt guided to leave and I spent some time in San Francisco and then in Mexico City. When I returned to Washington from Mexico, I felt the urge to write a book which would combine cosmology, biology and sociology. I was fascinated by the interplay in this triad and worked on the book for several years. Ultimately, I saw that I would not be able to encom-



Victor Margolin.

pass this vast subject, but it was a preparation for what I would do later, writing books that created a narrative around a major theme, such as my current project, the three-volume World History of Design, of which two volumes have been published.

Let's jump ahead to SICA. I know that you played an important role in the formation of SICA at the World Congress in Anugraha.

Yes, I had been in Subud for more than 20 years and very much felt the value of the latihan. However, the organization itself was not very interesting to me. In particular, there did not seem to be a place in it for artists and the arts.

I had also been influenced by a seminal talk that Bapak had given about culture, in which he presented a sweeping understanding of what culture was all about. Subsequently, I wrote a proposal for setting up a cultural organization in Subud.

I came to Congress and Salamah Pope coincidentally nominated me to lead a working party related to culture and the arts. I introduced my proposal to the working party and it was taken up by the Congress. Bapak approved it and Richard Engels, was appointed the first Chairperson, with Latifah Myerson (later Taormina), who had a background in theater and comedy, as the Deputy Chair.

How do you feel SICA has developed?

I think SICA has made a valuable contribution to the life of Subud. Its focus on the arts has enlivened many aspects of the organization such as the World Congresses. In recent congresses there have been film festivals, concerts, exhibitions, fashion parades, and many other forms of cultural expression.

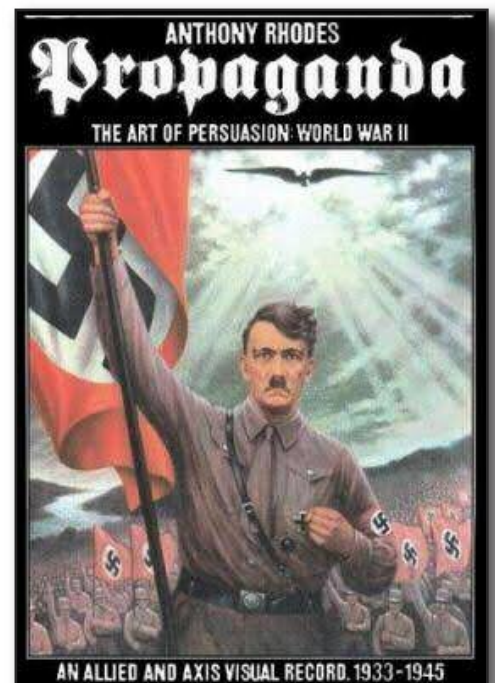
Over the years there have been numerous discussions about what SICA should embrace. During the time when Bachtiar Lorot was Chair, there was a meeting in Holland where a very ambitious plan was drawn up with various categories of cultural expression, such as film, the visual arts, health, education, and others, with the hope that there would be a person appointed to look after each of these areas.

An ongoing discussion over the years has been whether SICA should include areas like health and education. It happened that a separate Wing was created for health but Ibu Rahayu has recommended that it now be returned to SICA. Personally I would like to see these areas more closely integrated within SICA. There are many different approaches possible for SICA. The discovery of one's talent, for instance, has become an important element.

During her recent term as Chair of SICA, Latifah Taormina created a website which provides SICA with a focus and a shop window. The current chair, Sebastian Flynn, is good at creating festivals and getting people involved. I believe we are at a promising point within SICA. Cultural activity is flourishing in Subud and I think that has largely been a consequence of SICA being one of the wings.

Let's go back to your professional life. How did your interest in design develop?

I always had an interest in design, particularly graphic design, and in the 1970s I published two books. One was about propaganda (*Propaganda: The Art of Persuasion, WWII*), which I ed-



A visual survey of all forms of propaganda used by Allied and Axis powers immediately before and during World War II.

ited, and the other, which I wrote, was about American posters of the 1890s (*American Poster Renaissance: The Great Age of Poster Design, 1890-1900*). I found a huge collection of these posters at Columbia University.

In 1978, at an international design conference in Chicago, I learned about the emerging field of design history and, as a result of that conference, I was invited to Paris to give a lecture on World War II propaganda. Design history was really a new field, which started in England in 1976 and the timing was just right for me to become involved in it. At the time of the Chicago conference, I began to think about a possible doctorate in design history.

Back in the USA, I found a non-traditional doctoral program at the Union Graduate School (now Union University), where I create my own program in design history. I did a dissertation that looked at three avant-garde graphic designers, Alexander Rodchenko, El Lissitzky, and László Moholy-Nagy. In 1982 I was awarded the first Ph.D. in design history in the USA.

I began to teach at the University of Illinois and, with some colleagues in 1982, founded an academic journal, *Design Issues*, which I edited for the first three years and then became part of an editorial team. The journal looked at all aspects of the theory, history and criticism of design. It put me in touch with many people interested in these subject just as the field of design research began to burgeon. We have now published more than 100 issues of the journal containing more than 700 articles.

Editing the journal introduced me to many different kinds of research, not just history. In 1983 I was invited to an industrial design conference in Milan and began to develop an interest in a wide range of design issues.

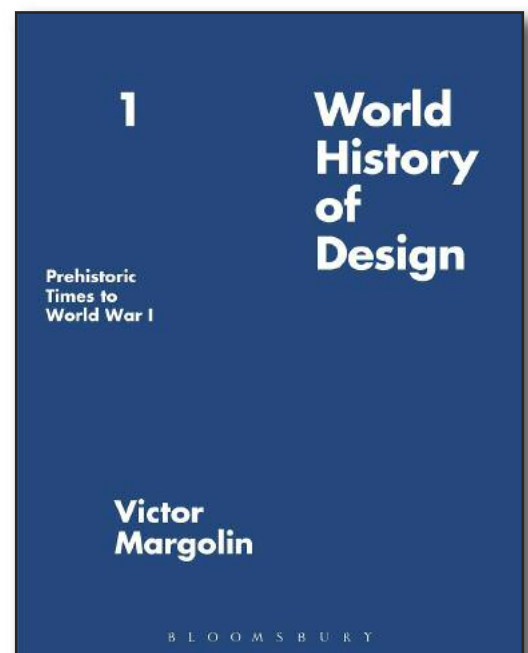
In the following years I was invited to many different places in Europe, Latin America, the Middle East and Asia. I began to give talks not just about design history but about other issues that interested me. I began to think of design as applicable to many areas area of society.

I gave a talk, "The Politics of the Artificial", in which I related design to spirituality. I see design as a deep impulse in human beings and I have taken the concept of design into areas like ecology and sustainability. How can design make the world a better place? Another essay, "Design and the Human Spirit", relates design to the work of some important thinkers in the social sciences.

I am comfortable in many cultures and have a cosmopolitan outlook, which has been invaluable in completing the first two volumes of my major work, the three-volume *World History of Design*.

There has not previously been such a history. It began as a textbook but was taken up by the publisher Bloomsbury in London. The first two volumes were published last year. (*World History of Design, v. 1 & v. 2, London; Bloomsbury, 2015*). Together they are over 1500 pages with around 1000 illustrations.

I had a very strong sense that the books should be written in my voice rather than that I should edit a collection of essays by other people. I was inspired by a few historians like Arnold Toynbee



"Authored by pre-eminent design scholar Victor Margolin, World History of Design is an indispensable new multi-volume work, providing a comprehensive and detailed historical account of design from prehistory to the end of the twentieth century."

who wrote world histories in this way.

My history of design covers all parts of the world, not only Asia, the Middle East, Africa and Europe, but also the Commonwealth countries – Canada, New Zealand, and Australia – whose design histories are not well-known. I also became very interested in African-American designers in Chicago. Now I am one of the planners of an exhibition of their work, which will be held at the Chicago Cultural Center in 2018.

Increasingly, I've been interested in design as an approach to solving social problems and dealing with broad cultural issues. My wife Sylvia, a now-retired professor of social work, and I together wrote a paper on design and social change, which has been influential.

I believe that my interest in trying to deal with the real issues in the world as they relate to design can be related to my life in Subud. It comes out of the latihan. Design has been the platform that has enabled me to talk about the professional results of the latihan for me, rather than talking explicitly about the latihan itself.

I can talk about democracy, social transformation, and what constitutes a just society from the "soapbox" of design. I have a vision of a just and humane "good society" and how design can have a role in bringing that about. There is a growing movement to apply the techniques and methodologies of design to global problems such as the environment, or the current situation with refugees, and I support that movement.

Thinking in terms of design can be useful in any field. It is a way of planning and organizing to achieve the best outcomes. Design is a system of purposeful and efficient thinking.

How has Subud related to all this?

I think that the opportunities that have come to me are connected to the latihan. Many events have converged in my life to support the development of my career. An important thing for me is the way in which my trajectory in life has evolved through a combination of Subud and the opportunities that my professional practice has given me. The interplay between these two is what has shaped my path.

I have never much explicitly talked about Subud, but rather my work in design has provided me with a platform through which I could express what has come to me from the latihan about how society could best be organized. I am able to project through my work the vision I have gained through Subud.

As well as all the above achievements, Victor has a sense of humour. As a student at Columbia, he contributed to MAD magazine and edited the university humor magazine, the Columbia Jester, as well as two books of puns. He also writes doggerel verse, which has mainly seen the light of day at Subud congresses. He is as well an avid photographer and looks forward to publishing one or more collections of his photographs.

In October 2015 Victor suffered a spinal cord injury while attending a design conference in South Korea. This led to a long period of hospitalization and rehabilitation, but he is now at home, in a wheelchair, and still working towards full recovery, but with spirit and intelligence undiminished. Amongst other things he is working on the third volume of his history of design.

He says, "I don't feel at all depressed. I feel like I am in latihan all the time."

For further information...

Victor Margolin on Wikipedia <https://www.google.com.au/#q=victor+margolin>

World History of Design <http://www.bloomsbury.com/au/world-history-of-design-9781472569288/>

Two short films on Youtube by Victor's daughter, Myra...

The process of writing World History of Design

<https://www.youtube.com/watch?v=Kxyy0THLful>

An introduction to the World History of Design

<https://www.youtube.com/watch?v=Z8Z4EcVvAgA>

HOW I LEARNED TO PLAY FOR DANCERS

Geoffrey Armes writes about how he got started in (contemporary) dance accompaniment...

There I was, a young guitarist wannabe feeling a bit miserable and moribund in South London having tried a few different paths and none fit.

I'd heard about dance and movement though and brought me one evening to Goldsmiths Laban Centre and took a class, that turned out to be intermediate Cunningham which of course I could do none of (though I did meet Merce years later and he said my lack of balance would have made me a good dancer always on the edge, though we were being jocular as I escorted him through his studio through the middle of class. He'd stand and take barre, and then take off for home).

At the side though, back then, dark eyes grinning at my dance ineptitude, at the grand piano, sat a musician and he was improvising as the class went along...

I could do that!

...somehow, a phone call, a visit, some boasting and I found myself in that chair one morning, clutching my guitar connected to my crackling treble laden amplifier, and found myself...lost...listening to counts that I know

now were bar measures and phrase lengths in a Graham class, the very scaffold I needed to adorn with music.... that then served only to heighten my tension and invert my flow.

I lasted a while, days, weeks even, but deduced I was not to be asked back. Because of the sound of my instrument mind, quoth they, not what I was playing. Hmmm. Dejected that last day I rode the Southern Region train home again, dragging the offending instruments with me.

Inherited a Piano

During this period I had inherited a piano and had let the information drop that I had done so, and could even play it for the good souls at Laban if ever asked. A lie, or at least huge exaggeration, and a bluff I was sure would never be called.

Weeks, months perhaps, passed, and I laboured on at life, with a great wonderment about the future, not getting very far or prosperous. I was feeling pretty desperate, as I really didn't - don't - cope so well with much 'normal', activity. At a stretch then, I called the Laban back, to see if they would give me any work.

Well, yes, was the retort, but we don't want you to bring that instrument back. We want you to play the piano, as you say you can.

Start in September.

It was June.



Geoffrey Armes.

I looked at my piano and it sat unresponsive in front of me, like the barely touched book of jazz piano technique sitting on the music stand. There was however, some understanding of how harmony works in my head, such as guitars players have.

How do you get the lead guitarist to turn down? Put a chart in front of him/her!

I set to work to try and transfer some of that vocabulary (both my head and the jazz piano book) into music on the keyboard.

I decided that I needed some distinctive motifs or chord progressions in various keys, and indeed modes. Surely in ten weeks I could pull enough together.

A few weeks later, as I was beginning to feel that I might have enough to survive one day in the far future playing there, the phone rang again. Can you come in earlier? quoth the voice at the other end. We have audition classes and no player. Yes, this week.....

I did not want to risk losing the opportunity and had no idea how to say no at that point.

Good then, you will play piano this week. Studio One, at ten.

Amazingly I had just enough vocabulary to bang out an "improvisation" for each exercise... here my vaguely celtic sounding thing in Mixolydian F, there my C minor bluesy thing, something in E minor maybe a bit Phrygian or Spanish sounding, and so forth. I struggled through, amazed at my survival, perhaps feeling a smidgen of slow growing confidence until the teacher called a Hemiola.

There was no way I could convincingly bash out that, and make harmonic sense. She carried on unaware of any of my sweaty disturbance in the corner and counted off. In a panicky moment of inspiration I started slapping my legs.

The rhythm I knew. The fingers just could not imagine interpreting it into notes, let alone music. The teacher turned, startled, but then turned back to the students leaping their way across the floor, cajoling and counting herself, in tandem with - me.

There was a break. We spoke a little, teacher and I.

That was quite good, and novel to use your legs as a drum. That worked!

Do you know if they have any congas say, here?

Well yes, we do.

Oh good, 'cos I can play them...

That's how I got started.

So that was how I got started playing piano and percussion for dance.

A few years later, in New York, my piano work got a massive boost.

The then artistic director of the Graham Company sent round an edict that we accompanists should only play piano. I'd seen him poke his head in a few days earlier, and had accordingly upped the energy and banged a little harder and more floridly in an effort to impress.

The "kids" had loved it, but clearly I'd ruffled something. At first I was miffed, my creative rights being trod down by the man etc, but then I realised. This was another fabulous opportunity to learn to play or at least improve my piano skills and get paid at the same time.

This music (on the link below) is based in a conga/bass riff I first conceived at Laban back then

<https://www.youtube.com/watch?v=M6aFWDJkg7A>

For Geoffrey's CDs see www.geoffreyarmes.com



PEACE DAY

21 September is the United Nations International Day of Peace. It is a day when we are challenged to consider how we choose to live as one human family. It is a day created honor our common humanity, a day to remind us that we come from ONE race, the human race.

As the founder of Subud once said, "... God Almighty loves mankind. And since you have received this love from Almighty God, you must do everything you can. You must do the utmost in your life to do something that will be of benefit for mankind... [in order] to bring prosperity and peace to human society — not just to a nation, but to humankind as a whole."

What Can YOU Do?

FROM LOCAL TO GLOBAL INITIATIVES in education, arts, sports, service for others, environment, nonviolence, conflict resolution, justice, faith, spirituality, breaking bread together, community activities and intercultural dialogues, there are many rewarding ways to participate in Peace Day! It can be as simple as observing a moment of silence at noon on Peace Day, or volunteering to help homeless veterans. Or it can involve getting your neighbors, co-workers, classmates, or friends together to create a larger community event! Making peace often starts with ourselves. Visit our Peace Day Austin site or our Poems for Peace site, or our Facebook Pages for more information. You can also visit our Programs page and scroll down. May Peace Be With You All!

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Click Here to SUBSCRIBE to SICA Update!

https://visitor.constantcontact.com/manage/optin/ea?v=0012pg3PYDri7R_984sPdd88wgzQofXBMM3VRzj1m12oy9jUWGUUL9u8t4qsURpAjwg4ktCtAj3oZ81w14GeNHpFXpOfwV9RSMkVq5glW3ifvVHwMaW4aSsTuuN0wUeP6PQj9bFDuVLpQMAk1ckktb4AOJh3QRSJJrBz4RWUSkerKtAo_M4Z7MRYmKgeCC

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Peace Lily painting by Halimah Polk.

THE DOLL GARDEN

Eliana Niño, a Subud member from Colombia whose film "Bajo El Jardin" (The Doll Garden) has won a Commendation at a film festival in South America. This is the blurb about the film:

"Rocío, an 8-year-old girl, wishes with innocent enthusiasm to give life to her doll and tries to bury her in the garden outside her home several times. She believes that everything that comes out of the earth comes alive, like the flowers that grow around her"

SICA gave her a little grant to help with the film. See a teaser about the film on you tube.

<https://www.youtube.com/watch?v=W5DWQkVnAMI>



FOUR FASCINATING BOOKS

Ilaina Lennard writes...'

As you may know, I have for several years been compiling a collection of articles, mostly taken from issues of SUBUD VOICE before 2001. My intention in getting together these chapters, has always been to provide members – especially those new to Subud – not only with some extraordinary stories, but also with more background as to Subud's worldwide development. So here below, is a taste of what each volume contains. You can order any of them from Lulu. Enjoy!

CREATION, THE PLANETS, MANKIND AND THE PROPHETS: some fascinating passages from Bapak's Talks on these controversial subjects.

THE BEST OF SUBUD VOICE: THEY WERE THERE Vol 1: Bapak's horoscope. Bapak's death. Bapak and Fatima. Life with Bapak and Ibu. World Congress at Amanecer, Colombia, and WSA Chair Varindra Vittachi's last talks there.

THEY WERE THERE Vol 2: The coming of Subud: Bapak's own words. The big projects: Anugraha, Project Sunrise, the S. Widjojo building. How Subud came to the Ukraine: Emmanuel Aronie tells the story. Ibu Rahayu talks about the present chaos in the world. Wilbert Verheyen's life story as a former priest, and how he became Chair of SDI - Subud's social welfare Wing. Rozak Tatebe and the extraordinary story of his love for Sumiko.

THEY WERE THERE Vol 3: (NEW! Available end of August.) Early meetings with Bapak. The Charismatics and the Quakers. The Whatcombe House story. Advice from Bapak about sex. When the sexual act is moved by the soul – Mas Sudarto's experience. My childhood as Bapak's son: Mas Harjono describes his early life. Konrad Arifin's extraordinary journeys beyond this world.



To buy any of the books above...

You can order them from Lulu at around £10 each plus postage. Go to www.lulu.com and type one of the titles, such as: They Were There - the Best of Subud Voice Vol 1 in the search box and follow the onscreen prompts to the shopping basket, setting preferred payment method, delivery and billing address(es) and postage rate.

Books normally take 3 - 5 days to arrive depending on postage price paid.

LISTENING TO BAPAK

Harris Smart says that sometimes when he “gets off the track” a good way to re-orientate himself is to listen to a Bapak talk. Go back to the source...

I suspect that I am not alone in that I sometimes stumble on the Subud way. Perhaps I get my priorities wrong. I forget that I should 'Seek ye FIRST the kingdom of heaven, THEN all else will be given to you.'

It is easy to wander off the track, to backslide, to become disillusioned or lose commitment.

I find one of the best things for me to do when this happens is to go back to the source. To listen to a Bapak talk.

Let us give thanks for Subud library. Wanting to listen to a talk, all I have to do is go to Subud Library and there is this vast collection of talks. Thank you very much Vernon Contessa, who set up Subud library

Like a lot of people, I find the best way to listen to Bapak talks is with these videos when the English translation done at the time is omitted and all we get is Bapak talking with English subtitles.

The talk I listened to was one that Bapak gave in July 24 1970 in Vienna, talk number 70 VIE 1.. It is actually an audio talk to which still photographs have been added and then the subtitles printed on top.

The talk is only 43 minutes long, which is a very good length for me. Remember back to the days when with translation and all the rest of it talks would sometimes go on for three hours or more. Quite a test for weak vessels such as myself.

The Talk

It is a very good talk. Very clear, very succinct. Bapak gives a very clear explanation of the meaning and purpose of the latihan. He summarizes the effect of the various drives within us and their relationship to the material, plant, animal and other realms.

Watching or listening to a Bapak talk, you not only benefit from the things he says, but also from the quality of his voice and the behaviour he models.

This talk begins with him thanking the committee for the way they looked after Bapak and his party during their visit. Bapak's courtesy is exquisite. It reminded me that this is how I should be with people, kind, grateful and polite, whereas I'm often rude. Bapak models the qualities that Ibu Rahayu refers to as "love and respect".

This talk touches on some interesting topics such as nuclear weapons. Why do we have them? What can be done about them?

There is also an amusing passage where he talks about the moon. He says that the moon used to be thought of as radiant and it was common to compare a beautiful woman to the moon, but now since we have been to the moon, and seen how it is pockmarked and scarred, women are no longer flattered to be compared to it.

But the main thrust of the talk deals with the fundamental issues of Subud, and indeed issues that have always been part of traditional religion such as the moral consequences of our actions.

The Consequences of Our Wrong Actions

I have been very aware of how my own actions have badly affected my life and I was very grateful to hear some of the things Bapak said about this.

"If you do wrong, it will be not God but your own actions that punish you."

>

"If you do not want to be hot, do not go close to the fire."

This was a good warning. I have plenty of evidence from my own life that it is true. What I should do now is keep it more in mind as a guide to my actions, and not do so many reckless and foolish things.

"If you do not receive guidance from God, it means that what you do will be based on the era and badness."

I saw quite clearly that my lack of success is because the wellsprings of my work are mixed with all kinds of wrong.

Bapak goes on to explain the benefits of the latihan. "The great benefit for you is that now you can become aware of your life."

The aim of the latihan "is so that one will feel one's true self that lives forever".

"The latihan that seems so trivial is in reality a human being's worship of Almighty God."

The latihan "is towards the direction that you become human beings with true human natures who can truly receive God."

He says that the latihan enables the soul to work TOGETHER with the "drives" that we need for our life on earth.

So I am very grateful to have been able to read this talk. Thank you once again Vernon for making these talks available.

You will be able to see with your soul: not with your eyes that will decay, that will most likely disintegrate.

You will be able to smell, but not with your nose, because your nose will disintegrate.

You will be able to taste things but not with your tongue because your tongue will eventually disintegrate.

So, if all the parts of you have decayed, but your soul is alive and is familiar with and accustomed to how you lived in this world, your consciousness will be unaffected - it remains intact. ●

THE PASSING OF MUTI

Ibu Ismuwati Lee, known by most Subud members simply as Muti, passed away this morning, July 1st, at 1:49 in the morning, Jakarta time. She was buried later in the day at Suka Mulia, Cipanas, close to Bapak's grave.

Muti was the daughter of Pak Wiryohudoyo and Ibu Rochanawati, Bapak's daughter through marriage to his second wife, Ibu Sumari. Bapak's eldest daughter, Ibu Rahayu, married Pak Wiryohudoyo after Rochanawati passed away, so that Muti became daughter to Ibu Rahayu, whom she accompanied and looked after till now.

Muti and her husband, Raymond Lee, lived at Ibu's house in Pamulang and were responsible for translating and transcribing Ibu's talks. Muti also worked in Ibu's office, attending to correspondence, arranging meetings and much more. Her tireless and selfless dedication to Ibu Rahayu and in her work for us all was praiseworthy, and is reflected in this message to Muti from Paloma de la Vina below.

In addition to Ibu Rahayu and Raymond Lee, Muti (who was 65) leaves behind two sons (Ardian and Harris) and three sisters (Tuti, Indra and Tiqna). Her brother Mas Adji already passed away. >



Portrait of Muti by Simon Cherpitel.

May Muti be received in grace by God and granted a blessed onward journey.

From Paloma de laVina...

Dear Muti,

Now that you are with God, I would like to repeat everything I've been saying to you when you were among us in person.

Thank you for all the work you have been doing for us Subud members with regard to Bapak and Ibu Rahayu's talks, transcribing every word they gave us over so many years, without ever revealing your exhaustion.

Thank you for organising the many meetings with Ibu that we asked you to arrange.

Thank you for working tirelessly for so many hours at Ibu's office, and in your kitchen preparing lunches and dinners every time there was an event to be celebrated in Pamulang.

Thank you for listening to us, for looking after us and for smiling at us.

For being there whenever we needed you, and thank you for your prompt answers to our emails.

Thank you for taking such loving care of our dear Ibu Rahayu.

And thank you for so many other things too numerous to enumerate here.

May God reward you many times over for all your work, all your dedication and all your love for us.

I cannot say goodbye, because you will remain with us forever.

All my love from down here, Paloma

This tribute to Muti has been reprinted from Subud World News. www.subudworldnews.com ●

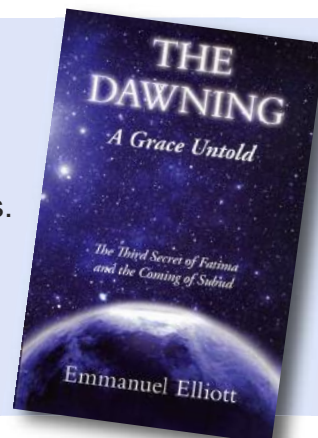


Muti's burial ceremony by Leonard van Hien.

CORRECTION

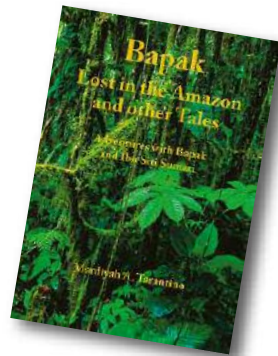
In last month's Subud Voice we published an extract from Emmanuel Elliott's book *The Dawning*, but forgot to add contact details.

Copies of the book are available from Emmanuel for £9.95 plus relevant postage, details of which can be obtained from dawnchoruspublishing.weebly.com



Bapak

**Lost in the Amazon
and Other Tales
Adventures with Bapak
and Ibu Siti Sumari
Mardiyah A. Tarantino**



This delightful little book contains a series of short, vivid sketches of events remembered from the years the author lived closely to Bapak and Ibu Siti Sumari when on the South American tours over 40 years ago. The book also includes snippets from the seven years when the family lived in Cilandak. It contains much spiritual advice and guidance given to her by Ibu as trust and intimacy built over time, up to Ibu's death in 1971.

To order your copy (or copies) click the following link:

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- Russia – the changes Bapak spoke about
- When the Ukraine first came to Subud

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On August 8, 2012, Ibu Rahayu
talked at length to members in Kali-
mantan, Indonesia.

See these: Ibu Rahayu Questions,
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