



A NEWSLETTER FROM MEHERABAD

Two Original Plays in November-December

The Music and Arts Centre in Outer Meherabad hosted two full-length, original dramas in the waning months of 2010, each of them as part of its own three-day event.

BOMBAY GROUP CONCLUDES ITS DECADE-LONG LIFE DRAMA SERIES. As the opening salvo in the "Discovering the Avataric Legacy" program in Lower Meherabad, on Saturday, November 6th, the

adversaries among Baba's mandali and rivals in the search for masts during the phase of Baba's mast work, quarreled with each other as to whose masts had higher spiritual status! Many other moments and anecdotes—as when Baba introduced Mehera to the men (including the men mandali) for the first time on January 31st, 1968, or when Baba hinted about His own coming physical demise when

He suggested that He would take part in the 1969 darshan in a "reclining" position—brought vividly to mind the mood and flavor of life around Baba at Meherazad and Guruprasad, Poona during the final phases of His work.

The second half of the play concentrated on the month of January 1969. Afflicted by a strange disease that doctors could not properly diagnose, during this time Baba suffered from terrible body spasms in which His body would literally bounce from the bed and rise up into the air. These parts of the play were agonizing to watch, as one participated vicariously in the Avatar's suffering.

The Bombay group began this life-story series in 2001; this performance caps a project that has run for almost a full decade. In all of the plays the actors have acted to prerecorded sound. Along with the prerecorded dialogue, original music in the soundtrack added charm to the action and powerfully conveyed mood. Among the many fine performances, particularly extraordinary has been the rendering of Baba Himself, whom, over the course of the series, the audience watched in His transformation from a vigorous young man to a seventy-four-year-old bearing the weight of the Avataric burden and what He called His "crucifixion." Throughout, Mehernosh Mehta, who played this role, did an extraordinary job of capturing

Baba's characteristic gestures and style of movement.

Doubtless the world will witness many more renderings of this Part of parts in countless further dramatizations of the great Life Story during the centuries to come.

"L'AMORE DIVINO IN PORTOFINO." A month later another major program was highlighted by another play, though this time in a completely different style

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"Legacy" Series is Inaugurated in Early November

THE TRUST CONDUCTED its first major public presentation on "Discovering the Avataric Legacy" during a three-day program at its theatre in Outer Meherabad over Divali weekend, November 6th–8th. The first day featured a full 150-minute play by the Bombay Centre, "In Search of God—Part 9," which dramatized the last two years of Avatar Meher Baba's life. Over the next two days in a dozen different sessions, the representatives of various Baba centers around the world and several branches within the Trust itself described the charge—the legacy—which they felt Beloved Baba had entrusted to them and the work they have carried out in fulfillment of this responsibility.

Many Baba lovers from throughout India traveled to Meherabad to participate. The entire three-day program was webcast through the Trust web site, making it available to people all around the world.

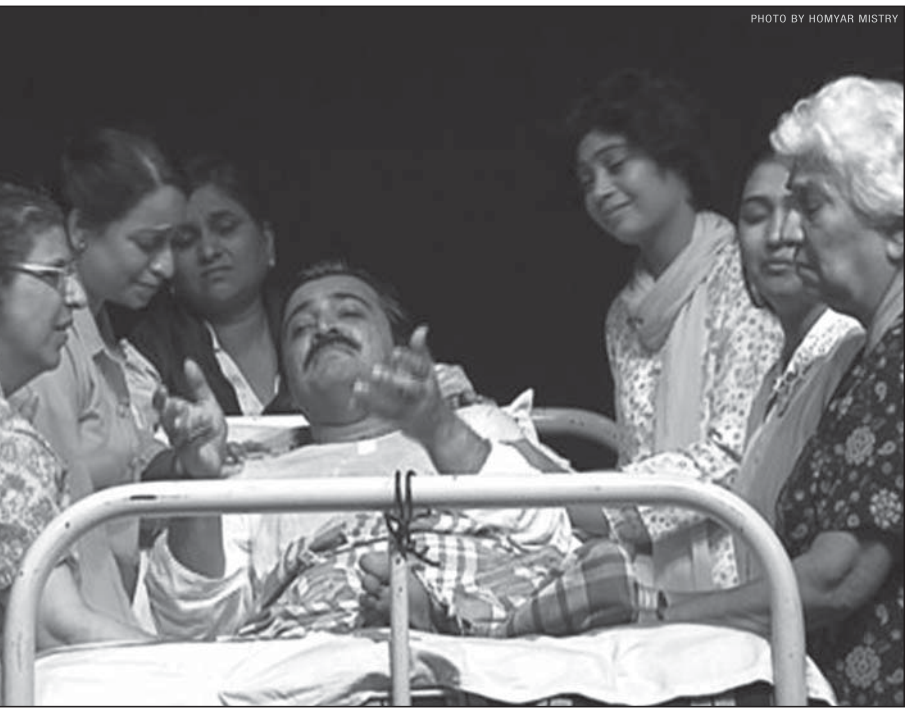
PURPOSE OF THE SERIES. The "legacy" series took birth during the last two years out of the recognition that, as mandali and other people who met the Divine Beloved pass away, the Trust will need further forums for expressing and sharing the work that is being carried out in His cause. As Baba Himself has explained, He alone does His own work. His lovers, when they work for Him, are actually cultivating the seeds of His sowing, bringing into manifestation what He has already created. "Discovering the Avataric Legacy" provides a venue for His lovers to describe how He has revealed Himself to them as they search for His imprints and traces in the work they do in His service.

THE PRESENTATIONS. Many Baba lovers around the world have already immersed themselves in the history of Baba's visits to their home places and centers; and this defined a major focus in most of the presentations. The Meher Center in Myrtle Beach prepared a video with vivid shots of Baba revealing His divine beauty and supremely natural humanity in interactions with His lovers in the forest and lakeside settings of His home in the West in the 1950s. A film from Sufism Reoriented recounted the history of Baba's early contacts with Ivy Duce and others that led to the creation and signing of the Sufi charter in 1952.

Through talks, slides, and videos, Hoshang Dadachanji and other representatives of the Bombay Centre recalled some of the history of Baba's personal contacts with that great metropolis

and related the story of the gradual emergence of a group and center there during the 1940s and following decades. Shri B. Ramakrishnaiah

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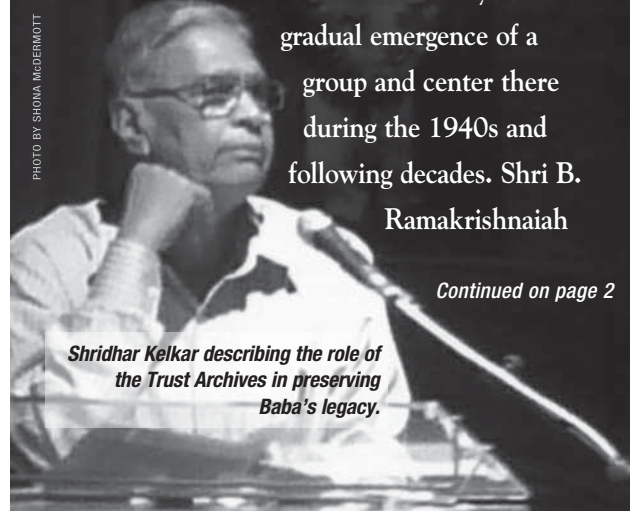
Portrayed in the Bombay Centre's dramatic production, Baba during the final months of His physical illness



Tino and Anna with Lucia in "L'Amore Divino in Portofino"

Avatar Meher Baba Bombay Centre staged the final installment in its epic dramatization of Avatar Meher Baba's life, "In Search of God—Part 9."

Running to two and a half hours, the play covered the final three years of Meher Baba's life, from February 1966 through the dropping of His physical form on January 31st, 1969. While the Beloved's health was deteriorating rapidly at the time, the play recounted many amusing episodes as well, as when Kaka Baria and Baidul, longtime



Shridhar Kelkar describing the role of the Trust Archives in preserving Baba's legacy.

Meherabad Arts Festival in Early December

A month after the “legacy” program, from December 3rd–5th the Meherabad Music and Arts Centre hosted another event, this time an arts festival for the Beloved.

The program kicked off on Friday morning with an art exhibition in the old Pilgrim Centre dining hall. Baba artists from throughout the world put their art on display in the form of paintings on canvas, woolen yarn on wooden sticks, drawings, photographs, posters, and other media. Special displays featured the work of Rano Gayley and other artists in Baba’s contact. Baba Himself was a contributor: blowups of various versions of His “Mischievous Chicken” drawing twinkled at visitors from different corners of the room.

Later that afternoon, and again on Sunday, pilgrims were entertained with variety shows, featuring songs (in Urdu, Marathi, English, Farsi, and Spanish), poems, dance, and skits. On Saturday morning the Beloved was celebrated through films—one built around a musical rendering of Francis Brabazon’s “Hymn to God to Man,” others on the New Life, Baba’s message “How to Love God,” and the 2010 Young Adults Sahavas in June–July. After a comedy on the subject of spiritual training, the film segment of the festival closed with a 26-minute introduction to Meher Baba.

Saturday afternoon’s play, “L’Amore Divino in Portofino,” is described in the column on the right.



PHOTO BY HERMAN LOWE

Two Original Plays in November–December

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and genre. Written and directed by Joe DiSabatino, “L’Amore Divino in Portofino” took as its setting that beautiful resort town on the Ligurian coast in Italy where Baba resided with His Western disciples for a month in June–July, 1933.

Against this historical backdrop, the play’s fictional narrative begins in 1983 in New York, where Frank, a young Baba lover devastated by the recent death of his wife, decides to pay a visit where Baba a half-century earlier had given His new Western lovers a taste of the divine romance. Much to his surprise, Frank meets a family of local Italians who had dealings with Baba during His stay at the Villa Altachiarra. Through the course of their reminiscences, Lucia and her adopted son Tino are reawakened to their love for Baba, whom secretly they have never forgotten over all these years. Meanwhile Anna, Tino’s niece, and Frank fall in love; and after Lucia’s death, honoring her request, they carry her ashes to Meherabad.

The play vividly recaptured the divine sweetness of Baba’s sojourn in Portofino in 1933, and the course of action dramatized the redemptive power of those former times in the Divine Life refracted into the present day.

“Legacy” Series is Inaugurated in Early November

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from Hyderabad told stories of Baba’s work in this the principal city in Andhra Pradesh, from the Blue Bus tours of the late 1930s, through Baba’s mast work in the 1940s (Baba contacted more masts in Hyderabad than any other place), to the inauguration of the Manonash phase in October 1951 during His week-long seclusion in Khojaguda, a hill outside the town’s southeast outskirts. Dr. G. P. Shrivastava described Baba’s connection with the history and present of Rewa, a small city in Madhya Pradesh.

All of these centers continue to serve as vital hubs for many activities and events that fill the annual Baba calendar, and each of the various presentations described this. Naosherwan Anzar, editor of *Glow International* and founder of Beloved Archives, recounted his own life-story in Baba’s contact, which traces back to his boyhood when he met Baba in Dehra Dun, and on through

subsequent episodes that led him into his current activities in connection with the Avatar’s legacy, particularly in its literary and documentary records. In what was probably the most unusual presentation during the two-day forum, Eric Solibakke speculated on how elements in Baba’s metaphysics and cosmology can be found allegorically represented in early Greek mythology, particularly Hesiod’s *Theogony* and Homer’s *Odyssey*.

The Trust itself offered four presentations describing lines of development at Meherabad and Meherazad, all of them rooted in the directives that Baba Himself gave in the Trust Deed. Since the 1970s Meherabad especially has witnessed the construction of many new buildings and facilities, from the Pilgrim Centre and Meher Pilgrim Retreat to the Memorial Tower under construction now. Ted Judson, Trust architect, reviewed this recent history. Alan Wagner, another Meherabad resident

since the mid-1970s, related the personal story of his own involvement in cooking—a significant activity at Meherabad which throughout the year hosts streams of pilgrims; the Physical Education Centre in Outer Meherabad; and drama, whose home is now the Meherabad theatre. Shridhar Kelkar reviewed some of the work that has been carried out by the Trust Archives, which now has major centers in the Manzil-e-Meher on Meherabad Hill and the new archives building at Meherazad. Mehernath Kalchuri traced some of the history of Baba’s work in the medical and education spheres, from its inception in the 1920s with the creation of the Meher Charitable Dispensary and Hospital, Hazrat Babajan School, and the Meher Ashram and Prem Ashram for boys at Meherabad; and he described the flourishing of the Meher English School and various clinics at Meherabad and Meherazad in recent decades.

Divine Theme to be Republished before Amartithi

One of the major original expositions of the philosophy of Avatar Meher Baba, *Divine Theme: Evolution, Reincarnation, Realisation* is being republished under the auspices of the Avatar Meher Baba Trust in a new edition due for release by Amartithi, 2011.

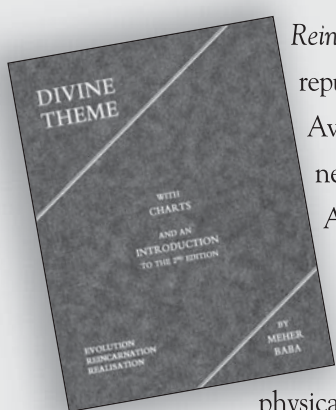
Considered as a subject, “divine theme” is the name that Meher Baba gave to the metaphysical narrative that stands at the core of His most important explanations about God and creation. Tracing the story of the jivatma from its first emergence out of the Ocean of God Unconscious on

through evolution, reincarnation, and involution to Divine Union, the divine theme could be described as the biography of the soul.

This subject became the focus of a five-day meeting at Meherabad in May 1943 to which Baba called 125 of His Indian followers. One full day Baba devoted to explanations of the divine theme, and another, to a twelve-hour silent group meditation on charts that Rano Gayley had drawn under Baba’s direction. Sometime during 1943 this same content (including the two foldout charts) was published as a sixteen-page booklet. While the charts and the text of *Divine Theme* were reproduced in the supplement to *God Speaks*, its near-facsimile print republication this year (with a new

introduction) makes it available again in a form almost identical to that in which the Avatar of the Age first presented it to the world half a century ago.

Edited and prepared for publication by the Trust’s editorial team, *Divine Theme* in its new edition was designed by Sheriar Foundation. It is being published concurrently in digital and print form, the online version by Sheriar Foundation of Myrtle Beach, South Carolina, and the print hard copy by Meher Mownavani of Hyderabad, Andhra Pradesh. Meher Mownavani is the Indian publisher of many of Meher Baba’s books, including *God Speaks*, *Discourses*, *In God’s Hand*, *Listen Humanity*, and *The Path of Love*.



Getting Ready for Amartithi

Over much of the last decade, the Amartithi Gathering (that takes place annually between January 30th and February 1st) more or less reached a plateau in terms of crowd size. The count of pilgrims who register for overnight accommodation—which is the most reliable measure—held comparatively steady in the neighborhood of 10,000 to 12,000 people; the 2008 tally of 12,586 represented a high until that point. But in 2009 the numbers jumped to 14,669 registered overnight pilgrims; and last year it climbed to 16,270. Naturally the size of the daytime crowds greatly exceeds this.

This increase taxes the Meherabad infrastructure and physical plant. As it is, Amartithi preparation and cleanup consumes the energies of a significant portion of the Trust paid staff for almost half the year, from the beginning of November through early April.

But apart from the special work and expenditure that Amartithi gives occasion to on a yearly basis, all the Meherabad systems have to be designed with this annual event in prospect. The simplicity and spontaneity of Amartithi is upheld through hard, dedicated labor and many unseen expenses.

Water consumption alone exceeds a million gallons over the three-day period. Facilities for the bedding, bathing, toilet needs, feeding, security, and medical care for more than 15,000 people, the maintenance of roads and parking zones, electrification and lights, public address and communications, the laying of more than a thousand tarpaulins to floor the main tents and hilltop, decoration of the stage, chair arrangement, management of the Samadhi and queue—in all these and other departments the Trust staff has to be prepared for an annual influx that transforms a small pilgrimage site into a small city, festooned with multi-colored pandals and streaming with visitors across several kilometers and several hundred acres.

And after the three-day Amartithi stand, it all has to be torn down again. For Meherabad throughout the other 360-odd days cannot linger on as an empty shell, an unused scaffolding, the ghost town of a once-a-year celebration. All the props and materials and equipment have to be cleaned, repaired, and safely stored away in the go-downs, ready in prime condition to be pulled out and used again twelve months later.

PILGRIM ACCOMMODATION. A large proportion of the effort and material is dedicated to the accommodation of the overnight travelers from afar. Since many of them sleep in large tents scattered across the estate, the preparation of the ground begins three months earlier, around November 1st. First, teams of workers with hand cutters mow the grass. The ground has to be ploughed and leveled, and pebbles and stones removed. By the time Amartithi arrives, every spot

that pilgrims sleep on has been gone over by human hand. While the pandals themselves are erected in the weeks before Amartithi by hired contractors, the tents need to be wired for electricity and decorated, and the permanent underground pipe lines connected to the above-ground plumbing with vertical pipes.

Some pilgrims are housed in permanent standing structures, such as the hostels, the theatre, school buildings, staff quarters, verandas, and any other available flooring where pilgrims can spread out their bedding rolls for the sixteen square feet allotted for each. All these buildings have to be emptied out of their usual furnishings, swept, scrubbed, and white-washed. Adjacent toilets and bathing areas, which have been stripped of their doors to prevent vandalism throughout the rest of the year, have to be refitted and made ready for use. In the New Site, which provides minimal kitchens with fireproof walls and roofs made of tin for pilgrims who want to prepare their own food, all structures and equipment need to be cleaned and repaired. And of course, the Trust needs to provide facilities for bathing—huge metal pots for boiling water, mugs and buckets. Throughout the year Trust workers collect and save long plastic bottles which volunteers use to serve drinking water to the pilgrims during Amartithi, saving many from dehydration.

The 2010 Amartithi saw the inauguration of what is called the Pilgrim Education Site, located on a hill to the southeast of the Meher Pilgrim Retreat. At present this facility provides twenty-nine brick shelters with removable tarpaulin roofs, toilets and baths, canteens, buildings for administration and medical staff, and (during Amartithi) shuttle bus service. While 2000 pilgrims stayed here during the 2010 Amartithi, the site has space for vast expansion, and the Trust envisions it in the future as the primary facility for Amartithi pilgrim accommodation.

ROADS, ROPES, SIGNS, TRASH MANAGEMENT. Any large gathering has to attend to the flow of traffic, both vehicular and human. In the months before Amartithi all the dirt roads are resurfaced with murum. Signs of all sorts are set up at strategic locations; flagstones marking the boundaries of paths are freshly whitewashed; gamela poles with ropes are set up to mark boundaries and direct the flow of crowds. Since it is an all-too-common though unfortunate human habit to toss litter while traveling and moving about, Trust workers set up hundreds of white plastic trash bags all over the estate.

Indeed, the extent to which Meherabad is kept litter-free, over Amartithi and the rest of the year, is a noteworthy accomplishment, especially in a country where, as tourists observe, trash often overflows by the roadsides and in other public spaces.

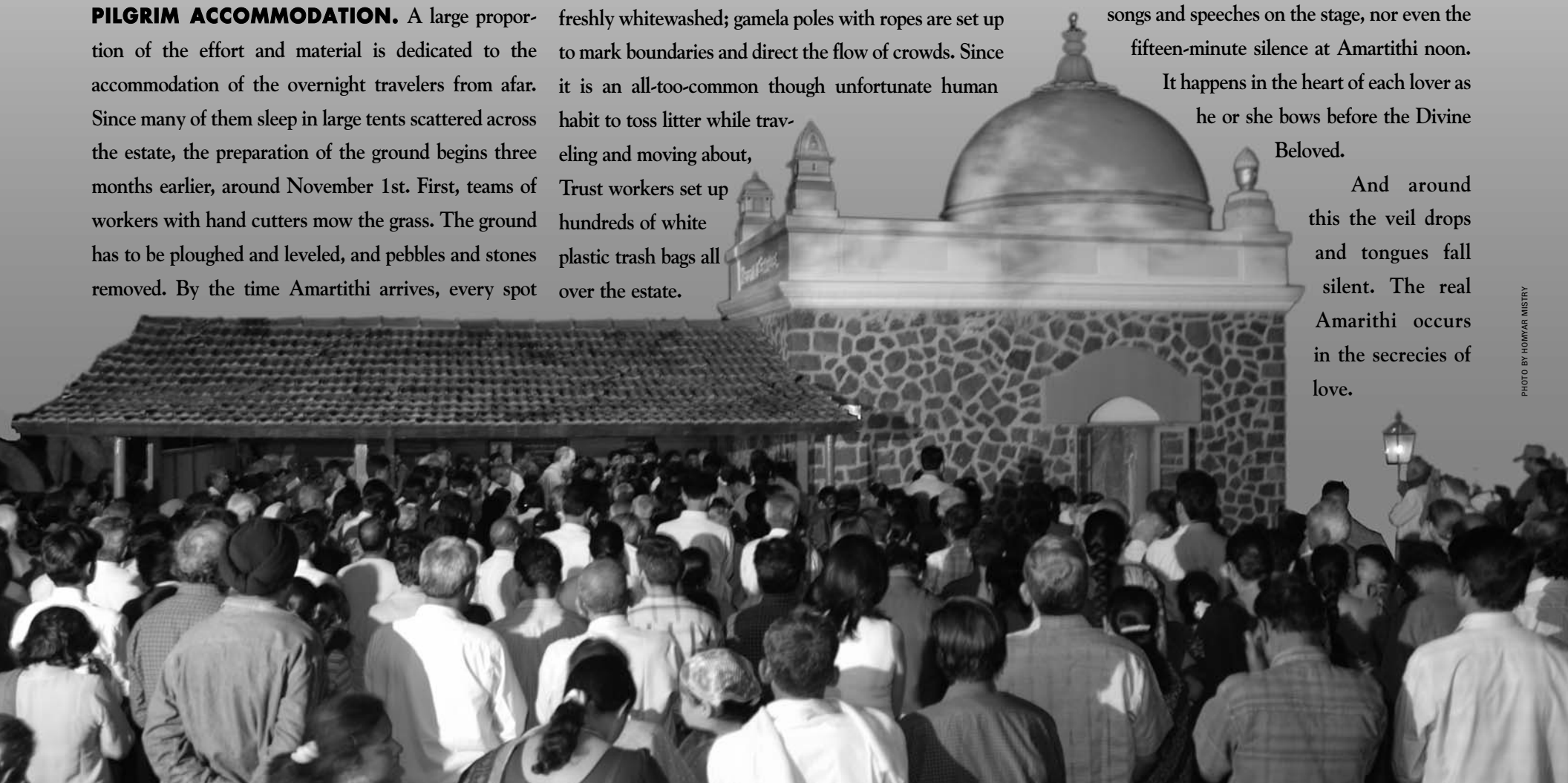
THE HILL. Since the space between the Samadhi, the Sabha Mandap, and the amphitheater constitutes the hub of all Amartithi activity, enormous effort goes into preparing for the programs and huge crowds that gather here. From the end of December the scaffolding for the large hilltop shamiana starts to get erected, and the long steel trusses get set in place. As the event draws near, electrical wires and sound cables for the sound and lighting systems get strung throughout the vicinity; and during the last 48 hours the heavy sound equipment gets put in place. Meanwhile, the amphitheater and the Sabha Mandap—which used to serve as the Amartithi stage until the mid-1990s—get decorated with rugs, flower arrangements, and murals. About 1000 chairs, roped together in rows, are arranged in the pit before the amphitheater and other places. And just before the crowds arrive on January 30th, hundreds of tarpaulins are spread all across the large expanse under the hilltop pandal.

The Samadhi itself, the focal center of all Meherabad, undergoes a visible transformation at Amartithi time. The dividing partitions are removed, and various ropes and fences put in place so that the tombs of Baba's women mandali can be seen and yet protected. The management of the Samadhi queue, though vastly simplified through the introduction of the token system a number of years ago, remains a major Amartithi effort. On their way to darshan pilgrims have to snake their way through an intricate labyrinth of corridors and railings, all of which are protected from the outside by a chain link fence. In recent years nearly 20,000 darshan tokens have been given out. Since in the future these numbers are liable to increase enormously, the Trust envisions one day an Amartithi event that extends over a seven-day period, from January 31st to the date of Baba's interment on February 7th.

THE REAL AMARTITHI. All of this, of course, represents nothing more than the support system. The real Event of Amartithi is not the vast crowd, nor the songs and speeches on the stage, nor even the fifteen-minute silence at Amartithi noon.

It happens in the heart of each lover as he or she bows before the Divine Beloved.

And around this the veil drops and tongues fall silent. The real Amartithi occurs in the secrecies of love.



How to Contribute

The Avatar Meher Baba Trust is supported entirely by love-gifts from Meher Baba's lovers around the world. In truth, it is Baba Himself who gives through your hands, and it is Baba Himself who brings these objects to completion, objects that He Himself laid down in the Trust Deed, when it pleases Him to do so.

For those who have not taken the opportunity to contribute, here is how. In the UK, please send your tax-deductible contribution to Avatar Meher Baba Association c/o of Sue Chapman, 3 Whin Hill, Craster NE663TP, UK tel 01 665 57 69 57, e-mail suchapman@hotmail.com. In the United States, persons who wish to make tax-deductible contributions or wish to name the Trust as a beneficiary in their will, 401K, IRA, or Insurance policy should contact Emory and Susan Ayers P.O. Box 398 Mystic CT 06355 (tel. 860-535-0370, e-mail TrustPlan@ambppct.org). They will send you relevant information along with a list of eight Meher Baba tax-exempt organizations that have grants in place to support the Trust. (These include a Trust Development Plan grant, an Operating Expense grant, and a grant for the construction of the Memorial Tower.) Baba lovers from other parts of the world should send contributions directly to the AMBPPC Trust, Post Bag No. 31, King's Road, Ahmednagar 414001, Maharashtra State, India. Further information can be found in the Trust's web site at www.ambppct.org.

2010 Young Adults Sahavas

The Meherabad Young Adults Sahavas took place this year as a five-day event at the end of June. It opened with a dhuni and prayer at Lower Meherabad on Wednesday the 24th and concluded after lunch on the 28th. As in the past the program included service projects, workshops in the arts, singing, skits and drama, and sports. Special guests included Sheela and David Fenster, the Thade family, and Krishnakant Shula. In addition to the 84 registered overnight savahasees, participating young people from the neighborhood swelled the daily totals to over a hundred.

Extraordinary Monsoon

The 2010 monsoon flooded the Ahmednagar district with extraordinary rainfalls in a rainy season that extended for more than five months, from mid-June through almost the end of November.

Meherabad and Meherazad both profited to the tune of forty inches, more than double the annual average. While the monsoon typically climaxes in the second half of September, this year it continued for another six or seven weeks, dumping twenty-five inches between mid-September and November end.

Pilgrims to 'Nagar late in the year encountered lush green landscapes with flourishing trees and bushes and thick grasses and ponds and small lakes across the estate. The wells are overflowing. Both Meherazad and Meherabad should be abundantly supplied with water for all purposes through the end of the season.

Silence Day Gathering

Meher Baba's Silence Day anniversary on July 10th drew to Meherabad some 1300 pilgrims, representing an increase of about 150 over last year.

The four-day program featured two visits to Meherazad and a talk by Bhau Kalchuri. On Silence Day itself pilgrims stood in long lines for darshan at Baba's Samadhi and at His Jhopdi in Lower Meherabad. Film showings in the theatre in the morning and afternoon drew 650 pilgrims per session. As always, the event closed with the lighting of the dhuni at sunset on the 12th.

MEHERAZAD MOMENTS

ALTHOUGH BABA'S DEAR SISTER MANI passed away almost fifteen years ago, her memories remain behind, many of them in the form of stories. Her lively and animated manner of expression served as a channel through which one could glean many intimate glimpses of God-Man as He was known to those who lived with Him on a day-by-day basis. Amid these most natural circumstances and in the simplest ways, Baba would reveal the most profound truths.

In one of these accounts Mani recalled an incident that occurred in Baba's bedroom at Meherazad a few days before He dropped His body on January 31st, 1969.

"It was afternoon time," Mani reminisced, "and Baba had walked from His bed to the chair that Harry Kenmore had brought for Him. We were all seated around Baba on chairs or stools.

"Once Baba was seated, I began reading out loud from a Rex Stout book.

Nero Wolf was Baba's favorite detective, and this was a story that I had read before to Baba, but enough time had elapsed that I could read it again.

"Baba seemed completely relaxed. He didn't look tired or exhausted but gave the impression that all His work had been completed and now He was just resting. At least that was the feeling I had. He was lying with His eyes closed as I read. After a while, I could hear the sound of deep breathing, like a light snore coming from Baba. I went on reading until I came to a particular

passage that I knew He had really enjoyed when I first read it to Him. And I thought to myself, 'Oh, what a pity that Baba can't hear now, He is fast asleep. Better that I wait until He wakes up to read more.'

"As soon as I stopped, there was a loud snapping of His fingers, and His eyes opened. 'Why did you stop reading?'

"Well, Baba, you were resting, and this is a very nice passage that we know you would enjoy hearing. . . .'

"Baba said, 'But I heard.'

"I was feeling a bit naughty, so I said, 'What did I read?' And the whole incident Baba repeated back to me. Baba then said, 'Go on, go on. . . .'

"So I resumed reading and covered another chapter or two. But after awhile, again Baba seemed to fall asleep, this time so deeply that He was actually snoring. I looked at Mehera and

the others with a questioning glance:

'Isn't it better if I stop while Baba is resting?'

Mehera and all the others agreed. But the moment I stopped, Baba snapped His fingers and opened His eyes. 'Why did you stop? Remember, even if you think My eyes are closed, I am hearing.'

"I realized afterwards that this episode had to do with more than just that particular moment: it was a message from Baba. 'Even if you think My eyes are closed, I hear. Ask, talk, say—know that I always hear.'"



PHOTO BY LETZION BECKER

Mosquito Control

The good news of heavy 2010 rainfalls brought with it as an unwelcome concomitant the necessity of mosquito control. Apart from the nuisance they create at arti and other times, these pests spread diseases—such as malaria, dengue fever, and chikungunya—that vitiate the pilgrimage experience and can even threaten lives.

Luckily, renewed efforts in vector control had already been inaugurated over the summer months of March-April, with the renovation of drainage systems and other preventative maintenance work. Since the monsoon began the "mosquito squad" has

been vigilantly inspecting all standing water—not only pools and ponds and puddles but drainage troughs and soak pits connected with buildings and toilets and even litter (such as plastic and tin containers) where water collects and mosquito larvae grow. In problem areas diesel is being spread every three weeks; a concentrate of neem is being sprayed elsewhere.

These efforts have clearly paid off: the mosquito population seems to have dropped, and by all informal measures the "mosquito misery index" is far below the level of many past years.

WHAT IS THE AVATAR MEHER BABA TRUST?

CREATED IN 1959 under Meher Baba's direction and bearing His signature on its Deed, the Avatar Meher Baba Trust had at its founding two purposes: to provide means of subsistence to certain named disciples of Meher Baba's, and to fulfill certain charitable objects. Today, the first of these functions is discharged under "Avatar Meher Baba Trust, Firstly," and the second under "Avatar Meher Baba Perpetual Public Charitable Trust."

The Trust Deed calls for maintenance of Avatar Meher Baba's Tomb and the creation of pilgrim facilities; for educational, medical, veterinary, and other charitable services; for estate development and procurement of

sources of water; for the promulgation of Avatar Meher Baba's love-message through melas, lectures, publications, and the arts; and for spiritual training. The Trust's current Development Plan focuses on the creation of new facilities for pilgrim accommodation at Meherabad and other goals.

Inquiries and contributions can be sent to: The Chairman, Avatar Meher Baba Trust, King's Road, Post Bag 31, Ahmednagar 414 001, M.S., India. Subscriptions to this newsletter can be sent to that address or to: Avatar Meher Baba Foundation, PO Box 398, Mystic, CT 06355-0398, USA (tel. 860-535-0370, e-mail TrustPlan@ambppct.org). To subscribe to Tavern Talk (the Trust's

electronic newsletter), send an e-mail to Listserv@ambppct.org and include in the text of your message the words: "subscribe tavern-talk." Further information about the Trust can be found on its web site at <http://www.ambppct.org> and <http://www.avatarmeherbabatrust.org>. Subscriptions to *In His Service* or *Tavern Talk* can be submitted through the web site in the "Events and News" section.

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