

The Adidam Advocate

*The Monthly Newsletter for Associates, Pre-Students,
the Third Congregation and others interested in
The Eleutherian Pan-Communion of Adidam*

March 2004

Volume 1; Issue 7

The Revelation of Divine Truth

In the depth of every human being, there is a profound need for answers to the fundamental questions of existence. Is there a God? What is beyond this life? Why is there suffering? What is Truth? What is Reality?

The Adidam Advocate is an opportunity to be introduced to the Wisdom-Revelation of Avatar Adi Da, whose Teachings truly and completely address all of these fundamental questions. How can Avatar Adi Da resolve these fundamental questions? Because He speaks, not from the point of view of the human dilemma, but directly from the unique Freedom of His Divine State. Adi Da's Birth in 1939 was an intentional embrace of the human situation, for the sake of Revealing the Way of Divine Liberation to all and Offering the Spiritual Blessing that carries beings to that true Freedom. He is thus the fulfillment of the ancient intuitions of the "Avatar"—the One Who Appears in human Form, as a direct manifestation of the Unmanifest Reality.

Through a 28-year process of Teaching-Work (beginning in 1972), Avatar Adi Da established the Way of Adidam—the Way of the devotional and Spiritual relationship to Him. In those years of Teaching, He spoke for many hours with groups of His devotees—always looking for them, as representatives of humanity, to ask all of their questions about God, Truth, Reality, and human life. In response, He Gave the ecstatic life of real Divine Communion with Him, and all the details of how that process unfolds. Thus, He created a new tradition, based on His direct Revelation (as Avatar) of the Divine Reality.

To read Avatar Adi Da's Writings and the stories of His devotees is a great Blessing—for His Teaching is itself an Agent of His Spiritual Awakening-Power. As you will discover, Avatar Adi Da Samraj does not offer you a set of beliefs, or even a set of Spiritual techniques. He simply Offers you His Revelation of Truth as a Free Gift. If you are moved to take up His Way, He invites you to enter into an extraordinarily deep and transformative devotional and Spiritual relationship to Him.

To find Avatar Adi Da Samraj is to find the Very Heart of Reality—tangibly felt in your own heart as the Deepest Truth of Existence.

This is the great mystery that you are invited to discover.

Dear Reader,

In this issue of *The Adidam Advocate*, we invite you to sample the richness of Avatar Adi Da's wisdom relative to the role of the arts in human life and sacred culture. We begin with an unusual story by Bill ("Lucky") Somers, a professional clarinetist who became Adi Da's devotee through the power of Adi Da's Divine manifestation in art and music. Then we'll go on to several excerpts from Talks by Avatar Adi Da in which He speaks to us about what makes art sacred, and conclude with an extraordinary recent Discourse by Adi Da about perspective in the history of art.

Playing for God: A Musician's Story of Discovering the Divine Presence of Avatar Adi Da by Bill ("Lucky") Somers

LUCKY: My story begins in the early 80s, when I had already realized my life's ambition—to be the principal clarinetist in a symphony orchestra. While I was regularly taking more auditions to move up to bigger and better orchestras, I had also become an earnest spiritual seeker and was attending meditation retreats offered by a Buddhist organization. Soon I began to read Avatar Adi Da's books, which had been recommended by a friend from the meditation retreats. Without really understanding the profundities about which Adi Da was speaking, I "knew" that what He was saying was "right". I don't consider myself a particularly intuitive type, but in this case I had an inexplicably deep feeling of the spiritual authority of Adi Da's words. And I began to have experiences of what I could only call "the Divine".

At this point, I was playing in the Spoleto Music Festival in Italy, and had plenty of time to explore the churches and art museums throughout the country. As I delved into Renaissance art—something I had a bit of background in as a result of taking some classes and the fact that my mother was an artist—I began having the tangible feeling that the artists of that time had been somehow portraying the Divine in their works of art. It was not a matter of the Christian subject matter, but a feeling-sense of what I could only describe as "the Divine", communicated by the work itself—a boundless, infinite, bright quality.

Paintings of middle-class citizens evoked this feeling of "the Divine" as strongly as depictions of religious subjects. It was not the subject, but a sense that the artist was somehow in communion with the Divine and was communicating that through the work of art. I went from church to church, museum to museum, in a kind of ecstasy, as one work after another would evoke this tangible sense of the Divine in me.

Shortly, I returned to the States to live in Grand

**Several Talks on
the Sacred Function of Art and Artists**
by Avatar Adi Da Samraj

Rapids, Michigan, where I was the principal clarinetist in the symphony. One afternoon in the fall, I went to a wooded area outside town, to continue reading one of Adi Da's books, *Compulsory Dancing*. Shortly after I sat down to read, I began having an experience of a strong force—subtle but tangible—descending into me. I noticed that the force was drawing everything to itself, trying to make everything conform to it—and “it” was the Divine. It was an experience of God. It felt like all the tall trees and the rolling hills there, everything, was being shaped and pulled by this Power to itself. The feeling deepened, and I saw that everything was existing as a unity. I could not sense the usual separation between things. I began running around the woods, ecstatic in this feeling of non-separation. There were, in fact, no “objects” from which to be separated.

I began to experience what I called at the time a reversal in my polarity. What I had thought of as “inside and outside”, or “top and bottom” were reversed. That evening, when I began playing my clarinet, I realized I no longer had to try to force air through the instrument and “sound good”, but simply allow the endless sea of air in which I exist to pour through the instrument. All the years of searching for the perfect musical expression were ended in an instant. I had studied with the best teachers at the best music schools and had been working endlessly—like most of my fellow musicians—to get ever closer to producing the ideal sound. This was an enormous and stressful effort! Now I found that all the striving was gone. I simply allowed the air to rush into the body and the music to pour out. I realized that I was “playing for God”, playing to magnify love to everyone, not playing for the accolades of the audience. I simply wanted everyone to feel the love I was feeling as I was playing.

I had become ecstatic in my playing. People in the orchestra turned around to stare at me with “what-happened-to-him?” looks on their faces. During that week of symphony concerts, an internationally known pianist who has performed with many of the world's major orchestras, was performing with my orchestra, playing a Rachmaninoff concerto with a long clarinet solo in it. At the break during the rehearsal, she had the personnel manager bring me over to her, and without any introduction, asked me to marry her! Then she said, “Who are you and where did you come from?” I laughed off her questions, but deep in my heart I knew that Adi Da was the “who” and the “where” she was responding to, and that I would have to go to Him.

When I did eventually become a formal devotee of Avatar Adi Da's and sat with Him, I came to know even more directly His characteristic Presence that had been the substance of all these unusual experiences and revelations and the powerful Descending Force by which He had first contacted me in the woods. I could feel how He would enter into me from infinitely above the body by first pressing down through the top of the head. Then I would feel Him “melt” me, so that the sense of “I” would be lost in the overriding perception of Him as Love and Bliss. I realized that Adi Da not only freely Transmits the tangible Truth of non-separation from the Divine, but that He Himself Is the Manifestation of the Reality of Divine Love-Bliss.



AVATAR ADI DA SAMRAJ: True art is something that many people should be able to participate in and use.

Likewise, people should be able to participate in the Enlightened Disposition and Transmission of the Adept.

The purpose of the Adept, like the purpose of art, is not merely to be objectified and culturally admired. The purpose of the Adept and of art is actually to transform other people. Participation in true art should be ego-transcending, should permit and invite ego-transcendence.

True art is not merely the product of a hero who was able to transcend himself and create something which is then to be passively admired by others. Participation in an art form should be a great exercise that enables you to transcend yourself. If it does not serve that purpose, then it is a colossal lot of junk.

True art has a purpose for others, not merely a purpose for the artist. [November 27, 1982]

* * *

AVATAR ADI DA SAMRAJ: [Speaking to a young painter] Anciently, all arts were forms of ritual. They served the community. There were dancers, painters, singers, sculptors, people who would recite, and people who wrote stories. But they did not do these things merely to express themselves. They did them because these arts were presumed to have a function within the community.

Such artists studied to become proficient in any one of the arts. If it was proven that you had sufficient talent, then you could go and spend your life doing this kind of work.

In general, the culture of the community in which you lived was already established. It had a formula, a consideration, a history. It had a spectrum in which you could operate as an artist. As a painter, for example, the technique you were to use and the images you were to create were all pre-established. Therefore, the artists had to transcend themselves to learn the art.

The artist submitted himself or herself to a master of the craft, the art, by whom he or she would be schooled in the tradition, the limits, the techniques, the purposes of the art. By submitting himself or herself to this demand of the culture in general, the artist transcended his or her own self-obsessed motivation.

An artist was not permitted to paint, sing, or play an instrument until the master could attest to his or her preparation and affirm that the person was capable of serving the community, serving the culture. The person was capable of this because not only had he or she learned all the techniques, not only did he or she know how to awaken in the audience all the imagery to which they were devoted and by which they might transcend themselves, but because he or she had mastered himself or herself in the process. The artist had become responsible for himself or herself.

As we approach modern time, the arts cease to have a cultural purpose that is acknowledged to be necessary. They become mere entertainments. They become ways of expressing

yourself, your contents, your insides—your aberration. In fact, the arts become the very means for expressing the problems you have because there is no culture, no center, no society, no necessity to what you do.

This is what you have inherited as an artist and as a human being—the failure of the social order, the failure of the demands within an artistic discipline that you transcend yourself, that you master yourself, that you provide something within the social order that is valued by others, that has intrinsic value, that has fundamental value, that is not just decorative or entertaining, but that is part of the sacred purpose of the community.

Find a way to submit yourself to the function of art within this true culture. That is how you will transcend yourself in this process and make your art more than ego- possession, self-expression, “Narcissistic” self-reflection.

Find a way for your art to be ecstatic, and find some way for it to serve, even in ordinary ways. Give pleasure through it, and have that pleasure serve the appropriate mood of devotees. And then perhaps find some greater purpose—find a way for your art to be ecstatic in the Spiritual sense. That is a discipline. Perhaps it will take a long time to do that. But one’s struggle is not to fulfill oneself and make that egoic self lovable by the world. The struggle is with the egoic self in order to enter fully into the Divine. [September 17, 1980]

* * *

Once, a young devotee of Adi Da who was studying traditional Indian dance commented to Him that she had learned that, traditionally, students of this dance form studied ancient sculptures to learn the prescribed gestures. He took this opportunity to elaborate on the true impulse behind all sacred art:

AVATAR ADI DA SAMRAJ: To study traditional sculptures is fine in the ordinary tradition of dance, but sacred dance is a form of worship, Divine Communion, surrender of the conditional self to the Divine in the Form of the Guru. Such worship is also the ultimate sacred discipline for the Spiritual practitioner. Therefore, in fact, meditation, as I Instruct you in the Way of Adidam, is a sacred art.

Dance, and in fact every sacred art, is based upon this very principle. The principle of surrender to the Divine in the Form of the Guru is the ancient background of all sacred arts. Sacred arts have always been created in this manner. The greatest form of sacred art is surrender to the Guru to the point of Realizing the ultimate Nature of the Guru.

The temple sects worshipped a Form of the Divine, even many different Icons or Representations of the Divine. The sacred arts can be surrendered to these Representations, or sacred Forms, or Divine Icons. But, traditionally, people who surrendered to iconographic Forms of the Divine did so under the guidance of the Guru. Whenever the sacred arts have manifested in their great forms, they have always been created in surrender to the Guru. Transmission through the Guru was the means whereby the devotee could fruitfully Contemplate the Divine Form.

The worship that occurs in sacred arts is surrender to

the Divine Form, and, through that surrender, reception of the Divine Shakti, or Divine Energy, of that Divine Form. If you surrender to the Divine in the bodily (human) Form of the Guru, then the Divine Shakti will Move you. All the traditions of the sacred arts were manifested originally and spontaneously by people who were Moved by the Divine Shakti. Over time, a system developed that became the ritual of that sacred art. Hatha Yoga, for instance, is not merely a physical invention. Its poses were manifested by people who were Moved by the Divine Shakti. Originally, all the asanas of Hatha Yoga were Realized and Manifested by the internal Spirit-Energy received by devotees from the Guru.

Therefore, in the sacred art of dance, the principle is to surrender to the Guru. Traditionally, depending on the sect, sacred dancers would surrender to the Icon of their sect. Through that surrender, the Divine would Move the dancer to take on facial expressions and movements and asanas in reception of the Divine Spirit-Energy, or Shakti. Sacred art is not realized through imitation of images but through allowing the Divine Spirit to Manifest. Sacred art comes from the inside to the outside, not from the outside to the inside. All sacred arts are founded on Divine “Possession”, or surrender to the Divine in the Form of the Guru to the point that the Divine enters you, literally.

Therefore, it is not truly correct to say that sacred dance was created by imitating sculptures or sacred images. Fundamentally, the study of sacred images is only preparation for the eventual capability to receive and to be Moved by the Divine Spirit.

This “secret” of sacred art is the reason that sacred art should not be performed as public theatre. Ordinary people should not see true sacred art. Sacred art should only be seen by devotees and people who respond to the Divine Energy. This is why traditionally the sacred arts are performed in the temple, or in the Presence of the Guru. Sacred art is performed as worship, not conventional performance.

The ego can feel very satisfied by imitating things, and it can congratulate itself on how very clever it is and how well it has done. But such is not sacred art. That is secular art, or ego-art. To practice sacred art, you must surrender to the Guru and receive the Guru’s Transmission. The Guru’s Divine Transmission does the sacred art. In other words, The Guru’s Divine Transmission Moves in you when you surrender your egoity.

This is true of sacred arts, and it is true of all aspects of the practice of My devotee in the Way of Adidam. Therefore, My devotee has no reason to feel self-satisfied or to feel that he or she, as the ego, has accomplished anything. The true devotee practices in a sacred manner. And the sign of such practice is that the devotee does not feel that he or she did the practice, but, rather, the true devotee expresses gratitude for the Accomplishment of the Divine.

Sacred arts are to be created and performed as surrender and not as imitation of traditional forms. If you understand this principle, it can help you to practice sacred arts, and it can also help you to practice the Way of Adidam. Understanding this principle will also enable you to discriminate between artists who are involved as the ego in secular art and artists who are involved in true sacred art. Some

artists think they are involved in both sacred and egoic, or secular, art. Others are clearly involved in art merely for the sake of being seen. But those who create sacred arts in a sacred culture do not perform these arts in the public.

Therefore, let this be the understanding of practitioners of any sacred art: You, as My devotee, should always be practicing to receive My Transmission, and through your surrender to Me, you will manifest the sacred art.

Symbols of the Unexplainable Reality

A Talk by Adi Da Samraj

About His Photographic Image-Art

January 12, 2002

AVATAR ADI DA SAMRAJ: Perspective is an interesting phenomenon in the history of art. But it is also an interesting phenomenon in the culture of civilization altogether. Perspective appeared as an element in the plastic arts during that period we call the Renaissance. And much of the transformation of art that characterizes that period was about the introduction of perspective as the basis of image-making.

Perspective is based on “point of view”. There was not only the making of plastic imagery with perspective as an element, as a guide to structuring imagery, but that point in the civilization of the West, especially, was a transformation of the disposition of culture from an orientation toward the Divine to an orientation toward the human. That transformation marks the beginning of the secular error—or secular era. [laughter] In other words, the point of view became the position of the self, the position of the human entity, the ego.

The individual then became the primary subject of the arts as well as of civilization and politics. All the fundamental changes that have taken place in human culture and society since the Renaissance are changes in the direction of secularization. Humanism, in other words—the focus on the human or the ego.

Perspective fixes the position in space from which things are seen. It points to somebody standing there in a particular place. The picture shows you that. The picture implies the viewer, the egoic perceiver. And eventually art becomes interesting because of the artist. The artist becomes what is interesting. The art itself, less so. And that is why there is so much focusing on how the artist made the image—all this fascination with the artist as a fetish of a kind, and so forth.

Of course, there is interest in the artist in any effort, for some reason or on one basis or another. But the kind of interest that tends to be the focus in the modern tradition is this fetishistic fascination with egos.

A lot of art, particularly as the twentieth century developed, became a cynical commentary on fame and art as being more about money than anything else. By the end of the twentieth century and the beginning of the twenty-first century, world culture reached a dead end. Another change has to take place. Fundamentally, that change is about relinquishing perspective, or relinquishing point of view. That is to say, it is about relinquishing egoity. It is about going beyond egoity—but not, then, into a conventional orientation to the Divine as the counter, or antidote, to egoity. Nevertheless, the change is

certainly about the Divine, or about Reality as itself Divine, and how to Realize Reality as Divine rather than as merely conditional. And My Work is all about this very point.

And so a change is required, a freedom is required, not only from some of the limits of modernism, but from the limits of the entire Western tradition since the Renaissance—in fact, in the entire world-tradition of the arts, which is based on conventional reality presumptions.

Thus, the fact that I am using the camera, which is a point-of-view-machine, a perspective machine, basically, an epitome of conventional culture and conventional mind, is an interesting fact when you reflect on what I am up to in terms of image-making, which is about breaking beyond that limit.

The camera, as I have said, is for Me a symbol of the human body-mind, a symbol of the ego. It fixes you in that position automatically. I have had to Work very hard to transcend this symbol of human egoity—the camera itself. By transcending its technical limitations, I am expressing the process of ego-transcendence (and the transcendence of understanding and vision and experience and comprehension of reality) that comes with the transcending of the conventional perception of reality. To do so, I am transforming the uses of the ego-machine, which is the human body-mind, and the camera, which is a kind of mechanical symbol of egoity, in that it is a perspective machine.

The modern tradition, meaning everything from the Renaissance, is all about egoity, the focusing on the human being as the center of importance for human beings, rather than on That Which Transcends mere born existence.

Oddly, the Renaissance, which marks the beginning of science, too, in its modern form, counters the very perceptions that science introduced. Scientists realized that the Earth is not the center of the universe, or of the solar system, in which human beings live, but rather the Earth and the other planets move about the Sun.

Effectively, the Western cultural tradition (or what is now the world tradition, but which began as the Western tradition in the Renaissance), countered one of the principal scientific discoveries of that time. Galileo and others countered the notion that the Earth is at the center and demonstrated clearly that that was not the case. The Sun is the center. That should suggest that something like the Divine is the center, not the ego.

But the cultural tradition that began with the Renaissance goes against its own knowledge by emphasizing a notion that is something like the idea that the Earth is the center of the universe—or that the human entity, the ego, is the center of reality, or is the point of view from which reality can be known, and rightly known. And it is not.

The perspective is geocentric, or egocentric, you see? And precisely the opposite of the trend of science. The Earth is not the center of things. Neither is the human. Neither is the ego. But there has been five hundred years or more of Western civilization acting as if the human ego is the center of reality.

DEVOTEE: The art of the earlier period, before the Renaissance, had a dimension in which, in a certain sense, the freedom from the ego point of view allowed images to be not limited to the conditional point of view. A Spiritual hierarchical awareness is reflected in many of those images.

AVATAR ADI DA SAMRAJ: Yes, those works were not based on perspective or the structure of the egoic perceiver. Neither were they linear or discursive in the way that some more modern work (images and concepts in the arts altogether) have been structured since then. Art was not controlled by the notion of perspective or ego or point of view or geocentric fallacies or secularism. And this permitted even the arts to make images differently, not based entirely on the cramp of egoity.

At the same time that the culture of civilization believed that reality was constructed geocentrically, another dimensional view of things was permitted. It is strange, but when the heliocentric point of view was justified by science, the civilization turned around and became geocentric, or egocentric! [Avatar Adi Da laughs.]

You would think that the more primitive, geocentric view of things would have inspired the false view of no Divine orientation. But, in fact, when the geocentric view held sway, there was not only a sacred orientation in general, but the arts expressed this more plastic, fluid, point of view, not merely focusing on the point of view of the viewer.

But the more there is of the heliocentric point of view or idea of how reality is constructed—however much even that is a limitation, because it is just applicable to this particular galaxy, you know—at the same time, civilization is building itself more and more on individualism and egoity, or has tried to. And that has become a profoundly destructive affair.

DEVOTEE: It tries to stamp out ecstasy in the Divine, in Reality.

AVATAR ADI DA SAMRAJ: There is nothing to be ecstatic about in that case. It is an extremely depressed notion of reality.

DEVOTEE: This point of view has reduced art to nothing.

ANOTHER DEVOTEE: It has reduced the world to that, too.

AVATAR ADI DA SAMRAJ: Yes, to a lot of absurd, empty, subjective gestures that are really of no interest to anybody—not even to the people who make them! [Avatar Adi Da laughs.]

DEVOTEE: Your Art, Your Images, are ecstatic.

AVATAR ADI DA SAMRAJ: Yes. But “ecstatic” covers a lot of meaning. It is about ego-transcendence altogether, not just gleeful expansiveness.

The notion of ecstasy means a great deal more than people might ordinarily suggest it means, you see. When you think of ecstasy, you think of some sort of thrill, in the conventional sense. Whereas ecstasy is actually a way of comprehending reality, or is about right comprehension of reality. Right comprehension of reality is inherently ecstatic, or, in other words, ego-transcending, egoless.

“Ecstatic” means to stand outside oneself. “Enstatic”, on the other hand, means to stand in place, but it does not necessarily mean standing in place as an egoic gesture. It is

standing in the fundamental Position of Reality. Thus, ecstasy and enstasy are, in some sense, the same, if understood in Ultimate terms. And so, yes, that is what My Art is about. That is what the Way of Adidam is about. [pause] It is what Reality is about.

Serving the purpose of the Realization of Reality, the true Nature of Reality, is a way of describing the purpose of the Image-making I do. Those Images Call people to go beyond point of view, to go beyond perspective-based, ego-based observation or perception of things—even the perception of the Images I make.

And they specifically Call people to not sit around trying to figure out how I do it, because that is the way of not allowing yourself to be sensitive to the Imagery. It is not allowing yourself to participate, to be drawn by the Images, to be served in the subjective process of ego-transcendence and participation in Reality As It Is, more and more profoundly.

Nobody can merely look at a photograph of Mine and be Divinely Self-Realized—that is not the point. But they can be drawn into the disposition that coincides with the Realizing process. Each of the Images has to be very profoundly and fully considered. It is not an offhand, snap-snap-snap process. It requires being able to generate Images very fluidly as a moment-to-moment activity, you see, without all the obstructions, the fixations of position, the figure-figuring kind of slowness that binds you to very physical limits in other kinds of image-making. For example, painting an image with a gross physical medium such as oil paint. Painting has inherent limitations, which, for the purposes that I am involved in with making Images, was too much of a limitation. I had to find a different way of doing it, a different way of fulfilling the Spiritual Purpose that I have considered relative to artistic matters since I was a child.

We Praise and Acknowledge the Following People Who Deepened Their Formal Relationship to Avatar Adi Da in February:

New Course Participants

Leigh Goldstein, Los Angeles, CA

Elisabeth Craven, Newport Beach, CA

New Youth Fellowship Devotee

Brendan Boyd, Santa Monica, CA

General Announcements

We will be beginning the new *Adi Da* course. This fantastic course is now being taught all over the Southwest Region. You can take the class by tele-conference if you live in a remote area. Call 310-358-0555 for more details.

The Heart's Connection is published by The Outreach Department of the Southwestern Region in cooperation with the Third Congregation Office of the Advocacy Department of the Eleutherian Pan-Communion of Adidam. For more information please contact Tim Peterson at 310-358-0555.

© 2004 The Avataric Samrajya of Adidam Pty Ltd, as trustee for The Avataric Samrajya of Adidam. All rights reserved.
Perpetual copyright claimed.

Calendar of Events

The Adidam Bookstore & Center of Los Angeles
8572 Melrose Avenue (across from The Bodhi Tree Bookstore)
Phone 310-358-0555, www.adidam.org

“I Have Come For The Sake of All Beings” - Introductory Event

The great mystery of who Adi Da is and what he has come to give is not a claim to be believed but a joyous secret to be discovered at heart. Countless people have already experienced this overwhelming and wonderful surprise and have become devoted to Adi Da as their beloved spiritual master and divine liberator. Once the depth of that secret is revealed nothing is ever the same again. Join us every Saturday from 5:00 – 6:30 pm for a weekly introduction to the extraordinary life and teaching of Avatar Adi Da.

Wednesday Educational Evenings

Join us every Wednesday from 7:30 – 9:00 pm to participate in our on-going study courses. This is our forecasted schedule:

1. The *Adi Da Course* – 3/17 – 4/28

Cost: \$60/month. You can audit one class for free. Before joining you must attend a Saturday introductory event.

Prestudent Course

This class meets at our Center in LA and can also be taken by conference call for people that live at a distance. Call 310-358-0555 for more information.

Special Events

Weekend Retreats at the Man of Radical Understanding

If you would like to immerse yourself in a weekend of Avatar Adi Da Samraj’s Wisdom and Blessings, attend a retreat at the Man of Radical Understanding retreat center which is located next to the Mountain of Attention Sanctuary. These weekend retreats take place on the third weekend of each month. The cost is only \$108. For more information, please call Tom William’s at (707)928-4915 or email him at Tom.Williams@adidam.org.

Parking for the Adidam Bookstore and Center of Los Angeles: Your simplest option for parking is to use the valet parking offered for Urth Caffé and the Bodhi Tree Bookstore which is available for \$3.50 across the street from our center. The valet service is an independent service and will park your car for all Adidam events.