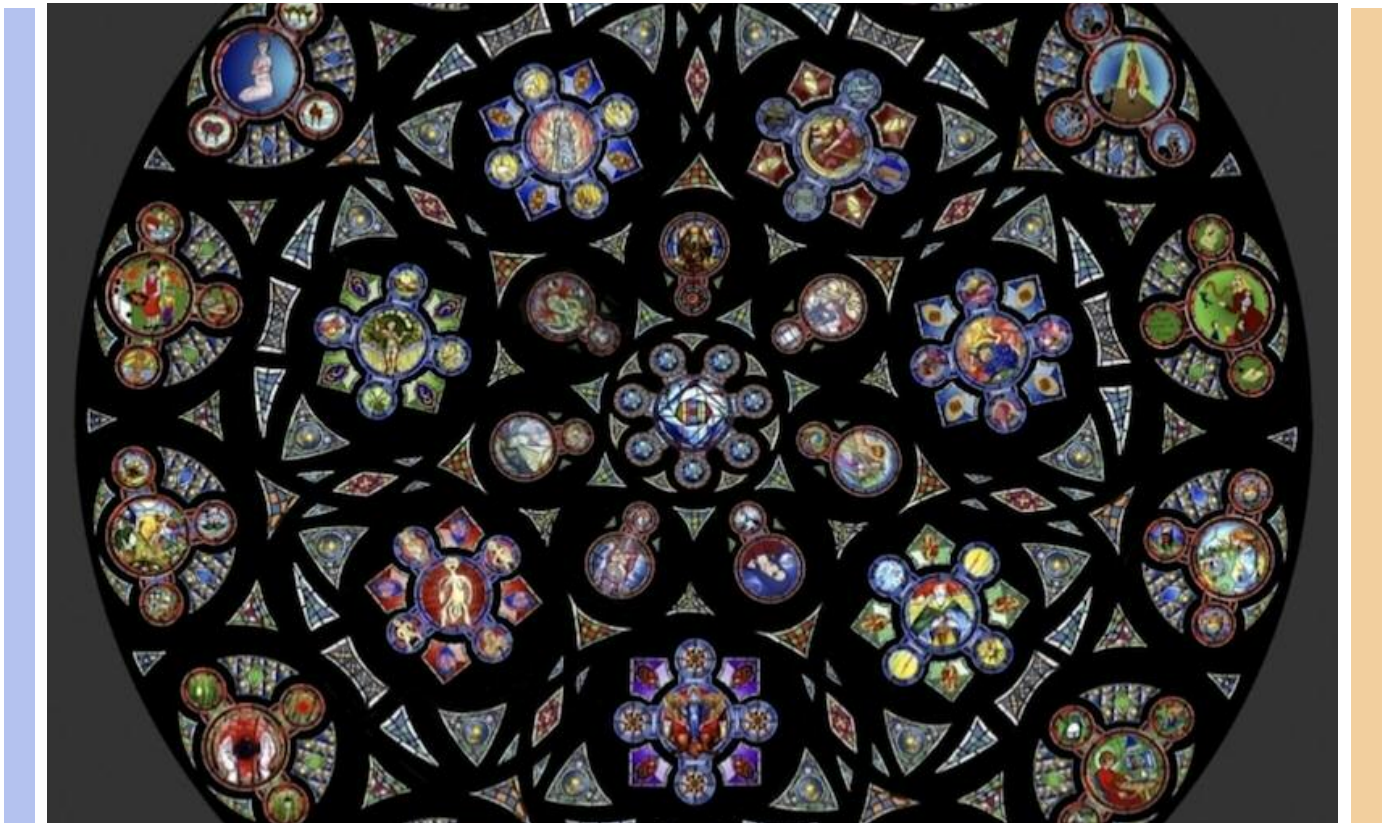




Artist Dr. Delia Whitbread Creates Breathtaking Stained Glass Exhibition in the UK

The following text comes from the Churches Conservation Trust's feature on Delia. (CCT is the exhibition sponsor).



Celebrating International Women's Day, "Kali in the Crypt," is a month-long exhibition in the crypt of St. Johns that also launches a year long multicultural arts project celebrating the women of Bristol.

'Kali in the Crypt' includes medieval and Victorian stained glass from our collection and marks the launch of the Bristol Rose Project, developed by and for the women of Bristol. Stories of women's experiences will be gathered over the course of the year and woven into a design for a new stained glass rose window.

We recently had the opportunity to speak with Delia about her inspirations, her own art, and her volunteering work at St John on the Wall.

Which artworks most inspired you as you were growing up?

I grew up in Birmingham, which hosts the UK's largest collection of Pre-Raphaelites work. Like a lot of young people, I loved the romanticism of the Pre-Raphaelites and their use of bright colour and detail. Birmingham Art Gallery has a room dedicated to [British artist and designer] Edward Burne-Jones, who lived in the city. I was particularly inspired by his Holy Grail tapestries because I loved the Arthurian legends. At that time the tapestries weren't valued and were left hanging in



I loved the romanticism of the Pre-Raphaelites...



the big Lecture Hall; if the museum wardens were in a good mood they would let you in to look for as long as you liked. These days, the tapes-

tries are stored away from daylight and you can only see them at special exhibitions. I loved stories and at that time wanted to be a book illustrator - it was with that ambition that I went to art college in 1968.

How would you describe your work?

I focused on oil painting and etching before I turned to stained glass. My favourite glass is still that of the early Middle Ages where strong colour, vivid storytelling and humorous details make up even the most sacred stories. In my figurative work I like to create a strong narrative so the viewer knows they are looking at a moment in time in a broader story – such as in my commission for St John Vianney Church in Bexleyheath, The Holy Family Leaving Egypt. Here, the backdrop of date palms, camels and pyramids frames a simple family departure where an apprehensive Jesus, carried by his father Joseph, takes the flowers his mother has picked for him as a distraction before they embark on the long journey home to Palestine – a place he does not know and in which he has never lived. I also have a great love of geometry which I use to underpin both my narrative and abstract work.

Why did you choose the crypt at St John on the Wall to display your stained glass? How will you choose which pieces to display?

In 2015, there was an exhibition of stained glass in light-boxes down in the crypt. I realised what a great space it is for backlit exhibitions as it is dark enough for the glass to glow in all its glory. In the upper church there is too much ambient light for such a dramatic effect. As my stained glass is largely inspired by 13th-century glass that was being made all over Europe at the same time that St John's was built, it seemed the ideal place to display my work. Choosing the glass was easy as my glass goddesses have never been displayed collectively in an exhibition before. I liked the idea of juxtaposing Hindu images like Kali, whose shrines in Indian temples are always dark like caves, with the Christian space above.

What has been your involvement at The Churches Conservation Trust to date?

I have worked as a volunteer for St John on the Wall on and off for the last five years. At first, I just used to love coming and sitting in the upper church early in the day, even when there were hardly any visitors. I enjoyed telling visitors about the medieval glass that is preserved in the upper clerestory windows. I can talk for hours about the designing and making of stained glass and I am happy to share that. St John's is such an inspiring place: large enough to impress, but small enough to feel intimate. The crypt is particularly redolent of the mystery of 1,000 years of history. I am really pleased to have found a way of displaying my work in this wonderful space.

More about the artist:

Delia is the artist behind 'In the Womb of the Rose', a digital montage of illustrations of iconic female figures created by 17 women artists from across the world. The project began in 1988, when she researched the history of gender and iconography as a student at the Royal College of Art and created a prizewinning design for a rose window celebrating the feminine. Since then, Delia has ex-

panded the project in a labour of love lasting 30 years. It formed the focus of her PhD project at Sunderland's National Glass Centre, and inspired a collaborative project called 'Reconfig- >



My favourite glass is still that of the early Middle Ages...



uring the Rose' that also celebrates women.

Delia moved to Bristol in 2011 and has a studio in Stokes Croft. She read English and Sociology at the University of York and taught in Indonesia, where she developed her love of Eastern art. After several years teaching in London's secondary schools, Delia retrained in mural design at Chelsea School of Art in 1986 and went on to study Visual Islamic and Traditional Arts at the Royal College of Art, where she earned an MA. She has been working as an architectural glass artist for 25 years and has also lectured on Architectural Glass and the History of Art on the Art for the Community and Women's Studies courses at Roehampton University, Surrey. (the above from their website,

<https://www.visitchurches.org.uk/what-we-do/blog/stunning-stained-glass-lights-up-a-bristol-crypt.html>)

Delia is also an extremely active member of SICA UK and a real treasure! The exhibit ran for the month of March, but the program will continue. and Delia will continue to amaze us all with her work!

First seen on SICA website www.subud-sica.org ●

IMPORTANT CONGRESS UPDATES

World Congress news:

IMPORTANT! CHANGE TO DEADLINE for submissions to the "Unity in Diversity" exhibition. Please read the General Information for changes highlighted in red.

To stay in touch with updates for World go to GO TO

<https://subudworldcongress.org>

We have compiled a collection of recent updates regarding the Congress. Please click here:

<http://www.subudvoice.net/wp-content/uploads/2018/05/World-Congress-Updates.pdf>

INCLUDED ARE

Special registration deal for non-Subud guests

Low-budget accommodation

Registration fee increase

Urgent news about the World Congress Assistance Fund

SIHA staff wanted for World Congress



Do you have a project hidden within you? Something you have been wanting to make happen in the world?

Peter Jenkins writes...

Register now for: 'Discovery' – 'Vision' – 'Action'

A series of 3 Project Development Workshops at World Congress

When you come to Congress, you are encouraged to bring with you a project you are working on, planning, or dreaming of.

The four Wings, SIHA, SICA, SDIA and SESI will support you in polishing a presentation for your project, which could win you a grant from the \$100,000 pot being provided by SESI. It could be a Subud project, a personal venture, a community initiative or a business idea. It could be related to social welfare, creative expression, health, education, youth development, etc.. Anything that is a way of putting your latihan into action in the world.

>

Maybe you have an already developed idea, or perhaps you sense you have a project within you and need some help in identifying just what it might be and bringing it to life. If this is the case, you should consider registering for the series of three Project Development workshops being offered at Congress: Discovery, Vision and Action.

In Discovery, we will explore who you are and where you have come from. We will explore the different ways the wings can express themselves and support you in your life. You will discover which aspect of yourself and your life you wish to focus on.

In Vision, you will establish a picture of how you want to express and develop this aspect of yourself in the world through a project and how it will support your whole development as a person.

In Action, you will explore how to take your idea and make it happen in the world. You will be given constructive feedback and supported to develop a presentation for the pitch session, thereby being in the running for funding for your project.

These workshops will run for two and a half hours on the afternoons of Day 2, Day 6 and Day 8 of Congress. They will be fun, dynamic and interactive... We encourage you to commit to attending all three, to get the most out of the experience.

To register, simply send an email to peterjenkins4@gmail.com with the message: Please register me for the Project Development Workshops at World Congress and sign with your full name. ●



Peter Jenkins, Guillaume Sanchez and Marlena Basser, three of the YES Quest team.

ADVENTURES IN SUBUD

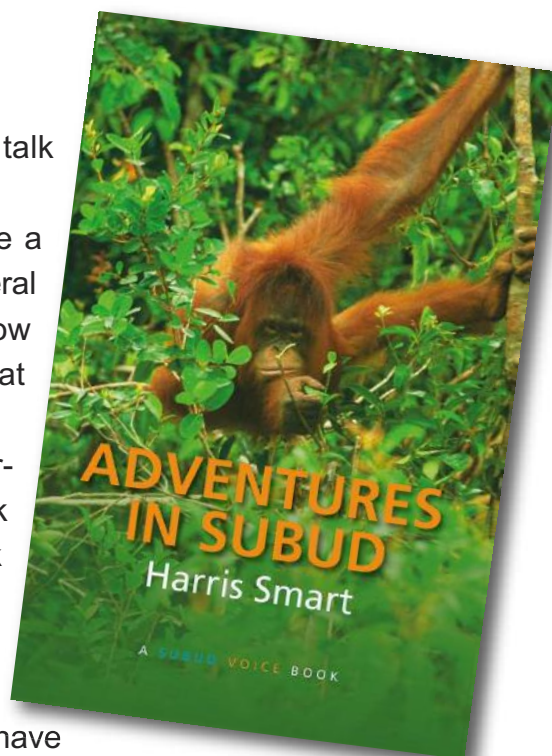
A new book from Harris Smart... Harris writes...

Way back in 1984, I was fortunate enough to be at a talk which Bapak gave in his house to about 25 people

During this talk Bapak said that someone should write a book about Subud. He said the book should be for the general public and that it should be very interesting. It should show the "proof, the evidence, the reality" of Subud, and that Subud has "every kind of thing in it".

I was inspired by this talk to travel around the world interviewing Subud members which eventually became the book Sixteen Steps. I did not imagine that I had written the book that Bapak had conceived of, but I did take what he said as the guidelines for what I tried to do. And so I have done in subsequent books and now in this most recent one.

One of the differences between this book and anything I have done previously is that you can really say it is "lavishly illustrated". There is something >



To obtain Harris's new book go to:

<http://www.lulu.com/shop/harris-smart/adventures-in-subud/paperback/product-23667835.html>

Or go to www.lulu.com and enter "Adventures in Subud" in the search box.

about a photograph that convinces about “the proof the evidence, the reality”. The 360 pages and 63 chapters of this book include 120 illustrations, black&white photographs and cartoons.

Why have I called it Adventures in Subud? Well, I do believe that Subud is an adventure. Sometimes it is literally so, as when Mansur Geiger went off into the jungles of Borneo searching for gold, or when Susila Dharma starts a clinic in the Congo. But Subud is also an adventure, every time we do the latihan. We can never be sure where it’s going to take us.

The book includes the very best of the many interviews I have done over the years with Subud members, including some never before published. It aims to depict the complete panorama of Subud life including spiritual experiences, our history, enterprises, social welfare, culture, health and youth.

It is not a detailed history of Subud like Harlinah Longcroft’s books, but it aims to touch on certain crucial moments to give a sense of the arc of our development.

Bapak’s receiving of the latihan in 1925; its arrival in the West in 1957; and then that great adventure story which began with the 1971 Congress when Bapak encouraged us to undertake those major projects; the bank, S Widjojo, Anugraha and especially Kalimantan.

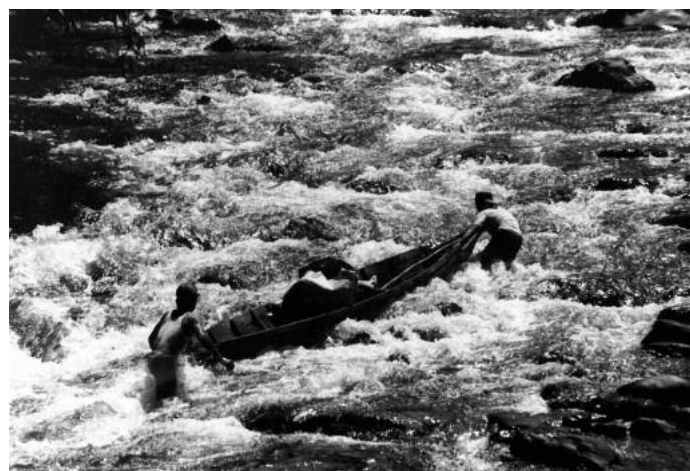
Well, we all know that story did not go exactly as planned or hoped, but the book asks if we are now coming out of that collective “winter of our discontent”

I have tried to take Bapak’s advice by making this a book that will be accessible and interesting to those not in Subud, while at the same time, of course, I also hope it will speak to Subud members.

The book has been beautifully designed by Marcus Bolt and it is my fond wish that even someone who does not like to read will get an impression of what Subud is all about by flicking through it, looking at the pictures, the chapter titles and the highlighted quotations. For those who



Sharif Horthy on what it was like to be Bapak’s interpreter...



Subud is an adventure; sometimes a literal adventure as with the Kalimantan gold exploration; sometimes a metaphorical adventure every time we do latihan



The book seeks to tell the complete story of Subud in outline, including the rise and fall of the major projects such as Anugraha.

like to read, there is plenty of in-depth text.

I have included cartoons by Dirk Campbell and Marcus Bolt for several reasons. First of all, I think many people will be glad to have these cartoons collected together since the original books in which they appeared may not always be easy to obtain. But they also serve other purposes. How do you illustrate testing? How do you illustrate fasting? The cartoons do that with humorous and insightful attitudes.

They also show that we have the capacity to laugh at ourselves, our faults and foibles. I once asked Dirk where he got the ideas for the cartoons from. He said he got them from observing himself, his own mistakes. A very good attitude to have.

My name is on the book as the author, but really it is a compendium of other people's contributions. I am standing on the shoulders of giants. This is the cream of all the interviews I have done over the years with Subud members. For example...

[Sharif Horthy on what it was like to be Bapak's interpreter...](#)

[Ronimund von Bissing on Ouspensky, Gurdjieff, the early days of Subud and the writing of *Songs of Submission*...](#)

[Patricia Lacey on how a dream led to her starting multicultural childcare centres in London...](#)

[Susila Dharma projects from Brookhurst Grange to the Congo...](#)

[Spiritual experiences of all kinds...](#)

[Major projects and other enterprises...](#)

[Some stories are classic and familiar, others have not been published before...](#)

The book is available from www.lulu.com and will also be on sale at World Congress in Freiburg.

A FEAST OF A BOOK

[Dr. Livingston Armytage comments on Harris Smart's book *Adventures in Subud*...](#)

This is a feast of a book, rich in history, explanation and vintage anecdote, woven together through the steadfast voice of Harris Smart, long term editor of Subud Voice.

Early in the collection, he recounts an experience in 1983, when:

"Bapak looked around the room and asked, "Who will write this book?" I wanted to put up my hand, but I was too shy... So, I didn't put up my hand. Even though I really wanted to. I was inspired. It has always been my big ambition in life to be a writer, and here was this golden opportunity. Too late! If you don't do it straightaway, you will never do it."

But, thankfully he was wrong!

This is a masterful and at time heart-wrenching record of our Subud experience over recent decades: replete with hope and disappointment, revelation and joy – leavened with the marvelously irreverent cartoons of Marcus Bolt and Dirk Campbell.

This is the story of my community, a very precious part of my life.

Well done Harris!



"SHOW BY YOUR MOVEMENTS YOUR CAPACITY TO DO THE JOB OF SKI INSTRUCTOR."

120 illustrations, including and cartoons by Marcus Bolt and Dirk Campbell.

A UNIQUE JOURNEY

As well as being for Subud members, the book is also intended to give an interesting account of Subud to people outside. A friend, Peter Costa, who is interested in spiritual traditions wrote these comments... I have entitled my comments on Harris Smart's book "a unique journey" because like all good spiritual writers he focuses on the very personal ways that people can live the religious/spiritual movements they choose to follow.

This title *Adventures in Subud* also implies that the spiritual life is not a static set of practices or lifestyles that we adopt when we find a spiritual community that we are comfortable to be in. Rather, Harris suggests an "adventure" should imply that we are pioneers pushing into the unknown.

There is a definite genre of books written by people who have often travelled vast distances in search of gurus or teachers who will assist them in their spiritual searching. Often these writers focus so much on their own subjective status that these spiritual seekers often appear to be somewhat narcissistic.

It is very refreshing to read a book where the author doesn't place himself in the centre of the drama. Rather, Harris's book balances his own spiritual journey with an account of how Subud has profoundly affected the lives of many other people. Harris also gives a succinct account of the humanitarian and enterprising projects that Subud has engaged in over the years.

He paints a picture of a spiritual movement which was not inward-seeking but reaches out around the world and has engaged in many worthwhile endeavours to help people in their material and spiritual circumstances.

For Harris, the term "adventure" should be understood primarily in a metaphorical sense. Harris suggests it is an adventure, a step into the unknown, every time Subud members open themselves to the "latihan" (the spiritual exercise at the heart of Subud).

The author believes that by experiencing the latihan people can spiritually grow to the point where they can express their inner selves in the outer world. Thus, according to Harris the latihan facilitates an "unfolding of destiny" in which people can manifest their gifts and talents.

The author's hope is that this book will contribute something of value to the lives of people who practice the latihan and further contribute something of value to the world. He believes that the latihan is a personal experience which should be approached in the spirit of a scientific experiment. That is, it should bring proof of its own potential power to transform a person's life. ●

COLOMBIAN DREAMS AND REALITIES

The April edition of Susila Dharma eNews is based on a recent adventure in Colombia. Find out what innovative projects and plans were discovered during this trip...

By Solen Lees, SDIA eNews editor

From loving care for older people and protecting threatened biodiversity by teaching English, to organising football tournaments to prevent teenage pregnancy and the provision of clean water to revive a rural community – these were just some of the selfless and innovative projects and plans that I discovered during my trip



The big hall at Amanecer - Solen with Monica Ramirez and volunteers. Keen to get things going again.

to Colombia last month. Let me try to tell you about it – or some of it, at least!

Amanecer – all together!

During an all too short stop-over at the Amanecer International Centre in the Quindío, I met the new representative of Susila Dharma Colombia (SDC), Claudia Restrepo, and we had a chat about her upcoming term as SDC Chair and what she wanted to achieve. With us was Monica Ramirez de Carrington, the new legal representative of the Amanecer Foundation, which has been developing social projects for over two decades.

After a fallow period for the Foundation, Monica is keen to get things going again with a seemingly infinite supply of ideas for projects which would cater for the many needs in the surrounding communities at the same time as putting to good use the facilities of the Centre, which have been under-used for the past couple of years.

What would Amanecer look like if these ideas were put into motion? Find out here [<https://www.susiladharmacolombia.org/amanecer-all-together/>].

To read the complete enews go to:

<http://www.subudvoice.net/wp-content/uploads/2018/05/SDIA-eNews-April-2018.pdf>

The Amanecer Foundation was launched in 1997 by the Subud Colombia Association to provide a structure for social, cultural, recreational and environmental activities initiated in the community. Major activities run at the Foundation in the past include a primary school and early childhood programmes.

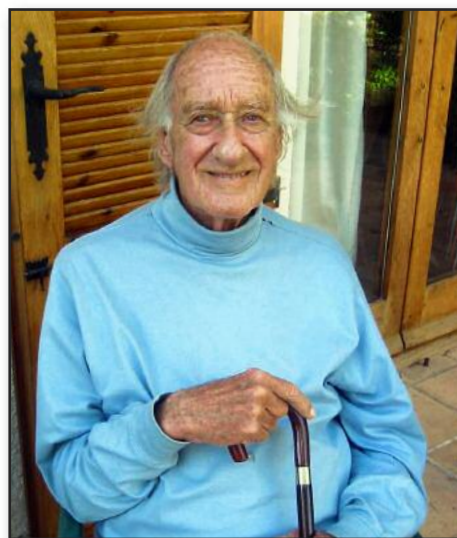
AUTOBIOGRAPHICAL NOTES... OUR EARLY YEARS IN SUBUD BY RONIMUND VON BISSING...

Safiah Dhada, who is the daughter of Ronimund von Bissing, has recently posted on Facebook this document by Ronimund von Bissing. Safiah writes...

Here's a document I found today in my parents' archives that documents how Bapak came to the West, and what it was like in the very early days of Subud. It's written by my father, Ronimund Hubert von Bissing. There's a lot of information about how the Gurdjieff and Ouspensky and Shah works overlapped with Subud in 1956, and about John Bennett. It's a 31 page .pdf...

To read the document go to:

<http://www.subudvoice.net/wp-content/uploads/2018/05/vonBissing-Ronimund-Early-Days-Subud.pdf>



Hubert (Ronimund) von Bissing.

RISING STAR

Eleven year old Izellah has moved on to a new stage in her career; as recording artist. Previously she has been extremely successful in music theatre where her credits include being one of the Siamese children in an Opera Australia production of The King and I, and also playing the lead in that wonderful musical Matilda!

Over Christmas time she appeared in a big extravaganza music show in Japan and then she went to Los Angeles to record some songs.

Recently I got up at 9 AM on a Sunday morning to see Izellah appear on Australian TV performing her original song "Unbeatable". She recorded five songs in LA –two of which she co-wrote –of which >

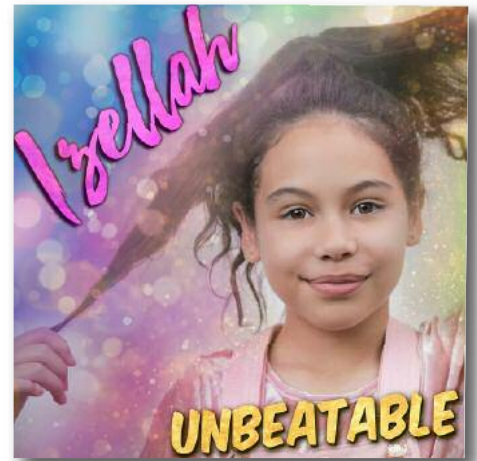
"Unbeatable" is the first release. She sang it and also danced it on the show.

"Unbeatable" is one of those songs of which Kate Perry's "ROAR" is perhaps the greatest example of the genre, in which a girl or young woman sings about how she is invincible and unbeatable and no one can put her down and she is going to make it to the top and so on.

You can see the whole TV show that Izellah appeared in culminating with her performance of "Unbeatable" at <https://www.youtube.com/watch?v=LyHzb-m0U78>

The young artist's Management (Mr R Connelly) writes, "Over the next week or so the song will be available on over 80 platforms including iTunes, Apple Music, Spotify, Soundcloud etc. Also you can follow her on Instagram (IzellahOfficial), Facebook & her Youtube Channel."

So watch out for Izellah. Pretty soon she will be coming at you from every platform. ●



SUBUD ENTERPRISE GOES INTO ORBIT

At Subud World Congress in Freiburg, Subud members Stewart Horthy, Leo Sedgley & Dahlan Lassalle are launching a Real World Game app called Orbit with the support of Hadrian Fraval - SESI. Orbit's mission is to enhance a person's life by increasing their chances of meeting other players who can help them with their hopes, wishes and dreams.



Stew Horthy, Dahlan Lassalle and Leo Sedgley.

The game is initiated through the player's device using Orbit and is then played out in the real world, face to face with other players. Orbit guides its players to connect with each other, bringing digital connectivity into the physical world to create significant real world interactions.

Orbit aims to launch at the Subud World Congress in Freiburg at the end of July. This presents Orbit with an invaluable opportunity to prove its value and effectiveness as a force for good. With a large number of Subud members from all over the world and together in a single location, Orbit can demonstrate its unique ability to bring people together with shared interests.

Orbit can act as a digital guide to the Subud members attending World Congress, helping them make new friendships and connections with other members they might not otherwise meet. Our intention is that all Subud members that take part in the launch of Orbit will be lead towards a more enriching congress experience.

How can you help? As a part of the development process, Orbit would like to gather as many wishes as possible in advance of the World Congress.

We want you to follow this link <https://goo.gl/forms/LxxW4L6vjhqbFFJt2> to our very simple wish gathering form. All you have to do then is to type up to 3 of the things you most wish for in life. They can be related to your self and your work or your family, community and the world at large. Then click submit. That's it! We don't want any other information, your wishes will be completely anonymous.

In sharing your wishes with us, you are not only putting your positive energy into the universe, but you are also helping to create something that will be an exciting part of the Subud World Congress 2018 and a positive presence in the wider world. *Best wishes, Team Orbit* ●



Congress is Almost Here!

The Subud World Congress is only a few months away. In this edition of SESI News we outline the ways that entrepreneurs and enterprises can get involved and how they can create awareness and support among Subud members attending Congress. We also take a look at some very simple ways in which anyone can assist to make this a Congress with an entrepreneurial focus. Osanna Vaughn who is coordinating the \$100,000 Project Showcase has the low-down on how to apply. Gaye Thavisin reaches out to women entrepreneurs around the Subud world, and we also have an update from the young people who received funding for their projects at Basara.

Looking forward to seeing you all in Freiburg.

Hadrian Fraval

[Opportunities for Entrepreneurs and Enterprises at the 2018 World Congress](#)

SESI Chair Hadrian Fraval outlines how to get involved and to present your enterprise at Freiburg including some excellent display opportunities for those interested. – *by SESI Chair, Hadrian Fraval*

[The \\$100,000 Projects Fund](#)

Get ready to pitch your enterprise or not-for-profit project at Congress. Projects associated with any of the wings are welcome. By Osanna Vaughn. – *by Osanna Vaughan*

[Simple Ways to be a Contributor Towards an Enterprising World Congress](#)

Believe in the importance of enterprise? Hadrian outlines six simple ways how you could make a difference in Freiburg. – *by SESI Chair, Hadrian Fraval*

[Inclusion – Unity and More](#)

Osanna wonders if to some extent we may have forgotten the role of enterprise?

– *by Osanna Vaughan*

[Calling All Women Entrepreneurs in Subud](#)

Gay Thavisin would love to get you all together at Congress and stay together as a network afterwards. – *by Gaye Thavisin*

[After Basara](#)

Hadrian asked all the young people who received funding at the Basara project showcase to describe the outcome and their experience as a result. Guillaume, Anwar, Audrey & Rosalia, Hamdan, Osanna, Elias and Kibti had a chance to respond this time around. – *by SESI Chair, Hadrian Fraval*

[Got Something To Say?](#)

If you would like to contribute an article to SESI or if you're aware of something you think we should be covering, then please get in touch with us at editor@subudenterprise.com.

Some articles on the SESI website are for members only. Please go to the Members page to log in, or find a lost password, or to register if you have not done so yet.

ANATOL REGNIER

I have known Anatol Regnier for a long time, since he lived with his wife Helena in Sydney in the 1980s. I have even been to visit him in a place he has by a beautiful lake near Munich, it is an enchanted enclave where it seems the only other people allowed in are actresses from Fassbinder films.

I think that Anatol has a particularly interesting and instructive career. He developed a high level of skill in one area, classical and popular guitar, and has now been successful in an entirely different career as an author. He also has a third string to his bow as a cabaret performer. It just goes to show that you can have more than one talent.

And finally, Anatol has very interesting ancestors...

Harris: Let's just go right back to the beginning. Where and when were you born?

Anatol: I was born in 1945 by the lake Starnberger See near Munich.

Harris: Okay. Tell me a little bit about your parents. What did they do? What sort of people were they?

Anatol: My father was an actor, Charles Regnier, very famous in Germany. He died in 2001 at the age of 87. My mother was Pamela Wedekind the daughter of Frank Wedekind. She was also an actress and a singer. My grandfather was Frank Wedekind, the famous playwright. His wife Tilly was my grandmother.

Harris: Well, let's talk about that some more because I find that a very interesting story. Recently, Wedekind has had a bit of a revival, hasn't he? Particularly his play Spring Awakening.

Anatol: That's right.

Harris: You get an impression that his reputation is of a rather scandalous person who was very far-out about sex all the time. What struck me about that play was that it had a very-- what shall we say? Almost like a medical interest in looking at the issue of the bad effects of sexual repression of that generation. Would you agree with that?

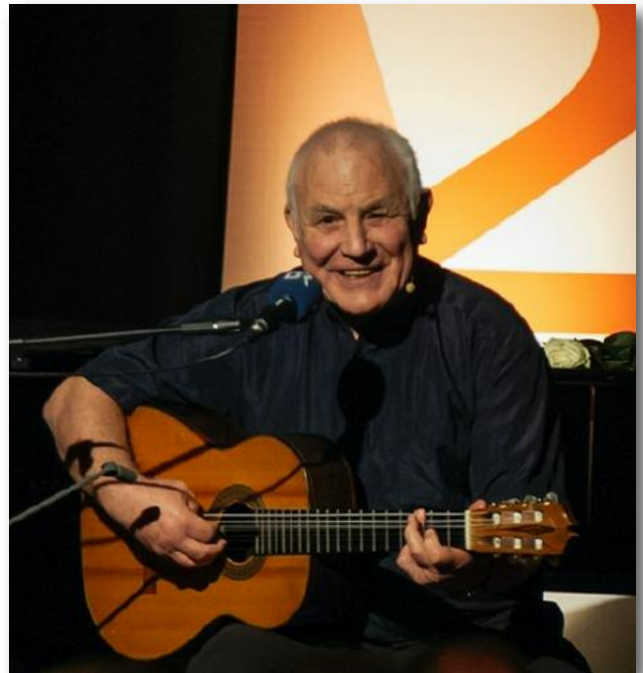
Anatol: Yes, absolutely.

Harris: Can you explain?

Anatol: Sexual repression at that time was unimaginably more severe than it is today, at least in the western world. The sexual inhibitions of that generation were unimaginable for us. Nevertheless, I believe that even nowadays, young people are uncertain about their sexuality and have problems in relationships and are, in their way, just as insecure as young people were 150 years ago.

Harris: Yes. Well, the whole thing is-- I'm totally confused now. There are now so many genders. I'm still back in the old days when there were kind of only two genders. Now there's so many I can't keep up with them anymore.

Anatol: [laughs]



Anatol Regnier. This versatile fellow has had several successful careers. As a classical guitarist, as an author and as a cabaret performer.

Harris: That's my problem. Tell me also about Frank Wedekind's wife whom I believe was the model for Lulu, that famous femme fatale who was the subject of so many plays operas and films. Is that correct?

Anatol: No, that's not correct because Lulu was written before he met her. But Tilly played Lulu at his side because he was also an actor and acted in his own play. She was the Lulu of his life on stage, but the play was written before. She was much younger than he, and he was very jealous, and she was very beautiful. The marriage was a complicated one, laden with problems. An interesting story. I've written two books about Wedekind and his wife.

Harris: So she was not the inspiration for Lulu but she played the part of Lulu?

Anatol: She played it with him hundreds of times. She was not the original Lulu, but the most famous one.

Harris: At one time you were performing the songs of Wedekind. That's right, isn't it? You had a show based around his songs and performance?

Anatol: Yes.

Harris: Do you still do that?

Anatol: No, not in that way. Of course, whenever Wedekind is mentioned or something happens with Wedekind, I'm called upon. I'm now the number one authority on Wedekind because of the books I've written about him. Otherwise, I would be just the grandson. I knew very little before I really went into the subject and viewed all the letters, documents and diaries and so on. Now, I can call myself a real expert on these persons and on the times in which they lived.

Harris: Okay. Well, let's come back to the books a little bit later. Let me ask you now, growing up in post World War Germany, what sort of an experience was that to you?

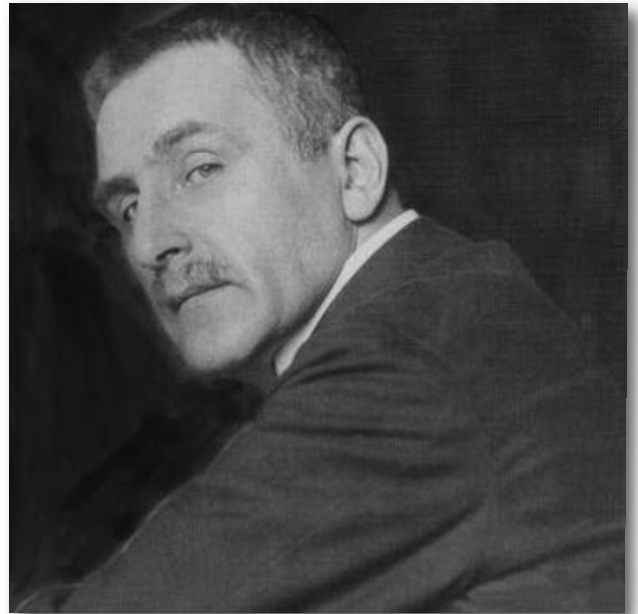
Anatol: Well, it was a life overshadowed by the Nazi time. The Nazi era completely overshadowed my generation and it has determined our life absolutely. Still to-day, it is a subject that has by no means disappeared. The question of how it could've all happened, what were the implications? How does one view it? And so on. In my childhood, all grown ups had gone through the Nazi time and had been involved in it in one way or another. That was our time.

Harris: Is it true to say you grew up with a feeling of, excuse me if I don't express this correctly, but you grew up with a feeling of needing to have some kind of reconciliation with Jewish people? Is that true?

Anatol: Yes, absolutely. That's why I went to Israel as an 18-year-old. Just out of a deep need to reconcile or get to know Jewish people. That's where I met Helena.

Harris: Were you already playing the guitar by this time?

Anatol: I was a good guitarist at that time. That opened all the doors for me in Israel; play- >



Frank Wedekind, Anatol's grandfather, was a German playwright of the early 20th century. His work was often considered scandalous at the time because it dealt with sexual themes. His work has recently been revived and is seen as still relevant to the issues of our time. Anatol performs Wedekind's songs and poems in his cabaret shows.

ing the guitar.

Harris: Can you tell me a little bit about what happened in Israel and your relationship with Helena and who she was?

Anatol: Well, Helena at that time was Israel's big star in the field of popular music. I met her by chance. She was nine years older than me. I was just a young boy of 18, 19. She was a grown up woman of great fame, of great talent. In Israel I was welcomed very warmly, I must say. On the other hand, I must say that I found it difficult to admit that I was German. That was a very sensitive point, but people were very nice, no resentment.

I can say that my soul was healed, in a way, by being in Israel. Then, of course, I've shared my life with the Jewish people; being married to a Jewish woman and having Jewish children and so on.

Harris: Perhaps in some way your marriage represented a symbolic reconciliation of Germany and Jews? When did you actually marry? What year?

Anatol: We married in 1969 in Wolfsburg because by that time we were in Subud.

Harris: You had two children, Dilia and Michael. How did you find out about Subud? Which one of you found out about Subud? Did you find out about it together?

Anatol: Helena found out about Subud. I'll tell you how; she was in Paris singing at the Olympia. If you don't know what is the Olympia, it is the music hall in Paris where all the great ones like Edith Piaf and Yves Montand and so on, all performed there.

So, this was really the finest address you could have. She had a huge success. There are films of her in the Olympia on YouTube. When you give her name, you can see her there. Absolutely gorgeous personality, looking wonderful, singing splendidly.

In other words, it was, at that time, very possible that she would make a big international career. At that exact moment, she came into contact with Subud. That actually, in a way, finished her career.

Harris: Subud the kiss of death. Sorry, I didn't say that.

Anatol: Helena was then a very dedicated Subud member. When she told me about Subud, I visited her in Paris from London, where I was studying at the time and living, and it seemed to me that it was a catastrophe. I immediately felt that Subud was, in some way, stronger than myself and that everything had changed. More or less out of desperation and the wish to retain the contact to Helena, I joined Subud as well in London in 1965.

Harris: Okay. Well, we all have our motivations for why we joined Subud. [laughs]

Anatol: And then for me, Subud was Subud England. My first friends were Peter Jenkins and Riduan Tomkins. But then, I went back to Germany. The relationship to Helena was finished. She was in Israel, I was in Germany. And then we discovered Wolfsburg. Wolfsburg, at the time, was something extraordinary. It was completely different from all the other Subud groups.

There were young people, they were dynamic, they were dedicated, they were artistic, they were talented. That had a very firm community under the leadership of Richard Engels, and that gripped me really. I was there for 10 years, a key figure in the Wolfsburg Subud life. Wolfsburg is a controversial subject, but for me it was wonderful. I learned a lot there. I always say, when people criticize Wolfsburg, "Whatever I learned in social skills, in organization, diplomacy, what have you, I learned it all in Wolfsburg." Actually, I learned from Richard Engels.

Harris: Yes. Were you making a living as a guitar player at this time?

Anatol: Guitar player and teacher, all the time. By age 20, I made my own living. It was always sufficient because I was working very hard, teaching many hours, many, many hours, had many students. But all the time then, as you know, we had a duo with Helena. We toured up and down; we were in Israel, in Switzerland, in Holland, in Scandinavia, but all the time, I had the feeling, "My God, that can't be all. That can't be all, always playing the guitar." Always knowing that actually as talent goes, my own talent



Anatol in a cabaret performance with the singer Julia Miller.

was limited. I was fine, up to a certain level, but beyond that, it was just outside my capacity.

Harris: You studied with John Williams, didn't you?

Anatol: John Williams, yes. Of course, studying with John Williams established a standard of excellence which I could never reach. It was quite clear that I would never, even if I practiced a million years, reach the level of perfection that John Williams has.

Harris: Okay. So, you lived there in Wolfsburg – I think you said for about 10 years. Was it immediately after that you came to Australia?

Anatol: No, first, we left Wolfsburg; you may remember that in 1975 there was a Subud World Congress in Wolfsburg. Richard Engels was, as you say, overthrown. He was overthrown by Bapak. Bapak himself was the overthrower. The group split into two factions. The one faction that said, "We were always against it," [laughs] and the others who said, "Well, what has been right until yesterday can't be wrong to-day." Helena and I belonged to the latter. We were faithful to Richard and then we had, for a couple of years, a kind of separate organization. After our separate group split up we moved to Munich. I got a job here at the Conservatorium, and then Helena was unhappy and she asked Bapak, "Where should we go?" So the answer was Perth, Australia.

Harris: How long did you stay in Perth?

Anatol: About three and a half years. Then we moved to Sydney, helped organize the world congress, and I started playing in the hotels and bar mitzvahs, weddings, funerals, birthday parties. I was teaching at the University of New South Wales. I was an examiner for the Australian Music Board. So, it was quite a good time. But yet again, the future was not bright, because how long can you play in hotels? Until you get sick of it or they throw you out and somebody else comes and plays better? What kind of living is that in the end?

The big change in my life came when I met two Jewish gentlemen in Bondi, Sydney, who were actually distant relatives of Helena's and came from the same town where her father had come in Eastern Poland, and they told me their story, which was an extraordinary story of survival in the Second World War, which I wrote as a book and which completely changed my direction in life from being a musician to being a writer.

Helena decided that she wanted to live in Israel again. I said, "Okay, that's fine with me." Secretly, I was happy to leave Australia, but yet another new start in Israel was more than I could bear. So I went back to Munich. There I had the good fortune of finding a publishing house that was willing to publish this book about the war.

“ *I found that writing is my talent, I can do that. I have the ability...* ”

Harris: What's the book called? In English translation, what's it called?

Anatol: There's no English translation, we never managed to get it translated into English. But now, funnily enough, just this week came a contract that it's been translated into Ukrainian; it's also published in Hebrew by Yad Vashem.

Harris: It's been published in Hebrew, in Ukrainian and German?

Anatol: That's right.

Harris: Can you give us please a brief description of what the book is about?

Anatol: The book is about a town in eastern Poland, Bolechow, the hometown of those brothers, two Jewish brothers who lived in Sydney. It's the story of this town beginning in 1930, what life was like then. It was a typical town; there were hundreds like it in the area. Always the same kind of population mix; a third Ukrainian, a third Polish, a third Jewish. The Jewish sector was usually the predominant as the trade and shops and professions were mostly in Jewish hands, that was 1930. Those two gentlemen whom I met in Sydney were the sons of a wealthy timber merchant.

Then came the war, 1939, and the area was divided into a German section and a Russian section. This is all in the history books. It was the treaty between Ribbentrop and Molotov, in other words, between Stalin and Hitler, which divided Poland into two parts. Bolechow fell into the Russian part. The Communists came, everything was changed. Factory owners were thrown out, the workers took over, Polish and Yiddish newspapers disappeared, there was only the Pravda. That lasted until the 22nd of June, 1941, as is commonly known. Hitler marched into the Soviet Union, the Soviets withdrew, and the Germans took over. Then life got tougher and tougher and the Jewish population realized, that they were in mortal danger as people were rounded up, shot in the forest without any reason only because they were Jewish. Sooner or later, it became obvious that if you wanted to survive this occupation, German occupation, you had to do something. What can you do? You have to disappear.

People tried to find hiding places. But in order to have a hiding place you had to have money, because you had to survive in the hiding place. You had to have somebody to supply you with food or some means of living. No Jewish person could help you. This could only be Christians. These were usually Ukrainians. That was a very dicey business because you didn't know whether you could trust Ukrainians. Many Ukrainians took Jewish people in and killed them, because they had nothing to lose by killing the Jews. On the contrary they were even receiving a benefit.

These two boys with their father - the mother and the elder brother had already been killed by the Germans in a shooting action - found a Ukrainian farmer who supplied them with grain. They dug a hole, a kind of bunker in the forest, high up in the mountain, deep in the earth. They hid there with up to sixteen others for a whole year under horrible conditions, of course, unbelievable tensions between the inhabitants of the bunker. They didn't wash for a year. The hair grew long, beard grew, fingernails grew. What do you do after one year in the forest?

From 6,000 Jews in Bolechow in 1941, 48 people survived. They went to Israel, the US, Australia. No one stayed. The book I wrote had a considerable success, because this particular aspect of the Holocaust was little known. Jews in those towns heard about Auschwitz only after the war, but knew that they had to take drastic measures to survive this German occupation. There were many small towns like that, all with similar fate. By writing this book I found that writing is my talent. If I work hard enough and polish my texts, I can do it.

“ *It's never too late to find your talent...* ”

Harris: Now, I've got some vague memory that the writing of the book led to some other events. Did the brothers then go back to the place? Was there some recognition of these events because of your book?

Anatol: That's right. We went back to the place with the brothers, and television was there and radio was there. Since then, survivors and descendants have been back many times. They even have plans now to rebuild the synagogue and they have looked after the Jewish cemetery and so on.

Harris: It is not often that a book actually brings about a change in the world. They must be quite old now, the brothers, aren't they?

Anatol: The younger one died of cancer, the elder is now 93 and still lives in Sydney.

Harris: You wrote the book and it was published and it did quite well, how should we put it? You had a success, was it a livelihood? Can you talk about that?

Anatol: Livelihood, I wouldn't say, but it put my name on the map. And due to good fortune really, good fortune, the grace of God, I can't put it in another way I had the chance of writing this book about my grandmother Tilly Wedekind, and that had a big success. It is still available, it is kind of classic, it's still sold, still people talk about it. It had many editions. After that I wrote a book about my grandfather, the classic biography of Frank Wedekind, and then my latest book is about children of famous people, including myself, because I am such a person as well.

Harris: Can you explain that?

Anatol: Being the child of a famous person, a big star, a celebrity everyone talks about, puts you in a special situation. People find you interesting not because of yourself, but because of your parents. Sooner or later you have realize that you will never reach the level of prominence they have, that their footsteps are too big. What do I do with my own life? Where is my place?

Harris: Tell me a little bit more about this last book. Tell me some of the other people with famous parents?

Anatol: Well, there were, for instance, the sons of Hans Fallada who wrote the book *Alone in Berlin* which recently had a worldwide success, more that sixty years after it had been written. A Hollywood film has been made of it with Emma Thompson, you must have heard of it...

Harris: I saw that. I saw that film. It's very good. It's about the people who put the postcards all around Berlin criticizing Hitler, isn't it? Is that the one?

Anatol: That's right. The author was Hans Fallada who died in 1947. I interviewed his sons, then I interviewed the grandson of Thomas Mann and the sons of Dietrich Fischer-Dieskau, a worldfamous singer and many more, mostly people of my generation. And in between, I told my own story. Between each chapter about another person there's my story. Guitar playing, Israel, Australia. A >

whole chapter on Subud, with all details, Richard Engels and so on. So, it is out in the world now. The secret has been lifted why I was called Leonard. You ask me what effect did it have? Very little. People seem to shy away. They say, "What is this? Tell me more." Then I tell them more and then they never ask again.

Harris: Yes, it's funny, isn't it?

Anatol: The group that is least interested are the Subud people. They are not interested at all, not in my writing and not in the chapter about Subud.

Harris: It's a strange thing about Subud. Often we have so little appreciation of each other. It's quite extraordinary. In fact, you can go a long way in Subud if you just appreciate other people, because it's so rare. I think it's one of my few talents.

Anatol: [laughs] Someone came to the lady helpers in our Munich group and said, "I've read this book by this fellow, Regnier. I read about Subud." And they said, "Book? We've never heard of it." [laughter]

Harris: It's funny, isn't it? It's very funny. When did Helena pass away, Leonard?

Anatol: 1998. Age 62.

Harris: Were you living in Israel at that time?

Anatol: No, I was living in Germany but commuting to Israel more or less every few months. We were sort of separated at that time, and had we been honest, we would have known that this marriage could not be kept up over this distance. In the meantime, I had met Anja. Helena died and my conscience was very, very heavy for many years.

Harris: You met Anja at your publishers' office, didn't you?

Anatol: That's right, yes.

Harris: What a memory I've got for such details. [laughs] And all along, there was this other aspect of your life as a kind of cabaret performer. First of all, the Wedekind shows, and now these latest shows that you're doing.

Anatol: Cabaret performer is a good description. I found, by chance, this very lovely singer, excellent singer, beautiful woman, and an equally excellent Hungarian pianist. We harmonize beautifully. We develop programs, I write all the texts, the songs we choose together, we tell history along the popular songs of that time. For instance the period between 1929 and 1969, a most interesting period: the pre-Nazi time, the Nazi time, the war time, and then the "economic miracle" of Western Germany after the war.

We don't do it in a scientific way, but in a light entertaining more or less cabaret way, it goes down very well. Another program deals with the 70s, and yet another one about different aspects of love. We're pretty successful, I would say, because we're good, I must say, in our way. I can sing well and I can speak well, and the beautiful lady next to me and the fine pianist. So, that makes a good mixture.

Harris: During the Nazi period, were there any popular songs written that people can still perform these days? Songs that aren't tainted by their association with the period?

Anatol: There are, take only one song Lili Marleen.

Harris: Yes, that one's okay.

Anatol: A song of ingenious quality. Absolutely a fantastic, both in lyrics and melody. And there are quite a few others. If you illuminate the conditions in which they were written and the people

who wrote them , then they get a new life. In this con-text, you can bring them out today.

So, altogether, I feel very fortunate in being able to pursue a number of activities side by side. The guitar has by no means disappeared. I can still play well and teach and perform. The guitar was my first love and it is always there. But I feel much happier now than I did thirty, forty years ago. The main thing that I always stress is that it's never too late to find your own talent and that mishaps, wrong turns or de-tours sometimes turn out to be a blessing. That is a very, very important thing, but it's also a matter of luck. You can't enforce it. It either happens or it doesn't.

Harris: Yes.

FUNDRAISING FOR OUR SUBUD STORY

Isti Jenkins, International Helper liaison for SICA, would like to use the collective creative effort that has been put into the making of this banner by members of Australia, to fundraise for the SICA World Congress Program in Freiburg, Germany in July/August this year.

One of the main features of the World Congress creative program will be the historic collection and sharing of members' experiences, called Our Subud Story, in which a myriad of stories will be shared in video film documentary, written, spoken word presentations and interview forums.

The Our Subud Story team will be led by Laksar and Maia Burra, Maria Blake and Rashida McDonald in the dedicated Our Subud Stories area in the 'Subud Village' in Hall 2 - with Harris Smart presenting 'SICA Culture Couch' interviews in front of the congress audience in a dedicated space in the Subud Village (Hall 2) where the Congress audience will get to experience first hand, the stories of some of those who have made an impression on the world through their experience of the latihan and its effect on their work and their life.



The banner that was created in the Australian National Congress 2018 by a mixed age group of around 20 Australian members as a gift to the World Congress.

Make a Donation

The Our Subud Story team would like to invite individual members or groups from around the world to make a donation to this fundraising effort which will help support the World Congress program set-up, the presentation and future preservation of this work.

This vast and colourful collection will then become part of the historic archive collection of Subud, providing a doorway or portal for future Subud members to step through and share in the coming of Subud to the world.

It will consist largely of members recollections of Bapak and his advice to us all as the pioneers of Subud in this era.

This is the foundation and purpose of Our Subud Story.

A central part of the combined Wings program at World Congress will be a series of Wing Forums and Project Planning Workshops, designed to create a combined experience at World Congress, for members to consolidate their direction by both looking back and looking forward at their personal story in order to affirm themselves and their respective work as a tangible and visible part of the overall Subud presence in the world.

We each have a Story

We each have a story and that story holds the key to how we can be effective in the world. The Wing Forums and Workshops will encourage this vision and the Our Subud Story project will form part of the documentation of this individual and collective experience.

Members will explore how the four aspects or elements of humanity symbolised by the Wings each contribute to their nature and its action and effect in the world - where our health, our service of humanity, our creativity and our work come together to create an overall vision of who we are and how we contribute to and enhance Subud as the guiding principle of our life on earth.

The workshops and forums aim to demonstrate how the Wings are like a fourfold structure or framework for the evolution of life that Bapak referred to as Zat Sifat Asma and Af'al - or what we are interpreting in the forums and workshops as Intention, Direction, Effort and Achievement (IDEA) as a central part of our individual and collective story.

The gist of this is that we all aspire to:

A Healthy Life - SIHA

A Wealthy Life -SESI

An Inspired life - SICA

A Generous life - SDIA

Your donations will help to support different aspects of the Subud Story Project.

Funds will certainly help with the preparation, the setup, equipment etc. Isti Jenkins, IH Liaison for SICA has been working with the young and older members of Subud Australia to create a GIFT for World Congress. This hand-painted representation of their country was sponsored by the Australian SICA Rep in January 2018.

Donations to Our Subud Story can be made by direct credit to:

A/c Name: Subud Stories: A/c No: 309236417:

BSB: 014706 Swift: ANZBAU3M (International transfers)

Love from Isti Jenkins and Sebastian Flynn and the OSS team ●

WHAT HAS YOUR LIFE IN SUBUD REALLY ALL BEEN ABOUT?

Part 2 of an interview by Ilaina Lennard, with SV's Editor Harris Smart. Harris continues to talk about his involvement in Subud...

Harris: I was a true believer in the plan that Bapak initiated in 1971 at the Indonesian World Congress. This was when Bapak urged people to take up enterprises seriously. And he wasn't talking about bookshops or health food cafes; he was talking about office blocks, hotels and cement factories.

The plan, as I understood it, was that we would do these really big enterprises, and make lots of money, not to become individually wealthy, but to fund the development of Subud, and particularly our social welfare work.

So, we watched this vision grow. From Bank Susila Bakti to the S Widjojo Building, and then all the things that followed on after that. There was Anugraha - the conference centre in England, and all the projects in Kalimantan, and Project Sunrise in Australia in which I was involved for a while.

In our eyes, part of the incentive to do enterprises was that we believed that once people had seen how successful these were, they would be attracted to Subud. We would be examples of a new way of doing things, fuelled by the power of God.

And for a time with Project Sunrise in Sydney, for example, you could see that this could happen. Many, many people, including prominent and well-known people, were attracted to the flame.

But then, of course, our projects did not work out, for whatever reason, and that major project push has now largely dissipated. Perhaps it will come back another time. Perhaps a future generation of Subud members will rediscover Bapak's vision and be more able to implement it.

Ilaina: What other involvements have you had in Subud?

Harris: I have held various positions such as being a helper and I have also served on many committees in many capacities. SICA, Susila Dharma and so on and so on. I have been group chairperson a couple of times and for a while I was the co-ordinator for the Asian zone. I have participated in all sorts of Subud ventures large and small.

Ilaina: For example?

Harris: Well, here is one good story. When I arrived at the Christchurch World Congress, someone thrust a microphone in my face and asked me what I was hoping to get out of the Congress. I said I was looking for a new direction. And I really was. I thought my life was stuck. I was going nowhere. I desperately needed something new.



Harris Smart in front of an Aztec pyramid. (While it is true that Harris went to the Subud World Congress in Puebla, Mexico, this photo was not taken there. He was actually standing in front of a blown-up photo of an Aztec pyramid in an exhibition about the Aztecs at the Melbourne Museum.)

Well, one night I was eating dinner in the dining room and someone came up to me and said, "Could you make an announcement, please. The BCU School in Kalimantan needs an English teacher."

I don't know why, but people are always asking me to make announcements at dinner. But anyway, to more or less escape having to make an announcement I said, "I'll go."

And I did go. And it was my new direction. And it led to a wonderful time of being a teacher at the BCU school.

Ilaina: What about Subud Voice?

Well, I have edited Subud Voice for eighteen years, even longer than you, the original editor, the founder. That's something I should thank you for, Ilaina, that you passed on the baton to me.

It has been an enormous privilege to edit Subud Voice. It has really connected me with Subud in a deeper way. We all need ways of connecting with Subud on top of the inner connection. I mean you can stay connected by being on a committee, or doing some other kind of work, or socialising, but Subud Voice has really kept me connected at a deeper level.

Another thing I am very grateful for in regard to Subud Voice is that it gives structure to my life. These days I don't have any structure like a regular job, but do these rather amorphous a creative projects, which often do not have any very specific deadline, so it is great to have one thing that I must do every month, that is get Subud Voice out by the first of the next month. It is one of my proudest boasts that (touch wood!) In the 18 years I have been doing the magazine I have so far always managed to meet that deadline. This of course has been done as a team effort with yourself, Marcus Bolt, the layout person, and Kitka Hiltula, the Webmaster.

I always remember Ilaina, when years ago I visited you in England. What lovely walks there were near your place. What was that place in the forest where you could still see the earth walls the Romans had supposedly built?

Ilaina: That was Caesar's Camp, in the forest not far where we used to live in Bracknell.

Harris: Yes, Caesar's Camp. And I also remember those times spent with you and Lawrence in your lovely warm house nearby. What histories we all have, how far back we go, all of us who have known each other in Subud!

But getting back to Subud Voice... The most important recent thing is that SICA and Subud Voice have now come together. I mean, SICA approached us and asked us if we would carry more SICA material in Subud Voice and in return they have given us some financial support which has been most welcome.

I am a SICA kind of person, of course. For better or worse, I have followed the epiphany I had way back at the age of 15 when that brother waved my essay in front of the class. I have lived a very talent-driven life. Not always a good thing - I have been very hard on relationships - but trying to express my talents, that is what I've devoted myself to.

I have written books, and my endless enjoyment in creativity has also taken other forms. I made a lot of films with the ABC. I've taken photographs. I have written songs etc. so I am very keen on SICA.

Ilaina: So, tell me more. What's your life in Subud really been about??

Harris: Subud has been extremely good for me. At the time I joined I had painted myself into such >

“ *Perhaps a future generation of Subud members will rediscover Bapak's mission...* ”

a black corner that if I hadn't found Subud I think I would've killed myself, as my sister did. So, the fact that I'm here at all is really due to Subud.

Subud has enriched my life so much. I've met so many interesting people, had so many adventures. I have had access to so many places I would not have otherwise experienced.

I have wandered through Indonesia, sleeping on the floors of cheap hotels for ten cents a night, and on the other hand I have slept in a bed beneath a painting by Picasso, in a vast apartment above Central Park in New York. Life has been vivid and full of contrasts, and Subud has been a lifeline for me.

Of course, I have had my moments of despair and disappointment, like us all. I am often appalled by my own lack of progress. After all these years, still making the same mistakes, so dedicated to self-sabotage, still causing so much pain to myself and other people. Sometimes I am full of regret and remorse. And of course sometimes I wish that everything in Subud went more smoothly. That we were growing, rather than shrinking; that our grand visions had worked out, and we were all walking like princes and princesses upon the earth. But perhaps more working needs to be done before we can do that walking.

But, of course, there is still time, there is still hope. I remember that the comedian Woody Allen was once quoted as saying that the secret to success in life is "turning up". The same may be true of Subud. It is not always glorious and exciting. Sometimes it is a matter of "hanging in there" and "turning up" for latihan. Sometimes it is a matter of learning about humility rather than glory and excitement.

And, of course, in reality, we have so much to be grateful for.

Ilaina: I heard that you have become a Christian?

Harris: Yes, recently, after all these years, I have returned to Christianity. I go to a Pentecostal church. It is a very very very good church. Open, warm, tolerant, friendly and welcoming, while at the same time very upright and committed to its religion. It is a great support to me.

It has also provided me with a community. The Subud community in Melbourne has now diminished very greatly from what it once was. People have died. People have moved away. People have left Subud. People have drifted apart.

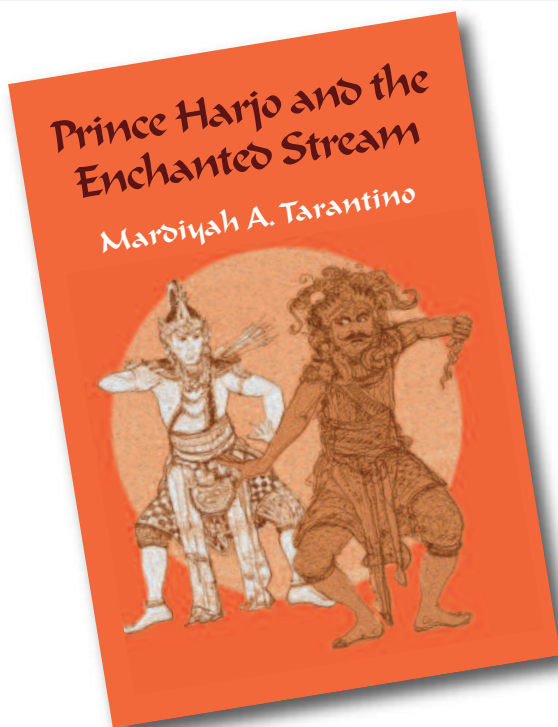
The story seems to be the same in most places. We are shrinking and ageing. What will become of us? Perhaps there will be a sudden, unexpected growth spurt? Perhaps Subud will explode again like a super nova as it did in 1957.

Recently Ibu Rahayu said in a talk something like "If we don't appreciate the latihan, it might disappear." And there's also a talk by Bapak in which he says something like, "The latihan is humanity's last hope. If that doesn't work, God is just going to give up on us completely."

But recently I have been very inspired by the energy that is coming forth from our Subud youth such as the Basara gathering which was held in Kalimantan in 2017.

Ilaina: Thank you, Harris. I have loved listening. And I would like to add my own special thanks, because I know you are SV's still willing, but unpaid, editor! ●

“ Perhaps
Subud will
explode again
like a super-
nova, as it did
in 1957...”



Prince Harjo and the Enchanted Stream

Mardiyah A. Tarantino

This delightful little book is a story for older children. Set in Indonesia, it is a rich tale of discovering one's true self, told by a venerable Dalang (Wayang puppet master) to Michael, a young Westerner.

Mardiyah lived in Indonesia with her husband and five children for over six years. She became quite fluent in the language and deeply interested in Indonesian culture, including the *wayang orang* and *wayang kulit*, upon which this story of Prince Harjo is based.

She is also the author of 'Bapak: Lost in the Amazon'.

To order a copy, go to:

<https://www.lulu.com/shop/search.ep?keyWords=Prince+Harjo+and+the+Enchanted+Stream&type=>click 'Add to Basket' and follow the onscreen prompts. Paperback: price US\$14.95 plus postage.

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