

# CREATIVE

THE SALVATION ARMY • AUSTRALIA EASTERN TERRITORY • APRIL 2014 • VOLUME 15 • ISSUE 2

## *Song of* **HOPE**

*AFRICAN VENTURE  
INSPIRES GEM*





## FESTIVAL OVER, BUT SHOW GOES ON FOR SALVO COUNTRY BAND

By ANNE HALLIDAY

It's the end of an era for The Salvo Country Band. After almost two decades performing at the Tamworth Country Music Festival, the band has officially announced it will not be returning to the event for which it was formed.

However, the band has not called it quits, despite acoustic guitarist and lead vocalist Phil Butler's recent cancer diagnosis, for which he has undergone surgery and precautionary chemotherapy treatment.

"Our decision is not linked to Phil's cancer," says bass guitarist and vocalist Chris Townsend. "We made the decision halfway through last year so that we could be freed up for outreach in smaller corps and their communities. We've been wanting to do this for a while, and Phil and Lach have already done some, but my business commitments have held me back. So I have been working for a while to cut back my work commitments so I can join them.

"So after Phil's chemo treatment is finished we are expecting it to be business as usual, but with a change of focus."

For 17 years, the six-member band – which also includes Phil's wife Marilyn (vocals), Lach McKay (acoustic guitar and vocals), Dave Spencer (keyboard) and Phil's son-in-law Lynden Briggs

(drums) – has been making the 300km trek each year from Macksville, where they live and attend the local Nambucca River corps, to Tamworth.

Over the years, the band carved out a following at the annual Tamworth festival for their harmony-driven country rock and gospel repertoire.

"People are drawn to the style of music, the stories we tell through our music and our harmonies," says Chris.

"Country rock has really been a genre that has emerged and it really suits us because it comes out of the gospel music genre. You see it in the music of Johnny Cash, Elvis and Creedence Clearwater Revival but it's getting bigger and morphing with more fringe artists like Mumford & Sons now. It's become something of a retro movement," he adds with a laugh.

The band is now looking towards the new opportunities this change of direction will give them.

"We never really wanted to do big events," explains Chris. "Our heart is really to connect with communities and to help local corps connect with the people in those communities.

"So we resist invitations that are focused on just entertainment. Don't get me wrong, we like people to listen to and enjoy our music, but we judge the events we do by their outreach opportunity."

## COVER STORY 04

### STORY OF HOPE

African venture inspires Gem



Photo: Shairon Paterson

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# GEM MOTIVATED TO BRING HOPE THROUGH SONG

Hope. It was the emotion songwriter Gem Gray brought home with her after visiting The Salvation Army Begoro Rehabilitation centre in Ghana, Africa, in 2012. And it was hope that motivated her to compose a song that would inspire Salvationists to get involved in the 2014 Self Denial Appeal. The hope she saw in faces of men, women and children as they worked to overcome disability and poverty.

"I have been away [overseas] and I've seen what can be done and what needs to be done and that there's so many places that need hope and what hope can bring," she says, reflecting on her mission trip with Ryde Corps.

Hope is the theme of this year's Self Denial appeal and, consequently, Gem's song, *Hope is Rising*.

"So the first verse talks about turning tears to joy, changing situations from a simple idea of hope. It tells people you can do something to change the situation," she explains.

*Hope is Rising* featured at the altar service on 30 March, the sixth and final week of the Self Denial DVD series. Salvationists and friends in corps and centres across Australia Eastern, Australia Southern and New Zealand, Fiji and Tonga territories were encouraged to donate to the appeal and help change the lives of individuals in need.

Gem's song is accompanied by a montage of footage from the previous five weeks featuring stories from Tanzania, China, Bolivia and Bangladesh.

While Gem now excels in the area of songwriting, she says songwriting began as a hobby.

"I studied music a few years back and majored in composition. I took to the songwriting part. It's something I started doing for fun as a hobby and I've grown in my love for that and love using it in situations like this."

This talented songwriter also plays both acoustic guitar and piano. For Gem, her musical days started in The Salvation Army. Growing up with her family at Parramatta Corps, Gem says she was always involved with music at her corps from songster groups to the worship band.

"So much musically is happening in the Salvos so you are always involved in some sort of music thing," she says.

Along with supporting the appeal musically, Gem explains that she believes in supporting it financially.

"I support it because I know that it can make a difference and it's needed. So that's why I do it. Even though essentially I could go out and do more, it's just a small part that I can do to change situations and change lives overseas."

Gem is now involved musically at her home corps in Ryde. Having finished her university degree, Gem plans to be a high school music teacher.

To listen to *Hope is Rising*, visit [selfdenial.info](http://selfdenial.info)

Photo: Shairon Paterson

# EQUIPPING YOUNG SALVOS FOR MINISTRY SUITS FULTON TO A 'T'

THE SALVATION ARMY HAS AN INTERNATIONAL REPUTATION FOR SEEING A NEED AND MEETING IT. **ESTHER PINN** MEETS AN AMERICAN WHO EMBODIES THAT PHILOSOPHY

**F**ulton Hawk has two passions: Salvation Army mission work, and his dislike for Salvation Army camp T-shirts.

A camp administrator at the Army's Camp Homelani in its Hawaiian and Pacific Islands Division, Fulton has drawn upon these dual passions to create Wardrobe – a Salvation Army apparel brand.

"In the States we use T-shirts at all of our events and camps. And ever since I was a kid, they have usually been poorly made," he says.

"You got it at an event and then it would go into your drawer never to be seen again. I thought it was a considerable waste so I thought about making T-shirts people would want to wear."

With a background in design, Fulton began developing Wardrobe.

"I started making T-shirts for Salvation Army youth councils in the area. And then they started using them at youth councils throughout the United States," he says.

After this initial success, Fulton decided to take Wardrobe to the next level by forming relationships with professional designers.

"A particular designer I developed an online relationship with designs for Quiksilver and Nike, so I asked him if he would like to design for The Salvation Army."

In the aftermath of the Haiti earthquake in January 2010, Fulton asked the designer whether he would create a T-shirt to raise money for the

Haiti appeal. "So he did, and it was really successful," Fulton says. "It was launched a couple of weeks after the earthquake. That was the first T-shirt officially for sale [as a fundraiser]."

To date, Wardrobe has raised \$250,000 through T-shirt sales and produced 32 different designs. It has sold T-shirts in about 45 countries around the world and has a large pool of designers who donate their time and work.

Fulton says 100 per cent of the proceeds are given to various Salvation Army charity causes. The most recent fundraiser was for the victims of Typhoon Haiyan that hit the Philippines in November last year.

Along with raising funds for people in need, the T-shirts have inspired a missional focus among young people.

"Wardrobe isn't just a T-shirt line, I see it as any type of art or apparel that promotes the vision and mission of The Salvation Army," says Fulton.

"And instead of making T-shirts and giving them away, youth councils are now buying Wardrobe T-shirts and asking the kids to pay, so they can be a part of the larger picture of what The Salvation Army is all about."

Fulton says Wardrobe has brought new ministry opportunities to the Army, particularly as 60 per cent of buyers are non-Salvationists. The Army in the US is mainly known as a social service but since the launch of Wardrobe, they have been creating awareness about what the Salvos do on a larger scale. >>>



Fulton Hawk's recent move to Hawaii fits with his passion to see young people disciplined and equipped for ministry.



"It's a tremendous ministry and a relationship-building avenue for me and the artists," he says. "The strongest aspect is not the money but educating people about the different things The Salvation Army does. So by educating the artist, they then go about educating the people with their designs."

#### NEW MINISTRY

When Wardrobe was launched, Fulton was working in Northern California as a youth program specialist for the Army. While still heavily involved with Wardrobe, Fulton recently relocated to the island of Oahu in Hawaii. He is now part of Revolution Hawaii, a discipleship program for young people aged 18 to 29 who are looking to develop a strong, Godly foundation in their lives. Participants can choose to complete the program over either a year or a three-month period.

The program began eight years ago and is in its seventh session. Since its inception, Fulton has been teaching at the program every year and is now positioned full-time at Camp Homelani.

Revolution Hawaii was created in response to a glaring need that has been neglected for many years, says Fulton. And Revolution Hawaii is offering an answer.

"Young adults are leaving the church universal, not just The Salvation Army, at an alarming rate and statistics show that there are more young adults in the US than ever before. Less of them are churchgoers, not part of a community, and I think that's because they're not being disciplined."

Young adults who take part in Revolution Hawaii spend time praying together, complete Bible studies and are taught life foundations. The most important part of the program is street ministry. They become

immersed in the roughest parts of Hawaiian communities and minister to the people living there. Whether they are feeding the homeless, building relationships with people on the street or working in a women's shelter, Fulton says Revolution Hawaii equips young adults for ministry life.

"They learn how to meet needs in that community so when they go home after a year here, they not only know how to do devotions on their own but they know how to start identifying needs and how to meet them," he says.

"We want them to see the world as a mission field [and] be effective with spreading the gospel in any context."

While Fulton has taken on a full-time role at Revolution Hawaii, he remains passionate about Wardrobe and took the first opportunity he was given to unite the two ministries. A T-shirt was designed for Wardrobe and is worn by Revolution Hawaii members when feeding the homeless. All proceeds from the T-shirt sales are given to Revolution Hawaii and are used to provide food for the homeless.

If you would like to purchase Wardrobe apparel, [www.tsa-wardrobe.com](http://www.tsa-wardrobe.com)

Fulton recently visited Australia to speak at the Territorial Youth Ministry Conference, also known as Summer Carnival in Geelong, Victoria. Visit page 18 for a story about Summer Carnival.

If you are interested in participating in Revolution Hawaii, go to [www.revolutionhawaii.com](http://www.revolutionhawaii.com) for more information. □



Esther Pinn is a staff writer for *Creative*

q & a  
with  
BROOKE SELLERS



BROOKE SELLERS HAS BEEN SINGING WITH THE SYDNEY STAFF SONGSTERS SINCE SHE WAS A TEENAGER. NOW 31 AND A WIFE AND MOTHER, CREATIVE ASKS BROOKE ABOUT THE SONGSTERS' IMPACT ON HER LIFE AND FAITH OVER THE PAST 14 YEARS

#### WHAT PROMPTED YOU TO JOIN THE SYDNEY STAFF SONGSTERS?

I firmly believe that joining the songsters was not my plan, but God's plan for me. At the time, I don't remember ever seeing them sing live, nor had I even heard a staff songsters album. So when a friend who was auditioning for the group suggested I also audition, I reluctantly agreed. Fourteen years down the track I am so grateful that God prompted me to audition for a group I knew nothing about! I was born into a Salvation Army family, and would say I have always been a Christian. The Sydney Staff Songsters has actually played a big part in my maturing as a Christian. It has given me an avenue to perfectly express my love for God, both publicly and personally.

#### SO THERE IS AN AUDITION PROCESS?

Yes. There is some singing and sight reading that takes place, but the larger portion of the interview involves uncovering the true heart of the person. In my audition with (former staff songsters leader) Graeme Press, we discussed many things such as my walk with God, my passions, my corps involvement and my plans for the future.

#### WHY DO YOU STAY WITH THE GROUP?

When I joined the group, I had just

finished my Higher School Certificate, was living at home with my parents, and had very few responsibilities. I am now married to an incredible man – Ash – who shares my passion for Christ, for music, and for singing in the Sydney Staff Songsters. Eighteen months ago, we welcomed a beautiful daughter into our family. Because Ash and I are both a part of the songsters, we take Baylie with us to most rehearsals and all of our weekends away. "Why do I stay?" is a question I often ask myself. It would make sense for me to step away from the group now that I have a family of my own to care for, and so many other demands. But the truth is, I love the ministry the songsters provides to corps around our territory. I count it a privilege to be a part of this group and for me, the blessings outweigh the sacrifices. The Sydney Staff Songsters is like another family. We sing together, we worship together. We laugh, we cry, we pray and study God's word together. We care for one another and journey through the good times and the bad times equally.

#### IN WHAT WAYS HAS GOD GROWN YOUR CHARACTER OR YOUR FAITH THROUGH BEING A PART OF THE GROUP?

Just over four years ago, I went to bed one night having a voice as strong as it had ever been, to waking up the next morning with no voice at all. A week later, when my voice had still not returned, I sought the advice of my doctor who prescribed a number of medications and referred me on to a number of different specialists. Unfortunately none of these doctors have been able to find the source of my problem, and although I have gained some use of my voice back, it is still far from where it used to be. The past four years have been a huge struggle, as I feel like my primary love language

has been stripped from me. But some unexpected blessings have emerged from this situation also. God has taught me that I need to rely on him for healing, to talk to him often - even when all I feel like doing is crying, to share my story with others, and to keep on singing regardless of how my voice is holding up. God doesn't care about the sound that comes out of my lips, but he does care about the heart of the singer.

#### HAVE YOU DONE AN INTERNATIONAL TOUR WITH THE STAFF SONGSTERS BEFORE?

Our tour to the UK (in April) will be my fifth international tour with the group. I toured to the US in 2005 and 2011, New Zealand in 2007, and Hong Kong and China in 2009. I am looking forward to meeting new people at our concerts, singing to congregations that have never heard us before, spending quality time with my Sydney Staff Songsters family, and ministering alongside my husband and my daughter.

#### WHAT FILLS YOUR TIME WHEN YOU AREN'T REHEARSING OR PERFORMING WITH THE STAFF SONGSTERS?

The majority of my time is taken up playing the role of Mummy to Baylie, but I also work at The Salvation Army's training college child care centre and I'm about to complete my Bachelor of Teaching in Early Childhood. Other than singing, I am passionate about seeing children reach their full potential through Christ. I love that I have the opportunity to mould lives through my work and through my music.

>>> SSS UK TOUR WRAP-UP AND CD REVIEW SEE PAGE 20

# WINDS OF CHANGE

BRASS BANDING IS SYNONYMOUS WITH THE SALVATION ARMY, HOWEVER, AS **SCOTT SIMPSON** DISCOVERS, FOR THE PAST TWO DECADES THERE HAS BEEN A DEDICATED GROUP IN BRITAIN COMMITTED TO PROVIDING AN OUTLET FOR LOVERS OF AN ALTERNATIVE MUSICAL GENRE

**T**he musicians file onto the stage in orderly fashion, smartly dressed in bold red shirts and black trousers. The conductor, in full Salvation Army uniform, waves his baton and the group launches into its first piece. The venue is a Salvation Army hall in England and the atmosphere, naturally, has a distinctive Army feel. But there's one significant difference. The majority of these musicians are not playing brass instruments, which for more than a century have been the stock tools of the trade for Salvation Army bands. Instead, most are holding flutes, oboes, clarinets, saxophones, horns and bassoons.

This is the Salvation Army Symphonic Wind Ensemble (SASWE), a group formed in 1994.

"The origins of the group are in a chance meeting between two Salvationists who'd been military musicians - John Davie and Alan Lakey," says the ensemble's musical director, Andrew Mackereth, who, along with John and Alan, is one of the group's co-founders.

"They were at a Combined Forces gathering in the early 1990s and they had this idea of trying to get something together that would give Salvation Army musicians who were woodwind enthusiasts, an opportunity to play.

"I got involved not long after that and we organised an experimental rehearsal and debut concert in Ilford that was very well received. From that moment The Salvation Army Symphonic Wind Ensemble was born."

## MINISTRY FOCUS

SASWE is believed to be unique in The Salvation Army world. Andrew is aware of other, smaller expressions of woodwind performance in a few corps, but there's nothing on the same scale as this ensemble.

Members - a mixture of Salvationists and friends from other Christian denominations - are drawn from all over the UK. Because of the large travelling distances involved, they meet three times a year for a rehearsal and concert, usually given at a Salvation Army corps or centre. They also

take part in an annual festival of music.

Musical excellence is encouraged within SASWE, however, it is not the group's focus. The priority, says Andrew, is music-led ministry.

"It is very much the driving force behind what we do. If anything, we are mission and ministry-led; the music is the vehicle through which we present our ministry.

"We are a group made up of very talented musicians but we are not an elite band. Our style is very much on worship and entertainment that challenges people. We want people to come into the presence of the Lord in a number of ways; through thought-provoking music, thought-provoking words and testimony, but also by showing that we don't take ourselves too seriously. We try to use a lot of humour in our concerts and make sure that the audience feels relaxed.

"We want people to go away from our concerts encouraged in their faith and yes, entertained, but we also want people to be challenged and to want to come back to that place of worship the following day because of something we've done, something that we've left them."

SASWE's repertoire is heavily weighted towards original compositions including many written by Andrew. They also play many works composed by Alan, who, says Andrew, was the real driving force behind the ensemble until his sudden death in 2002, a loss that was deeply felt by the group.

"Alan's death had a profound effect on all of us," says Andrew. "He was a very capable writer and conductor and he just had an air about him that meant people respected everything he did. Along with all of that, he had huge amounts of humility."

## FIGHTING TRADITION

There have been obstacles over the past two decades that the ensemble has had to delicately negotiate. Sadly, most of those have come from within The Salvation Army.

In some parts of the world, Army traditions are still strongly adhered to, probably none more so than in the United Kingdom. That, laments Andrew, means

the woodwind ensemble has at times struggled for acceptance among those Salvationists whose musical tastes are deeply embedded in the brass band scene.

"There are some people that just don't get it," says Andrew, who is also the bandmaster at Nuneaton Corps. "These are people who usually sit at the back [of the hall] with their arms folded as if they're in some form of adjudication over our concerts.

"If they think that we're just trying to be better than the band before, louder than the band before, more technically accomplished - that's absolutely not what we're about.

"So yes, sadly there has been some resistance. It's most obvious when we visit a corps and the majority of the bandmen and women of that corps - because they're not 'on duty' - won't turn up. That can be disappointing, but if we have an audience of 17 or an audience of 70, we'll still give them the same performance."

Andrew estimates that on any given SASWE performance night more than 80 per cent of the audience may have never previously darkened the doors of a church let alone a Salvation Army hall. That, he says excitedly, is more than enough justification for the existence of the ensemble and validates its deliberate emphasis on mission over excellence.

"When we put our concerts on we're often playing to a majority audience that are first-timers into a place of worship or The Salvation Army and they don't come from a brass band background," he says. "So we have to make sure that the ministry and mission are right up front, yet presented in an engaging and non-threatening way.

"One thing we know, from people who have come up to us at the end of a concert, is that whatever preconceptions they've had, we've completely turned them on their head.

"Yes it's contemporary music, a lively and enthusiastic, engaging style of entertainment, yet there's real challenge at the same time. It is God-inspired, God-honouring music."

# BORN TO PERFORM



By **SCOTT SIMPSON**

**M**usic and ministry are in the blood of The Salvation Army Symphonic Wind Ensemble's musical director, Andrew Mackereth.

Born in Gateshead, in the north-east of England, he is a fourth-generation Salvationist. He was taken - so he's been told - to his first Salvation Army meeting when he was barely a week old.

Andrew's parents are Salvation Army officers, which means his childhood involved living in many different places, including four years in Zambia, Africa. But it was while he was in Kingston-upon-Hull, where he lived for nine years, that Andrew was given his introduction to musical training. It was the start of a long and ever-deepening love affair with music.

After leaving high school, Andrew studied at Birmingham Conservatoire where he graduated with a Bachelor of Arts degree. For more than 20 years, he has taught music in secondary schools.

Andrew now lives with his wife, Stella, and two children, Eleanor and Joshua, in Nuneaton. They all attend The Salvation Army's Nuneaton Citadel where Andrew is the bandmaster.

He loves Salvation Army brass bands, but his real musical passion is the wind ensemble and its ministry. It's also been

the vehicle for Andrew to express his love for God through his other passion - composing and arranging music.

"Going back 20 years, I was already composing and probably had been composing since I'd left university, especially for The Salvation Army," he says.

"But I wasn't particularly successful in getting anything published at that point, so many of the earlier pieces for the wind ensemble were actually transcriptions of these pieces that had failed to make it into print through the Army's brass band journals. Interestingly, some of those pieces, having first been played by the ensemble, have subsequently now made it into print for the brass band journals.

"But I love composing and I'm very thankful to God for these gifts that he has given me. So I see it as only right that I should use these gifts and my love of music, in service and ministry for him."

Andrew has more than 50 compositions - both religious and secular - in print and many frequently feature on the concert programs of premier Salvation Army bands around the world. He continues to be in demand as a conductor, composer and lecturer and has appeared throughout the United Kingdom and in the United States, Germany and Argentina.

# FRANC MASTERS ART OF CREATIVE CONNECTION

By ANNE HALLIDAY

Long before Franc Lipovic found faith in Jesus, he saw Jesus' presence in his people. "There was this indescribable kindness that baffled me," he remembers. "I was so used to expecting people, in my life and work, to treat you according to their needs."

The son of an Italian opera singer, Franc became interested in theatre while at high school and then studied at the National Institute for Dramatic Arts (NIDA) in the early 1980s.

"I met a chap on a building site and he told me he was in a band and that he taught the timbrel to girls. That interested me and so I asked if I could go along with him and have a look," says Franc of his introduction to The Salvation Army at Sydney Congress Hall in 1994.

"Eventually I was invited to a Sunday service to see them play. I fell in love with the Army. I really wanted to be like the people there. To become someone who could love people without any agenda."

## Passion for connection

Franc's love for both community-based work and large-scale events have been hallmarks of his professional life and ministry.

In his early days and for many years, Franc served with Sydney Congress Hall's technical team. Along with establishing his own production and event management company Francly Speaking, his skills in multi-media and production led him into a Territorial role with the Music and Creative Arts department.

He still oversees the everyday technical needs of corps and centres and has been involved in the production of many special and large-scale events, including Excyte, Christmas Unwrapped, musicals 3:16 and Godspell, Commissioning and last year's Freedom Celebration.

For the past five years, he has been running drama workshops at William Booth House and, in 2010, he established the Glebe Community Gospel Choir.

It's little wonder that in light of his own journey, Franc, as a member of the Territorial WorshipArts Team, continues to be driven by a passion to see local corps and centres connect to their community.

In 2014, the WorshipArts team, which also includes Michelle Kay-Browning and Shelden and Louise Mathieson, will focus on regional training days and bringing creative people and teams together.

"Our goal as a team is to connect people at a grassroots level," Franc says. "We see all the people we are connecting with in local corps and centres as part of the WorshipArts team. We are the conduit and are wanting to develop creative artists who want to use their skills for kingdom growth."

For information about upcoming events email:

**MissionTeam@aue.salvationarmy.org**

Photo: Shairon Paterson



# THE SPIRITUAL POWER OF MANY

THEIR LIVES HAVE SPANNED THE 'GOLDEN ERA' OF SALVATION ARMY BANDING YET, WRITES **MAJOR DAVID WOODBURY**, THEIR LEGACY CONTINUES TO INSPIRE EMERGING MUSICIANS AT GOLD COAST CITY TEMPLE



In March 1876, the Fry family introduced The Salvation Army to the brass band. Since then, brass bands have become an integral part of the worship and service in many corps.

By the early 20th century, many corps throughout Australia featured large brass bands, these groups reaching their high point in the latter part of that century. Often overlooked in this age of more contemporary music is the valuable contribution they have made, and still continue to make, to ministry and corps life.

Humanity has long been aware that there is power in a group of people uniting for a common goal. The storehouse of this power is not just in the physical, but also expresses itself in the spiritual.

A number of years ago, my wife and I attended the Sunday morning meeting at Gold Coast Temple Corps. Arriving a little late, we walked into the hall as the meeting was moving into the prayer segment. The band started singing:

"To feel thy power, to hear thy voice, To share thy cross be all my choice."

The impact was palpable as a hush fell over the packed hall. The sense of the Holy Spirit's presence was undeniable.

I had previously experienced the impact the singing of a large group could have on a meeting, but that was as a member of the band or the meeting leader. As I sat on the other side of the pulpit I became acutely aware of the spiritual power of many.

A few years later, we found ourselves appointed as corps officers to Gold Coast Temple. During our time there, through the service of the Gold Coast Temple band, we came to deeply appreciate the multi-faceted ministry of The Salvation Army brass band.

## More than music

Perhaps largely unnoticed are the complementary influences that often accompany the presence of a large brass band in corps life. It provides a valuable contribution to the community in which the corps serves - the local Anzac Day march or the opening of a significant community building, for example. Such contributions enable the local corps to weave itself into the fabric of the community, providing pathways of service and ministry.

Sometimes accused of being performance-orientated and competitive, it needs to be understood that these are not necessarily negative aspects. They are part of being real and human, and encourage such groups to

a higher plain where service to God becomes the pinnacle of humanity's response to him.

Salvation Army founder William Booth once said that singing is to the soul what wind is to the sails of the ship, and that robust and expressive singing was very much a hallmark of Salvation Army corps, more often than not accompanied by a brass band. However, at corps level a brass band provided much more than just the musical support necessary for outreach and worship.

Because most bands were mainly composed of men there was a strong sense of fellowship and bonding often not present in the male segments of church congregations. It was a characteristic often desired by other denominations. Inherent in the band was a depth of commitment that provided reliability, strength and a human resource that was often called upon to provide muscle as well as music.

Recently, in our retirement, my wife and I again attended the Sunday morning meeting at Gold Coast Temple Corps. We were heartened to see the band consisting of some 35 players, ranging in age from 14 to 93. The band contributes meaningfully to the ministry of the corps. As I reflected on the band I became aware

*Sydney Congress Hall band seated on the platform at Congress Hall in the early 1970s. Band Master Max Percy, Corps Officer Major Ron McLachlan (1969 - 1973)*

that four of its members were well over 80 years of age and typified the essence of Salvation Army banding.

## Max Percy

Perhaps no-one is more synonymous with a high standard of Salvation Army music than retired bandmaster Max Percy. Born into a Salvation Army officer family at Casino, NSW, Max, now 93, played his first solo on the trombone at six years of age. His musical talent was obvious.

As Max accompanied his officer parents to a number of corps, participation in a variety of bands followed. As with many Salvation Army bandsmen, the advent of World War II saw Max enlist in the military where he saw service in Papua New Guinea, serving with the 36th Battalion Band, and then back in Australia in the Eastern Command Band.

After the war, Max served in the Granville and Auburn corps bands. While at Auburn, where his parents were the corps officers, Max was appointed as the male voice party leader. It was here that his leadership and musical talents were to become conspicuous.

A move to North Sydney Corps saw Max appointed as bandmaster and male voice party leader in 1951, serving in those positions until 1962.

In 1963, Max took up the baton as bandmaster of Sydney Congress Hall band, then one of the premier Salvation Army bands in Australia. He served as its bandmaster from 1963 to 1975 and again from 1978 to 1980. From 1978 until 1980, Max also served as Territorial Band Inspector in the Australia Eastern Territory. His versatility as a musician also saw him involved in more contemporary music groups during these years.

Following his retirement from Sydney Congress Hall, Max and his wife, Norma, moved to the Gold Coast where Max has served continuously as bandsmen for 33 years, often filling in as bandmaster when needed.

## Allan Nutter

Allan Nutter, 92, was born in Stirchzey, England. He commenced his ministry as a bandsman, on cornet, at Kilmarnock 1 Corps in Scotland. A child of Salvation Army officers, there followed service with a number of bands across the UK during which time he moved on to the euphonium.

While serving in the Gorgie Band in Scotland, Allan remembers that band practice on Friday night went for a solid three hours.

There was an optional extra hour of rehearsal on Saturday prior to the open-air meeting. >>>



Max Percy



Allan Nutter



Bill Scotney



Glen Simmonds



The Gold Coast Temple Band reflects the integration of young and old. Seen here following the 2013 Anzac Service at Southport are left to right: (back row) Joel Walsh, Max Percy, Sean Bailey, Allan Nutter, Glen Simmonds, Sam McCorrison. (Front row) Jesse Whybird, Joshua Whybird.

With the outbreak of World War II, Allan joined the Royal Air Force and saw service in Egypt where he played in the famous Cairo Red Shield Band.

After the war, Allan served with the Nelson Band in England, first on cornet then bass trombone and finally moving to BBb tuba which was to become his favoured instrument.

In 1960, Allan, with his wife, Edna, and family moved to Australia, but they returned to England in 1962. Two years later they were back in Australia where they lived first at Wangaratta, Bundaberg and then Wollongong where Allan served as a bandsman until 1985 when Edna and he moved to the Gold Coast. Allan still plays BBb tuba in the Gold Coast Temple band as well as participating two nights a week in hotel ministry.

#### Bill Scotney

Bill Scotney, also 92, was born in Wellington, New Zealand, into an illustrious Salvation Army musical family. His father, renowned Salvation Army composer Harold Scotney, wrote the march, *The Wellingtonian*, to celebrate Bill's birth. Bill recalls the significant influence of his father who taught him to love music, particularly brass band music.

In 1934, when Bill was 13, the

family moved to Australia, becoming members of the Sydney Congress Hall Corps where his father was commissioned as bandmaster. Bill joined the young people's band, in the cornet section, and then, in 1939, became a member of the Sydney Congress Hall band.

In 1941, he enlisted in the armed forces and served with the 18th Battalion before being transferred to the Eastern Command Band where he joined fellow Salvationists, including Max Percy.

Bill was appointed bandmaster at Sydney Congress Hall from 1955 to 1958. Retiring from Sydney Congress Hall band in 1979, Bill and his wife, Gladys, served at Inverell Corps for three years where Bill played euphonium. A move to the Gold Coast in 1982 saw Bill taking up the baton as bandmaster for the next three years before returning to Sydney Congress Hall where he led the No.2 band.

In retirement, Bill became a foundation member of the Sydney Veteran's Band. He then returned to the Gold Coast and took up a position in the Temple band in 1993.

A severe hearing loss eventually forced his retirement from active banding, although Bill still helps out when required on EBb tuba.

#### Glen Simmonds

Glen Simmonds, now 86, was just a few months old when his officer parents left for missionary service in South Africa. It was here that Glen was to experience his first taste of Salvation Army banding, as his father was the bandmaster of Fairview Corps in Johannesburg.

Returning with his parents to Australia in 1939, Glen became a member of the young people's band at West End Corps in Brisbane.

Three years later, Glen transferred to Petersham Corps in Sydney where he served as a bandsman and songster until 1986, holding commissions as band secretary and corps sergeant major.

In 1945, Glen enlisted in the Royal Australian Navy and served in various shore establishments as well as a period on the HMAS Manoora where he assisted in repatriating allied troops from the South Pacific. During this time, Glen was able to experience the unique fellowship found among Salvation Army bandsmen and was a guest in bands at Hawthorn (Vic), Townsville (Qld) and West End (Qld).

In 1986, Glen and his wife, Noela, moved to Gosford where he became an integral member of the

corps band, holding the position of band secretary. He was also a member of the Sydney Veteran's Band from 1989 to 1997, after which Glen moved to the Gold Coast and became an active member of the cornet section where he still serves.

#### Pillar of strength

In 2014, Gold Coast Temple band continues to honour the service of its veterans while at the same time embracing teenagers within its fellowship.

Many of the positive characteristics of Salvation Army banding are still evident as the band provides a significant contribution to the life and ministry of the corps.

It may well be that in the demise of Salvation Army bands in recent years the Army has lost what was once a pillar of strength, both musically and spiritually.

The stability, reliability and commitment required in a functioning Salvation Army brass band provided corps with a secure platform for effective fellowship and ministry.

While school and youth service bands seem to flourish and grow, many corps no longer know the power of many that a Salvation Army brass band provides.

## PASSING ON THE BATON

### Younger members of Gold Coast Temple band pay tribute to the influence of the band's elder statesmen ...

The elderly bandsmen of Gold Coast Temple have made a huge impact on me. I joined the senior band when I was only 13 and they encouraged me and could see the potential that I had. They have shared many special times with me including band weekends, band trips and especially Anzac services where they also shared their memories as veterans.

They always continue to amaze me with their servant-heartedness to the corps and the band. Whenever I need to count on someone they are there to help me out. They are inspirational mentors who share their knowledge not only of the band piece that we are playing, but also Salvation Army history, traditions and values. I hope to continue serving with them for many years to come.

- Joel Walsh

All these older bandsmen take an interest in us and continue

to encourage us. Their years of banding experience is good to have in the band and it encourages us to keep going.

- Jesse Whybird

It is pretty cool to sit next to Max Percy in the band. He is so encouraging and still helps me with parts of the music that are a bit complicated. We have a good laugh in the tenor horn section together.

Mr Nutter has always taken an interest in me, he supports all I do and I know it gives him pleasure to see the younger bandsmen stepping up.

- Joshua Whybird

Mr Percy, Mr Nutter, Mr Scotney and Mr Simmonds have all had an influence in my choice in joining and staying in the band. They are always encouraging me in my playing.

Mr Percy has had a major part in influencing me; sitting next to him was an awesome experience. He helps me significantly on playing the tenor horn and how the music should be played.

- Sean Bailey

## Young people revel in Summer Carnival fun

By ESTHER PINN

Forty-four young people and youth leaders from the Australia Eastern Territory had the party of their lives at Summer Carnival 2014.

Previously known as the Tri-Territorial Youth Congress, Summer Carnival saw over 540 people from the Australia Eastern, Australia Southern and New Zealand, Fiji and Tonga territories attend a celebration of young people excited for Jesus, from 6-10 January at Geelong Showground in Victoria.

The Australia Eastern Territory's Shandri Brown was one of the guest speakers, along with Michael Collins (Canada and Bermuda Territory), Fulton Hawk (USA Western Territory) and Rob Noland (USA Western Territory).

"I spoke about the fact that God loved us so much that he would send his Son for us," said Shandri. "This world can be a really dark place, but God wants to light it up for us and he came to be that light through Jesus."

"I love being around young people, because when they take hold of the truth and start living a life that's filled with God's light and freedom, they've got incredible potential and capacity to have a huge kingdom impact."

The Summer Carnival Band brought a unique mix of pop, dance, hip-hop and dubstep to the event. They led the campers out with fresh tunes such as *Flame On* and *Burn It Down*. To listen to these songs, go to [soundcloud.com/corpscads](http://soundcloud.com/corpscads)

On the Wednesday of Summer Carnival it was "Carnival Fun" which involved wrestlers, animal farm, rides, snow cones, scavenger hunt and a fastest texting competition. Celebrity magician Christopher Wayne was also a crowd favourite.



More than 500 young people from Australia, New Zealand, Fiji and Tonga gathered in January for gospel-fuelled fun and inspiration at the annual Summer Carnival in Geelong. Photos: Salvo Studios



## Art therapy shaping lives

By SIMONE WORTHING

Swirling colours, flowing brush strokes and hands deftly molding chunks of wet clay, art therapy classes in Byron Bay are having a calming and life-changing effect on community members participating in their creative and therapeutic process.

As they focus on the colour and movement of the paint, and the formation of the clay, they also learn to focus their thoughts and emotions in a way that allows them to work through some personal issues and make some positive changes in their lives.

Hele Ellis, a qualified art therapist, runs weekly classes at the Byron Bay Streetlevel Mission in both wet-on-wet work, and clay therapy.

"Art therapy gives people a better outlook on life and, once they engage with the process, it quickly helps them feel happier, more grounded and more energetic," explains Hele. "It strengthens their life force."

Hele, who is also completing a Master's degree in Social Work, initially contacted Lieutenants Peter and Myf Evans, Streetlevel Mission leaders, to inquire about doing her social work placement there.

"Hele started with a Friday group doing wet-on-wet painting, but when a community member requested clay work, she started doing that on Thursdays as well," says Lieutenant Myf.

"Hele comes from one of the local Christian churches and everything she does is to serve God."

Hele, who has been teaching art therapy for many years, understands the unique environment of Streetlevel and responds sensitively to the individual needs of community members in her groups.

"I work to gently bring the groups back to the exercise they're engaged with, and to draw them back from losing their thoughts to compulsive themes or ways of thinking," she explains.

"Art therapy is not free expression or learning to draw; helping people focus on the process of art helps them concentrate on something that is healing through colour, texture, brush strokes, and their combinations."

Hele explains that using water colours on wet paper allows the paint to flow, which helps people get absorbed into the colours and movement, become more aware of their feelings, and then work with them.

The more art therapy sessions people attend, the more natural this process becomes and the more people look forward to the sessions.

"They like not having to be stuck in their usual thought processes, and they learn to apply a calm, new way of thinking in their lives," says Hele. Art therapy using clay not only involves the hands. It's all about putting feeling into shaping the form of the clay.

"This enables people to feel reality and the world they're connected to," Hele explains. "They can shift their reality by shifting the clay in their hands."

"This is absolutely grounding and immediate."

Hele is now incorporating art therapy with social work as she completes her Master's degree.

"My prayer is to empower people using art therapy," she says.

## Tournament of Roses Parade trip of a lifetime for young Aussies

By ESTHER PINN

Three young Salvation Army musicians from the Australia Eastern Territory joined 30 others from across the Australia Southern Territory, to travel to Pasadena, California, to take part in the annual Tournament of Roses Parade in January.

This year marked the 125th anniversary of the parade, a New Year's Day tradition that attracts a million onlookers who watch elaborate floral floats and marching bands. The Salvation Army has been involved in the last 95 parades.

The Australians joined a Salvation Army band which comprised of 180 members and marched along a 9km route.

"It's quite exhausting," said Melbourne Staff Bandmaster Ken Waterworth who was part of the group. "Nine kilometres is a long time to keep playing. It's common to have dropouts – some people just can't make it. We had one fall away, but not from the Australian group."

Along with participating in the parade, the Australian band members were hosted by the Southern California Division for 10 days. The band marched in the San Diego Big Bay Balloon Parade, played at Disney California Adventure Park, performed at Knott's Berry Farm amusement park, and presented concerts at Tustin Ranch Corps, Pasadena Tabernacle and Torrence Corps.

Euphonium player Jared Proellocks was one of the three members from the Australia Eastern Territory. He said the trip significantly impacted his life, in particular a moment he experienced while playing *I'll Walk With God* at Tustin Ranch.

"In the four or so minutes it took to play that song, and through the odd tear, I had a journey of believing again that God is with me," he said. "That despite all the challenges of the past year, he



hadn't given me anything I couldn't handle without his help. It was a beautiful time of personal renewal."

Jared said there were many opportunities for the group to impact others not only through their music, but through evangelism opportunities.

"I think that it was revealed again that our job is to plant the seeds for God," he said. "We may not have seen every outward expression of changed lives, although to see them when they happened was powerful, but to realise that we are just planting seeds and that they can be taken further at any time. That is cool."

"And it's not just through the music. It's how a group of youth can stand in a line for a ride at Disneyland and tell people they are here with The Salvation Army, and to be that witness through words, actions and deeds. That's even cooler."

## Songsters singing their way to England for Easter

It's up, up and away for The Sydney Staff Songsters this month as they leave for a nine-day tour of England.

First stop for the 28-member group will be the 56th Boscombe Easter Convention, joining our Territorial Commanders, Commissioners James and Jan Condon as special guests.

Concerts are then planned for Worthing, Bristol, Birmingham and Chelmsford as well as a concert evening at Staines Corps in Middlesex with the International Staff Songsters.

"I think Australian groups can bring a fresh, creative approach to musical presentation," says SSS leader Graham Ainsworth. "One of our strengths is our relaxed style and approach. I think we are seen as being fun-loving and able to take a not-too-serious approach to ourselves.

"We would seek people who would commit to praying for things such as safe travel, good health and well-being for us and our voices, attentiveness to the Holy Spirit, for God to work and prepare the hearts of the local community.

"Please pray that lives will be transformed through an encounter with Jesus this Easter. We know that we are imperfect people, but we have experienced the messages of the songs that we sing to our audiences."

It has been a whirlwind 18 months for the SSS, since Graham Ainsworth took over as leader in July 2012, which has included the production of a children's musical *Spend Awhile on the Nile*, performed at the Freedom Celebration in Sydney last September.

"There were so many ways in which the musical was successful," reflects Graham. "The kids performed wonderfully; but success was also found in solid friendships being forged, cross-corps involvement, children discovering their talents and, for some, helping to spark in them a love for the performing arts."

The group, which has welcomed four new members, has been working steadily towards the trip.

"We have just come back from Newcastle and Wyong Oasis (our first ministry weekend of the year) and again I was overwhelmed by how the group works hard for each other and seeks to bring glory to God in all we sing and do," says Graham. "I count it a huge privilege to be the leader of a group like the SSS."

*Altar of Our Praise*, released to coincide with the tour, supports the group's Child Sponsorship Project in North India. The album is \$20 and can be purchased at [salvos.org.au/sydneystaffsongsters](http://salvos.org.au/sydneystaffsongsters)



Sydney Staff Songsters are set to jet off to the United Kingdom for a nine-day Easter tour which will take in several performances throughout England.

## CD REVIEW

### Staff Songsters heartfelt worship a listening pleasure



The latest offering from the Sydney Staff Songsters, *Altar of Our Praise*, is an expression of the very heartbeat of the group.

It is rooted in a desire to bring passionate, heartfelt worship to God from lives that have experienced his transforming grace.

The listener is encouraged to go on a journey with the songsters as they follow the Psalmist's suggestion to make a *Joyful Noise*, followed by the declaration *I Will Sing Praise*.

This is also the first of a number of songs to showcase the skilful solo work of different members of the choir. The featured soloists (Ash Sellers, Hayley Grigg, Genelle Cross, Rusty Hodges and Lauren Howes) all sing with a quality and warmth of sound that enhances the listener's pleasure.

One of the skills that I most appreciate from the Sydney Staff Songsters is the care they take in singing unison passages. This ability heightens the pleasure the listener receives when they break into a full choral sound. The highlight for me is the a cappella

track *The Lamb Upon The Throne*.

Not only is the vocal sound of high quality throughout, it would be an oversight not to mention the exceptional musicianship of the accompanying band who consistently and skilfully add another dimension to this recording.

This recording will be a valuable resource in a variety of applications.

It offers a great model for anyone involved in choral/songster groups as a guide to good, achievable repertoire and quality presentation. Congregations relying on recorded music would find this helpful in leading their people into a place of worship.

In personal worship this CD could also provide a pathway to God's presence, as the truth of the words and the emotive music washes over the listener.

**Shelden Mathieson**  
Territorial Mission Team WorshipArts  
Facilitator