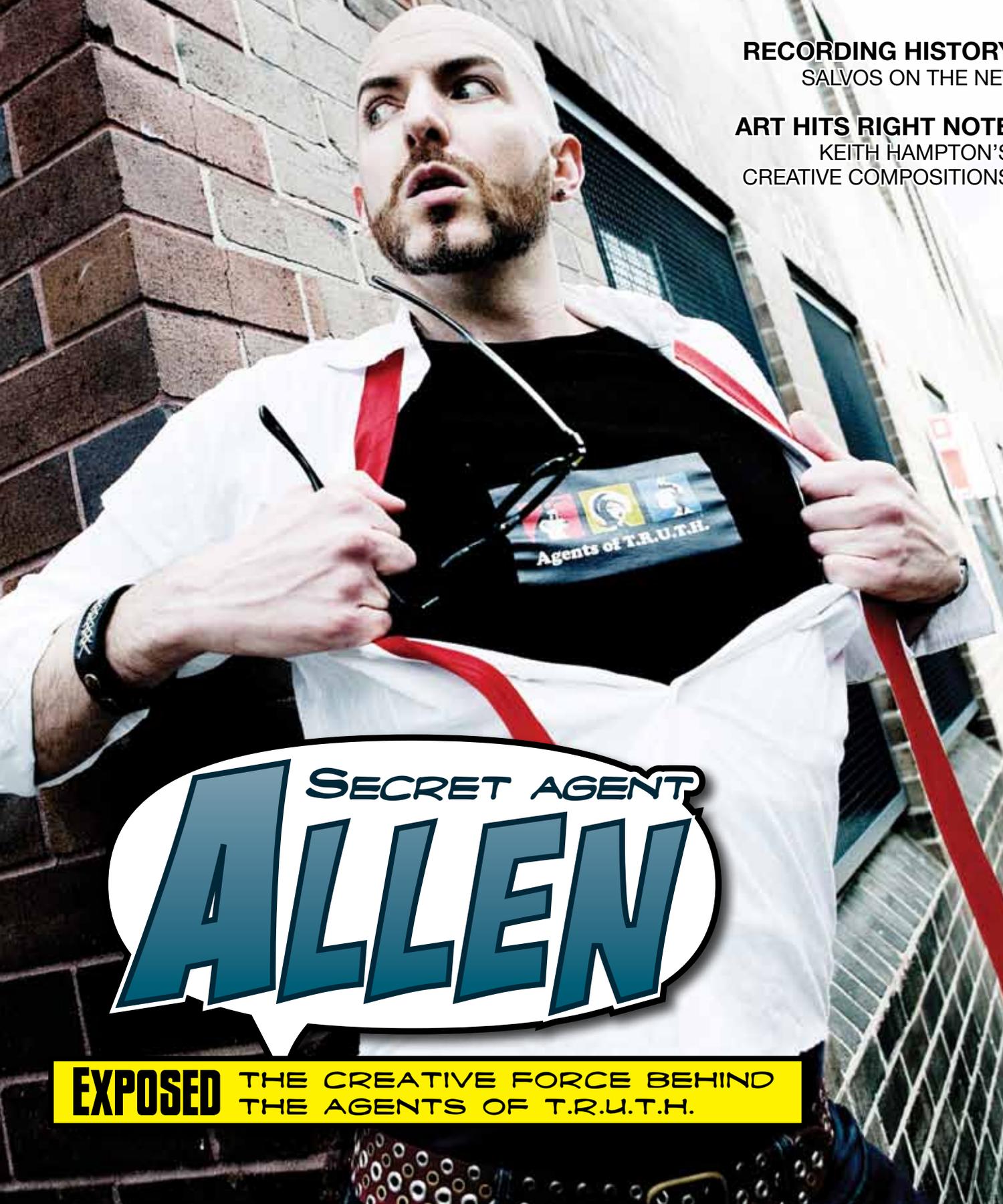


CREATIVE **MINISTRY**

THE SALVATION ARMY AUSTRALIA EASTERN TERRITORY OCTOBER 2010 | VOLUME 11 | ISSUE 4

RECORDING HISTORY
SALVOS ON THE NET

ART HITS RIGHT NOTE
KEITH HAMPTON'S
CREATIVE COMPOSITIONS



SECRET AGENT
ALLEN

EXPOSED THE CREATIVE FORCE BEHIND
THE AGENTS OF T.R.U.T.H.

Hot off the Press



Graeme Press
Territorial Music and
Creative Arts Coordinator

Songs that live deep in our hearts

There is a tribe in Africa where, once a woman knows she is pregnant she goes out into the wilderness with some of her friends. Together they pray and meditate until they hear the baby's unique song. They sing together until the song is formed, composed and shared through singing it out loud. Then

they return to the tribe and teach it to everyone else.

When the child is born, the tribe comes together and sings the child's song to the child. This song becomes that child's song for life! When the child enters school, the villagers gather and sing the song. When the child passes through the initiation to adulthood, the people again come together and sing. When they marry the person hears their song.

Finally, when it's time for the soul to pass from this world, the family and friends gather at the person's bed, just as they did at their birth, and they sing the person to the next life.

Interestingly, there is one other occasion when the villagers sing to the child. If, at any time during the person's life, they commit a crime or an act against someone else, they're called to the centre of the village. There the people in the community form a circle around the person and sing their song to them.

What would it be like to have someone know your own unique song? What would it be like to have someone sing your song to you on those occasions when you have forgotten it yourself?

When Moses was approaching the end of his life (he was 120 years of age), he warned Israel that dark days of sinfulness were approaching. The Lord called him and Joshua to come together and the Lord said to him:

"Now write down for yourselves this song and teach it to the Israelites and have them sing it, so that it may be a witness for me against them. When I have brought them into the land flowing with milk and honey, the land I promised on oath to their forefathers, and when they eat their fill and thrive, they will turn to other gods and worship them, rejecting me and breaking my covenant. And when many disasters and difficulties come upon them, this song will testify against them, because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath."

So Moses wrote down this song that day and taught it to the Israelites ... and Moses recited the words of this song

from beginning to end in the hearing of the whole assembly of Israel" (Deuteronomy 31:19 – 22, 30).

Ask a songwriter why they have written a song and they will give you one of two answers. Firstly, that the song was within them and was drawn from their personal experience or, secondly, that they had a truth or message they wanted to convey to others. Whatever the reason, it appears that the song begins from deep within the heart.

It doesn't surprise me that David, the greatest worship songwriter of all time, sings, "He put a new song in my mouth, a hymn of praise to our God" (Psalm 40, verse 3). David is saying that each of us has a song within, dare I suggest an old song, and a relationship with the one true God gives us a fresh, new song.

I don't believe that David is referring to crotchets and quavers here, but rather the inner song that lies within each one of us. We have our own song and it's composed through our talents, passions, energy and vision. When your song is wrapped in a relationship with Jesus it is fresh, new, full and rewarding.

When you feel shattered, fatigued and distracted your song still lives within you. Like the African tribe it's ready to be recalled at any minute. Others may try to convince you to sing their song instead of yours and while you may join their song in harmony, never lose contact with your own unique song that is bathed in your personal relationship with Jesus.

We can learn much from this illustration. You can serve others by reminding them of their song. When someone is hurting, rather than being critical or judgmental, remind them of who they really are and the song that Jesus gives and that lies within.

As you read this edition of *Creative Ministry* you will find many wonderful examples of that inner song being expressed.

From music-making to cartooning, look for the "song" and hear the melodies of energy, passion and talent.

Then sing! Remember your song and sing it out loud. As you remember your song, it brings healing; as you sing your song, it brings release; as you share your song, it becomes magnetic and compelling. No wonder Scripture tells us to "Sing to the Lord a new song; sing to the Lord, all the earth" (Psalm 96:1).

One day when we join the great tribe around the throne of Heaven we'll be singing again, and guess what? It will be a new song!

Revelation 5:9 says: "And they sang a new song: 'You are worthy to take the scroll and to open its seals, because you were slain, and with your blood you purchased men for God from every tribe and language and people and nation.'



www.salvos.org.au

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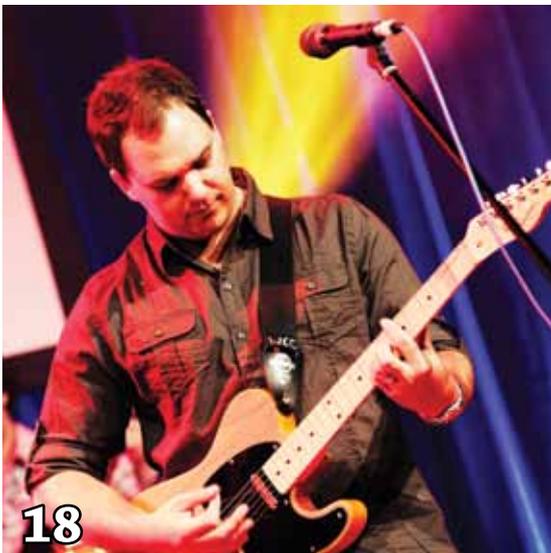
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Album set for ignition

Nathaniel Brown (pictured) along with other songwriters and musicians, performed for a crowd of more than 100 people at the Wesley Mission Conference Centre in Sydney last month as part of the Infuse and Ignite album launch.

Infuse and Ignite is a Salvation Army music and resource project created to equip those leading and participating in worship.

Brown, who attends the Miranda Corps of The Salvation Army, along with Luke Kay (Glebe), Nicola Poore (Parramatta), Simon Gough (Glebe), Gemima Gray (Parramatta), James Clanfield (Auburn), and Karen Lattouf (Glebe) wrote a total of 20 new worship songs for the double CD.

At the launch, the songwriters shared with the audience the passion and story behind their songs, and one of the album vocalists, Matt Beltran – a recent graduate of William Booth House Recovery Services – shared his testimony.

See page 15 for more information on the Infuse and Ignite project and Pictorial on page 18 for more photos of the album launch.

Photo: Shairon Paterson

SECRET AGENT

ALLEN

BILL SIMPSON MEETS THE CREATIVE FORCE BEHIND THE POPULAR SALVATION ARMY CHILDREN'S MINISTRY THE AGENTS OF T.R.U.T.H.

At first, it's difficult to clearly focus on creative arts designer Rod Allen in his Territorial Headquarters office.

The four walls of his Level 7 room are covered in his creations. The eyes of cartoon characters in drawing, comic book and toy form seem to follow you wherever you look.

As you spot the man at his desk in front of his computer, you realise the characters are actually focused on their creator. "They're my children," he explains. "They're my family."

It's the same at home, he says. The house is full of Rod Allen's images of "fun, with an eternal message". Wherever he goes, his created family is always around him.

Probably his best known creations are the Agents of T.R.U.T.H. There's a good chance you saw the triple treats at your corps, a congress or conference.

There's Bally. He's the tall one; the stand-out. Rod often plays Bally because they're both tall. Bally is named after one of William and Catherine Booth's boys, Ballington. "Like his namesake, Bally is a bit of a rebel," Rod says. "But he's actually a servant."

Logan is named after Salvation Army holiness teacher Samuel Logan Brengle. "He wants people to grow in their spirituality."

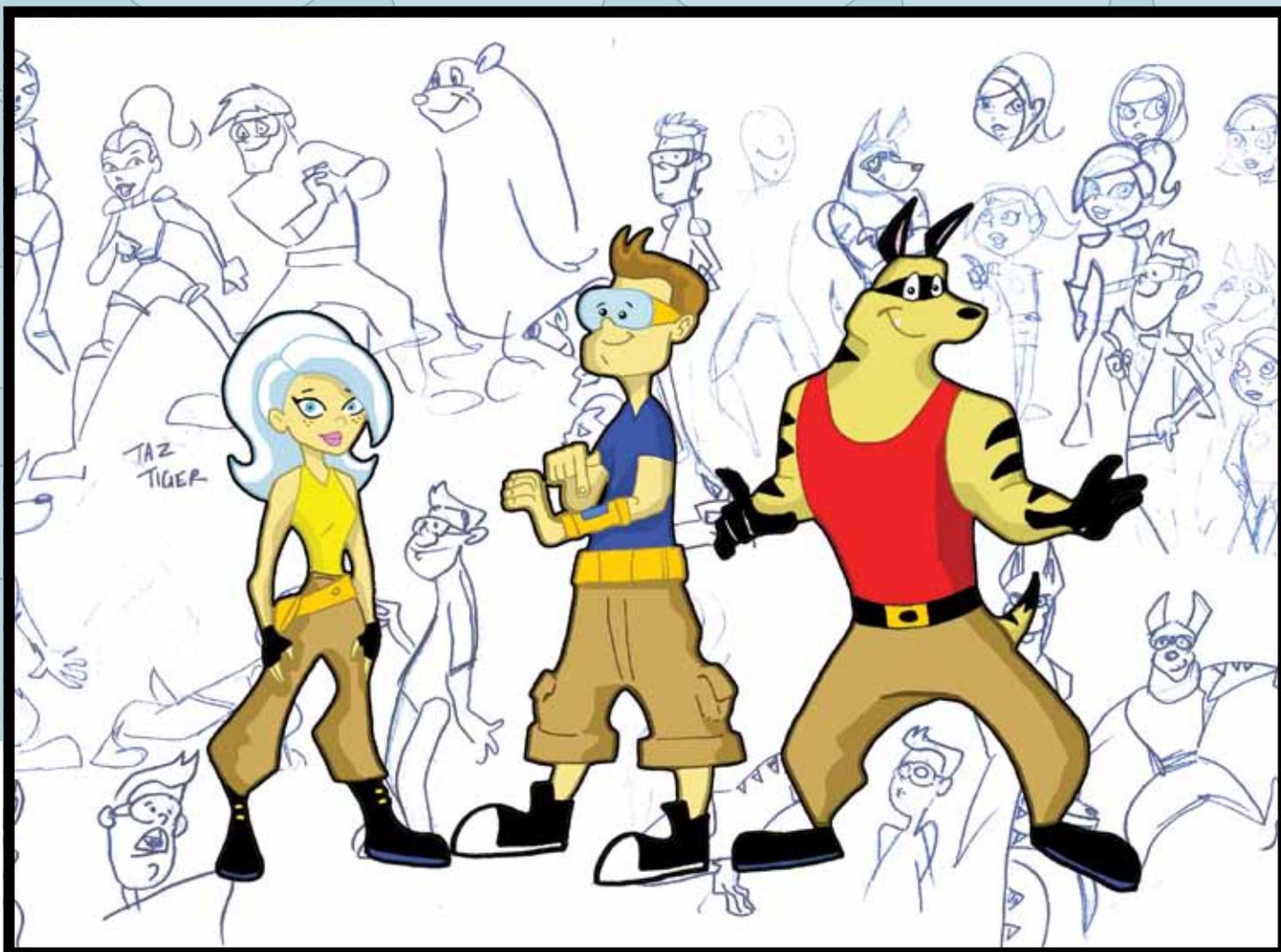
And there's Eve. "She wants to see people saved." Eve is named after Ballington's sister Evangeline, although Rod says he also sees a lot of retired General Eva Burrows in Eve. "Actually I thought of the name Eva, at first, then thought Eve was easier to say."

A life-size dummy of Eve sat at my left shoulder during our interview, as if she was checking my notes.



Photo: Shairon Paterson

Salvation Army creative arts designer Rod Allen at his desk surrounded by his "family" of creations.



Rod Allen's Agents Of T.R.U.T.H which have entertained and inspired children all over Australia (from left): Eve, Logan and Bally.

So, now, if your mind is creative, you will have already worked out what Rod is trying to get across with his Agents of T.R.U.T.H. It's General John Gowans' Save Souls, Grow Saints and Serve Suffering Humanity philosophy.

INSPIRATIONAL MUM

Rod Allen can't remember a time when he wasn't creative. The son of Major Ray and the late Major Dorise Allen, and brother of Captain Scott Allen, Rod remembers that at about age three or four he was "absolutely obsessed" with cartoons. *Sesame Street* was his specialty.

He was producing his own comic books at five. Few people understood his words, at the time, but the drawings were good!

His mother was the inspiration for his creativity. No disrespect to Major Ray, but his father, says Rod, struggled to draw a decent tree.

He later learned that his father's father, the late Brigadier Ernie Allen, had wanted to be a cartoonist before becoming a Salvation Army officer and his mother's father, the late Brigadier Frank Clark, revealed his creative side by producing beautiful artwork in his retirement.

"Mum was great. I would be watching cartoons on TV and call mum into the room. She would draw the characters. I copied her. She could make puppets of the characters. She bought home boxes of comics for me to read.

"WHAT YOU SEE TODAY IN THE AGENTS OF T.R.U.T.H. IS THE FULFILMENT OF MY PRAYER."

"Mum and dad always encouraged my drawing. They were great encouragers. Never once when I was growing up did they tell me I should think of getting a proper job, like working in a bank."

He became a freelance illustrator in 1996 and trained a year later as a graphic designer. Rod worked on Anglican youth projects, including Sunday school material, and produced illustrations for books by poets and authors.

His dream was to create his own characters. The dream became a prayer. It expanded to include a desire to have a solid mentor for his work.

In 2007, Salvation Army Territorial Missions Coordinator (Music and Arts) Graeme Press approached Rod with an idea. Graeme wanted to produce characters to represent the Save, Grow, Serve mission.

"My prayer was met. Not only was I being given an opportunity to create my own characters, but, in Graeme, I had my mentor.

"I looked at the [Salvation Army] flag. I studied the colours and what they stood for. I looked at Salvation Army characters and what they stood for. The Agents of T.R.U.T.H. were born out of that. What you see today in the Agents of T.R.U.T.H. is the fulfilment of my prayer."

ONGOING PROJECT

Since the Agents of T.R.U.T.H were launched as on-stage characters at 2007 Christmas



Photos: Shairon Paterson; image (left) digitally altered by Rod Allen.



Unwrapped, Rod has developed them into comic-book heroes.

Did you know, for example, that Eve is an expert in martial arts, but is terrified of spiders? Did you know that Logan chews gum all day, but at night sticks it on his bed post until morning? Did you know that Bally is the last of his species and that his favourite saying is “rikaboonie,” even though he doesn’t know what it means?

Did you know that Bally has his own Bally Biscuits recipe, which is available in the Agents of T.R.U.T.H. magazine? Did you know that Logan’s pet cat, Mr Peppers, is lactose intolerant, which means he can’t drink milk?

Did you know the Agents of T.R.U.T.H. have life-like enemies? Oh, yes, they do – and they have names.

Everything you’ve just read – and more – has come from the creative mind of Rod Allen. “I see all of these characters in my head,” he says.

“I knew their lines before I created their

lives. They work with me every day in the office and they live with me every day at home. They’re my kids.”

But, we’re just at the beginning of the Agents of T.R.U.T.H. story. As we talk in his office, he turns his computer screen my way to disclose an “exclusive”.

He is working on an Indigenous trio of Agents of T.R.U.T.H., requested by The Salvation Army Indigenous Ministry team. Rod wasn’t ready to reveal any names or other details.

“But I see them as young Aboriginal people saying they want to do what the original Agents of T.R.U.T.H. are doing within their own Indigenous community. They want to Save Souls, Grow Saints and Serve Suffering Humanity,” he says. “I see them training with the original Agents and then going into the world to fulfil the mission. That’s where I am with this idea, at the moment. And there may be other forms of the Agents of T.R.U.T.H. I have to wait for it to come.”

In the meantime, he is rapidly developing the originals from territorial to divisional. The plan is to have a set of Agents in as many divisions within the Australia Eastern Territory as possible; to develop them as divisional Agents.

He is also developing characters for independent clients, co-writing stage shows, producing DVDs and choreographing dances.

“I didn’t realise I could dance. But somebody asked me to dance in character. I did and now I’m teaching dancing.

“I love what I do and I am so grateful to God for making it possible for me to do it.”



Bill Simpson is a senior writer for Pipeline and supplements.



THE WORDS AND WORK OF WORSHIP

Is your call to worship an empty slogan? Are your prayers filled with cliches? The art of liturgy is too often overlooked in the Church, says Major BRENDA SMITH

It is good to see a renewed emphasis on the arts in worship. Among other things, this gives congregations more diversity and creativity in expressing their gratitude, reverence and love for God.

But using the arts comes with a caution: creative gifts have a tendency to replace the Giver. What can we do that will help us keep God the central subject of our worship services? Here are five suggestions.

1. There are two important distinctions of a worship service: a) worship is congregational or communal; b) worship is a service – a type of work. Congregational worship is the work of the people (leitourgia, the Greek word for liturgy). While a variety of elements and a diverse group of people make up worship, the service is an act of unity. Emphasis needs to be on what the congregation does as a community rather than on individual contributions.

2. Attention needs to be paid to how a service is led. The pastoral task of worship leading is not introducing items on a program. Rather, it means coming prepared and ready to do our “worship work”. A minimal amount of direction is needed because we understand that worship is not something done for us that we watch and judge, but by us that we participate in and give.

3. Worship leaders need to give special attention to the words they speak as well as the words we all speak together. In our society, we are so bombarded with words that we automatically filter out much of the prattle. If we want our worship to be effective, we need to make sure the words we speak count. Think about it. We will devote hours to musical rehearsal but little time to the words we say. Prayer becomes nothing more than religious cliches; calls to worship become slogans; transitions become meaningless musings. Empty words are like the annoying drone of flies in our ears; we simply want to swat them

away. Even if we lead extemporaneously, God deserves more than our cliches. Think about what you really want to say to God on behalf of and with the people of God. Prepare fresh, thoughtful language that speaks to a balanced diet of biblical themes and contributes to a fresh and vital faith.

4. In paying more attention to the words we speak, why not let Scripture do more of the speaking for us? There are people with gifts in worship planning who can creatively let Scripture guide a congregation through an entire service.

5. While the list of creative gifts people can give back to God in worship often centres on the arts, there is one important craft that is often overlooked: the art of writing. I’m not talking about writing a prayer or a dramatic sketch; I’m talking about writing a liturgy. Now, I know just the mention of the “L” word makes people nervous, but it shouldn’t. Every worship service has its own liturgy. What makes the difference is how the liturgy is worked out; how the people offer their service of worship.

Liturgical writers give us words for the work of worship. They understand that, for better or for worse, God has endowed us with speech. Words carefully chosen, used imaginatively, sparingly and intentionally, can take us with ever-deepening gratitude into the heart of God. They can help us focus on the subject of our worship, the God who has shown us his mercy in Christ. Liturgical writers do not announce or even explain. Instead, they invite us to participate together in our work as the people of God – the praise of his glorious grace.

Major Brenda Smith is the Executive Director of the Ottawa Bethany Hope Centre in Canada. This article originally appeared in *Critical Thought on the Canada and Bermuda Territory Salvationist website: salvationist.ca*

LIGHTS, CAMERA, ACTION

for Riverway Brass



By **JULIA HOSKING**

Townsville Riverway Brass made its debut performance in style at the world premiere of the wartime film *Beneath Hill 60*.

The band's formation was triggered by the invitation, and had only several rehearsals before the big event. While this is an unusual beginning for a band, it managed to hit the right note with the audience due to the intricate connections and skill of the Townsville banding world.

The film event organisers approached Major Bruce Harmer (The Salvation Army Public Relations Director in Townsville), asking for Salvation Army presence and a band for the launch of a film about World War I.

Townsville Riverway Corps had no band but were eager to start one as a ministry opportunity, and so Major Harmer enlisted the help of fellow corps member and passionate musician Fiona Murakami.

Fiona – having played cornet and then trumpet since the age of seven at school and university, in the Ingham Brass Band, Townsville Brass Band, Army Reserve Band, Charters Towers jazz ensemble and Thuringowa Brass – asked a multitude of talented musicians she knew to come and play, and form part of Riverway Brass.

This was the beginning of an ongoing musical section for Townsville Riverway Corps with both a musical and evangelical focus.

In June, Riverway Brass was temporarily transformed into Riverway Jazz for the Unlimited Conference Saturday afternoon expo, designed as an outreach to the community. "I thought the public would relate better to jazz," shares Fiona on the jazz choice. "It was just light music; something that people could tap their toe to."

While Riverway Brass has the potential to perform at various other events – including



school Christmas concerts and at the corps – Fiona has a few other music-related dreams she would like to pursue as well.

This comes from a desire to follow in the footsteps of her music teacher, Arthur Walton.

“He was a very gifted musician who taught many students, many who are well-known musicians today,” she says. The dedicated, passionate Salvation Army man passed away this year, and so in his memory, Fiona teaches and assists many budding musicians.

“Teaching” includes teaching people who have never before played music. One of Fiona’s dreams is to take hold of the storeroom full of unused instruments at the Townsville Riverway Corps, and blow the dust off them with some beginners. “I’d like to start a ‘late starters’ band ... for anyone over 50 that wants to learn an instrument.”

Furthermore, Fiona has plans to reach out to the people who already have a musical ability. As a music teacher at six schools in Townsville, Fiona wants to assist the many young people who stop playing music when they leave school because they have nowhere to do so.

“I’ve got one student who left school three years ago but still comes to school every Thursday afternoon to sit in my band because that’s her only opportunity to play,” Fiona shares. “If she goes to that much trouble to play, I just think she’d love to come and do a workshop with The Salvation Army and the rest of Townsville.”

Consequently, Fiona’s focus for the next few months is creating music workshops for those in and out of school. The workshops will be an opportunity to learn from more accomplished musicians, build rapport and perform concerts – possibly at Townsville Riverway Corps.

Captain Carole Smith (Townsville Riverway Corps Officer with Captain Bev Kingston) is passionate about building relationships with the community; in turn,



Riverway Brass was the brainchild of Fiona Murakami (top right) who brought together a number of talented musicians including drummer Andrew Hodgson (far left), trombonist Brad Whittle (above left) and pianist Corey Olsen (above). Photos: Shairon Paterson

she encourages Fiona’s musical ventures.

“She’s said, ‘Come up with the ideas and bring it to me,’” shares Fiona. “And she’s very, very keen to build bridges with the youth. She’s very supportive.”

When thinking about the workshops, Fiona also notes the valuable musical talent of Major Harmer, and Brad and Helen Whittle (who attend Townsville Riverway Corps and are involved with Riverway Brass) as well as their Christian hearts and influence on young people.

“Just for [the children] to have [Major Harmer, Brad or Helen] sitting next to them and playing, it’s going to develop their musical skills,” Fiona says.

“And if they form a friendship out of it as well, that’s great. And then if it does go into church, that’s even better still.”

Once the workshops commence, Fiona

will assume the role of bandmaster. Currently though, Riverway Brass operates without the structure of roles and positions.

The success of this approach is attributed to the talent of the musicians involved; they are all able to pick up their instrument and play. “But when we get to the school, [the kids] need focus, and I’ll definitely conduct and I’ll have [Major Harmer] and Helen and Brad and anyone else sit with the kids and help them out,” Fiona says.

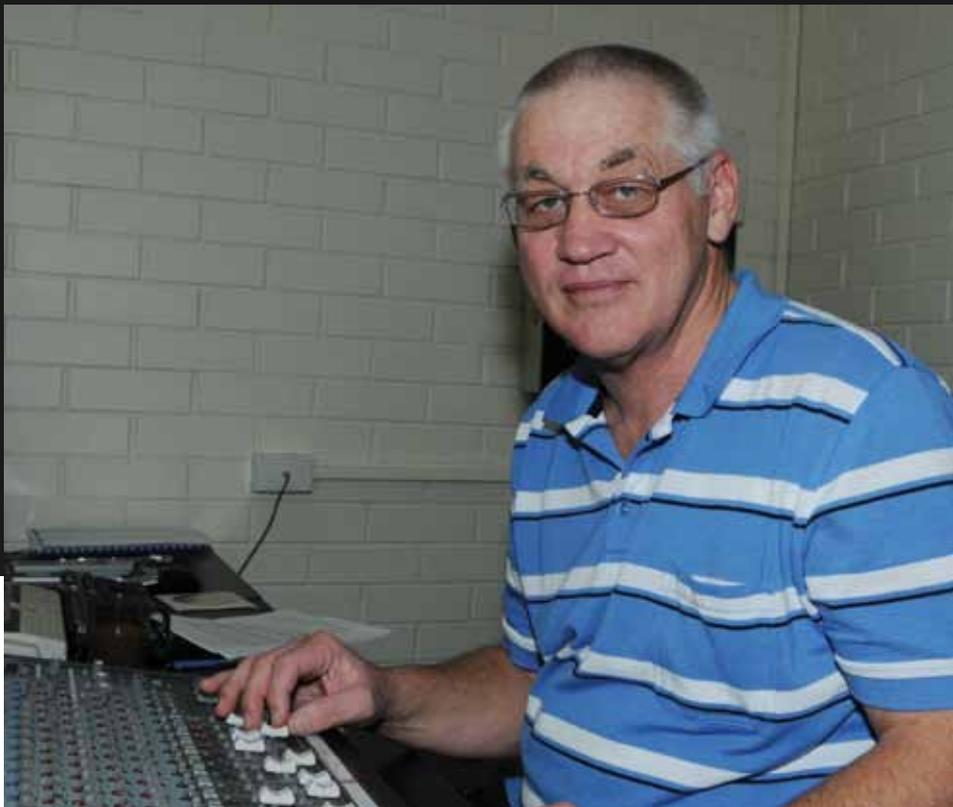
Whenever Fiona teaches, conducts, or plays, she ensures people enjoy themselves, build relationships and learn something.

These are the goals behind the workshops, and Riverway Brass, Riverway Jazz and a ‘late starters’ band, would all be on the same page.

Above all though, if through the activities people start to attend church, then in Fiona’s words, “that’s the added bonus”.

RECORDING SALVO HISTORY ON THE NET

The Salvation Army's rich heritage is being preserved by two Australians who have created websites containing a wealth of band music, songster recordings, sermons and other special events. **JULIA HOSKING** spoke to Salvationists Ian Barton and John Bannister about their passion for these websites



Adelaide resident and passionate Salvationist Ian Barton at his mixing desk at home where he fine-tunes music and other recordings for his Regal Zonophone website.

How would you like to hear a sermon by The Salvation Army founder William Booth? Or listen to a 1920s recording of a classic Salvation Army band tune?

Or perhaps catch Commissioner Linda Bond's latest sermon and listen to the latest music being recorded by The Salvation Army?

Easy, just click on one of two websites and away you go.

The two websites are called Regal Zonophone (created by Ian Barton) and Salvo Audio (created by John Bannister) and are continually being updated and fine-tuned to provide a valuable resource for Salvationists all over the world.

www.regalzonophone.com

The Regal Zonophone website is a valuable resource for anyone who recalls blue Regal Zonophone records (1927 to 1957) from their Salvation Army childhood.

Ian Barton, an Adelaide Salvationist, is one of many individuals who have fond childhood memories associated with the classic Salvation Army music. Consequently, when almost 1000 blue Regal Zonophone records came into his possession, (thanks to Salvation Army archivist David Morris) he knew he had to make them available to a wider audience.

Soon after, Regal Zonophone – the website – was born. Today, the website

features more than 2300 songs, which include the aforementioned records plus music from the International Staff Band, Tottenham Citadel, the Upper Norwood Crystal Palace Band, Colonel Pugmire, J Coulter, Doris Coles, Herb Twitchin, and many other bands, instrumentalists, songster brigades and singers.

"I felt and believed that it wasn't just luck that these records had made their way into my possession," said Ian. "My sole purpose was to ensure that the music, musicians and composers of that wonderful era of Salvation Army were duly honoured and forever recognised for what they had done."

www.salvoaudio.com

Salvo Audio is similar to Regal Zonophone in that it is a hub for listening to music from international bands; however, it also has videos, prayers and sermons on offer.

The preachers featured include Salvation Army Founder General William Booth, Commissioner Samuel Logan Brengle, General

Eva Burrows (R), Commissioner Linda Bond, Captain Paul Moulds, Major Chick Yuill, Major Geoff Ryan, John Cleary and Bill Hybels.

Additionally, music can be heard from the Dulwich Hill Temple Band, Buenos Aires Central Corps Band, Birmingham Citadel Band and Chicago Staff Band.

Five years ago, Sydney Congress Hall soldier John Bannister discovered that he had a solid collection of music and preaching and felt it should be shared. This led to the creation of Salvo Audio.

"My vision was always that if it brought one, even only one person, to full Salvation through Christ, then it was worth it," John said.

Furthermore, John also feels that the material can encourage existing Christians in their walk with Christ.

To help the site grow, akin to Ian Barton, John relies on people sending him material. If you have any sermons, prayers, music or anything else suitable for Salvo Audio, please contact John via the website.

Keith's artwork hits the right note



By JULIA HOSKING

A broken trombone was given a new lease of life when Major Keith Hampton attached it to a piece of canvas in the name of art (below).

Inspired by a similar art piece using a three-dimensional violin, and motivated by last year's Brengle Create conference, Keith set to work creating the six-foot-long masterpiece.

Keith's first brushstroke on his work was to write the words "Eternal Quest". These two words carry several meanings for the part-time artist and previous graphic designer who is currently the Territorial Director for Men's Ministries and Blacktown City Corps Officer.

Firstly, "Eternal Quest" refers to Lieutenant-Colonel Ray Steadman-Allen's challenging instrumental solo, *The Eternal Quest*, which is well-known by musicians, in particular, by Salvation Army trombonists.

"If a trombonist or euphonium soloist were ever to play this piece of music, it is well-known in music circles that you would have to be dedicated to mastering your instrument," says Keith. "It is a quest!"

Keith (pictured above right) also draws a parallel with the mastering of an instrument to mastering our lives.

"I see life as an eternal quest," he says.

"We're always seeking to live a good life, and it's an eternal thing."

In Keith's mind, because life is akin to a musical quest, it is played out on "the great stave". For that reason, he has painted a stave (thick white lines) across the canvas, as a stave is crucial to a musician reading music.

The other text painted onto the canvas is "Trombone #1". Keith explains that this reflects his passion and view that trombones are the number one instrument, and that only those who have mastered their instrument are able to successfully perform *The Eternal Quest*.

On this note, Keith remembers his dad always saying, "If anything is worth doing, it is worth doing properly", and he believes this adage is true, especially when doing something for the Lord.

"It's a good goal to aim to be number one for God in anything we do," Keith says.

Because of the connection between *The Eternal Quest* and Keith's artwork, Keith uses the story behind Lieutenant-Colonel Steadman-Allen's music to explain his message. In Section C of *The Eternal Quest*, Lieutenant-Colonel Steadman-Allen requests an atmosphere of "ephemeral excitement". In turn, the thin splashes of paint across the canvas are Keith's attempt to "bring the message of the music alive".

Despite that positive attitude, Keith is also realistic about life, and recognises that sometimes people go through times of darkness, despair, dissatisfaction, struggle and frustration. These emotions and moments are represented through the black in the top right-hand corner of the painting.

"That's what [Eternal Quest – the artwork] means to me," Keith shares. "Most of it is celebration, all the squiggly colour, and then you've got the little dark moments, which is what life's all about. [The struggles of life are] all relevant because it is about our pilgrimage, or in other words, our quest; and an Eternal Quest at that!"

While the idea to put a trombone onto canvas brewed in Keith's mind for many months, it was only after he attended Brengle Create – a holiness retreat for creative people – that Eternal Quest was created. There, Keith was encouraged to stop procrastinating, and put his trombone and paintbrush to canvas to share the idea he had been holding on to for so long. He now also has plans to create similar pieces of artwork, to have a whole set of abstractly displayed instruments on canvas.

"Whatever talent you've got, if you don't use it for the Lord in whatever positive way, then you could lose that talent," he says. "[Creativity] is an expression of your faith."



Aussies shine at Starlake Music Camp

The Salvation Army's Australia Eastern Territory was proudly represented by Nathan Drury and Nathanael Maxwell at the 75th annual Starlake Music Camp in New Jersey, USA Eastern Territory, in August.

The two Australians were recipients of the Commissioner Richard E. Holz Program Staff Chair Scholarship – traditionally awarded to one international musician but for the first time awarded to two overseas guests – with the purpose of developing them into leaders by placing them on staff at the camp.

From 13-22 August, Nathan (Bundamba Corps) and Nathanael (Parramatta Corps) spent time at the camp teaching, learning and playing music.

The theme of the camp was “A Cut Above” with the two keynote speakers being International Staff Songsters Leader Dorothy



International Staff Bandmaster Stephen Cobb (centre) with Australians Nathan Drury (left) and Nathanael Maxwell.

Nancekievill and International Staff Bandmaster Stephen Cobb.

Both Nathan and Nathanael were excited by working under and alongside Cobb.

At the camp, they played in the Instructors Ensemble, comprised of staff members, many of whom were part of the New York Staff Band.

“It was amazing playing with musicians of their calibre,” said Nathan.

Additionally, the campers were divided into four brass bands depending on ability, and staff members assisted with each group. Nathan and Nathanael were part of the Starlake Band under Cobb.

“I’m really passionate about conveying a message to people through what I play, but also the lyrics associated with the tune,” said Nathan, who is completing a Bachelor of Music in Jazz Trumpet Performance at the Brisbane Conservatorium of Music.

“I hope that one day through my music, whether it be playing or leading a band, community or Salvation Army, someone comes to know the amazing love of God.

“When I pick up my instrument it’s not about me, it’s about God, and if I have helped someone worship and encounter God, then I have done my job.”

Nathanael, who is studying at the Sydney Conservatorium of Music, shares similar sentiments.

“I am very passionate about my music,” he said.

“However, I would have to say that more than anything else, I am passionate about it because it is my act of worship to God. I believe God has blessed me and opened many doors for me through music.

“Music allows me the avenue to express my love and appreciation to God for all he has given me. I no longer take that for granted but I praise because of it.

“The scholarship to Starlake [was] an amazing experience and one that I will treasure for years to come. I would acknowledge that I am so blessed to have this opportunity.”

New CD released in South Queensland

My Heart Cries Out is an expression of worship from the hearts of local songwriters, born out of the amazing things God is doing in The Salvation Army across the South Queensland Division.

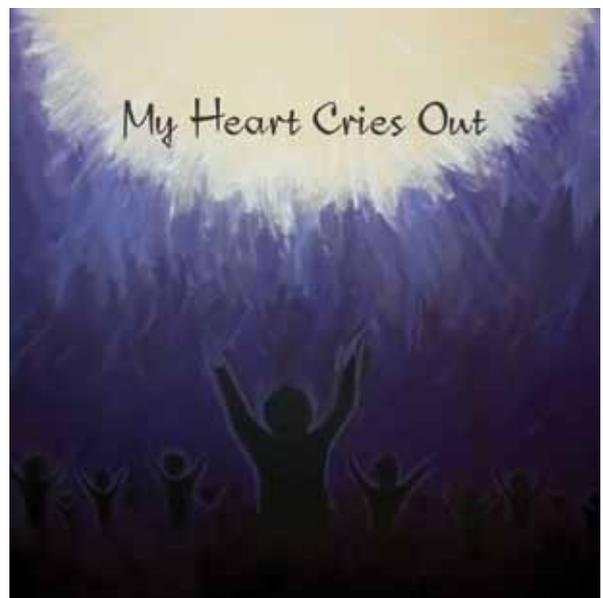
The locally recorded and produced CD features 10 contemporary songs from nine different writers.

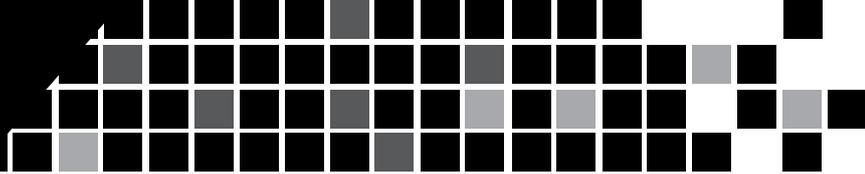
The project began from a desire to support and promote the efforts of local songwriters. New worship songs were already being written and used in many places and the next challenge was to introduce these to a wider audience.

With assistance from many writers, musicians and artists, the Creative Ministries team from South Queensland Division (Shelden and Louise Mathieson) set about bringing this vision to life.

Contemporary in style, the CD includes moments of upbeat praise, quiet meditation, passionate response and intimate reflection.

My Heart Cries Out is available from the Creative Ministries team at South Queensland Divisional Headquarters for \$20. For further information and for lead sheets of the songs, see the division’s Creative Ministries’ website: salvos.org.au/sqd/resources/creative-ministries/cds/





Veterans Band ministers in Port Macquarie

The Veterans Band travelled a few hours north of Sydney to Port Macquarie in late August to minister to fellow Salvationists, musicians and members of the community.

On Saturday, 28 August and Sunday, 29 August, the band participated in fellowship lunches and dinners, performed two concerts and led the church service at Port Macquarie.

On the Saturday evening, a concert was held at the corps for 200 people. The Veterans Band euphonium soloists were unable to attend and so locals, Bradley Lucas and Dave Owen, stepped in as replacements. Ian McComb and Warren Freeman performed a trombone duet, and among an evening of secular and church band pieces, Colonel Cecil Williams shared his testimony.

The band assisted with Sunday morning worship during which Major Ray Pethybridge gave the sermon, before performing an afternoon concert. Four items were played alongside the Port Macquarie Corps Band, conducted by Bandmaster Graeme Lucas. Elwyn Humbley sang a solo from a John Gowans and John Larsson musical *Take Over Bid – A Different Man* - and John Arthur and Trevor Bust performed a soprano and solo cornet duet, Andrew Lloyd Webber's *Pia Jesu*.



The Port Macquarie Citadel was packed for each of the three occasions The Veterans Band performed over the weekend.

Infuse and Ignite training day

On Saturday, 4 September, 80 people met at the Wesley Mission Conference Centre in Sydney for instruction in leading and participating in worship.

The Worship Training Day was part of the Infuse and Ignite project which commenced earlier this year under The Salvation Army Australia Eastern Territorial Music and Creative Arts Department.

The purpose of Infuse and Ignite is to assist churches and individuals with their worship through the development of Salvation Army mission-inspired worship resources.

At the training day, delegates of various ages and levels of experience participated in workshops and practical streams to learn and/or develop skills and gifts in the field of worship.

Lieutenant-Colonel Miriam Gluyas, the territory's Secretary for Program, was one of the guest speakers. In a morning session, she spoke to the delegates about the Infuse and Ignite project and throughout the day, ran an elective on leadership and mentoring.

Graeme Press, Territorial Music and Creative Arts Coordinator, presented on planning and performing for worship, and ran a songwriting stream.

Simon Gregory and John Humbley encouraged musicians regarding leading worship in a small church; Karen Lattouf spoke about building and mentoring a worship team; Michelle Kay-Browning shared insights into the theology of worship and Spirit-filled worship; and Franc Lipovic ran a session on mastering media to enhance worship.

Instrument-specific classes were run for pianists, vocalists, guitarists and technicians. These classes were interactive and provided people with the opportunity to ask questions about their chosen field.

Feedback from the training day was positive, with many encouraged, inspired and excited about being able to invest their learning into their corps.

"The day was about getting people resourced so they can go on and help others," said Simon Gough, Creative Producer for Infuse and Ignite.

Delegates to the conference received a resource pack that included a double CD of music backing tracks – ideal for those corps/groups with few musicians. A third disc included PowerPoint slides, chord charts, lyrics and lead sheets.

The Infuse and Ignite website (salvos.org.au/infuseandignite) contains information on the third disc, plus additional songs, videos, devotions and tips for leading the songs in worship. It will act as a hub for updated music and resources, with plans underway to create another album next year. A blog is also connected to the website with articles and space for users to comment and share advice and resources.

Both the Infuse and Ignite album (\$25) and the resource pack containing backing tracks (\$35) are available through Salvationist Supplies (www.salvosuppliessyd.com) or by emailing info@infuseandignite.com.



QPAS produces another memorable camp

The annual Queensland Performing Arts School (QPAS) was held from 3-10 July at the Alexandra Park Conference Centre on the Sunshine Coast, attracting 157 campers, including 35 first-timers, and 32 staff.

The theme for this year was TEN, based on the Ten Commandments. This provided the foundation for each worship session and the daily study groups.

After settling in on day one, day two commenced with a visit by illusionist and entertainer, Christopher Wayne, who mesmerised every person in the room including a moving finale where a small tissue turned into thousands of snowflakes reminding us that something small can turn into something big if we put our trust in God.

Other visitors during the week included Dave Willersdorf to lead worship, South Queensland divisional leaders Majors Wayne and Robyn Maxwell, and Majors Kevin and Heather Unicomb (Territorial Youth and Children's Secretary and Director of Family Ministries, respectively).

Campers selected two streams to be their focus for the week with choices including brass band, drama, songwriting, cartoons and brushstrokes, carnival outreach, and mentoring and discipleship.

They were entertained in the evening through activities such as a trip to the movies to see *Karate Kid*, a QPAS World Cup team challenge, the QPAS formal, and worship and ministry nights.

The World Cup featured 12 teams (each equipped with bandanas and a vuvuzela) racing the clock to complete 10 challenges spread out around the campsite.

The formal night was an elegant occasion with the added spectacle of people being dressed up as famous figures from history. A photo booth was a hit for campers to take happy snaps of themselves.

One of the highlights of QPAS is the Tuesday worship night and this year was no different. God used this time to minister his power, love and grace to many young people and friends prayed with each other spontaneously.

A moving and powerful moment came when campers were invited to chisel off some rock as a symbol of God removing things that hold them back. Many young people came forward and the sound of rock being chiselled filled the room.

The final night at camp focused on sharing and testimony with this time alone lasting for more than two hours. This, too, was a special time with campers encouraging one another and testifying to God's work in their lives.

The grand finale of the week was the QPAS concert held at Brisbane City Temple on Saturday 10 July. God was glorified throughout each presentation and the campers really showcased what they had learnt and experienced.



Sydney Staff Songsters embark on mini-tour

On Thursday 15 July, the Sydney Staff Songsters travelled to Caboolture for their first concert as part of a South Queensland divisional visit.

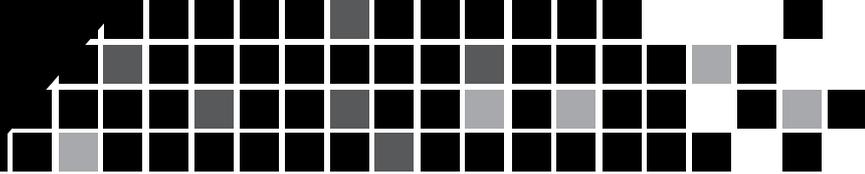
The hall was packed, and it was a good opportunity for Caboolture to welcome their new corps officer, Captain Peter Godkin, who had arrived only a few days earlier.

Captain Stuart Evans (Sydney Staff Songsters Executive Officer) interviewed Peter during the concert and he gave a powerful testimony of where God has been leading him up to this point.

On Friday, the songsters travelled to Redcliffe where again they

sang to a packed auditorium - an encouraging mixture of young and old. The next day, the group travelled to Ipswich for the corps' 125th anniversary weekend, the catalyst for the Queensland mini-tour. The Staff Songsters presented a Saturday night concert with devotions led by Colonel Jan Condon.

Bundamba Corps Band were also special guests on the Sunday at Ipswich, and morning worship was led by the band and the songsters. On Sunday afternoon, the Staff Songsters joined with Bundamba Band and Timbrels for a Pleasant Sunday Afternoon concert to wrap up the mini-tour.



Rousing weekend for Hurstville Band visit

The Hurstville Corps Band's visit to Forster Tuncurry Corps over the weekend of 29 July-1 August was not only a musical feast, but also a time of spiritual enrichment for those who attended.

Bandmaster Steve Reay chose "God's Amazing Love" as the theme for the weekend. The congregation were taken on a journey exploring the full gamut of spiritual experience as the music ranged from expressing robust joy and thanks, to the more contemplative.

The Saturday night programme began with an uplifting performance of the festival march, *Crossbearers*. This was followed by cornet soloist Andrew Hill playing *How Beautiful*. People travelled from Taree and Port Macquarie for the concert so it was to a packed hall that the band played.

Guest euphonium soloist David Allen and vocal soloist Ashlee Sheppard further enriched the weekend with their contributions to the programme.

One of the highlights was the festival arrangement, *Call of the*

Righteous. An arrangement of the well-known *Oh How He Loves You and Me* was gentle and moving. There were also light-hearted moments such as Apolony father and son complete with Mexican hats featuring in the presentation of *El Es El Senior*.

The Sunday morning meeting and pleasant Sunday afternoon programme continued the high standard set by the Saturday night performance. Bandmaster Reay's helpful introduction to many of the pieces gave people a deeper understanding about what they were hearing.

Guest leaders for the weekend were Lieutenant-Colonels Peter and Jan Laws. Both spoke challengingly from the Scriptures about the amazing love of God.

It seemed so fitting that the weekend should end with a rousing rendition of the Founder's song, *O Boundless Salvation*. The congregation sang with great enthusiasm and the flag was marched around the citadel.

MUSIC REVIEW

Message for Change

By NATHANIEL BROWN

Message for Change is here! A project of The Salvation Army's Social Justice Department in the Australia Eastern Territory, it's a 12-track album that is, literally, a message for change.

It's an eclectic mix of songs that have been written and produced by Aussie Salvos, plus a handful of songs that have been donated by American bands The Radiance Effect, Aaron Hale, and Anberlin.

Musically, it's pretty diverse but mostly geared to a 15-35 age bracket. It's hard to box it in to one genre, but on the whole it is guitar-driven rock with a bit of indie-acoustic as well, which balances it out pretty well.

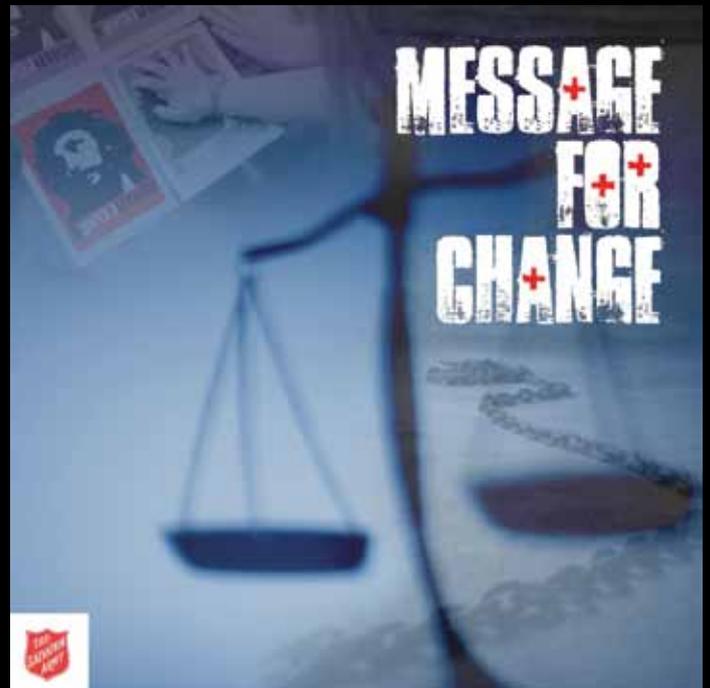
Local Salvos Lucas Cairns, Thelma Stace, Paul Farthing, and Claire Twivey represent the territory on the album with some primo tunes that hold their own alongside big-name contributors.

I love the consistency of the message that comes across song after song. There aren't just token references to social justice; it's an honest look at the global community we live in and a way to ask ourselves what we should be doing.

My two favourite songs on the album are *Release*, an earnest and cruisy tune with a catchy chorus, and *Got a Lot to Give*, an honest and humble cry to be overtaken with Christ-like love.

The welfare of the poor, the broken, and the isolated seriously matters to God and the proof is in the pudding. There are over 300 verses in the Bible concerning the poor and if we are serious about following Jesus then what matters to Him, will matter to us.

Message for Change is not just a sweet CD designed to take up space in your iTunes library. For some it's a soundtrack to the gospel they're already living out, for others it will be a wake-up call to get busy.



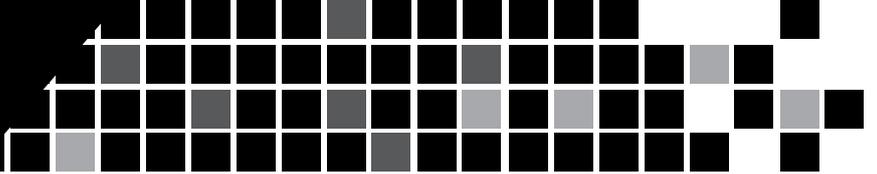
One of Anberlin's contributions responds to the social justice call beautifully: "I want to die for something higher than myself ... this life's not about me."

Message for Change is available online at <http://salvos.org.au/justiceunit/shop/>.

All profits go to The Salvation Army's Courtyard Legal service.

*This review initially appeared on salvos.org.au/more

Pictorial



Photos: Shairon Paterson

