

OUR PEOPLE:
The Musical

Presented by

The Southern Territory
USA

Executive Producers
Commissioners Max & Lennie Feener

Written by
W. Edward (Eddie) Hobgood

Orchestrations & Arrangements
Stephen Bulla

Directed by
W. Edward (Eddie) Hobgood
Vincent Kirk Musgrave

Choreography by
Vincent Kirk Musgrave

Featuring:
Dean Feener as William Booth
Roberta Simmons-Smith as Catherine Booth
&
The Cadets of the USA South
Evangeline Booth College for Officers
under the direction of Captain Sally Broughton

Tonight's presentation is dedicated to Commissioners Max & Lennie Feener on the occasion of their retirement from service as active officers in The Salvation Army, and for the invaluable part they have played in bringing this musical to fruition. God bless you both!

Our People: *The Musical*

USA South Commissioning Weekend
June 4, 2011

Cobb Energy Performing Arts Center

(insert artwork here)

Our People, is the story of how the lives of William Booth and Catherine Mumford intersected, and as a result, became two of the most dynamic spiritual leaders and reformers of the Victorian Era. This musical gives us some insight into how they developed as Christians and as a couple. Concurrent to this, we catch a glimpse of just how desperate life was in the East End (Mile End Waste) of London, where William and Catherine would eventually find their destiny.

Through this musical, we are transported back to the mid-1800's and see how God worked through their lives and the lives of those around them to eventually bring about the founding of The Salvation Army.

OUR PEOPLE

The Story of William and Catherine Booth & the Beginnings of The Salvation Army in England

Music, Script and Lyrics	W Edward (Eddie) Hobgood
Orchestrations & Arrangements	Stephen Bulla
Executive Producers	Max & Lennie Feener
Producers	Corporate Magic
	Meg Lohr
	Stephen Dahlim
	Kathy Hobgood
Assistant Producer	Becky Gagne
Costumes Director	W Edward (Eddie) Hobgood
Musical Director	Vincent Musgrave
Assistant Director/Choreographer	Sally Broughton
Director of Music	Stephen Dahlim
Creative Director	Phil Bulla/Bernie Dake
Engineers	Dr. Roger Green
	Virginia Satcher
Script Consultants	Margaret Kennell
	Ray Cooper
Playbill Layout	Eli Silva
Cover Art	Laura Dake
Cover	Dean Feener
	Roberta Simmons-Smith
	Pamela McKee

OUR PEOPLE: The Musical, was inspired by the marvelous DVD produced by Major Peter Farthing & the Australia Eastern Territory. Special thanks to Major Peter Farthing and General Linda Bond (former Territorial Commander) for allowing us to use this title for the musical. Our prayer is that this musical will create a hunger and desire to learn more about the history of The Salvation Army and that every Salvation Army officer, soldier, advisory board member and friend of The Army will watch this DVD.

CAST

William Booth:	Dean Feener
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Catherine Booth:	Roberta Simmons-Smith	
Residents of the Mile End Waste:		

Ashish Pawar	Ethel Rose	Angela Sadler
Amber Morris	Jamie Ward	Chelsea Sebo
Goldie Rabon	Janai Olige	
Crystal Carringer	Jason Sebo	Ben Bridges
Chris Welch	Annie Bridges	Josh McKain
Chwight Olige	Maxie DeBlanc	Lisa Knotts
Dawn Whitaker	John Autry	Howard Hoffman
Jason Quinn	Jessica Welch	Shalanda Jackson
Poor House Girl:		Annie Bridges
Beggar:		Josh McKain
Dr. Quack:		Chwight Olige
Flower Girl:		Maxie DeBlanc
Sister of Flower Girl:		
Brother of Flower Girl:		
Prostitute:		Lisa Knotts
Prostitute's Friend:		Dawn Whitaker
Thug 1:		John Autry
Thug 2:		Boris Davis
Good Samaritan:		Jason Sebo
Elderly Man:		John Autry
Husband:		Jason Quinn
Wife:		Jessica Welch
Mr. Rabbits:		Kenny Jones
Congregation:		
	Ann Hawk	Sharon Autry
	Sarah Quinn	Stephen Wildish
	Cathy Michels	
Mrs. Mumford+:		Heather Dolby
Mary:		Ruth Cancia
Jane:		Bethany Taylor
Rebecca:		Emily Horn
Mr. Wadsworth:		Allan Grimes
Mrs. Wadsworth:		Jaime Leonard
Mr. Jackson:		Boris Davis

Mrs. Jackson: Lorraine Davis
 Mr. Holmes: Patrick Connelly
 Mrs. Holmes: Charity Criss
 Mr. Billings: Johnny Horton
 Mrs. Billings: Stacy Fox
 Mrs. Rabbits: Ruth Kenyon
 Grogseller: Mike Michels
 Satan: Travis Roberts
 Jeeves: Howard Hoffman
 Dr. Croft: Trey Jones
 Dr. Cooke: Jonathan Whitaker
 Rev. Wright: Ryan Vincent
 Dr. Green: Phon Kamphotasak
 Rev. Smyth: Josh Hinson
 Rev. Jonas: Brandon Mason
 Rev. James Caughey: Patrick Connelly
 Rev. Rees: Rob Dolby
 Leyton: Sharon Autry
 Lincoln: Stephen Wildish
 Camilla: Sarah Quinn
 Matthew: Johnny Horton
 Artie: Jason Sebo
 Sally: Crystal Carringer
 Dance Hall Girls:
 Sheri Jones Malaika Hasan Stacey Hatfield
 Monica Horton Rachael Jones Ashlee Wildish
 Michelle Walker Bethany Taylor
 Bramwell: Ben Bridges
 George Scott: Chris Welch
 Lobby Buskers:

Alvaro Chills – Street Musicians
 Territorial Creative Arts Group:

Ashley Camarillo	Denardo Crawford
Amanda Elias	Zach Flores
Bethany Hawley	Chloe Hu
Priscilla Moretz	Amerika Soto

Sabina Valery

Pit Chorus:

Tom Kenyon	Bryan Leonard	Jaime Riefer
Andy Seiler	Susie Tustin	Alvaro Chills
Don Marcellino		

Territorial Songsters:

Stephen Burn	Cheryl Grider	Sheena Marquis
Leisa Hall	Betty Hathorn	Karen Doss
Wendy Hood	Kathleen Jensen	Ingrid Ljungholm
Jesse Hinson	Leon Kirkpatrick	Troy Mitchell
Charles Whiten	Nick Garrison	Sam Howard
Robert Holz	Jonathan McBride	Mary Miller
David Hall	Ann Penhale	

Props:

Head –	Tim Carter	Benny Carringer
Ho-Jeong Lee		Michael Missey
Bruce Rabon		Tyler Shirley

Playbills & CDs:

Head: Ed Lee	Jeremy Walker
Loren Wallace	

Hair & Make-up

Crew Chief- Jervonne Hinton	Maria Chills
Candice Hoffman	April Kamphoutasak
Min-Young Lim	

Costumes:

Head: Becky Gagne	Pamm McKee	India Morris
Sherry Stokes	Amy Tompkins	Tabitha Wallace
Barbara Wilson		

Microphones:

Head: Amy Lee	Phillip Stokes
Curtis Sadler	

Special thanks to Major Linda Delaney, Major Bonnie Jordan and the Atlanta ARC for help in securing props & costumes. Your support has been amazing!

Soundtrack Credits

Composer - W. Edward Hobgood
Orchestrator & Arranger – Stephen Bulla
Executive Producer - Max Feener
Co-Engineer & Producer – Bernie Dake
Engineered and Co-Produced by Phil Bulla/Platinum Productions
Assistant Engineer – Pete Novak, additional assistance provided by:
Adam Stamper, Scotty O’Toole, Nick Martin, & Jim Curtis
Accompaniments & Choral vocals recorded at Omega Recording
Studios, Rockville, MD.

1st Flute - Heather C. Zenobia
2nd Flute - Stacy Ascione
Oboe & English Horn - Ronald B. Erler
1st Bb Clarinet - Vicki Lynn Gotcher
2nd Bb Clarinet - Shawn Kevin Buck
Bassoon - Katherine E. Jones
French Horn 1 - Kenneth Bell
French Horn 2 - James Gollmer
1st Trumpet – Jamie Hood
2nd Trumpet – John Blount
1st Trombone - Mark Kendall Mauldin
Bass Trombone - Chris Matten
Percussion – Mark L. Carson, Nicholas J. Pastelak, & Bernie Dake
String Bass - Glenn Dewey
Harp - Katherine Rogers
Accordion - Frank Busso, Jr. (Pills and Potions)
Violins - Kim H. Miller, Jennifer Kim, Steve Romer, Lysiane
Gravel-Lacombe, Celeste Blase, Doug Dube, Derek Smith, Eleonel
Molina, Alexandra Mikhlin, Mark Dulac, Brenda Anna, Eileen Doty
Violas - Osman Kivrak, Jennifer Rende, Catherine Amoury
Cellos - Sean Neidlinger, Danielle Cho, Kerry Van Laanen

SCENES

Scene 1: East End of London, 1850: The virtues of living in 19th Century Victorian England are extolled by the cast, but as reality sets in, we see that all is not as it seems.

Scene 2: Binfield House, a church in Clapham, (South London) England, 1851. William Booth has been invited to preach at the Binfield House Church and on that occasion, Catherine Mumford is in the congregation.

Scene 3A: Outside of the Poor House; Mile End Waste of East London.

Scene 3B: London; Mr. Rabbit’s house, 1851. William has been invited to a dinner party at the home of Mr. Rabbits. Also invited to this party is Catherine Mumford. William and Catherine will find this a most-fortuitous meeting.

Scene 4A: The streets of the Mile End Waste of East London.

Scene 4B: South London, Catherine’s home, April 9, 1852. William escorts Catherine home from a Good Friday service, after she is not feeling well. Once arriving at Catherine’s home, Mrs. Mumford joins in the conversation and is so delighted with how well William and Catherine get along that she “discreetly” suggests to him that Catherine might be a woman best-suited for life as a minister’s wife...”this” minister’s wife!

Scene 5A: The streets of the Mile End Waste of East London.

Scene 5B: Spring, 1852. Letters exchanged by William and Catherine.

Scene 6: Methodist New Connexion boardroom, 1854. The leaders of this break-away denomination of the Wesleyan Methodist Church

have gathered to discuss the prospects of bringing William into their denomination.

Scene 7: Summer & Fall, 1855. Letters exchanged by William and Catherine

Scene 8A: Off-the-beaten-path section of the Mile End Waste.

Scene 8B: A church in Sunderland, England, 1860. The Reverend Augustus Rees is delivering a sermon he has written concerning women preachers and the Biblical injunction for them to keep silent in church. This sermon is later published into pamphlet form and after reading it, Catherine writes her own rebuttal about a woman's right to ministry.

Scene 9A: Underneath a bridge in the Mile End Waste. A young couple is desperate, and in order to spare their infant child the horrors of the life they've had to endure, make a decision that no parent should ever have to make.

Scene 9B: Spring, 1861. Letters exchanged by William and Catherine.

Scene 10: Methodist New Connexion boardroom, 1861. The leaders of the denomination that had previously welcomed William Booth into their fold have now decided that he needs to go.

Scene 11: Streets outside Covent Gardens. A street vendor, from the Mile End Waste is trying to make a living selling his magical herbs and potions.

Scene 12: The home of William and Catherine; London, 1865. Catherine, now a successful and much-sought-after speaker has come to London and is preaching regularly in the West End to the wealthy and affluent; William has been preaching in the East End to the poor and forgotten.

Scene 13: Outside the Blind Beggar, Mile End Waste of London. The two stories intersect at this juncture and William and Kate help them see there is hope in spite of their circumstances.

Scene 14: A Dance Hall in the Mile End Waste, 1870. The Christian Mission is rapidly outgrowing its meeting space and so Catherine is searching for a larger hall. She finds that, and more.

Scene 15: London; William's home office, 1878. William summons his son, Bramwell and his personal assistant, George Scott Railton, to his office to seek their advice with the Christian Mission's Annual Report. Little did they know that the stroke of a pen on a piece of paper would change their lives, and the world, forever!

Note: Mile End Waste Monologues are based on actual stories and interviews given and recorded in, *In Darkest England and the Way Out* and *London Labor and the London Poor*.

Musical Numbers

Children of the Gutter and the Slum

Citizens of the Mile End Waste

As the musical opens, the “elite” of the Victorian English society sing a song that extols the wonders of this “modern” age and how, as the upper crust, life’s pleasures are theirs to enjoy. However, as the song continues, we discover that things are not what they appear and the well-to-do are in reality, citizens of the East End of London or The Mile End Waste, whom we will come to know as the Children of the Gutter and the Slum.

A Soul Dies Every Minute

William Booth

William is a guest preacher at a Church in South London (Binfield Hall). As a part of his message, he shares about, how as a young teen, he heard his pastor say during the course of a sermon that, *a soul dies every minute*. Those 5 words struck him to the heart and spurred him on to become active in sharing his faith and the message of salvation. We also learn a little about his past and the effect that working as an apprentice in a pawnbroker’s shop had upon the development of his social conscience.

The Man I Marry

Catherine (Kate) Mumford & friends

Following the service where Catherine has heard the young William Booth speak for the first time, William’s benefactor, a Mr. Edward H. Rabbits, plants the idea that William might be a wonderful choice for a future husband. Kate was, after all, 22 years old and in the mid-1800’s, to not be married or at the least engaged, meant that a woman might end up being an “old maid.” Kate and her girlfriends sing about the qualities a man must possess if she would ever consider marrying him.

The Grogseller’s Dream

William, Grogseller, Satan

William is invited to a dinner party at the home of Mr. Rabbits. He arrives late to discover that the party is not the great success Mr. Rabbits hoped it would be. Mr. Rabbits tells his guests of an American Temperance poem he recently heard William recite and persuades him to share it with the group, who themselves are not all teetotalers. Catherine, who has been a vocal opponent of alcohol consumption, is enthralled by William’s rendition of the poem. This song is an adaptation of that actual poem. Grog is the name of an alcoholic beverage that was very popular in Victorian England.

She Could Be a Preacher’s Wife

Mrs. Mumford

Kate has been attending a church service, but begins to not feel well. Mr. Rabbits persuades William to escort her home. On the carriage ride home, they enjoy wonderful conversation. Kate invites him into her home, which she shares with her parents, to continue the conversation. Mrs. Mumford enters the conversation and before anyone realizes it, the night is gone. It is quite evident that Mrs. Mumford likes William; so much so, that history tells us she invites him to spend the night in their guest room, rather than make the long journey home in the middle of the night! While this song has no historical base, we can imagine that, having a daughter who is 23 years old and not in any kind of a romantic relationship, Mrs. Mumford would be excited about the prospect of Kate getting married. And like any good Christian mother, she would be enamored by the idea of her daughter married to a preacher. She persuades Kate to go into the kitchen and prepare a pot of tea, while she launches into this song which extols Kate’s virtues.

We Believe in Miracles

William and Catherine Booth

Into their second year of marriage, Will and Kate are blessed with the birth of their first child – William Bramwell Booth. The American evangelist, William Caughey, with whom The Booths have become friends, conducts the christening (dedication) ceremony. William and Catherine sing this song in gratitude to God for this most-wonderful gift of a child.

A Woman's Right to Preach

Rev. Rees & Catherine Booth

Reverend Arthur Augustus Rees, a minister from Sunderland, England hears of an American woman, named Phoebe Palmer, who with her husband, has been preaching in the north of England. Reverend Rees is appalled that a woman would be allowed to stand behind a pulpit and writes a sermon condemning her and putting forth a case of what the Bible teaches about why women should not preach. This sermon is soon published and Catherine reads it. She is incensed and writes a rebuttal to this sermon/pamphlet. Her rebuttal has become an important historical document called, *Female Ministry: A Woman's Right to Preach*. This song puts forth Reverend Rees' case and Catherine's rebuttal.

Lullaby

Mile End Waste Couple

The plight of those who lived in the Mile End Waste of London has perhaps been understated or even glamorized (i.e. *Oliver, Sweeney Todd*) by Hollywood. The sad truth is that thousands died every year from hunger, disease and abuse. In this scene, which is based on an actual account, we meet a young couple who feel that life is totally hopeless, and who, out of desperation, and their determination to never let their baby suffer all the things they have themselves had to suffer, decide to take the baby's life. This is the lullaby they sing to their son before he is removed from his suffering.

Pills and Potions

Dr. Quack

People have this wonderful ability, even in the midst of desperation and hopelessness to find something to smile about. This character is obviously a con artist and earns his living scamming people. He has something for whatever ails you and if you're willing to pay the price, the magical elixir can be yours!

Our People

William and Catherine Booth

Catherine has become a renowned speaker and quite the novelty among the British elite. Because she is in such demand to speak, The Booths have moved to London. Catherine preaches in the West End, while William has found a place to minister in the East End. He comes home one night, having walked through that "Hell Hole" and shares with Kate the Call God has placed upon his life to dedicate himself to serving the forgotten and outcast of the Mile End Waste. This is the song he begins to sing to her. She catches the vision and together it becomes their affirmation of this Call that would literally change the world.

Children of the Gutter and the Slum (Reprise)

Mile End Waste Residents, William & Catherine Booth
William and Catherine are in the Mile End Waste, where William is standing on his soapbox, waving his black umbrella and preaching his heart out to the citizens of the East End. While the people sing to them of their hopelessness, the Booths respond with news that there is hope and a solution to the pain and misery that appears to be their lot. *There is more to this life than dying. Jesus' love is satisfying, and He offers grace that truly sets you free!*

Listen to the Jingle

Dance Hall Girls

Under the direction of William Booth, the Christian Mission begins to grow by leaps and bounds and soon outgrows every place in which they hold their meetings. Catherine joins in the search to find a suitable venue to hold their services and she approaches the owner of a theater to see if they can rent (hire) the hall. While she is there, a rehearsal is taking place for a musical number, in which the girls not only sing and dance, but play the tambourine. While viewing all of this, Catherine gets an idea about how to sanctify this instrument for the Lord's service. (Note: This is the composer's supposition of how timbrels came to be in the Army and no actual documentation of this scene has been found. Nevertheless, it is feasible and a lot of fun!). This tune was written by H. Wright and originally called *I Traced her Little Footsteps in the Snow*. The tune was 'redeemed' by the Army and appears in the Salvation Army Red Songbook under the title *Come Shout and Sing*.

I Bless the Happy Day

Dance Hall Girls

In the great tradition of Salvation Army music, Catherine gives this secular tune a spiritual makeover! These are the original words from our Salvation Army Songbook that were written by James Conner Bateman.

Army of God/Finale

William Booth, Bramwell Booth &
George Scott Railton, Cast

The date is May, 1878 and William has called his son, Bramwell and his right hand man, George Scott Railton to his home office to help him work on the annual report of the Christian Mission. The report refers to The Christian Mission as a volunteer army, to which Bramwell replies,

"I'm a regular or nothing!" In a moment of inspiration, William takes the report and strikes through the word *volunteer* and replaces it with the word *salvation*. In that instant, The Salvation Army is born! William helps Bramwell and George Scott catch the vision of what this change in name can mean to them and to the world. As the song moves into the finale, Catherine joins them and they don Salvation Army tunics; officers in uniforms from around the world begin to join them on stage to signify the rapid growth of The Army around the world and then, finally, the poor, the lost, the forgotten and outcast from the Mile End Waste come out and are embraced by the Salvationists, reminding us all, that anyone in need or a slave to injustice or anyone whose life has been ruined by deed or if they have no relationship with Christ...these are Our People.

Note: All words and music written by W Edward Hobgood, unless otherwise noted.

William and Catherine Booth

William and Catherine Booth were remarkable people, not because of their own making, but because they were completely given over to God and His mighty vocation for their lives. They followed the calling of God wherever it led them, and never looked back. They experienced extremely difficult days, persecution, and failures, but their determination to go with God did not falter. That is what made William and Catherine Booth the kind of people they were. That is why history remembers their names and their story.

William Booth, commonly known as the Founder of The Salvation Army, was, like John Wesley before him, a tireless organizer. He began his Army in East London in 1865 as a mission to the poor of that part of London with the intention of sending his converts back to the established churches. East London was at that time the home to tens of thousands of people who barely survived on

the menial wages of the most noxious of industries, and poverty and degradation were descriptive of the lives of people living in East London at the time. Proper Londoners looked down on people in East London, and about 1880 derisively labeled East London the East End. But Booth was convinced that these are “our people” and launched a mission in the face of great odds and in extreme circumstances. However, his mission took hold and evolved into The Salvation Army in 1878, and Booth had, for all intents and purposes, a denomination on his hands. And by the time he died in 1912 The Salvation Army was in 58 countries around the world.

But that is only half the story. The move to London in 1865 that set off a series of events ending in the founding of Booth’s mission had more to do with his wife, Catherine, than with William. By that time she had a wide reputation as a preacher. A woman preaching was scandalous to many religious Victorians, but to others it was a source of either inspiration or curiosity. And so, for whatever reason, Catherine was receiving invitations apart from her husband. One such invitation came from a group of Christians in London, and in 1865 William and Catherine moved to London so that Catherine could fulfill her destiny. Providentially her parents lived in Brixton, just outside of central London, and she had a place to stay while engaged in her preaching. William initially went back to the north to continue a preaching campaign there, but eventually came back to join Catherine in London, and history tells us the rest of the story. But we turn first to how this story began and unfolded.

William Booth was born in Nottingham, England on April 10, 1829 into a nominally religious family. He was one of five children of Samuel and Mary Booth, and he was baptized two days later at the local Sneinton Anglican Church, St. Stephen’s. Samuel Booth’s fortunes ebbed and flowed, but basically throughout Booth’s childhood the family was poor and struggling. Because he had to be the primary means of support for his mother and three sisters (William’s only brother died years earlier) after his father’s death, William reluctantly continued to be an apprentice to a pawnbroker, a job that he had entered at age 13 when the family was in financial

ruin. In that dreaded occupation he was a witness every day to the horrific poverty brought on by the Industrial Revolution.

Nottingham was a hotbed in central England of social upheaval during Booth’s boyhood. The Chartists were the group best known for fighting for social reform, and were active in Nottingham, laboring to unite the workers of the industrial cities. Even then Booth seemed acutely aware of the daily tragedies brought about by the poverty surrounding him, undoubtedly heard Chartist orators, and may have even been attracted to the Chartist cause by them. However, he ultimately experienced solace from his own physical and spiritual impoverishment in a vital religious life with the local Methodists. Although he had been baptized in the Anglican Church, William found a nurturing home in the Wesleyan chapel where he was, by his own witness, saved by faith in Christ and converted to true Christianity. He was inspired by the Methodist preachers, the robust singing of the hymns of Charles Wesley, and the opportunities for witness and service that Methodism supported and promoted. He and a like-minded friend, Will Sansom, were active Methodists, conducting open-air meetings, preaching in cottage prayer meetings, and helping some of the local poor.

Booth’s nineteenth year was a difficult one. He was out of work, and was discouraged that none of the members of the Methodist church who had the means offered him employment, missing an opportunity to care for the neighbor as Christ had commanded. Booth was forced to move to London where he found employment — again as a pawnbroker’s assistant — but still reserved Sundays for preaching, as had been his custom back home. When he moved to London he knew no one except his sister, Ann, and her husband, a fact rather remarkable when one considers the worldwide fame accorded to him by the time of his death. In April 1852 he left the pawnbroker’s shop and, supported by a man named Mr. Rabbits, devoted himself to preaching. It was also through this friend that he met Catherine Mumford, with whom he fell in love immediately. A three-year courtship culminated in marriage on June 16, 1855.

Catherine Mumford, born on January 17, 1829 in Ashbourne, Derbyshire, England, had an easier and more fulfilling childhood than the man she would marry twenty-six years later. Her father was able to provide a relatively stable home for the small family—Catherine, her mother, and one brother. Catherine was educated at home by her mother, who was ever suspicious of the company Catherine would keep if she went to school outside of the home, and of the evil influence of that company. Although her mother was protective and ever vigilant, this was no problem. Catherine was close to her mother, and was a diligent student with great interest in the Bible. She read the Bible through eight times by the time she was twelve years old, a remarkable accomplishment. The family eventually moved to Brixton and Catherine and her mother, Sarah, ever-faithful Methodists, began attending a Methodist chapel known as Binfield House in Binfield Road, Clapham. One Sunday they heard a lay preacher by the name of William Booth, and two weeks later Catherine Mumford and William Booth were introduced to each other by Mr. Rabbits. Who could have imagined that such an introduction would be so providential!

An engagement followed, and William and Catherine were married by the Reverend Dr. David Thomas, with only two witnesses to the marriage. Catherine had occasionally attended Dr. Thomas' church, and had great admiration for him. However, the marriage did not guarantee that their lives would be immediately settled. William was still searching for some leading by God, some clear sign from God for the direction in his life.

William Booth had been considering many possibilities for Christian service, including ministering on a convict ship to Australia or moving to America. He thought about joining the Congregationalists, but their Calvinistic doctrines as well as his innate love of Methodism kept him within the Wesleyan fold. He joined the Methodist New Connexion, one of the many Methodist denominations that sprung up after Wesley's death, and was ordained in 1858. Both William and Catherine felt that William would be best suited to this denomination because it seemed to embrace many of the teachings of John Wesley, including clear

proclamation of the gospel of salvation to the sinner and the gospel of sanctification to the saint.

William studied for the ministry under the Reverend Dr. William Cooke, one of the leading lights in New Connexion Methodism, and, according to George Scott Railton in *The Authoritative Life of General William Booth*, a person whom William Booth would later recall as "a man of beautiful disposition. . .and an imposing presence" (p. 41). After two appointments with that denomination, William resigned over conflict with his leaders — he preferred itinerant evangelism to the settled ministry of the pastorate. However, his leaders thought otherwise and knew better. After a period of independent ministry with Catherine, who had begun preaching in 1860, William followed her to London so that she could fulfill a preaching engagement while she lived with her parents in Brixton.

It was in London that William Booth formed a ministry in East London, and found his destiny. He began preaching in the area of Mile End Waste, a park area stretching back to medieval London and in Booth's day one used for various religious and political activities. He attracted a following of like-minded evangelists with whom he founded a mission in 1865 that would have several name changes until resolving that the mission would be called *The Christian Mission*.

The original intention of *The Christian Mission*--to save people and send them back to the churches—eventually proved impossible, largely because the people were attracted to the preaching of both William and Catherine, and also because the churches were reluctant to welcome into their folds those lowly sorts from East London. Life in East London was raw and dangerous. There was a downturn in the economy during this time as well as a rise in unemployment. For thousands of people the only employment available was in the sweated trades, the mass manufacture of cheap goods in the most vile circumstances possible to imagine. And just when William Booth's mission was hardly a year old, greater tragedy struck that place that would eventually be known as the East End. In

My East End: Memories of Life in Cockney London by Gilda O'Neill we read the following:

That autumn, a cholera epidemic killed almost 4,000 East Enders and left many more sick and ailing. When the costs of treatment—such as it was—and of burial were added to the rocketing bread prices, the result of a disastrous harvest, the financial burden on the people already close to pauperism was catastrophic. Then the winter of 1866-7 brought weather so severe that the remaining river trades were brought practically to a halt. (p. 31).

It is amazing that any mission could survive in those circumstances, but constant financial support from the preaching of Catherine in the West End of London enabled William to concentrate on establishing the Mission in East London on firm financial and theological ground. Occasionally when William had to recuperate from illness Catherine was in charge of the Mission, a task to which she was well suited by temperament, by her ability to preach, and by firm theological convictions. Christian Mission locations — called “Preaching Stations” — eventually flourished well beyond East London in various parts of Great Britain, and by 1878 this fledgling organization was getting established. There were a total of 57 Christian Mission Stations, and while preaching the gospel, converting the sinners, and raising up the saints were the primary responsibilities of The Christian Mission workers, social ministries were carried out by the local stations as there was local need. The one social ministry that was undertaken by all Christian Mission Stations was a feeding program called “Food for the Millions.” This operated under the direction of the eldest Booth child, Bramwell Booth, and a missionary by the name of James Flawn from 1870 to 1874, and although it closed in 1874 it would be a preview of the extensive organized social ministry that would be undertaken by The Salvation Army years later. These ministries were a reflection in Christian Mission Wesleyan theology to obey the command of the Lord to love God and love one's neighbor, the heart Wesleyan holiness theology.

The Christian Mission naturally evolved into The Salvation Army in 1878, bringing military terminology and warfare evangelism to the service of the Gospel. British flair for the military, the wearing of uniforms, the use of brass bands, and marching in the streets served this transition well, and the broader British public eventually realized that they had another Army in their midst, albeit a Christian Army of some sort. Some members of the Mission had already used military terminology, and Mission workers envisioned themselves as being at war with sin. Also, with the increase of Christian Mission Stations and William's dislike for the constraints of committees, William abandoned supervising committees and took control of The Christian Mission, and the leaders of the Mission approved.

William Booth, already comfortable with the title of General Superintendent of the Mission, naturally became the first General of The Salvation Army in command of officers (ministers) and soldiers (laypersons), identified by their uniforms and military language. The Army used military tactics to take the gospel to the world. All eight of the Booth children became officers, and Catherine Booth, while never commissioned as a Salvation Army officer nor ordained by any denomination to the Christian ministry, nevertheless labored tirelessly on behalf of The Salvation Army in preaching, teaching, writing, and ministering on behalf of the poor until her Promotion to Glory on October 4, 1890. Her followers gave her the honorific title of “The Army Mother”.

It was Catherine who had helped to shape so much of the Army life. She was a champion of women in ministry and by the time of her death thousands of women had joined the Army, many of them having opportunities for ministry worldwide that would never have been the case had it not been for Catherine Booth. She was an avid preacher and teacher of the doctrine of holiness. She helped to shape the Army's sacramental view that all of life is holy and that no particular observance of baptism or the Lord's Supper as outward signs were needed to demonstrate this great truth. And so the Army took a non-observance position with regard to the sacraments in 1883 largely because of the influence of Catherine Booth. She was

influential in shaping the Army's identity with her insistence on the wearing of uniforms for officers and soldiers, and helped to design the original uniforms. And make no mistake—she was a woman with as strong a will as her husband. She often advised people to get “settled views” by which she meant her views!

Catherine Booth's last public appearance before a great crowd was in the City Temple at the invitation of the Reverend Dr. Joseph Parker in June of 1888. She was so afflicted by cancer that she had to insist that at the conclusion of the sermon she would not be able to meet the people in the congregation. After she preached and everyone had left the church, Catherine Booth was escorted home by Salvationists.

In the meantime, Salvationists around the world were reaching out to the poor and the disenfranchised with the good news of the gospel for the poor. Many efforts took place and William Booth would learn about them after they had been launched. And concerned for the poor and the disenfranchised since his Nottingham days, William Booth was encouraged as Salvationists around the world met the needs of people in difficult circumstances in response to the Lord's command to love God and love the neighbor. The love of neighbor became a natural response to the love of God and a desire to obey His command. The compassion of Salvationists varied as local needs demanded, but eventually included half-way homes for released prisoners, homes for the homeless, orphanages, food depots for the poor, legal aid, and factories with safe working conditions and fair wages, to name but a few. The social ministry became internationally expansive.

In 1890 William organized such diverse acts of mercy and wrote *In Darkest England and the Way Out*, a book carefully outlining the needs of and the remedies for the poor in urban industrial England (the “submerged tenth”), and written to raise funds from the British public to support that ministry. This is still the one written work associated with William Booth by a public that knows very little else about Booth. The book carefully outlined the Army's social campaign. However, Booth, ever the evangelist with an eye to full salvation, stated this for all the public to read:

It will be seen, therefore, that in this or in any other development that may follow, I have no intention to depart in the smallest degree from the main principles on which I have acted in the past. My only hope for the permanent deliverance of mankind from misery, either in this world or the next, is the regeneration or remaking of the individual by the power of the Holy Ghost through Jesus Christ. But in providing for the relief of temporal misery I reckon that I am only making it easy where it is now difficult, and possible where it is now all but impossible, for men and women to find their way to the Cross of our Lord Jesus Christ (pp. 3-4).

But by this time Booth had become a military strategist, and he knew that before going to the British public with his idea for ministering to the “submerged tenth” of the British population, he had to get his officers and soldiers on board with this. And so in 1889, before publishing *In Darkest England and the Way Out*, he published an article entitled “Salvation for Both Worlds” in the Army's missionary magazine, *All The World*. Here he explained the direction into organized social ministry that the Army would be taking, and provided a biblical and theological groundwork for that direction. Most of his loyal followers applauded this expanded vision for the Army, but of course a few rejected it, feeling that it would detract from the primary task of converting sinners and making saints. But the Army made the move forward.

The year 1890 proved to be a turning point for Booth and his Army in more than one way, however. At the time of the launching of the Darkest England Scheme William Booth lost his companion for life, Catherine. As mentioned, she died of cancer on October 4, 1890, and Booth and the family were devastated by this loss. But William continued on with his ministry in spite of the loss of Catherine, and in spite of other family difficulties and losses. Three of his children and their spouses eventually left the ministry of The Salvation Army, and one of his daughters, Emma, died in a railroad accident in America. There were also defections from the Army and those who left often went public with their disagreements with the Army leadership. But William, again the strategist, continued in his

worldwide role as the General of the Army and preacher of the Gospel, using every means available for preaching. He became famous for his seven motor campaigns throughout Great Britain, and made several trips overseas, including six trips to America.

And William Booth's Salvation Army became admired throughout the world in spite of difficulties and hardships. Booth lived to enjoy much personal recognition, including the Freedom of the City of London and of Nottingham, receptions by His Majesty King Edward VII of England as well as Queen Alexandra, the Emperor of Japan, and other heads of state. He also received the Doctor of Civil Law degree from Oxford University. And by 1912 he lived to see the Army flag waving in 58 countries. It is little wonder that in August of 1912 the business and traffic of London ceased for the funeral procession of General William Booth as 10,000 of his Salvationist soldiers marched behind their fallen leader to the place of burial beside his beloved Catherine in the Abney Park Cemetery. The commendations of this Founder of an Army were international. He provided the world with an enduring legacy in the history of Christianity — a grand vision for an Army of God winning the world for God.

Roger J. Green, Ph.D., D.D.
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BIOS

STEPHEN BULLA

Stephen Bulla began his musical instruction at age 6, growing up in a musical household where his father played tuba and his mother played piano. He eventually graduated Magna Cum Laude from **Berklee College of Music** in Boston, where he studied trombone with Phil Wilson and Composition/Arranging with Herb Pomeroy. In 1980 he won an audition for the position of Staff Arranger to "The President's Own" **United States Marine Band and Chamber Orchestra** in Washington DC. For the next thirty years he would provide musical scores for a myriad of White House events, beginning with the Reagan era until 2010. Working alongside film score legend **John Williams** he has transcribed music from "Star Wars", "Catch Me If You Can", and "Close Encounters" for performances by the Marine Band with the composer conducting. He has also scored music for the Discovery Channel ("Wings of the Luftwaffe" and "Century of Flight") and PBS television series "In Performance at The White House". Here artists including Sarah Vaughan, Manhattan Transfer, Mel Torme, Doc Severinsen, Nell Carter, Shirley Jones, Larry Gatlin, and Jordan Sparks performed his arrangements.

His commissioned concert works are performed and recorded internationally. The Dutch, British, Swiss and New Zealand Brass Band Championship organizations have all commissioned test pieces from his pen. One of many career highlights to date was a commission from the Library of Congress to complete and orchestrate the last known manuscript march of **John Philip Sousa**.

He presently serves as artistic director and principal conductor for **New England Brass Band** and **Brass of the Potomac**. Both of these ensembles are non-profit organizations providing music for community events, arts programs, and educational outreach in local public schools. Stephen Bulla is a member of **ASCAP** (American Society of Composers, Authors, and Publishers) and has received

that organization's Performance Award annually since 1984. He travels often as a guest conductor for All-State band events around the country. Visit the web site - www.BullaMusic

Steve is an active Salvationist and attends the Annapolis, MD corps with his family.

PHIL BULLA

Phil Bulla, *Engineer*: 5 Time Grammy nominated Producer/Recording engineer, Phil Bulla attended The Manhattan School of Music and studied tuba with Toby Hanks and bass trombone with David Taylor. During that time he was also a member and tuba soloist with The Salvation Army's New York Staff Band. Son of Majors Vincent and Anne Bulla (R), Phil attends and plays tuba in the Spring Valley Corps Band in the Greater New York Division.

Phil played with The Thad Jones/Mel Lewis Orchestra, The Buddy Rich Band, Gerry Mulligan's Big Band and on numerous recording sessions and Broadway shows in New York City. In 1980 Phil entered the world of producing and engineering and though still active on bass trombone and tuba, spends most of his time working with jazz, classical and commercial artists from around the world in both studio and live venues. He has worked on film scores including *Pet Semetary* (Paramount Pictures) and has worked on projects with numerous artists including Whitney Houston, Billy Joel, Christine Aguilera and Michael Bolton.

Renowned for his 23-year history with the world-famous One O'clock Lab Band (University of North Texas), he has produced and engineered over 30 studio and live albums for that band including three, which were nominated for Grammys. Also to his credit is his work with legendary trumpet player Maynard Ferguson, producing and engineering his final studio recording, which was also nominated for a Grammy. Bulla's expertise as a producer and engineer of large

acoustic ensembles has led to his work with numerous choirs, orchestras, big bands and brass bands including The Southern Territorial Band & Songsters, The Fountain City Brass Band, The Brass of the Potomac, The Imperial Brass, The Atlantic Brass Band, The New Amsterdam Brass Band, The National Capital Band, The Florida Divisional Band and The Greater New York Youth Band.

In addition to his producing resume, Phil Bulla is also President of Platinum Productions, a full-service audio and video company specializing in the production of radio and television commercials as well as documentaries, live concerts and special events.

PETE NOVAK

Pete Novak, *Assistant Engineer*: Pete holds a Bachelor of Music degree from Radford University and a Recording Arts and Sciences degree from OMEGA Studios. He served as head engineer for Will Smith Studios in Burbank, CA. Pete received a Grammy nomination for engineering Gwen Stefani's 2005 album, *Love, Angel, Music, Baby* and a Grammy Award for Album of the Year in 2004.

BERNIE DAKE

Bernie Dake, *Engineer & Soundtrack Producer*: Bernie Dake is the Assistant Territorial Music Secretary and Director of Music Publications, Production and Marketing for The Salvation Army USA Southern Territory. He is a fourth generation Salvationist and son of retired officers Ron and Doris Dake from the USA Eastern Territory. He and his wife Laura reside in Tucker, Georgia and soldier at the Atlanta Temple Corps where they are both songsters and Bernie is a bandsman. This year (2011) they will celebrate 19 years of marriage.

He considers the work he does for The Salvation Army an incredible privilege and has produced several recordings for and with Lt. Colonel Eddie Hobgood, Dr. Richard Holz, Stephen Bulla, Phil Laeger, Marty Mikles, and transMission. Bernie minored in music and has an undergraduate degree in Psychology and Urban Ministry

from Houghton College and a Masters in Business Administration from the George Washington University. He has performed and traveled extensively with many groups both professionally and as a Salvationist, and can be heard on more than forty recordings.

Eddie and Bernie have worked together on a number of projects for The Salvation Army, most recently, BRENGLE: My Life's Ambition; culminating to this unbelievable 2nd opportunity to produce a musical of this scale. If anything from this production is worthy of praise then to God alone be the Glory!

VINCE MUSGRAVE

Vince Musgrave, *Assistant Director/Choreographer*: Vincent is very excited to be flexing his choreography muscles yet again, on this new and exciting musical "Our People". Although he is more at home ON the stage, he finds the challenge of choreography a welcome change. Vincent is known for his dancing feet, and has traveled the US in shows like, A Chorus Line, Oklahoma, West Side Story, and La Cage Aux Folles. He has worked as a dancer in Damn Yankees, Cats, Children of Eden, Follies, The Unsinkable Molly Brown and Thoroughly Modern Millie on both the Regional and Local Levels and been a part of Helen Hayes Nominated and Awarded Productions in the Baltimore/DC Area. Vincent has gone play the leads in several popular Musicals such as, Anything Goes, Me and My Girl, Music Man, Blood Brothers, Once Upon a Mattress, Company, A Chorus Line, and 42nd Street. He has danced in TV Commercials for Harrah's, Time Life Music, Waccamaw Pottery, and TV 13 News. He has danced for The Olympics Opening Ceremonies, "Body Rocks" with Sho -Motion Dance Company, and Catchin' On, a Dance Company Featured on "Star Search". His Choreography Skills have been seen on stage in Godspell, Evita, Oklahoma, Hi-Topps, Joseph and The Amazing Technicolor Dream Coat, The New South Singers, Brengle: My Life's Ambition, and many productions of A Chorus Line.....too many to be exact. Vincent would like to thank Eddie for his friendship, trust, and incredible chance to work on this GREAT

project, the Production Team for their genius (Steve, Phil, Bernie, Sally, Stephen, Meg, and Pete), and the cast for their talent and commitment. He thanks Peter, his family and friends for putting up with his crazy schedule through all of this, and everyone working on this project in anyway. He thanks God for giving him the talent, and for bringing all of this safe and sound to fruition! "Much work was done in preparing this evening for you all. Sit back relax....and ENJOY!"

DEAN FEENER

Dean Feener, *William Booth*: Dean was born in Twillingate, Newfoundland, Canada to Lts. Max and Lennie Feener. They will tell you that from an early age he loved to sing and dance, and not always at the most appropriate times! Being the officer's kid meant that any corps activities geared towards youth were on the mandatory participation list and as a result of starting with Singing Company and Beginner's Band and going all the way through, he has a strong background in Army music from both a vocal and instrumental perspective. You'll find him most Sunday nights with a guitar on his shoulders at Atlanta Temple as part of the 'Light on the Hill' worship team. While Dean has spent most of the last 12 years leading church worship this is the first time he has participated in a musical in any role. Dean and his high school sweetheart Vicki will celebrate 21 years of marriage this summer! Their son Kyle is a college sophomore at Georgia State University here in Atlanta.

ROBERTA SIMMONS-SMITH

Roberta Simmons-Smith, *Catherine Booth*: Born in Edmonton, AB Canada, and raised in St. John's, Newfoundland, Roberta is a fifth generation Salvationist. Growing up in a heavily programmed corps,

her parents made sure she was involved in everything!! It was at the St. John's Citadel Corps that she found, and developed her passion for the Creative Arts. First through singing, then acting, then movement and musical theatre – she was hooked and knew it was her calling to pursue it professionally. After receiving her Bachelor of Arts Degree in Drama from University of Alberta, she then found a comfortable place in the Spirit of Newfoundland Theatre Company. She was able to perform professionally in 7 shows before heading off to Sheridan College in Ontario to study in their Musical Theatre Program. In 2003 Roberta moved to Texas to establish the Divisional Creative Arts Director position. During her five year stay in Texas, she met and married Nick Simmons-Smith. As of April 1, 2008, Roberta is now the Territorial Creative Arts Director for the Southern Territory. Following their move to Atlanta, Roberta, Nick and dog Padget, were blessed with two little boys Jonah and Jamie. Roberta is thrilled with all the amazing things God has already allowed her to do through her ministry in the Creative Arts, and is excited for the years to come.

W. EDWARD (EDDIE) HOBGOOD

W. Edward (Eddie) Hobgood, *Composer/Lyricist*: Eddie is a 1st generation Salvationist. He has been married to Kathy Hathaway for 33 years and is the father of Manuel, (Cadet) Annie (Bridges) and (Lt.) Ashley (Taylor). He has 4 grandchildren: Leyton, Lincoln, Mateo & Camila. The Hobgoods were commissioned as Salvation Army officers in 1983 and have been actively involved in musicals and the production of them most of their lives. Eddie has written a one-man show based on the life of Joe the Turk, that he has presented across the US, as well as Canada, England and Argentina. In 2008, he wrote the musical, that has since, been presented around the world by various casts, *BREngle: My Life's Ambition*. Eddie is truly grateful for this opportunity to once again play a part in telling the story of great Salvation Army Heroes of the Faith! May you be blessed by *OUR PEOPLE: The Musical*, and encouraged in your own faith. Eddie and Kathy presently serve as the Territorial Secretaries for Program, USA South.

NINETEENTH CENTURY CONDITIONS

The Whitechapel district, together with the East End, was an embarrassment to the elite London society that occupied West End districts like Mayfair and Kensington, described by one author as “a breeding ground for criminals, prostitutes, and layabouts; a center for depravity, degradation and disease.” Whitechapel housed a community largely comprised of poor immigrant families, including many Jews fleeing persecution in Russia and Eastern Europe, most of whom were crammed into squalid tenements with 7-8 occupants per room. Most of the East End population was employed in factory work, with meager earnings and harsh conditions forcing many women into prostitution as a means of survival. The overpopulation of the urban districts, combined with horrific health conditions exacerbated by poor drainage and inadequate sanitation, created an environment in which diseases like typhoid fever and cholera, not to mention the venereal diseases spread by prostitution, claimed many lives and starvation and death were daily realities. The extreme poverty of the area also contributed to the rampant crime that plagued the East End. The scene of Whitechapel at the time of the Jack the Ripper murders was likely a grim picture of poverty's worst elements; unlit alleys and drunken vagrants created dangerous conditions for the many prostitutes who walked the streets or worked out of brothels. London itself can be seen as the dual identities of Dr. Jekyll and Mr. Hyde; the flourishing West End contented itself with blissful ignorance while its East End counterpart manifested the unspeakable horrors of human depravity.

Andrew Mearns's *The Bitter Cry of Outcast London: An Inquiry into the Condition of the Abject Poor* (1883) was even more shocking than anything that appeared in one of Dickens's novels. Mearns's work was promoted by W.T. Stead, the radical editor of *The Pall Mall Gazette*. In a particularly gruesome passage Mearns described his visit to one of the notorious slums of East London.

Few who will read these pages have any conception of what these pestilential human rookeries are, where tens of thousands are crowded together amidst horrors which call to mind what we have heard of the middle passage of the slave ship. To get into them you

have to penetrate courts reeking with poisonous and malodorous gases arising from accumulations of sewage and refuse scattered in all directions and often flowing beneath your feet; courts, many of them which the sun never penetrates, which are never visited by a breath of fresh air, and which rarely know the virtues of a drop of cleansing water. You have to ascend rotten staircases, which threaten to give way beneath every step.... You have to grope your way along dark and filthy passages swarming with vermin.

Eight feet square - that is about the average size of many of these rooms. Walls and ceiling are black with the accretions of filth which have gathered upon them through long years of neglect. It is exuding through cracks in the boards overhead; it is running down the walls; it is everywhere. What goes by the name of a window is half of it stuffed with rags or covered by boards to keep out wind and rain; the rest is so begrimed and obscured that scarcely can light enter or anything be seen outside.

Should you have ascended to the attic, where at least some approach to fresh air might be expected to enter from open or broken window, you look out upon the roofs and ledges of lower tenements, and discover that the sickly air which finds its way into the room has to pass over the putrefying carcasses of dead cats or birds, or viler abominations still.

The buildings are in such miserable repair as to suggest the thought that if the wind could only reach them they would soon be toppling about the heads of their occupants. As to furniture - you may perchance discover a broken chair, the tottering relics of an old bedstead, or the mere fragment of a table; but more commonly you will find rude substitutes for these things in the shape of rough boards resting upon bricks, or more frequently still, nothing but rubbish and rags.

Every room in these reeking tenements houses a family, often two. In one cellar a sanitary inspector reports finding a father, mother, three children, and four pigs! In another room a missionary found a man ill with small-pox, his wife just recovering from her eighth confinement, and the children running about half naked and covered

with dirt. Here are seven people living in one underground kitchen, and a little dead child lying in the same room.

Another apartment contains father, mother, and six children, two of who are ill with scarlet fever... Here is a mother who turns her children into the street in the early evening because she lets her room for immoral purposes until long after midnight, when the poor little wretches creep back again if they have not found some miserable shelter elsewhere. Where there are beds they are simply heaps of dirty rags, shavings or straw, but for the most part these miserable beings find rest only upon the filthy boards.

Because of its economic and political importance London was long the largest city in Great Britain, and after 1700 it was the largest city in Europe, surpassing its rival Paris. This growth continued throughout the 18th century. Up to about 1780, the main source of this population growth was migration from other parts of the British Isles. It is estimated that 1/6 of the British population visited London during the 18th century, and the most adventurous and ambitious stayed.

Population growth in the first half of the 19th century was spectacular, probably a combination of migration and a high birth rate, although scholars are unable to agree on the matter. Between 1800 and 1810, the population rose by 23%; between 1840 and 1850, it rose by 21%; and at no time did the rate fall below 17%; in the second half of the century, growth was less dramatic, but nonetheless above the national average. Population in 1810 was 1,000,000+; in 1851: 2,500,000; and in 1901, 4,500,000. In short, London's population increase was "remarkable and unprecedented." London grew faster than any other city in Europe.

Urban problems resulting from this population growth were staggering: housing was in short supply; space became increasingly valuable; public hygiene deteriorated (low standards of personal hygiene, open-air food markets, litter in the streets, the filth from horse-drawn delivery and passenger vehicles); winds blew in dust, dirt, and soot; drinking water was polluted. Diseases like typhoid and cholera were common. An outbreak of cholera in 1831 killed

5,000, while others in 1833 killed 1,500, in 1848 killed 14,000, in 1866 killed 6,000.

Death rate in 19th century London was high: 1840s: 25.2 per 1,000; 1850s: 23.6 per 1,000; 1860s: 24.3 per thousand. Among the deaths for the first quarter of 1894 were 8,300 deaths at ages under 1 year, yielding an infant mortality rate of 8.4 per 1,000 live births, compared with a rate of 8.6 for the first quarter of 1893.

Behind the high mortality rates: 1) absence of an established connection between disease and contaminated water; 2) decentralized system of local administration was inadequate to control waste. The introduction of the water closet meant that more waste was dumped into the Thames. Within London, there were a hundred units of local government, and local people did not want to pay higher taxes. Even Parliament was nearly paralyzed by a fight between supporters of a strong central government and those who resisted the erosion of the power of local authorities. Not until 1900 were some of these issues resolved, and only then did the death rate start to fall.

From the Composer

I am a product of Salvation Army ministry and could never repay The Army for the personal impact it has had on my life. I shudder to think how different my life would be today without the influence of Godly Salvationists and God-centered programming during my formative years. This production is a reflection of that influence and all glory goes to God!

While this is a historical work, there are some conversations that we were not privy to. Therefore, based on the historical records and other author's interpretations of their lives, some scenes of this

musical were created by "reading in-between the lines". At all times the spirit of the lives of William and Catherine Booth have been honored and I have tried to be as historically sound as possible in all areas portrayed.

The William Booth and Catherine Mumford that we meet in this presentation are not the William and Catherine we think of in the later years of their lives. We have to remember that while their faith was deep and their convictions strong, they, nevertheless were two young adults who fell madly in love with one another. Their love for God was always kept in the right perspective. My goal has been to represent them as "real, flesh and blood" individuals, who, by allowing God, the Holy Spirit to use them, created a Movement that has impacted our world for the past 145 years and, if we, would follow their lead and allow the Holy Spirit absolute sway in our lives, this Movement will do the same for another 145 years.

I am deeply indebted to Dr. Roger Green, the foremost North American authority on The Booths. His books, *The Life and Ministry of William Booth: Founder of The Salvation Army* and *Catherine Booth: A Biography of the Cofounder of The Salvation Army*, and insightful commentary have been incredibly helpful in writing this story. There are numerous other books that were read and used for research, but by far, Dr. Green's books appear to be the fairest and least biased accounts of their lives.

Additionally, I want to thank the Australia Eastern Territory, and in particular, Major Peter Farthing, for producing a marvelous documentary about the early days of The Salvation Army entitled, *OUR PEOPLE: The Remarkable History of William & Catherine Booth and The Salvation Army*. A few months prior to receiving this assignment, I had viewed this DVD and was so impressed by it, that when the discussion came around as to who this musical would be about, it was clear from the beginning that it should be about The Booths and that it should be called *Our People*. I highly recommend

every Salvationist and friend of The Army to view it. More information about it can be found at www.ourpeoplefilm.org

I must also express my gratitude to Stephen Bulla, Phil Bulla, Bernie Dake and Vincent Musgrave. This team was first assembled to bring *BRENGLE: My Life's Ambition* together. It has been reassembled for this project and I feel like they are truly *The Dream Team!* Their extreme dedication to this project has taken it to a whole new level as far as it relates to Salvation Army musicals. Steve's orchestrations are exquisite and transport one back to nineteenth century England. I often feel like I am listening to a movie soundtrack when I hear the magic he has created with the simple melodies he's been given to work with. Steve's work is anointed by God. Phil's engineering is masterful and we are truly blessed to have someone with his experience and professionalism as a part of this project. Bernie has committed more hours than anyone could count to make sure the music was typeset, ready for the recording and mixed for the soundtrack and CD. He has truly gone above and beyond the call of duty on this project and not only is he a colleague, but a dear friend. What excites me most about working with Steve, Phil and Bernie, is that they are all active members of The Salvation Army. I think that connection has caused them to really pour themselves into the project.

Kathy and I have been directing and producing musicals for The Army for almost twenty-five years and right alongside us has been Vince. Because he is a professional actor/choreographer and son of Salvation Army officers - Majors Fred (PTG) & Miriam Musgrave, he brings a unique perspective to every project we work on. You almost have to hold him down during brainstorming sessions, as his imagination is almost limitless! Vince challenges us to aim for the highest in everything we do and not accept second-best.

Special thanks to Majors Allan and Fiona Hofer for their unconditional support of this project. When the Commissioner

decided that the Evangeline Booth College would once again be involved in a musical, we felt *the love* from Allan and Fiona from Day One. Thanks to Captain Sally Broughton, who has been our biggest cheerleader and invaluable support in getting the music taught and rehearsals organized. The remainder of the EBC staff has been amazing in getting behind this project and being of service wherever it has been needed. And to the Cadets of the *Ambassadors of Holiness* and *Friends of Christ* Sessions, it has been a true joy to work with you. Your enthusiasm for this project has been overwhelming and we have had so much fun working with you.

To Corporate Magic and especially to Meg and Stephen: You guys are a part of the Dream Team too! I never would have thought that we'd get to work together on a musical again! What you did for *BRENGLE: My Life's Ambition*, was something we'd never seen before in a Salvation Army musical. What you've created for *Our People*, is even more exciting! What has been prepared visually, so compliments everything else that is a part of this musical. It's been great working with you again!!!!

To my staff at THQ - Freda, Jerry, Ray, Kevin, Art, Ann, Otis, Vivian, Nick, Schelika & Dan: You have been phenomenal over the past year as this project has consumed me and my time. You have kept the work and ministry of the Program Department moving forward and surrounded me with your prayerful support. What a team!!!

Dean and Roberta: You have been given huge shoes to fill and my, how you've filled them! When I watch you, I believe I am watching a young Will & Kate! Thank you for agreeing to portray these roles. God will bless us all through your depiction of our Founders!

Major Becky Gagne: You have put in countless hours making the musical look beautiful where it needs to and not so beautiful where it needs to! Thanks for your dedication and tenacity!

To my wife: Kathy, I still shake my head in disbelief to think that you could love me! What did I ever do to deserve someone as wonderful as you? Your patience with me through the long nights and days of research, writing and going here and there to work on this project, should qualify you for sainthood! You are my best friend and I am excited about growing old...okay, older with you! I love and bless you for making me feel like I have significance on this earth and for giving me the most wonderful children any man could ever have!

To Commissioners Max & Lennie Feener: thank you for giving me another opportunity to make Salvation Army history come alive for a new generation. Your support for this project has been amazing and I appreciate, more than you can know, the absolute freedom you have given me to write and create on this project. You have supported the Arts like no other leader and we are the richer for it!

To Commissioners Steve and Judy Hedgren and the Eastern Territory: You have been such supporters of BRENGLE and now OUR PEOPLE. Steve and Judy, you have the gift of encouragement and make Kathy and me feel incredibly special. When we have doubted ourselves, you have believed in us and for that gift of confidence, we are truly grateful. I want to thank Envoys Ian and Faith Anderson and the staff at The Markel, for treating me so kindly when I was in NYC doing further study on how to write musicals at the New York City Public Library. As a note of interest, the opening song of this musical was written during that week in my room at the Markel!

And finally, to those of you who wrote notes on Facebook, called or even spoke to me in person, offering support and especially prayers, I am so grateful. Once again, I have felt so totally uplifted and surrounded by love, prayer and support during this entire process.

As I have spent time reading and rereading the story of our Founders, I have felt God strongly speaking to me about the passion that I had

when I first became an officer in The Salvation Army. He has helped me clearly remember that my Calling is not to a 9-5, Monday through Friday job, but rather, my Calling is to serve *whenever* and *wherever* there is need. I *have* to be inconvenienced and those that need me can't always see me by appointment. I have to be *available* at the moment that Need exists. May that clarity be yours, as well.

I pray that you will be blessed by this presentation and that God will use it to remind us all of why The Salvation Army was brought into existence in 1865, and not only remind us, but instill within us, once again, a deep desire to serve the neediest and the poorest in our world, because they are...Our People!

Eddie Hobgood, Lt. Colonel
Composer