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**"You don't need
no reefer; all you
need is Jesus"**

by **ANDY MARSHALL**

Have you ever been to a gospel concert? If not, check one out because it's an experience you won't get from any club scene.

Audience participation, high energy, "preach-singing," spirit-filled dancing — these are all the things that make a gospel concert. It also helps to see mouths moving in unison, hands clapping together and bodies swaying in sync.

When you hear the vocal power which emanates from the choir, and you hear the spirited playing of the band, and the organist fills in the holes with runs and vamps, and you are witness to the true call-and-response technique between soloist and choir, you'll know it was worthwhile just for the experience.

Hezekiah Walker and The Love Fellowship Choir, the number one gospel youth choir in the United States, were the featured performers at West Toronto Secondary June 10 along with local talents Claudette Green and the Trinity Singers.

Green delivered contemporary gospel — a mix of r&b and soul — and was backed by a solid band which featured Steve Easton and Donald Macleod on background vocals. She wooed the audience with her smooth vocals and mellow sound.

The Trinity Singers, safely one of the top youth choirs in Toronto, electrified the audience. Director

Anne Marie Stern steered the 20-voice choir through an energetic set of three songs. Three songs? Don't forget, this is gospel, where one song can last anywhere between 10 and 20 minutes.

By the time Walker came on, most of the 350 people in the audience had no intention of sitting down again.

The 26-year-old Walker led his 35-voice choir on stage, exhorted the crowd to give handclaps to Jesus, reminded them to be humble because God has given them everything they have, and justified the choir's "ministry of music" by saying it was saved and sanctified with a message to tell.

After this grand introduction, they went into their first song, with Walker doing the lead. "Oh Lord We Praise You" featured heavy use of synthesizers with a Caribbean rhythm. It was a simple song with only two verses that featured call-and-response. The chorus was repeated almost 12 times and it went through seven uplifting key changes.

While the choir sang the main melody, the soloist improvised — filling in with little runs, other words, different note colourings and just doing whatever the spirit moved him to do.

Even though the choir stopped singing, the music kept going and Walker continued with his "preach-singing" which is talking to the audience in a melodic manner with no definite stops or starts. The musicians just fol-

lowed his lead: where he went, they went.

By this time, only a few hardy souls were still sitting and Walker told them "You can dance if you want... Ain't nothing wrong with praising God, but you've got to be real... Tonight, I want to make the Devil mad, (because the) Devil can't stand praising the Lord."

The crowd took his invitation and danced — from simply swaying side to side, to hip-hop and reggae moves, to gospel steps (quick foot movements, as if the floor is too hot to touch). Everybody was getting loose but it was under control. And, this was only the first song which, incidentally, lasted about 20 minutes.

For the next hour, Walker kept the energy up, "preach-singing" between songs, spreading a message of encouragement to all and reminding them that God can help you get over any problem.

The band provided solid accompaniment, working with the soloist or choir to give an inspiring performance. And, they certainly delivered.

Their message is so emotional that, for it to be sincere, the performers have to put everything into it. And, they sung their hearts out. *That's* what you should expect.

When you leave a gospel concert, you feel elevated because of the concert's highly charged emotion. As Walker says, "You don't need no reefer; all you need is Jesus."

**CHRY-FM 105.5 FM
TOP TEN**

Compiled by Edward Skira & Lisa Roosen-Runge, Music Directors, from programmers' playlists over a 2-week period ending June 19th, 1989. Programmers choose their own material. C denotes Canadian material.
CHRY 105.5 FM, Request Line 736-5656.

ARTIST	TITLE	LABEL
1 Ray Condo (C)	Hot & Cold	Crazy
2 the Lawn(C)	Peace in the Valley	Secret
3 Sturm Group (C)	Grind	Amok
4 Tragic Mulatto	Hot Man Pussy	Alternative Tentacles
5 Handsome Ned (C)	The Ballad Of...	Virgin
6 Lou Ann Barton	Read My Lips	Antone's
7 Boiled in Lead	From the Ladle to the Grave	Atomic Theory
8 Desperate Minds (C)	Last Night I Had the Strangest Dream	Chikara
9 the Laughing Hyenas	Merry-Go-Round	Touch & Go
10 Glen Meadmore (C)	Squawbread	Amoeba



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