

# REGGAE

**Clint Eastwood and General Saint Stop That Train Greensleeves**

Both these deejays were stars in their own right in Jamaica before teaming up and becoming a major attraction in Britain, playing clubs and dancehalls. Their toasting routines are slick and inventive, packed with humour, but also capable of sounding words of warning. On 'Nuclear Crisis' they evoke a genuinely

chilling atmosphere as they chant: 'Beware! 'Cos we no want nuclear'.

The title track goes back to the rock steady days and has been done in many versions, including one used on the soundtrack of the movie *The Harder They Come*, under the title 'Draw Your Brakes'. Eastwood and Saint team it up with the folk standard '500 Miles', giving a definitive demonstration of the art. Mention must be made of the way they complement each other vocally, Eastwood's voice being lighter and sassier, Saint's being gruff and aggressive, but no less witty. Listen to them tear up the calypso warhorse 'Shame

And Scandal'.

The anti-meat lobby gets a gentle and very funny ribbing on 'True Vegetation', in sharp contrast to 'Stop Jack', the album's most militant toast, on the subject of police harassment. Politicians get theirs on 'Vote For We' and a couple of cute kids are enlisted to share the vocals on the nursery rhyme patter of 'Rock With Me', highly appealing.

Recommended, as is the 12" version of the title track, also now available. In addition, we express fervent hope of seeing the rest of the excellent Greensleeves catalogue in our shops ere long.  
**Duncan Campbell**



**Rita Marley Who Feels It Knows It Third Degree**

The second reggae release by Virgin this year, following on from Judy Mowatt's fine *Only A Woman*, and reaching virtually the same standard.

*Who Feels It Knows It* was recorded in 1981. Bob gets credit as executive producer, although his health was probably too far gone by this time to be more than a distant advisor. Still, he contributes three of the album's best songs, and for that, Give Thanks. The title song is one of Bunny

Wailer's, typically sweet and understated, a little like Rita's singing. She is generally restrained (probably a legacy of the years of backup singing in the I-Threes), only letting go on the herb tribute 'One Draw' and Bob's totally disarming love song 'I'm Still Waiting'. But the album is mellow, warm and infectious, the work of an experienced reggae practitioner, a follower of Jah, and a black woman. In all three categories, Rita Anderson-Marley is a source of considerable pride.

**Duncan Campbell**

## Forward Various Artists Greensleeves

For those who have spent many a happy (and pricey) night with a yellow, green and red Greensleeves label spinning on their turntable, it's a relief that EMI have picked up distribution rights to this enterprising little West London company. Greensleeves not only brings reggae to the large expatriate Jamaican community in Britain, but is also one of the most in-demand import labels of the last half-dozen years.

The *Forward* compilation contains some of the label's best singles from 1977 to 1982. You'll have heard some of them spinning at better parties.

Kick off with Clint Eastwood and General Saint's 'Another One Bites the Dust', the DJ duo tour de force by which others are judged. Hardly time to breathe and Eek-A-Mouse, who sings like a 'Chinese Jamaican Apache', is intoning 'Wa-Do-Dem', which he's never really bettered. Papa Michigan and General Smiley pale alongside Eastwood and Saint, but their 'Diseases' is a classic riddim, now in its umpteenth version.

Michael Prophet sobers things up with his edgy 'Gunman', but still makes the dance ram, and Ranking Dread's 'Fattie Boom Boom' is another one of those ubiquitous riddims handled with aplomb.

Flip over, Rover, and Dr Alimantado, toaster-storyteller to the masses, sings a fairly straight 'Born For A Purpose'. There are tracks which better represent him. The late General Echo, another victim of violence, raises the rudeness quota with the scatological 'Bathroom Sex', and the Wailing Souls harmonise and philosophise to their usual high standard on 'War'. To wrap it up, Yellowman gives of his best with 'Getting Married' and John Holt states his physical preferences on 'Fat She Fat'.

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**Duncan Campbell**

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