

IN STORES AUGUST 2010  
**Put The Stereo On**  
 The Long-awaited Debut Album from:  
**GAPPY RANKS**

featuring: MOUNTAIN TOP, HAPPIEST DAY OF MY LIFE, PUMPKIN BELLY  
 the smash hit HEAVEN IN HER EYES, and the new single  
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By Tom Orr On Sep 14th 2010

## Revelation by Lee Scratch Perry

*Reggae's resident madman has more to reveal.*

As a reggae producer, Lee "Scratch" Perry has no equal. His body of work as a recording artist, however, hasn't been nearly as noteworthy. Though he's managed to make some listenable (and even undeniably good) albums as a singer, it's always best to approach such albums with caution. If you did just that with Perry's latest 'Revelation', you might start by reading the song titles.

You'd see titles like *Scary Politicians* and *Freaky Michael*, and assume that, yes, Perry is indeed still out of his mind and that some of the other titles like *Holy Angels*, *Books of Moses* and *Psalms*, along with the name of the album itself, probably take on spiritual matters in a way only Perry could get away with. And you'd be right.

The best way to listen to this album is to brace yourself (ganja is optional), realize you can never second guess where Scratch might be coming from or going to lyrically, and hang on for the ride. Don't expect straight-up reggae, 'cause the rhythms Scratch rants over (produced not by Perry himself but by one **John Saxon**) may have strong ties to reggae and dub but also incorporate techno, hip hop, minimalist funk and variations on the one drop. As to what Perry is talk-singing



about, jeez, where do I start? Apart from the obvious *Used to Drive a Tractor in Negrille*, just about everything here can be called autobiographical, since Perry constantly drops his name into the proceedings (even referring to America as "Aperryca"). *Revelation*, *Revolution and Evolution* and *Holy Angels* actually manage to be rather lovely and ethereal, *Fire Power* updates the guest list from the **Bob Marley**/Lee Perry 1977 collaboration *Punky Reggae Party*, *Scary Politicians* and *Books of Moses* benefit from guest turns by **George Clinton** and **Keith Richards** respectively and *Freaky Michael* does not hesitate to speak ill of the dead by mercilessly skewering the so-called King of Pop. And I'm barely scratching the surface.

There are so many twists, turns, tangents and digressions here, all delivered in Perry's typical old coot moan (often doubled tracked), that this album almost defies reviewing. But I'll give you the bottom line: it's good, it's a lot of fun, it straddles the line between sense and nonsense in the manner for which Perry is legendary and it's definitely worthwhile for fans of the man.

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