

...d them -  
... and all - in  
... in an LA studio.  
... only on *Restless*  
... choruses creak,  
... story being "a  
... confidence" gets a  
... *Shock and Awe*.  
... is only enhance  
... anthemic  
... ap deep into the  
... music, and of  
... one, *After the*

...guitar and typically snaky lead  
vocal disguise the arrival of a vast  
choir which launches a dramatic,  
hymnal chorus. And that's the magic  
of Young: the music guns for glory  
but the man himself sounds  
perennially vulnerable, as if he's  
never quite on top of things.

There are more late surging  
choruses on *Families and Flags of  
Freedom* before Young launches into  
the album's controversial  
centre-piece. Only he could write and  
sing a song titled *Let's Impeach the  
President* without sounding like a

...from the Mexican trumpets and a  
number of choice cut-ups sampled  
from Bush's public pronouncements.

From there, Young spins off into  
another vivid singalong, *Looking for  
a Leader*, before handing over to the  
choir for an ambivalent final word: a  
powerfully church-y rendition of  
*America the Beautiful* which serves  
as a reminder that Young remains  
as besotted with his adopted  
country as he is unimpressed  
with its elected president.

**Robert Sandall**

clatter of CD cases bashed on  
cardboard carpet tubes. Like  
the fairy lights with which she  
decorated her studio, Heap's  
sound can be cheap, poignant,  
frivolous, smart and blinkingly  
beautiful.

**Helen Brown**

## WORLD

### Louie Vega Presents Luisito Quintero

Percussion Madness  
Rapster/BBE, £11-99

Hailed as "the Miles Davis of  
dance music", "Little" Louie  
Vega is world famous as one  
half of hip remix team Masters  
at Work. But he also happens  
to be New York latin-music  
royalty - the nephew of the  
great Puerto Rican singer

Hector Lavoe. Here he joins  
forces with Venezuelan  
percussion prodigy Luisito  
Quintero for an album that  
draws on the sounds of their  
hometown and one of the  
world's richest musical  
inheritances.

Covering signature hits by  
New York legends Tito Puente  
and Ray Barretto, the duo  
stake a claim to that fabulously  
fertile middle ground where  
the city's jazz, salsa and  
African-American dance  
traditions meet. Quintero's  
skin-work is wonderfully  
supple and inventive, while  
Vega's production draws in  
elements from near and far -  
forays into bossa nova and  
Fela Kuti-style afrobeat  
alongside a Stevie Wonder-  
flavoured contribution from

house outfit Blaze.

If singer Anane's  
R&B stylings verge  
on the insipid,  
*Quintero's Jam* - a  
magnificent salsa showdown  
with piano veteran Hilton  
Ruiz - demonstrates the  
continuing vitality and  
relevance of musical  
attitudes that could have  
evolved nowhere but New  
York.

**Mark Hudson**

### Cheikha Rimitti

N'ta Goudami

Because Music, £12-99

Still going strong at 83,  
Cheikha Rimitti is the  
raw-voiced godmother  
of rai - a sort of North  
African Bessie Smith,  
who was a decisive



Supple  
skin-work:  
Luisito Quintero

MEG PUKEL

...in mind. It is not that  
often rather deadly  
thing - a "tribute"  
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