

Albums of the week



Long shot for gods of hard rock

IRON MAIDEN
 The Book of Souls (Parlophone)
 ★★★★★
 IN THE five years since *The Final Frontier*, Iron Maiden singer Bruce Dickinson had a cancerous tongue tumour removed and Steve Harris released British

... from cascading guitars into a chanting chorus, it's classic, arena-friendly Maiden and the world as it should be. More doesn't always mean better – but sometimes there's real value in continuity. And Iron Maiden are nothing if not consistent.
 John Azzlewood

... creative blockage. Only this old punk could have come up with Corporate, a dub mantra laced with repeated howls of "murderer!", while Sissoko features a Tourette's-style monologue ("It's all bollocks... big 'ole") over a rudimentary dance beat.

of dialogue and intimacy between the two musicians. Several of the tracks were recorded on Sissoko's rooftop in Bamako, where a distant siren occasionally punctuates the night air. The singer Babani Kone lends her husky vocals to one of the tracks. Another highlight of the year I vouch.
 Simon Broughton

Jazz

MISHA MULLOV-ABBADO
 New Ansonia (Edition Records)
 ★★★★★

André Paine

A POLISHED debut from Mullov-Abbado, a UK-based double bassist and composer with big ideas and a couple of major jazz awards under his belt. Influences ranging from Bach and Basie to Stravinsky and Stevie Wonder lace a set of nine instrumental tracks, most coming in at the satisfying seven-minute mark, a young quintet on sax, trombone, piano and drums deliver and then some, with co-producer Julian Joseph adding professional gloss.

While a little more simplicity might have helped, this is an impressive work. Highlights include Healy Me on this Cloudy Day, a sombre elegy penned for the artist's late father, Italian conductor Claudio Abbado, along with Circle Song and the title track. Mullov-Abbado plays Kings Place, NI, on September 12.

Jane Cornwell

World

BALLAKE SISSOKO & VINCENT SEGAL
 Musique de Nuit (No Format Records)
 ★★★★★

IN 2011, Chamber Music, the debut recording of Malian kora player Ballaké Sissoko and cellist Vincent Segal was one of the highlights of the year and the duo have since performed live at countless festivals. This follow-up lives up to the expectations. There's the same juxtaposition of delicately plucked kora and powerfully bowed cello – although Segal also creates drum and flute-like sounds on the instrument. The track Balazando stands out in this respect. There's also a real sense

Catch up TV

Missed this week's highlights
 prison serial, Lenny Henry's

STARTING a drama with Ray, Winstone singing is a bold move. Ray has a voice like a stationary caravan. In *Margate*, like a stationary caravan. In *Margate*, like a stationary caravan. In *Margate*, like a stationary caravan.

The plot turns on Jimmy's failure to understand a smartphone. And when his car refuses to start after 12 years in the garage, he is forced to catch a bus. "We don't take money," says the driver to Winstone. "We don't take money," says the driver to Winstone. "We don't take money," says the driver to Winstone.

As Jimmy Rose, Winstone plays Winstone, which is fine, because Winstone playing Winstone is usually quite a good thing. It was good in *Scam*, which gave Winstone his catchphrase, "Who's the daddy?" and his entrance to a late career as a menacing live football matches.

As Jimmy Rose, he's no longer the betting during live football matches with daddy, he's the granddaddy with a wife who no longer loves him and a son who hates him and a probation officer who wants him to get a job in a furniture warehouse. Perhaps you've noticed the pressures which will surely drag him back into a world of malfeasance. And that's before you factor in the long lost granddaughter, who is a heroin addict and thus surrounded by some very bad people who know other bad people who

One episode in the nature of Jimmy's descent isn't quite clear but he's certainly taken a tumble. Literally so, onto the floor of a Lewisham fast-food joint called Pizz' This. As in: "You want a piece of this?" It's worth it for Ray, and the way he says "shovel", meaning prison, only to discover that nobody understands rhyming slang any more. (Shovel and pick – nick).

Written by Lenny Henry, Danny and the Human Zoo (BBC iPlayer) is a sort of autobiographical story about the comedian's early years in Dudley and the way he was forced into playing along

DVDs & Blu-ray



John Wick (Warner, cert 15, Blu-ray/DVD/download)
 Keanu Reeves plays a peeved hitman on the warpath in his best film in aeons, a propulsive comic-book mix of shoot-em-up action, dry wit and Eighties-style hardware.

Wet
 ... the reception they've been receiving is far less quiet, with buzz building at US industry gatherings such as SXSW and the New Yorker's esteemed music critic naming their track Don't Wanna Be Your Girl his favourite of 2013.
 If the fuss has passed you by so far, with four different gigs taking place here in September London should definitely have got Wet by the end of the month.

Listen to Wet online
standard.co.uk/stayingin

myth's playlist
 off his big, soulful voice, at its best on the emotional Watch Me Rise.
 The second Alabama Shakes album appeared in April but powerful singer Brittany Howard is already onto a solo album. She's...
 Thunderbolt...
 Listen to these tracks at standard.co.uk/stayingin

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KINGS

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A-HA

Cast in Steel (UMC) ★★★★★
 IT WASN'T so long ago that Norway's most successful man-band went on a farewell tour, culminating in a high-class collaboration with the Oslo

Pop

THE ARCS
 Yours, Dreamily (Nonesuch)
 ★★★★★



THE Black Keys have long since branched out from their minimal blues set-up, mostly with the help of eclectic collaborator Danger Mouse. This new project from that band's singer and guitarist Dan Auerbach doesn't involve the Mouse or drummer Patrick Carney but is even more wide-ranging, while the fuzzy will keep his fans onside.

The collection, made with singer-songwriter Richard Swift among others, roams from the spooky reggae of Everything You Do (You Do For You) to the mariachi feel of the standout track, Pistol Made of Bones. The song The Arc is more traditional, featuring some acrobatic guitar work. Coming just over a year after the last Black Keys album, this plenty to love.

David Smyth



DESPITE the butter adverts and impending 60th birthday, there's no sign that John Lydon's gone soft. The 10th album from his revived post-punk outfit PIL is typically abrasive and sprawling. Bizarrely, it begins with Lydon recreating a domestic row about a broken toilet; happily, he's clearly not suffering from any

Symphony Orchestra called Ending on a High Note.

Why the change of heart? According to songwriter Paul Waaktaar-Savoy, "If you have something to say, why wouldn't you say it?" So we must assume the compulsion to produce a nod through as they wait for Take On Me on the Cast in Steel Tour was unbearable. "Mature", "reflective" and "understated" would be the kind Under the Makeup (i.e. dull), while Forest Fire and Living at the End of the World go all out mid-Eighties production.

However, without the melodic vigour of their (irresistible) peak or much by way of Morten Harket's distinctive falsetto, the album drifts. Ending on a less high note, then. One curio: it's interesting how clearly he dares to enunciate in comparison to our well-bred English singers.

Richard Godwin



PUBLIC IMAGE LTD
 What the World Needs Now... (PIL Official/Cargo)
 ★★★★★

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