

IN STORES APRIL 24



The Bravery, *The Sun and the Moon*

The feud with the Killers has been squashed—turns out that everyone was in a ska band at some point. Now the Bravery can concentrate on promoting album number two, ambitiously titled *The Sun and the Moon*. According to frontman Sam Endicott, the disc is more focused on acoustic instruments than their synth-heavy debut. They're not going totally unplugged, but they have been streaming all-acoustic versions of new songs on their website.

[ISLAND]

Chamillonaire *Ultimate Victory*

Nothing not to like about Chammy so far. The Houston MC wrote a playoff anthem for his beloved Astros en route to their lone World Series appearance a few years ago, and was absolutely *psyched* for Weird Al to turn "Ridin' Dirty" into—unbelievably—his most popular satire ever. *Ultimate's* leadoff single "Not a Criminal" extols the virtues of thuggin' in the boardroom, not the streets ("They look at me like a criminal / but I'm a CEO / a self-employed CEO").

[UNIVERSAL]



Man or Astroman? *Time Bomb*



Through the decade known in Earth's space-time continuum as "the '90s," Man or Astroman? put out billions of reverbed-out, geeked-up space-surf records and probed audiences worldwide. They played in spacesuits, loaded their songs with samples from cheap sci-fi flicks and went by names like Dexter X and Dr. Deleto. *Time Bomb* captures MOAM? in 1994, shortly before the computer sounds and vocals mutated them into not-a-surf-band-anymore. Classics from the Estrus albums are here, along with crowd favorite "Mystery Science Theater 3000 Love Theme."

[MVD]

Various Artists, *A Tribute to Joni Mitchell*

Has there really never been a big-time Joni tribute album yet? No matter, because the talent lending the love herein (Björk, Prince, Sufjan Stevens, Elvis Costello) flat-out *dwarves* anything anybody else could come up with. If a cross-section that diverse isn't proof of Mitchell's range and influence, god knows what is. We're jazzed to hear last year's Super Bowl Halftime King's take on "A Case of You," but equally enthralled for interpretations from the likes of Annie Lennox and Emmylou Harris.

[NONESUCH]



SPOTLIGHT RELEASE

He Walks the Line

Alt-rock guitar god
Tom Morello gets his protest on



The
Nightwatchman
One-Man Revolution
EPIC

Y'know, we think it's really sweet and conscientious and all that Tom Morello is doing this little acoustic progressive dissident side thingie, but WHEN'S RAGE AGAINST THE MACHINE GETTING BACK TOGETHER, DUDE?! Okay,

okay... deep breath. Here's the thing: When Audioslave (mercifully) called it a career a few months ago—shortly after Rage announced their headlining reunion gig at Coachella, coincidence of coincidences—Morello seized the opportunity to turn his folksy L.A. "Nightwatchman" residency into a full-on album (produced by longtime alternabettor Brendan O'Brien). "Until the End" is representative of the slow-burning campfire contents therein. The biggest surprise isn't Morello's claim that Jesus was black (*everybody* knows that), but his deep, soulful Cash-like moan, 180 degrees removed from anything Zack de la Rocha or Chris Cornell has spat along to his turntable axe magic.