Mark Beaum via MME

<https://www.nme.com/reviews/album/various-artists-the-metallica-blacklist-review-black-album-3042648>

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| Goodnight, Texas | Special mention must go to **Goodnight, Texas** … the only [act] to offer to cover ‘Of Wolf And Man’ (+7 uniqueness) |
| Rodrigo y Gabriela | Special mention must go to … Rodrigo Y Gabriela, the only [act] to offer to cover … ‘The Struggle Within’ (+7 uniqueness) |
| SebastiAn | French producer SebastiAn ... throws himself fully into the concept by mashing up two tracks into an electro-orchestral funk frippery clumsily titled ‘Don’t Tread On Else Matters’. (+16 style) |
| Rina Sawayama | Rina Sawayama’s crazed electro-storm … triumphs (+4 style) |
|  | Weezer’s power-chord overload (+3 style) |
|  | with the rear of the field made up by Ghost’s gloss-rock pantomime version (-8 style) |
|  | Mac DeMarco’s spirited if wobbly attempt to give it its full metal dues (-11 style) |
|  | Royal Blood ... channelling faithful Kirk Hammett riffage (+3 loyalty) |
|  | St. Vincent ... taking it for an art-pop frolic through an industrial wasteland (+10 style) |
|  | Both trump Sam Fender’s soul effort |
|  | but face stiff competition from Jason Isbell And The 400 Unit (demented skiffle rock) and the Mexican Institute Of Sound (carnival freak rave) |
|  | Biffy Clyro make an early claim on ‘Holier Than Thou’ with a sophisticated yet brutal reading plus anthemic coda |
|  | only to be assaulted in a dark alleyway by speed-punk gangs The Chats, OFF! and PUP |
|  | before having it ferociously wrestled from their grasp to present to their ruler and ringleader, Corey Taylor |
|  | Cage The Elephant’s take on ‘The Unforgiven’, giving James Hetfield’s struggles with religion upon his mother’s death a cultured psych-rock soundtrack, does the trick straight off the bat. |
|  | Yet further variants on the doom ballad theme from the likes of Vishal Dadlani & Divine (intense), Diet Cig (grungy), Ha\*Ash (folk-poppy) and Moses Sumney (soulful and fiddly-fingered) feel like vast overkill. |
|  | After Flatbush Zombies turn ‘The Unforgiven’ into gnarled electro-rap, there’s a refreshing stretch where J Balvin, Chase & Status and The Neptunes all remould the eastern textures of ‘Wherever I May Roam’ into modernist dancefloor destroyers |
|  | Later, Portugal. The Man bring a certain Pac-Man element to their very metal ‘Don’t Tread On Me’ |
|  | and all manner of pop, samba and jazz metal mayhem is unleashed upon three re-workings of ‘My Friend Of Misery’. |
|  | The marquee names are instantly apparent: Miley Cyrus ropes in Elton John and Chad Smith (among others), complete with unnecessary violin solo (+6 reputation, -5 composition) |
|  | Phoebe Bridgers produces a far more gorgeous, vaporous junk piano take (+7 style) |
|  | Depeche Mode‘s Dave Gahan was born to sing it, swathed in an electronic miasma. (+1 reputation, +4 proficiency, +5 style) |
|  | Kudos to My Morning Jacket and (oh yes) Roxette for banging out pop versions below four minutes (+8 composition) |
|  | there are few more dispiriting moments in music than when you realise ... that country blues croaker Chris Stapleton is now going to wang on for over eight [minutes]. (-21 composition) |
|  | IDLES deliver a sonic slap in the face with ‘The God That Failed’ |