

UPDATED EDITION

METALLICA

THE COMPLETE ILLUSTRATED HISTORY



MARTIN POPOFF



A.L.: Monsters of Rock, Donington Park, England, August 17, 1991.
Mick Rubin/Redferns/Getty Images



Monsters of Rock program, 1991

and soul than a lot of people think; he saw that right away. He wanted to make sure that we would not keep that in us, but get ready to let that out. It's just a matter of feeling comfortable and letting that out."

"I think a lot of people that hear the record for the first time might be a bit overwhelmed by the stuff that's there," Lars continued. "I mean there are 65 minutes, 12 songs. That can be a little overwhelming in one mouthful. When you hear the whole thing, you might not be able to differentiate as much between each song. But if you take each song and pull it out and listen to it five times before going to the next song, you will hear a lot of things I've been talking about in terms of the simplicity.

The overall sheer volume of the thing makes it look like there's a lot of intricate stuff there. It seems to me that when I listen to the record, it's the first time we've made good what we've talked about. A lot of times, we sat down and said let's try some simpler shit, and this time around we did it."

But make no mistake, Lars' approach to the drum kit ensured that the songs would go through intense examination from every angle. "Oh, he'll try ten or twelve off them," James explains when asked about Lars' unique approach to end-of-bar fills. "He's not a jamming kind of drummer. It's thought out. You see him on stage and it happens, but yeah, we'll be in the studio, 'Hey, we need



U.K. concert advertisement, 1993.

some different fills for this thing,' and all of us individually are not really confident in our abilities [laughs]. . . . Same thing with drums: 'Oh, let's just jam.' 'Dude, hold on, I've got to figure this thing out.' But once he gets going in the studio, and he builds up some confidence, he'll use up the whole reel of tape."

"I would say that Lars is a manager who also likes to play drums," continues James. "You know what? He's really, really a great thinker, a great business guy, and he loves playing drums. But he's not the kind of guy who would, you know, on his day off, go and play on his drums. . . . He loves playing drums, and that's what he's done, but

I think he's very—how would you say it—he lives in his head a lot. He's a thinker. A big-time thinker. He will think of ways that people don't play drums and try to do it. . . . It's really math-y for him. He will figure it out, but once he's figured it out, it's unbelievable. He can pretty much play anything if he just puts his mind to it."

"This time around, I wanted to see if I could get the same energy and aggressiveness

without having to hit that snare drum so often," Ulrich explained. "As a drummer, I got a little bored. I've proved to everybody that I can play, but I don't feel that competitive anymore. There was a time when I felt that I really had to prove myself as a drummer. I think to a certain degree I did, but I don't feel that right now. Right now I feel like kicking back and getting into more of what we're doing than trying to prove myself as a drummer. It's a lot more of a relaxed and comfortable attitude, just sitting back there and driving those songs, without having to take control of them. . . . It's like heavy melody. I think the misconception about melody is that you always associate something nice and happy with melody. A lot of our songs are pretty melodic, but they are heavy in their overall feel. Take a song like 'Nothing Else Matters.' You don't need to have a crunchy, fucking thick Hetfield guitar to be heavy. That's a perfect example

European magazine advertisement, 1992.

"[Lars] loves playing drums, and that's what he's done, but I think he's very—how would you say it—he lives in his head a lot. He's a thinker. A big-time thinker."

—James Hetfield, 1991



PHOTOGRAPH BY KEVIN MAZUR FOR THE NEW YORK TIMES. METALLICA'S FIRST MAJOR PERFORMANCE WAS AT THE 14th Grammy Awards, Grove Auditorium, Los Angeles, February 26, 1992. METALLICA'S FIRST MAJOR RECORDING WAS "METALLICA" BY GARY NUNGER.



[laughs]. That was a big deal to me." Newsted had not been happy with his presence, or lack thereof, on the previous record, . . . *And Justice for All*, his first studio LP with the band. "The word that I heard after the years went by, was that they said to whatever homeboy was mixing it, get the bass right where you can hear it, and then take it down a dB—that was the feeling and the mentality."

Lars, James, Kirk, and Jason would tour "The Black Album" (as it is now commonly referred) relentlessly, first hitting *Monsters of Rock* for the band's fourth time, then embarking on a conventional trek, dubbed the *Wherever We May Roam* tour, which overlapped with co-headlining dates with Guns N' Roses. In Montreal on August 8, 1992, during a performance of "Fade to Black," James was severely burned during a pyrotechnics mishap. He sang through the rest of the tour, while ex-Metal Church guitarist and current guitar tech John Marshall filled in for the quickest right hand in the west. Post-GNR, the dates dragged on, with the next leg amusingly called the

of a song that's heavy in feel, but not the playing of it. There's a lot of different ways of being heavy and we keep exploring them. The old myths about the faster you play, the heavier you are went out the window around 1984, around *Ride the Lightning*."

With Ulrich's cannon-like drums to the fore, bass—both the instrument and the frequency—was at its most prominent since *Ride the Lightning* some seven years earlier. "There's a lot of personal things involved in that," Jason Newsted later said. "But sound-wise, the big step was definitely taken in 'The Black Album' . . . I got heard

The Albums

Metallica's advance single, "Enter Sandman," would deliver on the band's promise of a new collection of locked-down songs. Lovers of the band's past headbanging chuggers, most notably "Escape" and "Seek and Destroy," instantly attached themselves to the strangely anthemic new song—anthemic, but verging uneasily toward nursery rhyme—while those plagued by even doozier dispositions, patrons of "For Whom the Bell Tolls" and "The Thing That Should Not Be," found dark solace in the Sabbatarian trundle of "Sad But True" and "Don't Tread on Me."

The rapidly growing legions of Metallica fans (three of the band's four past albums had gone platinum by this point) that marched down to their local CD dispensaries on August 12, 1991, were confronted with a nearly solid black album art bearing no title. Five titles had been considered, but the self-titled route was viewed as most consistent with the credo of keeping it simple. "It's a black Metallica logo on a black background," explained Lars at the time. "It's a combination of wanting to get away from the cartoon shit and the silly monster drawings. All these bands and their mascots. I don't want to spend the rest of our careers being associated with some kind of symbol."

Once inside, the listener was pummeled by songs that were slower, shorter, simpler, and, adjusting for the down-wound directive, rendered bold through boomy and frequency-rich production by Canadian studio whiz Bob Rock—production that cost over \$1 million and nine months of the band's life through two studios in two different countries. Additionally, the record endured three remixes and, most pointedly, the dissolution of three out of the four marriages within the white-knuckled band of warring brothers.

Still, despite the newly enriched fidelity afforded the band this time out, the overall insistent impression that shocked fans took

away from the Metallica album was its preponderance of slow and mid-paced songs. "This time around, I realize that you can have a really fast guitar riff like on 'Through the Never' or 'Holler Than Thou,'" Lars explained, "but if you stick to a mid-tempo or fast drum thing, not a speed or 'Battery'-type thing, it still has that speed, energy, and aggressiveness. But it has a little more. It has a balance in the swing to it that I don't think our earlier fast songs have had. Some of the songs have really fast guitar pieces, where five or six years ago, I may have stuck a 'Fight Fire' or 'Battery'-type drumbeat on it—gallopy, out-of-control shit."

METALLICA



By Martin Popoff

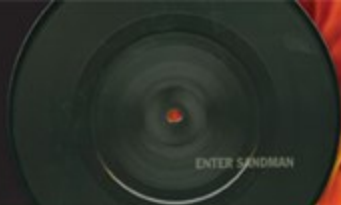
The rock-like yet elegiac "Nothing Else Matters" would be one of six singles on <i>Metallica</i> (SBM), propelling the album to 25 million in sales around the world and an astounding 15x platinum by late 2009. The other most enduring tracks are introductory single "Enter Sandman" and "The Unforgiven," an oppressive, claustrophobic ballad that nonetheless demonstrated the band's deft skill at exposing the beauty within the funeral. [X-18]

"I'm fucking more hungry," continued Ulrich, long known as the driving force behind the band's ambitions. "I want to get this shit to as many people as possible. I'm more vibed and enthusiastic than I can ever remember being before. It's got nothing to do with how many thousands of square feet my house is, or how fucking fast my car can drive. I'm not doing anything different with my money than any other twenty-seven-year-old kid would do with a shitload of money. One of the bizarre things that happens when you sell records is that they start giving you all this money. We are more comfortable, but it doesn't have shit to do with how we play or anything else. Our feet are firmly on the ground."

ROTH Coliseum, Oakland, California, September 24, 1992. Hetfield jams backstage and wraps the hand he burned in Montreal after straying too close to a flash pot. John Storey/Time Life Pictures/Getty Images



"Enter Sandman" drive "Stone Cold Crazy," U.K. picture disc and sleeve, 1991.



Dr. Karl Anderson, Jan. 12, 1983. Paul Berger/PhotoDisc/Getty Images



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METALLICA - UPDATED EDITION THE COMPLETE ILLUSTRATED HISTORY

By **Martin Popoff**

This new, thoroughly updated edition is the ultimate tribute to Metallica, complete with coverage of the band's most recent DVD set and live albums.

Formed in Los Angeles in 1981, Metallica has become the best-selling heavy metal group in music history, with an estimated 100 million worldwide album sales. The band has toured and performed on all seven continents.

In this updated edition of *Metallica: The Complete Illustrated History*, acclaimed heavy metal journalist Martin Popoff leads a roster of celebrated heavy metal writers in taking on Metallica's story, analyzing studio albums, and providing a complete discography. More than 300 images complement the band's story: their formative years spent woodshedding in the clubs of Los Angeles; tragedies, such as the death of founding bassist Cliff Burton; the triumphs of multiple platinum recordings; personnel changes, such as the departures of Dave Mustaine and Jason Newsted; and tours around the world. Live-performance and candid backstage photographs are accompanied by memorabilia.

This updated edition includes coverage of Metallica's two *Orion Music + More* festival gigs in 2012 and 2013; the band's 2012 departure from Warner Bros. and the formation of Blackened Records; the release of the *Quebec Magnetic* two DVD live set in 2012; and the release of *Through the Never*, an innovative 3D, no-dialog horror movie interspersed with Metallica live footage and a live soundtrack album in 2013. The band's Antarctica performance generated a digital live album, *Freeze 'Em All*, and Metallica toured the world in 2013, 2014, and 2015, with shows from England to Norway to Peru. All of this history and more is packed in the updated edition of *Metallica*.

Consider this updated edition a loud tribute to one of heavy metal's hardest-rocking bands.

Key Points:

- The original hardcover edition of *Metallica: The Complete Illustrated History* (2013) sold more than 7,000 copies in the United States and an additional 23,000 copies worldwide.
- *Metallica: The Complete Illustrated History* has sold steadily on the backlist for the last three years.
- *Metallica: The Complete Illustrated History* is the most up-to-date visual history of Metallica and includes the band's most recent DVD set, live soundtrack album, and the digital live album *Freeze 'Em All* from their 2013 performance in Antarctica. The book also includes their 2013, 2014, and 2015 tours of the United States, Canada, England, Germany, Russia, Sweden, Norway, Denmark, Finland, Austria, Italy, France, Turkey, Poland, the Czech Republic, Belgium, the Netherlands, Brazil, Argentina, Chile, Parguay, Ecuador, Peru, Colombia, Mexico, and Australia.