

SWHAT!

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METALLICA...VERY COOL



EDITOR'S NOTE

Greetings, everyone,

So ... with all the stuff to read, and with a picture being worth a thousand words, allow me to share with you a few of the things that helped me get this issue done. Enjoy both the issue and the multi-thousand-word Ed's note!

Steffan. SW! Editor



MASTHEAD

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FEATURES

6 ANTARCTICA — METALLICA WAY DOWN UNDER

It was special, and as such, conventional thoughts just didn't really happen. Thus the story of Metallica's trip to the Carlini Base, Antarctica, for the unique Coke Zero show saw memories and images which stretched the hearts and minds of everyone fortunate enough to experience them. Here's our humble attempt to bring you to the party as it unfolded.

30 WE COME FROM THE LAND OF THE ICE AND SNOW

The guys got together after some time off to reflect on a crazy, crazy 2013 and pontificate on a mystical, potential-stuffed 2014. Yes, we asked about a new album and yes, we discussed *Through the Never* in some detail ... and Antarctica! All before lunchtime!!!

DEPARTMENTS

4 ENTER MAILMAN

More expressions of empathy and emotions evoked by the music, and community, of Metallica. We appreciate the sharing.

5 CLUB NEWS

The official record of all events and occurrences in Metallica's world, from By Request to "Lords of Summer."

46 SHORTEST STRAW

Oh, Straw ... ooh you are so big, so incredibly, wonderfully huge, gosh, we're all REALLY impressed down here, forgive us our toadying (about the greatest fan club magazine regular competition EVER). We have winners, runners-ups and a new opportunity ahead.

ENTER MAILMAN

THE SEEDS ARE SOWN

I've been eating pomegranates and watching your concerts for about 10 hours straight. That's love, man. So grateful to have met you and I hope I get to meet you again. Can't wait for Orion next year so I can glue myself to the stage. You guys are the best; I really can't imagine my life without your music. And James' mustache. Hintedy hint hint.

Fatin Mohamed
Jurab, Bahrain

ED: That, my friend, IS love!

ANTARCTICA WINNER!

I am one of the lucky fans who attended the Metallica show at Antarctica. I truly have no words to thank everyone that made this possible. Everything was worth it: the whole contest, the long flights, the terrible storm we went through the Drake Passage on our way ... Thank you Metallica for sharing time with your fans, thanks to the Metallica crew who were awesome, thanks to the other fans for sharing your passion and becoming part of my Metfamily. I had the time of my life. You rule. Metallica rules. We all rule.

Karla Farrugia
Mexico/Mexitallica Chapter Head
Mexico, D.F., MEX

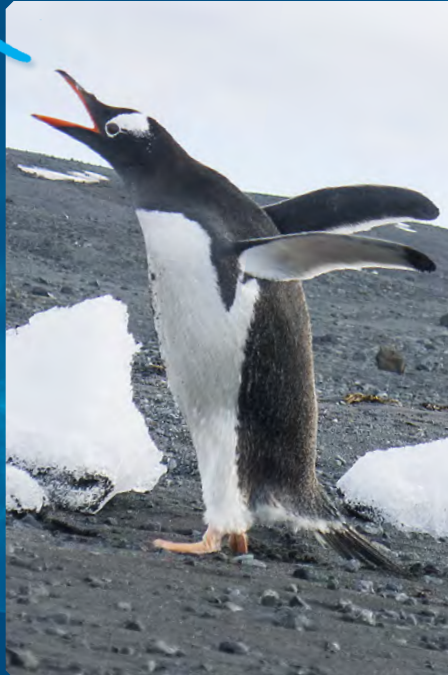
ED: It was great meeting you and everyone on the boat ... we all had moments which still seem surreal ... hope you enjoy this issue!

OPENING THE DOORS

What a great piece on the concert in Abu Dhabi. Thanks for including it. I, like many, had no idea there were Iranian/Persian fans. My perception was that metal music wasn't allowed in Iran. Interesting that they don't consider themselves Iranians but Persians. Something that the US Government should pick up on. They are an old people and had one of the first great empires in the world. They are a proud people and I think they feel the US Government considers them less than our equals. Very cool that Metallica did a concert there in that part of the world.

Dave Holiman
Kansas City, MO

ED: Dave...this is great! Thanks for saying that and glad to see the story had that impact.



THROUGH THE BOX OFFICE FOUR TIMES IN A WEEK!

I saw *Metallica Through the Never* four times during its one week IMAX 3D run. The first thing I'd like to say is, to the entire "MTTN" team, congratulations on a **JOB WELL DONE**. This movie completely blew my mind and exceeded my expectations. There are so many things I love about this film. The concert was absolutely amazing! I really felt like I was right there on stage with the boys. All the stage elements, including my favorite, the electric chair, were as awesome as when I saw the show live in Vancouver. But the narrative parts were also very cool. Every part of the story was intertwined perfectly with the concert; it's like they were made for each other. Let's face it, if you're running for your life from an angry mob, what better song could be playing than "Puppetz"? I also loved how "Cyanide" was blended with the riot scene. The song matches the action so well and it is such a well-made scene that it's one of my favorite parts of the movie. "Well-made" is the word I keep telling everyone about this movie, because every detail was thought out so well and I know so many people put in a lot of hard work to make this thing possible. So thank you Metallica and

everyone else involved for making a truly amazing, awesome, kick-ass movie!!

Roya Sadaghiani
Canton, MI

ED: Two words: You rule!

POWER & STRENGTH

I am a 17-year-old kid living in a city devoid of anything related to metal or heavy music. When I want to see Metallica, I travel across the country and across the globe, and no matter where I go, the metal family surrounds me. There is little good about the town I live in and even less good going on in my personal life. My family is falling apart, the people closest to me have all disappeared or passed away, and there are so few things in my life that I enjoy or take pride in. I don't want to turn this into a pity party. I just want to make it known to the guys that without them and their music, I would not have made it through the last few years. It has helped me realize that there is someone out there who knows the hardships I face. Every morning I get out of bed, put on a false smile and walk through the day without anyone knowing the problems I will face when I return home. My only escape is when I can get away from all of that and jam out to 'Tallica with my guitar. It is my therapy escape from the world that has become so dark and grim. I know it has been said before, but Metallica has changed my life. Music has always been as important to me as food and air, but Metallica is something more. The rush of being in the pit, listening to the greatest band of all time with thousands of my brothers and sisters, is indescribable. I have seen Metallica three times, and when I am in the crowd and the music and metal is flowing through my veins, I am home. My love for music and metal will never die. Metallica will always be a part of my life through the good, the bad, and the ugly. No matter what happens, you can be damn sure I will always know one thing: that **WHAT DON'T KILL YOU MAKES YOU MORE STRONG!!!**

Jade Sutherland
High Springs, FL

ED: The power of music is impossible to properly explain for those who don't feel it like you, Jade, 'tis great the guys give you strength! 🤝

CLUB NEWS

“LORDS OF SUMMER” ARRIVES!

After heavy anticipation, Metallica finally unleashed its first new material in the post-*Death Magnetic* era with its performance of “Lords of Summer” during the first By Request show in Bogota, Colombia, at the Parque Simon Bolivar. And within three days, fans were able to listen to the official “Garage Demo” of the song via the band’s official YouTube channel. As mentioned to media outlets immediately following its first airings, Lars noted that it was a clear sign of where the band is at in its creative process, and that the song itself might not even end up on a final full-length album. Anyone who purchases a download of any of the South American By Request shows on www.livemetallica.com will get the “Lords of Summer” garage demo as a bonus track. Fans can look forward to more exciting surprises as the summer Lords themselves continue their By Request live adventure.

DIO TRIBUTE ALBUM

On April 1, the Ronnie James Dio tribute album *Ronnie James Dio: This Is Your Life* was released (all proceeds go to the Ronnie James Dio Stand Up and Shout Cancer Fund), and Metallica proudly contributed another of those wonderful medleys in lieu of choosing just one song. Thus “Ronnie Rising” is part of the 14-track album, a fusion of “A Light in the Black,” “Tarot Woman,” “Stargazer” and “Kill the King.” The album hit



ILLUSTRATION: MARC SASSO



stores and all your trusted digital outlets on April 1, as mentioned, and for further details on the noble cause that it benefits, go to www.diocancerfund.org.

MUSICARES MAP FUND HONORS OZZY OSBOURNE

On Monday, May 12, at Club Nokia in Los Angeles, Metallica’s dear friend Ozzy Osbourne will be honored at the 10th annual MusiCares MAP Fund benefit concert with the Stevie Ray Vaughan Award. The MusiCares MAP Fund allows access to addiction recovery treatment and sober living resources for members of the music community as well as offering support groups for working and touring members. In 2006, James was the recipient of this award, and thus Metallica is proud to support the amazing work that the MAP Fund does. Along with Metallica, Ozzy himself will be there with his touring band (including a special appearance by Slash on guitar), and Keb’ Mo’ will also be there.

METALLICA BY REQUEST – MORE DATES!

The requests keep rolling on ... as part of the European run, Istanbul, Turkey, has been added to the schedule on July 13 at the ITU Stadium, while the guys will be at Heavy Montreal either on August 9 or August 10 (we can’t say which day yet), playing alongside the likes of Slayer, Lamb of God, Anthrax and Exodus at the Parc Jean-Drapeau. Two-day passes and travel packages are available. More general information is available at heavymontreal.com.

Keep watching MetallicaByRequest.com for continuous results on who’s voting for what and where from the close to 140 songs Metallica have recorded in their career so far. 🗳️

ANTARCTICA



METALLICA WAY DOWN UNDER

BY STEFFAN CHIRAZI PRINCIPAL PHOTOGRAPHY BY ROSS HALFIN

THIS BAND HAS ENJOYED MANY ADVENTURES, BUT ARGUABLY NONE HAVE COMPARED TO THIS.

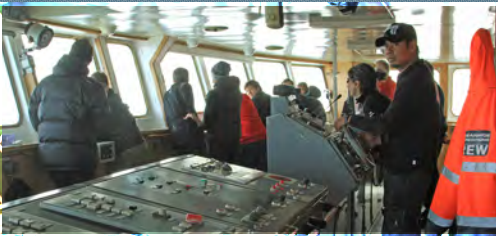
Antarctica. The end of the world, the final continent, the greatest mass of continental land with the least inhabitation. Free of ownership and borders, Antarctica is a place where those who are lucky enough to go can still dream of being pioneers, of being a Columbus or even a Hemingway, of being Scott, of being Amundsen.

James and his son Castor had discussed how cool it would be for Metallica to enter the Guinness Book of Records as the first band to play all seven continents in one year, and their intrigue about Antarctica helped that vision inflate. Q Prime's Tony DiCioccio received an opportunity for such a crazy, bizarre and random thing to happen ... and it did: a show in Antarctica, sponsored by Coke Zero, for a handful of competition-winning fans. As you will see (and learn) this is nowhere near as easy as you already think it isn't. Thanks to Tony's hard work, the hard work of

Bruce Moran, Morgan McGrath and Phil Guiliano at Live Nation, as well as Coke Zero, Plataforma and the immense efforts of Dan Braun and the Metallica crew (everyone's name is rightfully at the end of this printed dreamscape), we had the opportunity to see THIS every hour for a few days. Morning, noon, night all bled into each other as the light never dipped below dusk and the sheer imperial majesty of THIS dominated everything.

It was a rolling ball of emotions, and I think one thing everyone who went will confirm is that this felt like nothing else, like nowhere else, ever. It reverberated with space, cleanliness, wilderness and openness. You stood atop a glacier and peered at the next horizon, wondering legitimately whether another human had ever been there ... anyway, I'm drifting lyrical again, so let's start at the beginning.





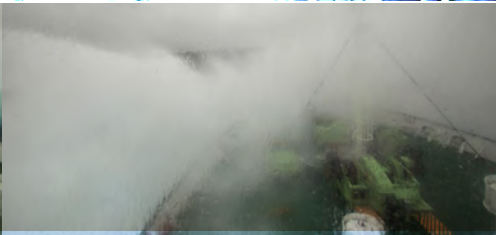
DO NOT ERASE!

FRALICA
BOM
BALICA

2013 ANTARCTICA SET LIST

SONGS

- CALL EM ALL
- SNOWTERRUM
- ENTER SNOWMAN
- MASTER & PUPPETS
- CROSSING DEATH!
- JUST KE FOR ALL
- THE CALL OF THE PENGUIN
- RIDE THE ICEBERG
- FOUR SWARMEN
- SHOWER THAN THOU
- OF GOOD AND MEN
- I RAME IN ME...
- SEC SICK AND OSTRAY (ME)
- LE HONEY



FOR THE MOMENT, ANTARCTICA BELONGS TO THE WILD
AND WE ARE STILL TENUOUS VISITORS AND OBSERVANT OCCUPANTS.



The crew did it by sea, boarding the ship *Ortelius* (part of the Oceanwide Expeditions fleet) in Ushuaia, Tierra del Fuego, Argentina and crossing the Drake Passage during two days of 50-foot waves, unstable cabin-lock-down brown bag time. I've seen photos, and never knew people could look green. Brave? Put it this way – I'd not be surprised if they got matching tats, because it certainly sounded like two days in a washing machine on spin cycle.

We made our way to Punta Arenas in Chile, where we boarded Antarctic Airlines for our flight to the Frei base in Antarctica, where the *Ortelius* would be waiting. It was a long journey before we got to Punta Arenas, something like 20 hours, but there came a surge of energy when we saw the logo and realized we were not (metaphorically) far from the "frontier." It's fair to say everyone got a second wind as we tried to anticipate exactly what we would land on, in or at.

We landed on what felt like the dirt-gravel road you'd trundle to your local dump on. This was the runway. It never serves well to think too much at such moments, although I did ponder that the plane tires must have been a little flat in order to stay on the "runway." It was basic, and no, there was no terminal building. But there was a large welcoming committee, with local scientists and other assorted Frei base workers out in force to enjoy a once-in-a-lifetime encounter with Metallica. Frei is the most important base Chile has in Antarctica, and as I was soon to learn, several countries have established "territories" and "bases" as "theirs," doubtless for that moment when things do start to get proprietorial. But for the moment Antarctica belongs to the wild and we are still tenuous visitors and observant occupants. I had tried to figure out what time zone we were going to be in, and was informed on landing that several time zones meet in Antarctica, meaning that you could be a mile away from a 13-hour time





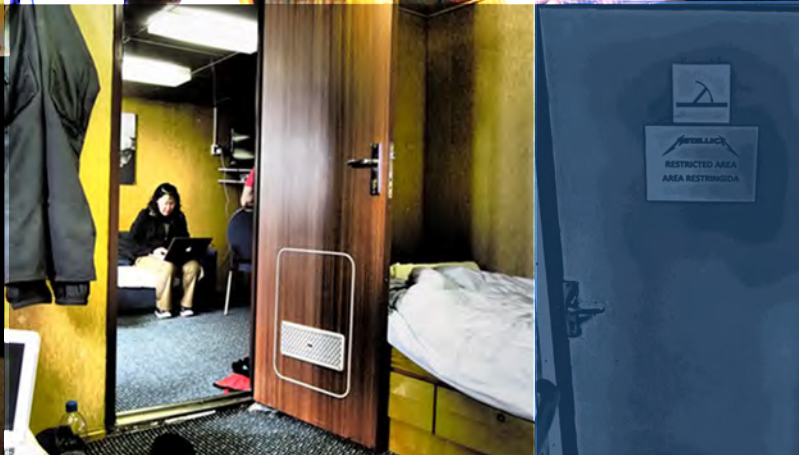
difference. Insanity. We observed a +4-hour one. Amundsen-Scott, aka the mainland/South Pole, was +20 hours.

It was crisply chilly at Frei but not to the point where I felt frostbite was imminent, but that light ... that light ... it was beautiful. Crisp, sharp and devoid of any particular debris (as in particles). I don't know if it was my imagination, but the atmosphere seemed curiously unfettered and delightfully "clear" in general. A breath in Frei must've contained at least 50% more pure oxygen; that's what my lungs told me.

We took a couple of snow cats from the plane to the shore at Frei. The snow cats reminded me of *The Shining* – you know, that moment when the cook is returning to the Overlook so he can try to save the day. Compact little snow tanks, more like, and we all had to cram into (literally) whichever space was available (plus luggage). Once at the shore, we saw our ship, the Ortelius; however, it was in the middle of the bay. Thus our first zodiac

ride was sooner than I'd expected ... in we clambered to these steel-floored thick rubber speed taxis, and before we knew it, we were crossing Antarctic waters and spying our first iceberg (mini!) during the seven-minute ride. As we pulled up to the Ortelius, I paid very close attention to how we were supposed to disembark. There was a certain grip you had to exchange with the man standing on the tiny podium at the bottom of the rickety steel staircase; I made sure not to get the grip wrong. The water looked unfathomably inhospitable. Yet beautiful. And as we made our way to our cabins, the sense of adventure summer camp brought as a child suddenly flooded my whole being.

We all spoke, at one time or another, about what it might be like to fall into that water. I was told you could perhaps survive for an hour in the sort of clothing we had on, but were you to, say, be wandering around in your PJs and hurtle off the deck, seven minutes would be about the longest you'd make it. Ray Masterson



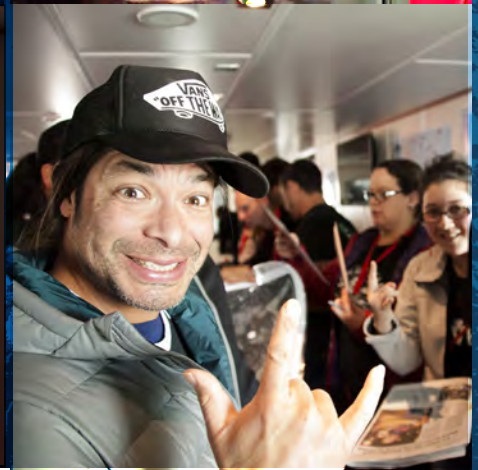
(James' PA) had spoken of his desire to do a "polar plunge" from the mini-podium at the base of the stairs, and both Rob and Kirk were waxing lyrical about possibly trying to surf (surfers, you find, generally try to imagine a moment to surf wherever they are), but all parties ended up settling for zodiac rides and some hikes. A wise decision, I believe, although both the wardrobe ladies, Foster and Sarah, took very quick dips off the shore right by the gig. "Was it freezing, freezing cold?" your intrepid reporter asked with the depth and dimension of a book page. Yes. Yes, it was cold. But they were still there, doubled up and working hard.

THE ICE ... IT WAS BREATHTAKING.

And what's more, we got the chance to see it a few times from the zodiacs, which might seem exactly how it should've been, but really, it's rarely like that, owing to weather. If the wind picks up too hard then those waters aren't the safest

place for zodiacs full of gawp-eyed tourists to be rolling around, so with virtually no winds for a couple of days, we got out on the water and saw as much as the Carlini Bay had to show us (plus a couple of other inlets). Our guides were always on radio with each other from zodiac to zodiac, trading off on what they were seeing, making sure they knew that even another 200-foot advance was going to suddenly get disastrous if something turned quickly weather-wise. And our guides knew every inch of feather and blubber and beak of Antarctica's residents; they all loved their work, loved their hosts out there in the ice and snow, and knew enough to really respect the laws of Antarctic nature and make sure we knew them too without ever making us feel stupid or suppressed.

There is a blue hue to Antarctic icebergs and (indeed) ice cliffs and glaciers that I cannot say I have ever seen anywhere or else, nor do I feel I ever will. This, we were told, was because of



WE SAW A PIECE OF ICE BREAK OFF THE GLACIER INTO THE OCEAN, ABOUT 200 FEET AWAY, AND SUCH ARE OUR CULTURAL REFERENCE POINTS THAT IT LOOKED LIKE A GIANT MOVIE EFFECT. YOU'D SEE THAT AND THINK, "THIS IS REAL, THIS IS NATURE, THIS IS HAPPENING, I AM HERE."



the oxygen bubbles trapped deep in these "sculptures," which have sat for hundreds of years in some cases, conducting the light as they remain. We all found ourselves mesmerized by the sheer weight of time trapped in those brilliant blues.

We'd hear distant, thunderous roars, rumbles and cracks out in those zodiacs, and our guides would stop and strain their eyes, peering toward various horizons. This was because pieces of the enormous glacier surrounding the bay would break off and plunge into the ocean, and they wanted to make sure the piece wasn't big enough to send a surge of wave activity that could render us potential capsizing victims. We saw one piece crack off, about 200 feet away, and such are our cultural reference points, when met with first-time instances of such enormity, that it looked like a giant movie effect. And then you'd sit and think, "This is real, this is nature, this is happening, I am here." Another example of the surreal.

At one point during our first day out zodiacing, we spotted a humpback whale. Then another. Then another. Three of them came to visit us in our little rubber boat, and it was mesmerizing. Our guide (Delphine) dangled her boot in the water, something she said was to make sure they knew not to come any closer, as one of them might be a youngun and not know. Each whale was around 20-30 feet by my eye, and they were swimming and circling around 20 feet from us, having fun, playing if you will. I pondered loudly what would happen if one of their flippers flicked our zodiac, and Delphine looked at me as if to say, "What you think would happen would happen." Such size, majesty and power, yet so aware and peaceful. If you didn't believe in the energy of nature, of animals, then this would've made a believer of even your crusty soul. I got caught in a flurry of trying to take great photos before remembering that I was there. That this moment was mine to enjoy as it was happening. And that







my mind's camera would suffice. So I put the camera down and watched. And thought. And looked around the zodiacs. At Lars, at James, at Rob, at Kirk. Yes, the biggest rock band in the world, but right there, right then, four more guys whose eyes were as wide as mine, soaking up the purest of energies from a scenario so much bigger than anything else any of us could conceive. Those whales could've flipped us in a second, but they didn't. This was their world, their domain, and we were interlopers of the highest order. But they don't operate in the negative. Instead, they gave us all a wonderful experience filled with grace – the sight of them slowly arcing up and through the waters immediately around us will never ever diminish.

The penguins, elephant seals and skuas (large, brown birds somewhere between eagles, seagulls and terriers) rule the land. You don't go to them (by agreement and order of the Carlini Base residents), but they will come to you if you're patient.

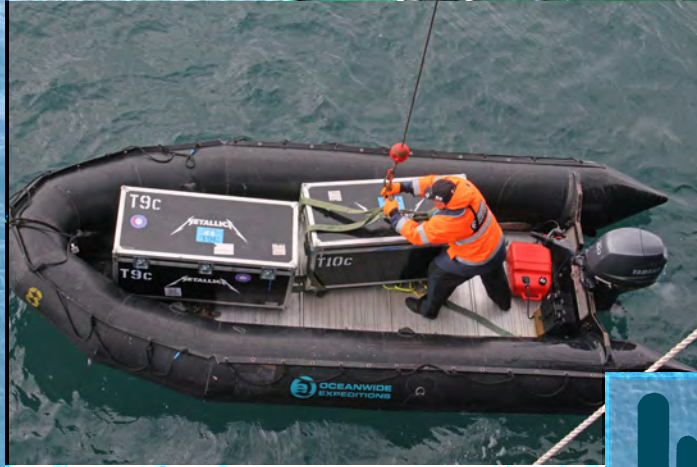
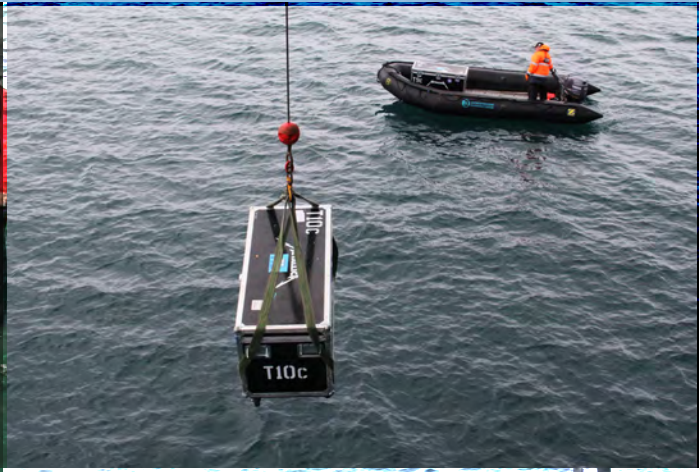
Chinstrap and Gentoo penguins mill around, not quite in their hundreds, more like their dozens (the large colonies, 1000+, are around the corner in other bays), but despite their lesser numbers and lesser stature, it is clear that they know they're in charge. On our glacier hike, which took place in mild weather of some 50 degrees under blazing sun, our guide James pointed out the remains of a Gentoo penguin. It was turned inside out and its insides devoured clean, like a shell being prepared for taxidermy. I touched a penguin wing and was amazed to find it thick, hard and with oily, stiff and inflexible, almost "barbed" feathers. Like little boat oars with some coverage.

We trudged up the glacier, looking at the plain, unfettered snow all around us. No other footsteps. No other people. Just us. And the potential of a crevice if we didn't walk carefully and pay attention to the steps our guides were taking. In Antarctica, beauty gives way to desolate horror with no regard for warnings.



Once the upward path had been plotted, the return journey was easy enough, and the Hetfields had particular fun running and sliding back down the glacier to the shore. James had a meeting with one of the local gentoos not far from the zodiac, and they discussed all matters, from fishing to whether there was space for a few extras at the show later that day ... ah, yes ... a gig ... it had been a gig day but none of us could fathom “conventional” stuff such as “gig day” or “day off.” It was all simply Antarctica. Watches were in fact an inconvenience in some ways, because time, insofar as our daily use of it, had little to do with what was going on down here. Nature, as you’ve doubtless gathered by now, was the true clock. Put it this way: If the waves had kicked up, and the zodiacs been unable to get the staff and gear to and from the dome at Carlini’s helicopter pad/show site, then we would be sitting and waiting. Because in Antarctica, clocks don’t argue with weather, as it will always be a battle lost.

THE ORTELIUS WAS LIKE HIGH SCHOOL and camp all rolled into one glorious ball. We had our own quarters/private areas, but there was a communal bar and the dining room was split into two separate areas, united at the end by the hot bar, which contained breakfasts, lunches and dinners. Hearty food for hearty conditions; my personal delight at seeing baked beans, eggs and bacon for our first breakfast was immense ... ah breakfast ... a cacophonous clarion call through the crackling P.A. from Ortelius hotel manager Michael Frauendorfer every morning, ramming our sleepy ears with, “GOOD MORNING, EVERYBODY, BREAKFAST IS SERVED, BREAKFAST IS GOOD FOR YOU” and he wasn’t lying ... It was like a school chow hall with tablecloths, and the atmosphere was similar. We’d make sure to get these meals in because between the iciness, then the warmer hiking, then the iciness again, then show, there was a lot going on all the time, and





energy was essential. The cooks knew what they were doing, too. Tasty, home-style meals for fortification.

As for the bar, that was where the 19 competition winners and band would find themselves mingling, even beyond the arranged meet 'n' greet. Said M&G was the first union of all, and with that wonderfully balanced mixture of bristling excitement and respect, the winners met the guys in what is one of the more intimate events of its kind I've seen. Put it this way: 'Tis the only M&G I know where everyone was sharing the same boat for a few days, and thus would likely end up seeing each other again in the evening.

I learned that the competition to get to Antarctica had been for fans from Argentina, Chile, Colombia, Costa Rica and Mexico to share, via the Coke Zero Twitter page, what they would be willing to do to join this once-in-a-lifetime expedition. The most interesting entries, obviously, were the winners.

Nature aside for a moment (and only a moment), Coke Zero in Latin America was the entire reason we were here. This was their baby, their project, their idea, and having got in touch with Q Prime's Tony DiCioccio, their baby became a toddler, then a teenager, then a man in very quick succession. And this baby cost some serious dough. Besides bringing ALL the gear down there, besides the wireless portion of the event, besides the insane "wireless network broadcast" to be produced and besides the cost of the promotion itself, Coke Zero had to strike a deal with Carlini to build these geodome structures and then leave them there. The figure I heard floating around was a Hollywood Hills mansion, and Metallica themselves broke even when all was said and done, as they wanted to make sure that several people previously not on a list to fly down (your humble Editor being one of those) got to experience this unique episode in their history. No, a lot

of people made a lot happen to get this show produced and played. It still blows my mind as I write that every amp, cord and guitar pick was brought from the Ortelius to the shore via zodiacs by a crew that continues to defy logic and exhaustion in order to get the job done. I was reliably informed that IF the weather had been in any way choppy, if the waters had been rough, the show would've had to wait, because it just wouldn't be safe to zodiac gear from ship to shore in such conditions. Just for the record, a ship-to-shore trip took approximately seven minutes, and there was a relay of zodiacs carrying every single piece of equipment for hours and hours. In fact, on reflection, it was crazy-town stuff ... but what were the options? Antarctica isn't exactly sitting in preparation for international rock shows to take place. No, you take it as you find it as you can get it done ... and with the weather gods smiling down, the crew got it done. As they always do.

It was around 10:30 at night when the word came from Delphine that we could maybe get a spectacular shot of the band if we wanted to go for it. I say "at night" when I really mean "at a lesser point of daylight," because the night sky never ever arrived. So those who were in the bar were commandeered and those who were elsewhere were un-elsewhere, and everyone got their waterproofs and snow coats on, and we all piled into a pair of zodiacs and took off for a small rock formation about 50 feet from the base of the largest and most spectacular part of the glacier cliff. The thinking was simple: clear skies, no water ripples and a window to use this wonderful backdrop for photos. Of course, the hope was that a giant lump of ice wouldn't crack off, fall in and cause a small wall of waves; you know, the sort that would be thick enough to knock us all off the rocks and flood out the zodiacs. The guides watched like hawks as Halfin did his thing, and after 25 minutes, we were





ushered back into the zodiacs as the guides finally realized that actually, this was not an amazing idea and we had overstayed our luck. As it proved ... later that night, a large sheet of ice cracked off and into the bay, speckling the waters with lumps of ice and leaving one mini-iceberg not more than 20 feet from the Ortelius. This small island was also set to become the center point of a bizarre incident that wouldn't be out of place in a Ripley's Believe It or Not, but you can read about that in the roundtable.

THE SHOW ... OH MAN, THE SHOW. "Freeze 'Em All" live at the Carlini Dome, King George Island, Antarctica, which is hilarious, because the word "dome" in a venue context suggests something like the Tokyo Dome or a giant structure technically holding thousands of winners, and as you will see and read, it was not that!

I wonder if there's been a more challenging prospect for the band. Look, there wasn't even a power outlet on the actual site; everything had to be brought in. Large solar generators, other external power sources, one large geodome and four other smaller ones, all were brought and all were built. Only the geodomes would remain, Carlini Base being able to use the structures for storage/future scientific projects ... and that main dome, the gig dome, the thunderdome of Antarctica was pretty damn cool. For a start you could see through it, allowing the single greatest gig production imaginable to unfold all around you. But perhaps the weirdest (and coolest) things were those wireless headsets that everyone had to wear, as Carlini would not allow any amplified sound. Such things aren't good for the real inhabitants, and by that they mean the wildlife. So the competition winners, the staff members, the production people, all of us, wore wireless headphones so as

FROM BEING ATOP A GLACIER BEFORE LUNCHTIME TO WATCHING METALLICA SOUND-CHECK “THE WAIT” WITH ANTARCTICA STRETCHING AROUND THEM, AND BEING ABLE TO WALK WHEREVER I WANTED WITHOUT THE SOUND CHANGING ONE TINY BIT, WAS, WELL, PRETTY GODDAMN MIND-BLOWING.



we could hear the show. Without them? Hilarious. Lars' drums hammering away, all alone save bursts of unprocessed vocals. It sounded like my shower stall (if my shower stall contained a drum kit and if I had a voice, but you know what I mean), but what a unique experience. Admittedly, all those of us who went for the experiment reverted back to the wireless headphones within minutes, where the sound was dialed in impeccably. In fact, it sounded very much like one of those classic “live off the floor” BBC radio performances, live in the studio with John Peel (legendary UK DJ in the '70s/'80s), or even like the Jools Holland show, carrying the same crisp, anything-can-happen electric excitement. I love this type of live sound and vibe, and add that to what will be the most breathtaking scenery for a gig I have (and will) ever experienced and I was approaching a bit of a sensory overload. From being atop a glacier before lunchtime to watching Metallica sound-check “The Wait” with Antarctica

stretching around them, and me being able to walk wherever I wanted without the sound changing ONE TINY BIT, was, well, pretty goddamn mind-blowing.


I took every opportunity possible to zip around in a zodiac; thus when the band took off for the Ortelius to prepare for the gig, I walked ahead and met them at the shore, passing some sea lions and a few penguins en route, as you do.

The dressing room, AKA orange dome #1, was saturated in sunlight, and as such bled a quite striking and beautiful yellow-orange light over the four simple chairs laid out for the band. No fancy tables, no fancy anything. Functional. Form and function. These had all been built to withstand furious elements, yet here we were enjoying a quite huge stroke of weather fortune, which meant that we could wander and witness from wherever.

By the time we zipped back, the audience had already been zodiacked over themselves, and for such an intimate gathering,



the noise and atmosphere was intense. There was barely any room for the band to move and play, so tight around them were the crowd jammed, but what energy! After "... Bells ..." the music and performance began to render the surroundings secondary, until I wandered outside for the beginning of "... (Sanitarium)" and, a little later, "One," when I realized that the vastness made for one hell of a stage set. Don't ask me if people dropped notes or fans bumped them or they got put off, because I can only comment on the human side, and all the people involved delivered such intensity, such emotion and such instant amazement and joy at being able to play (and see) such a special show in such a unique place that the whole fucking thing seemed like maybe the greatest feat of technical excellence you could imagine! It felt as once-in-a-lifetime as it was. Because it was, right?

A S I STOOD ON THE DECK the night we were scheduled to leave, having seen glaciers, icebergs, seals, penguins, humpback whales, skies so beautiful I shed tears and seen one of the most unique gigs in music history, not to mention a superb performance, I tried desperately to slow down my thought process ... to soak it all in ... to savor every last cubic inch of the flavor. And as I watched yet another heart-warmingly spectacular sunset shed its warm light off the hard brilliant ice, I realized that this would hit my memory as if it were a dream ... and so it still feels. A dream. Which came true ... 



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Sound: Eugenio Torres, Norberto "Vasco" Hegoburu

Technical: Andrés Mooney, Ignacio Lemme, Facundo Chisari

Electrical: Martín Febre, Marcelo Fabián Mitolo, Hernán Trabbo, Gustavo Leguizamón

Transmission & Satellite: Tania Buendía, Mauricio Franco, Roberto Miguel Miranda, Gabriel Borello

THE ORTELIUS

Master & Officers: Sergei Nesterov, captain; Artur Yakovlev, first officer; Anika Albrecht, second officer; Janke Jitske Kingma, third officer.

Crew: Patricio Necochea Mewes, Artur Bulak, Edvinas Loginovas, Nicu Ursache, Indrek Tammeveski, Ilya Gres, Fedir Kazarin, Vasili Smirnov, Geasar Loseo,

Lauren Malatag, Andy Mangilit, Volodymyr Semeniuk, Andrejs Graudins, Vitalijs Maksimovs, Janusz Szkolut, Ruslan Koziura

The Expedition Team: Delphine Aurès, expedition leader; Saskia Traver, assistant expedition leader; Anjali Pande, guide/lecturer; Brent Houston, guide/lecturer; Victoria Salem, guide/lecturer; James Cresswell, guide/lecturer.

The Hotel Team: Michael Frauendorfer, hotel manager; Dejan Nikolic, assistant hotel manager; Christian Gossak, head chef; Khabir Maraes, sous chef. Additional hotel personnel: Lusiyan Setra, Rolando Gotera, Roger Obillo, Rosie Avillon, Ian Recto Ila, Charlie Manabat, Marjorie Nierra, Rachael Queri, Joel Narciso, Marvin Tesoro, Noelle Lerin, Mary Jane Ongcoy, Maricel Reyes, Tootchie Alpiz, Alfred Villanueva.

Ship's Physician: Rutker Stellke.

THE METALLICA ANTARCTICA CREW

Dan Braun, Dick Adams, Brie Greenberg, Jeff Bass, Ray Masterson, Misty Roberts, Kara Paulus, Adam Correia, Robert Cowan, Justin Crew, Mike Gillies, Zach Harmon, Heather Kjollesdal, Sarah Lang, Aron Michalski, James Nelson, Chip Walker, Mike Washer, Mike Wozniak, Jeff Yeager, Chad Zaemisch, Flemming Larsen, Jonathan Day, Greg Galbreath ... Q Prime's Marc Reiter

... AND, OF COURSE, TONY DICIOCCIO - THANK YOU!

WE COME FROM THE LAND OF THE ICE AND SNOW

THE SW! NEW YEAR LOOK-BACK-AT-2013 AND FORWARD-INTO-2014 ROUND-TABLE CHIT-CHAT.

BY STEFFAN CHIRAZI



2013 WAS QUITE A YEAR FOR METALLICA, possibly their most daring to date in terms of new frontiers. The band managed to play all seven continents, played China for the first time, and released a major motion picture with all the promotional duties and trimmings that come with it. The last, and most impossible, of the seven continents was conquered in December when they played the historic Coke Zero show on the Carlini Base in Antarctica. But the lingering question for everyone (from fans to management) has been when new material would be forthcoming. Some new songs. A new album. For as much as there is no time-frame on when Metallica “need” to make new music, there is most certainly the reality that a new album has to be in the pipeline because they record riffs all the time and must have at least 500 of them by now. At least

So there was much to discuss as we gathered early one morning around the HQ table, the band ostensibly having assembled to warm up for their (then) upcoming performance at the 53rd Grammy Awards in L.A. with Chinese classical pianist Lang Lang. It was the first time the four had been together since Antarctica, and with SW! not having discussed that escapade, the movie madness or China, we had plenty of ground to cover. But essentially, I'd be lying if I didn't say that all roads would lead to the inevitable question. When. Will. There. Be. A. New. Album? Or a new song? (N.B.: Hindsight tells us that as you read this, “Lords of Summer” has been foisted upon us. A new rip-snorter. So the writing juices are cranking into gear, though as Lars has said, quite whether this specific song will end up on the new album is far from guaranteed.) And with that, welcome to the table, dear reader, where the remains of conversation about that performance with Lang Lang start us off





CONVERSATION STARTS HERE

KH: I heard about this guy Lang Lang, he's only 30. He's the number one classical ticket right now, and he's super-theatrical.

JH: He's pretty amazing.

KH: You've seen him?

JH: I just saw YouTube stuff, and I was talking with my physical therapist today. I said, "We're jamming with Lang Lang, you probably never heard of him," and he said, "The piano virtuoso?"

LU: It's kind of like what Yo-Yo Ma was five years ago. He's the one guy that's crossing over, but he's really flash. Hit Lang Lang (on the web), you'll see 900 clips of him.

SC: So, a consequence of your trip to China? Let's plunge right into your first trip to China, because I haven't actually talked to you about how that trip felt.

LU: Why don't we talk about the future?

SC: Oh, we'll get there. Don't worry. I have some questions about the future! But recollections of China.

JH: It was very different than I was expecting. Especially when we came into Shanghai, seeing all the buildings and the modern look to it all was different than what I was expecting. (It was) a lot more commercialized than I was expecting. But the things that did hold true were the amount of people. It was a lot of people. It was crowded.

KH: (somewhat sarcastically – ED) I expected to see a bunch of people riding around on bicycles and all wearing Nehru-collar jackets and kung fu shoes, but it was totally Westernized. Everyone was dressed normal, and downtown Shanghai reminded me of Dubai or something in terms of how modern the architecture was and how the overall infrastructure of the city appeared. It was pretty amazing.

RT: It's crazy how they built the new structures right on top of the existing city. And it's this ancient world buried into the modern world. And it was so hot, oh my God, brutally hot. Massive heat wave.

LU: It's the great melting pot of a lot of different things. I had heard that Shanghai

was by far the most "city of the future," and a lot of people were telling me about how it's at the crossroads, I guess, of old and new. You hear a lot (that) Shanghai's not really a representation of what the rest of China is. But it's this old melting pot because there's many, many European roots. There was a heavy English presence, German presence, and French presence. There's obviously a big Chinese presence, and then there's also kind of "the future," which is the Dubai part that's on the other side of the river, which 20 years ago were rice fields. And so you've got this great melting pot of all these different European cultures, a lot of Europeans there. I don't think we've been in a city outside Europe where there were as many Europeans. And so it was really cosmopolitan in terms of restaurants and the whole vibe. It was a great place to have four or five days off, and then the shows were amazing, but they also felt quite Western, in a way.

SC: That's what I was interested in.

LU: When we play Malaysia, Indonesia, it felt like we were in Malaysia, Indonesia, but when we played Shanghai we could've been in the Kansas City Enormo Dome or whatever because it could have been any arena anywhere in the West.

SC: But did you feel an energy from the crowd? Did you feel that this is a crowd that is on the edge of becoming, quote-unquote, the typical Western crowd that will jump around and so on?

LU: The one thing I felt more than anything was that there was a great anticipation. We've never been there before, and I guess that there's a significant enough number of people that advertise they're gonna come and then they don't show up because of logistical issues, financial issues, or whatever. And so I think there was still a little bit of skepticism about "will this band actually show up?" So all the way up 'til we walked out onstage you could just feel this energy everywhere that it's maybe gonna happen. Then when we walked out onstage it felt like, "They're here." It was an anticipatory energy that had been building for years, if not decades. And then from my position – these

guy's shirt's torn and he's almost getting into a fistfight with this one security guy, and it was kind of an intense moment. To me it represented something, like the future of what's gonna be happening with the movement of Western music there and hard rock, metal, whatever.

JH: They were trying to help him, fix him, "he's having a seizure! No, he's enjoying the show!"

KH: I felt so bad for the kids about the songs that we could not play that by the second show I got the idea of doing my open guitar solo playing some of the riffs of the songs that we *couldn't* play. And we got away with it!

LU: We haven't been invited back yet. We should just see how this plays out.

KH: Yeah. But if we do ever go back ...

LU: We fucked it! It's not the fact that you played the riffs, it's that you talked about it in 38 interviews afterwards!!!

JH: But we didn't sing the lyrics. That's OK!

KH: Lyrics were the point of contention.

SC: Well, I mean let's be blunt ...

KH: No, let me just finish! If we do ever get invited back, we should do a medley of the songs that we're not allowed to play. That's my *brilliant* idea for next time.

JH: I have a feeling that next time we're invited back the list will be more open.

KH: Let's hope so.

SC: Am I correct in saying that Metallica sees China as somewhere they can fly the flag?

JH: Well, there's a big problem, right? There's no copyright laws. It's all bootlegs. There's no record companies, there's no infrastructure for that yet. But it seems like whenever a country opens up, you've got all these business people that are hot and their foot is in the door, and they're in there to set up the infrastructure on how to do things. You see that with the landscape, the architecture and the business. So when you think of China, you don't think of Gucci on every corner, but it was like that. But above that was the shop that sold the knockoff stuff.

SC: That's a pretty good point. I hadn't actually considered that there is the edifice of luxury and quality but there's still a lot of knockoff stuff.

LU: But not just that. It's also, there's 1.2 billion people! So like James said (when he) used the word infrastructure, which is right, it's the next frontier. Russia, Eastern Europe, Latin America, the Middle East to a degree have all now fallen in that there's rock shows and there's Western culture

and so on that's coming there. China is the next bastion in terms of the amount of people that have not experienced a lot of these Western cultures, whether it's movies or music or theater, whatever the fuck it is. So obviously what James is saying (about infrastructure) is one of the key issues, but it doesn't prevent whether there's a piracy issue or not, it doesn't take away from the fact that there's 1.2 billion people there that are right on the brink of embracing all this. Because at the same time everything's happening with the music, it's happening tenfold with movies. There's apparently arenas in maybe up to a dozen cities that you could (potentially) play in the next

five years. And so it's not so much about "we're gonna go there and sell records," but you may be able to go there and play to a lot of people that you did not have the chance to play to before. And obviously if there's one thing that's in our DNA it is to play to people that are ready to be "Metallicized," or whatever you would say.

SC: You're a band that needs challenges, right? Seriously, the thought of being able to go and run in like Gerard Butler in *300* with your flag into a city in China that's never seen a Western rock band excites you every bit as much as the potential of opening up a new market, right? As a group, do you look at these things and think, "Yeah, another place that we are basically an unknown or relatively unknown energy and we can go and slay them!"

LU: I don't look at it like that. I look at it more like I've never been there. I'm interested in going to see what it looks like, and then at the same time we can play.

JH: It's more like, where haven't we played? The list of where we've played is

WHEN WE WENT TO CHINA, WE SAW PEOPLE REACTING THE SAME WAY THEY DO ANYWHERE WE PLAY. THAT IS A TESTAMENT TO THE MUSIC AND WHAT IT DOES TO PEOPLE, HOW PEOPLE WANT TO BE MOVED, HOW IMPORTANT MUSIC IS, AND HOW BOUNDARY-LESS MUSIC IS. JAMES HETHFIELD

bigger than the where haven't we played list, it seems like ...

KH: Albania!

JH: ... or available places that are even logistically possible, financially possible. Obviously Antarctica was a huge undertaking and would never have happened without the backing of a big company bringing us down there. So to go on tour to, "we're gonna go play Katmandu" or blah-blah-blah, all these places we haven't been, it's gotta make some kind of financial sense as well. But playing places we haven't played is always gonna be interesting to us.

SC: What about exciting? I guess I'm interested in the visceral thing that you might need to connect, and reconnect, with each other, to connect creatively, to fire each other up. It seems that last year was a year of absolutely stretching as far as you could in any direction ...

LU: Hang on a second. Just hang on a second! You're dealing with four people who like to play music. You're dealing with four people who seem to have found a balance, where instead of going out on these never-ending 250-date tours that would kill most people, at least everybody our age, we've found a balance where we go out and tour a little bit here, a little bit there, a little bit this year, a little bit that year. So we go out, let's say apart from your *Death Magnetic* cycles, let's say we play 30 shows a year or 50 shows or whatever it is. So if that's your model, and that keeps you happy and keeps you engaged and prevents you from doing these, say, AC/DC-like five-year breaks or whatever, obviously you have to go play different places. You can't just go play the Roskilde festival and the Werchter festival every year. You've gotta go and play different places. So the point is, it's not necessarily we're just sitting around salivating over new places that we haven't been so we can get different stamps in our passports. It (helps) breaks up the repetitive element of the kind of model that we're working with, which is we like to get out of the house and play 30 or whatever shows a year just to sweat a little bit, and it keeps us inspired, and it keeps us functioning as a unit.

SC: The "inspirational" thing is what I'm most interested in, given the last year, given the fact it's been a long time since you started working on an album, given the anticipation that there is for you to start working on an album. Because what you mapped out (sounds like) a very logical and very comfortable and very reasonable schedule. A few weeks here, take some time off, few weeks here. But I could see that it might become comfortable, and I don't see you four guys as being a band that enjoys comfort when it comes to creativity. Do you not need that spark, that push?

LU: There's no shortage of ...

JH: You don't have to be uncomfortable to have a spark. We went to China, got up onstage, played and we saw that "wow, people are reacting the same here as they do in Dubai, in Los Angeles, anywhere we play." That's a testament to the music itself and what it does to people, how people want to be moved, how important music is, and how boundary-less music is. I think these countries that are popping up and becoming more open, it has got a lot to do with the Internet. Probably all to do with the Internet. And one of the main things that gets around the world is videos and music. So Lars saying we're not selling stuff over there didn't mean they didn't know the stuff. They were there. They were mouthing the lyrics in their own way, but they knew the songs. And at this point it doesn't matter how they know them. The fact that we can go there, show up and entertain people, that's why we're there. We're not there to do anything else *but* that.

LU: Just to button up your other point, you're talking about creativity. I think there's this underlying thing in the music world, or in the journalistic world, about if you're a rock band, then creativity's limited to writing songs. I don't think that. I think there's so many other ways you could be creative. Of course songwriting's a significant part of it, but it's not the *only* part of it. So if you look at the last couple years between movies and Rainbow songs and –

JH: Festivals.

LU: ... festivals and Lou Reed records, and other things, but it's not like we're on AC/DC-like time off. That's the point I'm trying to make. If you just take a thing like that Rainbow thing that we did, that was a pretty significant inspirational creative undertaking that was a lot of fun. And it gives you a chance to get close to some different music, some different approaches, some different arranging, and it inspires you. It *all* inspires you. I get kind of bugged when people sit there and go, "You know, you're not being creative." It's like, "What the fuck are you talking about? We're *always* creative."

We're always thinking.

SC: Well, let me be a little more pointed in what I'm asking. The next record. I know that there was talk of it happening in 2012, and then there was a little thing that popped up in the middle, which was the movie, that kinda stopped it ...

LU: I don't think it stopped it.

SC: Well, I don't know. Nobody knows, so I'm asking. And what I'm asking is when you approach the writing of this next record, what do you anticipate as we sit here on January 21? What do you anticipate will be different? Will you be taking on some of the lessons from, say, the Lou Reed project of "boom, let's just do it, let's jam it, let's do this as quickly as we can"? Will you be taking the Deep Purple tribute inspirations? What will come to the table when you guys solidify the riffs you've got and start putting (stuff) together? And have you discussed it? Is there any trepidation, or fear, in putting it together? I think these are legitimate questions.

LU: The only thing that the four of us battle, I think, is time. If you have to find something that is the communal thing here, it's time. I think one of the main reasons that we function so well as a band is that we also function so well *not* as a band. Do you know what I mean? So the fact that we all have our lives –

SC: It's an interesting point.

LU: – we all have ups and downs in those lives, it's what sort of keeps us alive. We have found these balances where we can be in the band, we can be out of the band, we can be in the band, out of the band, it always feels like there's enough freedom to come and go. It never feels like it runs amok. And that's because of the balances we've made for ourselves. When we were not knee-deep in the film last year, Rob, James, and I were in there probably six weeks' worth last year? And working away!

RT: Having a great-ass time. It was like turning on that creative switch. I don't think it's that difficult for us. I think once we get in that zone it fires pretty hard. I think the

hardest thing is turning it off sometimes. So that's a blessing, to be able to still have that enthusiasm and that spark to make new music. It's there. I think if we went out on the floor right now we could jam something out. That's a pretty cool thing.

JH: I agree with Lars on the balancing of time. It is true that we've all, over the last, especially, five years, embraced a lot more the fact that our families are really important and our kids are going through stuff. And it's not one of these "OK, I'm shutting the family off, I'm going to work now." We're in a unique career where it can be tough to balance those two, and you see that some people, like Garth Brooks or somebody, they just stop: "OK, my career's stopped until my kids are raised." Then turn it back on again. He's fortunate enough to be able to do that, I guess, but for us, if I just shut this off, I'd go insane in my family life. They complement each other. So finding the time to do both can be difficult. When you've got four guys, and then you have management trying to book festivals and whatnot, and OK, here's the kids' schedule and here's my schedule, they gotta match up somehow. And then when are we gonna write the record? It's a good point. Life, family, takes priority over most of that stuff. So it's difficult when they don't match up. But the other beauty is, we have this HQ here. It's such a great thing to have that some people don't have, that we can just ... OK. As stupid as it might sound, "here's my briefcase of riffs, I'm off to work, I'll see you tonight." And you get home like almost a regular dad. When you show up in here and you write, and then you got to pick kids up from school, then you go do that. So we all embrace that, and we're all in love with the fact that we can do that and be there for our kids and be there for us as creative artists.

SC: Do you think there's gonna be a time during this process, and I'm asking you to look in the future maybe a bit, when you're gonna have to say, "Hey, as great a model as HQ is to have, we're probably gonna have to lock ourselves away in a place away from HQ, away from our comfort zone, and really fucking force it?" Or is that not necessary anymore?

KH: It's so early in the process. We have said, "Oh, we're gonna do it this way and we're gonna do it that way," and then done it totally different.

JH: And we're so "in" the process that it's just a decision that happens. You don't say, "OK, guys, guess what? Now, from this time to this time, we're in a haunted mansion in L.A. and we're gonna finish the album." It's not that. When you've got to that point, where, "Wow, we gotta drive this thing home now," if everyone's into it, it just happens.

SC: But then I have to ask, after ... well, we are looking at going on, five, six years since the last record?

LU: No, it hasn't been that long, has it?

KH: Seven years, bro.

SC: Is there a point at which you're saying, "We have to drive this by December. We need to."

JH: Oh, if it took another five years, we're fine with it. Whatever it takes.

LU: If it took 14 months to get together I'd go, "Fuck, yeah, that was quick!"

JH: That doesn't matter. The fact that we're doing it how we need to do it, our families are intact, our band is intact, our sanity is intact, *that's what matters*. When the art is done, the art is done. It's as simple as that.

SC: Excellent. OK ... now let's talk about how that was to go through as a band. I think it's interesting that obviously being the band you are, you decided to take full charge of the finances (on *Through the Never*) so nobody could tell you what to do. It was a brave decision. I think it's fair to say that the fan base – and I'm saying this, not you – did not support that endeavor quite as much as everyone would have hoped. If you had but a tenth of the people who go to the shows each year go to the movie, you'd be sitting on Profit Street.

JH: It was surprising, I would say.

SC: Go through, if you can, the whole of last year with that film. That whole promotional thing was just insane.

RT: Adam, our producer, said, "I cannot believe it. I've never been a part of a project, a film that was promoted so well and got so many positive reviews, but no one went to see it." He was just flabbergasted. And some producers that I've talked to that know the business said that it's very difficult for a band, any band, to ever make a rock 'n' roll movie that is gonna sell big numbers at a moment's notice. You know, "OK, here's the time, here's this week, it's gonna kick ass, and we're gonna score." They said it's almost impossible.

JH: Unless it's a popularity cash-in...

KH: Or it's a known story that's been around for 25 years, like the story of "Something" Records.

SC: Was there ever a point, maybe in Toronto (at the film festival), where you just thought this entire thing is crazier than you ever thought it was gonna be? What did you expect and what did you actually deal with, in all aspects of both completing it and promoting it?

LU: Speaking for myself, I thought the promotion of it was very successful. In terms of my own sanity, some of the other things that we've done in our pasts were way more taxing, because we're much better now at putting boundaries around. We're much more in touch with what our own limits are. And I think the difference now is we sit down and tell our managers, "We can't go past this, we've gotta have a break here, this can't happen, if this is gonna happen it has to happen this way under these practical conditions," and blah-blah-blah. So in terms of the, say, four or six weeks of next-level promotion from mid-August, when we came back from the Far East, until it came out, mentally it was fine. There was at no point where it killed me. There were a couple times on (promoting some of the albums) where it got really stupid, back in the day. That's just speaking for myself.

SC: Perhaps these kinds of non-musical duties have to be expected when taking on projects of this unusual nature and enormous magnitude.





LU: That's what I was talking about. There's a creative process in the wake of every one of these things that is what, I think, keeps us alive. Because if there's one thing I'm pretty fucking sure of, it's that the DNA makeup of the four people around this table is one that has a large amount of curiosity. I think we all share a fear of stagnation, a fear of repetition, a fear of being stuck in some place and turning into one of those metal bands that just churns out the same record every couple years.

SC: So there is a bit of fear that drives you still ...

LU: *Of course* there is. There is still a little bit of "oh my God, this is actually *our own building!* We're not just squatting here." I think as you get a little older, you wake up and you have each in your own way these moments of "oh my God, this is so cool!" I'm 50 years old. I do what I want. I make music for a living. It pays the bills, it affords us these luxuries and this incredible lifestyle and the ability to do all these creative endeavors and so on. And obviously, as a human being, you want them to succeed. *You* want the article that *you're* writing for this to be a great article, when he's (looking at Jeff Yeager) putting all this stuff up on whatever forum he's putting it up, he wants it to be edited well and look good. We all want to do our best all the

time, and obviously you want people to dig into it and you want to share it. The great thing about the film was that every single person who saw the film loved it. There weren't as many people who saw the film as maybe we had hoped.

SC: Anyone else commenting on that?

JH: I heard people saying, "Oh, you got a movie out?" I was like, "Yeah, you should go see it, it's awesome. Can you go out and see it in the theater? I mean you *gotta* see it in 3D! If you didn't see it in IMAX, you (at least) gotta go see it in 3D." And it was generally, "In a couple weeks I'll go see it." "It's gonna be gone by then." We got into this endeavor, it was a somewhat expensive film school that we went to, but we had a blast. I think anything we do is an investment in us. Like Lars was saying, you don't know where that's gonna show up. You don't know where what you do is going to ripple and affect someone else that changes something else that affects the next thing that comes back to you. So as long as you do it with great and good intention, it will come back to you in some other way with the same intention, hopefully.

SC: Any other thoughts?

KH: It was interesting because of the amount of press that we did. I was still running into people who were fans of us who did not know that we have a movie.

SC: You kidding?

KH: Yeah, it was crazy.

SC: Unbelievable.

KH: And then it would always be followed by the same thing afterwards. "Well, where can I see it? Can I see it at a movie theater?" And I'd always have the same reply: It's not in the theaters anymore, I'm sorry.

SC: It's crazy. I don't get that.

KH: I don't get it either.

LU: The one thing I learned ... These movies, like whatever they are, your *Batmans* and your *Super Iron Mans* and even your big movies like, say, a *Gravity* or an *American Hustle*, the amount of money that it takes to penetrate, to get to people ... if a movie does \$100 million worth of business, you can sort of say 10 million people saw it in America. To get 10 million people in to see it, you may have to reach 50 million people. We're sitting here. I've seen *Wolf of Wall Street* and you've seen it, but they (rest of the table) haven't seen it. So the budgets on promoting movies, it's like \$50 million, \$100 million for major movies. Obviously we can't play in that league. And the music we play certainly is a much more finite, or niche, type of thing. It's sort of like if you're gonna play in the NFL but you only have so much money to buy equipment so you can't buy the proper helmet.

SC: It's like being a political contender. You need a certain amount of money to be in the main arena.

JH: So what you're saying is we're playing without helmets.

RT: We're playing with those old leather 1932 retro helmets!

LU: (Look at) the movies we were up against. We play for a week in every IMAX theater, right? And then next week *Gravity* shows up. *Gravity* has, like, \$75 million in promotion behind it where our movie had \$3 million in promotion behind it.

SC: Really, is that all?

RT: We had pretty good promo on it though.

LU: Yes, we didn't have bus advertising. We didn't have billboard advertising. If you

that? I'm asking to play the hindsight game, which is not fun, but I think it's legitimate to ask. (For the record, I loved the narrative – ED.)

LU: I haven't seen it since, and I haven't really thought about it. I'm sure at some point I'll see it again, but there's nothing that stands out for me that I go, "Fuck, I wish we could have done this differently."

RT: You can always look back and say, "Well, I wish we would have done this." I think Nimrod did an excellent job given the situation and what he had to kind of pull together, with stages already built and songs already written. But I think going way back, if we had had time, I think it would have been great if we would have sat down at a table and mapped out a story that we created, kinda in the vein of a Pink Floyd or something. I think we're

it probably would not be radically different. There may be some things that may sound a little different – there may have been more reverb on the snare drum, there may have been some more backing vocals, whatever, but it's still *Death Magnetic*. I think in this case, if you sit down and go, if we'd made this movie with David Fincher, if we'd made this movie with Quentin Tarantino, if we'd made it with Darren Aronofsky, it would have been a significantly different movie. But it's a waste of time and a waste of magazine, because we made the movie with Nimrod. I think it's a *great fucking movie*. I think the one thing this band is, we're always proud of the fact that in the moment we make the best decisions given the situation that we're in. So you could always sit down afterwards and go, "OK, if Duder instead of Sickle had made it, then it would have been different." It would have been different if *Reload* was made with Greg Fidelman instead of Bob Rock, (but) it may not have been *radically* different. You could argue that our records are 90% us, where a movie is maybe 30% us. But if there's ever any conversations that in some way go in the direction of Nimrod taking the hit for any of this stuff, I don't think that's fair, because I think that ...

AS YOU GET A LITTLE OLDER, YOU HAVE THESE MOMENTS OF "OH MY GOD, THIS IS SO COOL!" I'M 50 YEARS OLD. I DO WHAT I WANT. I MAKE MUSIC FOR A LIVING. IT PAYS THE BILLS, IT AFFORDS US THESE LUXURES AND THE ABILITY TO DO ALL THESE CREATIVE ENDEAVORS.

LARS ULRICH

look around when there's a major movie playing, you just subconsciously see it on billboards, you see it on bus stops. You see it during prime-time shows. We had some ads running on the He-Man network or whatever some of those are called.

RT: It was on ESPN. I saw it on ESPN.

LU: We did some of it, but not at the level that some of these big dogs play at. It's OK. But it's just hard getting it out there.

JH: Now people can see it on a DVD pretty soon. With extra cool stuff.

SC: Let me ask the question I know everyone's gonna groan at, but step back in time for one minute. Is there one element of the movie you wish you'd approached differently from a creative angle? Do you wish for example you *hadn't* given Nimrod as much latitude with the narrative? Do you wish you'd been more involved in

capable of that in the same way that we make great albums, and maybe that's something we'll do in the future.

JH: I agree with that.

RT: There was a lot of stuff going on at that time, leading into all this.

KH: We didn't know what we know now.

JH: We were very focused on the live show, the pyro and the insanity of the whole show. The narrative wasn't in the front seat, it didn't seem as important to us as making the show right. The show itself is remarkable and unbelievable.

RT: Yeah, totally. And the sound? Ground-breaking.

LU: I think that if you compare it to a record, let's say *Death Magnetic*, right? Let's say if we'd made *Death Magnetic* with a different producer than Rick Rubin

SC: Let me be clear, that was not the intention.

LU: No, no, I know that was not your intention. I'm just saying, if anybody's to take the hit it's us. One thing that people *weren't* sure about with this movie when we were promoting it, which I heard a lot, was "so how involved in this movie were you?" And we could look anybody in the eye and go, "We were really fucking involved in every decision." We were the producers, we were in some way the directors. We were the executive producers, we were everything. The movie *wouldn't* look and feel the way it did without us, because we allowed the process to go forward. But if Darren Aronofsky had made the movie or if Timur (Bebmambetov – *Night Watch* and *Day Watch* director – ED) made the movie, or any of these other people that we were talking to, it would have been a significantly different movie that probably *wouldn't* have been

radically more or less successful. It just would have been a very different film.

JH: But a lot more *Star Wars* people would have shown up.

LU: And a lot more Russians would have showed up if Timur –

SC: OK. Lou Reed passed last year. I'd like maybe a couple of words about having worked with him on his last meaningful creative collaboration and given him what I thought was probably a real nice super-charge kick up the ass. I think he needed that power engagement from you guys. And how did working with him influence you and might influence you with what's to come?

KH: I just have to say that it is just a bummer, losing Lou. In my eyes he was a true source of inspiration. He was a poet who strapped on a guitar and played rock 'n' roll. That's how I tend to see him, and I'm very sorry he's not with us anymore. I personally liked the way he recorded with us. It surprised us, it shocked us, it totally set us on ground that we weren't too familiar with at all, and we got some interesting results, for sure.

SC: Is it ground you might tread again?

KH: I don't know if it could happen without Lou actually being there.

LU: He brought in these insanely inspirational lyrics that just set us off, and it was the first time that lyric upon lyric upon lyric were just thrown in as a starting point. It's not that we're not open to it, but like Kirk is saying, that record (*Lulu*) was completely driven by him. We were co-conspirators, obviously, but we were also ...

KH: Supporters.

LU: ... we were there to execute his vision. To me, it always felt like he was in charge, and it was our job to throw stuff at him. We could give him stuff that came from a different place than anybody else had ever given him, and that's what I think he really responded to. But ultimately, it still felt like it was kinda his thing, and that was always the idea to begin with. I don't think I would want to do it again, because he's not here.

RT: I thought it was really good for us. The show in Germany where we played, what, five or six songs with him?

KH: That was good!

RT: That was pretty cool because we hadn't done that with him and we hadn't done that with anybody else, where we're stepping outside what we normally do and actually backing this guy in a different territory. It was cool to do that at that time and challenge ourselves.

JH: It was pretty grounding for us. He was used to being on his own and getting what he need(ed) and want(ed), and he (wasn't) afraid to let anyone know about it. No filters, no nothing around the guy.

KH: He would just say NO.

JH: Which was different. A different generation of attitude. We learned what work(ed) and what (didn't) work so much. What's the best way to get a result with him in the studio; it was always pretty fun. There were crazy noisemaker things that were happening, and we (didn't) even know what we were doing. You press "record" and it was "I'll do this thing and you just watch me." And we did. We went in, and all of a sudden some noises would appear, and it would rise and fall, ebb and flow, it moved. The music was flowing in there without any particular plan. There was a direction but there wasn't any instruction on how to get there. I also really loved that I wasn't the primary lyric writer, I could focus on music. I could focus on playing, and what is needed in the part. (I thought at the time) there was nothing grounding this thing. You need a pattern, need a riff, and Lou was always pretty anti-pattern, anti-repeat. So it was hard to get, because that's what we do. The machinery of Metallica was something he battled from the very beginning, right? When he walked in (during the rehearsals in New York for the Hall of Fame gig at Madison Square Garden – ED) he was, like, "You guys are robots, man." But then he felt that energy of what could happen with that machine, and he loosened the machine up a bit. And then we got looser, we had a little more fun with it, and every time we'd go in there was a great adventure.

SC: I keep on coming back to it, and I'm gonna leave it alone after this final point, but the machine that we talk about and that you've just referenced, that he loosened up a little bit, does it remain a little looser? If you (James) turn around one day to these guys and say, "You know what, I wouldn't mind if someone contributed a few lyrical ideas, that would be great," could that happen?

LU: Phil Towle? (collective smirking)

SC: Or do you think when it comes to writing this record you'll return to the machine that has served you best?

JH: The key point is time. We could try anyone and everyone's adventure in their head for the next record. What do you envision, what do you envision, what do you envision? Hey, I think it'd be great if we all switch instruments or whatever we want to do, because we're frigging free. We've got our own record company! We've got our own place. We do whatever we want.

SC: Are you afraid of that freedom?

JH: It's (about) time. Do we want to get extremely adventurous just to go too far and say, "What we do best is this"? Lars talks about *the curiosity*. We all have that curiosity, and what would happen if there's a song based around keyboards? Or what would happen if a song was based around something else and everyone just joined in with what they had to offer at that time? I think that would be awesome.

LU: I cannot agree with that more, and it also works the exact opposite way too. If you said that if we don't finish the next Metallica record by March 1 the earth is gonna turn off its axis, we could go in right now and we could have the next Metallica record ready March 1.

KH: Let's do it!

SC: But that's my question. Someone has to split the difference. Who splits it? Someone's gonna turn round to you and say, "Well, you can tinker around on keyboards for the rest of your life," but when does it stop?

LU: But James used the word earlier, *organic*. At some point it either comes



together *organically* or you force it. And I think that this band's history dictates that one of two usually happens. But it's not like it'll sit there forever! Right now, we gotta go and do the Grammys. Then we gotta fly to Bogota at the end of March. We know we've sort of committed to playing a new song in Bogota, part of the "By Request" thing, so we know we have to write a new song between today and Bogota. We're not gonna start writing a new song before the Grammys, so we're gonna write a new song between the Grammys and Bogota. When we start to write the new song, we'll start writing five songs, because in order to write a new song we won't just focus on one. This is sort of how it works. There are these loose patterns that come together organically, and off we'll be.

SC: It's fascinating to me. You talk about *organic*. Nobody's asking you to be Monsanto, but also nobody wants you to be the *organic* tomato that goes moldy! There's got to be a point where someone says, "Hey, that tomato is *organic* but it's gonna go off! Let's fucking do it!" Who's going to be that person? When will that happen? Is there the thought, "This is a nice approach, but at some point we'll have to drop the hammer"?

JH: (smiling) Do other people share your fascination with when our next album is done?

SC: Absolutely. Of course!

JH: What has become apparent to me recently is that there's tradition, Metallica tradition, and within that tradition is the "tradition" to go the other way. It's all subjective, and we all have our own different versions of what it is, because we've always done the "let's try something else" (approach), and that's always felt good. It bonds us. But you have to have both. You have to have that pull ...

KH: You need perspective, yeah.

SC: Which makes me wonder, has the p-word been mentioned?

LU: Peter (Mensch)?

SC: No, producer.

KH: Awkward.

SC: Has a producer been thought of?

KH: Pancakes.

JH: Penguin.

SC: Has a penguin been picked to produce the record?

KH: Come on, we gotta rehearse for the Grammys.

ON THE BOAT, EVERYONE'S DOORS ARE OPEN AND BLASTING DIFFERENT MUSIC. YOU WALK DOWN, YOU HEAR SOME OTHER KIND OF MUSIC, AND THEN YOU HEAR ROSS HALFN SCREAMING AT HIS ASSISTANT AND YOU'RE GOING, "OH, THAT'S ROSS! ROOM, HEH HEH!" A GREAT VIBE.

JAMES HETFIELD

JH: Penguin, part two.

LU: You're preventing us from writing our new song.

SC: All right. The *final* word on the p-word, which I had intended to be producer, and another 45-minute discussion about when you're gonna make a record, but let's just make it about penguins. Let's close off talking about Antarctica and your individual recollections of what to me still actually seems like something I'm not convinced happened (even though I was there).

LU: I was trying to get everybody to write a new song at soundcheck down there!

KH: I think I was the guy who was most reluctant to go down there.

SC: Really? Afraid you were gonna lose your phone down there or something? (Everyone laughs – see sidebar – ED.)

KH: Just the thought of going from Hawaii to Antarctica didn't fare so well with me. But once I got there ...

LU: No, it was, "Why do I have to go via San Francisco?!"

KH: Once I got there, something happened. The minute I stepped off that plane onto Frei (the base we landed at – ED), and I saw the snow and I breathed the air and I saw how clear the water was

and I saw the goddamn fucking penguins staring at me, it just felt like such a great fucking place. And then *instantly* it dawned upon me, "Whoa, this is a once-in-a-lifetime opportunity." And from that moment on I was just so into it. And it was *crazy*. I was so excited that I kinda lost track of time, because the sun only went down for like two or three hours in the night. I totally did not know when was

morning, when was evening, or anything by the end of it. But it didn't matter, because I was loving it so much.

LU: I thought for me the most precious thing about the experience was the community element of it. It was the fact that we were all in this boat together, and every time I went out in the hallway I would see another band member, I'd see a crew member. I'd go down to eat, I would see fans. We just haven't done that. The way we set up our routines in order for us to survive, and be as comfortable physically and mentally, we just don't do that type of stuff. It's survival of the individual, and everybody does what everybody needs to do. Here, we all left that out. We were in the space together that we shared. It wasn't "us" and "the fans" and "the crew" and "the producers"; we were *all* sharing it *together*. That was really cool, just being on this boat together and seeing everybody. We ate together. We would move around together. Everything was together for those four days or whatever; that was the coolest part of it for me. And then obviously, being in that part of the world and the "holy fuck" moments that kept coming up with whales and penguins and seals and domes and headsets and all the

rest of it. And I guess to a degree also the Latin American energy. There's such an impulsive purity to that kind of thing. They were very pure about what was going on and you could really feed off their enthusiasm. I loved the boat experience of it, and I'd love to do something like that again.

KH: Yeah, I thought the boat experience was really great, too. But then again, I love being on boats, and so that is just icing on that cake. Icing on the snow!

JH: It was like, well, I've never been in a college dorm, but I could imagine what it would be like. Everyone's doors are open and blasting different music. You walk down, you hear some other kind of music, and then you hear Ross Halfin screaming at his assistant and you're going, "Oh, that's Ross' room, heh heh!" A *great* vibe. Obviously, I had my family there, which was the off-the-charts cool vacation to talk about, and our road crew have the ultimate trump card now in any crew. (Someone will say) we did this, we did that. "Oh, yeah? Boom! Drake Passage!" They paid their dues! (The crew had a hairy two-day crossing through the Drake Passage to get to Antarctica from Argentina, waves over the bow, 36 hours enforced bunk time, plenty of barfing – ED.) Another really amazing thing for me was looking out and thinking how dangerous it is there. Thinking of the whole (early explorer Ernest) Shackleton thing, because you fall in that water and in three minutes you're done. And we're out in a boat tooling around, and there's people here doing that all the time. And that there's a continent that is not overpopulated. You look out, there's not tons of boats out there, people partying. There's no plastic bags, no plastic bottles floating around. There's no scum hanging in the corner on top of the water. It's pure, it's clean, it's remarkable. It was us at a kinda camp, and "oh, yeah, we're playing too!" It was just a minor detail of the whole trip, that we're playing, but the fact that we were all there! And then we were on a ship with the equivalent of a college staff of professors on a boat. You want to ask a question about this place? Ask

anyone, and if they don't know it they'll refer you to the geologist, or the fish lady, or the penguin guy. Everyone has their thing they've been studying and had *passion* about, and they would sit there and talk to you for an hour about that type of fish or whatever it was, and they were *totally* into it. So it was a great education as well.

The other great moment for me was playing in the dome, which had that clear plastic on it, and it looked like we were in a giant ice cube. We were "trapped under ice," playing in this dome. There was this one guy, and I know his name but I forgot it. Big, bearded, tattooed South American guy right in front of me. He had this protective vibe. He's watching me. He's keeping people back and all this, and he's singing and head-banging, the mike falls, he picks it up, he's holding it for me, he's making sure everything's OK. And then "Nothing Else Matters" starts and he starts crying. Like *wow*. This is *amazing!*

RT: Right in front of you, too.

JH: I know. As close as we are, he was closer. And singing "nothing else matters," and there's emotion happening right there. Really cool.

KH: Another great thing about playing in that dome for me was being able to play and turn around, look at Lars and then look over him and see the amazing fucking snow-capped mountains and the immense whiteness and all the fucking purity. And I thought, "Wow, I never get to see anything so beautiful and so innocent and untouched, ever!"... when I look at Lars...

SC: *That's very touching. I like that. That's a nice moment you guys have shared there.*

LU: If you write that the right way it could come across as authentic.

SC: *It wasn't authentic?*

RT: I went out there not knowing what to expect. I didn't go online and research a bunch of stuff; I just said, "I'm gonna embrace this experience just from the angle that I know nothing about this place." I thought that there were polar

bears down there! Some kid at my son's school goes, "Oh, Robert's going to Antarctica," and I go, "Yeah, I'm gonna go see some polar bears!" He looks at me and just says, "There's no polar bears in Antarctica." I felt like such an idiot!

SC: *That was absolutely the whole thing about this trip. I mean, we all knew about it, obviously, but we didn't really KNOW about it. I was asked umpteen times about polar bears myself, and I know for a damn fact that we were all pretty grateful to get that super heavy duty polar gear from Burton, and that even STILL we ended up buying some of our own as back-up because there was this assumption that it was going to be like *The Thing* ... I know that I had all sorts of visions of what it was going to be, yet what it was became something totally different and amazing in its own right, something beyond the clichés in my scope of thought.*

RT: The thing about that whole experience for me, like James was saying, it was stuff like being in the Zodiac 10 feet from three or four humpback whales. And the different types of penguins. It's funny how when we were waiting for that Sno-Cat to come pick us up (for the flight out of Frei at 3am), we were there for about 45 minutes freezing our ass off (on the beach). But there were three different types of penguins that came up onshore to check us out. And I mean they're coming up 10 feet from us, or five feet even, fearless, checking us out. And that group of penguins jumps back in the water and they go on, and then the *next* group comes up. They check us out. And then another group. Different types of penguins. I thought that was so cool. And then the huge cathedrals of blue glacial ice were just the most beautiful thing, and the sun shining through that, then the icicles that were as big as 10-story buildings, and it's all temporary beauty. Because what happens is you have this avalanche that takes all that out, and then there's these pockets of fresh water that create 20 seconds of a Yosemite-type of waterfall, until that water (fully)



PENGUINS DON'T LIKE BOOKS

HOW KIRK'S WALLET AND PHONE SURVIVED THE HARSH ELEMENTS OF ANTARCTICA

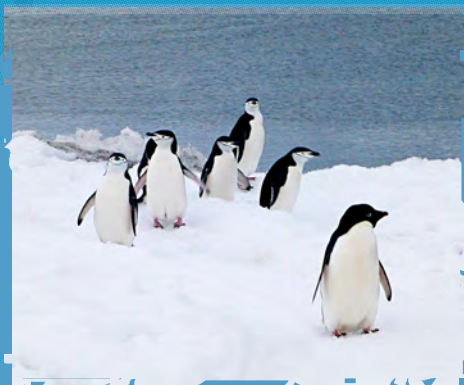
I WAS, I REMEMBER, TALKING TO TONY DICIOCCIO in the ship's bar, and then all of a sudden Rob came up and said, "Hey, we're gonna do a photo session on that rock outcropping (by the huge glacier)." I looked at my watch; it was 10:30 at night but it seemed like it was 1:00 in the afternoon. I got my gear on, and we all went out to that rock outcropping right under the glacier. We did the photo session, which was pretty cool. It was cold, but it was cool. And during that photo session, I remember seeing a cute little penguin. So I walked over and said hello to it. I was like, "Hi, little penguin, nice little penguin." And then I walked back, and we took some more pictures. Went back to the boat, and then later I realized, "I don't have my phone." I looked everywhere for it. I looked in my room, three different times. I looked everywhere I went on the ship. I even pulled up the couch cushions to see if my phone fell down there. Nothing. I even thought about going on the boat PA, saying, "Hey, has anyone found my phone?"

So after three days of this insanity, thinking, "Yeah, it's either stolen or lost" after just staring out from the top level of the boat daydreaming, all of a sudden the rock outcropping went across my path of vision. And I'm thinking, "There's no way my phone

could be out there." So I go down to the front desk anyway, and I ask if the guys have a Zodiac that's not being used, I would really like to go back out to that outcropping and check if my phone is out there, just to put my thoughts to rest. It was the last day, and it was 4:00pm, we're leaving at 6pm to sail to Frei, and I haven't heard anything from anyone about a Zodiac being available. So

we're doing a photo session, and all of a sudden this lady says, "Guess what?" I said, "NO!" And she said "YES!"

It sat on that rock for three days. And I had 29% left on the battery charge. The guy who went out to get it, James, said it took him 10 seconds to find it. Insane.



Editor's Footnote: To fully appreciate the ridiculousness of that fortune, my phone would routinely shut off at around 2am on deck as I listened to music because it got too cold to operate, and whenever ice fell off the glacier, it

would cause a ripple effect through the immediate water, which should've seen waves crashing over said rocks. I still maintain that due to the phone case looking like a book, the penguins didn't bother taking it, and that had they known it was an iPhone, it would've disappeared. The moral of the story? When traveling amid wildlife, be sure to use book-cover-like iPhone cases, as wild animals don't like books. Or something like that

releases. It's pure. Someday that's gonna be the next Hawaii or something, or the next California, which is an amazing thing to think about. And we were there, we got to experience that. Then seeing the icebergs ... the most incredible sculptures in the water, the shapes and the colors.

KH: The blue ice that's 10,000 years old.

JH: The fact that nobody owns the continent. I love that.

KH: I love that too. It's for the earth.

JH: It is a world continent. Everyone owns it and no one owns it. Everyone's trying to lay claim and everyone's got pieces and pies, and you could see that they're laying

down borders. "You can't come in our camp" and all this. It's like, "No. Keep it as it is, with the whole treaty and stuff."

KH: The owner of the ship told me there was a baby born of Argentine descent there at Carlini Base, and they waited until it was two years old. They brought it back to Argentina and it died because it couldn't breathe the air. They had the birth there so that they could lay claim to Antarctica, because the Argentine baby was born there, but when they brought it back to Argentina its lungs could not take the bad air quality in Buenos Aires, and it died.

SC: That's nuts. I have never heard anything of that.

KH: Yeah, it's crazy.

SC: Well, do you wish to end this with telling the story?

KH: The tour that my phone went on?

SC: Yes ...

At which point everyone else drifted away to prepare for some jamming time. There were certainly some unanswered questions. For a start, we never touched on the Orion festival and why it's taking a breather, but I have to say, this chinwag was far crunchier and chewier than I'd expected. The boys are back in town, and don't suggest they ever actually wandered away from it. 📍



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