

ON THE ROAD

✓ **SHERYL CROW** All glammed up with everywhere to go, Sheryl Crow takes her new look on the road, beginning with a two-month tour of clubs and theaters. Look for Crow's more forceful onstage presence as she alternates between guitar, keyboards and her accordion. This is her party, damn it, and she's gonna have some fun.

Austin, Texas, Jan. 30; Dallas, Feb. 1; Houston, Feb. 2; New Orleans, Feb. 3; Pensacola, Fla., Feb. 5; Tuscaloosa, Fla., Feb. 6; Atlanta, Feb. 7-8; Nashville, Tenn., Feb. 9; Louisville, Ky., Feb. 11;

Cincinnati, Feb. 12; Roanoke, W.Va., Feb. 13; Washington, D.C., Feb. 14-15; Norfolk, Va., Feb. 17.

KULA SHAKER The next big thing or just the latest curators from the Stone Roses/Charlatans vaults? Decide for yourself when British superstars Kula Shaker return to these shores with

their trippy, quasi-Indian stylings. Most reviews of the band's fall shows were raves, so it looks like the foursome has lived up to the hype so far.

Memphis, Tenn., Feb. 2; New Orleans, Feb. 5; Houston, Feb. 6; Austin, Texas, Feb. 7; Dallas, Feb. 8; Lawrence, Kan., Feb. 10; St. Louis, Feb. 11; Cincinnati, Feb. 13; Cleveland, Feb. 14; Pittsburgh, Feb. 15; Toronto, Feb. 17; Boston, Feb. 19.

NEW EDITION/BLACKSTREET/KEITH SWEAT When the going gets tough, go back to what you know. That's exactly what the original members of New Edition did, re-forming to bring their 1997 version of *New Jack Swing* to arenas.

But the real reason to see this triple bill is to check out Blackstreet, whose "No Diggity" was one of last year's best singles. Look for them to melt down the house with their old-school R&B and silky '70s soul ballads.

Los Angeles, Feb. 1; San Jose, Calif., Feb. 2; Seattle, Feb. 4; Portland, Ore., Feb. 5; Denver, Feb. 7; Las Cruces, N.M., Feb. 8; Phoenix, Feb. 9; Austin, Texas, Feb. 11; New Orleans, Feb. 12; Oklahoma City, Feb. 13; Houston, Feb. 14; Memphis, Tenn., Feb. 15; Louisville, Ky., Feb. 16; Milwaukee, Feb. 19; Pittsburgh, Feb. 21; Columbia, S.C., Feb. 22; Atlanta, Feb. 23.

—MATT HENDRICKSON



On fire: Metallica's Hetfield

METALLICA

GREAT WESTERN FORUM

Dec. 20, 1996

Los Angeles

IT WAS MORE THAN A METALLICA show, it was Metallica: The Ride, a nearly 20-song journey from the band's thrashy roots to today's more polished, multimillion-selling efforts. And despite stylistic shifts and cries of sellout when *Load* was released this year, Metallica's show was a seamless, relentless, gratifying journey, never short on trademark heaviness.

The band - James Hetfield, Jason Newsted, Kirk Hammett and Lars Ulrich - jogged out into the fully lit, dual-stage arena and kicked into a jam that led into "So What . . .". Halfway through, the lights abruptly cut, and the crowd went into a frenzy.

The slow, anticipatory grind of "Sad but True" segued into the Southern-tinged romp of "Ain't My Bitch." Snippets of the "Macarena" and Motley Crue riffs furthered the show's

unpretentious feel. Oldies like "Welcome Home (Sanitarium)" integrated smoothly into newer material like "Until It Sleeps." Only the classic "Seek and Destroy" was lackluster, which could be blamed on the spotty PA or perhaps on the location of the members - they were often spread between the two stages, which sometimes gave off a sterile, noncohesive vibe.

Explosions were rampant throughout, but jaws dropped when a staged blast threw a "technician" from a lighting rig, and both stages erupted into a fiery miasma, complete with a "stagehand" en-



Country prodigy Rimes

gulfed in flames. Afterward, as the band gathered on an "undamaged" part of one stage, a funny, symbolically poignant moment ensued as Metallica broke into "Am I Evil" - grouped together on the stripped-down stage, as they were 15 years ago, as they may be 15 years from now.

—KATHERINE TURMAN

LEANN RIMES

AMARILLO CIVIC CENTER

COLISEUM

Dec. 14, 1996

Amarillo, Texas

ON HER 3 MILLION-SELLING debut, country phenom LeAnn Rimes' sultry touch on retro C&W fare is all sophistication and class. Live, her class is appropriately eighth grade as the 14-year-old struggles with poise and repetition. "Y'all don't get out much, do you?" Rimes asked the crowd of mostly female adolescents in an oddly endearing moment of unscripted stage patter. It was intended as a humble acknowledgment of the crowd's first standing ovation, but it served better as a rare moment of independence from the handlers who seemed to have pushed her into this show although she was admittedly "tired," "sick all week" and "wanting to see y'all anyway."

Rimes has yet to grow into her gifted voice. She paces, smiles and sways nicely enough, but she rarely emotes. Even after she'd concluded a distracting Christmas miniset by sliding into a convinc-

ing, yodel-driven take on Patsy Montana's "Cowboy Sweetheart," it was obvious she wasn't sick or nervous, just a little stiff. And although she wisely bypassed her record's more disposable pop numbers, she somehow seemed oblivious as to why

the crowd was assembled in the first place, representing her debut, *Blue*, with only a rushed run-through of the album's No. 1 hits ("Blue," "Hurt Me" and "One Way Ticket"), as well as "Talk to Me" (her only writing credit to date). For all of her talent and obvious potential, it's more than a shame that a set this predictable ultimately makes it Rimes, not Amarillo, who needs to get out more.

—ANDY LANGER

PERFORMANCE

THERE'S A GOOD REASON SOME TALENT REMAINS



WAITING FOR GUFFMAN

A New Comedy from the Lead Guffmans of Spinal Tap

BY KEAVITZ; DENNIS KLEMAN; SETNA; ANNETTE M. DROWLETTE (FROM TOP)