

# STREET BEATS



Organized Rhymes consists of Ronnie "Ronnie B" Bryant of Detroit and Brad "D.J. B.A.M." Kallen of West Bloomfield.

## IN CONCERT

- **They Might Be Giants**  
They Might Be Giants will perform 9 p.m. Monday, April 30, at the Nectarine Ballroom, 510 E. Liberty, Ann Arbor. Opening band will be The Jack Rabbits. Advance tickets are \$10.50. For information, call 99-MUSIC.
- **Loop**  
Loop will perform on Monday, April 30, at the Majestic Theatre, 4140 Woodward, Detroit. Tickets are \$5. For information, call 833-9703.
- **Opossums**  
Opossums will perform on Tuesday, May 1, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.
- **Blitz Crazy**  
Blitz Crazy will perform on Wednesday, May 2, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.
- **Civilians**  
Civilians will perform on Wednesday, May 2, at The Blitz, 15200 Frazee, Roseville. For information, call 778-8150.
- **Indigo Girls**  
Indigo Girls will perform on Wednesday, May 2, at the Royal Oak Music Theater. Tickets are \$17.50. For information, call 546-7610.
- **Soothgoing Zak**  
Soothgoing Zak will perform with guests, Bluefields, on Wednesday, May 2, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- **On the Air, featuring Simon Townsend**  
On the Air, featuring Simon Townsend, Mark Berezicki and Josh Phillips from Big Country and Andy Shillito of Go West, will perform on Thursday, May 3, at 3120 1815 N. Main, just north of 12 Mile, Royal Oak. For information, call 546-7610.
- **Legal Tender**  
Legal Tender will perform on Thursday, May 3, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.
- **Skin Flip**  
Skin Flip will perform with guests, Joe & Out, on Thursday, May 3, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- **Captain Dave**  
Captain Dave and the Psychedelic Lounge Cats will perform on Friday, May 4, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.
- **Firehose**  
Firehose will perform on Friday, May 4, at Alvin's, 5756 Cass, Detroit. For information, call 831-2355.
- **Phineas Gage**  
Phineas Gage will perform with guests, Trip 20, on Friday, May 4, at Hamtramck Pub, 2016 Caniff, east of I-75. For information, call 365-9760.
- **Black Roots**  
Black Roots will perform on Friday, May 4, at Pullum's Place, 6001 Woodward, at Burroughs, Detroit. For information, call 831-4185.
- **Agilpop**  
Agilpop will perform with guests, Goober and the Peas, on Friday, May 4, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- **Walk the Dogma**  
Walk the Dogma will perform on Saturday, May 5, at Lilli's, 2820 Janco, Hamtramck. For information, call 675-6555.
- **Frank Allison and the Odd Sox**  
Frank Allison and the Odd Sox will perform on Saturday, May 5, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.
- **Social Distortion**  
Social Distortion will perform on Saturday, May 5, at Saint Andrews, 431 E. Congress, Detroit. Tickets are \$10.00 in advance. For information, call 961-MELT.
- **Universal Spectrum**  
Universal Spectrum will perform on Saturday, May 5, at Pullum's Place, 6001 Woodward, at Burroughs, Detroit. For information, call 831-4185.



Firehose will perform on Friday, May 4, at Alvin's in Detroit.

## 'Burbs meets city in Rhymes

By Larry O'Connor  
staff writer

This rap has a rhyme and a reason. Perhaps that might not be clear at first. A duo of a black rapper and a white disc jockey might throw you. But when Ronnie B. takes to the mike and spews out his bitter poetry, ripe with images of city living, the message becomes clearer.

Organized Rhymes consists of Ronnie "Ronnie B" Bryant of Detroit and Brad "D.J. B.A.M." Kallen of West Bloomfield. Their alliance symbolizes a goal of uniting city and suburb, white and black — two areas that have become quite polarized.

"That's what we're doing," said Kallen, a 1988 graduate of West Bloomfield High School. "You think about it. I live in West Bloomfield and he (Ronnie B) lives in Detroit. He only lives 10 minutes away, and yet, it's a culture shock."

The rap duo has a single out on Just Chillin' Records in Detroit and

has been performing a number of shows in the area.

Kallen said he's always had an interest in dance and rap music. He learned the art of spinning discs in part thanks to boxer Thomas Hearns. His mother, Jackie Kallen, served as the Kronk fighter's publicist.

YOUNG KALLEN practiced scratching on dated equipment until Hearns stepped in.

Hearns gave Kallen some state-of-art stereo gear, including a pair of turntables.

"That was the best present in the whole world," Kallen said.

Enter a street-wise guy named Ronnie B, whom Kallen met working construction. The two hit it off.

"He rapped off the top of his head," Kallen said.

"I just go into the studio and listen to the music," said Bryant, 18, who

lives on the northwest side of Detroit, "and say what's on my mind."

Except these weren't merely a rhyme of obscure words. Most of the lines dealt with the cruelty of the streets, where children die with frequency and drug pushers have their own fiefdom.

Ronnie B. and Kallen collaborated on several numbers, one an anti-drug song "Walk Away." One day, the two had both just lost a friend. Brad had an acquaintance killed by a drunk driver, Ronnie B a friend left dead by a bullet.

The end result turned out to be "That's Life," which is on the group's current single.

"We wanted to do a serious, realistic song, what you'd see in the streets," Kallen said.

KALLEN SAID Ronnie B has a gift for lyrics. He's no slouch at the turntable, either. He continues to perfect his craft.

"Everything looks easier than it is," he said. "You have to have control of the record itself and do exact-

ly what you want to hear . . . You have to train your ear and your mind to do it."

Kallen has his influences, ranging from Ice-T to Third Base, an all-white rap group. Ice-T, along with others such as Public Enemy and N.W.A., have come under criticism for the controversial nature of their music and for the violence at some of their shows.

Kallen doesn't feel rap music is natural catalyst for such incidents, blaming it instead on a few "drugged up" individuals who infiltrate shows. He hopes Organized Rhymes brings a much more positive image to rap.

Organized Rhymes will perform a series of shows at area schools, including an upcoming performance at Detroit Southwestern High School.

Like all local aspiring artists, Kallen envisions a major record deal, videos and stardom. One objective has already been achieved.

"It's just that kids, white and black, can get together peacefully and make music," he said.

## TOP HITS

- Best-selling records of the week:
1. "I'll Be Your Everything," Tommy Page
  2. "Don't Want to Fall in Love," Jane Child
  3. "Nothing Compares to You," Sinead O'Connor
  4. "All Around the World," Lisa Stansfield
  5. "I Wanna Be Rich," Calloway
  6. "Love Will Lead You Back," Taylor Dayne
  7. "Here and Now," Leiber Vandross
  8. "Black Velvet," Alannah Myles
  9. "Get Up (Before the Night Is Over)," Technomatics
- (Source: Cashbox magazine)

## LOCAL

- Here are the top 10 songs on "Detroit Music Scene," which heard 4-5 p.m. Sunday (5:30-6:30 p.m. Tuesday) on WDRB-FM 90.9.
1. "Call," Shooting Club
  2. "Day by Day," Eshbon Hotel
  3. "All in the Cards," Jimmy Bones and the Grave Robbers
  4. "Lover's Lie," Love Kings
  5. "Nalobi You," Handbal
  6. "Heavy Metal Babe," Vires B.23
  7. "Woman Upstairs," Cappe Joe
  8. "Need You Love," Marc Ledeman
  9. "Yogurt," Sensible Big Guys
  10. "Graveyard," Freemasons

## REVIEWS

### READING, WRITING AND ARITHMETIC

#### — The Sundays

The Sundays are a brilliant band. That's all that needs to be said. But, for most, that simply won't do. Of course, people would like to know why.

After countless listens to The Sundays' debut album "Reading, Writing and Arithmetic," (Geffen) the ways to The Sundays' joyous music out-number succinct answers. And, though the four-member outfit could win over the most jaundiced music listener with a steady, unrelenting stream of gorgeous guitar melodies and breathless vocals by its lead singer, Harriet Wheeler.

Part of The Sundays' appeal is they've seemed to encompass all that was positive musically of the 1980s and refined them.

On a cursory listen, one could draw comparisons between the lovely, almost schoolgirlish vocals of Wheeler and those of 10,000 Maniacs' Natalie Merchant. The major



difference is Wheeler is not strung-out on vocalizing about social issues and causes.

Instead The Sundays' lyrics are laid back, open for introspection and interpretation. Sings Wheeler in the uplifting "My Finest Hour," "We are who we are/What do the others know/But poetry is not for me/So show me the way to go."

David Gavurin's guitar play is often understated, but nonetheless outstanding. He displays occasional flashes of resting guitar buzz that leaves your head spinning.

— Larry O'Connor

### DAMN YANKEES

#### — Damn Yankees

First, there was Bad English, in which Neal Schon, Jonathon Cain and John Waite joined forces in a calculated move to land a few chart singles. They succeeded, but mostly on the pop side of rock.

Now, meet the Damn Yankees, who are also likely to succeed commercially, but with a slightly different audience — and in a much louder fashion. Group ringleader Ted Nugent, Michigan's own guitar hero, saw to that. He and his cohorts, Tommy Shaw (formerly of Styx), Jack Blades (formerly of Night Ranger) and drummer Michael Cartellone, have created an album that should put AOR program directors across the country in a state of nirvana.

Despite this being Nugent's most overtly commercial project in years (if ever), it's difficult to find any signs of compromise. Each song contains at least one heavy dose of a signature Nugent riff, not to mention a dash or two of the subtle sexuality that makes Nugent's music so endearing to the faint of heart.

Blades and Shaw split the vocals throughout the album, with Blades



getting the nod for "Coming of Age," the current single. Shaw contributes some old Styx harmonies to Blades' vocals in "Bad Reputation," yet another guitar workout. "Runaway" sounds like an outtake from the last Shaw solo album that Terrible Ted souped up in his limitable way.

This album sounds like a bunch of rock veterans who got together to share some licks, crank up the amps and have a heck of a good time. Blades even borrowed the idea from the debut Night Ranger release of having a self-titled song on the album — the result is a fun, lyrically worthless romp.

Each of the three main components makes their own distinctive contribution to the project, making the album a worthwhile buy for more than just Nugent, Styx, and Night Ranger fans.

— Bob Sadler

### A GILDED ETERNITY

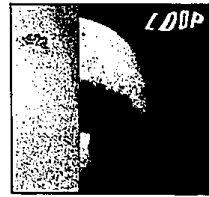
#### — Loop

It is difficult to describe "A Gilded Eternity" by Loop. You won't find any hit singles on the album. No appealing pop hooks. The album, in general, isn't particularly catchy. It is not really like anything else.

Perhaps it is supposed to be artistic. That's probably the most feasible answer.

The lead singer, guitarist and founding member of the band, known only as "Robert," explains the album thusly: "You don't have to be out of your skull to listen to repetitive music. Our music is trance-like anyway. There's this cycle, and there's always things coming off the cycle, taking to a completely different tangent. It all depends on the listener. It should be a whole, a conglomerate. Nothing in the music should be more important than anything else. It should be a total onslaught of everything together."

As strange as this "explanation" sounds, it actually does make a little bit of sense. You see, the album is full of loud, fuzzy guitars, thumping bass and pounding rhythms — common stuff in energetic rock or punk albums. What is unusual is that instead of "revving up" the listener, these sounds work together to lull the listener into a trance.



The sounds are repeated to a monotonous degree. Hence, the description of "trance-like."

It seems impossible to believe that music made with fuzzy guitars, thumping bass, ect. . . could be hypnotic, but Loop has managed to do it with this album.

The group said that they were influenced by such divergent elements of popular culture as Vietnam films, MCS, new age, Stanley Kubrick and Sun Ra. Judging by "A Gilded Eternity," Loop doesn't seem to be lying. Their music is something that can only be described with almost meaningless oxymorons like "loud new age" or "relaxing hard rock."

In other words, this is challenging music. It can't be adequately explained either in words or by comparison to any other type of music — it has to be heard to be understood.

— Jill Hamilton