

Kid Rock from page E1

In 1990, in support of his debut album "Grit Sandwiches for Breakfast" (Jive), he toured the United States with Ice Cube and Too Short. From there he jumped to the ill-fated Continuum label ("The Polyfuzz Method") before releasing 1996's "Early Mornin' Stoned Pimp" on his own label, Top Dog.

His independent releases sold more than 12,000 copies, piquing the interest of Andy Karp, an artist and record executive for Lava Records. After hearing "The Polyfuzz Method," he and Flom moved to Detroit to see Kid Rock perform.

"We flew out to see a show at the State Theatre and there was 1,000 kids hopping up and down in the show. The show is truly like a great rock show in the tradition of Kiss meets the Beastie Boys. It blew me away. It's total entertainment," Flom explained.

"Devil Without a Cause" was recorded at the White Room and Temple of the Dog studios in Detroit. A number of Detroiters aided in the process, including Big Blocky, Kenny Tudrick, Chris Peters of Getaway Cruiser, and Robert Bradley, and Andrew and

Mike Nohra, all of Robert Bradley's Blackwater Surprise.

This is one of the better ones," Kid Rock said of "Devil Without a Cause." "We did it right."

To mix the song "Badwiduba," Kid Rock headed overseas to the famous Abbey Road Studios in London.

"That was an experience. We were doing it first class. It was cool because there was all these kids in the front of the building, and stuff about John Lennon was written on the walls," said Kid Rock, who DJed the Beastie Boys' Grand Royal Christmas party last December.

With "Devil Without a Cause," Kid Rock and his band Twisted Brown Trucker add a new dimension to his music — country. Kid Rock, known to his mother as Bob Ritchie, and Flom said that his inspiration comes from the variety of music Kid Rock listened to growing up in Macomb County.

"He was raised on music as diverse as everything from Hank Williams to Lynyrd Skynyrd to Ice Cube to Guns 'N' Roses or whatever. Kid Rock is a force of nature," Flom explained.

Although Kid Rock has been doing the rap/rock thing for years, he wanted to make this a top-notch effort. There was one factor that proved a little troublesome for Kid Rock, however. Perfecting his voice.

"The rock thing took a little work. I had to learn how to sing," he explained with a laugh. When asked how he practiced, he added, "Like everybody else — driving in the car."

Gem from page E1

more than 40 properties in the downtown theater district area seemed risky at best, Forbes' determination to save the Gem Theatre is arguably one of the most gutsy preservation moves in Detroit's history.

"Losing the Gem would have been like losing a front tooth," said Forbes in his typically understated manner.

"The true test is whether we'd do it all over again," said Forbes, with an ear-to-ear grin. "The answer is 'Yes.'

With his characteristic Scots-like charm and gregariousness, Forbes christened the new address for the Gem by introducing a spirited rendition of the Scottish traditional, "Bless This House."

At the completion of the song, Forbes gave a thumbs up to the performer, then stepped from the stage and onto the cabaret-style floor seating. Moments later, the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

Tour from page E1

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up

at the Gem, then "I Love You, You're Perfect" surely won't disappoint.

Poking fun and probing the irrational impulses of men-women relationships, the bawling skits and songs peal away at the inherent — perhaps unbridgeable — differences of those looking for the ideal relationship.

Catchy and delightfully dirty, "I Love You, You're Perfect" is, in some ways, an updated account of Sonneim's award-winning "Company."

Cleverly, the show — which has been running for two years in New York — combines the irascible elements of cute and tidy lyrics with the realizations that relationships are blissfully painful.

For the most part, "I Love, You're Perfect" doesn't probe beyond superficial appearances. Nor does it intend to. Several of the skits could have found a place on the former TV show, "More Behaving Badly." Especially, "Single Man Drought," "A Stud and a Babe" and "Wedding Vows."

Meanwhile, the more biting songs seem to toss crumbs of truth about gender differences, and the proverbial anxiety about the "c-word" — commitment.

The two acts of musical skits will surely appeal to younger audiences wondering if there's anything relevant in today's theater. Ah, love, misunderstanding and what one will do in the name of pride.

"I Love You, You're Perfect, Now Change" combines expectations about love with the need for security.

"I Love You, You're Perfect, Now Change" opens the Gem Theatre in a new season.

Like most popular productions at the Gem, "I Love You, You're Perfect" aims straight for an irresistible hook and tap-along melody. It's the type of musical theater filled with jazzy songs, biting lyrics and rapid pace that appeals to mainstream audiences.

If "All Night Strut" and "Forever Plaid" had audiences lined up</p