

## THE WEEKEND

### FRIDAY



Kevin Devine rolls into town 6:30 p.m. for a rollicking participatory children's concert at Birmingham City Hall, 151 Martin. If it rains, the show will move to the Community House, 380 S. Bates, call (248) 588-2914.

### SATURDAY



K's Choice performs at the 7th House, 7 N. Saginaw, Pontiac. Tickets are \$12 in advance, \$15 day of show for the all-ages show. Doors open at 8 p.m. (248) 335-8100 or <http://www.961melt.com>

### SUNDAY



Lyricist Mike Vigilant (seated left) and composer Gerry Castle (at the piano) present a workshop production of their new musical comedy, "The Wedding Ring" featuring David Andrews and Stephanie Nichols, 6:30 p.m. at Meadow Brook Theatre. Tickets \$10, call (248) 377-3300.

## FAVORITE TICKET



**Hot Tix:** The Detroit Symphony Orchestra presents its summer season finale at Meadow Brook Music Festival Friday-Sunday, Aug. 7-9 with three concert programs. "A Tchaikovsky Spectacular," on Saturday, features award-winning pianist Stephen Prutsman. Friday and Saturday's concerts end in a blaze of fireworks. Call (313) 576-5111, (248) 377-0100 or Ticketmaster (248) 646-6666 for details.



Looking back to the '80s: Culture Club is touring for the first time in 13 years as part of "The Big Rewind Tour" which comes to Pine Knob Music Theatre on Wednesday, Aug. 12. Joining Culture Club will be the Human League and Howard Jones, both of whom recently released new albums.

Now that it's been 13 years since Culture Club ended its reign of lipstick, androgyny and controversy, drummer Jon Moss said it's about time the band is appreciated for its music.

"The thing about Culture Club is when you read books about the '80s, you read about Duran Duran and Frankie Goes to Hollywood. Then with Culture Club you read about (Boy) George's drug problem and our relationship," explained Moss, Boy George's former boyfriend.

"People forgot about the music. They didn't want to write about that. That wasn't the interesting thing. But people are bored with that now, and they've rediscovered Culture Club's music."

As a way of celebrating that, Culture Club, along with Howard Jones and the Human League, will perform as part of "The Big Rewind Tour" Wednesday, Aug. 12, at Pine Knob Music Theatre, Independence Township.

The tour is Culture Club's first in 13 years, and it kicked it off with a performance on VH1's "Storytellers." On Tuesday, Aug. 11, Virgin Records will release a double CD "VH1 Storytellers/Greatest Hits." One disk will be a greatest hits retrospective, and the second disk will

### The Big Rewind Tour

**WHO:** Culture Club (9:10-10:25 p.m.), Human League (8:40 p.m.) and Howard Jones (7:45 p.m.).  
**WHERE:** Wednesday, Aug. 12  
**WHERE:** Pine Knob Music Theatre, 175 and Sashabaw Road, Independence Township  
**HOW:** Tickets are \$25 pavilion and \$15 lawn for the all-ages show. For more information, call (248) 377-0100 or visit <http://www.palacenet.com>

be an audio version of VH1 "Storytellers" special, which premiered June 14.

Like Moss, Boy George makes no secret of his and Moss's relationship. After singing the hit "Church of the Poison Mind," Boy George says, "Church of the Poison Mind" was about Jon Moss who's on the drum kit behind me, as were most of the songs. We might as well get that out in the open. He loves it anyway. He loves the attention."

Culture Club broke up when Moss and Boy George ended their relationship. Since then, Moss, now 41, has married and has a 1-year-old child. He has played around London with a variety of acts. Moss and former Wang Chung bassist Nick Feldman inked an ill-fated deal with Epic Records.

"They never released the

album, which is worse than having a failed album. I was very unhappy. I didn't like it at all," he explained.

Moss blamed it on his age. "One person told me, 'If you were under 25, I'd give you a million pounds now. You're not under 24. I'm being honest with you. I'm not just saying this to flatter you, but you have a great band. You just need to get another band to play this stuff,'" Moss said.

Frustrated with the music industry, he sold his studio to the Brit pop band Primal Scream and became a landlord.

About two years ago, Moss was approached about the idea of reforming Culture Club. At the time, Moss had re-entered the musical workforce as a drummer. Initially he declined because he didn't want the burden placed on himself.

"The idea came about two years ago. I was just not interested. I wanted to see other people do it and be presented with it. I didn't know if George wanted to do it without me, but I certainly didn't want them to do it without me. It wouldn't be Culture Club."

"I really didn't want to be seen as the main mover. I didn't want my heart and soul to be let down

Please see REWIND, E2

## THE Big Rewind

Culture Club, Howard Jones and the Human League bring back memories of leg warmers, Adidas shoes, and hot pink T-shirts



## JAZZ

## Versatile James Carter puts organ at the helm of new CD

BY HUGH GALLAGHER  
STAFF WRITER

Detroit saxophonist James Carter wasn't happy with some of the cuts for his upcoming CD and went to his Atlantic label mate pianist Cyrus Chestnut to recut some numbers.

He wanted Chestnut to adapt his acclaimed keyboard techniques to recut on the organ for the first time. "When I approached him, he was kind of reluctant, so he was very reluctant," Carter said in a recent cross-town telephone interview. "But I had figured, we were label mates. But his reluctance got greater and greater, so I knew what that was all about. He kept saying, give me a few months. But then, at the last moment, he said OK. He enjoyed it."

Chestnut, Henry Butler and Craig Taborn take turns on the Hammond organ playing with Carter and his band on the just released "In Carterian Fashion," (produced by Yves Beauvais). The versatile Carter works out on soprano, tenor and baritone saxophones, sometimes jamming with himself, on an album that moves from swinging grooves and blues into the stratosphere of experimental playing.

But at its heart is an appreciation for the organ.

"In essence, it's the organ at the helm, in terms of the influence it's had on the music, the place the organ has held since the '70s funk," Carter said. "It's a lasting ornament in our society, it's something I was looking at doing from the time I played with the New York Organ Ensemble. I wanted to make my own outlet for it."

Carter was visiting friends and family in Detroit recently following a monthlong European tour. "In Carterian Fashion" follows Carter's well-received "Conversa'n With the Elders," in which he played with his mentors in a straight-ahead tribute to Top.

Carter was born in Detroit and is a product of Detroit's rich jazz tradition, first learning to play with big band veteran Donald Washington, whom he often cites as a major influence.

"I was pretty much influenced by anyone who had an instrument in his hand," Carter said, "any artist in general. It didn't have to be a sax player to influence me."

Carter was also a product of the musical programs in the city and of the Blue Lake Arts Camp in western Michigan, where he spent several summers learning his art.

"It put music in a very hip atmosphere, out in the open woods combining

camp life with music," he said. "And the camp food, always a constant no matter what the camp stands for, the food is constant. But it was a nice communal thing, running into people your own age that you never knew existed and shared the same enthusiasm about music."

Carter said growing up in the Detroit music community was equally important and was like "living in Hog Heaven."

Having paid tribute to his roots, Carter now moves into different territory on "In Carterian Fashion."

Each organist had his own approach to the music. "Harry, once he got into dealing with things, was well-versed dealing with the organ, the most gung-ho," Carter said.

He said Craig Taborn was able to play more "pinnaciously" because the rhythm section of Jaribu Shahid and Tani Tahai filled in the bass. Carter's brother, Keith, plays guitar on several cuts.

Also, for the first time, Carter uses overdubbing that allows him to play baritone, tenor and soprano sax on "Frisco Follies."



Please see CARTER, E2 James Carter