

Nat Hentoff Remembers Max Roach



The Constitution of a Jazzman

Max Roach, at 83, left us on August 16, but his liberating presence lives on in his music

Early one morning years ago, I was at the Blues Alley jazz club in Washington, D.C., to do a television interview with Max Roach. As always, I was early. There was no one in the club except Max, alone at the drums, practicing for the night's gig. He played with as much intensity—and as many surprises—as if he were before hundreds of listeners.

Like Roy Eldridge and Phil Woods, Max always played as if it were his last gig on earth. With Charlie Parker, Dizzy Gillespie, Thelonious Monk, and another drummer—Kenny “Klook” Clarke—Max changed the direction of jazz as Louis Armstrong had decades before.

Washington Post jazz critic Matt Schudel distills how Max liberated jazz drumming: “By playing the beat-by-beat pulse of standard 4/4 time on the ‘ride’ cymbal instead of on the thudding bass drum, [he] developed a flexible, flowing rhythmic pattern that allowed soloists to play freely, [and] by matching his rhythmic attack with a tune’s melody, Mr. Roach brought a newfound subtlety of expression to his instrument.”

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Kanye West Vows To Never Appear On MTV Again



Kanye West has never been shy about voicing his opinions, especially when it comes to awards shows.

In 2004, he walked out of the American Music Awards, claiming he was “robbed” in the Best New Artist category (see “Usher, Outkast Clean Up; Kanye Strikes Out At American Music Awards”). The following year, he promised hellfire and brimstone if his *Late Registration* album didn’t take home the Grammy for Album of the Year (see “Kanye’s At It Again: ‘If I Don’t Win Album Of The Year I’m Gonna Have A Problem’ “). And, perhaps most famously of all, he stormed the stage at the 2006 MTV Europe Music Awards after losing the award for Video of the Year (see “Kanye Admits To Having Had A ‘Sippy Sippy’ [Or Two] Before EMA Rant”).

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Village Voice Interview With 50 Cent By Ben Westoff



Recently, I met up with 50 at G-Unit Clothing headquarters on 23rd Street, which boasts a faux-library of gold-painted books and topless ebony mannequins. In the flesh, Curtis Jackson III repped his brand loyalties by wearing a white Yankees cap, white Reeboks, and having the office stocked with more Vitamin Water than one person could drink. He was shorter, but just as thick, as I'd imagined, and much, much nicer. Charming, in fact, and generous with his time. He answered thirty minutes of my questions—complete with compulsory Kanye, Fat Joe and Lil Wayne disses—and would probably have gone another thirty if I'd asked.

How would you describe the impact of “I Get Money”?

That record has impacted in a way that you can't gauge. Hands down it's the hottest record in the nightclub.

What's your favorite song on Curtis?

“Man Down.” It's censored, though. Even on the dirty version.

Why?

I think companies are sensitive to the nonsense that goes on in the media.

The Russell Simmons stuff?

Yeah, totally that. While that's there, they want to avoid any possibilities of CDs being pulled off the shelves, with

record sales the way they are.

Do you disagree with Simmons about self-censorship in rap?

I think he displayed to everyone that he aspires to pursue politics. I just think he was being politically correct. He said, "The rappers should censor themselves." It's the middle [ground].

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Gladys Knight Talks About The Music Industry With Lee Bailey



*Gladys Knight has one of the most distinctive and recognizable singing voices in the world today, and her speaking voice isn't so bad either.

Our Lee Bailey recently had the opportunity to speak with Ms. Knight. When asked about the modern state of popular music he touched a nerve. Here's why Gladys says modern music annoys her.

"One of my pet peeves is being categorized, so to speak," the music legend told our publisher. "Not just because of the kind of music you were doing, but how you looked. Whether you could

do pop music material sometimes was dependent upon whether you were African-American or not African American and that used to bother me so much.”

We would imagine that Ms. Knight is but one of many who remember this ‘type casting,’ if you will, in the music business. Despite this, Gladys says she was reared by her mother to be versatile from the very beginning.

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