



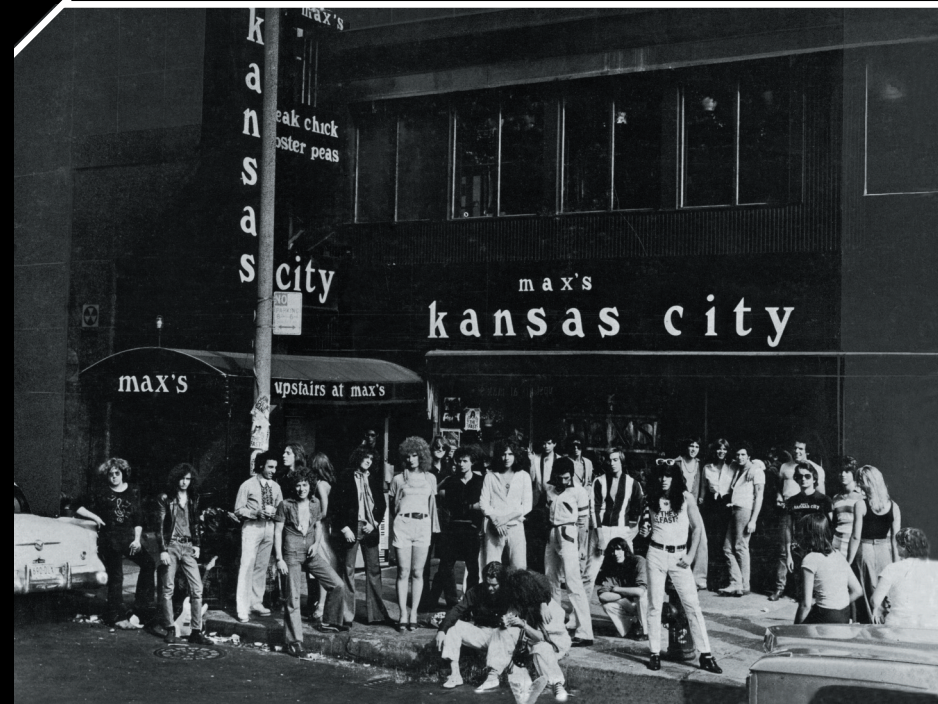
Max's Kansas City is known to millions as the launching pad for such stars as **Lou Reed** and **The Velvet Underground**, **Alice Cooper**, **Iggy** and **The Stooges**, **Aerosmith**, **Bruce Springsteen**, **Patti Smith**, **Bob Marley** and **The Wailers**, and **The (New York) Dolls**. For the last year Max's has featured a new wave of New York bands whose popularity is increasing every day! Some of the best and most popular of these new bands are included in this album.

You've read about them in **Penthouse**, **Rolling Stone**, **The Trouser Press**, **Bomp**, **Circus**, **Rock Scene**, **Creem**, **Record World**, **Club**, **The Voice**, **SoHo News**, **Melody Maker**, and countless other publications: **Wayne County** and **The Back Street Boys**, **Cherry Vanilla** and **Her Staten Island Band**, **The Fast**, **Suicide**, **The John Collins Band**, **Harry Toledo**, and **Pere Ubu** are the stars of tomorrow! Lines around the block have become a regular feature whenever these groups are performing.

Now you can share in this exciting new scene! Give this record a listen and you'll know why the crowds are going wild at Max's!

max's
kansas city
1976 & BEYOND

WAYNE COUNTY & THE BACKSTREET BOYS ◊ **KNOTS**
THE FAST ◊ **SUICIDE** ◊ **HARRY TOLEDO** ◊ **THE SENDERS**
CHERRY VANILLA AND **HER STATEN ISLAND BAND** ◊ **VON LMO**
JOHN COLLINS BAND ◊ **PHILIP RAMBOW** ◊ **NEW YORK DOLLS**
IGGY POP ◊ **NICO** ◊ **JIMI LALUMIA** & **THE PSYCHOTIC FROGS**
THE BRATS ◊ **THE OFFS** ◊ **THE TERRORISTS** ◊ **THE STILLETOS**
JOHNNY THUNDERS & **THE HEARTBREAKERS** ◊ **SID VICIOUS** & **THE IDOLS**
JAYNE COUNTY ◊ **ROLAND ALPHONSO** ◊ **FREDDY FROGS** ◊ **JOY RYDER** ◊ **BMT'S** ◊ **FAST FLOYD** ◊ **GANG WAR ... & MORE!**



max's kansas city, opening in NYC in 1965, in the midst of twist clubs and discotheques playing Motown and British invasion records, wound up becoming the first landmark 'underground' nightclub in America. It served as a gathering place for poets, sculptors, writers, artists, actors from the worlds of theater and film, and musicians, songwriters and performers all sharing a new found 'hipness' that had emerged from the Beatnik scene of the 1950's. The world was changing, and when one of those world changers, Andy Warhol, brought his gaggle of musicians, speed freaks, male hustlers, junkies, drag queens and groupies downtown from his East 47th Street 'Factory' (later moving the factory to Union Square in order to be closer to Max's), thereby placing the seal of 'in' on Mickey Ruskin's hip steakhouse.

Max's became the place to play, and the place to get signed. Warhol's creation, The Velvet Underground with Lou Reed, created the musical idiom that would lead to glam/glitter, punk, new wave and beyond. Eric Emerson & The Magic Tramps, Ruby & The Rednecks, Suicide, Queen Elizabeth starring Wayne County, and The New York Dolls all became Max's bands, via The Mercer Arts Center, and the Club 82. Bob Marley & The Wailers shared a night with a young man from New Jersey who showed up by bus with his guitar in a brown shopping bag; that young man was Bruce Springsteen, and he was signed to his lifelong Columbia Records deal at Max's. Aerosmith, who were part of the NY Dolls/ Wayne County crew also were signed at Max's, as were Cheap Trick a bit later on.

NY's 'girls', Patti Smith, Debbie Harry and Cherry Vanilla all played Max's, as did Television, The Fast, Talking Heads, and any other name to emerge from the scene that you could think of; The Ramones played Max's as well, although they downplayed that fact a few years later. Mickey Ruskin had to close Max's in 1974, and while it was closed, Hilly's On The Bowery became CBGB, quickly trying to fill the gap left by Max's closure. In 1975, Laura and Tommy Dean bought the bankrupt Max's and hired Peter Crowley to book the bands, steer the ship and get the joint hopping again, while managing Wayne County, whose new band, The Backstreet Boys, became regular attractions at Max's, alongside Cherry Vanilla, The Fast, Suicide, and ex NY Doll Johnny Thunders' new band The Heartbreakers, the greatest rock and roll band to emerge from the 1970's NYC scene ... period.

By 1976, Crowley decided to do a various artists collection of Max's bands as an independent release, called



19. SID VICIOUS & THE IDOLS 'Take A Chance' (live)
(Lure/Nolan) Jungle Music/Bucks Music Group. SID VICIOUS – vocals; STEVE DIOR – guitar; MICK JONES – guitar; ARTHUR KANE – bass; JERRY NOLAN – drums. Recorded live at Max's Kansas City September 1978. Previously unreleased; taken from the forthcoming DANNY GARCIA film: 'Sad Vacation – The Last Days of Sid & Nancy' Licensed courtesy of Danny Garcia (p) 2017 Jungle Records www.chipbakerfilms.com
Sid Vicious, bass player for The Sex Pistols, became the face, the icon of Punk Rock; he became the poster on the wall, the face on the tee shirt, and the cover of so many magazines ... he embodied the outrageous and chaotic appeal of the genre, and by dying young, he took on the mythic aura that young death brings to the music business. While The Sex Pistols never played NYC during the late 70's punk era, Sid as a solo did play Max's Kansas City, his last gigs before his death, backed by The Idols – Steve Dior, The

Dolls' Arthur Kane and Jerry Nolan, and on this night, The Clash's Mick Jones. As a huge fan of Johnny Thunders & the Heartbreakers, Sid did quite a few covers of their songs, including Jerry Nolan's 'Take A Chance With Me'. This track is taken from Danny Garcia's Vicious documentary, "Sad Vacation – the Last Days of Sid & Nancy". JL.

In my opinion, his notoriety far surpasses his ability. Here's a chance for you to decide for yourself. PC.

Due to a lack of space, many worthy max's bands didn't make it onto this record/cd. Here's a partial list:

The Blessed, Student Teachers, The Most, Spicy Bits, The Poppees, The Sorrows, Another Pretty Face, The Ramones, Reagan Youth, Heart Attack, Just Water, Day Old Bread, The Planets, Mink DeVille, Blondie, Emmy (Madonna), Stray Cats, The Stimulators, Bad Brains, Sic F*cks, Nihilistics, Neon Leon, Somebody Good, The Martian Rock Band, The Speedies, Avis Davis, Magic Tramps, The Dictators, Pure Hell, The Rousers, Testors, Luigi & The Wiseguys, The Waldos, Velvet Underground, The Stooges, The Wailers, Bruce Springsteen, The Rattlers, The Idols, Stumblebunny, Dead Boys, Red Transister, The Marbles, Teenage Jesus & The Jerks, Levi & The Rockats, The Victims, Ronnie & The Jitters, Jones Crusher, Hammerbrain, Stop, New York Junk, Fellini's Basement, Little Annie, Bikini Contest, and many more. Look 'em up. Many have records or CDs available.



16. NICO 'Saeta' (live)

(Nico/Quilichini) Coeur De Lion Int. NICO – vocals; LYN OAKEY – guitars; JAMES YOUNG – keyboards; RICK GOLDSTRAW – bass; TOBY TOMAN – drums; MIKE KING – guitar; SAM – flute. Recorded live in Europe in 1983, (p) 1983 ½ Records. Taken from 'Femme Fatale' FREUDCD069 on Jungle Records.

The hippie bohemian deadpan chanteuse that was Nico is represented by a track that typifies her style and sound. Nico was one of the earliest Warhol stars, both in his films and just being on display, a reality star before the art form had been recognized. Nico's time as a vocalist with The Velvet Underground confirms her place in rock and roll history for all time, as The VU were the early and most frequent reference point to the music part of Max's, which had been a haven for poets, sculptors, artists and writers in it's early days. The 'Warhol Invasion' of Max's turned the tide, and Nico was an essential part of that wave;

'Saeta' appears on the Jungle CD "Femme Fatale". JL.

Unfortunately, tapes of Nico at max's didn't survive. So this sample performance from 1983 will have to do. PC.



17. GANG WAR 'These Boots Are Made For Walking' (live)

(Lee Hazelwood) Criterion Music/Universal Music. JOHNNY THUNDERS – guitar & vocals; WAYNE KRAMER – guitar & vocals; RON COOKE (or BOBBY THOMAS) – bass; JOHN MORGAN – drums. Recorded live approx 1979. Licensed courtesy of Skydog International, (p) 1992 Skydog International. Taken from the album 'Johnny Thunders & Wayne Kramer's Gang War' FREUDCD076 on Jungle Records.

While JoHansen and Sylvain kept The Dolls name alive, Johnny Thunders had a very active post Dolls career; besides the punk era Heartbreakers, and Cosa Nostra, he joined forces with MC5 original Wayne Kramer to form Gang War: Thunders had so many band names over a period of time that it became hard to keep track, and this may have blunted potential

record deals from happening; too many name changes too frequently was not seen as a positive thing by most record label employees. Thunders loved his 1960's cover versions, and this version of Nancy Sinatra's "These Boots Are Made For Walking" is sensational; it appears on a Jungle/Skydog album release, 'Johnny Thunders & Wayne Kramer's Gang War'.

This "super group" looked great on paper, but the mix of MC5 and New York Dolls never really jelled. PC.



18. JOHNNY THUNDERS & THE HEARTBREAKERS 'M.I.A.' (live)

(Thunders) BMG Chrysalis VM Music. JOHNNY THUNDERS – guitar and vocals; WALTER LURE – guitar; BILLY RATH – bass; JERRY NOLAN – drums. (p) 2017 Jungle Records. Previously unreleased outtake from "Live at Max's Kansas City Volume 2", recorded 1979. FREUDCD/LP117.

While this tune appeared on the solo Thunders album "Que Sera Sera", this early version is an unreleased outtake from the expanded edition of "Heartbreakers Live at Max's Kansas City", which has been released on Jungle Vinyl and CD. "M.I.A." is a long time crowd favorite and totally hits its stride as a 'live' recording. JL.

This track features Johnny Thunders' special tuning. PC.

"Max's Kansas City 1976", that was also the name of a single by Wayne County, the lyrics of which celebrated the scene and the bands that played there (including one made up name, Psychotic Frogs, which was put to good use shortly thereafter). The album and the single were the first indie releases from the NYC 'punk' scene to gain worldwide release, distribution, and press, putting the scene on the map, once and for all. CBGB followed later on with a double "Live At CBGB" album, while the Max's album featured studio recordings.

During the punk explosion in the UK, Peter Crowley and Wayne County went to England, where a new County band, The Electric Chairs, was formed (and where Wayne would, by 1979, emerge as Jayne County, the first trans artist to transition in the public eye – during an extremely LGBT-phobic period for the world of rock and pop music, ground was being broken by a ground-breaking artist). Thunders and Vanilla had also made their way to the UK during punk, but Max's soldiered on; bands like The Cramps, The B 52s, DEVO, The Misfits, The Beastie Boys, Bad Brains and a young, rock version of Madonna all got their starts at Max's; Peter Crowley hosted the earliest 'hardcore matinees' at Max's, when the genre was just beginning; and yes, The Psychotic Frogs 'Death To Disco' campaign was kicked off and headquartered at Max's.

By 1981, various problems brought Max's to an end, but its 16-year run set the stage for all that followed. Many feel that if Max's hadn't come into being when it did, many of the trends, bands and attitudes that we now share, may have never come to pass. There are those who try to bypass the rich history of Max's in favor of venues that simply followed in Max's footsteps, after the fact; without those footsteps, what would they have followed? In recent times, interest in Max's has grown by leaps and bounds, and this newly expanded edition of Max's Kansas City 1976 is one big leap indeed. Max's Forever!

Jimi LaLumia , NYC, 2016

Find Jimi LaLumia on Facebook, Twitter and Linked In.

How the 1976 LP came to be – by Peter Crowley.

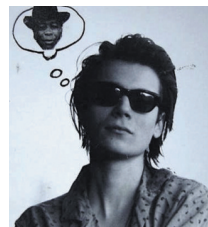
In 1974, I got an album deal for Wayne County & The Backstreet Boys with ESP Disc, a record company that boasted, "The artists alone decide what you will hear on their ESP-Disk". An album was recorded at a studio in Brooklyn, but when a cassette copy was played for Bernard Stollman, his bride convinced him to renege on the deal.

So, when I took over the artistic direction of max's in 1975, I convinced the Deans that a compilation album of max's bands would be a great way to advertise the club. Of course, I first asked Wayne, Suicide, The Fast, Blondie, The Heartbreakers, Mink DeVille, Tuff Darts and The Planets to be on it, but the last five turned me down. Wayne suggested Cherry Vanilla and I thought that was a good idea; I heard Harry Toledo's song over the P.A. at CBGB; Pere Ubu had sent me their singles, so I asked if I could include Final Solution (though their people declined inclusion in this extended album); and the John Collins Band had some good songs (which, unfortunately, they kept for the major label deal they were sure they'd get any day).

Tommy and Laura had been approached by Bobby Orlando whose dad had bought him a recording studio, so Wayne and The Fast went there to record for free. Suicide had their own tape recorder but it needed repairs, so Tommy threw them \$50 and they recorded two songs in their basement. Vanilla spent the most money but only came up with one song. We got Bob Gruen to take pics for the cover and a neighborhood typesetter laid out the covers in return for dollars off his bar tab. I asked Lenny Kaye, "Who pressed Piss Factory?" and he gave me the phone # of a pressing plant in New Jersey. JEM agreed to distribute. We made a licensing deal with King Records for Japan, and I had some 45s of Wayne's max's kansas city pressed up with a pic sleeve by Lee Black Childers.

Hilly got wind of our efforts and rushed to make Live at CBGB, but we took our time, not feeling particularly competitive. When the albums were done, we took ads in Rock Scene and began selling albums at the club and by mail order. A couple of years later, Tommy managed to license the album to CBS for the UK, and there was also an Italian release – on RCA, if I'm not mistaken.

At the beginning of the UK punk explosion, Lee Black Childers (Heartbreakers manager) called and told me to



13. PHIL MARCADE 'All Quite Wasted'

(Phil Marcade) Copyright Control. Previously unreleased. PHIL MARCADE – vocals and acoustic guitar. Recorded in Queens, NY, June 2008.

Phil Marcade, lead singer of The Senders and The Backbones, has contributed this wonderful reminiscence of '70s max's kansas city. His book, "Punk Avenue" is available from Amazon. It's almost as much fun as being there. PC.

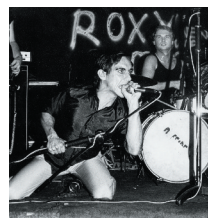


14. JAYNE COUNTY 'Max's Kansas City (reprise)'

(Wayne County) Big Game Music JAYNE COUNTY – vocals; LEON PIERCE – guitar; CHARLES T. HALL – bass guitar; JOE RIZZO – drums; WILLIAM WEBER – additional guitar & vocals); PETER CROWLEY – additional vocals; JERRY TEEL – additional vocals. Recorded by William Weber and Jerry Teel. Produced by Peter Crowley.

Wherein Jayne and I tried to remember as many max's artists as we could. If your band was left out, please accept my sincere apology. PC.

LIVE DOCUMENTS...



15. IGGY POP 'Rock Action' (live)

(Iggly Pop) Bug Music Ltd. IGGY POP – vocals; STACEY HEYDON – guitar; SCOTT THURSTON – guitar/keyboards; TONY SALES – bass; HUNT SALES – drums. Recorded live 16 November 1977 San Diego State University. Licensed courtesy of Skydog International, (p) 1995 Skydog Records. Taken from the 2xCD 'Nuggets' FREUDCD074 on Jungle Records.

This is post Stooges; post Bowie Iggy with the Sales brothers, Tony and Hunt, on what has become a collectible track. After his dalliances with Bowie and art rock, Iggy returned to floor shaking rockers, totally unaware that, in the 80's an "Iggy Restoration" period would begin, and the newly found MTV audience would embrace him, something new for him in America. Iggy has some historic Max's footnotes; such as the night he performed with The Stooges, rolling around on broken' glass in front of an audience that included Andy Warhol, who laughed so hard at the performance that his stitches opened and he had to be rushed to

hospital (Warhol had just recently been 'famously' shot by a former Factory regular). Max's was also where the iconic Danny Fields engineered the first meeting between Iggy and David Bowie; if those two hadn't crossed paths, how very different rock history might be. "Rock Action" appears on the 2 CD Jungle release "Nuggets". JL.

The Stooges first played max's in 1969. Their shows are legendary. PC.

Iggy never 'played' the Roxy, but one night gatecrashed an Outsiders gig. AH.



9. JOY RYDER 'Johnny Was A Fireman'

(Denise Joy Whelan) Monongo Music, arranged by Stu Newman. JOY RYDER – vocals; WALT STACK – lead guitar; TODD FEYH – bass guitar; DAVE DAWSON – drums; STU NEWMAN – guitar; YAX TAKASHI – sax. Recorded at The Fun House 2002 for Max's Vol. III, produced by Peter Crowley, engineer Jerry Teal. www.nyrock.com/joyryder
Joy Ryder (with Avis Davis) was a fixture at max's in the '70s. She wrote and sang this song as a tribute to Johnny Heffernan, one of the heroes of 9/11. PC.



10. SEA MONSTER 'Halloween In Detroit'

(Stevenson/Wagner) Copyright Control. Recorded at the Fun House for Max's Vol. 3. Produced by Peter Crowley; engineer Jerry Teal.
My favorite band, too young for the original max's, they played the short lived Fiasco On 52nd Street, and several max's reunions. Search for Sea Monster Music, and buy Psychotronic Roller Boogie Disco Queen Sock It to Me. You'll be glad you did. PC.



11. RUBY & THE REDNECKS 'Ruby From The Wrong Side Of Town'

(Reyner/Madera) Copyright Control. RUBY LYNN REYNER – vocals; JOHN MADERA – guitars, vocals; SUSAN 'SUGAR' LAMPERT – keyboards, vocals; STEVE GREENFIELD – saxophones; MIKE GARNER – fretless bass guitar; RON SALVO – drums; EMMA 'CHA CHA' CHANNING – vocals. Produced by Peter Crowley (p) theratcage.com www.rubyandtherednecks.com www.rubylynnreyner.com
When I asked Ruby, "Why have you never made an album?", she replied, "Nobody ever asked."... So, I asked. If you want more, Google Ruby Lynn Reynor and buy a CD from this original max's kansas city superstar. PC.



12. JOEY KELLY ALL STARS 'Amanda'

(Peter Crowley/Joey Kelly) Copyright Control. Previously unreleased. JOEY KELLY – vocals and harp; FREDDIE KATZ – guitars; AMY MADDEN – bass; KEVIN TOOLEY – drums; DAVE STOLER – keyboards; PHIL STONE, JOE KAMINSKI & TOMMY PEZZ (The Brooklyn Horns) – horns, arranged by Phil Stone. Produced and arranged by Joey Kelly & Freddie Katz, basic tracks engineered by Freddie Katz & Brett McLachlan at 30 Below Recording Studios, NYC; overdubs by Freddie Katz at Sierra Sound, NYC; mixed by Freddie Katz & Joey Kelly at Sierra Sound, NYC. Mastered by Mark Dunn.
Words by me. Music by Joey Kelly. I probably should have put more effort into my own creative efforts, but I kept busy enabling others instead. PC.

get Wayne to London ASAP, so I took Wayne and Greg Van Cook to London at the beginning of 1977 and helped put together the Electric Chairs. While I was away, Tommy put together a "Volume Two" with what he believed were more commercial songs. It was a flop.

So, when I returned in the summer of '78, I revived the max's label, recording bands like the Senders, Terrorists, Science, The Offs and VON LMO. Sales were limited, and the record company faded away as the club declined and fell at the end of 1981.

Then, in 1994, I decided to release some "lost" VON LMO tracks on my own Variant label, and in '96 Tommy asked me and Joy Ryder to find him a location for a new max's kansas city. On his own, Tommy found a location on 52nd Street and opened a new max's there, but he lost the rights to the trademark and the joint closed after a few months, but not before I managed to book and record a few new and interesting bands for a revived max's kansas city label that never actually happened. Some of those songs are included on this compilation, as well as recordings I made for the late Donna Parsons' Ratcage label.

So that's our DIY story. Hope you like the results of our efforts,

Peter Crowley

Album produced by Peter Crowley.

Compiled by Peter Crowley, assisted by Alan Hauser.

Licensed from Max's Kansas City Records and Ram Records except where noted. Tracks 1-9 (p) 1976 Ram Records. Special thanks to Tommy Dean Mills and Peter Crowley.

Max's meet up at: www.facebook.com/groups/5701328955

A selection of twenty-five of these tracks are available on double-LP vinyl.

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CD 1



1. WAYNE COUNTY AND THE BACK STREET BOYS 'Max's Kansas City 1976'

(Wayne County) Big Game Music. Dedicated to Lou Reed. WAYNE COUNTY – lead vocals; GREG VAN COOK – guitars; ELLIOT MICHAELS – bass; JETT 'BINGO' HARRIS – drums. Background vocals: Wayne, Greg, Elliot and Louis Bova. Produced by Wayne County and the Back Street Boys and Bob Orlando. Recorded at S.B.S. Studios, Yonkers, N.Y. Engineer: Louis Bova

The artist we now know as Jayne County was still the groundbreaking trans/ drag/ glam/ punk sensation Wayne County when the first indie album reflecting the NYC rock scene was being put together, and County was the main attraction, with three tracks included. This track had already been released as a single before the album's release, and celebrated the bands who were mainstays at Max's, giving people the long awaited dose of County they had expected during Jayne's time at Mainman a few years earlier, which never came to be, as well as the ESP Disk sessions which were considered too much in terms of language and subject matter. With a slight nod to Lou Reed's "Sweet Jane", this track remains one of Jayne's most popular recordings. JL. This is the song that convinced Laura and Tommy Dean to bankroll our album. Nearly all of the underground NYC rock bands are name checked here. PC



2. THE FAST 'Boys Will Be Boys'

(Miki Zone). PAUL ZONE – lead vocals; MIKI ZONE – guitar & vocals; ARMAND ZONE – synthesizers & vocals; PETER HOFFMAN – drums; TOMMIE MOONIE – bass. Produced by Bob Orlando. Recorded and mixed at S.B.S. Studios, Yonkers, N.Y., Engineer Jeff Kass assisted by Louis Bova

If ever a track seemed destined to be a radio and dance club hit, it was 'Boys Will Be Boys' by The Fast, a band that started on the cusp of the NYC scene as a glam, makeup wearing power pop attraction before the term 'power pop' ever existed. The Zone brothers were all deeply into the mythos and power of rock and pop, and 'Boys' is the embodiment of that. The Max's 1976 album was eventually released in the UK, on CBS, no less, which was quite impressive, and 'Boys' was released as a single, but it wasn't released there until 1978, and by then, 1977 punk was transfiguring itself into 1979 'New Wave' and the bloom was already off the rose, to exercise a time honored cliché. What was a perfect, ahead of the curve single in 1976, got lost in the crowd of 1978. CBS UK released the album as 'New York New Wave', which says it all. More of the details are revealed in Fast frontman Paul Zone's brilliant coffee table book "Playground"; astounding photos of the NYC scene, and a brilliant read. JL.

Considered by many to be the most likely to succeed, The Fast were being managed by Tommy, so they won two slots on our LP. PC.



5. BMT'S 'Clothes and Alcohol'

TOMMY BYRNES (Billy Joel Band) – guitar, piano, vocals; KEVIN SHAW – bass, harmonica; VINNI MATLAND – drums. Produced by Bobby Belfiore, engineered by Roland Janes & Robert Matland, mixed by Jeff Philips.

In January 1983, max's kansas city stalwarts the BMTs went down to Memphis and recorded at SUN STUDIOS. Here's the result. PC.



6. KIERAN LISCOE & THE ATTITUDE 'Hello St. Vincents'

(Kapinos/Liscoe) Kapcoe Music, (ASCAP) KIERAN LISCOE – lead vocal; 'CRAZY' EDDIE K – keyboards; RITCH BLADE – bass guitar; PETER SHEENE – guitar; ANDY LEWIS – drums; APRIL EPPS, JUDY O'DELL – backup vocals. Recorded at Evergreen Studios, NYC, mixed at Right Track Studios, NYC. From the album MKC 8001. (p) 1981 Max's Kansas City Records.

Tommy Dean's favorite band. PC.

20 YEARS ON...



7. JAYNE COUNTY 'Max's Kansas City Parts 1 & 2'

(Wayne County) Big Game Music. JAYNE COUNTY – vocals; LEON PIERCE – guitar; CHARLES T. HALL – bass guitar; JOE RIZZO – drums; WILLIAM WEBER – additional guitar & vocals; PETER CROWLEY – additional vocals; JERRY TEEL – additional vocals. Recorded by William Weber and Jerry Teel. Produced by Peter Crowley.

Produced by me at the fantastic Fun House (East 4th Street at Avenue B). Hope you like it. PC.



8. FREDDY FROGS 'Days On Earth'

(Freddy Frogs' Toscano) Days On Earth Songs. From the Freddy Frogs Four on the Floor 'Days On Earth' CD. (p) 2000 Off The Wall. FREDDY 'FROGS' TUSCANO - vocals; RIZZO ANTHONY - guitar, background vocals; ROMAN A ANTHONY - bass, background vocals; 'MEMPHIS' MIKE LAFATA (drums). Recorded at Dare Studios, Deer Park, New York. Produced by Michael Epstein & Freddy Frogs Four on the Floor. www.freddyfrogs.com

Freddy's Sunday night residency at max's kansas city is legendary. Google Freddy Frogs Toscano for more info. PC.

CD 2



Master of sloganeering, (*Be Your Self, Advance Your Self, etc.*), here **VON LMO** creates the hit single he never had. *PC.*

1. VON LMO 'This Is Pop Rock'

(VON LMO) Recorded at Skyline Studio in 1979 for Max's Kansas City Records. Produced by Peter Crowley, engineer Paul Wickliffe. Taken from the album 'Cosmic Interception' on Variant Records. (p) 1981 StraZar Records

The main component of the decades spanning attraction known as VON LMO is Frankie Cavallo, mysterious figure from the planet 'Strazar' (yes, there is a 'Little Italy' district on Strazar) ... this imposing figure came complete with a bit of a checkered past (involving the law, allegedly), and an on/again, off/again collaborative work involvement with Otto Von Ruggins (a duo project called Avant Duel). The late Alan Vega of Suicide called a VON LMO show 'total insanity'; there is no debate there, having introduced Avant Duel at a 2010 Max's Reunion show that I exceed, as I fled the stage area immediately. Mass destruction and potential physical harm are part of the appeal of a VON LMO performance. *JL.*



2. FAST FLOYD & THE FAMOUS FIREBIRDS 'Frogs Legs Man'

FAST FLOYD – vocals, guitar; BOBBY MACK – guitar; CHRIS CAMPBELL – bass; LANCE CAMPBELL – drums; FRANCO ST. ANDREW – tenor sax. A different recording to the 'Devil's Daughter' album (p) 1983 King Pin Records.

Max's regular, Fast Floyd (Robert Henry McKenzie) formed Mink DeVille with his Connecticut childhood friend, Willy DeVille (William Borse) in San Francisco. When Willy decided to return to New York, Floyd stayed behind for fear of being arrested for outstanding warrants. He's immortalized in the Mink DeVille hit, Spanish Stroll: "The man is crazy on the coast; There ain't no doubt about it." Floyd committed suicide in 1993. *PC.*

3. THE CELLMATES 'Everybody Wants'

Previously unreleased. VINNIE – vocals; JACKIE – guitar; FELIX – drums; MIKE – bass guitar. Produced by The Cellmates somewhere in Jersey City.

The most real punk band of all. These Jersey City guys (childhood friends of Blondie's Frank Infante and Clem Burke) stole a station wagon to get their gear to max's when their van broke down. *PC.*

4. SCIENCE 'Twisco'

(Su Z Science) Copyright Control. Previously unreleased. SU Z SCIENCE – vocals; ARTHUR ZO – bass; ROMEO – drums; ?session guy – sax. (p) 1981 Max's Kansas City Records.

Late '70s max's favorites, the late Su Z. Science (who later became Johnny Science) played on many dates with VON LMO. *PC.*



3. HARRY TOLEDO 'Knots'

(Toledo). HARRY TOLEDO – guitar & vocals; ED TOMNEY – lead guitar & bass; TAKE LEPRE – piano; JOHN TERELL – EMI synthesizers; BOB LEPRE – drums. Produced by Harry Toledo.

Recorded at A&R Studios, New York City, engineer Garry Roth. Mixed at 419 Studio by Gary Roth.

Harry Toledo is one of the unsung heroes of the late 70's scene, certainly not punk or glam, but rather a dark, intense take on things musically, having also worked with The Velvet Underground alum John Cale, which resulted in a celebrated EP on the Spy Records label. "Knots" has stood the test of time, in many ways now sounding quite contemporary while Toledo seemingly vanished from 'the scene' and from recording, by the dawn of the 80's. *JL.* I heard this great track played over the CBGB P.A. system, and asked Harry if he'd like to have it featured on the max's LP. Christgau didn't like it, but John Cale was impressed. *PC.*



4. CHERRY VANILLA AND HER STATEN ISLAND BAND 'Shake Your Ashes'

(Vanilla/Morrongiello). CHERRY VANILLA – vocals; THOMAS MORRONGIELLO – guitar; BUZZY JOHN VIerno – bass; FRANK LA ROCCA – drums; GARY COHEN – piano. Produced by Cherry Vanilla & Thomas Morrongiello. Recorded and mixed at Shaggy Dog Studios, Stockbridge, Mass, Engineer Less Kahn.

The title should have been called "Shake Your Asses", but it was 1976, and NYC bands were fearful that the record company execs wouldn't sign them if they were too outrageous, or used unacceptable language; little did they know what the 80's had in store, with the advent of hardcore punk and hip hop. Cherry Vanilla, a former Warhol star ("Pork") and key player in the selling of glitter era David Bowie, was the first sexually explicit white female performer that I can recall in rock and roll. While Patti Smith explored the intellect and Debbie Harry was the fab girl next door (an ultra hip girl next door), Vanilla was Mae West times one thousand. Poem/songs like "Whore On Fire" and rockers like "Hard As A Rock" and "Foxy Bitch" were an exciting forecast of where women were headed, and a young Madonna, who was playing Max's at the end of the decade, was exposed to Cherry's sexually charged shows, but, as with 'Wayne' County, she was too ahead of the curve, especially in the uptight right wing rock scene, which had taken a very racist, homophobic, woman hating stance. Thus, Vanilla is represented by this fun, harmless romp which in no way represents what she was about. The RCA UK album 'Bad Girl', released in 1978, is her shining moment, although the sex hating UK punk scene gave it a thumbs down. *JL.*

Vanilla went on to get a major record deal. Her tours with The Police are legendary. *PC.*

5. WAYNE COUNTY AND THE BACK STREET BOYS 'Cream In My Jeans'

(Wayne County) MCPS. WAYNE COUNTY – lead vocals; GREG VAN COOK – guitars; ELLIOT MICHAELS – bass; JETT 'BINGO' HARRIS – drums. Produced and mixed by Wayne County and the Back Street Boys and Bob Orlando. Recorded at S.B.S. Studios, Yonkers, N.Y., Engineer: Louis Bova

As detailed in the Cherry Vanilla analysis above, mid '70s NYC was in the grip of anti glam, anti glitter, anti gay rage. An entire chapter of the book "Please Kill Me" is devoted to the Wayne County/Dick Manitoba incident at CBGB, "Fun With Dick and Jayne", and after that, things were never the same between the two clubs. As a result, the raw unfettered wildness of Wayne County, songs like "Fuck Off", "Stick It In Me", "Toilet Love", and "Fucked By The Devil" which were brilliant and mind blowing in 1975 (and still are) went unrecorded, again, it was 'we want a record deal'. Thus, the great, fun, tip of the Wayne County iceberg, "Cream In My Jeans", made it onto the Max's album, a mere hint of what the real County material and shows was all about. A decade later, everyone was using obscenities and crazed subject matter without a blink. *JL.* A punk classic! *PC.*

6. THE FAST 'Wow Pow Bash Crash (A Rock Opera In 3:15)'

(Miki Zone) Paul Zone Music. PAUL ZONE – lead vocals; MIKI ZONE – guitar & vocals; ARMAND ZONE – synthesizers & vocals; PETER HOFFMAN – drums; TOMMIE MOONIE – bass. Produced by Bob Orlando, Recorded and mixed at S.B.S. Studios, Yonkers, N.Y., Engineer Jeff Kass assisted by Louis Bova

This second track from *The Fast* made it clear that the band could rock hard with the best of them, in contrast to the fun "Boys Will Be Boys": The Fast were always tops at delivering a live stage performance that could hold it's on with anyone else on the bill. The lyrics were influenced by the very best of the 1960's in the rear view mirror, with an eye peeled towards the 80's; they had gone into the studio with Ric Ocasek of The Cars, and hopes were high at one point, especially for the other 'hit that never happened', "Kids Just Want To Dance", which preceded "We Got The Beat" by The Go Gos, but again, nothing came of the Ocasek sessions (refer to Paul Zone's "Playground" book for more on this) In the 80's, Paul Zone as the vocalist for Man to Man (with Man Parrish), reached #4 on the UK pop charts with the international dance club hit, "Male Stripper". JL.
More terrific power pop from scene faves! PC.

7. WAYNE COUNTY AND THE BACK STREET BOYS 'Flip Your Wig'

(Wayne County) MCPS. WAYNE COUNTY – lead vocals; GREG VAN COOK – guitars; ELLIOT MICHAELS – bass; JETT 'BINGO' HARRIS – drums. Produced and mixed by Wayne County and the Back Street Boys and Bob Orlando. Recorded at S.B.S. Studios, Yonkers, N.Y., Engineer: Louis Bova

"Flip Your Wig" was a song tailored to the 'show' part of Wayne County's performances; a massive wig full of holiday lights flickering on and off, and County's rap about pigeons and India, were all part of this 'live' showstopper. Homophobia, in the days before MTV and the internet, kept closeted record execs away from acts like Wayne County and Cherry Vanilla until they arrived in the U.K. to join fellow New Yorker Johnny Thunders for the late 70's punk explosion, where all three signed record deals. In London, County abandoned the 'Backstreet Boys' name (which someone else found useful a few decades later) and became The Electric Chairs, changing over to Wayne County & The Electric Chairs, and finally, Jayne County, the first rock/pop artist to ever change their gender assignment while releasing records and touring. JL.

The story of Cinderella, a mad homeless woman who lived on the streets of the upper west side. PC.

8. THE JOHN COLLINS BAND 'The Man In Me'

(Collins). JOHN COLLINS – vocals, ARP 2600 & Salinas string ensemble; GARY 7 – guitars; BOB CAPEL – bass; STIX NICKSON – drums. Dedicated to Johnny Ray. Produced by The John Collins Band and Bob Orlando. Recorded and mixed at S.B.S. Studios, Yonkers, N.Y.

Powered by a riff that seems to recall Steppenwolf's "Born To Be Wild", "The Man In Me" is a non-punk, traditional rocker, from The John Collins Band, and this track developed a fan base of it's own thanks to it's inclusion on the Max's album. Collins later joined a band called The Terrorists, who had a single released on the Max's label, infusing reggae into the mix as it was also rising in the U.K. punk clubs in the late 70's. JL. *The most mainstream cut on our album. PC.*



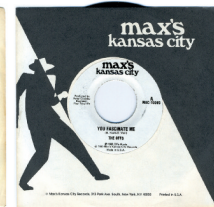
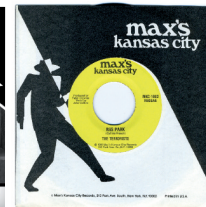
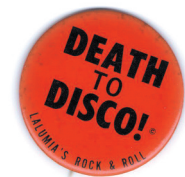
21. ROLAND ALPHONSO & THE TERRORISTS 'Sax Skandal'

(Roland Alphonso) Copyright Control Previously unreleased. ROLAND ALPHONSO – tenor sax; MARK STEADY – guitar; GARY BUILDINGS – bass guitar; DRO: drums. Produced by Peter Crowley at Skyline Studio, engineer Paul Wickcliffe.

In 1979, DRO found the legendary tenor man of the Skatalites living in Brooklyn, and convinced him to come out of retirement and play with the Terrorists. Later, when the Skatalites reformed in the '90s, DRO was hired as percussionist for their comeback tours. PC.

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18. THE BRATS 'First Rock Star On The Moon'

(M. Mayo/M.Polott) RICK RIVETS - rhythm guitar; SCOTT SHEETS - rhythm & lead guitars; SPARKY DONOVAN - drums; JOEY GUIDO - bass & background vocals; KEITH WEST - lead & background vocals; ROD O'BRIEN - Spaceship. Produced by Hector LeTorre, recorded and mixed at The Record Plant, NYC. Engineers Rod O'Brien & Gray Russell. Taken from 'Max's Kansas City 1977 (Vol. 2) (p) 1977 Max's Kansas City Records

The Brats were NYC royalty since the early 70's, when they held their own with The New York Dolls, Wayne County, Cherry Vanilla and KISS. This track appeared on the second Max's album on the Ram label, and is representative of the hard driving stance that made a Brats

show so exciting and typified the NYC rock sound post glam, pre punk. JL.



19. THE OFFS 'You Fascinate Me'

(Don Vinil/Hawk) Offs Music DON VINIL - vocals; BILLY HAWK - guitars; and possibly ERIC PETERSON - bass; CHRIS OLSON or BOB STEELER - drums. (p) 1980 Max's Kansas City Records. Originally released as a 7" MKC 1003. Produced by Peter Crowley, engineered by Paul Wickliffe.

The Offs were a band that originated on the West Coast, San Francisco to be exact, at a time when all the attention was still focused on NYC and the UK; they in fact were the first band to have a 7 inch single released on the now nearly mythological 415 Records label: they also found themselves included on the equally legendary "Let Them Eat Jellybeans" comp that was released by the Alternative Tentacles label. They ultimately moved to NYC in the late 70's, playing Max's and the other 'must' locations, and can be credited, alongside The Specials, as an early progenitor of ska/punk, as well as incorporating soul and reggae into the mix before it was fashionable. Lead vocalist Don Vinil passed away in 1983. JL.

Speaking of R'n'B, these Frisco guys were also labeled "Punk". After a series of rough singles, I felt they needed to be recorded in high fidelity, so I took them to Skyline where Paul Wickliffe captured them live in the studio. PC.



20. THE TERRORISTS 'Riis Park'

(Collins/French) JOHN COLLINS - vocals; MARK STEADY - guitar; RAY DIATION - guitar; GARY BUILDINGS - bass guitar; DRO - drums. Produced by Peter Crowley at Skyline Studio, engineer Paul Wickliffe. (p) 1980 Max's Kansas City Records. Originally issued on the 7" single MKC-1002. Max's vet John Collins morphed his way into The Terrorists, another 'ahead of the curve' outfit that played Jamaican ska, and helped airlift the 'punk reggae party' that Bob Marley had made reference to in a song he had recorded. Joining forces with highly regarded scenemakers Roland Alphonso and Lee "Scratch" Perry, The Terrorists had singles released on the Max's Kansas City label, and opened an artistic door that others eagerly stepped through and capitalized on. The band continued on for years with various members,

becoming a well known crowd pleasing club staple, filling dance floors and remaining in demand in NYC and beyond. JL.

Just one of the great Terrorists songs I recorded at Skyline Studio for max's kansas city records in 1980. Vocal by John Collins. Hopefully, the rest will be released someday. PC.



9. SUICIDE 'Rocket USA'

(Rev/Vega) Warner/Chappel NA/Revega Music. ALAN SUICIDE - vocals; MARTY SUICIDE - keyboards & electronics. Produced by Alan & Marty Suicide. Recorded & mixed at Suicide Studio, N.Y.C. Licensed courtesy of Marty Rev.

The two man act known as Suicide, Alan Vega and Martin Rev, came together in 1970, and were one of the earliest NYC scene attractions. They were inflicting their metal machine music on the world at venues like Mercer Arts Center, Max's, and CBGB before the thought had ever occurred to Lou Reed. In the same way that Vanilla and County were sexual revolutionaries, Suicide were sonic revolutionaries, and frequently, audiences were not ready for their stance and sound. Like some of the other pre-punk

acts, they were absorbed into the late 70's U.K. whirlwind, invited to be special guests of The Clash for their 1978 U.K. tour. As with The Fast, Ric Ocasek of The Cars made attempts to work with Suicide, and a solo Alan Vega has also made himself felt through the decades. "Rocket U.S.A." is a trail blazing sample of Suicide's mode of attack; in the 80's, the U.K. duo Soft Cell emerged as a pop acceptable imaging of Rev/Vega, if not sounding like them at all, but the visual stance was there. JL.

The sound of the future! PC.

10. THE FAST 'Kids Just Wanna Dance'

(Miki Zone) Mighty Max/Jiru Music ASCAP. PAUL ZONE - vocals; MIKI ZONE - guitar & vocals; ARMAND ZONE - keyboards & vocals; PETER HOFFMAN - bass. Produced by Richard Gottehrer, engineer Bob Freeman.

Taken from the LP 'Max's Kansas City Presents New Wave Hits For The 80's' (p) 1978 Ram Records/Max's Kansas City Records.

Here is another track that really should have made it's way to radio and pushed The Fast over the top; many say that this inspired "We Got The Beat" by The Go Gos a few years later. JL.

The hit that never was! PC.



11. PHILIP RAMBOW 'Night Out'

(Philip Rambow) Chrysalis Music. PHILIP RAMBOW - guitars & vocals; TOM SPAHN - mini-Moog, Arp, Fender Rhodes; PETER GORIN - bass; DAVE DONEN - drums. Produced by Ralph Murphy, recorded and mixed at The Record Plant, NYC. Engineers Rod O'Brien & Gray Russell. (p) 1980 Max's Kansas City Records. Taken from the LP 'Max's Kansas City Presents New Wave Hits For The 80's'. Covered by Ellen Foley as the title-track of her album. www.philiprambow.com

This journeyman rocker contributed the great, underappreciated "Night Out" recording on the second volume of the Max's "Various Artists" comps; having been in glam bands and captured the attention of Brian Eno early on, he continued to join forces with many storied names, and in the process, became one himself. His work is well documented worldwide thanks to social media, and his profile on the 70's NY rock scene remains a subject of discussion and enjoyment as so many continue to discover his admirable body of work. JL.

This cool track is taken from max's kansas city volume two, an attempt to go commercial that was perpetrated while I was in Europe on tour with the Electric Chairs. Instead of the superior sales that were predicted by the perps, the LP garnered death threats from angry punters who'd expected something similar to max's kansas city '76. PC.

12. SUICIDE 'Ghost Rider'

(Rev/Vega) Warner/Chappell NA/Revega Music. ALAN SUICIDE – vocals; MARTY SUICIDE – keyboards & electronics. Produced by Alan & Marty Suicide. Recorded & mixed at Suicide Studio, N.Y.C. The 1976 demo version, first released on the Jungle Records album 'Punk Legends USA' FREUDLP/CD056 (p) 1997. Licensed courtesy of Marty Rev.

Like so many of the acts that 'cut their teeth' at Max's, the true value of Suicide wouldn't come to be appreciated until decades had passed from their first appearances. Their saga is best detailed in the excellent 'Suicide No Compromise' by David Nobakht, published by S.A.F. (UK). JL.

An even better book is 'Dream Baby Dream: SUICIDE a New York story' by Kris Needs. PC

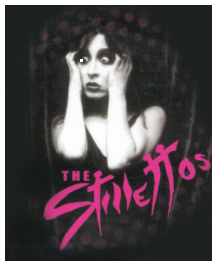


13. NEW YORK DOLLS 'Bad Girl'

(Thunders/Johansen) Warner Chappell Music. DAVID JOHANSEN – vocals; JOHNNY THUNDERS – guitar; SYLVAIN SYLVAIN – guitar; ARTHUR KANE – bass; JERRY NOLAN – drums. Recorded 1973. Licensed courtesy of Skydog International, (p) 1992 Skydog International. Taken from the 'Manhattan Mayhem' 2xCD FREUDCD075 on Jungle Records.

The New York Dolls are almost synonymous with Max's for many people; they were the first band to revive a 'back to basics' style that eventually gave birth to The Ramones and The Sex Pistols, which both bands have acknowledged at various times. "Bad Girl" was a track on The Dolls first Mercury Records album, and this is an alternative version that showed up on the 'Manhattan Mayhem' CD released by Jungle/Skydog. Various versions of The Dolls, based around David Johansen and Syl Sylvain, continued to play Max's well into the latter part of the 1970's. JL.

One of the first "punk" bands to play max's. Along with VU, the Stooges and Alice, they kicked off the explosion. PC.



14. THE STILLETOS 'Pink Stilletos'

(Elda Stiletto) Elda Sez Music. ELDA STILETTO, SCHEEBO PAMPILLONIA. Elda: "One night when getting ready to do a show, I couldn't find my purple eye shadow. So I wrote this song about living with Sylvain Sylvain of the NY Dolls. He still owes me for the make-up." www.thestilletos.com

Girl Power much? In the early 1970's, Elda Gentile served as the lead singer for a very much ahead of the curve girl group that embraced hard rock and aggression instead of the typical 1960's prim and proper model for such an enterprise. Her female cohorts were Debbie Harry and Rosie Ross, while band members Chris Stein, Fred Smith and Billy O'Connor made themselves visible on the NYC scene for the first (but obviously not the last) time. After Debbie and Chris formed Blondie, and Fred Smith joined Television, Elda went solo for a while before forming a new Stilletos in 1976, and, as before, graced the stage at Max's and the other clubs on the circuit at that time. Elda remains an active and vibrant part of the NYC scene in 2017. JL.

KNOTS



15. THE KNOTS 'Heartbreaker'

(Joey Pinter/Tommy Bell) JOEY PINTER – guitar and bass; TOMMY BELL – vocals; JERRY RYAN – drums. From the Ideal Records 7" (p) 1980 Whale Productions Inc.

Joey Pinter is a great, unsung hero of the 70's NYC rock scene; coming into contact with drummer Niki Fuse, the band Fuse was formed, churning out pre-punk high energy rock'n'roll: the band name later changed to The Knots, and resulted in a legendary collectable 45 rpm 7 inch single, "Heartbreaker/Action" which has sold for upwards of \$700.00 on sites like ebay. Eventually The Knots called it a day, as Pinter went into the studio with Johnny Thunders, and later joined Walter Lure's post Heartbreakers band, The Waldos. Pinter remains active on the L.A. scene to the present day. JL.
Three cheers for Joey Pinter! PC.



16. THE SENDERS '6th Street'

Produced by Peter Crowley at Skyline Studio NYC, engineer Paul Wickliffe. From the 'Seven Song Super Single' MKC12X7 (p) 1980 Max's Kansas City Records.

The Senders, fronted by the magnetic Philippe Marcade, held sway over the late 70's/early 80's NYC scene at Max's, CBGB, and the other rooms that came and went. At various times, Johnny Thunders and the late Ritchie Lure (Walter's younger brother) were Senders, alongside the regular lineup: Wild Bill Thompson, Steve Shevlin and Marc Bourset. Their look and sound was 'authentic street', and Philippe tells the entire tale of The Senders in his recently released book, "Punk Avenue". JL.

Known for being Johnny Thunders' favorite band, their slogan says it all: "Can't OD. on R'n'B!" PC.

17. JIMI LALUMIA & THE PSYCHOTIC FROGS 'Death To Disco'

JIMI LALUMIA – vocals; ED FRANZ – guitar; PETER SCARIATA – bass; KRIS JOHNSON – drums. (p) 1977 Originally released as a Death Records 7" KILL001.

Inspired by John Holmstrom's 'editorial' in PUNK Magazine #1, the Jimi LaLumia "Death To Disco" button and bumpersticker was born, and became quick sellers at Max's and elsewhere. When James 'Nipo' Antonucci launched the indie Death Records label, this "Disco Sucks" ground breaker was the debut release, the first punk single to be banned by a national record chain (Sam Goody's), the first U.S. punk single to ever appear on a U.S. single ... long before hardcore punk or hip hop even existed ... the birth of the "Disco Sucks" movement. JL.

The record that started a movement: Disco Sucks! These days, Jimi is a successful producer of dance records. Go figure! PC.

