

VARIOUS ARTISTS

MAX'S KANSAS CITY: 1976 AND BEYOND

(Jungle)

Expanded two-disc edition of the original 1976 NYC compilation.

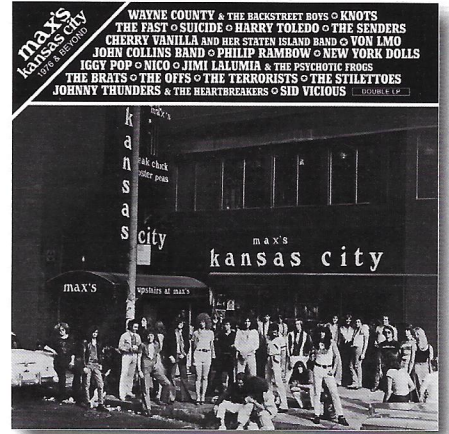
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Announcing New York punk's breakout from the underground on its original release in 1976, this compilation of sundry regulars of the city's premier nightspot pulled together early studio efforts by the likes of Wayne County, Tuff Darts and Suicide. Helmed by the venue's resident booking agent Peter Crowley, the Max's comp was one of the first worldwide releases to represent this particular scene, and if certain prominent artistes were conspicuous by their absence, as an NYC punk rock calling card, the record made its mark.

This new edition of the album is a vastly expanded version, offering a whopping forty tracks across two CDs. Original staples such as The Fast, Cherry Vanilla or Wayne County – whose theme tune for the venue features in

various different versions across both discs – are bulked up with a generous shaking of contemporaries, such as Philip Rambow, The Stiletos, The Senders, The Brats, New York Dolls, and Roland Alphonso, who together with The Terrorists brings a touch of reggae to an otherwise punk and power pop-heavy party on disc one.

Disc two gets more adventurous still, kicking off with a track by celebrated oddball Von Lmo, followed up by Fast Floyd's jivey sax-laden workout 'Frog's Legs'. BMT introduce a welcome jolt of rockabilly to the mix with 'Clothes & Alcohol', while Philippe Marcade ventures deep into beatnik-blues territory with his Dylan-ish 'All Quite Wasted'. Some more familiar faces start to show up for the live selections towards the end; Iggy Pop weighs in with 'Rock Action', Johnny Thunders gets a well-deserved look-in, both with Gang War – with which he trades licks with Wayne Kramer on a romp through Nancy Sinatra's 'These Boots Are Made For Walking' – and again with The Heartbreakers for 'MIA'. Another welcome addition is Nico, whose live take on 'Saeta' is quite spellbinding. If Sid Vicious' sludgy butchering of Jerry Nolan's 'Take a Chance' makes for a somewhat grimy conclusion to the album, it's all part of the picture – Lower East Side punk, and certain of those drawn to it, wasn't renowned for its wholesomeness. In that sense, this updated comp performs an honest job, and if the tracklist might still have benefited from the inclusion of certain notable



absentees – you're going to have to make do without Patti or the Ramones here, just live with it – it's still a pretty decent rundown of greats, also-rans, obscurities and oddities, laying bare a seething cross-section of late '70s/early '80s New York, a crucible of pin-eyed debauchery and giddy creativity.

Hugh Gulland

