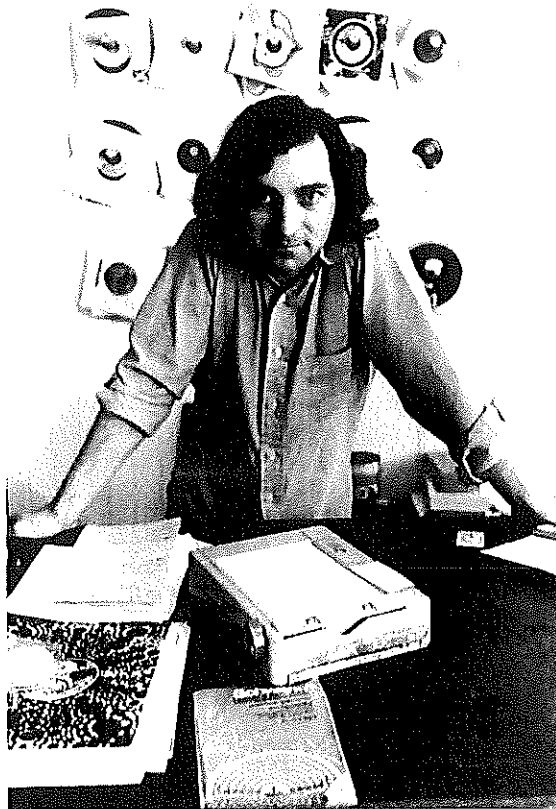


# RICHARD JULIO MEETS LESTER BANGS

The kids wouldn't believe it, but once upon a time, the Old Port wasn't a yuppie tourist trap, but a decaying waterfront neighborhood populated mostly by fishermen. For people growing up in Portland in the seventies, one landmark of the area was Richard Julio's Wax Museum, the first cool record store in Portland, and, to this day, perhaps the best one the city's ever known. Within the confines of the little hole-in-the-wall storefront was at least 10,000 pieces of vinyl, stacked haphazardly—these were the days before instant-downloads, when the DISCOVERY was part of the process, and I remember many dirty-kneed afternoons crouching on the cement floor, thumbing through the stacks. I'm sure I passed up plenty of good albums (I recall seeing the first Love album) in favor of Santana or Uriah Heep. But the Wax Museum was also the first store in Portland to sell *used* vinyl, so the whole notion of getting an album for a couple bucks was novel in itself. And Richard, as the master of ceremonies, was always there to offer tutelage—I recall him vehemently pushing the Flamin' Groovies on me during one visit (although at that age, when I was all of twelve, it barely made a dent). When punk happened in 1976, the Wax Museum was the only place in town to buy the first albums by the Ramones or Blondie, and, a few months later, the first punk imports emanating from the U.K. Richard was always an early champion of bands like the Saints, Eddie & the Hotrods, the Real Kids and dozens of others. Of course he was also the first person I knew who sang the praises of the original SIXTIES punks (Chocolate Watchband, Standells, 13<sup>th</sup> Floor Elevators...whose albums naturally adorned the walls o' the Wax Museum). I'm sure my decision to invest in the original 2-record *Nuggets*, the primer of sixties garage raunch—reissued by Sire in 1976—was partly influenced by Richard. In short, it was guys like Richard—the first true “record collectors”—who realized, to their credit, that vinyl would be truly valuable one day. And then there was the whole aura

of the place as a seriously “underground” installation. I remember going to the Wax Museum in the middle of the afternoon and it *still* wasn't open because Richard was somewhat lackadaisical about the hours he kept. But in those days, you could DO that...have a cool store, and treat it like a way of life, and a passion, as opposed to



**RJ MANS THE COUNTER AT THE  
WAX MUSEUM CA. LATE '70S**

another ball-and-chain yuppie job. It was also the days when Richard would openly smoke marijuana in the store, and not sweat it. Once again, unlike now, there were hardly gaggles of tourists strolling around waiting to nark you out. But those days were coming to an end as the era of Reagan approached. As more developers began to eye the waterfront, stores like the Wax Museum (and there was no store *quite* like the Wax Museum) were gradually pushed out via evictions and higher rents. With the advent of the Old Port Tavern, and 3-Dollar

Deweys, the district began to attract a sizeable nightlife. But by then Richard had began DJ-ing at the city's first punk club, the Downtown Lounge (located in a fleabag hotel near where the former Public Market is located). Naturally, Richard was also a prime mover in the evolution of Geno's, being the club's first booking agent, and setting the standards for the club's subsequent legacy. But basically, anything having to do with rock n' roll in this city probably has some connection to Julio. Among his more novel exploits back in the day was a chance meeting with the great rock critic, Lester Bangs, at a record expo in New York. I interviewed Richard recently about this encounter, as well as the Wax Museum, and his lifelong vinyl devotion.

**KAPITAL INK:** So you're originally from Boston?

**RICHARD:** During the 1960s I lived in Boston. I had a friend who worked in a mod fashion boutique in Harvard Square. She was from Kennebunkport. I would sell records on the sidewalk in front of Boston University on Commonwealth Ave. Every once in a while I'd visit Maine hunting for records, and became familiar with the area. I realized that Portland needed a good record store, featuring the “underground” sounds not available elsewhere.

**KAPITAL INK:** Is it true that it was during these years you turned Jeff “Monoman” Connolly onto sixties punk? Is it true you turned Jeff Connolly onto sixties punk?

**RICHARD:** Well, I certainly wouldn't take full credit for that, but when I was selling records there on the sidewalk at BU, Jeff would stop by often between art classes, and took a great interest in browsing. His appetite for the cool & obscure records was plainly evident, and I had plenty to offer. One day I turned him on to the LP, *the Psychedelic Sounds of 13th Floor Elevators*, and that seemed to crystallize everything that music and record collecting was all about. Monoman, as we called him, later

joined DMZ, and you could plainly hear the influence that the Elevators lead singer Roky Erickson had on his singing.

**KAPITAL INK:** So the Wax Museum was your first store? What was that like?

**RICHARD:** Well, it was decidedly a record collectors type record store. Old cylinder records were made out of wax, and fast-talking DJs of the 1950s would often say "we have stacks-of-wax," so that's how I came up with the name Wax Museum. Kind of a play on words. I had rare records on the wall, and featured still in-print titles that were otherwise hard-to-find. It was buy-sell-trade. I opened in April of 1970 on the ground level of the old Mariner's Church Building on Fore Street. My rent was \$75 a month, and I was even able to pay it in installments!

**KAPITAL INK:** What drove the Wax Museum out?

**RICHARD:** The Old Port Tavern opened their restaurant in the basement of the Mariner's Church in 1972 or '73, and around 1978 or so they ended up buying the building and raising the rents. By the end of 1979 they had kicked out all the shops. I was the last store-owner in the building to go. They forced me out.

**KAPITAL INK:** How'd you meet Lester Bangs and end up w/ his album collection?

**RICHARD:** Well...sometime in the early 1970s, I'm not exactly sure, maybe 1973, there was a huge record sale-a-thon in New York City. It was put on by some people who had just bought out most of the contents of Apple Corp after the Beatles closed their headquarters in London. They had a huge table set-up in front by the stage, & were selling original framed Beatles Gold Albums, right from the walls of Apple, along with all kinds of records and memorabilia. It was amazing! Every time I sold a few LPs at my table, I would take the money and squeeze my way up to their table and buy a still-sealed *Beatles Christmas Album*. This is the 1970 album that was made available ONLY to members of the Beatles Fan Club, and collected 7 years of holiday messages to their fans. They had a couple of leftover boxes of them! I think I ended up coming back with about 8 or 10 of these original *Beatles Christmas Albums*.

There were a lot of big name dealers there like Val Shively. I got to meet people I had been dealing with through the mail, like Greg Shaw, who was putting out the well-researched *Bomp Magazine* out of Burbank, California at that time. The event was slated for Friday, Saturday & Sunday.

**FAMILY**

ROGER CHAPMAN  
In the early 1960s, Roger Chapman was a member of the band The Family.

JOHN WHITNEY  
In the early 1960s, John Whitney was a member of the band The Family.

JOHN KING  
In the early 1960s, John King was a member of the band The Family.

RIC GREEN  
In the early 1960s, Ric Green was a member of the band The Family.

BOB TOWNSEND  
In the early 1960s, Bob Townsend was a member of the band The Family.



**MUSIC IN A DOLL'S HOUSE**

FRONT  
THE CHASE, BLOWING GREY  
NEVER LIKE THIS, ME MY FRIEND  
A LULLABY ON A THUMB OF MY FOLKMAN  
WINTER, OLD SONGS NEW SONGS  
A LULLABY ON A THUMB OF THE BREEZE

BACK  
HEY MR. FOLKMAN, SEE THROUGH WINDOWS  
A LULLABY ON A THUMB OF MY FRIEND  
PLAY IT, MUND, VOYAGE  
THE BREEZE, A TIME

**THE FREE SPIRITS**

in 1968, more creative pop music, it is to be seen as a major step in the evolution of the genre. The album is a collection of songs that were written and recorded in a very short period of time. The songs are all very different, but they all have a common thread. The album is a masterpiece of pop music, and it is a must-have for any fan of the genre.

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**abc RECORDS**

More ABC 413  
More ABC 413

**FARMER JOHN "LIVE" THE PREMIERS**

in 1968, more creative pop music, it is to be seen as a major step in the evolution of the genre. The album is a collection of songs that were written and recorded in a very short period of time. The songs are all very different, but they all have a common thread. The album is a masterpiece of pop music, and it is a must-have for any fan of the genre.

## A FEW ALBUMS FROM THE BANGS COLLECTION

When Sunday came around, many of the dealers began shopping the other tables, looking to trade, or buy somebody out.

Enter Lester Bangs & Michael Ochs. They weren't there Friday or Saturday, but showed up on Sunday and got a table. They had all kinds of records & posters with them, and were desperate for money, so my friend Lanny Rice & I went over there to check them out. Pretty soon, Lanny began to negotiate with Lester about the prospect of buying out his entire inventory, lock, stock & barrel. Lester was road-weary, sleep-deprived, and who knows what else, so it took a while for them to come to terms. Lanny put a freeze on Lester's selling, so to maintain the integrity of the offer. In the meantime, a pretty big crowd of people were gathering around to see what all the ruckus was about. After some intense back-and-forth over price, Lanny & Lester finally struck up a deal, and Lanny paid out \$300 cash. As soon as he did that—I mean within seconds after the deal

was closed—a person jumped out from the crowd & asked Lanny: "How much do you want for those posters?" Lanny said \$75, and immediately recouped almost a third of his investment on the spot. Lester was literally slack-jawed! We were astonished. We could care less about the posters. It was the box after box of hundreds of cool promo records that excited us. They all ended up for sale at the Wax Museum.

**KAPITAL INK:** Were you aware of his literary legacy at the time?

**RICHARD:** Oh sure. I had read him in *Creem* and in various fanzines. Was quite aware of his notorious cough syrup habit and all that.

**KAPITAL INK:** What Kind of albums did he have?

**RICHARD:** It ran the gamut from reggae to garage punk nuggets and everything in-between. Mostly promos he got as a reviewer for *Rolling Stone* and *Creem* magazines. I don't recall if his prized Van Morrison *Astral Weeks* LP was in the batch

# THE ROYAL GUARDSMEN.....

Lester Bangs

## THE RETURN OF THE RED BARON

This is the second LP for Chris, Barry, Tom, Bill, John and Billy, whom you know as THE ROYAL GUARDSMEN. "Snoopy Vs. The Red Baron" is now a happy memory—but Snoopy was not finished with Baron Von Richthoven—the famous German ace of the second world war returned to light the good fight again.

In this LP, the boys have kind of spread their wings to delve into a wider world of pop music. In "Airplane Song" their style is appealing, particularly to the teeny bopper. However when they switch to "Any Wednesday", you hear their beautiful harmony. This is also true of "I'm Not Gonna Stay" in "Shot Down" the boys sing in more traditional rock n' roll style as they swing along in "Gimme Some Lovin'." It's music with an R & B feel—again demonstrating that they can move in any phase of today's music. All in all, THE ROYAL GUARDSMEN are singing what is "now" in all its varied styles. It should again be pointed out that in addition to singing they play all the musical backgrounds. THE ROYAL GUARDSMEN are truly double barreled talents.

THE ROYAL GUARDSMEN have come a long way since we released their first LP. If you have seen them perform, you know what we mean. Their music is stamped with excellence and precision which clearly indicates that these boys will be around for a long time. Their success is world wide. Their distinctive sound is recognized by people in whatever country you care to name except perhaps behind the iron curtain. Laurie Records presents this, the second album of THE ROYAL GUARDSMEN. We hope you enjoy listening to it as much as we enjoyed making it.

### SIDE I

1. AIRPLANE SONG (MY AIRPLANE) 2:40  
(M. Murphy - O. Castleman) - Hastings Music Corp. (BMI)
2. I'M A MAN 2:32  
(E. McDaniels) - Arc Music Corp. (BMI)
3. ANY WEDNESDAY 2:08  
(B. Mason) - Sanphit Music - Roznique Music (BMI)
4. SHOT DOWN 2:42  
(D. Holler - J. McCullough) - Sanphit Music - Roznique Music (BMI)
5. I'M NOT GONNA STAY 2:01  
(A. Heller) - T. M. Music (BMI)
6. SO YOU WANT TO BE A ROCK 'N ROLL STAR 2:10  
(C. Hillman - J. McGuinn) - Tickson Music (BMI)

### SIDE II

1. THE RETURN OF THE RED BARON 2:40  
(J. L. McCullough - P. Gerbhard - J. V. McCullough) - Sanphit Music - Roznique Music (BMI)
2. GIMME SOME LOVIN' 2:44  
(S. Winwood) - Essex Music Inc. (ASCAP)
3. OM 2:45  
(T. Richards - B. Taylor) - Sanphit Music - Roznique Music (BMI)
4. SEARCHIN' FOR THE GOOD TIMES 2:12  
(B. Stone) - Metric Music (BMI)
5. I NEED YOU GIRL 2:00  
(A. Resnick - K. Resnick) - T. M. Music (BMI)
6. LEAVING ME 2:56  
(B. Winstow) - Fuller Music - Sanphit Music (BMI)

Laurie  
Records

PRODUCED BY GERNHARD ENTERPRISES

COVER DESIGN: MARY GOODMAN AND J. HARRISON

PRINTED IN U.S.A.

MONAURAL LLP2039

## ANOTHER ONE OF LESTER'S LPS...AND A REVEALING GLIMPSE OF THE BANGS AESTHETIC!

or not. There were hundreds & hundreds of records. Not every one of them had his name written on the back, but alot of them did.



THE LATE, GREAT  
LESTER BANGS

**KAPITAL INK:** Why was he selling off his record collection?

**RICHARD:** Initially, he and Michael Ochs went to a big record show that same weekend down in the Washington DC area, probably to make the scene, meet people & make a few bucks in the process. But it didn't pan out. The show was not well-promoted or attended, and Lester & Michael were not selling much there at all. Soon they realized they don't even have enough money to get back to LA. While in DC, they had heard about this big weekend record show going on in NYC, so they packed up their goodies and headed north in a rented station wagon. After Lester sold his stuff to us, they used the money for airfare home.

**KAPITAL INK:** What about Ochs? He must've played "straight man" to Lester?

**RICHARD:** Ha! That's a good way to put it. He was just along for the ride.

**KAPITAL INK:** Was Lester noticeably fucked up?

**RICHARD:** Well, aside from being exhausted from the drive up to NY, it was hard to tell.

**KAPITAL INK:** What was he like in person?

**RICHARD:** I'm sure he was a fairly complex person, but in the short time that I spent with him, he outwardly seemed rather quiet, but with an inner energy and what looked like a good sense of concentration. He was certainly a passive guy, not out to hurt anyone. I would have liked to talk about music & stuff, but wasn't able to under the circumstances. That's where his head was at, the music and all, not wheeling & dealing. He seemed to gradually glaze over as he and Lanny were negotiating. I bet he never set up at another record show after that.

**KAPITAL INK:** What are you up to now?

**RICHARD:** A few years later, Lanny bought out the contents of the Franconia College Radio Station library at a public auction in New Hampshire, when the school went out of business. Those LPs also ended up at my shop where I sold them for Lanny. Then after a while, Lanny co-founded Nuggets Record Store in Kenmore Square, Boston, a name inspired both by the Wax Museum & the 1972 LP on Elektra Records by the same name. At that point in time, Lanny & I split the inventory 50/50 by a unique draft process, and he used his half to help stock the shelves at Nuggets.

I kept my half for sale at the record shop, along with my regular store inventory. After the new owners of the Mariner's Church Building locked me out, I began selling records by mailorder via my own periodic hand-typed and printed bulk mailings, as well as through publications such as *Goldmine*, *Discoveries*, and *Trouser Press*. I also DJ'd between sets of live music at a local club here on Preble Street known as the Downtown Lounge, popular during the early 1980s [for a detailed look at the scene that revolved around the Downtown Lounge see the Same Band interview in *Kapital Ink* #2.] Then in the spring of 1984 I began booking bands at a downstairs club called Geno's, located on Brown Street. That led to becoming manager of the Brood, a four-piece all-girl band who played at the original Geno's regularly. I helped produce four LPs and several singles with them on labels such as Dionysus, Get Hip, Estrus, Norton, and others. I've never turned my back on vinyl either—not by a long shot—so send your want lists—and sell and trade lists—to bevybeat@msn.com. I might have something you're looking for...and tell 'em *Kapital Ink* sent ya!