



RECORDED LIVE AT
THE QUARTIER-LATIN,
W-BERLIN GERMANY
JULY 9th 1988

RAVEL

LIES

TV/MEDIA, ITS ALL A COVER UP
THEY WONT ACCEPT THE BLAME
BECAUSE THEY FUKT UP!
MOSCOW MAKES A MISTAKE
AND THEN ITS OUR FAULT
JUST TELL ME WHO I SHOULD BELIEVE
CORN FLAKE CEREALS, MTV VIDEOS
ALL OUR MINDS ARE TURNING TO WASTE.
T.V. NEWS SAYS ITS THE TRUTH
BUT ITS JUST A BIG LIE, ITS A LIE!
PLANT THEIR LIES INSIDE MY BRAIN
JUST LIKE A BIG SEED.
ANOTHER CAPITALIST GAME
AND ON YOU THEY FEED.
TRAINED LIKE AN ANIMAL
LIKE A SLAVE, I MUST OBEY
OBEY THEIR LIES

DRINK POSITIVE

THINK I CARE ABOUT WHAT IS HAPPENING?
SURE I DO BUT IM STILL LAUGHING
WORLD PROBLEMS? WE ALL CARE.
BUT HES ALL THIS RAGING
GOT US ANYWHERE?
NO!

KEEP A GRIN!
DRINK! DRINK POSITIVE!
SURE WELL SING ABOUT ALL OUR CRYING,
UNNECESSARY DEATHS AND VIOLENCE.
DO YOU THINK YOUR NEGATIVE ATTITUDE
IS GONNA GIVE A THIRSTY MAN
A CUP FULL OF BOOZE

NO!
KEEP SWAGGING!
KEEP LAUGHING!



HANGOVER

ITS 8 O'CLOCK & YOU'RE STILL IN BED
ASPIRIN WONT STOP THAT
POUNING IN YOUR HEAD
YOUR STOMACHS DOING BACKFLIPS
AND YOUR MOUTH IS DRY
DONT FEEL STRONG ENOUGH
TO OPEN YOUR EYES.
"ILL NEVER TOUCH ANOTHER DROP!"
CANT ADMIT THAT YOU CANT STOP.
GET UP! YOU'RE LATE FOR WORK.
YOU'RE WIFE IS GETTING FED UP
SHE SAYS "YOU'RE ACTING LIKE A JERK!"
YOU ALWAYS LOOK LETHARGIC AND YOUR
BREATH IS LIKE MANURE
FEELING LIKE A GOB OF SLIME
FERMENTING IN THE SEWER
"5 MORE MINUTES"
YOU CANT BE LATE AGAIN
O.K. YOU SLITHERED FROM YOUR COVE
FEEL YOUR WAY TO THE BATHROOM
SHIT SHOWER & SHAVE
THE SEAT IS COLD AS ICE
THE SHOWER HOT AS PISS
THE BLOODY TISSUE ON YOUR FACE
MIGHT AS WELL BE ON YOUR WRISTS!

SCAB ON MY BRAIN

I GIVE TO YOU WHATS ON MY MIND.
THOUGH EVERYTHING HERE SEEMS ALRITE.
NIGHTMARES OF DOOMSDAY
NOW IVE GOT THESE HEADACHES
THE ITCH THATS ON MY BRAIN
JUST GETS MORE INSANE
EACH DAY.
PRESSURE, PROBLEMS.
CANT DO MUCH TO STOP IT NOW
SO I JUST GET PLASTERED
GOTTA GET GOOD AND HIGH
FOR THE NEXT WORLD DISASTER.
DROP IT NOW. ITS SIMPLY MUCH FASTER.
ITS A SCAB ON MY BRAIN
AND IT WONT GO AWAY.
YESTERDAY I WOKE UP AND ONCE AGAIN,
MY PILLOW WAS STAINED
FROM... THAT SCAB ON MY BRAIN!

DED TEDS

WE'VE COME TO WRITE ON YOUR WALLS
AND EAT YOUR FOOD.
GONNA DROP A BIT OF ACID,
DIVVY UP A SHEET OR TWO,
WE'RE THE CREATURES OF THE NIGHTTIME.
PUPILS BURNING INSIDE MY HEAD.
NO MATTER WHERE I START OFF
I FINISH AT DED TEDS.

DED TEDS

IT'S BEEN 3 YEARS OF DWELLING.
I'M STARTIN' TO MOLD.
ALL MY FRIEND JUST SIT AROUND
DRINK BEER
IT'S GETTING OLD.
IN THAT HOUSE.
THAT HOUSE OF TED.
IN THAT HOUSE.
WHERE YOU'RE BETTER OFF DEAD.

SITIN' BY THE WINDOW,
WATCHIN' ALL THE WALLS BREATHE.
PEOPLE IN THE BATHROOM,
ROLLIN' UP THEIR SLEEVES.
CREWS IN THE BACKYARD,
ROLLIN' UP A BIG SPLIFF.
COPS IN THE FRONT YARD
STIRRIN' UP A USELESS BEEF.
IT'S PAST 2 O'CLOCK,
CAN'T BUY NO BREW.
PASSED OUT ON THE COUCH,
FEELING BUTT ON APPROACH YOU.
IN THAT HOUSE,
THAT HOUSE OF TED.
DED TEDS

SEEMIN' YOU

SAW YOU JUST THE OTHER DAY
SAME OLD LOOK ON YOUR FACE
THATS WHEN I REALIZED
HOW LONG ITS REALLY BEEN
NOTHING REALLY CHANGES MUCH
BUT TIME BETWEEN GOOD FRIENDS
WE JOKE ABOUT TROUBLES
WE HAVEN'T GROWN APART.
SUDDENLY ITS ALL SO CLEAR
THE MEMORIES OF OLD TIMES
SO SINCERE
GIRL, THERES MORE I WANTA SAY
THAT SITUATION
STILL PREVENTS TODAY
YOU NEEDED TO BE LOVED.
MINE ALONE WAS NOT ENOUGH.
ITS JUST TOO MUCH
SEEMIN' YOU!

BLOCKED OUT

THERES REALLY SOMETHING CRAZY HAPPENING
ALL ACROSS THIS LAND.
A FEELING OF TOLERATION TO WHAT WE CAN STAND
EVERYDAY WE ACCUMULATE A BRAND NEW DISEASE.
YET EVEN WITH ALL OUR OWN PROBLEMS
WE SHIT ON OUR SCENE.
AND EVEN NOW I FEEL HELPLESS
ABOUT BEING FREE. ITS NOT WHETHER OR NOT I CAN STAND,
BUT WHO'LL STAND BY ME?
THERE STILL AINT A MAG OR A ZINE ON THE STREET TODAY
WITHOUT SOME CRITIC TO ANSWER TO ABOUT WHAT YOU SAY.
SO BE CAREFUL WHAT YOU'RE READING.
OPINIONS INDIFFERENT AND MISLEADING
THE ONE COMMUNICATION THAT HAS CEASED
TO BE TAKEN AWAY
WITH REACH UNMISTAKEN ABOUT REAL SITUATIONS TODAY.
BLOCKED OUT! ALL THE PHONY PEOPLE!
BLOCKED OUT! ALL THE TRASH THAT YOU READ.
BLOCKED OUT! THE SHIT ON T.V.
ITS NOT WHAT YOU SEE BUT JUST WHAT YOU'LL BELIEVE!



RUMORS

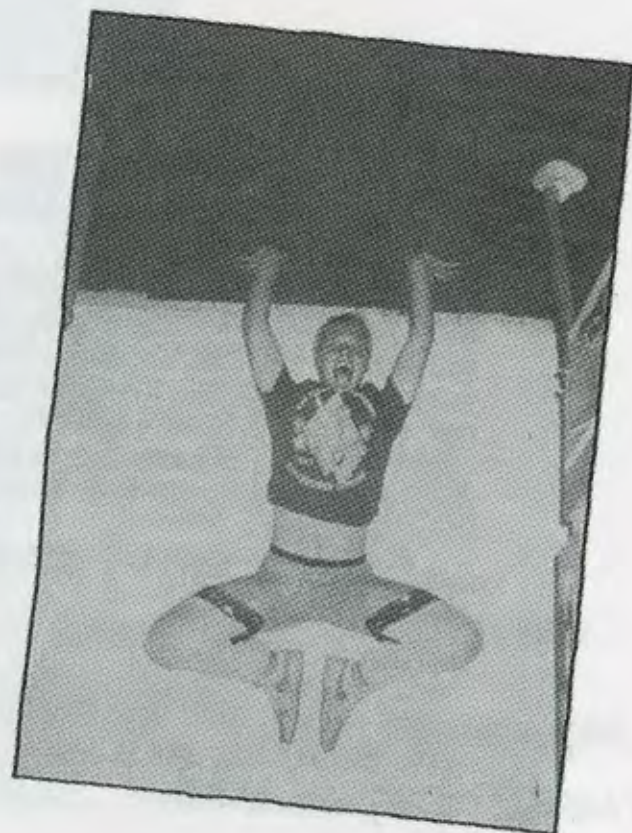
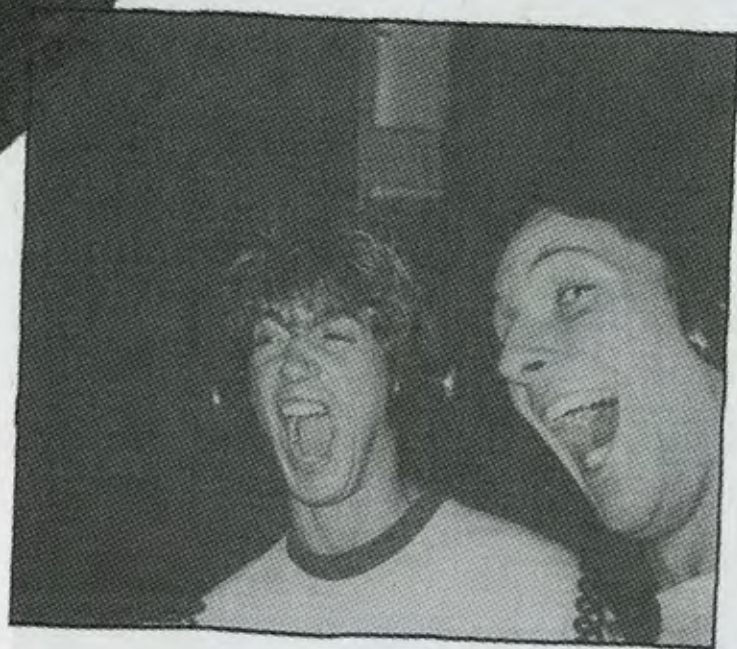
WALKIN' THRU THE HAMBURG STREETS
I SEE A BAR. I WANNA DRINK SOME BEER
& BEAST IN RED APPROACHES ME.
ITS BUY A DRINK OR SLEEP WITH ME.
NOW I'M BLOWN AWAY!
THEM COME THE THUGS WITH A BAT
TO MAKE SURE WE PAY.

LIES. STORIES YOU'RE TELLIN'
YOU'RE MAKIN RUMORS.
YOU WANNA DISH OUT A SCOOP
FOR YOUR FRIENDS
SO YOU'LL FEEL LIKE SOMEONE
TALKIN BOUT SOMETHIN'
SOMETHING YOU REALLY KNOW NOTHING ABOUT.

RUMORS, I BOUGHT HER A DRINK
RUMORS, BUT WHO WOULD EVER THINK?
IT WAS 300 MARKS FOR CHAMPAGNE
TYPICAL SET UP, PAY OR BE BEAT UP!
NOW YOU SEE WHAT GOES DOWN
WALKIN STREETS
YOU'RE LIVIN OUT WHAT I GO THROUGH
ITS 2ND HAND. ITS NOT THE TRUTH THAT U WANT.
THERE'LL BE A TIME
A CHANGE OF MIND.
YOU'LL GROW TO FIND
THAT LIVING YOUR OWN LIFE
MEANS MORE THAN TALKIN BOUT MINE.

TRIBUTE TO THE JESTER

I CAN TURN TO YOU, COME ALL UNGLUED
AND SPILL MY GUTS WHEN I GET TROUBLED
AS I APPROACH YOU SIMPLY JOKE
I LAUGH SO HARD. I CRY FOR DIFFERENT REASONS
YOU NEVER KNEW OR CARED THE VALUE OF THE
LAUGHS WE SHARED. THEY'RE ALWAYS PRICELESS.
ROB SOMEONE OF THEIR DEPRESSION
SIMPLY WITH YOUR CONVERSATION.
OH SARCASTIC JESTER, TELL ME ONE MORE TIME
CUZ IF I DONT CHEER UP TOPSY
I'M BOUND TO LOSE MY MIND.
SO TALK WITH ME A BIT.
I NEED YOUR DRYEST WIT.
SO MAKE ME LAFF UNTIL IT HURTS
AND SATISFY MY FIX
A FEW DENY YOUR QUALITIES
THEMSELVES UPTITE UNCONSCIOUSLY
OTHERS WILL HATE YOU FOR TRUTHS YOU EXPOSE
BUT EVERYONE KNOWS
LAUGH WITH THE WORLD AND THE WORLD LAFFS WITH YOU.
BUT MAKE THEM LAFF AT YOU
AND IF YOU'RE GOOD THEY'LL EVEN PAY YOU.
OH SARCASTIC JESTER, PLEASE DONT GET ME WRONG.
THERES NOTHING MORE LESS SERIOUS
THAN THE LYRICS IN THIS SONG
SO KEEP THAT POINT OF VIEW
CYNICAL ATTITUDE.
THE WORLDS JUST LATE TO APPRECIATE
THE KIND ON EARTH LIKE YOU!



POTHEAD

SMOKE A DOOB TO MY FOREHEAD.
IT'S IN MY MOUTH BEFORE I LEAVE MY BED.
CAN'T YOU SEE?
I GOTTA GET STONED.
'CAUSE I'M JUST ANOTHER POTHEAD.
WITHOUT A DOOB I'M TOTALLY LOST.
GOTTA SCORE SOME BUD,
WHATEVER THE COST
SELL ME A BOWL, OR MAYBE A JIB,
OR I CAN'T EVEN LIVE.
IT JUST GETS WORSE DAY BY DAY.
HAVE TO SMOKE MORE TO GET THE SAME WAY.
EYES TURN RED, COUGH UP LUNG CHEESE.
GOTTA BE GAJ, NEVER NO LEAF.
POTHEAD.

WHY?

I HAD TO GET HIGH,
DIDN'T MATTER HOW AT THE TIME
DIRTY NEEDLES,
GAVE ME A DISEASE,
YELLOW EYES, YELLOW SKIN,
MY LIVER BLEEDS!
I DON'T NEED IT ANYMORE,
AND WHY I EVER DID BEFORE?
WHY? WHY?
ALL MY INSECURITIES,
AN ESCAPE THAT LED TO THIS DISEASE.
ADDICTION IS SOMETHING I DON'T NEED!



FINDAWAY

FIND A WAY,
HOW TO MAKE IT IN THIS WORLD
WHERE A KIDS JUST GOT NO SAY
TAKE ALL THE WORDS
AND THOUGHTS I'VE SAID
AND THROW EM AWAY
YOUR TALK IS CHEAP
YOU DONT COMMUNICATE
I CANT RELATE
TIMES HAVE CHANGED
FOR THE BETTER
BUT THEY NEVER REALLY SEEM
TO STOP THIS GAME
WHEN TAX IS DUE YOU'RE BROKE
AND HAVE TO PAY
AN I.O.U. FOR THEM
TO SHOW THEY'RE LATE
THEY REALLY SEEM TO NOTICE
WHEN YOUR BILLS AREN'T PAID
HEY!



RAP TO FIND A WAY

BEEN WORKING ALL WEEK LONG
FOR THE MAN WITH NO PAY
NOW LISTEN TO MY STORY
HOW I FOUND A WAY
TO COPE WITH LIFE
DEALING WITH THE BEST
ONLY FINDING LATER
THIS GAME WAS JUST A TEST
SO I WENT TO TACO BELL
THOUGHT I'D ORDER DINNER
ORDERED BEEF BURRITO
AND HE ROLLED ME UP A PINNER
I WOLFED THE WHOLE BURRITO
EVEN THO THE BEANS WERE BITTER
THEN 10 MINUTES AFTA
I WAS RUSHIN TO THE SHITTER
CUZ THE FOOD WAZ SO OLD
IT MUST HAVE BEEN RUSTED
CALLED THE HEALTH DEPARTMENT
AND THE PLACE GOT BUSTED!
SING A SONG, A SIX PACK
SKLITZ RED BULL
I TOOK THE BEER FROM YOUR HAND
AND ASKED YOU FOR A PULL
YOU OL LILLY LIGHT LIPPED
LEX LUTHOR LETTUCE PICKER
BEEN A LONG TIME
SINCE I USED A PIG STICKER
ARM + HAMMER ALWAYS TWISTING
REYNOLD'S RAP
GIMME JIMMY Z'S QUICK RELEASE
VELCRO NOT SNAP
THE BEATS GOTTEN OLD
AND OUR STORY'S GONE ASTRAY
YOU CAN RAP TO MACHINES
BUT ROCK N'ROLLS THE WAY
I KNOW THAT YOUR ON GLUE
AND YOUR RHYMES ARE JUST FOR FILLER
YOU SAID THE HUBBA'S KILLER
NOW YOU LOOK LIKE PHYLLIS DILLER

Feelings of Hate

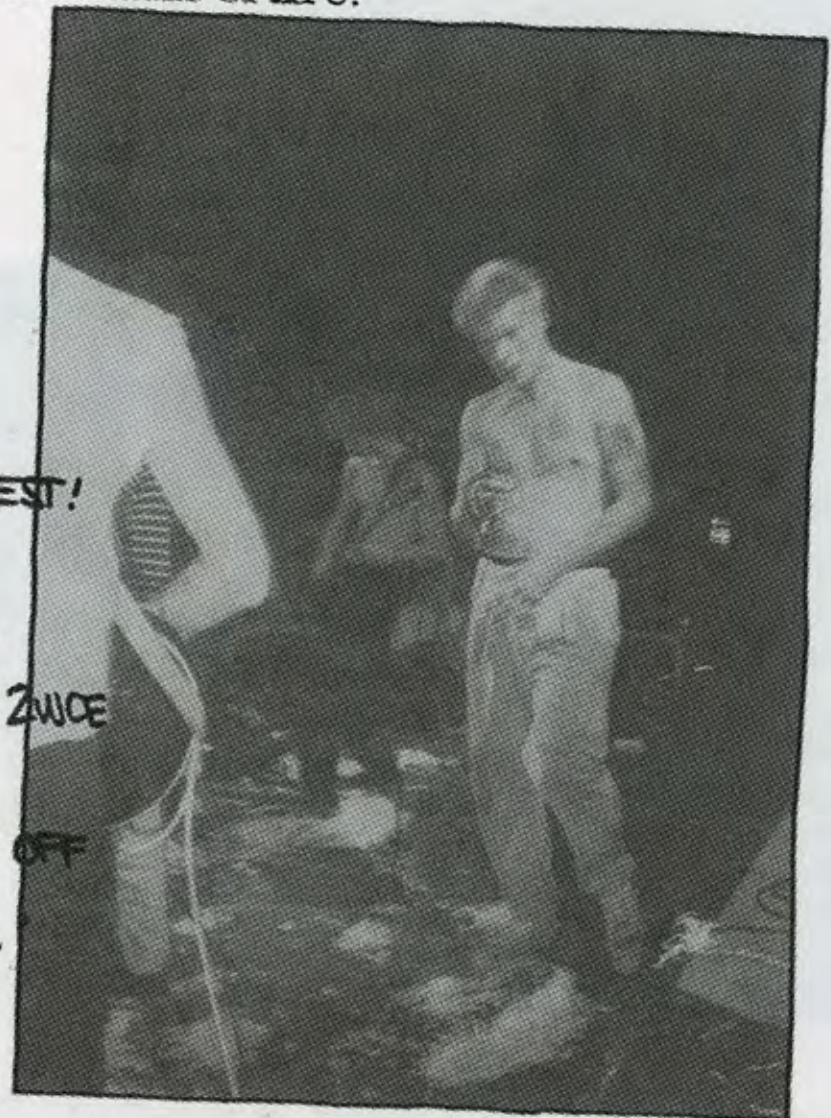
IN YOUR EYES THE PAIN IS STRONG
TO WHAT YOU DESPISE.
THERE IS NO WRONG IN BEING DEAD
IT'S WHERE YOU BELONG.
TAKE A KNIFE, CUT OFF YOUR HEAD.
FEELINGS OF HATE.
YOU CAN'T ESCAPE, A TROUBLED MIND
IS WHAT YOU'LL FIND
YOU MAY FEEL DEAD,
MAY BE ALIVE.
GOTTA REMEMBER,
IT'S IN YOUR MIND.

SARGASM

THINGS HAVE CHANGED TODAY
LIVES JUST CRAZIER IN WAYS
CAN'T LET DAILY STRESSES GET TO YOU
YOU STRUGGLE ALL DAY LONG
AND WHEN THINGS START TO GO WRONG
I CAN'T HOLD BACK MY SMARTASS ATTITUDE
SARGASM! A TACTIC WE USE. JUST STRATEGY.
HELPS ME FROM COMING UNGLUED.
SO DON'T TAKE OFFENSE, YOU'RE JUST BURNT LIKE THE REST!
GOTTA GET THIS LINE OFF MY CHEST.
LAUGHING AT YOU. GOT NOTHING ELSE BETTER TO DO.
HAD TO SAY IT CUZ YOU SET IT UP THAT WAY,
I JUST CAN'T KEEP CONTROL OF MY MOUTH!
BY NOW YOU THINK WERE ASSHOLES, DON'T HAVE TO THINK TWICE
"FUCK YOU TOO." OH REALLY? THAT'S WISE!
WE FEED OFF YOUR LAST WORD AND THEN YOU LEAVE
CUZ YOU'RE SO BURNT. LAUGHING AT YOU GETS ME OFF
IT'S NOT THAT WE HATE YOU OR CAN'T STAND YOUR FACE
WE REALLY JUST DON'T CARE WHAT YOU SAY... AT ALL

"Tell Me The Truth"

I wonder what inspired man,
He read some book and chose right then.
That the Father, Spirit, and Holy Ghost,
Wasn't for real but just a big joke.
Tell Me The Truth, there's no excuse.
Just Tell Me The Truth, there's no excuse.
Could it be that long ago,
Man created God for a target to throw,
All his problems, fears, and stupid guilts?
Is our God just another scapegoat?
Tell Me The Truth, there's no excuse.
Just Tell Me The Truth, there's no excuse.
If he's up there like I think he is,
There's a hell that's hotter than piss!
For the money hungry, godly liars,
Their rewards....
all a lake of fire.



SENSELESS VIOLENCE

IT MAKES ME WONDER SOMETIMES,
IF ITS MY MIND OR THE WORLD OUTSIDE
THAT MAKES ME FEEL THE WAY I DO
NOT ONE SINGLE TEAR FOR YOU
AGAINST YOUR HEAD THE BOTTLE SHATTERED
I STARTED TO LAUGH CAUSE IT DIDN'T SEEM TO MATTER
AT ALL!

RIOTS BROKE OUT SECONDS LATER
A THOUSAND COPS FILLED WITH HATRED
SENSELESS VIOLENCE, I START TO REALIZE
POWERFUL MACE WAS NOW BURNING MY EYES.
A KLAN OF COPS CHASING A GIRL
SHE SHOUTED PEACE, BUT THE CLUB WAS HURLED
THEY BEAT HER AND KICKED HER
BUT SHE LAY STILL
NAZIS LICENSED TO KILL.

BERLIN ROCK CITY

I FEEL UPTIGHT ON A SATURDAY NITE
NINE O'CLOCK AND THE RADIOS THE ONLY LIGHT
I HEAR MY SONG AND IT PULLS ME THROUGH
COMES ON STRONG, TELLS ME WHAT I GOTTA DO
I GOT TO... GET UP!
EVERYBODYS GONNA MOVE THEIR FEET
GET DOWN!
EVERYBODYS GONNA LEAVE THEIR SEAT
YOU GOTTA LOSE YOUR MIND IN BERLIN ROCK CITY!
GETTING LATE, I JUST CANT WAIT
10 O'CLOCK AND I KNOW I GOTTA HIT THE ROAD
FIRST I DRINK AND THEN I SMOKE
START THE CAR AND I TRY TO MAKE THE MIDNITE SHOW
MOVIN FAST, DOIN 95
HIT TOP SPEED BUT I'M STILL MOVIN MUCH TOO SLOW
I FEEL SO GOOD, I'M SO ALIVE
I HEAR MY SONG PLAYIN' ON THE RADIO
IT GOES....

12 O'CLOCK I GOTTA ROCK
THERES A TRUCK AHEAD
LIGHTS STARIN' AT MY EYES
OH MY GOD! NO TIME TO TURN
I GOT TO LAFF CUZ I KNOW I'M GONNA DIE
WHY?

- WORDS & MUSIC BY KISS
REARRANGED BY RKL

BEAUTIFUL FEELING

CAN YOU SEE, CAN YOU SEE,
THE COLORS ON YOUR WALL
REALITY'S MUCH DIFFERENT NOW
THE ANSWERS AT YOUR CALL.
LIKE A TINY INFANT,
CARE WITH EVERY STEP.
MOVING THROUGH THIS FANTASY,
GAMBLE, PLACE YOUR BETS.
DON'T STOP THIS TRIP,
I DON'T WANNA GRIP,
BRAIN IS FRYING HARD NOW,
HALUCINATIONS WILD.
CURIOSITY'S GROWING
LIKE A FEEBLE CHILD.
YOU THINK YOU KNOW ABOUT WHAT I AM,
YOU CAN SAY I'M JUST LIKE THEM,
MY BRAIN IS BURNING, CANT YOU SEE,
WER'E ALL RICH KIDS ON L.S.D.
DON'T STOP THIS TRIP,
I DON'T WANNA GRIP.

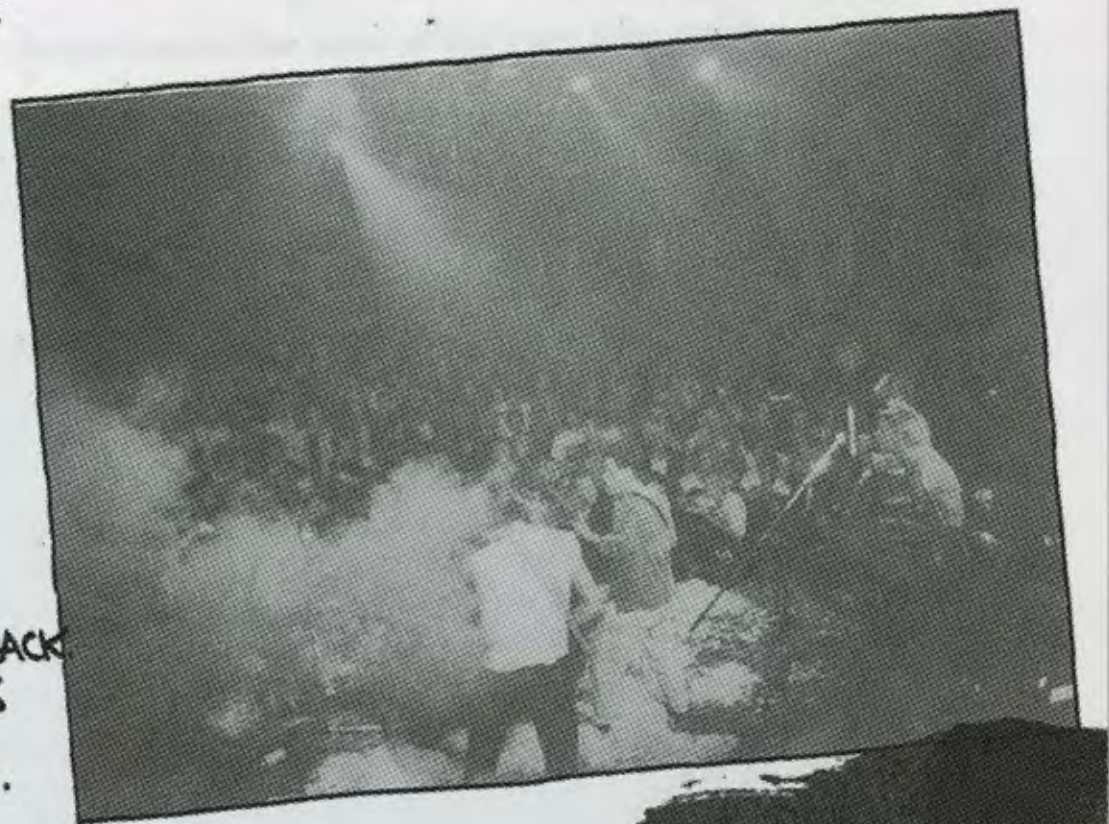


LIFE IN A BOTTLE

I ALWAYS THOUGHT YOU WERE A FRIEND,
YOU TRIED TO BURR ME IN THE END.
THAT'S WHEN I REALIZED,
SOMETHING WAS WRONG.
WE WERE ONLY FRIENDS WHEN YOU WERE BEAT.
NOW... REALITY SETS IN.
NOW... WE'RE NOT FRIENDS
'CAUSE YOU'RE IN THE HOLE, MOLE.
HIDE FROM YOUR FEARS,
THE TRUTH'S GETTING NEAR.
YOU'RE CHOKED BY A MOOSE,
AND THAT BOTTLE REALLY CUT YOU LOOSE.
NOW YOU TELL ME THAT YOU QUIT,
THAT YOU REALLY NEVER NEEDED IT.
THAT'S WHEN I REALIZED YOU WERE FULL OF LIES.
→ DRUNKEN DR. JEKYLL, SOBER MR. HYDE.
JASON'S RAP

BREAK THE CAMELS BACK

WE WALK INTO THE HALL, PROMOTER HESIT CALLED.
WE LAUGH AT WHAT THEY CALL THE HOUSE P.A.
BATTERED AND FRAYED. WE WON'T SOUND GOOD TODAY.
LATER ON WE FIND WE DON'T GET PAID.
YOU'D THINK THAT IS ENUF TO MAKE ANY 1 BAND QUIT!
BUT THAT'S JUST THE LEAST OF THE SHIT WE'LL FIND!
BREAK THE CAMELS BACK!
WE STILL GOTTA ROCK NEVERTHELESS. ITS STILL WHAT WE DO BEST.
I WONDER HOW MANY GIGS IT TAKES TO BREAK THE CAMELS BACK
NOW WE'VE SEEN ALMOST 4 YEARS
OF LAUGHS AND FLATS AND TEARS
I WONDER HOW MANY MORE BEFORE WE
BREAK THE CAMELS BACK
YOU CAN'T SEE WHY ALL THE GOOD BANDS FALL APART
THE SCENE RIPS A HOLE RIGHT THRU YOUR HEART.
SOMEDAY, THERE WON'T BE AN UNDERGROUND TO PLAY.
YOU SIT AND WATCH COMMUNICATION FADE AWAY.
RESTORE!
DON'T PIECE TOGETHER WHATS ALREADY BROKE.
REMEMBER THAT GLUE NEVER HOLDS.
THE SAME GOES FOR SHOWS AND SHIT THAT GOES ROUND.
THE ASSHOLES THAT BRING US ALL DOWN,
SHOULDN'T COME AROUND.
BUT WE STILL KEEP THE FAITH
THAT LOVE PREVAILS OVER HATE
AND EVERYONE WILL TRY BEFORE WE **BREAK THE CAMELS BACK**
BLACKBALL THE STRAWS THAT BREAK ALL OUR BACKS
DON'T FEED FIRE WITH ATTENTION.
DENIED AT THE DOOR, OR THROWN OFF THE FLOOR.
FOR TENSION WE DON'T NEED NO MORE!



LAY YOUR WEAPONS DOWN!

HOMESUCE!
CAN'T WE LEARN FROM HISTORY?
JINT NO REASON BIG ENOUGH
TO RESORT TO WORLD WAR 3.
THEY PUT A HELMET ON YOUR HEAD
AND A RIFLE IN YOUR HANDS
AND SEND YOU OFF TO KILL
YOUR BROTHER IN HIS NATIVE LAND
AND I SAY
LAY YOUR WEAPONS DOWN!
WE CAN'T GO ON THIS WAY
IT'S REALLY UP TO US NOW COMRADES
WE CAN MAKE IT HAPPEN
GOTTA PUT AN END TO WAR TODAY
COME ON! CAN'T YOU SEE
THAT IT'S INSANE
TO MURDER FOR YOUR COUNTRY
AND TO PLAY THEIR DEADLY GAME
CAN'T YOU SEE?
WE'VE GOT TO TRY TO COMPREHEND
THE MAN WHO'S IN YOUR GUNSIGHT
COULD HAVE BEEN YOUR FINEST FRIEND
WELL YOU SAY YOU LOVE YOUR COUNTRY
AND YOU'LL FIGHT TO KEEP IT FREE
BUT HOW CAN YOU LOVE A FREEDOM
THAT STANDS FOR DEATH AND INHUMANITY?

CATCH YOUR BREATH!

CATCH YOUR BREATH

I WALKED ALONG THE BARREN BEACH
I SAW THE TRASH BUT NOT THE GLASS.
BROKEN AT MY FEET
CUT MYSELF ONCE AGAIN
GOTTA STOP, COUNT TO TEN.
TRY AND RELAX
TAKE A BREATH. BREATHE IN DEEP
TASTE THE SMOG. FEEL THE HEAT.
WE GOTTA GET OUT.
ALL THE TRASH, BROKEN GLASS
DIRTY AIR, NO ONE CARES.
HELP ME OUT
CUZ I THINK THAT I'M CHOKING.
PEOPLE CHOOSE WHAT TO DO
SIPPIN' BOOZE, YOU'RE ON GLUE
CATCH YOUR BREATH WHILE YOU STILL HAVE A CHANCE!
SELF PRESERVATIONS WHAT IT'S ALL ABOUT
SUFFOCATION KILLS WITHOUT A DOUBT.
SO IF IT HAPPENS THAT THE PEOPLE JUST CAN'T STOP,
WASTIN' TRASHIN' USIN' WHAT WE GOT LEFT,
WE'RE NEXT IN LINE AND YOU CAN BET
WHEN YOU GROW OLD, PUT YOU IN HOMES
A SLOW & LONELY DEATH, YOU WON'T FORGET
THE MESS YOU LEFT. A MOTHER UNPAID DEBT
AND NOW YOU'RE CHOKING.
AND NOW SOMETIMES I TELL MYSELF
I'M JUST ALIVE AND I'LL GET BY WITHOUT ANY HELP
SO I SAY WHY SHOULD I SING A SONG
ABOUT THE WRONGS AND THE MESS THAT WE LEAVE.
WELL, IN A MONTH OR A YEAR MAYBE I'LL HAVE
SOME KIDS AND THEY'LL NEED TO BREATHE!



Bonustracks

22. Don't Take Us
23. Revenge
24. What Happens Next
25. Twisting And Turning
26. Maiden Goleta

Interview with Chris Rest

by Jacho / Destiny-Records

How come you got involved in Punk & Hardcore?

I borrowed "London Calling" from a guy who was renting a room from my parents at the time. I didn't know the Clash was punk rock but I liked the record a lot. The only thing I knew about punk was a program I saw on television. It showed punkers with safety pins through their noses eating jello off of naked baby dolls. It didn't seem like anything I would be interested in.

What was the first Punk-song you ever heard?

...and the first Hardcore-song?

About a year later I got into DEVO, The Surf Punks and the B-52s. I thought I was into punk at that point. When I started Junior High (7th grade) I met some friends that were into a lot of the same things I was. Together we bought Circle Jerks "Group Sex", "Never Mind The Bollocks" and the Dead Kennedys album "In God We Trust INC". Soon after that I bought Black Flag's "Damaged" album. I remember thinking it sucked at first but after a few spins I loved it! TV PARTY!

Aside from HC there's always a lot of other influences in your way of playing guitar. What was your musical taste before you heard about Punk/Hardcore?

When I first started playing I was really into Cheap Trick, The Cars, Led Zeppelin and basically most of the stuff I heard on FM radio. And the Clash.

...and when did you start learning guitar?

I was 13, My father had tried to teach me guitar earlier but I didn't like acoustic guitar and it hurt my fingers. It wasn't until I tried an electric guitar that I wanted to learn.

When and where did you meet Bomer and Jason for the first time?

I met Jason in 6th grade. He was on my soccer (football) team. I met Bomer when I moved to a little beach town called Summerland. He used to come over and play my drums. He was a total natural.

Who had the idea to form a band?

Bomer and I were already jamming together and when we started High School in '82 we met other kids that were into Punk Rock. We asked Joey Cape if he wanted to play rhythm guitar in the band and he said "Only if my friend Jason can sing." Joey showed up at the first practice with Jason and that was the only time he played with us. I think we were calling ourselves "Social Revolt" Ha ha. Some made a comment "Those guys will never amount to anything. They're just a bunch of rich boys on LSD" That's when we changed the name of the band.

"Rich Kids on LSD" - did all of you come from rich families?

My parents were sort of hippies and my father had a lot of success in real estate in the '70s and lost everything in the '80s. Jason's family had it pretty good. Bomer lived with his single mom and they had next to nothing.

... and how about "LSD", your consumption of illegal substances, really an important element in the beginning of the band? Or just a name?

We had some pretty fun times on the stuff. It was an influence for sure.

Do you remember some of the very first gigs?

We played many house parties for the first year. The cops almost always broke them up before we finished. There was a cool place in Isla Vista where UCSB is, that we could rent for \$100 and have Kegs of beer. Those were great parties. Our first real gig was with Agent Orange in Goleta. That was pretty exciting. It was hard for us to get shows because the only promoter of punk shows was from Los Angeles and we weren't. We started playing some shows in Ventura and Oxnard with all the Hardcore bands. Agression, Dr Know, Stalag 13, Ill Repute, Scared Straight and some others. There was often fights between the Santa Barbara Punks and the Oxnard kids.

How were the very first recordings?

The first recording were all done on a Ghetto box at our rehearsals. We did a couple demos at a place down in Ventura. They had a deal.

Bomer was singing instead of playing drums and things weren't the same.

Seems like many more things had changed between the years '89-'92, than in between the period of '84-'89, do you agree? What were the reasons?

I blame Lagwagon.

Joke ;-)

Bomer soon quit again and we got Jason back in the band. Soon after that we recorded "Riches To Rags" for Epitaph. Jason was having a hard time with addiction and created a lot of turmoil in the band.

But how did the hard drugs come into the band?

Tons of people from our scene in Santa Barbara started using as early as High School. Everyone just loves to party I guess. We recorded quite a few songs with no vocals which he finally sang on about 2000 or so. We started playing again over the next couple years with a few different line ups one of which included Derrick Plourde on drums. Jason Died in 2006 during a controversial procedure meant to help heroin addiction. Bomer and Derrick died shortly after. That was a bad time. There were countless good times though and I really miss RKL.

Interview with Joe Raposo (Lil' Joe), RKL's Bass Player

I Remember Hearing Them for the First Time When I Was Fifteen. Two Years Later, I Was in the Band.

Jan: What are you doing these days?

Joe: These days I'm keeping myself busy with music and work. I'm currently in several bands and projects. I'm still playing, recording, and touring with The Real McKenzies. We toured Europe earlier this year, did a Fat tour in Canada with the Mad Caddies and Saint Catherines, and also did the last leg of the Warped Tour on the West Coast of the U.S. As far as work goes, I am currently working at Electronic Arts. I am testing online video games for their website. Also, I'm getting a lot of art done, too. It's really cool, because I never had enough time to devote to that, due to music. In '07, I drew

Lagwagon's T-shirt design for their last tour and I'm almost done with my first oil painting.

Jan: Do you still play for the Real McKenzies?

Joe: I heard about the McKenzies through Sean Sellers (Good Riddance). I had seen him at one of our friend's wedding and he told me that they were looking for a bass player. I was interested, but didn't give it much thought. Then I got a call one day at work and Bone asked me if I was interested in recording a couple of tracks for the McKenzies. When I went down to the studio and hung out with those guys. It was such a great time and we had a blast! I've been in the band ever since.

Jan: Do you remember the RKL tours to Europe and Germany?

Joe: I remember the early tours. 1988 and 1989 were the earliest ones. RKL was also there in 1993 and 1996. The first time we went to Europe, my mom and dad signed full guardianship to our guitar player Barry D' Live. We had the note signed by everyone and notarized by a notary public. I was seventeen years old at the time and wasn't considered an adult (by U.S.A. standards). My parents weren't going to let me go, but I talked to my high school principal. He talked to them and convinced them to let me go. Pretty funny, because my "guardian" got me wasted every night and shoved L.S.D. down my throat! But, in reality, I didn't put up much of a fight at all! Those were great times. It was a time when European doors were opening up to great American Hardcore bands. I think that RKL was definitely one of the pioneers of bringing Europe closer to American Hardcore Punk, especially California Hardcore. Those were the days.

Jan: A lot of people, including myself, think that you are one of the greatest bass players around. I am also a big fan of Phil Rudd of AD/DC. What were your influences when you started playing? Have you any kind of bass "heroes"? I recently interviewed Kira Roessler. I also like her style.

Joe: Well, thank you very much. I appreciate that. I love Black Flag and Kira Roessler is a great bass player. I also like Phil Rudd. He is definitely one of the most underrated bass players in rock history. So is Michael Anthony of Van Halen. As far as influences go, I think my earliest influences were John Paul Jones (Led Zeppelin), Geddy Lee (Rush), and Geezer Butler (Black Sabbath). I was definitely a little rocker growing up. Then when I got older, I started listening to different styles of music and was really influenced by Flea of the Red Hot Chili Peppers, Simon Gallup from The Cure, Jaco Pastorius, Bootsy Collins, Stanley Clarke, Tony Levin, and Jeff Berlin. As far as Punk bass players are concerned, my greatest influence was Rob Wright from Nomeansno. And last but not least, Bomer. He taught

\$100 for 8 hours of studio time. Someone told us about this label in Hollywood that was signing punk bands so we went and talked to Doug Moody at Mystic records and gave him our demos. He liked them and put us on the first NARDCORE compilation. soon after that we recorded "It's a Beautiful Feeling" 7" and then "Keep Laughing".

How much time did you have for recording & mixing "Keep Laughing"?

I don't really remember but I also don't remember staying overnight in Hollywood, so I'm pretty sure it was recorded in one day. One thing I just remembered: in order for me to get guitar feedback, they had me sit on top of a ladder in front of the monitors in the control room.

Anything else remarkable about the Mystic-studio?

Well, they would use old tapes for our recordings so occasionally some old track from some hippy band would be in the mix. Also, we had just recently met Barry (D'Live) and he's the one who had the Dr. Spock and prank call samples that we used on the Beautiful Feeling 7". Barry didn't join the band until two years later in '86. We did a US tour in 1984. Mystic sent us 20 copies of "Keep Laughing". That's all we've ever gotten from them, but without Mystic, we probably never would have done what what we did.

Doug Moody said once in an interview he paid for tour-support / flights... is that true?

Not at all. We received one box of Keep Laughing LPs while we were out on tour in '85. We have never received a single royalty statement let alone any money, ever. They are still selling "The Best Of" CD as well as RKL T-Shirts.

In 1985 we drove up to San Francisco because our friend Barry D'Live (who wasn't in the band yet) told us about the thriving scene up there. We stayed at the legendary "Vats" squat where MDC and D.R.I. lived and practiced. The day after we arrived we got on a show at the Mabuhay Gardens.

How was San Francisco back then?

Raging! There were house parties and punk shows all the time! We started coming up to San Fran quite a bit and Bomer and I

moved there in 1986. We had Ricky Bowers playing bass for a while. He was from Ventura. We signed to Alchemy records and recorded "Rock 'n' Roll Nitemare" without a bass player. So Bomer played Bass on that record.

How much time did you have for recording & mixing "Rock 'n' Roll Nitemare"?

I'm pretty sure we did that whole record in five days. Bomer played drums and bass on that record. We had never practiced the songs live. Bomer played a Rickenbacher bass through a Marshall guitar half stack.

We started getting bigger shows and eventually were able to headline "The Farm" which was a pretty big venue for San Francisco.

Did you also have a US-tour during the "Rock 'n' Roll Nitemare" period?

I don't think we did ever tour with Bomer on drums in the US after that release. I may be wrong. We played around San Francisco quite a bit.

Barry knew Dave Pollack from his travels through Europe and we set our first Euro tour in '88.

Do you remember one (of many) crazy incident(s) while touring Europe?

I remember one morning we had to leave Hamburg to get to the next show and no one had seen Jason for about two days. We had last seen him in the Reeperbahn so we decided to drive down the main street. Someone shouted "There he is! Look!" we all looked and he was just waking up, coming out of the bushes. Pretty funny.

As far as I remember you came twice on tour in Europe within 12 months, right?

That sounds about right. I don't think we finished either of the tours though. That was our trademark.

We had no idea how big we had gotten while touring in Europe in '88-'89. Back in the USA we played one show at the Reseda Country Club that sold out in minutes. We played a show with the Ramones that year in Santa Barbara. Those shows were our last shows with Bomer.

Bomer quit the band in 1989 and RKL didn't reform until 1992.

me so much about playing bass. If it wasn't for him, I wouldn't be the player I am today.

Jan: I saw RKL one time in Santa Barbara in 2004 and also interviewed Jason then. That was a cool concert and Jason seemed in good shape. I did not quite understand the circumstances of his death. He was in a drug rehab clinic in Tijuana and died there?

Joe: Well, even though Jason "seemed" like he was in good shape, he wasn't. Drug addiction was deteriorating his body and he was suffering both physically and psychologically. He always had a talent for disguising the way he felt and you would never know how he was feeling because he was always funny and would make you laugh no matter what was going on. He died in a Tijuana, Mexico medical clinic where he was being treated with ibogaine. Ibogaine is a drug derived from a West African plant that can help overcome addiction and withdrawal from hard drugs. He died from a brain aneurism that occurred when a piece of bone got caught in his blood stream from the administration of the ibogaine. Sad story. Totally sucks.

Jan: What comes directly to your mind when you think of Jason and Bomer?

Joe: The first thing that comes to my head is: "what a waste of life." Sadness also comes to my head. But when I'm done thinking about all the loss and sadness, I think about all the good times we had, what great people they both were, and how much fun we had together.

Jan: How old were you when RKL started?

Joe: I was thirteen when RKL started. I remember hearing them for the first time when I was fifteen. I had bought the Nardcore compilation and first heard RKL on that record. Then I went out and bought "Keep Laughing". Two years later, I was in the band. [laughs] Crazy!

Jan: What songs do you like from RKL and are there some you hate?

Joe: There is one song that got on my nerves a little. It's "Pothead." I do like the song, but playing it every night was a drag. It was a song that we had to play because everyone loved it! It's funny how that works.

Jan: Hey, I never understood the rap part of "Find a Way," even when I got the lyrics.

Joe: I think that the rap tries to teach you how to cope with life. Then it goes into a situation that happens at Taco Bell and after that. It's just a bunch of nonsense. So if it doesn't make sense to you, then you understand it!

Jan: Were RKL concerts different in USA and in Europe?

Joe: Yes, very different. There were a few places in the U.S. where we did great, like Santa Barbara, San Francisco, Seattle, West Coast shows and throughout the States here and there. But in Europe, we did well almost everywhere. European fans really appreciated us a little more than our U.S. fans. That made the shows a lot more fun and a lot better because the energy and enthusiasm was there every night.

Jan: RKL influenced a lot of bands. The whole Melodiccore thing with Lagwagon and NOFX would never happened without RKL, but it seems that RKL remains kind of unknown to the youth of today and people only know the influenced bands and not the original. Why is that?

Joe: I think the reason why the kids don't know of RKL is because we didn't tour as much as the other bands and we always made the wrong career decisions. It's putting yourself out there that makes people notice. We just couldn't keep it together to consistently tour and put out records. Eventually, you get mowed over by other bands, regardless if they are heavily influenced by you or not. If they are playing your sound, and you're not there to show the kids that you did it first, then they will never know. And another thing is that the kids don't really want to dig deep enough to find the origin of the music that they're listening to. Not all of them, but most of them. The ones that do know, really appreciate it, and that's what counts. At one time, I was very bitter towards bands who were making a living off of the style of music that we played and helped pioneer, but as I grew up, I took it as more of a compliment.

Jan: Looking back, would you change something concerning RKL?

Joe: If I could change one thing, I would have never let RKL break up the first time in 1989. I would have fought that to the death and would have never let it happen.

Jan: I always loved RKL because of the music, but also because of the lyrics. Did Jason write all the song lyrics?

Joe: In the beginning, before I was in the band, it was a group effort, but mostly Bomer and Jason writing the lyrics. Same thing with "Rock'n'Roll Nightmare". Then on "Riches to Rags", it was Jason writing the lyrics with a little help from us.

Jan: Are you still in contact with the old band members like Chris Rest and Dave Raun?

Joe: I talk to Chris everyday and see him all the time. I see Dave from time to time and we call each other occasionally to talk and catch up on what's going on. I always try to see Lagwagon when they play. Last year, the McKenzies played with them. That was fun.

I still talk to Barry as well. His band The Crosstops toured with the McKenzies just recently. I love those guys. I'll know them for the rest of my life.

Jan: How should people remember the band?

Joe: They should remember the band as a bunch of fucked-up losers who played some pretty good music.

Jan: Was Bomer the driving force behind RKL in the early days?

Joe: Well, Bomer was always the driving force of anything, even a conversation. You couldn't be in a room without him dominating something or another. So that aspect of him really pushed the band. But it was everybody who helped. Everyone did their part to make the band work.

Jan: Do you know if "Riches to Rags" sold well? I like that album very much.

Joe: I don't know the exact numbers, but I think it was around 60,000 copies or so. I'm proud of that album. It's been a long time since I listened to it. I remember listening to it a couple of years ago and it was a blast to hear those songs again. It's a shame that Epitaph stopped making that album. Now it's really hard to find. I don't even have a copy of it myself. X gave them all away. Even "Greatest Hits", I don't even have a copy of that either.

Jan: What made you laugh in recent times? What made you sad?

Joe: At our last King City show, Chris Rest thought it would be funny to kick his Martin acoustic across the pavement and he ended up kicking a huge hole in the side of his guitar! We were all drunk and laughed. But then when we sobered up and looked at the damage, we were pretty sad.

Jan: Were drugs a heavy part of RKL in the past?

Joe: Yes, drugs were a heavy part of RKL. I mean, you can't be in a band called Rich Kids On LSD without living up to the name a little bit. In Jason and Bomer's case, the drug use got out of hand. When you start messing around with heroin, then it's a different story. The rest of us didn't go that route. And thank god we didn't. If we did, then there would have been more deaths. Right now, we are all casual drug users. No one has a problem with anything and we all know how to handle our partying. We are, of course, seasoned professionals!

Jan: Is any version of RKL going to happen?

Joe: Personally, I would like RKL to rest in peace. I don't think doing a reunion or a tribute is a good idea. If other people do it, that's fine, but if any of the existing members do it, it would not be the same. So don't do it at all. That's what I think.

Jan: Do you have any greetings to the readers?

Joe: Have a drink for our dear departed friends and musicians Jason, Bomer, and Derek.

Interview with Sharron Rose, Bomer's Mother

Though They Lived Well, the Relationship Eroded Tragically

Jan: I don't think most parents would be very happy if their loved kid informed Mom and Dad that he was going to form a Punk band at age fourteen. Was it difficult for you to support Bomer or was it more like, "If he wants to do that, go for it."

Sharron: I always supported him completely in his art and music, and observed immediately that he was "different," special, and extremely talented in so many areas. However, I did make him finish school when he wanted to drop out. His math teacher predicted Bomer would become a great mathematician. Math is related to music. Bomer became a musician instead. He was put ahead two years in school because he was extremely intelligent.

Jan: Did you ever see his band live? Did you like them?

Sharron: I always went to his shows in San Francisco or wherever he played near home. His sister Lori and I danced in the pits at The Whiskey in Los Angeles when RKL played there. That was the only show his father ever attended.

Jan: I read on the internet that Bomer or his friend won the California state lottery? Is that true?

Sharron: Yes, Bomer asked his friend to come to Santa Barbara to join him. Then Bomer prayed. He told me that his friend would win the lottery. A few days later, his friend won sixty-seven million dollars. Bomer's prayers were powerful! He was a magical human. Very spiritual.

Jan: What did they do with the money?

Sharron: He was generous with his part of the money, and though they lived well, the relationship eroded tragically.

Jan: Although I never knew him personally, I will remember a great musician. Thanks for your time, dear Rose! Do you have any greetings to the readers?

Sharron: Bomer loves you all and his last and possibly best music that I found will be released as soon as possible! Bless you all!

Fat Mike, NOFX

Once Upon a Time in 1984...

Without RKL, there wouldn't be a NOFX. Well, there might be a totally shitty NOFX. Let's start over. Once upon a time in 1984 there was a totally shitty band called NOFX. We saw RKL play at the Sun Valley Sportsmens Lodge and were blown away. When their record "Keep Laughing" came out, we were just leaving on our first tour. We listened to it every fucking day for three months. This record changed everything for us. This was the band that we wanted to be, but couldn't pull it off. We recorded two 7" EPs for Mystic records. They sucked and couldn't even be played on the same turntable as RKL.

A year goes by. "Rock'n'Roll Nightmare" comes out. Now we're totally fucked. Suddenly, the best Hardcore band of our time just got one hundred times better. This record is a landmark. No band has ever written anything like it and it was recorded and mixed in just five days. Once again, we were leaving on tour when it came out. This time we listened to it at least twice a day... everyday. I took acid for the first time and listened to it all night.

The next year, NOFX goes to Europe for the first time. We are known as "Friends of RKL." That was the polite way of saying "a shitty RKL clone band." Almost every live review and record review compared us to our mentors, but usually in a negative light. Hey, at least we were being compared.

A year or so later, the wheels started falling off the RKL train. The drug abuse and constant partying was taking its toll. Just when they were making history, they were history. I gotta say it was a good thing for NOFX. RKL was the band that we would always be in the shadow of. When they broke up, we kinda took their spot. It was a good spot and no one else was using it, so we took it.

When they got back together years later, we did some shows together, but it was always weird. They knew we took their spot, and we knew that they knew we took their spot. Nonetheless, RKL and NOFX had always stayed close friends. Twenty years later, I pull out "Rock'n'Roll" Nightmare and put it on. I realize that after all these years of touring and recording my band still can't pull off any of this. I can't play these bass riffs, Melvin can't touch the guitar, and Smelly—who is a great drummer—can't even come close to what Bomer can do. Now Bomer, Jason, and Derrick are gone, but at least the magic they left behind can never be replaced.

About Bomber and Jason

Article for AMP mag

by Barry Ward (written in 2006)

I had a real hard time dealing with all this death of old friends/ band members. It kind of hit me hard. Came at a sensitive time in my life as well. Not that it was a big surprise but I wasn't prepared for it. But, when can you ever be prepared for that? Anyhow, AMP magazine asked me to write an article about Jason and Bomer. I procrastinated, tried to pawn it off on other writers. It was hard to write about them, all of us, our past and stuff. But they insisted. finally I came up with this. I originally tried to work around the drug abuse topic. But then I thought perhaps it can help out other people with addictions cope with the problem. I know one friend up here that knew those guys and has a habit and that was a good slap in the face for him. I also was going to not take credit and be a ghost writer. But then I thought since I'm an x RKL member, it's OK. I hope you like it.

On Dec '05 & Feb '06 we lost 2 Punkrock icons who both died tragically from complications due to years of hard drug abuse. Jason Sears and Richard "Bomer" Manzullo from RKL - Rich Kids on LSD. The legendary CA "Nardcore" band. Although both did not in fact actually overdose, they both passed away due to complications from longtime battles with addictive drugs. Bomer (Pronounced "Bomber") was found dead of an apparent heart failure at his home in Summerland Ca Dec. 12th 2005. Jason died in his sleep, January 31st 2006, while seeking an alternative detox treatment at a controversial clinic in Tijuana that used ibogaine, a drug derived from a West African plant that is not legal in the United States. Jason and Bomer both lived rich and colorful lives that touched many fans, friends and family and they will be missed dearly. When the news hit that these deaths occurred, an overwhelming amount of people from all over the world sent in many kind words of condolences, including dozens of bands that cited RKL as a major influence. RKL is known to have helped pioneer the California Punk sound that eventually took Punk music to a new level musically and socially and paved the way for many bands to follow.

"RKL influenced my songwriting more than any other band. If it wasn't for them, NOFX would sound exactly like Bad Religion (with shittier vocals)"

Fat Mike

Although the band never quite achieved the success of some of their contemporaries, they do leave a legacy behind in recordings and videos. As well as a hell of a reputation as true party monsters. Epitaph records described the band with love as "neuron gnashing no-goodniks". But beyond the music were the personalities behind the image. Both Jason and Bomer were some of the funniest guys you would ever know. Even when the demons they both were battling sometimes got the best of them. Jason, RKL's frontman, was a legend in his own right. Known as a "Cito Rat", artist, storyteller, snowboarder, skater, son, father, brother, and of course singer, Jason could have the audience eating out of his hand at all times. His onstage as well as offstage antics are stuff movies are made from. Imagine a Punkrock Charles Bukowski meets Hunter S. Thompson meets Sid Vicious and you might have a little clue of his character. Derelict, yet lovable. But he was a lot more than that. Jason was also a member of the first Barfoot snowboarding team when it was still an underground sport and featured in various snowboard mags. Jason also built the legendary Cito ramp in his backyard on Featherhill in Montecito/Santa Barbara, and he and the other skaters took the sport of skateboarding to another level. True "Skate Punks".

But when Jason wasn't skating, snowboarding, singing, partying, being a father, you would have thought he was a comedian. He could keep you in stitches for hours and when he left the room you felt like a typhoon had just wiped out your reality and you're left with the devastation after the storm. Bomer, on the other hand, was also a true talent in every sense of the word. Besides, like Jason, also possessing a command of the art of humor and sarcasm, Bomer's musical talent was rarely matched by just about anyone.

Most fans of RKL were stunned to find out that Bomer was one of the main driving musical forces behind the band. And he was the drummer. He had the talent and the drive. Not only being one of the most kick ass drummers you'd ever seen, but his songwriting, bass, guitar, and vocal talent shined as well. On top of that he was a hell of an artist, a cook, a comic, a philosopher. Someone who might drive you absolutely bonkers with his unparalleled energy but when he left, you wished he were still there.

Bomer had a slew of ups and down over the years and left the band some years ago to pursue other interests.

(Ironically, when he was on the verge of being homeless, Bomer's lover won the CA State lottery for 85 Million dollars. Bomer lived

his last few years in luxury, learning classical piano and starting to write and record amazing music that now might never see the light of day).

RKL first emerged from the So Cal scene in the early '80s with the release of Mystic (Also known as "Mistake") records "Nardcore" comp. (1984) Soon to be followed up with the "It's a Beautiful Feeling" EP (1985) and "Keep Laughing" (1986). Those early records showcased all the unique talent the band possessed when every member was still in their teens. Unfortunately Mystic records never gave the band one thin dime and the record sold a phenomenal amount at the time. As the story goes, only one large pizza was given to the band while in the studio and the band was too young, green and naive to not know better before signing contracts. Recently that early catalogue has been re-released by Mystic on CD as "The Best of RKL". But surviving band members would urge the public not to buy that version until somehow some kind of legal proceedings would help to gain the rights to the music and let the sales benefit Jason's children.

In the pre-internet '80s the underground Punk scene, nationally and internationally was strong as hell through word of mouth, fanzines, tape trading and vinyl collecting. No one ever thought that music would be on the radio, let alone MTV. RKL's follow up to "Keep Laughing" was "Lifestyles of the Rich Kids on LSD A Rock and Roll Nitemare". Released on Alchemy records in 1987. Another fluke of a label. But that record showed a more progressive and matured side to the band's songwriting, as well as Bomer playing bass and drums on the recording and also included, was a full-length comic book. The original pressing is quite rare and goes for good money on Ebay, if you can find it. Soon a string of successful European tours brought the band the attention it deserved. Soon releasing their "Greatest Hits" gatefold double live in Berlin LP. The greatest hits being photos of LSD blotter paper on the cover. But soon the band's internal politics, financial woes, and general disillusionment in the pre-Grunge days of uncertainty for alternative/underground music tore them apart.

But amazingly with the new found success of Punk in the '90s who comes calling, but Epitaph records. Starting with re-releasing "Rock and Roll Nitemare" on CD and LP, (Out of print yet again but recently seen on amazon.com for up to \$70), then their notorious next release of "Riches to Rags" (A sarcastic self-deprecating spoof on their previous "Lifestyles" persona), as well as a home video

"Still Flailing After All These Beers". (Which was re-released as a director's cut on DVD by Malt Soda records). Somewhere in there was the "Reactivate" CD that was technically not an RKL release. It was Bomer's other band SLANG but released last minute as RKL in a ridiculous attempt by Bomer and Brett Gurewitz to revive the RKL name. That worked but temporarily disillusioned some fans. (Much like Bad Religion's "Into the Unknown" LP)

In the middle of a 3 month Euro tour, more tragedy ensued when their roadie Will Knutilla OD'd in Zurich. With that painful and heartbreaking reality of losing a best friend, Bomer quit in Italy. The band, still grieving, pressed on to Spain where they had legendary status from fanatic fans. They flew in Jason who hadn't been on stage in a while and came back with a bang. "Riches to Rags" was the last official release with Jason back on vocals. Some unreleased recordings and videos still remain to be released someday. RKL went through different lineup changes in the last few years. Always ruling any stomping ground they set foot on.

Tragically only last year, the first RKL band member to die was drummer Derrick Plourde (RKL, Lagwagon, Mad Caddies, The Ataris) who took his own life early 2005. It's another book in itself of the stories that go on and on of a strange brew of Punkrock characters from California called Rich Kids on LSD. The band that could have been but influenced tons of new comers that did. The last shimmering hope for the diehard fans who might get one last dose of the band is talk of an "RKL AOKE" show sometime summer 2006 in So Cal. Featuring remaining band members playing all the favorites with different singers from the audience as a benefit for Jason's kids. R.I.P. Jason and Bomer.

The world was better off when you were around. Hats off and drink a coldie for our fallen friends. We miss you deeply. And always "Keep Laughing".

About Bomer

I first met Bomer (Bomber) and the guys in RKL in late 83 I believe. (When we were all wee lads) Sometime around Xmas. I was living at the Vats and we heard about this zany group of kids from Santa Barbara in the basement that were huffing liquid paper to get high but are in town to play the Mabuhay Gardens. I loved the Nardcore bands and RKL was top notch. When I heard

in 84 that they needed a bass player, Bomber taught me the tunes, I tried out and it looked like I got the spot. I jumped in van and split down to S.B. and Hollywood with them, stayed at Ded Teds house and first got a major dose of Bomber and RKL, exactly like the words from Ded Teds from "Keep Laughing". Then Vince was back in the band, I was out as bass player, then in as 2nd guitar player, then out, then sometime in 85 I ran into Bomber and he said the band was back in SF for good and did want me to play guitar. I didn't feel too confident since I was just a skinny weird punker from Texas but Bomber and I had great chemistry when it came to humor and jamming and laughing at life. He taught me all the songs, 2nd guitar parts, talked me up to the band, it all clicked into place and we were off. Through the years Bomber and Chris nursed my musicianship into being a few notches below them, but they were unstoppable. We were all best friends and went through a lot of growing up together. I had never met a band with such a charismatic drummer who ran the show like he did. Bomber was the most amazing musician and character I'd ever met. He had a way of making someone who's insecure confident, since his own confidence would rub off on you. And he could talk you down in a heartbeat if he thought you needed it. But he had the talent and the drive. Not only songwriting,

drumming, bass, guitar, vocals but he was a hell of an artist, a cook, a comic, a philosopher. He went from being a skinhead (with a black bass player, really blew some racist skinheads minds, I think he loved that) to a health food freak with dreadlocks. He was a tough tattooed intimidating guy if he wanted to be but when the opportunity rose he would never fight. And he had his dark side, don't we all. Most true artists do. I think with all his unbelievable energy and endless pursuits through life, one thing he really liked was freaking people out. And sometimes it was so fucking funny we were in stitches. The stories are endless. A book could be written about him and his antics. I had heard he had been recently playing a lot of piano, we've been waiting for that Bomber symphony/rock opera he's been working on. Sadly, only our friends in the other world will get to enjoy it until we're all there with them.

- Barry "D'live" Ward former band member and friends with the deceased.

Hey Kids!
Dear '80s Skatepunk-Grandpas!

The original plan was to include a DVD with 10 to 12 Clips and Live-Videos into this package. All videos from the same period as the live-recordings you are listening to... But due to some problems & bureaucratic bullshit, relating to typical European absurdities such as "Voluntary Film-Rating Commission" etc, we just had to cancel that one.

Instead, we asked the band and filmmakers for permission and put it all online... You're now invited to download or livestream all of these clips legally, in Hi-Resolution and for free, right here!

[HTTP://GREATESTHITSLIVECLIPS.NPAGE.DE/](http://GREATESTHITSLIVECLIPS.NPAGE.DE/)

Clips:

1. Blocked Out

from Tribal Area Videozine no.5 / 1990
dir. by Matthias Kollek & Thorsten Bach

2. Beautiful Feeling

3. Scab on my Brain

4. Coming Home

from Tribal Area Videozine no.1 / 1988
dir. by Matthias Kollek & Thorsten Bach

check out more contemporary and classic
HC/Punk/Alternative videos at
www.tribalarea.de

Clipsite by Bang Bang Benno

5. Sargasm

6. Drink Positive

7. Rumors

8. Ded Ted's

9. Pothead

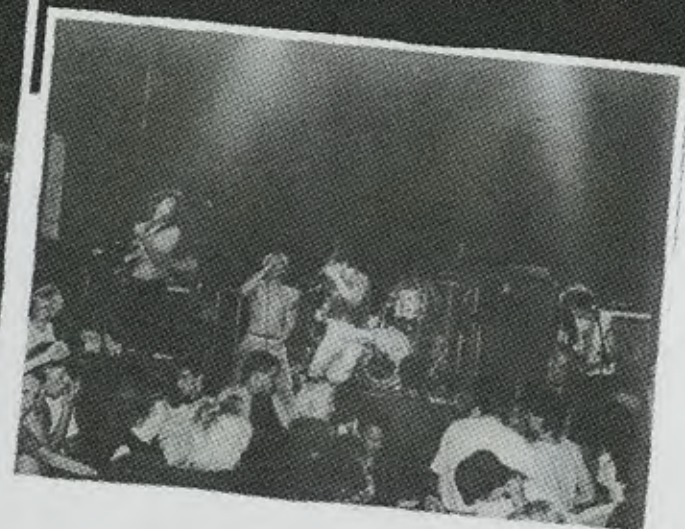
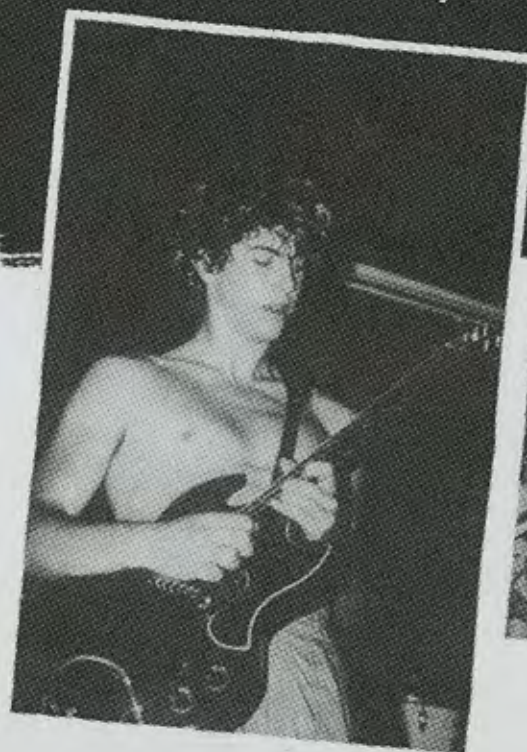
10. Feelings of Hate

11. Lies

12. Senseless Violence

13. Rock and Roll Nightmare

from band-documentary
"Still Flailing After All These Beers"
dir. by Barry D'Alive



"Greatest Hits - Live in Berlin" was recorded live on July 19th 1988, using a 24 track mobile studio, on a special HC-night which also featured NO PIGS from Amsterdam. It was the second of two RKL live-recordings in Berlin during that summer. The 1st recording took place at the famous EX Youth Center in Berlin-Kreuzberg but unfortunately, Drummer Bomer suffered from a heavy influenza that night and the recordings had to be turned down, as they didn't represent the real performance skills of the band. An emergency show at Quartier Latin in Berlin-Schöneberg (nowadays "Wintergarten") was then arranged to capture the real energy of an RKLs live-set.

Mixed at Vielklang Studios by Matzge and Dave / 1988
Originally mastered at Record Partner & Hansa Studios, 1988
Remastered in 2010 by Dog Young / Kennel Mastering, Berlin
(...and the Bonustracks too)

Produced by David R. Pollack & RKL

All Bonustracks recorded someday in 2000 or 2001 at RKL's practice & recording space in San Francisco
Written and performed by Dave Raun/Drums, Joe Raposo/Bass, Chris Rest/Guitar, Barry Ward/Guitar,
Jason Sears/Vocals and Todd Roll/additional Vocals
(except "REVENGE": Boz Rivera/Drums, Joe Raposo/Bass, Chris Rest/Guitars, Jason Sears/Vocals)

"Hits"-graphics on the cover-artwork supplied by Mark Mc Cloud
Cover art and lettering on orig. and new artwork by Dan Sites
Package & booklet layout and design by Gabriel S. Moses
Frontcover restauration by Joe Raposo & Ronald Huiskes

Photos by Helge Schreiber, Jah-Jah Schmidt, Petra Ostertag and many more HC-enthusiasts during the 80ties

Interviews with Joe Raposo, Bomer's Mother and Fat Mike by Jan Roelk for Razorcake Magazine 45/2008
and Trust Fanzine 127&128/2007,2008, With kind permission of Todd and Dolf

Interview with Chris Rest by Jacho/Destiny Recs on Jan. 2010

"About Bomer and Jason" by Barry Ward / 2006

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... and of course to Chris & Barry for all their time and patience

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