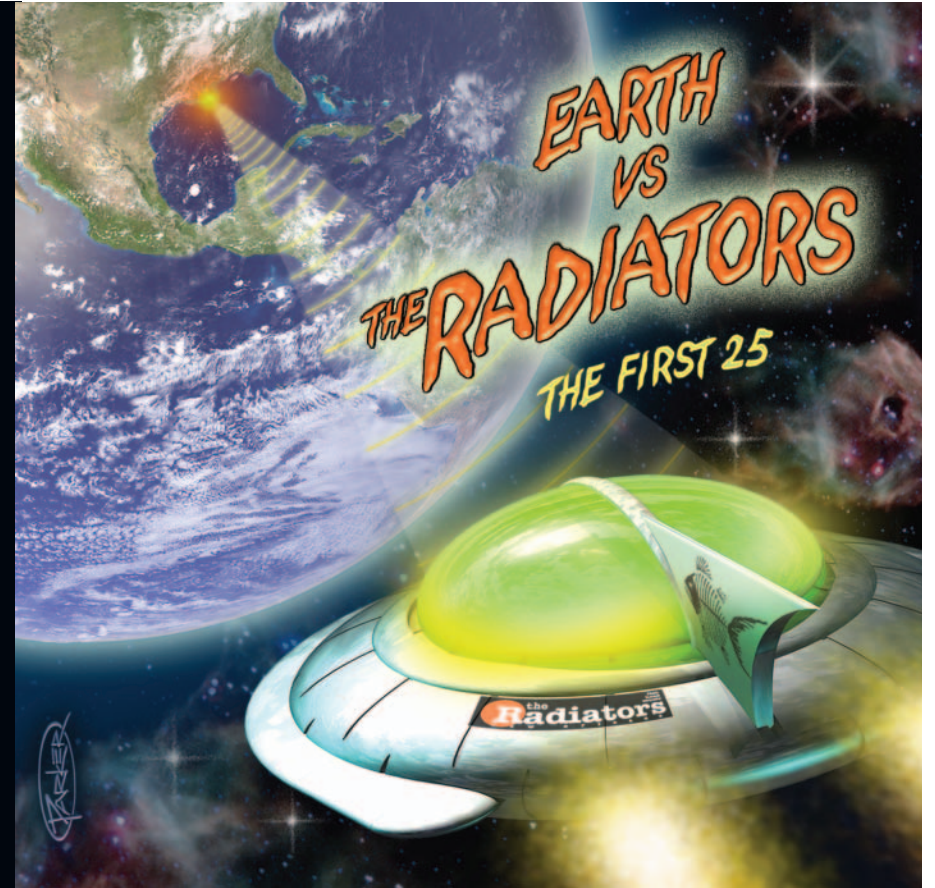




Tulane Campus
New Orleans, 1981





The Radiators:

Camile Baudoin

Guitar

Dave Malone

Guitar and Vocals

Ed Volker

Keyboards
and Vocals

Reggie Scanlan

Bass

Frank Bua Jr.

Drums

and guests:



George Porter Jr.



Gregg Allman



Mark Mullins



Karl Denson



Steve Suter



Michael Skinkus



Craig Klein



Disc 1

1. **City Of Refuge** 10:54 with Mark Mullins Traditional; Arranged by Ed Volker
2. **Crazy Mona** 11:05 with Mark Mullins Ed Volker, Dave Malone, Fish Head Music BMI
3. **Midnight Rider** 8:32 with Gregg Allman and the Bonearama Horns Gregg Allman Elijah Blue Music BMI
4. **Junco Partner** 7:13 with Mark Mullins and George Porter Jr. Robert Shad Embassy Music Corp BMI
5. **Waiting For The Rain** 10:12 with Mark Mullins and Karl Denson Ed Volker Fish Head Music BMI
6. **I Don't Speak Love** 7:13 with the Bonearama Horns Dave Malone Fish Head Music BMI
7. **Make Fire** 9:25 with the Bonearama Horns Ed Volker Fish Head Music BMI
8. **Go Back The Way You Came** 7:15 with the Bonearama Horns Ed Volker, Dave Malone, Fish Head Music BMI
9. **River Run** 11:52 with The Bonearama Horns and Gregg Allman Ed Volker Fish Head Music BMI

The Bonearama Horns are: Craig Klein, Mark Mullins, and Steve Suter

Disc 2

1. **Meet me Down in Birdland** 5:01 Ed Volker Fish Head Music BMI
2. **Sitting On Top The World** 10:13 with Mark Mullins and George Porter Jr. Chester Burnett ARC Music Corp BMI
3. **Danaang** 6:03 with Mark Mullins Ed Volker Fish Head Music BMI
4. **I Like My Poison** 8:04 with Mark Mullins Ed Volker, Dave Malone Fish Head Music BMI
5. **Hard Rock Kid** 7:25 with The Bonearama Horns Ed Volker Fish Head Music BMI
6. **Fools Go First** 6:60 with Mark Mullins and George Porter Jr. Ed Volker Fish Head Music BMI
7. **Soul On Fire** 7:51 with Mark Mullins and George Porter Jr. Ed Volker Fish Head Music BMI
8. **Wild And Free** 6:22 with The Bonearama Horns Ed Volker, Dave Malone Fish Head Music BMI
9. **Lila** 8:58 with Mark Mullins and Karl Denson Ed Volker Fish Head Music BMI
10. **Lovely You** 10:15 with Mark Mullins Ed Volker Fish Head Music BMI

Michael Skinkus plays percussion on all tracks.

The Radiators thank: Bob Miller and D'Addario Company, Inc. Shannon and Jan at Chabaud Accounting The Krewes, MOMs, DADs, SNAFUs, Monkeys, Empire Zeke, County Line, High Altitude, D'Bua, and Fearless, Karl and Chris Bremer, Road crew: Ken Samuels, Jared Lawrie, Steve Martin, Josh Abelson, and Nesto Lasen, Jay Mazza, John Swenson, Eric Vandercoar, Jim Scheurich, Alan Hill, Irving Shnaider, Gil Rubman, Everyone at Tipitina's, Jo Cool Davis, WWOZ and especially our fans, without whom none of this would be possible...

In addition,

Camille Baudoïn thanks: Missy Bowen for having more than a little faith over the years and for her help with the graphics and production of the Raceland segment, Alton and Irene Dufrene and the Raceland family, Brint and Liz Anderson, Jeff Lanahan and PRS Guitars, Hal Henkel, Michael Taylor at MESA/Boogie, and Rainsong Guitars.

Frank Bua Jr. thanks: Joan Bua for her love and support, Hayden Z for lifting my spirit, my kids Jesse and Willie, and Mom and Pops for getting me started by buying my first drum kit! Also Jim Walsh at American Beauty Drums, Rich Mangioaro at Palste Cymbals, Dan Schieder at Regal Tip Drum Stricks, Steve Lobmeier at Evans Drum Heads, and Paul Toracinta for the time and love he put into the Rads' first web site.

Dave Malone thanks: Beth James, My 8 Kids, Johnny, Darcy and Adele, Fender Musical Instruments, Budda amps, HJL amps, Dunlop picks, Trip Thienemann, Analog Man, Tone Quest Report, and all the Malones.

Reggie Scanlan thanks: Sally, Albey Balgochian and A Basses, Anderson Page and Modulus Guitars, Julian Henslee and Tacoma Guitars, Planet Waves, Barney Kilpatrick, The Mystical Mermaids, and Professor Longhair.

Zeke: For King Earl, you made the world more wondrous, fun, and strange; and for Jackie—don't wake me up unless you wake up too...

Recorded Live at Tipitina's

January 29,30,31 2004

Producer: Geoffrey Hanson and the Radiators Executive Producer: Jeffrey Goldring Co-Executive Producer: Keith Wortman Co-Producer: John Ross Live Recording: Mike Montero for Fast Take Recording Mixing and Engineering: Dave Malone, Ed Volker, Mike Majeux for Ground Floor Productions CD Mastering by John Scrip for Massive Mastering Cover Art: John Parker for Artscape Layout and Design, AndresSchulz.com Photography: David Rae Morris, Bob Compton Radiators' Production Manager/Front Of House Sound: Ken Samuels Road Manager: Josh Abelson Crew: Jared Lawrie, Steve Martin Tipitina's Staff: Felix "Fly" Gaitin, Josh Nobles, Adam Shipley, Bryan Stare.

The producers thank: Jason Abbey, Stacey Allman, Les Blank, Martha Bryan, Beth Courtney, Peter Gouhig, Quint Davis, Ken Dashow, David Dunn, Phil Eganthal, Rex Fortenberry, Clay Fourrier, Keith Franklin, Lucia Fraboni-McAlmont, Gillian Grisman, Alison, Zella and Liza Jane Hanson, Bert Holman, Hank Lena, Louisiana Public Broadcasting, The Mauberrrets, Jacqui McNaïr, Ghas Moore, Dan Nabors, Stevenson Palfi, Casey Phillips, Jonny Podell, Carl Rudisill, Scott Simoneaux, Cubby Sedgwick, Bubby and Vera Schlessinger, Corey Walsh, Ben Williams, Burgess Wilson, and Justin Zitter.

Geoffrey Hanson dedicates this project to the memory of Robert Samuel Silverman - father, husband, son, and fish-head-soul-brother *1.

For all things "Fish Head" related please visit us on the web at www.theradiators.org Booking: Skyline Music 608.586.7171 or info@skylineonline.com Official website of this release: www.rads25.com



Give Me a Rainbow That's for Real

By John Swenson

I've been listening to popular music since the dawn of the rock 'n' roll era and writing about it since the late 1960s. I've seen all of the great rock bands at the height of their powers, and witnessed sets by the likes of The Who, Stones, Dead, Airplane, Hendrix, Kinks, Zappa, Allmans, Panic, Mule and many, many more that justified my existence on planet Earth. But if I had to pick one group over all

the others, it would have to be the Radiators. Other bands have made better records, played with more technical virtuosity, made larger statements, and done more to change the world around them by the sheer force of their existence. But no musical unit, with the exception of the Sun Ra Arkestra at its finest, encompasses more of the living history of American music in a single performance, and no group has ever collectively brought as much of that music to the table. You could listen to 300 consecutive Radiators sets and never feel like you were hearing them repeat themselves.



By virtue of the fact that the band was formed in New Orleans and embodies that city's occult musical tradition, the Radiators are necessarily outsiders in American culture, blessed/condemned to being impossible to cram into the restrictive borders of the celebrity universe that rules the entertainment industry. The band is an institution in New Orleans, revered by several generations of local rock fans. Along with the Neville Brothers, the Rads are the only band respected enough to play the closing set each year at the New Orleans Jazz and Heritage Festival (the two bands play on the big stages at opposite ends of the Fairgrounds infield). Elsewhere, though, this magic band is a cult group, cherished by its fans in various cities around the country like a secret lover. The band's annual calendar includes private parties for these enclaves in locations as varied as Minneapolis, New York, San Francisco, Miami and Rhode Island.

The rewards for following an outsider band like the Radiators in an era dominated by disposable pop product are multifarious. This is a group that will satisfy the thirst of every listener looking for something more than the



usual fare, from the more casual fun seeker looking for a party with a different theme every night to fans of intricate guitar interchanges and on to those who aren't satisfied by anything less than constantly being challenged with new sounds, new songs, new arrangements and new approaches to music making. It's the Rads' peculiar genius that they can be all these things to different people simultaneously. Some fans come hoping to hear the band do its endlessly creative cover songs, others to hear Camile Baudoin and Dave Malone engage in some of the most inventive guitar dialogue ever devised, others to worship at the keyboard altar of one of the greatest songwriters in New Orleans (let alone rock) history, Professor Ed Volker, aka Zeke Fishhead.



Professor Longhair, Tommy & Dave Malone.
Photo: Alan Hill

All that magic is enhanced by the New Orleans rhythm anchored by the city's best rock drummer, Frank Bua Jr., whose hammering, in-the-pocket beats manage to incorporate the swaying parade cadence that seems to envelop this Gulf Coast city, and the timeless swing of bassist Reggie Scanlan, whose work with New Orleans legend Professor Longhair and love of jazz and reggae inform his playing. Volker coined the description of the Rads sound as "Fish Head Music" on the way to one of those private parties in New Orleans some 26 years ago. The band quickly gained notoriety on the local circuit as the 1970s melted into the 1980s, particularly as the party band of choice for Tulane University students, who hung out and partied at the city's notorious

uptown club, Tipitina's, a venue whose history has paralleled the Radiators. After recording two independent albums, "Heat Generation" and "Work Done On Premises" the group was named one of the country's top 10 unsigned bands in a College Media Journal talent search in 1985. That led to a major label recording contract with Epic records, a deal that spawned several outstanding records, including the indispensable classic "Law of the Fish," to this day the band's defining statement of purpose.

Like virtually every other band on Epic through the late 1980s, the Rads were overshadowed by the label's monomaniacal commitment to Michael Jackson's superstardom and MTV's Hollywood-fueled, anti-rock agenda. Despite the bitter disappointment that followed the group's failed bid at mainstream acceptance, the Rads emerged with a stronger sense of who they were as musicians and as a band. No longer saddled to a promotional tour schedule built around short, promote-the-album sets, the group returned to its expansive, improvisational roots and flourished creatively if not financially. By this time the band's network of dedicated fans in various locations around the country gave them the ability to survive on the basis of live bookings alone.

Meanwhile a whole new audience of grassroots rock fans left cold by the empty-V fashion shows and "reality" programming were finding their own alternatives in a budding movement that was saddled with the ill-fitting description "jam bands." The best of these groups were masters of improvisation off of a base of extremely well-written material rather than simply jamming on a riff, and it was only a matter of time before the Radiators were discovered by these fans. A turning point came when Dave Margulies recorded a live Rads album at the Great American Music Hall in San Francisco for High Sierra Records in the fall of 1997. The band's growth was in full evidence, particularly in the development of Malone as a songwriter, contributing the terrific "Last Getaway" and "Barnburner." The exquisite signature of the group's collective improvisations, highlighted by Baudoin's impossibly beautiful guitar inventions, marked the Rads as a classic in a genre they had anticipated nearly 20 years earlier.

But of course the fans who had been tape trading all along knew this already. And somehow the band just kept getting better. Gaining strength from an extended 20th anniversary run, and more and more fans as those tape traders started burning CDs at an accelerating rate, the Rads found themselves approaching a quarter century of greatness with one of their best studio albums, "The Radiators," a title they realized they had never used. As if redefining

themselves, the Rads used their 25th anniversary as a band to mark a new beginning, a celebration of each member's lifelong commitment to the music that gives them purpose.

One of the things that distinguish the greatest American bands from their generic counterparts is that every one of those groups evokes a sense of place in their music. Just as a novelist can write about a familiar place in a way that makes it seem larger than life, great rock bands tell you where they're from with their songwriting and often even with their playing itself. The Radiators travel with the history of New Orleans music, and the history of rock, like a genie in a bottle. Somewhere early in the set someone uncorks that bottle with a subtle move — it could be a slight gargle of vocal pleasure from Volker, a chord that doesn't exist in western notation played with a rare flourish from the usually implacable Baudoin, or a simple drum roll from Bua Jr. — and suddenly band and audience is transported to that numinous place. The greatest traditional setting for this transformational moment is on stage at Tipitina's. Now, with the release of this double live CD and the band's first DVD, that moment can be shared outside of the hallowed walls of that Tchoupitoulas street shrine to the world's greatest music.

The Radiator's 26th

By Karl Bremer

Back in 1978, long before jam bands or roots rockers evolved, a funkified concoction called fishhead music came percolating out of the juke joints of New Orleans, served up in heaping three-set helpings by a chops-seasoned band of misfits called the Radiators. It had a sound that came straight out of the musical wetlands of New Orleans, with a slippery rizzum that snaked through your backbone like a water moccasin and a two-guitar attack that would rip your head off.

Steeped in the rich musical heritage of New Orleans playing with some of the city's legends Professor Longhair, James Booker, Earl King the Radiators wasted no time in becoming a part of that heritage themselves. Their marathon live sets mined a songbook crafted from an amalgam of New Orleans rock and roll, rhythm and blues, swamp pop, psychedelia and hoodoo and quickly became legendary for their sheer intensity and length.

The Radiators pretty much wrote the book for today's jam bands and roots rockers. Twenty-six years later, they're still careening down the blue highways and back alleyways of American music, pouring that magical elixir called fishhead music for veterans of hundreds of shows and new generations of fans alike.

Keyboardist Ed Volker, aka Zeke Fishhead, shifts gears from barrelhouse to B-3 in the bat of an eye. Volker soaks up images like a sponge and regurgitates them in songs by the score over 2,000 by some counts turning simple melodies into sensory experiences and aural landscapes that all bear the Rads' signature sound.



The rhythm section of Reggie Scanlan on bass and Frank Bua Jr. on drums isn't in the pocket it's more like a hammock, according to one guest guitarist. Scanlan describes his dual tenure with Professor Longhair and James Booker in the '70s as nothing short of graduate school, and it shows. Bua, a slammin' Mandeville, Louisiana, restaurateur by trade, is simply the tastiest second-line rock and roll drummer in the bidness.

The double-barreled lead guitars of Camile Baudoin and Dave Malone track each other like they're joined at the brain. Baudoin's dazzling luminescence and blistering



slide attack are the perfect complement to Malone's straight-ahead, locomotive-precision firing. When these two connect, light fuse and get away fast.

There's a reason why the Radiators have closed out the world-renowned New Orleans Jazz & Heritage Fest's for the past 15 years. Drop this CD in and find out. If these guys don't make you move, you need to check your pulse.



Tulane Daze

By Jay Mazza

Of the dozens of bands that performed at the weekly TGIF parties held on the Tulane University Quad in the 1980s, only two still exist- those keepers of the Uptown funk, the Neville Brothers and the New Orleans Radiators.

Fishheads that discovered the band after that fertile creative period marked by marathon three set shows may be shocked at the atmosphere in those decidedly politically incorrect days. The first TGIF that I attended, in the fall of 1979, was a celebration of the 10th anniversary of Woodstock. 12 ounce cups of draft beer could be had for 25 cents. The beer was free if you dressed like a hippie. No one I knew had to dress up.

The Radiators were mainstays of the lively Quad scene. They played numerous times for the regular Friday afternoon affairs as well as at the WTUL Rock On Survival Marathon- an annual, weekend long festival of live music dedicated to supporting Tulane's radio station.

At that time, college radio, as it is defined today, didn't exist. Much of the on-air programming at the station represented the best of what is now called, "classic rock."

New Orleans was a different place as well, which was reflected in how people reacted to the music and the culture. The city had yet to be "discovered." There were very few sources for information about the city. Tourists were essentially restricted to the French Quarter and the tourism market that currently drives the economy was in its infancy. All of the current landmarks on the music/culture landscape, such as the New Orleans Jazz and Heritage Festival and Tipitina's, were local phenomena or didn't exist yet.

For a Tulane student, fresh off the plane from Long Island, New Jersey, Chicago or any of the other places where fishhead music would ultimately take root, hearing the Radiators was a profound revelation. As I matriculated both in my studies and my musical fixation, I would eagerly await the next Quad show because it would provide ample opportunity to meet new friends and initiate new fans. I remember numerous instances of what came to be defined as, "the drop jaw effect". Awestruck kids standing in front of the stage with their mouths wide open.

When the band wasn't busy unwittingly tapping into a market of out-of-town students that would eventually spread the gospel of fishhead music all across the country, they were playing at small joints in New Orleans with the occasional big ticket show at the only "real" club in town- Tipitina's. But the bread and butter, or should I say the oyster and hot sauce, of the band's schedule was the regular Wednesday night gig at Luigi's Pizza Parlor in the

Gentilly neighborhood, home base for students at the University of New Orleans.

Members of the band have famously stated that they never rehearsed in the early days. They didn't have to. The Luigi's gigs felt like you were walking into the group's private rehearsal space. There was no stage, the band simply set up in a corner and when it got crowded, you were so close to the band that it felt like you were in the band.

For Tulane students, going to Luigi's was a trip, literally and figuratively. For new drivers in the Crescent City, it's a complicated haul all the way from Uptown to the Lakefront. There was also competition from the Boot-- a student-oriented bar right off campus that featured 50 cent Highball Night on Wednesdays.

It wasn't easy to corral partners to head to the Lakefront even considering that the gigs at Luigi's were free and usually lasted until four in the morning. I remember too many nights spent trying desperately to get someone, anyone to leave the "safe" confines of Uptown and the Boot before finally giving up in the wee wee hours.

As the Radiators began developing a serious fan base, the urge to play out of town became stronger. Some of the first shows outside the city were on the Northshore of Lake Ponchartrain and on the Gulf Coast of Mississippi. At approximately the same time, the first cohort of Tulane fishheads began graduating.

They took the music, in the form of live bootleg tapes, most of which were fully sanctioned by the band, all across the country. When they returned home, forever changed by their experiences in New Orleans, they craved the same music performed live.

By 1984, the band was touring nationally, first to New York, then Chicago and Minneapolis. The first California tour, in early 1985, was a revelation. Imagine!

Several years later, the Radiators, due in part to the exponentially spreading Tulane diaspora, were on the national map. A three album deal with Epic Records cemented their role as the first rock band from New Orleans to develop a significant national following.

Thousands of performances later, there is still probably only two degrees of separation between every fishhead and Tulane University. And twenty-six years later, the process continues. Just as there were fishheads who graduated in 1979, there are fishheads who graduated last year.

I have often likened Tulane to a river that runs through New Orleans. Students from all over creation have flowed on that river since the school went national more than a century ago. The unique music and culture of New Orleans changed each and every one who managed to get out of Uptown and the Boot.

Some, like myself, clambered ashore and made New Orleans our home. But for thousands upon thousands of others, that river played a defining role in

who they are as adults. But more significantly, it set the stage for how they define great music.

That definition is clear- it is the music that influenced the band members in the Radiators when they were developing their unique sound- a rollicking mix of classic New Orleans, early blues, soul, R&B and even country with a heaping dose of psychedelia to keep it interesting.

It is also the songs. Hundreds of originals from the pen of Ed Volker and thousands of covers from the most diverse array of artists ever. In your hands you have a sizzling array of greasy grooves. Pop it in and prepare to blast off.

3-2-1... Radiate!



the Radiators
NEW ORLEANS