
RHODEWAYS

Fall/Winter '94

The International Happy Rhodes Medium

Issue 3



The Happy Medium . . .

The holidays are here again, as is issue three of the 'zine. You may have noticed that this issue has been dubbed the Fall/Winter issue. Since a Utah autumn only lasts about three weeks and I don't want to confuse anyone including myself, I decided that it would not be fatal to subtly change the season on you. As it stands, the fanzine will be published in March, June, September, and December. If anyone has a problem with this, please contact Barkie Sprite Productions in Bearsville, NY.

Speaking of issues, keep in mind that the March issue (number four) will be the last one for some of you. On the mailing label next to your name is a number showing which issue is the last one of your subscription. No traumas just yet, but a warning is always nice.

In this opulent and thrill-packed issue we are featuring part two of the Kevin Bartlett interview and a review of the Yesfest show. Also included is an item of special interest: a professional Graphoanalyst has graciously offered to probe Ms. Rhodes' handwriting for us. Happy is well aware of the probings and has thus been instilled with the fear of God. The analysis proved to be fun and very accurate. We also get to play a strange round of twenty questions with Happy, so let's just crawl inside her scary mind for this issue, shall we?

Thanks again to everyone who has contributed, supported, and otherwise made me feel that I don't suck.



Sharon Nichols
Editor

For this issue, sombreros off to: H.R., K.B., S.W., Ted Delorme, Suzanne Cerquone, "Cheese", Klaus Kluge, "Herr", Barry Wong, Randy Stevens, Steve Barnett, and Michael Stipe, though we aren't quite sure why.

Contributors:

Photo on front cover: AG
Photos on p. 4, 5, 8, & 16: Happy Rhodes
Artwork on p. 9: Klaus Kluge
Artwork on p. 15: Jered Hundley
Toons on p. 2 & 13: Ted Delorme

HAPPY,
WALKING
TOAST





HAPPY-NINGS



Radio Appearances

Happy and her guitar made a live appearance on KIOT in Santa Fe, NM on November 11. She fared well, considering a brief bout with laryngitis, and was asked to return with her full band. She is scheduled to make a live appearance on WMMR in Philadelphia on December 4; she is also doing a taping the same weekend to be aired on Prism TV.

Colossal Tour Schedule

Things are still looking tentative. So far, there are shows being planned for Albany or Saratoga, NY; Santa Rosa, CA; Los Angeles, CA; Pittsburgh, PA; two or three shows in Philadelphia, PA and a few others. These shows will begin in January and run through the spring. Since issue four of the fanzine will be published in March and we don't want anyone to miss a show, AG and Rhodeways will be combining their mailing lists, and announcements will be sent out as soon as dates are solidified. These announcements, however, will only be sent out to those living within reasonable distances of the shows (i.e.: if you live in Tibet, you will hear nothing).

As far as the band and rehearsals are concerned, things are nicely falling into place and "Happy and the Colossals" (not their real names) are just about ready to be kicked out of the nest. Here's a quick synopsis of the bunch . . .

Dean Sharp (drums, electronics) - Has toured with various artists such as Robbie Dupree, Daryl Hall (solo), Billy Idol, Nona Hendryx, Latoya Jackson, and others. Appears on numerous recordings such as Billy Squire's *Enough is Enough*, Urgent's *Thinking Out Loud*, and Lunchmeat's *Woodstock '94*.

Carl Adami (bass) - Co-wrote title track

to Robbie Dupree's latest album, *Walking On Water*, which featured Nile Rodgers, David Sancious and Tony Levin. Is also responsible for arrangements, sequencing, bass and drum programs (released on Miramar). Produced and arranged Debbie Lan's *Looking For The World*, as well as session work. Played Woodstock '94 in Lunchmeat and Futu Futu, and had brief tour stints in an opening capacity with The Fixx, The Outfield, and Debbie Gibson.

Kelly Bird (backing vocals) - Classically trained vocalist/actress. Most recently acclaimed for lead roles in New York area productions of *Brigadoon*, *Anything Goes*, and *Kiss Me Kate*. Appears as lead vocalist on the popular children's CD *Go With The Flow*, by The Mother Goose Jazz Band. Appeared as guest vocalist on *Equipoise*.

Martha Waterman (keyboards) - Played with Happy in 1991-92. Appeared as guest musician on *Warpaint* and *Equipoise*. Most known for her participation in well-known area bands.

Kevin Bartlett (guitars, keyboard) - Co-producer of *Warpaint*, *Equipoise*, and *Building The Colossus*. Played with Happy live from 1984 to present day. Kevin has recorded nine albums of solo instrumental music and plans on a new release in the near future. He has composed scores of TV commercials and themes, most notably for MTV and Sesame Street.

Happy Rhodes - sings a little, but mostly stands around on stage looking cute.
Ooops!

Singles

Collective Heart is being played on approximately 30 AAA and college radio stations across the U.S. The gods tell us

that a second single from *Building The Colossus* is being considered for pressing for radio. This selection, at present, is top-secret information. Or maybe they just don't know yet.



AC

★ **HAPPY RHODES** *Collective Heart* (4:48)
PRODUCERS: Happy Rhodes, Kevin Bartlett
WRITER: H. Rhodes
PUBLISHER: not listed
Aural Gratification 0029 (CD cut)

Rhodes has been plugging away for a while now, growing and tackling tough musical ground with each recording. This first single from her new album, "Building The Colossus," will not completely squash comparisons to Kate Bush or Sinead O'Connor, though Rhodes has a lyrical clarity and performing style that is less quirky and precious. She surrounds herself with music that bends rolling, folksy piano lines with quasi-orchestral strings and a poppy drum, which unlocks countless doors at AC radio.

New Album

¿Como? Yes, Happy is already writing and compiling material for a new album. No more to say at present, except that the album promises to be very different.

Distribution

There are still many stores across the country that are not stocking Happy Rhodes albums. This is a serious problem in terms of educating retail and the public about her music. Feedback from you has really helped retail distribution. By letting us know what is going on in your local stores, it helps to expedite the process that much more. It is important that we be notified if a store is not carrying them, but specific information is needed in order to notify distributors and fix the problem. Please get the following information from the **store manager**):

1. The store name and phone number number.
2. The city where the store is located.
3. Have they ever stocked Happy's CDs? If so, when?
4. Where did they get them? Name of

their buyer (One Stop, etc.).

5. Have they ever ordered them? **Re-**ordered them? If so, when?

6. Have other customers asked for it?

Please either fax this information to Susanne White (718-330-0379) or write *Rhodeways*.

Back Issues

Issue one of the fanzine is no longer available. I am still getting requests for it, however. At some future date, if there are enough requests and finances permit, it may be available again. For now, I only have copies of issues two and three.

Compilation Album

Happy is featured on the women's compilation album titled *A Little Nip* (don't ask). The cut is "Closer" from *Equipoise*. For more information, please write to GRRR Records, 66 Hannay Lane, Glenmont, NY 12077.



I have a friend who's been inside my tiny brain . . .

Herein lies part two of the interview with Happy's partner, Kevin Bartlett. He shares with us his history, the birth of Aural Gratification, and feeding the fire of Happy's career.

So, you are . . . ?

Well, I'm four-foot-eight, bright red hair (laughs) . . . my career? God, I don't know. I've been playing music since I was twelve. My story is really weird. I have weird genes -- from Germany and New Finland. I'm a first generation American. I started playing music because girls were more attracted to musicians than baseball players probably! I think that's why everybody does it. All those guys picked up guitars because they saw the Beatles being chased through the streets by girls. We were all thirteen and probably nothing else was more important. I started playing bass in a band and playing out in nightclubs when I was thirteen, playing blues, of all things, with older guys. I did that for I guess about three years and then the whole hippie thing came around. I went to a couple of concerts and was totally fascinated by psychedelic light shows. I started learning how to do them and put together a little lighting company. I guess I was fifteen or sixteen. I would go out with all sorts of psychedelic bands and do liquid light shows and slides. We actually did a performance of Tommy with the Who in '67 or '68. And Jefferson Airplane, B. B. King . . . all sorts of people. And there was a night club called the Aerodome in Schenectady and I was 16 so I couldn't get into the place. I went up there one day and saw that they had this amazing sophisticated computerized light show, not liquid lights like I did. I got a job there to supplement their show with a friend of mine who worked with me in my company. We worked with the Jeff Beck Group, with Rod Stewart singing, and Ron Wood on bass, and Led Zeppelin, and 4 or 5 shows with Janis Joplin . . .

You met Led Zeppelin?

Yeah, I went to Robert Plant's 21st birthday party. I was just this little kid! I was like 16, lying and saying that I was 18! And the weird thing is I would get out of this night club at three o'clock in the morning after partying with Led Zeppelin and Janis Joplin and people like that and then be in homeroom class at 8:30 in the morning, totally not being able to relate. This went on for like two and a half years. Then the club closed down and I kinda wanted to be on stage doing music instead of supplementing it with lighting.

Happy says you do New Age, sort of.

Well, just to go back a step, I had seen Genesis with Peter Gabriel in 1973 and I saw them in a gym for a dollar. And it was a major turning point in terms of seeing what you could do on stage.



because Peter Gabriel was so theatrical. I'd never seen a band with that much dynamics, that much taste, that much class, with this completely surreal, visual presentation. I was very, very awestruck and inspired by that. I was with my friend Guy, and we really investigated how to do a multi-media rock opera sort of thing, making it more of a visual thing, so we put this thing together called *Od*, and we did it for about 8 years. We wrote a couple of rock operas, recorded them, and tried to shop them in New York City. We actually got an offer from John Anthony who had produced *Genesis*. A&M records offered us our first deal and we really didn't know what that meant. We couldn't get the manager and lawyer we wanted unless we had the contract, and we couldn't get the contract without representation; it was a catch 22. We did a couple of performances, this huge theatrical production, and it was just impossible for us to afford it without major support. The group broke up in 1982.

I had been noticing a lot of electronic sound effects and music on television and since I had been playing synthesizers since 1975, I thought I'd go to ad agencies in upstate New York and start doing electronic contracts for local commercials for TV and radio. And that's kind of how MTV and *Sesame Street* and the *Comedy Channel* and all that stuff blossomed out. So now I was Mr. Electronic Musician. A girlfriend of mine was a metalsmith jeweler and started exhibiting in national shows; I suggested that she have an ambient soundtrack accompanying her space age metals as part of the display. So I did a tape for one of her shows, and as the tape played, everybody who walked by asked who it was and wanted to know where they could get a copy. I had no idea that people would be interested. It was just a private, personal thing. So I took orders all day long. I sold 80 tapes that weekend and was completely flabbergasted that anyone would want to hear my stuff. So that was the first solo recording I did; it was this heavily synthesized kind of mood music. It wasn't really new age, it was a little more variety, a little more aggressive, a little more up and down. She did another show in six months and I did a new tape, and the same people and more wanted that. So I started a mailing list. She did eight more shows and I did eight more tapes. I would turn these things out in under a month. So I compiled quite a mailing list with museums and galleries, other craft people and the general public.

So when you met Happy, you added her music to the mailing list.

Yes, and her cassettes were selling so well that it got to the point where she was aching to get out there and get more exposure. We were living back in Albany and she was working in a gift shop or restaurant or something, and it was horrible because she realized she wasn't doing her music. She'd gotten a taste of how responsive people were to her stuff from the sales of the cassettes and moderate airplay. She was never going to compete in the real world unless she quit her job, stayed home, wrote an album, and made a CD. We had no idea how we were going to do it. We were deathly poor; we didn't know how to make a CD or anything. This was around 1990 before we recorded *Warpaint*.

What was going on musically before *Warpaint*?

We had a duo called *Bartlett Rhodes*. This is when she first moved in with me at *Old Chatham*. We were the only people we knew out there in that foreign land; I was working for this weird film maker, and she was just home. We decided we wanted to do something together because we were very much in love with each other's music. We did some really strange gigs as a duet. We wrote some things and re-orchestrated some of her old things. I tried to write some things that we could both work on; we tried co-writing and did that for about three years. We thought we wanted to play with each other and did some performances and realized at a certain point that she really wanted to write completely by herself and I wanted to write completely by myself. The collaborative thing was okay but

it probably wasn't my best stuff, and I was bringing elements to her music that she probably wouldn't have brought to it on her own. So we just said, "Look, you write your stuff, and I'll write my stuff and we'll leave it at that." And the stuff we did together was pretty cool stuff, but we felt it wasn't really our true voices; our musical egos were crying out to just do what they do, without having to collaborate and compromise.

I think we're both not fans of compromise. So I guess that's what we were doing in that time. We'd moved a couple of times and kept building the studio, getting to the point where we had enough equipment where we really could compose. I'd first been introduced to the computerized world, the midi world, via the film maker and his radio show when I got that job. We went shopping. He said "let's go to a music store and you tell me what you want. I got to go out with one of those and two of those . . . it was the gig from heaven. He set up this whole studio around what I thought I wanted and then taught me how to use it. And the radio show thing never happened. I had stored thousands of hours of music and themes and it just didn't get together on the business end. I wound up doing scores for him, stuff for insurance companies, and after a while we kind of had a falling out. There wasn't musical stuff to do. I was showing up and it would be "Well maybe you can run some errands and go to the store," and I said "Whoa, wait a minute. This isn't the job I took." So we moved back to Albany. I had been completely spoiled by the computerized midi studio and put out all my albums with that equipment for the most part, and here we were, back and starving. We had to figure out what to do. I went to the bank because I needed money to get all this equipment, and I got it, thank God. Happy learned how to use it and I continued with commercial work; she got to the point where she could compose and she wrote Warpaint. That was after I said, "Quit your job and let's just do an album for you, because you're getting the majority of the response and you're going crazy not doing this stuff. The duet's not working out so here you go. Here's all this equipment. Go write an album and we'll make a CD." And she said, "How are we going to do it?" and I said, "I don't know, we'll just do it one step at a time." And we did and we got a response. We didn't know; it was just the two of us. I sent it to a few radio stations from some list I got from somebody, and we just sort of crossed our fingers and mailed a bunch out. We borrowed two thousand dollars to press them, and we only made like a thousand. One day I got a phone call from a friend of mine who was a jeweler who lived in Philadelphia. He said, "Hey, man, they're playing your girlfriend's song here like every hour!" and I said, "What?" WXPN was playing "Feed The Fire", and it was taking over the city of Philly. So I called down there and found out what was going on.

At the very last craft show I did with my friend, I met Susanne White. She was introduced to me as being someone in the record industry. She was at the craft show making extra money like everybody was, and I had a copy of Warpaint. I said, "Here, hear this," because we were talking about the record industry. She said, "What are you doing?" I said "I don't know. We've got this CD, and we don't know what we're doing." We went out to dinner. She asked me about 40,000 questions about the music industry, and I had the answers to about three of them, and I realized that she had all this incredible knowledge. We decided to work together. She was a big believer in Happy from the offset. She's such a character -- she really is a piece of work! We love her. She's kinda been our reality check on "Are we going to do this? Are we really going to play record company? Are we really going to get into this?" I've gotten this amazing education over the last three or four years from her. And it's been great. I realized that she had all this knowledge and experience with the record industry on a level that I didn't. If I was going to try to compete -- because I had all these titles and a small mailing list and wanted to get beyond that and get radio play -- then she really knew what it took. She said, "Are you ready for this ride? I'll help you on the ride if you really want to do it." So from then on, we've become quite a team and accomplished a lot.



Just Say YES



As a fellow Happy Rhodes fan, I know that we all wish she had the resources to get out and play live more. That's why when I started planning a fan convention for one of my long-time fave bands, Yes, I knew I had to get Happy involved.

First, some background: I've been publishing a Yes fanzine, *Wonderous Stories*, for about five years now. Although *WS* mainly concentrates on Yes and their projects, the 'zine also features up-and-coming artists that I think my readers might enjoy. Somewhere around 1992, I discovered Happy's music and Aural Gratification Records. I was, like all of you, blown away! (Enough said, really -- because I could go on and on!) I decided I wanted to introduce Happy to my Yes family, and promptly wrote *Aural Gratification*, asking for a bio and photo.

Imagine my surprise when I received a personal reply from Happy herself, complete with all that I needed to write the article. I was also pleasantly surprised to hear what a big Yes fan she was, and how honored she felt to be a part of *Wonderous Stories*. And it's completely my honor to say that we've been friends ever since.

In September 1994, I organized my second Yes convention, *YesFest*. Happy's new album, *Building The Colossus*, was due out soon. I can't remember who suggested it first, but eventually Happy, Susanne White, and myself all thought it would be great fun to have her play at *YesFest*. She could showcase her new music, and play some of her favorite Yes songs as well.

It worked out wonderfully, despite my scheduling Happy around lunchtime to a half-capacity crowd. She shined nevertheless. Ed Sciaky,

YesFest's Master of Ceremonies and also a well-known DJ at *WMMR* in Philly, made Happy feel welcome by asking her a few questions about her career before she launched into a 25-minute acoustic set.

Happy pleased the crowd with a Yes medley first, comprised of an early Trevor Rabin song, "I Sleep Alone," and Yes' "Hearts," "Endless Dream" and "Soon." Happy then played "Big Scream," "Just Like Tivoli," "Pride," "Hold Me," and "Summer."

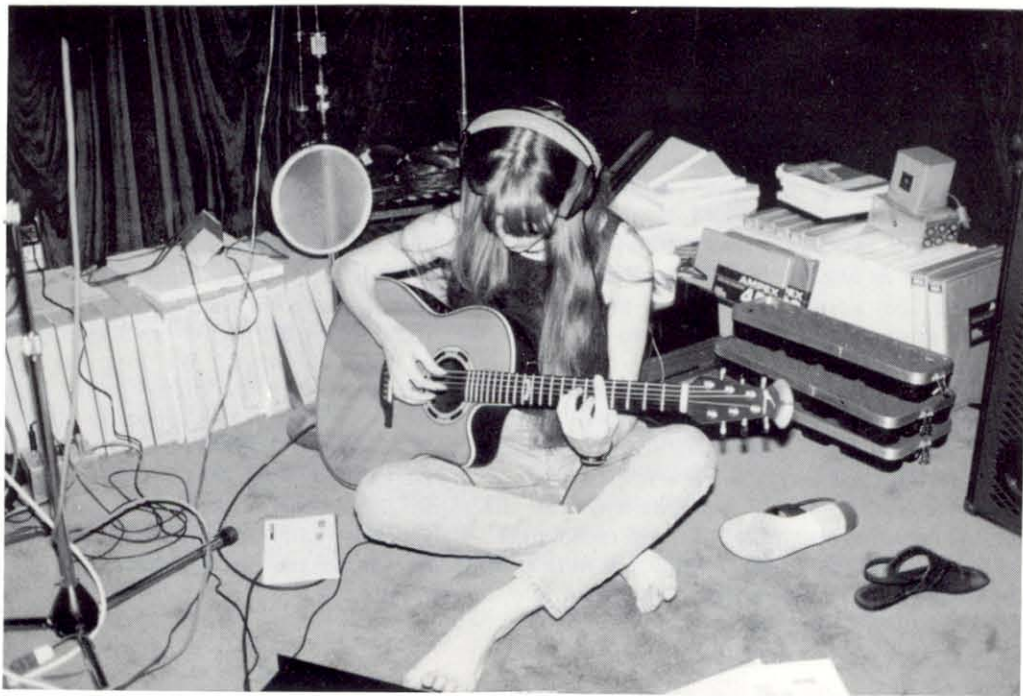
I joined the audience and found her to be truly enjoyed by the people around me. One girl next to me couldn't sit still through her performance, and kept looking at me with excited, widened eyes. As we would all assume, many Yes fans walked away that day Happy Rhodes fans.

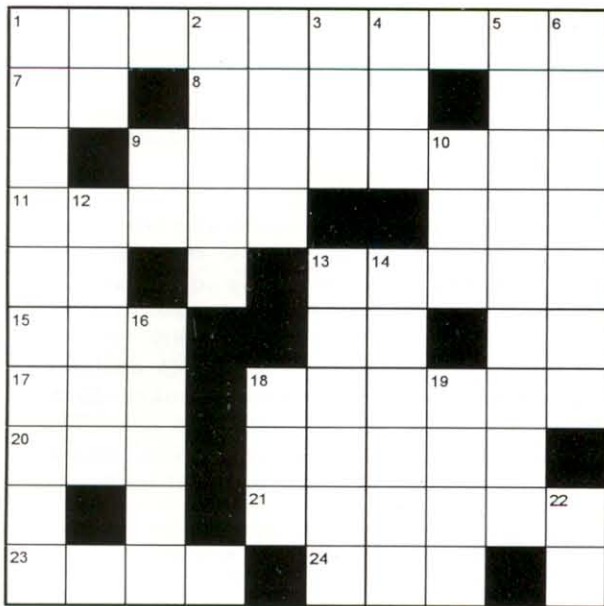
I can only imagine how difficult it is for an artist to perform to another artist's audience, so I applaud Happy for her bravery. It was a sheer thrill for me to finally see her live, at the same time be part of a performance I organized. Much love and thanks go out to Happy, Kevin, and Susanne for all their support and generosity.

I look forward to seeing Happy play again, and to meeting many *Rhodeways* readers.

— Suzanne Cerquone, New York, NY

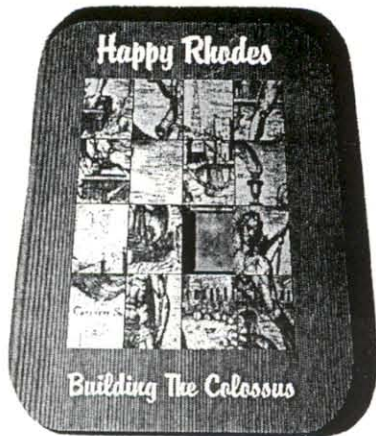
If you are interested in the video of Happy at *YesFest*, please leave your name and address with the *Wonderous Stories* hotline at (212) 545-3760. And if you are in dire need of a great Yes source, send an SASE to *Wonderous Stories*, 320 E. 85th St. #5C, New York, NY 10028.





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- Submitted by Klaus Kluge
Wuppertal, Germany

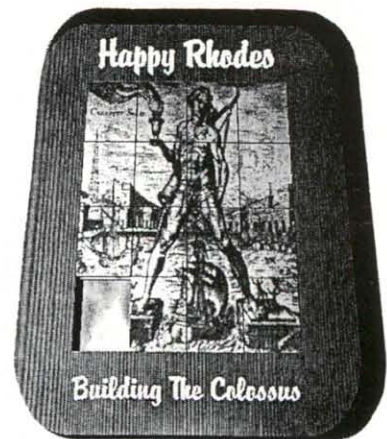


ACROSS

1. Happy's compilation album
7. this is "One Alien"
8. "Eroded cheeks, from ... tears"
9. technique heavily used by Happy on the first albums
11. you might be able to hear Happy here
13. european country
15. found on Happy's covers, often created by herself
17. guitar player of one of Happy's favourite bands, also a month
18. one pasta
20. now obsolete measure of length
21. song title
23. name of creature on Equipoise cover
24. Doctor of Science (british)

DOWN

1. title of one of Happy's albums
2. played guitar on "Building the Colossus"
3. title of honour placed before christian name
4. strange, not even
5. who's dancing on the rocks?
6. Happy's manager
10. only country where all of Happy's albums were released
12. part of Happy's record company
13. "I can't decide, if I ... laugh or cry"
14. her friend, her moon
16. Happy's middle name
18. city where Happy's management is located
19. golden object, representing our dreams
22. egyptian sun-god



Answers on page 11

You Reveal Everything In A Phrase

Graphoanalysis (a registered trademark, hence capitalized) is a scientific form of handwriting analysis that deals with the strokes of handwriting to disclose the character and personality of the writer. Each person's handwriting is made up of a unique combination of strokes -- upstrokes, downstrokes, forward strokes, backward strokes, hooks, and curved strokes. Just as no two individuals have the same fingerprints, neither do they have the same handwriting. Graphoanalysis involves a process of both analysis and synthesis. First, the Graphoanalyst breaks down the writing into specific strokes. Each of these strokes relate to specific personality traits. After all the traits are identified (according to their strength and frequency in the writing), they are synthesized into a gestalt to form a personality profile. Let's take a look at some of Happy's salient traits.

The slant of your writing indicates a warmly responsive nature as far as your emotions are concerned. Empathy is a word which would well describe your feelings toward others. You respond immediately to emotional events in your surroundings. However, you do not respond in an extreme fashion. It is not your nature to act solely on impulse. You have a degree of poise, dignity and restraint which helps keep strong emotion in check. Nevertheless, you are quick to feel joys, sorrows, anger, fear, etc., and relate to similar emotions felt by others. While you respond well to others on an emotional level, you sometimes find it difficult to relate to others socially (this point will be discussed later).

You are quite impressionable toward emotionally impacting events. Emotional experiences tend to leave a lasting, indelible effect upon your character. Such significant experiences are absorbed and are not easily forgotten.

Mentally, your writing indicates that you are a divergent thinker. You like to seek out information on your own and investigate different facets of a topic of interest. Hence, your mind works best in an inquiry mode. You would rather experience and question rather than simply be told from a person. In addition, the sometimes tall, upper extenders in your writing indicate a mind which can comprehend and assimilate abstract ideas and concepts. As a result, some of your interests may include philosophy, science, religion, ethics and/or fantasy. You are definitely an idea-oriented person. Your mind is one that follows a straight course, saving time and effort. Your occasional use of analysis helps you make fine discriminations, sorting the essential from the non-essential.

One very strong trait found in your writing is that of intuition. You probably rely as much upon this gifted trait as you do the more logical, conventional type of thought. You probably have strong "hunches" and a "sixth sense" which helps you to insightfully understand and size up individuals and situations. Presumably, without conscious reasoning, you have direct insight and intuitiveness about matters which enables you to grasp ideas quickly. Often this trait expresses itself through being psychically "in tune" and on the same wavelength with others. Also, this trait helps you to better appreciate the fine arts and to better comprehend the deeper meanings in relationships. Because of insight without reasoning, ideas present themselves to you "out of the blue."

You are neither highly gullible nor closed minded toward the opinions of others. Rather you are tolerant and will listen to others without necessarily adopting what ideas they convey. Once you do have an opinion on a matter, you will stick to it firmly and with conviction. In fact, once your mind is made up, you will not change your ideas or plans unless proven wrong. This, along with your independence of thought, may annoy others at times. One contradiction in your writing relates to your independence vs. non-independence. In some areas of your life, you think independently and for yourself. At such times you will act on what you deem best, caring little about following the conventional, "tried and true" methods. In other aspects of living you are concerned more about and even dependent upon the approval and opinions of others. During these times, you will conform to more accepted measures.

As far as goals, your writing shows varied levels of aspiration. Some of your goals and ambitions are met with a great deal of confidence and enthusiasm, even if they are distant and require effort to achieve. Along with this, you have high standards of performance that you follow. Some of your other goals are much more modest in nature and "closer to home." In fact, some of these more modest goals reflect a degree of self-underestimation and a lack of confidence. Overall, you are able to plan ahead while keeping current projects under control. One thing is for certain: your determination and self-reliance are very strong. You have the steadfastness to see a project through to its completion. It is not customary for you to leave a task unfinished if it is within your power to complete it. However, you may not always see other possibilities or different ways of accomplishing a particular task. Your strong self-reliance allows you to accomplish much on your own without the aid of others. When a project does not work out the first time, your tenacity and staying power help you to "give it another go" and to "stick to it." Another strong trait is the ability to cut through red tape. Your directness enables you to "cut to the chase," eliminating unnecessary details and getting right to the point in both word and deed. You do not care for circumlocution, long-winded stories or boring details. Also, you abhor any unnecessary complications. Rather, you appreciate fresh simplicity in your life. In your work, you will take short cuts when they can be found.

In conversation, you may see no advantage in elaboration. Your talents are expressed in a direct, straightforward manner. Hence you like brevity, simplicity, and efficiency.

As far as imagination, your mind is geared more toward the abstract realms than the more material aspects of people and things. Hence you may tend to spend a considerable amount of time alone in thought and contemplation. From your handwriting, it appears that you are somewhat of a literalist, viewing life with a sense of stark reality. Socially you can be quite warm and sympathetic on an emotional level. However, the wide spacing between words and your particular formation of lower extenders indicate some social aloofness and a tendency toward isolation. And because you are self-reliant, you can be as happy by yourself as you can be with others. Many times you prefer to travel and to work alone. Thus, while you *can* relate well to others, you choose not to interact with a lot of people. Although your circle of close friends is limited in size, you are extremely loyal to them. You are constant in your ideals and toward the friends you include in your circle. You are somewhat ascetic in your lifestyle, not caring greatly about the material things in life. Your tastes and lifestyle express simplicity. To you, ideas and creative expression are more important to you than things. You are mostly very frank in your communications. Being forthright, you consider plain talk as being most easily understood. You do not hesitate to "call a spade a spade." This frankness plus directness and also sarcasm combine to create a rather blunt nature. You sometimes utilize this combination of traits as a weapon to fend off any threatening intruders. A sense of dignity helps maintain a certain degree of propriety and reserve. This also helps keep your bluntness in check to a degree. Your intuition helps you to feel when you may be facing an unpleasant situation. Although you are frank and open about some matters, you can be quite reticent about others, possibly more personal and private matters.

Graphoanalysis can reveal certain social fears. Most individuals have one or two fears exhibited in their writing. Such fears as worry, jealousy, sensitivity to criticism and others can be gleaned from a specimen of handwriting. Your writing is no exception. Your handwriting reveals a couple, albeit minor, fears. First, you may underestimate some of your capabilities. This is a result of some fear of failure. This fear is limited to certain, specific aspects of your life (as your writing shows confidence in other areas). Second, you become a little self-conscious when faced with unfamiliar people or surroundings. In such situations you may become unduly self-aware. Third, your writing shows some emotional deprivation experienced some time earlier in your life. You appear to be quite well-adjusted in spite of these minor fears. Your pride and dignity help you to do and say the proper thing when necessity arises. Your fluidity helps you to adjust readily to changing circumstances. Your intuition also helps you sense when difficulties arise in your environment. When adjustment to difficult circumstances becomes unlikely, you may resort to retaliation. Your form of retaliation is through hostility expressed via stinging remarks. Your blunt nature and sharp tongue help you to defend yourself from the encroachments of others. Or you may escape harsh realities by shutting out other people. On such occasions you may spend a lot of time alone in a safer world of ideas, thought, and fantasy.

Your writing shows many strong aptitudes. You are a person of culture with strong interest in learning and in the arts. In fact, it is in the arts where your handwriting shows the greatest aptitudes. The frequent breaks between letters within words show strong music appreciation. This interpretive ability helps you to understand the deeper meanings conveyed through music. You like music and tones which express depth and color. Also your flat-topped connective strokes indicate manual dexterity. This allows you to execute artistic expression with precision. (Michaelangelo once said, "the hand that follows intellect can achieve.") Also, your particular "d" formation (called a delta d) indicates strong aptitude in literature and poetry. You probably are an insatiable reader, many times abiding by the "law of the written word." You may especially enjoy literature relating to philosophy, science, religion, fantasy, or satire. Combining your musical appreciation and aptitude in literature results in music with strong lyrical content. Also, some of your individualized stroke formations and printed capitals in your writing indicate inclinations in the visual arts as well. All in all your need for creative expression is extremely strong -- so much so that it remains unmet to this day.

Happy, I hope that this Graphoanalysis is beneficial to you. Perhaps it has helped you glean a little more insight into your fascinating personality.

Richard S. Ledford, Certified Graphoanalyst



Richard Ledford is certified with the International Graphoanalysis Society and has been past president of the Utah Chapter. In 1989, Mr. Ledford received the distinguished Citation of Merit Award. Besides teaching community education courses, Mr. Ledford also lectures on the subject. Mr. Ledford also has B.S. and M.A. degrees in psychology.



A		C	S	D		K	R	I	T
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S	B	U	D	R	E	V	O		A
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☿ i'm a scary girl with a scary mind . . . ☿

Instead of asking "Is that your real name?" Rhodeways gives Happy a break and makes her put on her thinking cap for what she lovingly refers to as "quizica stoopida".

What is your idea of perfect happiness?

Shallow answer: floating on a raft down a river in the wilderness, listening to Bach, while I contemplate what charities to donate my millions to.

True answer: finding a nice balance between self-awareness and self-ignorance.

What is your greatest regret?

Shallow answer: not having slept with my brother's friend when I was 16.

True answer: not being better at music.

What is the quality you most like in a person?

Shallow answer: their ability to agree with me.

True answer: peaceful self-assuredness

How would you like to die?

Shallow answer: floating on a raft down a river in the wilderness, listening to Bach, while contemplating whether I'll let Liam Neeson go first or Tom Berenger.

True answer: I don't care *how* I die -- it may be violent or peaceful. I just want to die knowing that I am a basically fulfilled person.

If you had the choice, what would you be reincarnated as?

Shallow answer: Trevor Rabin's guitar.

True answer: I would want to be reincarnated as a person who is a painter . . . male or female.

What is the trait you most deplore in yourself?

Shallow answer: my proneness for sinus headaches.

True answer: the occasional bouts with low self-esteem.

What is your most treasured material possession?

Shallow answer: my copy of *Blade Runner*

True answer: my copy of *Blade Runner*

What is your biggest pet peeve?

Shallow answer: (to be said with Bimbo voice) "guys who treat me like a Bimbo . . ." giggle

True answer: people who lack the ability to see beyond their noses.

Which words or phrases do you most overuse?

Shallow answer: "No ma'am, I'm **not** Blossom."

True answer: "why don't you climb up my butt."

What song do you wish you had written?

Shallow answer: "I Will Always Love You" by Dolly Parton.

True Answer: "Don't Dream It's Over" by Crowded House, "Fist of Fire" by Anderson, Bruford, Wakeman, Howe, and "Fragile" by Sting. I can think of many more, I'm sure.

Pick five words that describe yourself.

Shallow answer: fun-loving, outgoing, perky, whimsical, good-natured.

True answer: forthright, proud, solitary, analytical, wishful.

What are you like when you're drunk?

Shallow answer: ask the U.S. Marine Corp.

True answer: I'm downright goofy.

What is your greatest fear?

Shallow answer: that I'll walk into a room where "Blossom" is, and we both implode.

True answer: on a *daily* basis, I fear being alone out in public situations. My greatest fear in *life* is feeling unfulfilled or unaccomplished in my music.

What do you never leave home without?

Shallow answer: my bwain

True answer: my fears

What song is in your head right now (assuming you aren't listening to anything?)

Shallow answer: theme from Entertainment Tonight.

True answer: a song I just wrote two days ago.

Who would you most like to meet?

Shallow answer: nobody I really admire, because my brain shuts down.

True answer: my deceased father in a dream or out-of-body experience.

17. What is your motto/philosophy?

Shallow answer: "if you can't beat 'em . . . run."

True answer: you create your own reality.

Name your top five desert island CDs.

Shallow answer: *Freedom Rock*, *Soundtrack for The Bodyguard*, *The Phantom of the Opera*, Debbie Gibson's *Electric Youth*, Neil Diamond *Live*

True answer: Switched-On Bach (Wendy Carlos), Can't Look Away (Trevor Rabin), Going For The One (Yes), Queen II (Queen), The Kick Inside (Kate Bush), Blade Runner (Vangelis). I'm sorry, I need more than five. I would need to include Peter Gabriel, Bryan Ferry, and Sade.

When did you last cry and why?

Shallow answer: Last night, because *Frasier* was a repeat.

True answer: about a week ago, because I want (*need*) to be a better composer/muscian.

Who would you most like to see forced off a cliff?

Shallow answer: the animation artists responsible for any Warner Bros. cartoon done after 1970.

True answer: Rhonda Shear of USA's *Up All Night*.



BOX H.A.P.

Dear Rhodes fans:

I just read of your fanzine Rhodeways in the insert of the new H. Rhodes release. I "discovered" Happy Rhodes when I was in a record store one day and they were playing "Equipoise" on the store's sound system. Thirty seconds of "He Will Come Again" and I was hooked. I have since purchased all of her CDs. No one else I know has heard of her, though I play her stuff for anyone who will listen. I'm gratified to know there are others out there and will be glad to know what others think of particular songs and albums. I think "Warpaint" is her best album overall.

Sincerely,

Dan Glass
St. Paul, MN

(In a future issue, we plan to have a reader's poll, to find out more about our subscribers, their favorite albums, songs, etc. Stay tuned . . . Ed.)

Dear Rhodeways,

Being Tori Amos' biggest fan, I thought I'd check out Happy Rhodes. A year ago I had read that Tori was into Happy, so I thought I would try one of her CDs. I couldn't believe how good she was and before the week was over, I had bought all of her CDs. I listen to them all the time and I love them. Except for Tori, Happy is musically the most important person in my life.

Wayne Rubenstein
Monrovia, CA

Dear Rhodeways:

Please enter my subscription. I have all of Happy's CDs. One of the mysteries of life is why she is not more popular. I found her by accident when I checked out one of her CDs at a library. Then I had to hunt for everything she recorded. The only artist I prefer to Happy is Leonard Cohen, so that gives you some idea of my musical tastes. I have a musically talented 14-year-old girl, and she also thinks Happy is the best. Look forward to learning more about Happy, and finding out where she may be performing.

Regards,

Gary Lambo
New Hope, PA

Dear Sharon:

Thank you so much for making me the winner of the first Rhodeways contest!!! As I received your kind letter, I couldn't believe it! The fact that I'm the winner seemed to be unbelievable because there are so many fans in the USA and the world and I'm so far away in Europe! I was so happy and surprised about it that it nearly knocked me down. The next

day (and week) the only words I said were "WOW!!!" and "Unbelievable!" You really made me such a big and wonderful surprise and gave me so much joy. Thank you again!

It makes me happy too that you have printed my game in Rhodeways so that Happy and all fans over the world can see and perhaps play it. I already received a kind letter from some fans who like the game and play it. That's so nice. I love the shirt and I can't await the next summer to wear it! The bat-pigeon fits so well to the story of "He Will Come Again" and "The Flight." Building The Colossus is a great CD and I love listening to it. My favourite song is the wonderful "Collective Heart!" It gives me so much positive emotion! Thank you Happy for your precious music!

Let me thank you again for making Rhodeways, bringing me so much joy and being so kind! I'm longing for the next Rhodeways!

Best Wishes Always,

Matthias Menk
Wetzlar, Germany



This Collective Heart

Holly Tominack
971 Regina Drive
Baltimore, MD 21227
USA

Meredith Tarr
319 Lathrop Ave. #1
Boonton, NJ 07005
USA

Klaus Kluge
Veilchenstr. 3
42283 Wuppertal
Germany



If you would like to add your name to our pen pal list, please drop us a note.

Dear Rhodeways,

Who the hell is Happy Rhodes? Well, I had no idea until a good friend let me listen to Equipoise. Granted I still have very little familiarity with Happy Rhodes or her music, but I am eagerly seeking to acquaint myself with her work. I was hooked as soon as I gave it a listen. The lyrics are intelligent and thought-provoking, the music has emotion and depth, and they blend together in a poetic and engrossing manner.

So there I was, minding my own business, when I spotted your flyer in Crandall Audio. I had difficulty finding out about (let alone finding any of) Ms. Rhodes' albums, but I have recently come across a supply of her work. Anyway, I saw the flyer, read it, and became more excited and interested in finding her music. I decided I needed to be ONE OF THE KNOWING.

Sincerely,

Craig T. Powell
West Valley City, UT

Dear Rhodeways,

Thanks for starting up the Happy Rhodes fanzine! I've been a fan of Happy's since Warpaint. I'm originally from upstate New York, so that's where I first heard her. It'll be great to network with other fans! I'm also into Tori Amos and Kate Bush, and I would imagine that other Happy fans are also.

Sincerely,

Michelle Monette
West Palm Beach, FL

Dear Rhodeways,

Please send information on your fanzine. I'm in awe with Happy's voice and arrangements. A crucial addition to my music, especially at this time of personal transformation. She has shared new life for this 53-year-young former recluse.

Thank You Happy,
'In lak' ech'
- I Am Another You -

Stephen M. Ruiz
Springfield, OR

Member of:



rhodeways

Subscriptions

Rhodeways is a non-profit organization which exists solely to promote Happy Rhodes and has the full support of Ms. Rhodes, her manager, and Aural Gratification.

Subscriptions are \$15 annually in the U.S. and \$18 overseas. Rhodeways is published quarterly and welcomes correspondence, stories, photos, and artwork.

Please send subscriptions and submissions to:
Rhodeways, P.O. Box 1951, Provo, Utah 84603 USA

