



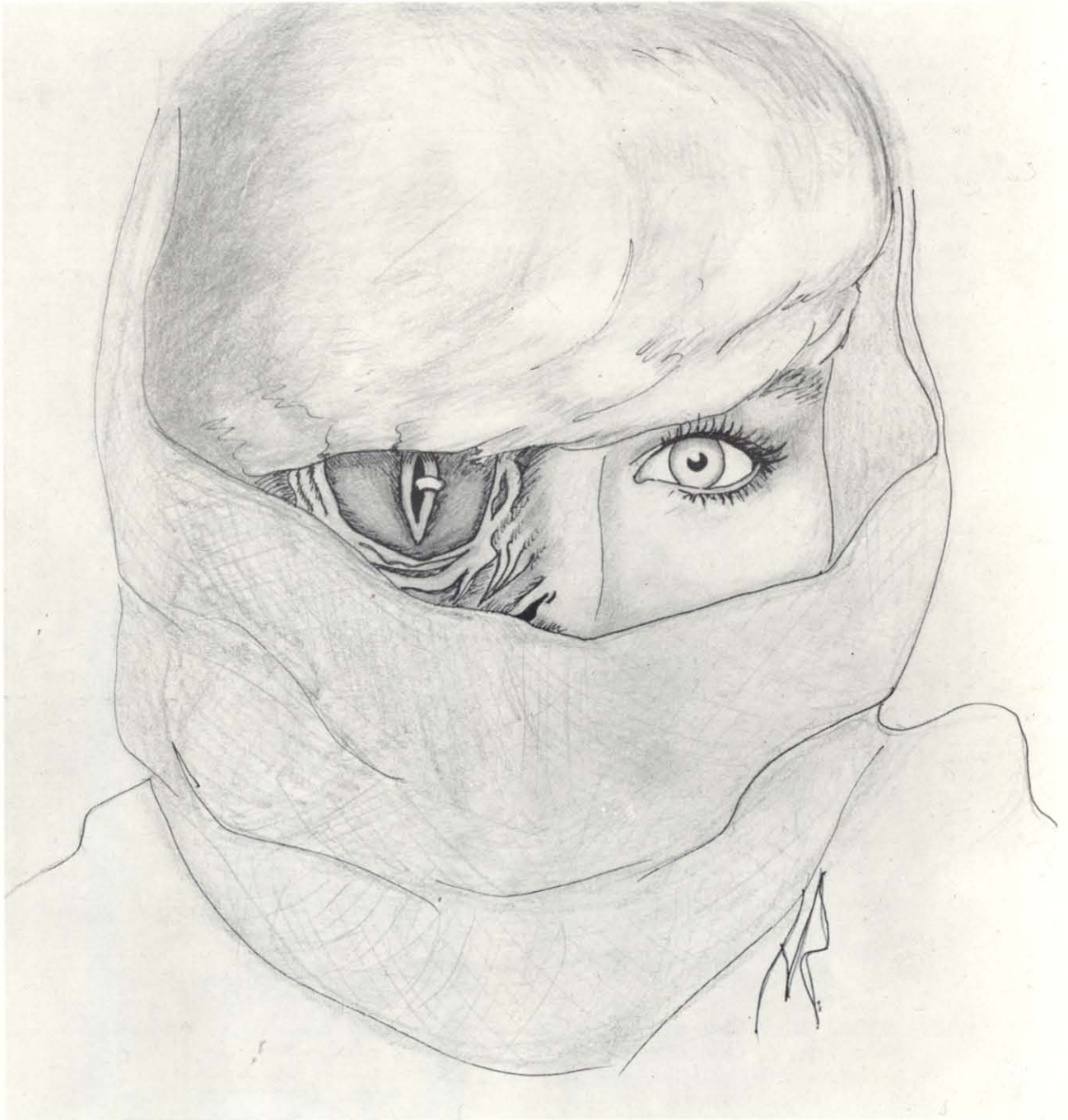
RHODEWAYS



Winter 1995

The International Happy Rhodes Medium

Issue 7



The Happy Medium . . .

Once again, belated howdies. In the past few months, many knife-in-the-head scenarios have come to pass. But at least the word processor didn't mushroom. Stunner. So here we be! We at *Rhodeways* sincerely hope you all had phenomenal holidays and took leave of all your mental abilities at Halloween, Christmas and New Years Eve parties (and Hanukkah celebrations, Sabbat gatherings, Tibetan rituals, Hare Krishna festivities, et. al.). Meanwhile, Happy has been the busiest of bees, working intently on album number ten. She is currently hatching the marvelous musical scion to eclipse all others. Without revealing too much, the new album promises to be quite different from *Building The Colossus* and *The Keep*. She is exercising a little more of the "dark stuff", more of her ambient influences, and is producing this album all on her own for the first time. So sit back and patiently wait to have your socks blown off.

In this issue you will find much joy and jollity to help you get out of that mid-winter's slump (in addition to that Tori Amos album, which I'm sure will warm up a lot of you as well). We will introduce you to one of Happy's holiday projects: Slaarna, the creature that almost was. Also as requested, Happy divulges more about some of her earlier recordings in an interview by reader Matt Adams of the U.K. Also in this issue you will find some wonderful fan art and a much needed explanation from Kevin Bartlett on the subject of why Happy's recordings are so hard to find. And, as always, some of Happy's interesting artistic creations. The drawings featured in this issue are quite old, from the pre-*Warpaint* era, but still definitely Rhodes.

Our spring issue is already in the works and will include some very exciting (and new) information about Happy's musical heritage (that would be pre-Happy). She wasn't the first talent in her family to make a splash in the music industry! And, of course, more on the new album as it's birth draws nigh.

Once again, thanks for all your sweet letters and support. I never thought a fanzine could be so much fun . . . thanks to all of *you!*

Happy 1996!



Sharon Nichols
Editor



RHODEWAYS

Thanks but not a penny to: 'S, 'B, Klaus Kluge, The Ectophiles, Matt Adams, Philip Sainty, Beth Blis and Ron Rogers, Herr, all the stores smart enough to stock *The Keep*, those who keep the Net and Web alive, all our subscribers, and the guy who plows my street. Curses to Rickie Lee Jones for not letting Happy use the pay phone.

See a smiley face? Your subscription has expired. Don't miss the next issue . . . renew today and stay Happy!

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happy-nings



A.G. Releases

A.G. has tentative plans for the release of six new albums in the first half of 1996. They are as follows:

1. Due to the success of Aural Gratification Volumes I and II (both air and club play), a third compilation is being considered for mid-spring (artists to be featured are not yet set in stone, but will definitely include Happy and Kevin Bartlett).

2. Kevin's new album is still in the works and he plans on a spring release.

3. Happy is in the process of composing and recording tracks for her new release, due out in the summer.

4. Happy is also working on an ambient/techno remix of the new album, and this CD will be released either concurrently or six months later.

5. Another project being considered is "Unavoidable Delays" (tentative title), which is a compilation of various artists demonstrating one particular instrument, the Lexicon Jam Man (an echo looping device). Possible artists slated for the album include David Torn, a cellist named Hans Christian, a violinist named Caren Lyn, Jon Durant (of Lexicon), Happy, and Kevin Bartlett. This project was brought to A.G.'s attention by Jeff Towne at Echoes, home of the Living Room Concert Series. Lexicon will participate in advertising the album.

6. A sixth album being negotiated is the second solo effort of Hans Christian, and A.G. may participate in this as well.

Aural Gratification hopes to sign on other new artists in the coming year, so 1996 may prove to be very profitable for the company indeed! Please remember, though, all plans are still in the sketching stage.

Licensing in Germany

A.G. is in negotiations to have Aural Gratification Volume I licensed in Germany. A.G. Volume II and Happy's new album and back catalog may also be considered for German licensing in the future.

Happy On Other Releases

Happy was scheduled to appear as a backing vocalist on a new release by Bon. This project has been put on hold for a while due to Bon's pressing European engagements. However, artist Robbie Aceto, whose debut album has just been signed by Alchemy Records, will feature Happy on backing vocals. The album will be produced by David Torn. There is not yet a scheduled release date for this album, but Happy will begin recording for it in January. Alchemy Records is an internet based record label; therefore, this release will only be available through the internet, not in record stores. In our next issue, we will update you with the information on how to obtain this CD (it will probably be from the World Wide Web).

A.G. Raffle

Aural Gratification is raffling off two autographed backstage crew passes from the "BTC tour." In order to win, send \$2 (per entry) with your name to Aural Gratification, P.O. Box 380, Bearsville, NY 12409 (please indicate that this is for the crew pass raffle). The two winner's names will be drawn at random. Half of the proceeds will go to Animals Without Love (AWOL), a rescue and placement center for homeless animals based in Woodstock. The deadline for this raffle is **March 1st**, so make sure to send in your entry(ies) as soon as possible. You may enter as many times as you wish, but remember to include \$2 for each entry (i.e.: you may send \$10 with your name for five entries). Good Luck!

Rhodeways Online

I have had many requests for Rhodeways to go online. This is something I am very anxious to do, and I hope to at least get an e-mail address sometime early in 1996. A second-hand computer was graciously donated by reader Randy Stevens and we are still working out the bugs. I realize that being on-line would benefit everyone greatly, and I am doing my best to accomplish this. I am also counting on that phone call from Ed McMahon.

Happy on Echoes

It seems that this nationally syndicated radio program can't get enough of Happy. She has been played in heavy rotation since November 1st. The albums they are featuring are The Keep and A.G. Volume One. Echoes also compiles a list of the top twenty-five albums of the year that have made Echoes a success, and this year Happy happily made the list! The Keep squeaked in at number twenty-three.

CD-Plus Project

As stated in an earlier issue, Happy is in negotiations to produce a CD-Plus. As of this date, Happy's new album may be considered in lieu of the album Equipoise. Stay tuned for more on this exciting project.



建築巨像

Happy Rhodes

Aural gratification AGCD-0029 5 響韻代理

音樂性：9 音響性：8.5 娛樂性：9

聽到Rhodes的聲音，不禁讓人想起Kate Bush那種四個八度的高頻，而她的低音卻又「酷」得可以，音域廣得出乎人的想像。她的聲音有點媚、有點虛幻，像是存在於夢境中的妖精，編曲上採另類偏流行的曲風再加上她獨特的唱腔與風格，歌曲只要聽上一次就令人印象深刻。曾有人說：「過多的重覆會扼殺一首歌曲的生命！」，當今主流的流行歌曲即有這項致命傷。當促銷、打歌期的時候，透過電視或廣播的密集攻勢，使消費者從陌生到熟悉進而厭煩，促銷期一過亦是歌曲「壽終正寢」的時候，能夠殘存下來者實在有限。而Rhodes所走的並非主流路線，再加上本身的天賦與後天的訓練，不僅歌唱的好，對於樂器的彈奏、填詞寫曲等方面亦有不錯的表現，十足有全能藝人的態勢。如本張專輯除填詞、寫曲、演唱一手包辦外，亦擔任吉他、鍵盤、電子鼓、合成管風琴等樂器的演奏，十一歲開始彈吉他，一九八四年開始從事錄音事業，這些歷練的背後相信有著不少的犧牲與努力。整張專輯透露出屬於新新類型的冷、「酷」與虛、幻，若硬要「建築巨像」牽上關係的話，我想這張專輯是在重構這個世代所謂「抒情歌曲」的語彙，使之成為世紀末或下個世紀的領導曲式。不安定的精靈向你展開雙手，你是否願意接受這深情的擁抱？（李鴻鈞）

建議：性喜嘗「新」者的好選擇。

If you can decipher this, you win
the grand pat on the back prize!!
From Feb '95 CD & Audio Shopper

F o r e v e r I n H i d i n g ? ? ? ? ?

. . . that would be Happy's albums, not Happy! Many of Happy's listeners have asked the question in question: "Why can't I find her latest release?" Because of the cannonade of concerns, A.G. president Kevin Bartlett has chosen to address this issue. The following article was written for the Ectophiles early in November, and Happy suggested that it be provided for those without net access. Listen up, as Kevin sings the "Indie Woes". . .

I thought I'd try to shed a little light on the "Why *The Keep* Is So Hard To Find" Saga. I'm just learning how this whole thing works myself. Every time I hear that someone can't find something, especially after a release date that I killed myself trying to meet, I tend to call up our marketing company and scream bloody, frustrated murder: "Heads will roll!!!" I guess finally they couldn't take it anymore and decided to let me in on just what really goes on out there. I used to manage a record store, so I should've realized how it all goes down. It's slowly coming back to me now, though a bit hazy. (Believe me, I'm more frustrated than you are.)

When we pick a release date, we alert our distributor, who in turn alerts their sales force. The way they do this is by giving them a piece of paper called a sell sheet. It has a picture of the album (assuming the artwork is done), the UPC code, and a basic press release type of blurb. We're responsible to provide about 2500 of these sell sheets, which means another trip to the graphics people and the printers. We're also supposed to have this sell sheet in the hands of the sales people one month prior to the release date. That means it should be coming back from the printers about six weeks before the release date, so we can send them to the marketing company, who sends it to the distributor, who somehow gets it to the salesmen. Following any of this?

Usually six weeks before a release date, we're still mixing the album! You can usually tell what kind of time crunch an album was done in by counting the typos in the booklet. In fact, on A.G. Volume II, I had chosen a couple of times and titles long before I sat down to write the music. Don't ask me why we work this way; it's a very long story. Even longer than this one, if you can believe that.

Anyway, the sales people, on their appointed rounds, give a copy of the sell sheet to the store manager (if they're in on the day he's there) and says, "This'll be out in about a month . . . how many would you like me to put you down for?" The store manager thinks long and hard about how much money he has left to spend after buying 1,000 copies of the Melissa Etheridge/Perry Como Christmas album and says, "Gimmie two!" This is on a good day when all is going according to plan. If our sell sheet got to the salesman the day after he was at a particular store, that store won't even know about it for another week. Another week after he or she has seen nine other salespeople from other labels and distributors and has bought even more crap in hopes of having the record buying public make his or her fourth quarter a record breaking retail phenomena. Did I forget to mention that our little sell sheet is also one of about 100 that the salesman has with him?

There is also a list of new releases being provided to the stores by the distributor. Hopefully our records are on the list. But it too is pretty jammed packed, especially this time of year, and let's face it . . . Happy Rhodes is not a household name. So even if a buyer sees it on a list, unless he or she knows of Happy or has a sales history of Happy, they're gonna be looking for material that they know will sell. They only have so much to spend.

Okay, let's assume then that the store has actually been made aware of the new release and they order some. Now it's time to process that order. Assuming that the manufacturer has finished screwing up the film masters for the 12th time and the thing is actually pressed and packaged and shipped to the correct addresses, the distributor can check the store's credit history, buying power, outstanding invoices, and mounting pile of return requests, and process the order. The order is shipped, either directly to the store or its headquarters, and arrives in the stock room that is now overflowing with Melissa and Perry's tour de force and a pile of Kiss Unplugged videos. Joe and Jill Lacky now have the task of opening boxes that their coats aren't thrown on and stocking the floor. Joe and Jill would rather be out in the parking lot smoking a joint and debating who has the better voice, Courtney Love or Lisa Loeb.

I know I'm sounding just a bit jaded, but the mere fact that we can get any record into any store, at any time, to me is a miracle. It's taken four years to get to the point where distributors and stores even consider us and recognize who we are. This blessed fact is actually due to you guys for which we are eternally grateful. So when you go to look for something that is not quite mainstream and might not have a lot of bucks behind it, you might have to employ a little more patience than you'd like. I'm speaking very generally here. Some stores actually had *The Keep* on the day they were supposed to and everything went smoothly. It's the overall coordinated effort that's so hard to pull off considering all the variables.

I know in the past we've requested that you try to find Happy through the retail process 'cause it makes us look better to show sales in the real world. But screw it! If you can't find it, call us. Get it from us! At this point it's more important to me for you to have the record. *The Keep* was expressly made for supporters and not for sales figures. I'm truly sorry for the frustrations in finding this (and other) recordings. We do what we can and are always investigating new and better ways to improve on our distribution woes. We're open to a lot of possibilities. Thanks for taking the time to read this rambling and thanks for your support of our efforts.

Love, Kevin "Gonna kill me a retail clerk" Bartlett...

~~~~~These Glorious Songs~~~~~

Earlier this year, one of our readers, Matt Adams of 106.2 WCR in England, broadcast a 3-hour radio program featuring an interview that he did with Happy. Since so many of you have showed an interest in the meaning behind Happy's songs, we thought it would be a good idea to let those of you who haven't heard this interview, "hear" it on these pages. This part of the interview covers some of Happy's early material to the Warpaint era.

Tell us a bit about the track "Case of Glass" . . .

"Case of Glass" was about my insecurities at the time. It's a little bit of a twisted song, I have to say. The song was about how nice it would be for an insecure person (like myself at the time) to be able to encase your loved one in glass so to insure that they'll always love you and always be there. They won't ever leave you. You can protect them and make them your own and it's kind of morbid, actually.

A lot of your early songs sound like you are going through bad growing pains. Is that true?

My early work does reflect a really troubled time, but then most of that material was written starting from age 14 up until age 18, so there's the entirety of my puberty there. And that's a really crazy time for anybody, so there were a lot of growing pains going on, a lot of misunderstandings about love and interpretations of what love is. I think that everyone goes through that. I just happened to get that out in music because I was writing at the time. "Let Me Know, Love" musically is one of my favorite pieces. Lyrically, however, it also reflects a very young me. It was a time when it was very easy for me to fall in love, and I think it's very easy for anybody that age to fall in love. And it's taken very, very, very seriously. I think a lot of adults look at young kids when they fall in love and treat it not as seriously, like "they'll get over it, it's just puppy love." But when you're that age . . . you forget how really intense it is. It's a very strong thing. A lot of times, for young people, it's all they have to hang onto in terms of hope for their futures. So I was no exception to that, and that song just shows my interpretation of love at that time.

Can you still relate to those songs as closely as you could when you recorded them?

I don't like my early work as much as I did, of course, when I created it; probably everybody experiences that. But I don't relate to it lyrically anymore just because I've grown and I'm a different human being. I try to stay away from feeling embarrassed by it because it was who I was at the time. So it's probably a very true reflection of that. But like I said, I have grown. I have become another human being at this point. So it's not relatable anymore for me. However, musically I think it stays intact for me. I can still really glean a lot from it musically.

Your songs come across as if you were writing them primarily for yourself, almost like a diary saying, "Hey look, this is what's on my mind right now and this is how it's making me feel. Is songwriting to you like a kind of catharsis?"

My songs are pretty cathartic, but then again, everyone's are I think. Even if you're just writing about a subject that doesn't really relate to you personally, it's a very cathartic kind of thing. I think all art is cathartic as it's meant to be. And even those who don't create works of art, who don't paint or who don't write songs, have their own forms of catharsis, whether it's therapy or whatever. But I sometimes think that if I weren't a songwriter it probably would be therapy for me. But it really doesn't matter; one or the other, it's just important to get it out.

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There is a witchy feel to the song "When The Dawn Breaks."

I think that there is a witchy feel to "When the Dawn Breaks," but there probably is a witchy feel to everything that I was doing back then because I considered myself when I was younger to be a very sort of dark and gloomy human being. There's nothing wrong with that; it's just a kind of niche that I put myself in and a lot of my writing reflected that. While I think musically my writing still reflects that, lyrically it's changed an awful lot. My views on that have changed, and as I got older I didn't need to envelop myself in a cloak of mystery and all that kind of dark, cult-type stuff. Again, there's nothing wrong with it, but I kind of grew out of that, and I don't need to hide myself behind that anymore. "Rhodes Waltz" was basically saying "don't take advantage of me." I wasn't really singing literally about the fleeting thought; I was likening myself to a fleeting thought: "I am a fleeting thought; cherish and remember because tomorrow I'll be gone." It was just basically a cry to be taken seriously and not be taken for granted.

"Would That I Could" features lines from "A Midsummer Night's Dream," doesn't it?

It was a song that was based in fantasy, as is much of my material probably, because I'm a firm believer in fantasy. It's what got me through the first eleven years of my life. Where there were times of trouble, pain and fear I had a place to go and it was very warm and it was very safe. So to this day I really support that. I really believe in it. Not as a way of removing yourself from society; I don't necessarily believe in that. But I do believe that there are some healthy aspects to escapism, because I think as human beings we naturally do that anyway in situations of danger or fear or our psyches are being challenged or threatened. We naturally revert to whatever we need to to get us through that, psychologically speaking, and I did that a lot as a child. I went into my own little world and frankly it really saved me. So that song reflects that a lot and I thought "A Midsummer Night's Dream" fit perfectly into that mold.

"Ecto" is a very haunting song and also for a Happy fan a deeply deserving one. You obviously believe in the immortal soul, but you seem to be a bit impatient to move on to the next plane. Fortunately, you seem to have had at least a temporary change of heart, but surely you don't think that you can have as much fun with your dead friends as you can while they're still alive?

I wrote "Ecto" more as a love song than a plea for death. I had had times when I was younger where I thought death was sort of a romantic thing, mostly because I did go through a very depressed time. Obviously I never did anything about it; I'm glad and I would never consider that as an option again. I don't think it's a really healthy thing and I love life. But the song was more like my love and devotion and loyalty are strong enough that I'll take them with me if I die. Wherever I go, I'll take them with me, I'll get in touch with you. Just some of that nice romantic spooky stuff.

"Ode," a Happy classic if ever there was one, brings enormous comfort to the listener in those dark, dark moments when you feel totally alone and unloved. This is the song of a tangible love though, of putting your arms around yourself and giving back to yourself. In a way, the thought occurs to me that the very deepest love possible is the love that you can give to yourself, because there's no way that you can cheat yourself. And therefore you have security.

"Ode" is, indeed, about exactly what one would think. I was going through a period when I wrote that where I started realizing that I was having this natural tendency when I felt empty and lost to reach out to others. And what happened inevitably is that I would be disappointed by that because they couldn't deliver what I needed. And I would try and I would try and I think we all do this occasionally. But we snap out of it and eventually we have to realize that if we're going to get better and we're going to be truly happy, we have to get that from ourselves. And then whatever anybody else has to offer you will be enough and won't disappoint you. In "Look For The Child," I don't think I necessarily intended to blame the problems of the world on the corruption of adulthood. I think I was trying to point out the fact that as adults we get scared by a lot of things that children do, and we really shouldn't. We should really try to remember a little more what it was like to be a child. An example would be that there are some children who have imaginary friends and I think most adults probably try to squelch that in their children because it's a very fearful thing. We don't know . . . what are they seeing? Is this a mental handicap that they have? I don't think it is at all. I think it's probably a benefit to the child. For some reason, the child **one** either actually sees a friend, an imaginary person, or **two** they need to create that for some reason for themselves. So I think it's probably a natural instinct of a child. Yet as adults we forget that we did that too once and so we squelch that; we don't want anything to be "wrong" with our child. There are lots of things that children do that I think we kind of pooh-pooh and get them to stop doing. We want them to fit into our society; we want them to be socially acceptable. I think this is hurtful. I don't think this is necessarily a healthy thing to do. I don't think that adults are corrupt, but I just think they need to remember a lot better what it was like to be a child. I also want to add that children can be cruel, but I don't believe that anyone is inherently evil. I don't believe that children are born either good or evil. I think that children may be born with an inherent sense of competition within the species, and without getting too scientific, that could just be something that we carry in our DNA. I don't really know, but there are all kinds of influences that make children act the way they do. Of course they see their parents act certain ways and they're going to probably act the same way. But I think on the whole, children are discouraged from doing a lot of things that are very innocent and pure, and it would be nice if we could stop discouraging them.

Do you think that music, particularly your music, has the power to influence people's attitudes?

I think that when I was younger, that was probably a more important goal of mine that has certainly waned through the years. I think music is a lot more important to me now. The music is what has the emotional content; it's what moves me most. I'm more drawn to an artist because of the music that they've composed as opposed to what they're saying over it. That's not to say that I can hear a beautiful piece of music that has completely inane lyrics and still like it. I probably won't. The music is more important to me these days in terms of moving people and making people feel. But because I believe that what I say will have some form of impact on people, I try to stay true to myself and say only those things which I really believe in at that time.

The album Warpaint was a major stepping stone in your career; did it mark the change from writing material on acoustic guitar to a more keyboard-oriented approach?

Warpaint did mark a stepping stone in my career; however, it wasn't necessarily because I was writing music differently. I had been writing music that way for a number of years before I released that album. What made that album so different was that it was the first album that I compiled that was compiled as an album, that I specifically wrote music for as an album to release. It was also my first release on compact disc. Prior to that, I had just been going to the recording studio and laying down songs every time I wrote them, never thinking that they would be released on an album. So Warpaint was definitely well thought out. "Warpaint" was also another really important song for me in that I was really declaring what I thought was my strength at the time. My strength was everything that I'd experienced in the past. All through our lifetimes, we experience intense pain and suffering. Not all the time obviously; there's a lot of joy, a lot of happiness. But all of those experiences combined are what help you to grow into a stronger human being. That's what I mean by "my past is warpaint." It's paint that I show on my face. It makes me a warrior; it makes me strong. In a sense, I guess, at the time I felt invincible because of what I'd already been through.

"Waking Up" is a song about people becoming more humane again. Do you think this is part of a trend or is it just some isolated individuals?

I wrote "Waking Up" not because I saw an individual acting kindly or thought there was a trend of any kind. But I wrote it because I started becoming aware that these people existed all along and probably always will exist. I consider myself one of them. It's not so much that people are starting to turn around their ways and start to see the light and start to become a more humane species. It's just that I'm more in a frame of mind that I can recognize these people now.

.....
TRIPLE CROWN



Happy Rhodes, "The Keep," Aural Gratification

Happy has released an unparalleled collection of albums over the past several years, and this compilation gives an idea of the direction her music has taken. The Keep is a treasure, full of rare and mostly previously unavailable and mostly acoustic performances recorded live on-air at radio stations, or at a concert, or in somebody's living room, or re-recorded for this special disc. Some of our favorites have been included, "Collective Heart," "Save Our Souls," "Summer," along with such treats as "The Yes Medley," "Oh Holy Night," and Happy's very first recording (from 1984), "Prey Of The Stranger." **Don Ferrell/KRVM**, "We added this today. I love Happy Rhodes, her style of music is very Kate Bush-like. Her music is incredible, almost from another plane. Whenever you play it or listen to it, you seem to float off into a different universe — and I like that."

From The Hard Report, October 20, 1995

**slaarna:
the creature that almost was**

It was that favorite time again, Halloween, the time for Ms. Happy to create something festive, something weird, something to send her neighbors reeling and screaming with flames shooting from their backs and nostrils. Time to create the perfect Halloween lawn creature (with spotlight).

The initial idea was to enlist the Rhodeways editor in scraping herself with chicken wire next to Ms. Happy, who would be also scraping herself with chicken wire. It would then be cast with papier-mache, painted, and auctioned off to the Happyheads and Ectophiles (we were praying for the winner to be from Jersey because we didn't know how we'd mail the damn thing. After all, the creature would be lifesize. When all was said and done, lifesize would have been preferable.)

We secured the chicken wire from an unnamed famous person and began the project on October 10th. Happy did the cutting and I helped with the shaping of the mandible as she worked on the cranium. One affectionate onlooker decided it looked more like duck-guy and was therefore banished from the immediate area. Over the course of the next few days, Happy decided it would be better for her to continue on the body without me, since she had the whole muscular anatomy of the thing mapped out in her artistic head (and frankly, she is a shitload better at sculpting than me). So upon our next meeting, she had already completed the chest, arms and torso. I said, "Um . . . that thing is as big as I am without the legs." She said, "DOH!" So we worked on the legs and realized just how big Mr. Monster was going to be. We never measured it, but it was comparable to a basketball star on a step stool. The next day, Happy finished the strange chicken-like feet and later suspended him in the basement to be clothed in goo (he was a bit top heavy, but we knew that the cast would cure the problem).

We began casting on a day of torrential rains, a day when



the power goes out an hour after the typical joe has started casting his typical monster and the basement floods and sends you running, your playtex gloves swirling in the current. The gods just didn't permit me to do another damn thing.

Over the next few days, Happy finished the casting and engaged in some beastly face painting. The eyes were fashioned from plastic gumball machine prize containers (yes, another object with no appreciable name, like the backs of your knees). And only Ms. Happy would have such an item on hand, for just such an occasion. She spray painted the body and stood him up for some well-deserved admiration. Suddenly the creature developed an acute case of crepitus, and his knees snapped off in creator-creation worship, kneeling before his Master Victor. Electric currents in the neck bolts wouldn't have saved this Frankenstein.

Nevertheless, though the chips were down, the monster was up, from the knees up, in the front yard, surrounded by a pile of leaves as if emerging from the core of the earth. I thought the effect was creepier than that of the first idea. Slaarna turned many a head of passers-by and prompted a few near-fatal crashes.

So that was Slaarna, the creature that almost was. Well, I suppose he still was, just minus the step stool. He now hangs aloft in the garage next to the weird, mangled, severed head from last Halloween. Too bad we can't buy a big freezer and preserve the Poseidon ice sculpture (with detached fin and trident). Oh well, there's always hope for Easter. We already have a few bad ideas.



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 (U.S. Funds only). *Rhodeways* is published quarterly and welcomes correspondence, stories, photos, and artwork. Issues #2 through 7 are available for \$4 each; autographed issues are \$10 each. *Rhodeways* is copyrighted 1996.

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"THE KEEP"

14 never before heard rarities from the musical genius of Happy Rhodes

Temporary & Eternal . Life On Mars . Collective Heart .

FOREVER
 BYE MOON . PREY OF THE STRANGE . OH HAND OF MINE

THE YEA MEDLEY . SAVE OUR SOULS . FLASH ME UP . FOR WE BELIEVE

SUMMER . OH HOLY NIGHT . LOOK FOR THE CHILD . HOLD ME

On The AURAL GRATIFICATION Label

14.99 CD

From Pulse! Magazine, December 1995

the other half of the psychopath

Earlier this summer, an "Ecto Party" was held in Wuppertal Germany by some of Happy's great admirers. These folks thought it would be a great idea to engage in some mutation of the Happy paper doll featured in issue #5 and fax it to Ms. Rhodes. We thought all of you might like to see the results of their endeavors.



RHODES I

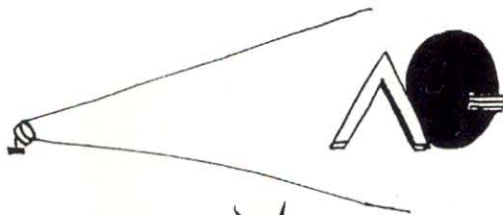


With love
Amber
Jathias

RHODES II

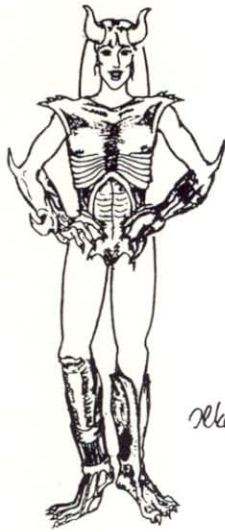


Wanda



IF YOU CAN'T
BEAT THEM

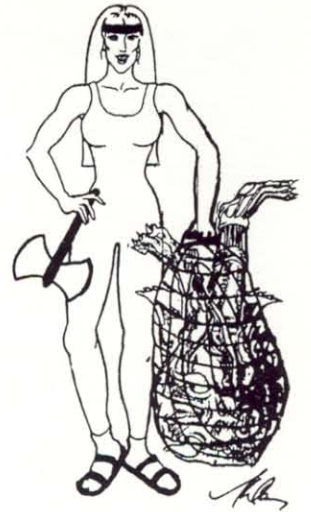




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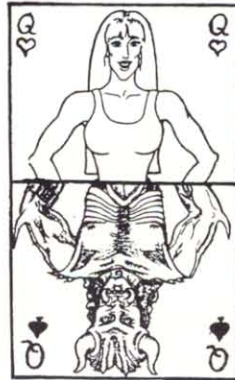
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Love From

Uli

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Klaus Hugel

Claudia Grix

Matthias Henk

BOX HAP BOX HAP

Dear *Rhodeways*,

I would just like to write and say thank you for providing this "happy medium" which allows me to connect to someone very dear to my heart: Happy Rhodes.

About a year ago I experienced something in my life that was completely unexpected and very traumatic. Without going into detail, I'll just say that it made me feel both helpless and hopeless. Right around this time, I was introduced to Happy's music and listened intently to the sadness many of her older songs expressed. However, underneath those melancholy lyrics, I still felt an incredible strength, knowing that even though something must have terribly weighted her down once, she was brave enough to rise above it.

As I subscribed to *Rhodeways* and read more about this incredible person, I could see that there is nothing sad or helpless about Happy at all. She is strong, determined, witty, and above all immensely talented. Even though I have never met her (and maybe never will), I have received such strength from her. I am so thrilled that she shares her music with the world, and I am fortunate to have found her. So, Happy, thank you, and may you continue to successfully touch the lives of others in the way you have touched mine.

Sincerely,

Jen Stafford
Cupertino, CA



Happy Rhodes

"...to you...until...we meet... again!" (Sorry. I can't say her name without that melody creeping in). Here is an autumnal sound and Happy Rhodes' newest collection *The Keep* (Aural Gratification) is full of songs that have just the right quality for those first few weeks of brisk days and quiet moments. Many of the rarities or re-recordings on the compilation were previously available on promotional CD's, or were recorded during on-air performances at stations like our own WXPB. Check out the new song, "Flash Me Up," or "Look For The Child" and the re-recording of last year's "Collective Heart."

From The Hard Report, October 13, 1995

Dear *Rhodeways*,

All I can say at this moment is wow, wow, **WOW!** This morning I bought the new album, "The Keep" and I have played it three times already! I can't believe how wonderful it is. As a matter of fact, I think it's my favorite album so far. Let me just go nuts about it, can I? . . . First of all, the whole look of the album is incredible. It looks dark and mystical, something Loreena McKennitt would pick up and say "Hey!" The images and pictures are *killer!* Second, the songs that were chosen couldn't have been chosen better. Even the ones I'd heard before (yet were re-recorded) blew my mind. I especially loved the really old songs that have never before been heard. And "Prey of the Strange" was her first recording ever? Give me a break! It's outstanding. I'd like to say she's getting better over the years, but hey, she's been better since day one! Her talents never cease to amaze me.

I also recently ordered *Aural Gratification*



Volumes One and Two from AG (I was unable to locate them in local record stores) and I was completely floored. I am a great fan of ambient, industrial, and techno music and was curious to see how Happy would fare in the ambient vein. It is unbelievable! It seems that she has a natural knack for anything. My very favorite track is "Ra is A Busy God." He must be; I am sure all her songs are straight from Ra.

Okay, I'm sure this is enough to convince anybody of Happy Rhodes' talents. Let me mention one more thing. Her sketches also portray a rare talent. The ones in Issue 6 were awesome! I especially love the one on the back cover and the whole concept of Happy drawing a person that way (herself included).

I don't know what I'd do without my quarterly Happy fix! I read it cover to cover the minute I get it. Thanks so much for everything . . . give me *more!* Her talents are insane.

Amazed,

Doug Taylor
Denver, CO

Dear Sharon,

What a surprise! Finding *Rhodeways* in the mailbox is terrific enough. But then to learn that there was a new CD release was unbelievable -- I rushed out the next day and was surprised to find it. It is extraordinary. Combining the new treatment of songs already released with



unreleased cuts was a great idea. The album flows seamlessly. My favorites are "The Yes Medley" (since I am a huge Yes fan) and "Oh Holy Night." After hearing the latter, Happy must record a Christmas album. It would be a treasure to be sure.

Thanks for another great issue; the article on Happy's childhood was fabulous.

Lou Pratico
Coatesville, PA

P.S.: Any news on the Yes Fest video?

(The latest word on the YesFest video is that it is very near completion . . . so sit tight! -- Ed.)

Dear *Rhodeways*,

I love A.G. Volume One (haven't found the second one yet). One thing puzzles me . . . on the back of the

CD it states that track 42 is "Three Spinsa The Wheel" by David Torn. Donde esta?

Steven Houst
Somerville, MA

(Oops. That was meant to read "Track 4.2". It is sandwiched between tracks 4 and 5 -- Ed.)



VARIOUS ARTISTS

Aural Gratifications Vols. 1 & 2

PRODUCERS: Jamie Edwards, Happy Rhodes, Kevin Bartlett, Quiet City, Bokeno, David Torn

Aural Gratification 0033/0034

These CDs come from the musicians circle of Happy Rhodes, the singer/songwriter who has garnered a cult following for her probing lyrics and startling voice. However, on this pair of instrumental CDs, Rhodes and company explore ambient textures and slow techno rhythms. Not surprisingly, Rhodes herself offers the most melodic works, including "Like Kryptonite To Superman." Guitarist Kevin Bartlett shows his compositional side on several works, including the symphonic-techno of "Argh'n Flargh'n" and "Injhadadah," the latter performed with former Phil Spector singer Bokeno. Another guitarist, David Torn, offers some quirky techno-jazz.

From *Billboard Magazine*, November 25, 1995

RHODEWAYS

