



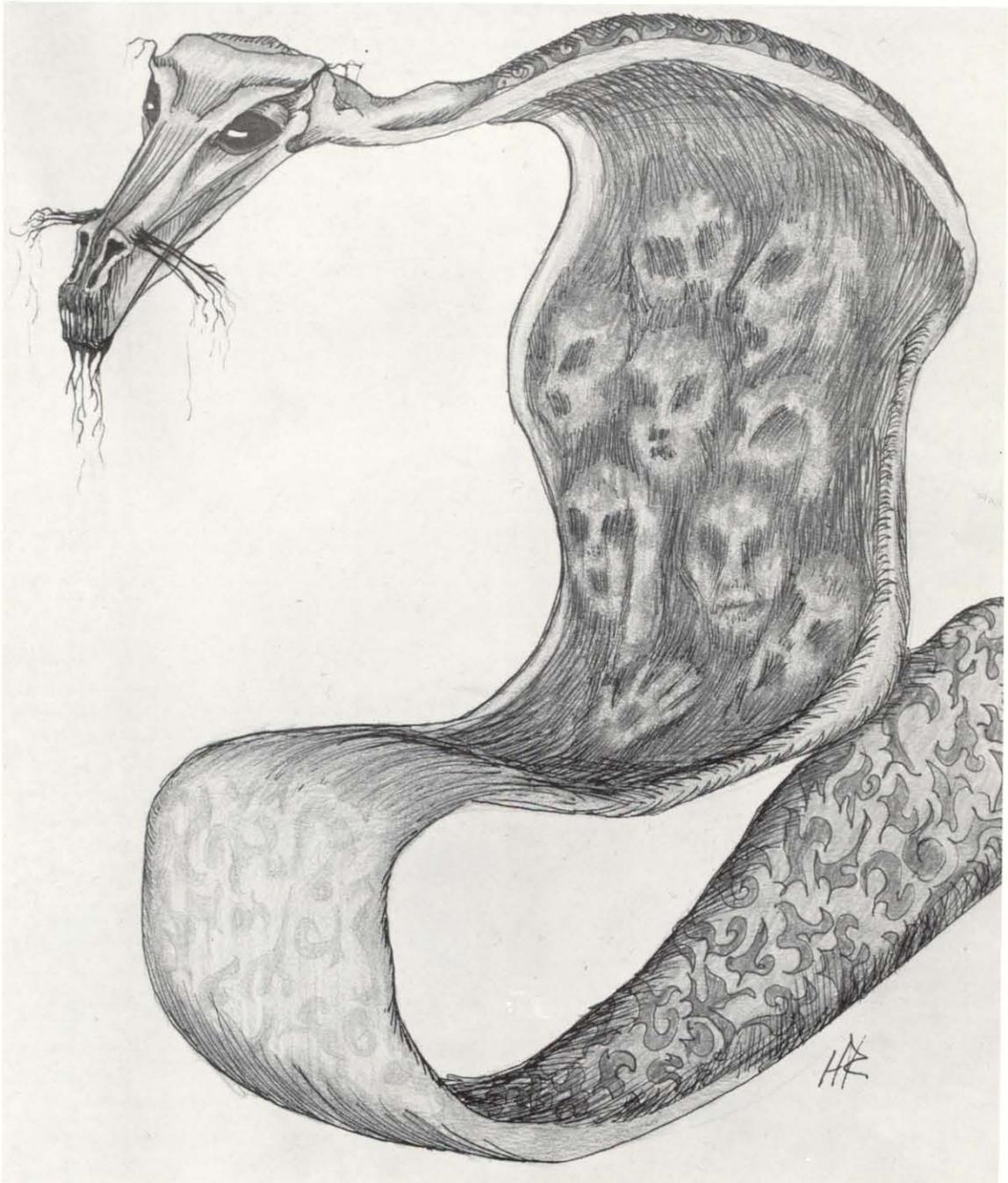
RHODEWAYS



Spring 1996

The International Happy Rhodes Medium

Issue 8



The Happy Medium . . .

Sis boom bah, we made it to Spring. For those of you in the northeast, you know what I mean. Utah was the Bahamas compared to this. Thank God *Rhodeways* relocated, or I wouldn't have these great snow-shovelling back muscles that I do today. Unfortunately for those desirables and undesirables that are trying to keep up with me, both *Rhodeways* and I have moved once again. My apologies to everyone. This, nonetheless, seems to be the semi-permanent resting place for my nonsense. Please make note of our new address, phone, and fax:

rhodeways p.o. box 1233 woodstock, ny 12498
phone/fax (914) 679-5795

And remember, calls and correspondence are **always** welcome. The fax machine has the same line as the phone, so if you would like to send a fax, just hit your start button and proceed to transmit your message whether the answering machine picks up or I do. Through the miracles of technology, this seems to work fine. I look forward to hearing from you!

For those of you interested in the latest on the *Rhodeways* computer fiasco, there has been an additional setback. The computer I was supposed to receive fell victim to the evils of UPS neglect. The first box, which contained the monitor, was left on my neighbor's porch in the rain (luckily I knew the neighbor and luckily the monitor still works and didn't have to be reduced to the status of cool-looking-fishtank). The second box, unfortunately, went into the gaping vortex east of hell where I'm sure most of my missing socks are. For the sake of clarity, **it is lost**. There are, however, some valiant UPS detectives on the case right now. Hopefully, the dolt who delivered the first box isn't one of them. So as much as I would like to be part of that cyberworld, alas, the wait continues. On a brighter note, there is a *Rhodeways* Web Page project in the embryonic phase. The site will feature some of the older issues and will not contain anything that you can't normally find in your quarterly issues; it will be merely for promotional purposes. More on this exciting branch of Rhodes history as it develops.

Speaking of Rhodes history, in this issue we will provide a glimpse into Happy's musical heritage. Her grandfather, Dave Stamper, was an incredibly talented musician, and we felt he deserved a spot in the *Rhodeways* headlines. The information on Mr. Stamper was retrieved from some very fragile newspaper clippings that were passed on to Happy by her mother, Danny Robbins. We hope you enjoy digging into this artistic heirloom as much as we did.

Thanks for all your support. And remember, this is **your** magazine. Let us know what you'd like to see and we'll do what we can to keep everyone, you know, **happy!**



Sharon Nichols
Editor



RHODEWAYS



THANKS TO OUR CONTRIBUTORS:

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

Cover Art: Happy Rhodes
Photos p. 7, 13, 14, 16: Aural Gratification
Photo/Digital Imaging p.5:
Sharon Nichols/Beth Blis
Clipping p. 11: Danny Robbins



HAPPY-NINGS



Developments at Aural Gratification

In our last issue, we ran amok with information on all the new AG adventures. The best we can do at this point is refer you to the words of Kevin Bartlett in an article featured in this issue and ask you to please sit tight, knowing that there are people that are sitting much tighter than you are.

Happy in Philly

Happy will be performing at the Tin Angel in Philadelphia on May 9th and 10th for three (possibly four) shows. She will also participate in a WXPB radio interview on the 9th at 9 a.m. and a Tower Records instore performance on the 11th. Information on the shows is also featured in the article by Kevin Bartlett. We realize that this raises a potential question from our readers: "How come I couldn't get tickets? Nobody told me about it!" Without getting too whiny or whimpering about the financial status of Rhodeways, we'll just say that it is nowhere near feasible for us to send notices out and we're very sorry about that. Kevin's message was posted on Ecto on March 20th, so those with net access will naturally know about it first. We cannot say what the ticket sales will be like, but if you are interested in making the trek to Philly, please call the venue as soon as possible. In the meantime, Happy, along with Kevin and Carl Adami, are in non-stop rehearsal. If you would like to report on these events for the fanzine, let us know!

Happy's New Album

Happy is still very much hard at work on the 1996 release. She is now in the overdub stage, recording vocals for the eleven songs that are already written. Some of these new tracks may be performed at the Philadelphia shows in May.

Happy Rhodes Compilation Album

Chi Lin, Happy's distributor in Malaysia, plans to produce a compilation album to be used as an advertising tool for marketing her entire catalog. The tracks to be included on this compilation have not yet been selected or approved by Aural Gratification. The CD booklet, which will be printed with both Chinese and English lyrics, will also include pictures, a biography, and an interview in which Happy will discuss her thoughts and philosophies of her music. We feel this is quite an innovative form of promotion and are very excited about the prospect.

Winners of A.G. Raffle

Congratulations to Greg Dunn of Greenfield, IN and Barry Wong of River Edge, NJ! Each of these gentlemen were selected from the many entries received and are now the proud owners of the few remaining BTC tour crew passes in existence. But of even more importance, thanks to all of you who sent in your \$2 donations to help out Woodstock's Animals Without Love. We were able to raise \$260 and all of the proceeds are now helping to save homeless animals. Here's a word of thanks from Robert Croissant of A.W.O.L.:

Wow. Your warm contribution to help our animals without love is a blessing from heaven. Many people in our area cannot afford to bring their loving dogs and cats to the vets for medical assistance or surgery. I try to do the best I can and with wonderful folks like you, we can continue to help the needy. My Thursday night A.W.O.L. program on Channel 3 (Woodstock) at 7 p.m. has been a tremendous help with donations from Woodstockers who have been generous as means permit. Hopefully someday I will be able to have the no kill animal shelter here in Woodstock that I have been planning on for years. A.W.O.L. and the non profit Woodstock Animal Care Inc. I formed years ago have been able to continue through caring and loving concerned people such as you folks have been. All monies go towards the animals care and we know they sure need the help. Again, thank you kindly for your support.

a word from el presidente...



Hello All:

Well, we've booked a couple shows in our home away from home once again. You guessed it . . . Philly.

Things around here have been extremely hard lately (the business of marketing art on an artist's income). We've become open to the idea that Happy might flourish on more of a deserving scale if she had some major label clout. This has been discussed for years amongst fans and here at AG. We've done what we can do and now think that in able to do more we need to hook up with the big boys. There are lots of pros and cons, but we're testing the waters. Some of you will roll your eyes and say "finally"; some of you may roll your eyes and curse the power structure that devours independent efforts. In either case, people are going to need to see Ms. Rhodes live. A showcase if you will. Well, if you're Aural Gratification and you need to book a show for Happy, you call Philadelphia and they seem more than happy (excuse me) to oblige. Thank God. So here's the deal:

May 9th and 10th at the Tin Angel in downtown Philly. Tickets look like they'll be \$15.00.

There are two shows on Friday the 10th and one on Thursday. If ticket sales are good enough, they will add a show to Thursday. These shows are quite special because of the intimate nature of the club. It only seats 105 people per show. The stage is 8' x 9' to give you an idea of how small and close this will be. Happy will be performing a 90 minute set each show and will include some new material from the upcoming album. She'll be onstage with yours truly and Carl Adami on bass. This is the same trio from the Echoes Living Room Concert Series. She's preparing a great set with a few surprises. We're very much looking forward to doing a small intimate show like this to showcase her voice. We hope ya'll can get there. All the ticket and directions info can be obtained by calling the Tin Angel's info line at 215-928-0978.

I guess that's it for now. We're hoping that we get to do two shows on Thursday. We should be able to find 415 interested people in that neck of the woods. I think Tori's in town the week before and I know no one's made of money. I guess the sooner ticket orders are placed, the sooner we'll know about a fourth show.

Also, I should take a second and thank everyone for the years of support they've shown AG and Happy. There would be no label or artist without you. We're not throwing in the towel here; there are lots of projects in the works. We're just trying to find the best situation for Happy. One that can get her the exposure she craves and deserves. I'd love to turn on Letterman some night and see her, or VH-1 or whatever. She'd also finally be able to get out on the road (with some major backing) and Philadelphia wouldn't be the only place you could see her. Imagine that!

Love ya more than I can say and hope to see you at the show.

Kevin Bartlettification

these glorious songs

The interview that follows is part two of a three part 1995 interview conducted by Matt Adams of 106.2 WCR in England. This portion of Matt's three hour radio program covers the era of Warpaint through Equipoise.

Tell me about "Phobos". Why a song about a Martian moon?

There wasn't really a good reason why I chose Phobos as the subject of that song. Again, it's another song that was rooted in fantasy. It expressed my love for fantasy, you know, "I have a friend in Phobos" . . . it was just this celestial body that I chose to represent this other world that I liked to go to. That's about it; that's the best reason I can give for that. I do have a very strong interest in science and science fiction, mostly the latter. When I read, all I read is science fiction or fantasy. When I paint, I only paint science fiction/fantasy-oriented subjects. Again, I'm not really sure where that came from in my life other than the fact that it's a really good escape, it's really cool. And what I find so wonderful about science fiction is that I think science fiction writers sort of spur technology. Everything that a human being can conceive and write down a piece of paper I believe we can create; we can actually manifest it physically. I think that's a very powerful force.

Do you still find time to paint, and if so, what subjects are you tackling lately?

I try to find time to paint these days; it's really difficult. If I paint once every two months, I'm lucky. If I had more time on my hands I would really do it all the time. I really lament the fact that I don't do it more, because I'm a self-taught painter, which means that the more I do it, the better I'm going to get. I never took lessons, so I really need to practice. I really need to do it a lot to get it right. My latest painting was of a gargoyle, sort of a whitish-looking gargoyle who lives on a deserted cliff in the middle of an ocean. I painted that specifically for a catalog that is being released where two of my lithographs will be for sale to the public.

You've said in previous interviews that you were a supporter of animal rights. Are you a vegetarian and have you ever touched upon the subject of animal rights in any of your songs?

I am a firm believer in animal rights, although in saying that I'm not as strict a vegetarian as I probably should be. I'm a little hypocritical when it comes to that. I try very hard but it's something I struggle with on a daily basis. I have to



keep reminding myself because it's difficult in this society. It can be difficult I think. Some might say that it's getting easier with all the vegetarian cuisine that is available now in cookbooks and whatnot. But I am a staunch supporter of that and I have touched upon that in a few of my songs. One that comes to mind would be "Murder" off of *Warpaint*. Basically, the whole song is geared more toward the murder of animals as opposed the murder of human beings. But I left it kind of open and vague because I don't necessarily believe murdering humans is any better.

We'll take another track from *Warpaint*, "In Hiding", probably my favorite of all your songs. Tell me about it; is it a "music is my mask" song?

"In Hiding" is probably one of the most important songs I could have written for the time. It does illustrate this irony in my life which is that I'm a very sort of . . . I won't say reclusive, but I'm a very solitary sort of person. I don't do many social engagements and like to keep to myself. I'm very private. And the irony is that in my music I show more of myself than most people show in social gatherings. I'm extremely open. I really bear my soul to everybody. So there's this very strange dichotomy going on.

Tell us about "The Flight" and "He Will Come".

These two songs, "The Flight" and "He Will Come", are very interesting to me because I wrote them and released them on that album right before *Bram Stoker's Dracula* came out. And I had no knowledge of that before, and so I thought it was kind of good timing. The songs are obviously about vampirism. I wrote them to go together and I wanted to throw in that strong romantic element. There is an oddly romantic element to the *Dracula* story. I'm not really sure why, but it is nonetheless and that's why it's really funny. I hadn't at that point read a single Anne Rice novel in my life, but when that album came out I got so many letters from people asking me if I was an Anne Rice fan. And I thought "Why is everybody asking me this? I can't figure it out." So I obviously checked into it and I found out why.

How do you go about writing a song?

Writing music happens in all different ways for me. Sometimes I can feel something coming on, sometimes I can hear music in my head, usually it's when I'm in the shower. And other times it might be just a vocal phrase -- not even a musical vocal phrase, just a lyric that I think is very catchy and that will inspire me to write a song. But basically, most of the time I sit down at the keyboard and that's just when I have time to songwrite, when I know that's what I'm going to do. I sit down at the keyboard and it just comes. Whether I think I have any pre-conceived ideas or notions to begin with or not, it just seems to come anyway. So basically every time I sit down to write something, I'm able to write something and that's a really good thing. I'm very grateful for that.

Has writing become easier now than it was when you first started?

In a way, writing for me has become a little easier, only because of the technology I'm afforded. When I first started writing, all I had was an acoustic guitar and that is my main instrument. That is the instrument that I play best, but I find it very limiting for me personally for writing songs, only because I am inspired by works that have nothing to do with the acoustic guitar. It would be rare that I would go out and buy an album, for example, that was very folk-oriented, just acoustic guitar as orchestration, and voice. That doesn't really hold my attention for very long. So it's difficult for me to write on the acoustic guitar now and through the years as I got more and more equipment, it afforded me greater ease to write the kind of music that I want to write. In terms of material and

coming up with the actual song, I don't think it's any easier now than it ever was.

"Out Like A Lamb" was a song that I wrote about my father. At the time of writing it, he had passed away about nine months prior. And I thought his life was very interesting in that it seemed to be very quiet and impactless. He was a very solitary man and it wouldn't seem that he did anything with his life that had impacted anybody greatly. I know that's a horrible thing to say, but obviously I realize that that's not really the case, basically because he impacted me and that's what the song is about. He was such a strong influence on me both musically and artistically. I really feel like I was just a seed and he watered me like nobody could have. And I feel in a sense that's he's responsible for me becoming who I was, and who I am. He really encouraged me to broaden my imagination and it's the best thing that ever happened to me. So I thought it was interesting that he had such a seemingly quiet life and he died very young and very quietly. It was not dramatic or anything. And yet the impact that he had on my life was so larger than life. It was so huge. It was really hard for a long time for me to reconcile that. Incidentally, on the end of and all throughout that song, you hear bagpipes (actually electric guitar being played to sound like bagpipes, but at the very end there are actual bagpipes playing). And I did that in tribute to my father because he was a great fan of that sound. He had albums and albums worth of bagpipes and he used to play them every Saturday.

"Cohabitants" is probably the closest I will ever come to being an author of science fiction. It's not about an inner monster, it's not about psychological demons. It's about actual demons, actual creatures, actual beings. The story was conceived about three years before I wrote that song. I always wanted to do something with the story, but never met anybody who could help me out, because I don't consider myself to be a writer. So basically I took that idea, tired of it not being expressed, and I encapsulated it into a song.

Now tell us, Happy, how did you get those monster voices?

A pretty easy task. I basically picked up the phone and called all my monster friends and had them come into the studio. It was great because they work really cheap. They do tend to be loud and messy, but it was well worth it because nobody could create sounds like that.

Tell us about "Play The Game".

I wrote "Play The Game" because I was going through a period of frustration. Without sounding too whiny, it's difficult for me, but not for all women, to be in an industry that's very male dominated. This one in particular, I think, because sometimes women don't have to be talented, necessarily, in order to achieve heights of fame. Because if they look good, then whatever they lack in talent is easily overlooked. And while I believe that's true for men also, I don't think it's as all-pervasive as it is with women. Like I say in the song, if my level of success



is going to be determined by how good I look, then I'm pretty much not going to be a very successful person. It's not that I don't think I look good. It's just that I don't think it should be held in such high esteem.

Do you ever worry that one day you'll hit writer's block, or that you may feel that you've said everything you wanted to say?

I think the closest I've ever come to hitting a writer's block has just been while going through a period where I start to think all my stuff sounds the same and I need to get out of a rut. It's not necessarily that I'm not writing, because I seem to be very prolific. I can write 'til the end of time. That doesn't mean that it's all going to be new and fresh. So there are times when I have to recalibrate what I'm doing and try some new things just to get a fresher approach.

One of the most instantly recognizable features of your music is your voice. You seem to use it as extra instruments.

I do see my voice as an important part of the orchestration of any song that I write. I think I got that from listening to Queen and Kate Bush, especially Kate Bush. She was a very strong influence in that area because she treats her voice like an instrument, like lots of different instruments. I thought that made her music particularly interesting, and almost eccentric. And since I have a short span of attention when I'm listening to music, I prefer to hear vocal work that is intricate and well thought out. Even if they're not the best singer in the world, it's okay, as opposed to straight lead vocal lines that really sound like no imagination went into them, with no harmonies. That really has never interested me.

Would you like to use your voice on other artists' records?

I would like to hear my voice on other people's recordings. I don't know what that means and I don't know in what capacity. It hasn't happened to this day, but especially now, at this point in my career, I'm definitely looking forward to working with other people in all sorts of different capacities.

RHODEWAYS



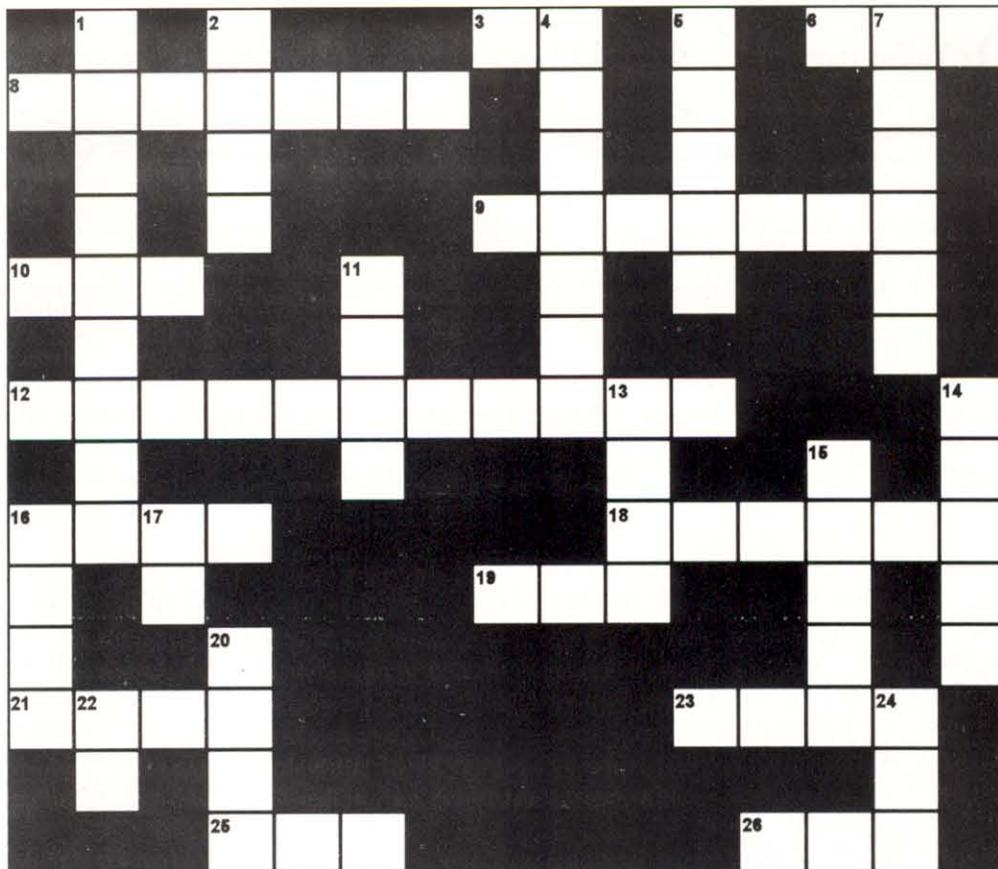
Rhodeways is a non-profit organization which exists solely to promote Happy Rhodes and has the full support of Ms. Rhodes and Aural Gratification. Subscriptions are \$15 annually in the U.S. and \$18 overseas (U.S. Funds only). Rhodeways is published quarterly and welcomes correspondence, stories, photos, and artwork. Issues #2 - 7 are available for \$5 each; autographed issues are \$10 each. Rhodeways is copyrighted 1996.

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PLAY THE GAME



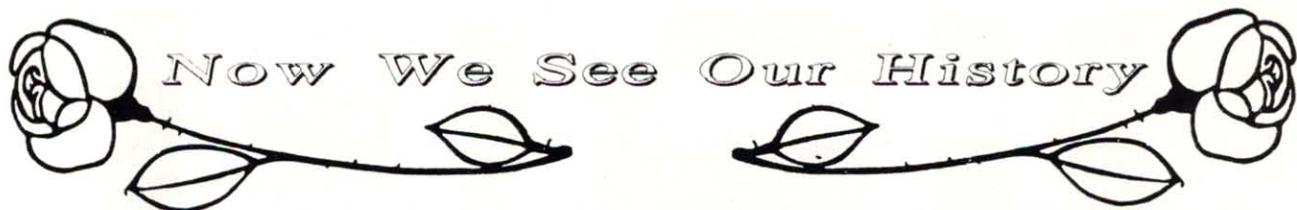
Across

- 3. her partner (init.)
- 6. Barney is one
- 8. happy tune subtitle
- 9. a recent effort
- 10. where she reads
- 12. a favorite film
- 16. a smoking car
- 18. a place of honeybees
- 19. her star sign
- 21. often compared to...
- 23. happy's eye color
- 25. her first engineer
- 26. happy has nine

Down

- 1. happy's birthname
- 2. a monster friend
- 4. a very early tune
- 5. she covered his tune
- 7. biggest shock to her
- 11. broke a 6 a.m. lease
- 13. internet site
- 14. a fave book genre
- 15. her best instrument
- 16. one of her brothers
- 17. a busy god
- 20. a great album
- 22. record label (init.)
- 24. a favorite band

Send your completed puzzle to Rhodeways by June 15! One correct entry will be chosen at random and the winner will receive his/her next issue autographed.



Now We See Our History

Dave Stamper -- does the name ring any bells? Perhaps not, but the mention of "Shine On Harvest Moon" might. In the early 1900's, Dave Stamper, Happy Rhodes' maternal grandfather, rose to the heights of a renowned musician for his tremendous songwriting abilities.

Dave was born in New York City on November 10, 1883. At age ten, he was introduced to the world of music by an aunt who prodded him to learn the skill of reading notes. For some reason, the normal system of music notation seemed to irritate him and he abandoned the idea altogether, preferring to play by ear and use a number system. It seemed that the boy had a natural talent which could not be constrained by technique.

At the age of 17, Dave made the decision to leave high school and embark on his musical career. And what would be the result of his endeavors? He wound up in Brooklyn as a pianist in a Coney Island dance hall, a vocation he would persist in for two years. He soon found his way to a Broadway music publishing house and was employed by F. A. Mills in New York City in the field of promotion. He continued to play the piano and plug songs in various stores. Somehow he knew it was his destiny to be involved with the stage, and at age twenty he met Nora Bayes and Jack Norworth, a renowned song and dance team of the early 1900's. He became a vaudeville accompanist and toured the country with the two performers for the next four years, showing his talents at many leading variety theatres. This effort definitely opened some doors for him and put him in the perfect position for the notoriety that lie ahead.

By 1910, at the age of 27, he was highly acclaimed in his efforts as a vaudeville pianist. At this time he met Gene Buck, a young artist who designed covers for sheet music. The two collaborated, with Dave writing the music and Gene writing the lyrics, and composed the tunes "In the Cool of the Evening," "Daddy Has a Sweetheart (and Mother Is Her Name)" and "Some Boy", which was often called the first of the modern swing songs. Through his theatrical connections, Dave had made the acquaintance of the famous Mr. Ziegfeld and decided to show his songs to Ziegfeld's producer. This began a relationship and career with Ziegfeld that would continue throughout almost half of Dave's life.

In 1917, Dave and Gene went to London to collaborate on the London Hippodrome spectacle "Zig Zag" which ran for one year. They returned the next year for another production, "Box o' Tricks". These events took place around WWI and produced a very interesting turn of events which nearly cost Dave his life. While traveling to Europe to produce the plays, Dave had a acute case of sea sickness and had to leave Gene alone for a while. In the meantime, Gene made a pal on the ship, someone who he thought to be a minister. The man of God, in actuality, was a German spy with secret messages hidden, you guessed it, under his toenails. Gene wound up being detained by the military when the boat docked. British police thought he was a German spy -- after all, he had been associating with one. Dave was also under suspicion and got the grand notion that he could prove his innocence by convincing the British police that he was an American musician. His sheets of music didn't help matters much: since he didn't master the standard music notation of A, B, C, he wasn't too convincing. His numbers must have been a secret code. Fortunately, he was able to squirm himself out of the mess by playing his songs from the sheets before a judge. Dave and Gene were released, and the "minister" was hanged.

Safely back in America, Dave continued to work with the Ziegfeld Follies and wrote the music for many more productions including "Take The Air," "LeMaire's Affairs," and "Lovely Lady." By the year 1932, Dave had written music for 21 editions of the Ziegfeld Follies. He wrote over 400 songs for the productions, many of which were among his most famous tunes. Some of these were "Sally Won't You Come Back," "Tulip Time," "Rambler Rose," "Hello, My Dearie," "Garden of Dreams," "Neath the South Sea Moon," "It's Getting Darker On Broadway," "Lonely Little Melody," "Sweet Sixteen," "Nobody But You," "Lovely Lady," "Starlight," "Dance Away The Night," "If the Plymouth Rock Had Landed On the Pilgrims," "Swanee River Blues," and "Shake Your Feet." The most popular song Dave Stamper was known for was "Shine On Harvest Moon," popularized by Nora Bayes and Ruth Etting.

In 1928, Dave was signed by the Fox Film Corporation where he remained until 1930. At Fox he became the first popular song composer to be placed under contract by a Hollywood producer. There he wrote the music for the first operatta ever produced in sound films, "Married in Hollywood," which was two years ahead of its time. The title said it all, really. On August 16, 1928, he married Happy's grandmother, Agnes, in Hollywood. Agnes was also a Broadway actress and performed in the Follies.

SATURDAY, DECEMBER 28, 1946

After more than 30 years in the whirlwind of Tinpan Alley and Broadway musicals, he teamed up with Frederick Herendeen, his new lyric-writing partner, and embarked on a radio career. On his popular "Song A Day" program, he requested that his listeners come up with titles and he would write a song around it to be sung on the show. After several years, Dave decided to call it quits and retire to Florida. He wound up again in New York State where he lived the rest of his life. He died in Poughkeepsie, NY on September 18, 1963 at the age of 79.

He couldn't read a note. He left school to pursue a music career. Yet Dave Stamper composed more than 1000 songs. He wrote cinematic music material. He was a radio network attraction. He was represented in stage productions in NY and London. Dave Stamper stands as one of the century's greatest composers and foremost musicians. Should it come as a surprise that his granddaughter, who possesses remarkable similarities, would also strive for the limelight? Does she deserve anything less? Hard work and perserverance will pay off and Happy will join her grandfather in the illumination as one of the great musicians of our era as she continues to feed the fire and reach through the flaming threshold.

Expert Can't Read Note But Composes Hit Songs



Dave Stamper, his wife Agnes, and two year old daughter Susan (Happy's mother)

happy rhodes discography

Compact Disc

Rhodes I (1984-86) AGCD0007

Producers: Pat Tessitore, Happy Rhodes
Performers: Happy Rhodes

Rainkeeper ● Oh The Drears ● Given In
● He's Alive ● Possessed ● I'll Let You
Go ● Number One ● Case of Glass ●
Moonbeam Friends ● I'm Not Awake,
I'm Not Asleep ● The First To Cry ●
Step Inside ● The Wretches Gone Awry
● The Flaming Threshold ● Suicide Song

Rhodes II (1984-86) AGCD0008

Producers: Pat Tessitore, Happy Rhodes
Performers: Happy Rhodes

Come Here ● The Revelation ● Many
Nights ● Under And Over The Brink ●
Let Me Know, Love ● Where Do I Go ●
Not For Me ● One Alien ● Noone Here ●
To The Funny Farm ● Asylum Master ●
Beat It Out ● The Chase ● Take Me
With You ● Under And Over The Brink
(Alternate Version)

Rearmament (1984-86) AGCD0011

Producers: Pat Tessitore, Happy Rhodes
Performers: Happy Rhodes

Perfect Irony ● For We Believe ● I Am
A Legend ● 'Til The Dawn Breaks ● The
Issue Is ● Friend You'll Be ● Dreams
Are ● Box H.A.P. ● I Have A Heart ●
Crystal Orbs ● Because I Learn ● Baby
Don't Go ● Rhodes Waltz ● Ally Ally
Oxen Free ● Be Careful What You Say ●

Ecto (1984-87) AGCD0013

Producers: Pat Tessitore, Happy Rhodes
Performers: Happy Rhodes

I'm Going Back ● If Love Is A Game, I
Win ● Would That I Could ● Off From
Out From Under Me ● Project 499 ● I
Won't Break Down ● If So ● Ecto ● I
Cannot Go On ● Ode ● Don't Want To
Hear It Anymore ● Poetic Justice ● To
Be E. Mortal ● Look For The Child ●

When The Rain Came Down

Warpaint (1991) AGCD0017

Producers: Kevin Bartlett, Happy Rhodes
Performers: Happy Rhodes, Kevin
Bartlett, Bob Van Detta, Mitch Elrod,
Martha Waterman, Elizabeth Jones

Waking Up ● Feed The Fire ● Murder ●
To Live In Your World ● Phobos ●
Wrong Century ● Lay Me Down ● Terra
Incognita ● All Things (Mia ia io) ●
Words Weren't Made For Cowards ●
Warpaint ● In Hiding

Equipoise (1993) AGCD0019

Producers: Kevin Bartlett, Happy Rhodes
Performers: Happy Rhodes, Kevin
Bartlett, Chuch D'Aloia, Andy Wyman,
Mark Foster, Ray Jung, Kelly Bird,
Martha Waterman

Runners ● He Will Come ● The Flight ●
Out Like A Lamb ● Save Our Souls ●
Closer ● Temporary And Eternal ●
Cohabitants ● Play The Game ● Mother
Sea ● I Say

Rhodesongs (1993) AGCD0021

Producers: Happy Rhodes, Kevin Bartlett
Performers: Happy Rhodes, Kevin
Bartlett, Chuck D'Aloia, Ray Jung

Feed The Fire ● The Wretches Gone
Awry ● Ode ● I Say ● Save Our Souls
(Acoustic) ● The Revelation ● Because I
Learn ● If So ● Given In (1991
Recording) ● In Hiding (Acoustic) ● I
Have A Heart ● Ashes To Ashes ● Let
Me Know, Love ● Temporary And
Eternal ● Summer ● Feed The Fire
(Acoustic)

Building The Colossus (1994) AGCD0029

Producers: Happy Rhodes, Kevin Bartlett
Performers: Happy Rhodes, Kevin
Bartlett, David Torn, Jerry Marotta,
Dave Sepowski, Chuck D'Aloia, Peter
Sheehan, Monica Wilson

Hold Me ● Just Like Tivoli ● Dying ●
Collective Heart ● Building The Colossus
● Omar ● Pride ● You Never Told Me ●
If I Ever See The Girl Again ● Down,
Down ● Big Dreams, Big Life ● Glory

The Keep (1995) AGCD0031

Producer: Kevin Bartlett
Performers: Happy Rhodes, Kevin
Bartlett, Carl Adami, Kelly Bird, Dean
Sharp

Temporary And Eternal (1995 Recording)
● Life On Mars ● Collective Heart (1995
Recording) ● The Yes Medley (I Sleep
Alone, Soon, Endless Dream, Hearts) ●
Save Our Souls (1995 Recording) ● Flash
Me Up ● For We Believe (1993
Recording) ● Summer (1995 Recording)
● Oh Holy Night ● Look For The Child
1995 Recording) ● Hold Me (1995
Recording) ● Bye Moon ● Oh Hand Of
Mine

Promotional CD Singles

HR5 (1993) AGCD5020

Producers: Kevin Bartlett, Happy Rhodes
Performers: Happy Rhodes, Kevin
Bartlett, Chuch D'Aloia

Feed The Fire ● Ashes To Ashes ● Save
Our Souls (Acoustic) ● I Say ● Feed The
Fire (Acoustic)

Hold Me (1995) AGCD4022

Producers: Happy Rhodes, Kevin Bartlett
Performers: Happy Rhodes, Kevin
Bartlett, David Torn, Jerry Marotta,
Dean Sharp, Carl Adami, Kelly Bird

Hold Me ● Glory (Radio Mix) ●
Collective Heart (Acoustic) ● Look For
The Child (Acoustic)

Various Artists CDs

**Alternative Woodstock (1994) Slice/
Woodstock 0101-2**

I Say

A Little Nip (1994) Grrr Records

HHM003

Closer

**Live At The World Cafe (1995) World
Cafe WC9501**

Feed The Fire (1995 Recording)

**Aural Gratification Volume One (1995)
AGCD0033**

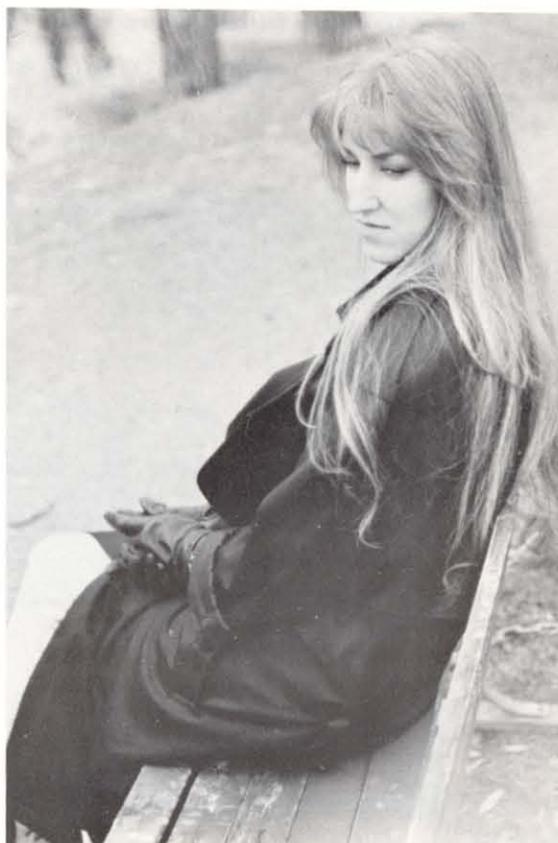
die Atmosphere in der Stadt ● myrr (the
smoking car) ● ra is a busy god

**Aural Gratification Volume Two (1995)
AGCD0034**

like kryptonite to superman ● skimming
the hovergear ● hex on IV

**The Album Network Adult Rock #5
(1995) Promotional CD**

Glory (Radio Mix)



kitty in the window kitty in the window kitty in the window

As a special feature, we thought you might enjoy meeting some of Happy's most cherished feline friends

Barney Parker

In 1986, Happy was living with a roommate whose cat decided to produce a few offspring. Of the kittens, Happy adopted the two: Jones (who was named after the famous cat of the Alien films) and Barney Parker (whose name still remains a mystery). Barney was first known as Sparky, and like many pets had a name that morphed into others. Jones found another home, and Barney remains to this day, longhaired and fluffy, under the loving care of his mother.

T-Bone Mental

T-Bone was added to the Bartlett/Rhodes family in 1992 and has quite an interesting story. While getting the car serviced at a local Sears, Kevin heard the tragic story of the kitty in the tire well . . . One of the other cars being serviced that day had traveled twenty miles with the little guy unknowingly clinging to the car's innards. The kitten was retrieved, luckily of sound mind, and was boxed up to be collected by the humane society. When Kevin heard about the critter in the box, he insisted that they give it to him, regardless of the phone call to the pet people. He arrived home with a great running car and a nice package for Happy. The happy surprise was first named Trevor and has also morphed through several names and arrived at the honorary title of T-Bone (though he still seems to have a different name for every day of the week).

Mr. Bermuda Shorts and Xena

Both Shorty (born in 1980) and Xena (born in 1979) were adopted by Kevin as kittens and were hailed brother and sister from the start. Both died last year at the age of 15 and were buried together. They are missed bunches.

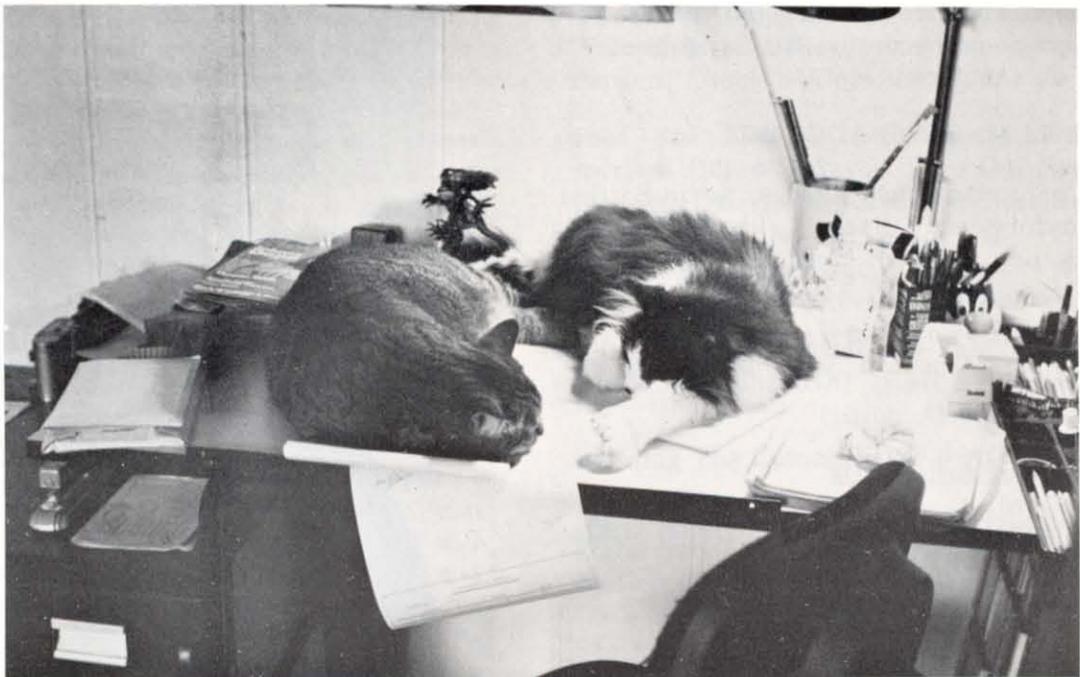
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Dear Rhodeways,

My name is Tasha Hill and I am sixteen years old. I am writing because I am curious about Happy Rhodes and her music. She seems to have a lot of music about despair, loneliness, and strange entities. Can you please tell me more about her, and why she writes what she does? You can print this letter if you like. I don't mind. I'm just curious. Thanks.

Tasha Hill
Columbia, SC

[Thanks for writing, Tasha. If you will pick up some of Happy's later recordings,

you will find that they are quite different from the earlier ones. As a youth, Happy encountered some lonely times, as do many teenagers. She used her music as a catharsis, a means of therapy, and this is reflected in her earlier music. She also used science fiction and fantasy as a means of escape (she covers this a bit in the interview featured in this issue). She is nothing like the person she used to be, however! Happy is one of the most fun-loving and life-loving people you could ever hope to meet. She is nothing like her former self. She has used her life and experiences as her teachers and has definitely come out a self-confident woman who lives up to her name. --Ed.]

Pre-publishing disclaimer: the following music reviews were written strictly for the helluvit and do not necessarily reflect the music tastes or opinions of any person at Aural G. Just keep in mind that a Happy Rhodes album beats all. --s.n.

tunes for the tub

Ruby: Salt Peter *This is some cankerous stuff. It's probably what Trent Reznor listens to after he climbs down off his meat hook and steps into the bubble bath. Ruby is the brainchild of Leslie Rankine, a Scottish lass with some pretty deep wounds. You can, however, listen to "Tiny Meat" ten times in a row and still be sane. This CD has an introductory price of \$11.98, but it doesn't need to. "Salt Peter" really grows on you . . . sorta like mold. Ruby is a gem.*

The Presidents of the United States of America: Self Titled *And you always thought peaches came from trees. When these guys die from their head lumps, they may be buried right next to Ween and They Might Be Giants in the cemetery of the absurd. It doesn't get much stupider than this hunk o' joy. This album is replete with enough animal references to keep 9 Lives in business forever. If you want to laugh out loud, it might be worth a try (even if fourteen year olds are listening to it). Don't listen to this one in the tub without the plastic flower skids on the bottom.*

Mojave 3: Ask Me Tomorrow *I like being in a coma. This album is back to back bliss if you're hanging off your bed. Neil Halstead and Rachel Goswell drone on in songs that couldn't be more than one beat per minute. True 4AD finds. Probably a good choice if you've loned out your Mazzy Star and want something a little sweeter. Light up the candles and don't move till the suds are gone. Mojave 3 will soothe your savage beastie.*

Cowboy Junkies: Lay It Down *Please don't make the mistake I made. Turn the vacuum cleaner off first. This album requires your full attention until the last note. This foursome create the catchiest somber rock tunes of their careers in this effort. Buy and soak. 'Nuff said. Dammit, I don't even have a tub.*



foredom in bearsville



happy and george cowan whoop it up