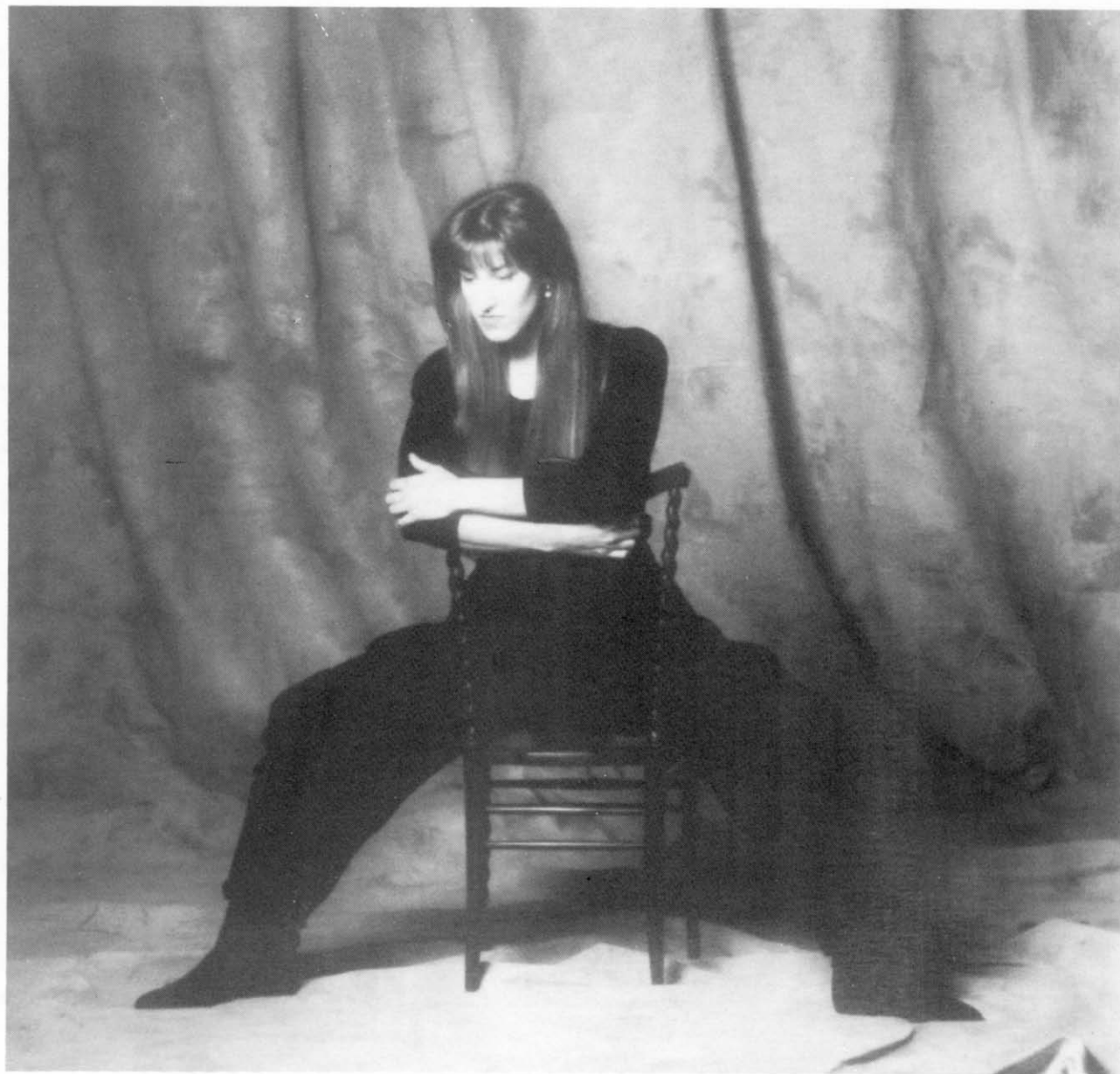

RHODEWAYS

Summer '94

The International Happy Rhodes Medium

Issue 2



The Happy Medium . . .



Welcome to our second issue. First and foremost, I would like to extend a big fat **thank you** to all our readers. Your support has been invaluable and has finally enabled me to take my quarterly efforts to a print shop run by humans. You will be rewarded either here on earth or in heaven, each and every one.

The past three months have been exciting, yet extremely busy. With the recording and release of **Building The Colossus**, live show rehearsals and performances, as well as wearing 20 other hats including art director, Happy has been stuck in the "purée" mode. She has recently been voted by AG as poster child for the insane. Hopefully, in a few months she will be able to relish a massively deserved break and relax with her kitties.

In this issue, we are focusing on the new album. **Building The Colossus** is yet another Happy Rhodes masterpiece, as I'm sure you will all agree. Each of her albums has a slightly different feel, this one being no exception. Happy's innovations are always exciting and welcomed!

Also in this issue, we are featuring part one of an interview with Happy's partner, Kevin Bartlett. Kevin was witty and engaging (and quite candid!), and it was such a pleasure to chat with him about his favorite girl. After all, who would know her better?

I hope you all enjoy reading this issue as much as I enjoyed working on it. Thanks again to everyone for your kind letters and encouraging words.

Sharon Nichols
Editor

For this issue, tweaks and all my millions to: Happy Rhodes, Kevin Bartlett, Susanne White, Jered Hundley, Poppy Idyllwild, Richard and Missy Caldwell, and especially Jen Thompson, who didn't do a damn thing.

Contributors:

Photos on front cover & p. 8: AG
Photos on p. 5, 6, 10 & 12: Happy Rhodes
Artwork on p. 2 & 4: Jered Hundley
Artwork on p. 15: Poppy Idyllwild
Artwork on p. 13: Matthias Menk
Artwork on p. 16: Happy Rhodes



HAPPY-NINGS

Debut of *Building The Colossus*

Of course, the big news this time around is the much anticipated release of Happy's eighth album, ***Building The Colossus***, scheduled for August 23. The folks at Aural Gratification are really excited about their national distribution. They have worked very hard to be carried in small stores as well as major chains such as Tower Records and Sam Goody/Musicland. Please, *please, please* support your local retailer with your purchase. Here's how this works (coming from a storekeeper...) You purchase from your local music store and #1: Happy's name gets heard (rah!), #2: they see the demand for it and #3: they restock it. Of course, if you exhaust all resources and are unable to find it, AG will be more than happy to provide it to you. All of Happy's CDs are available for \$13.99 plus \$2 postage from Aural Gratification, P.O. Box 380, Bearsville, NY 12409. But please, as Happy's *collective heart*, help her as much as you can by supporting your local retailer, if possible.

Tour Schedule

As for Happy's tour schedule for this fall, it is still very much up in the air. Look for shows in your area possibly in October and November. She will be hitting major cities in the east where airplay is heaviest. As for the west, only time will tell. We will have more information on her schedule in the next issue.

Rhodeways Contest

Thank you to everyone who entered our first contest. The winner is Matthias Menk of Wetzlar, Germany, who submitted an incredible postcard. So incredible, in fact, that it merited

inclusion in this issue. It is unfortunate that his work couldn't be printed in color -- it is truly a beautiful piece. It is featured on page 13 with his own written instructions (yes, it's a *game*). Matthias was sent an autographed copy of ***Building The Colossus*** and one of Happy's original t-shirts. Congratulations to Matthias; he definitely deserves it.

Video Documentary

There is speculation (read: Susanne says) of a documentary in the works on Happy. Chuck Fishbien of Lame Duck has been gracious enough to collect some recent footage of Happy to possibly be compiled into a video. More on that project later.

Performances

On August 11, Happy performed at Joyous Lake. Or should we say August 12; she was unable to get on stage until 2 a.m. due to some unforeseen circumstances (read: lame people). Unfortunately, by that time of night, most of the audience had left, with the exception of some devoted Ectophiles (thanks Ectos). She was weary, but persevered. She is still scheduled to perform at YESFEST (Manhattan Center, New York City) on September 9. For more information on this show, call (212) 861-5590.

Radio Airplay

Potential good news for Happy airplay! Mike Morrison, the DJ responsible for Happy's great exposure in Philadelphia, has recently relocated to a new station in Los Angeles. Here's hoping that Mike will do as well for Happy in L.A. and give her some much needed exposure in the west. You can also do your part by

calling your local AAA station and requesting Happy. The single we are shooting for is "Collective Heart".

For those of you who missed issue one, there are still a handful of copies available. If you would still like one, just drop us a note and we can count it against your subscription. If we are out, we will just start your subscription with issue two.

Profile on Happy Featured in Fanzine

Really Deep Thoughts, the Tori Amos fanzine, will be featuring a profile on Happy in their next issue. Considering how many people subscribe to *RDT*, purchase it at Tower Records, and obtain it through Goldmine magazine, this could mean some pretty fierce exposure for Happy. After all, many have been introduced to Happy's music through Tori, and no doubt countless more will be as well. If you are not an *RDT* subscriber and would like a copy of the issue, drop Melissa and Richard Caldwell a line at P.O. Box 328606, Columbus, Ohio 43232.



Happy Birthday, Happy !!
August 9



Subscriptions



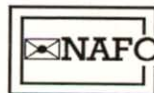
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Rhodeways is a non-profit organization which exists solely to promote Happy Rhodes and has the full support of Ms. Rhodes, her manager, and Aural Gratification.

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:
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I CAN FINALLY SPEAK OF THE MADNESS



What exactly goes into the making of an album? Happy heaves a sigh of great relief and fills us in on how ***Building The Colossus*** came into being.

Pre Production

After the material is written, I present it to Kevin Bartlett, my co-producer. Together, we decide which songs should be produced for the album, and which ones are for composting. The songs are all recorded into the computer ahead of time by myself.

The next step is to go back and listen to each track individually to determine whether or not something needs to be re-recorded (I'm not ALWAYS meticulous). This is the time when I also work on the overall arrangements of each song. Kevin usually re-programs alot of my original drums, as he has a much better feel and expertise for it. A couple of arguments usually ensue from the pre-production process, but it's healthy, musical disagreement.

Recording

When this is done, we pack up all of the keyboards, modules, and the computer and we go to the professional recording studio. We lay down all of the tracks that are driven by the computer. This is a tedious process that requires alot of editing and button-pushing.

The next thing to do is record all of live musicians. On this album, there seemed to have been more live players than I've ever used. Jerry Marotta came in and played drums on two songs, as well as some percussion on others. He was a joy to work with . . . very professional and truly competent. Mr. Marotta just finished producing the latest Kristen Hall CD. David Torn came and played some really cool stuff (guitar stuff) on a couple of songs. He's a strange and wonderful person. I really enjoyed hanging out with him, and I'm thrilled with what he did for my songs. Mr. Torn has a new album out called

Polytown, which also features Terry Bozzio and Mick Karn. Chuck D'Aloia did some wonderful guitar work for me. He is so smooth and easy to work with. I'm always excited about working with him. Monica Wilson played cello on two songs. I had only just met her before she came in to record. She's playing cello and bass in a band called Sambaramba among other things. Monica was great to work with and so very nice and accommodating. Our good friend Peter Sheehan was kind enough to come in and do some live cymbal work for us. Dave Sepowski (another good friend) did a lot of live guitar on this album. I worked



In the control room, about to record some vocals

him really hard, but his anti-perspirant held up great. Dave is so fun to be around; the fact that he was so brilliant on guitar was just icing on the cake for me. Then, of course, Kevin played bass and electric and acoustic guitars. I played a surprising amount of live acoustic guitar as well as nylon string guitar.

I record my vocals both during and after the recording of the live instruments.

That concludes the recording process. The last thing I do is sit down with Kevin and listen to all of the tracks to make sure we're pleased with everything.



Outside of the studio

Mixing

This is what I look forward to. I always write music with pre-conceived ideas of what the treatment should be in the mix. This is when Kevin and I work most closely in terms of the production of the album. We both know where I'm trying to go with the overall sound, and it's up to us to see that we get there. I enjoy working with Kevin so much because he really understands and respects my

music. He also happens to bring a certain insight and aesthetic to the process that I deeply appreciate.

Mastering

The mastering is essential to the evenness of an album. That's a pretty simplistic description. There are things that occasionally need to be cross-faded, e.g. 'ed, or just raised in volume. There is also the dead air which passes between each song on the CD. These are all things that get taken care of in the mastering. It's a very important step in the production of an album.

The Artwork

I always wind up having to have the artwork and printing done before the album is finished. There are great disadvantages to that. It's difficult to be an art director to begin with, let alone simultaneously with recording an album. This one proved to be more difficult than any I've done. I had very little time to produce a cover, back, and layout for the booklet, a new logo, an insert card for the booklet, and of course, all of the written information . . . not to mention the design for the actual disc and the cassette and its accompanying J-card. The cover was a stumper for me. I had two photo sessions, neither of which proved to be useful. I was left to come up with something else, with no time left. I managed to do it, but not without drawing some blood. I enjoy being an art director, but part of me hopes to never have to do it again.

Live

During this time, I've also had to focus on rehearsing my band for some live performances coming up. We haven't actually worried about booking shows just yet. That will happen soon enough. I hope to hit certain key areas, such as Philadelphia, Detroit, Chicago, Portland, Minneapolis, and if things go very well, maybe I can get out to Dallas and Los Angeles, among others.

Reaching To The Sky, Stone By Stone . . .

Hold Me

Sometimes we think we're stronger than we actually are and we need someone to take our worries away.

Just Like Tivoli

Speaking from experience, one of the most heart-breaking things is a child who feels unsafe. This song expresses a brief moment when I felt safe as a child. After writing it, I couldn't help but think of the children in Bosnia. It's unbearable for me to imagine the fear the children must suffer. So I dedicate this song to all children of war . . . domestic war, civil war . . . any kind of war.

Dying

If I don't make an effort to get out and breathe in society once in a while, I find myself becoming a recluse. This represents the contradiction of my loving solitude while knowing that I need people to be creative, compassionate, and fulfilled.

Collective Heart

I wrote this song because of the amount of selfless support I've received over the years from people who *just wanted to see me succeed*, giving me an endless supply of hope and inspiration.

Building The Colossus

I'm trying to reach a goal. Every day, I subconsciously work on meeting my own standards of what a good human being is. It's appropriate that in this song I use construction references.

Omar

Named Omar because while writing the percussion part I was reminded of Omar Hakim, I wanted this song to convey the feeling of intense burning desire for someone: the longing for romance.

Pride

Written during the actual recording of this album, this song is about coming to terms with certain limitations. Too much pride can be limiting, and we need to let go of it once in a while.

You Never Told Me

Inspired by someone else's experience, it speaks of a wrong that was done. Relationships are only as strong as the people within them. In this relationship, a cowardly path of least resistance was taken, and a lot of people were hurt in the process.

If I Ever See The Girl Again

I would like to transcend conventional time and go back to the past where I'd meet up with my former self and say, "Hang tough. You'll do great things with your life."

Down, Down

Inspired by films like *The Hunt For Red October* and *Das Boot*, this song expresses the ingenuity and creativity of mankind and our potential for destruction. In our compulsion for consumption, we have a nasty habit of conquering and destroying.

Big Dreams, Big Life

I realize that I create my situations, and this realization allows me to enjoy the process that much more.

Glory

I care deeply about the kinds of role models that young women have because I never had strong female role models. I have since found an unbelievable abundance of incredible, talented, intelligent women. I missed that in my adolescence and I'm saddened that other young women would experience the same.

Big Gold Girl . . .



The Colossus of Rhodes

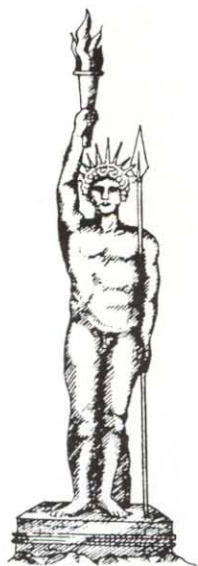


*Why, man, he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs, and peep about . . .*



(William Shakespeare, *Julius Caesar*)

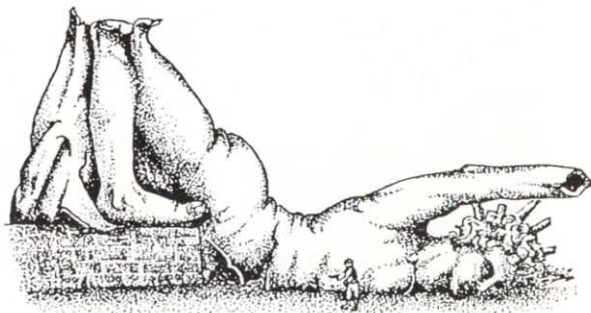
In ancient mythology, the island of Rhodes, off the coast of Turkey, was the island of Helios, the sun god. Rhodes was an independent island which the Greeks wanted as part of their Empire. When a Greek naval expedition tried to invade it in 305 BC, the islanders put up such a fierce fight that the Greek general was forced to surrender and his fleet was captured. The proceeds from the ships and weapons captured as a result of this victory were used by the people of Rhodes to pay for the building of the Colossus, an enormous statue of Helios, to thank their god for protecting them.



We know less about the Colossus than any other of the Seven Wonders. Most of what we do know is based on what writers of the time said about it. First, the word "colossus" was originally a pre-Greek, Western Asiatic word for a statue. After the creation of the statue at Rhodes, however, the word came to be restricted to gigantic statues. No one knows exactly where the statue stood or what it looked like. Some people believe it stood astride the entrance to the harbor, so that ships could sail between its legs. It is more likely, however, that the statue was built in the city, overlooking the harbor. It was built by Chares of Lindos, a pupil of the famous Greek sculptor, Lysippus. It towered to a height of 110 to 120 feet, more than 20 times life-size, and could be seen from far out to sea. Common sense, coupled with what the ancient writers say, lead to the conclusion that the god was portrayed standing upright, naked, and fashioned in a simple columnar shape like other Greek figures of the day. It most likely had a rayed head, which was a popular way of portraying Helios. According to one writer, the statue was built using 12.5 tons of bronze and 7.5 tons of iron. Archaeologists have concluded that as the amount of bronze used to build the statue was relatively small, only the outer shell or "skin" of the Colossus was made of bronze, which was probably molded around a massive iron framework. Inside the framework were huge blocks of stone to give the

Colossus weight and make it stable. The statue took about 12 years to build and was eventually finished in 290 BC.

Tragically, only about 65 years after it was completed, a violent earthquake brought the Colossus, and much of the city of Rhodes, rumbling down. One writer claimed that the statue broke at the knees. The ruins of the Colossus remained untouched for nearly 900 years. Then, in AD 654, Islamic armies invaded Rhodes and stole the bronze, taking it back to Syria. There a merchant is said to have bought the bronze shell and carried it away on 900 camels across the desert to be melted down.



(Hopefully, our "Rhodes Colossus" will be even bigger and stand much longer . . .)

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

A nice long chat with Kevin Bartlett (Happy's co-producer, roommate, and romantic interest for the past decade) could prove to be very interesting indeed. Rhodeways gets some of the dirt from Happy's love thang in part one of this interview.

So tell me about when the two of you met. When exactly was it?

Hmm . . . we think it was '84; we're trying to figure out if we had an anniversary. We can't figure out when that was, but we *met* each other in '84. I had heard her music before I met her, and she had heard mine before she met me. It was at the now infamous Cathedral Sound Recording Studio, and I think I was remixing one of my albums, or doing a commercial. I was there for some reason, and I had her engineer, Pat Tessitore, play like three songs for me. He said, "You've got to hear this woman sing." And he played "The Wretches Gone Awry," something no one has ever heard called, "We Are The Felines," and "Number One." I was just completely astounded. I loved her voice, loved what she was doing, and had this feeling immediately that I had to meet this person. I had to work with this person; I had to somehow be a part of this. He explained that she was very young, and she was just kind of coming in and recording, this raw talent. As far as I knew, she wasn't performing -- she had no producer; she had no label; she had nothing. She was just coming in there and doing her songs. He played them for me, and I just flipped. Apparently, he had been playing her my stuff, and she fell in love with it. We knew each other musically before we ever got to meet. So, I was there that day doing some sort of work, and she came by to pick up a copy of a tape or something for herself. I remember she stood in the doorway in her black cape and slashed a big smile. We kind of shook hands and said hi, and that was it.



I saw her there again . . . I don't know . . . it was probably a couple of months later. Pat had told me she was a big fan of my stuff, so I made a copy of one of my works and presented it to her. She was all flabbergasted, and I got some of her stuff and was all flabbergasted. Then I guess I called her. I was doing a show at a club in Albany with my friend Mitch Elrod, and we had hitched up with some of my stuff as a duet, with drum machines, to see what two people could do on stage with a lot of technology without having a full band. So I had this night, and I called her up and said, "How'd you like to come and be part of this and perform solo three or four songs to get you more exposure?" And she did. She was great. She just mesmerized the place. After that, we just started hanging out, playing music together, and now look where it's gotten me! That night we were kind of strangers. We decided we wanted to work together after she had done that performance, and we went our separate ways.

Then I got an offer to move to Old Chatham. I got this job working for a film maker who had bought the rights to 35 paperback novels of a character called Richard Blade. It was like a time-travelling James Bond Airport dimestore type of thing, and he wanted to do a radio series based on these novels. Somehow he got in touch with me. I had done music for this stupid, low-budget vampire movie that he was cinematographer on, so he knew of me. So a year after that, he had called me back and needed electronic music for themes for all the characters. It was 45 minutes away from Albany, and he said he'd get me a house, get me a car, give me a salary, and I could stay there and compose all day. It was almost like this dream gig. But in terms of Happy and I working together, it would mean that if she stayed in Albany where she was at the time, I would have to drive in, pick her up, bring her back out there, rehearse, drive her back, then drive myself back and do this every night. So it was like, "You should move in with me at this point if we're gonna have a relationship and keep working." It made sense for her to come and live with me out there and do that. I think this was in '86. And she hasn't left yet.

I think you're stuck with her.

I think so! This is a record for me.

So tell us what it's like living with her. But don't get yourself into trouble.

Let's see . . . she's hysterically funny. She should go do stand up comedy and get out of the record business. She's really not that way around other people, except close friends in certain situations, but she's extremely funny. And her ability to do impressions and character voices is uncanny. And she won't do them for anybody. If anybody ever asks her, she'll deny that she even does it, but she does them for me. No one's ever gonna see one!

Who does she do?

She does a great Ozzy Osbourne! (laughs) She has this uncanny ability to pick up on all sorts of people's nuances and remember lines from films and lines from cartoons and just rattle them off. Her mind is like a steel trap. She just retains the weirdest shit. She does everybody. Anybody who comes on MTV. . . two seconds later she can reenact the whole video in this deathly sarcastic sort of way. So she's very entertaining. That's one reason I'll keep her, you know, just for the entertainment value.

What else about Happy . . . she's an incredibly hard worker; when she's working on her music and she's in the studio sequencing and composing, she's very disciplined. I know what it's like . . . when you get into it, everything else kinda disappears. But it's amazing to watch her work. A great portion of the day when she's in the middle of something.

she's running around the house doing dishes or something, she's got the headphones on. She's studying stuff that she's done and listening to tapes from the studio. One day I had to go into town, and I came back home and she had just written a new song. We already had the album planned out, but we added an extra song because she just locked into something and spit it out in a day. Then we orchestrated it, and now it's this great song and it's on the album. So when she's revved up and in the middle of the process, she's just so on top of it. It's really amazing. It's inspiring, actually.

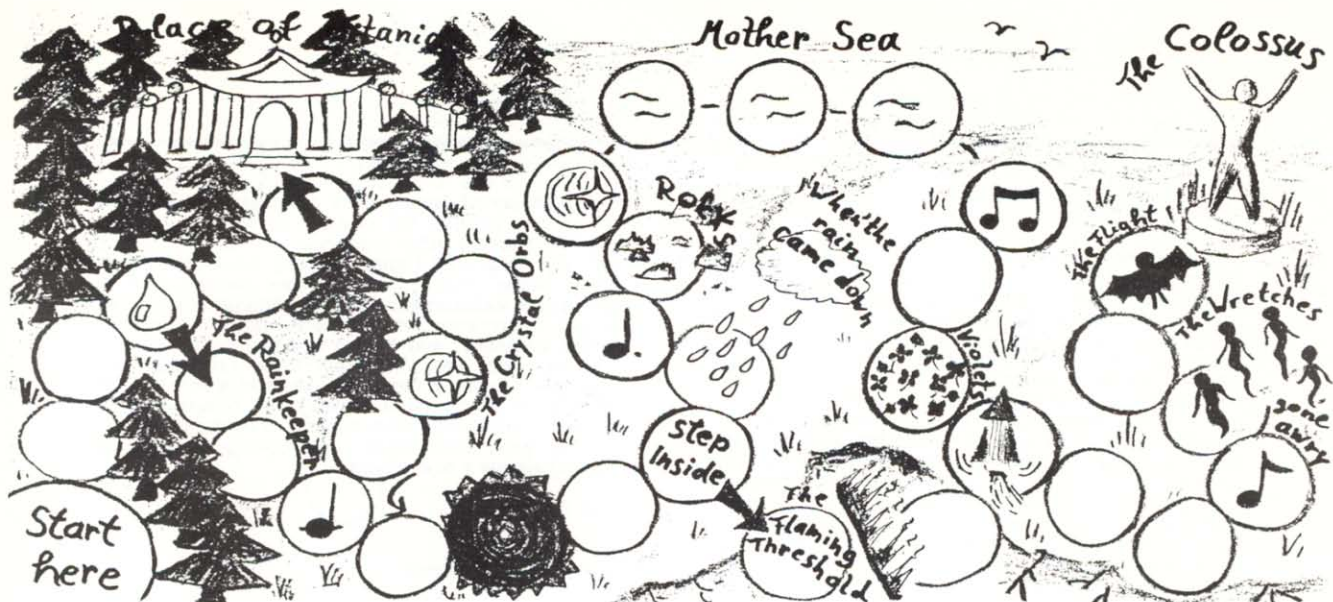
And her love of animals; well . . . her love of life. She's quite a believer in "life is life". If you're not a human being, there's not a lesser value on your life. We rescue ants from the house and get them outside safely. Get them away from the cats.

She's a pretty amazing woman. She's continually unfolding and surprising me with stuff. I've watched her grow since she was 17 or 18, so I've seen a lot of transformation. She was pretty shy. I mean she's shy now, but in different ways. When I first met her, she was "won't look at you" type of painfully shy. When I gave her that tape -- this is like the second time I've seen her -- I was at the studio, and she was there, and I said, "Oh, good, she's here." I kind of had this attraction already, and I wanted to give her my tape. I thought "Oh, great. This is a good way to be able to talk to this woman. I know she wants my music, she likes it, she wants to know more about me, so I'll go over there and I'll give her my new album." And she was kneeling on the floor, playing with or rescuing a spider, I'm not sure. I didn't know if it was her birthday or not, but I said, "Here, I want you to have this. It's a new album." And I was, you know, nervous and stuff myself, and she kind of took it and said "thanks" and really didn't look at me. I thought, "what a strange girl," and went my way, hoping that would have evoked some sort of conversation and time to hang out with her. But it didn't happen. She was just really, really shy. She's nothing like what she used to be. She's exposed to the world, I guess, through having a recording career, and I'm always dragging her out places. If you get her in her 'Happy Rhodes persona' where she's the recording artist, and she's out there in front of thousands of people, she's so on. She completely rises to that occasion and you'd never know. She's a ham almost in that sense. And then there's this other side of her that just really would want to stay in the house and be with the cats, and be with her music, and be with me, and be with the garden and just never ever leave. She's extremely cute.

Part two of the Kevin Bartlett interview will be featured in issue three. He will tell about his own music career, the struggle of pushing Warpaint, meeting Susanne White, and the illustrious Bartlett/Rhodes duo of the 1980's.

Jerry Marotta tells Happy some session stories





Welcome to the (I suppose) first Happy Rhodes Game of Dice (please don't take this too seriously -- it's only fun!) The game is very simple and small, 'cause it's only a postcard. You need a die and each player a little gameman or coin. Everyone begins at "Start Here." One after the other dices and goes the points with his own coin. The way leads through the forest of elves and fairies over "Mother Sea" to the "Colossus". The Colossus is the winning post. The winner is he who reaches the Colossus first. You need not to come exactly to the Colossus; you can have more die-points. You can't go backwards. If two players come together, they both stay there (no hitting!) If you come to a symbol-field something happens. Some ways can only be reached by arrows. If you reach an arrow, you must follow it.

Symbol Fields

- Tear/Raindrop: You meet the "Rainkeeper" and he shows you his secret path. Follow the arrow and use the short cut.
- Palace of Titania: If the arrow brings you to the fantastic palace of the Queen of the Elves, then you stay there as a guest. The time goes slower in the land of the elves and so you stay three rounds there. Uh, that's not good! But wait: after these three rounds, Titania gives you a magic spell and you can now go 2x the points of the die for the rest of the whole game. (But, the spell does not help you on "Mother Sea".)
- Crystal Orbs: If you come to one of the crystal orbs, then its magic teleports you to the second orb. Perhaps good, perhaps bad.
- Note: If two players are on a note, they change places. It's good for one and bad for the other.
- Abyss: You fall through the hole into another dimension and there you meet the "Cohabitants." They show you their secret how to get "really close" to someone. Go on the field of another player of your choice to be close to him or her.
- Step inside: Follow the arrow and step inside the dark cave to the "Flaming Threshold."
- The Flaming Threshold: Before you can step over the threshold, you must dice a six, then you go on the field behind the threshold and in the next round you can go along.
- When The Rain Came Down: The rain washes you away. Go to the tear-raindrop to the Rainkeeper.
- Rocks: You see Gabrielle dancing on the rocks, waiting for the count. Nothing happens.
- Mother Sea: You use a little boat to cross the sea. The boat only drives one field in a round, so you don't need to dice. You need three rounds to come across "Mother Sea."
- Violets: You find a "Bed of Violets" and decide to take a break. You lay down in the violets and sleep one round.
- Rocket: Suddenly a strange rocket from a "wrong century" appears and takes you very fast away! Now you must dice three times and go these points forward. If you come exactly to the colossus, you win. If you have more points, you go the rest of the points from the "Start" forward and stay there (the rocket had too much power . . . now you're at the beginning again!) Or if you don't have enough points to reach the Colossus, then you go simply as far as you come (you're nearer now!)
- The Wretches Gone Awry: You see the Wretches Gone Awry and now you feel your magic paper-thin wings on your back. Like a butterfly, you fly up to the sky. Now dice! If you don't have a six, then you fly to the Colossus and you win! If you have a six, then a strong wind blows you away to the start. Bad!
- The Flight: The bat -- no! -- the count takes you by the hand and flies with you to the "Rocks" where Gabrielle is dancing and waiting. Back to the rocks!
- The Colossus: You win!

I hope you have some fun with my game. And dear Happy, I can't express how beautiful your music is. I LOVE IT!

-- Submitted by Matthias Menk, Wetzlar, Germany

Play The Game

Box H.A.P.

Dear Rhodeways,

Through the goodness of fate I have discovered Happy Rhodes -- on the radio! I ran out and purchased Rhodesongs and was pretty much blown off my foundation. After being somewhat disappointed with Kate Bush's last album, I thought to myself that this is the type of music I expect from someone like Kate. I was so pleasantly surprised -- and instantly hooked! I am going to go out and buy each of the back catalog (as soon as finances permit) as well as spread the word to all of my musically enlightened friends. Because my favorite groups as a teenager were Yes, Genesis, and Queen, I can relate to Happy's desire to make music of an alternative strain. I was so moved by 70's "progressive rock" that I often wrote poetry or short stories while entranced in "Tales from Topographic Oceans" or "Going For The One." The very first album I ever bought was Queen's "News of the World." I got into Kate Bush in 1984 and have been a big fan of hers ever since. I just never thought I would find a female performer who was making music like I would if I had the amount of talent and ambition. I do sing a bit and write a bit, but nothing concrete has come of my attempts.

Amy DeFalco
Columbus, Ohio

Hello!

Yes, of course I love Happy Rhodes! Tell Happy to hurry up and tour again. Her Harrison Auditorium Concert was an amazing event. I also saw her at the Mann Music Center for that five-star night. Could they spare her another five minutes? Quite a letdown from her first appearance, but I loved Feed The Fire with Kate's lyrics. Love to Happy.

Marlene Rosen
Philadelphia, PA

Folks,

It's great to hear of your new 'zine "Rhodeways"! I discovered Happy when a friend sent me a tape of a few songs from Equipoise last year, and now I own the whole collection. Great stuff! I'd like to do some toons for you folks (I'm a professional cartoonist). I hope to have a nice submission for you soon. Best o' luck with this! I'm happy, hope you're happy too...

Mucho Arigatou,

Ted Delorme
Charleston, SC

Dear Sharon,

Thanks for sending Rhodeways #1. It's a very nice first issue; I'm sure that Happy is pleased with it.

The pictures of Happy as a child are really cute. We've only printed the one pic of Tori as a child, and I think every other magazine has run the same one. It's great that Happy is really involved in what you're doing. You'll find that her participation is what you'll value most. It's very difficult sometimes to get information in a timely manner from the record company, and having a direct connection to Tori has been very important to us (although I'm sure that Happy's being on an independent label helps a lot also). We'll certainly list Rhodeways in our next fanzine/fan club column. Thanks again for sending your first issue. I'm looking forward to hearing Happy's new album.

Best Regards,

Melissa Caldwell
Really Deep Thoughts
Columbus, OH

Dear Happy and all involved,

First, Ms. Rhodes, your voice is incredibly beautiful, your range is astounding, your lyrics (though "Happy" seems a misnomer at times) are great, and your music is a curious combination of soothing and hypnotic while haunting and sometimes scary. You are extremely talented and have only gotten better over time. Hopefully, things will get better for you, and this next album will be the one to put you over the top without putting you over the edge. I'm not big on fan clubs (though I did join the Move Movement a good many years ago), but I am looking forward to getting involved in this one.

Onward and upward,

Russ Schnoop
Albany, NY

Dear Sharon,

Thank you for your postcard, and thanks for setting up Rhodeways in the first place. It was about time that a Happy Rhodes fanzine was created; it usually doesn't take seven albums before a fanzine for an artist shows up. It took me a while to get in touch with you. Once you're used to e-mail and the often instantaneous response times, it is difficult going back to "snail mail." Being an Ectophile (I'm sure I don't have to explain), I knew quite early about your project, but the original announcement didn't include information about international subscriptions. Now that I have your postcard providing this information, I'd like to subscribe. Hope it's not too late for the 1st issue, and that I get issue number one, as I've heard that Ectophiles have been very quiet. . . All my best wishes to you and Rhodeways. It would be great to see you on the Ecto mailing list as well.

Klaus Kluge
Wuppertal, Germany

(Many of you have written in and asked why I don't get on the internet. Quite simply, I don't have a computer. It's not that I wouldn't like to be part of Ecto; I just don't have access right now. Alas, I can only place my life in the hands of the beaurocratic institution we know as the Federal Postal System -- Ed.)

Dear Happy and Rhodeways,

Happy is sooo cool! She can sing so high but yet so

low and make both sound so pretty! I'm ten years old and I think I'm your youngest fan. Am I? I heard your new album is coming out. I'm saving my money to buy it. I'm sure it will be AWESOME!

Sincerely,

Shelly Hundley
Provo, UT



The Metamorphosis Of Tirk



equi'

poise

