

Slow Turning

John Hiatt Fanzine - Issue 9



Another Year, Another Fanzine...

HOWDY, FRIENDS! You know, we really should get together more often. Yours truly fanzine girl has been spending the few years since John's last album gathering up info from all four corners of the World Wide Web, and I'm glad to share them with you, along with my excitement and joy over the latest gift from Mr. Hiatt: **SAME OLD MAN**. John's latest is definitely a return to the cathartic and clever songwriting that so many of us have fallen in love with.

One thing, however, has changed and it definitely warrants being mentioned here. Though the news is now a few years old, *Slow Turning* wants to send our whole-hearted, beaming with pride, knew-you-could-do-it, so-glad-ya' did congratulations to John for getting his diploma! It came as a wonderful surprise during the last tour when we saw that smiling mug on a t-shirt wearing a blue cap and gown. Turns out **JOHN** (finally) **GOT HIS G.E.D.** the same year oldest daughter Lilly graduated college and younger daughter Georgia Rae graduated high school, so congratulations all around. Word on the 'net is that there wasn't a dry eye in the house when John spoke at his graduation ceremony about the many trials and tribulations he encountered over his life after dropping out of high school. We certainly wish we had been able to track down that speech and share it with you, but no luck, yet.

A little digging on that information superhighway did, however, reward us with a sample of what Lilly Hiatt has been up to in terms of extra-curricular activities. Not only did this golden-throated chanteuse grace our ears with a duet on the new songs "Love You Again" and "What Love Can Do," but Lilly has her own band, Shake Go Home, which performs live in the Nashville area. Lilly also performed with John on a few TV performances this year, the first of which was the Late, Late Show with Craig Ferguson. John summed up the thrill for father and daughter, telling *The Tennessean*: "It was just fantastic, a thrill of a lifetime, tickled pink and all of the above. It was just exciting for me because she was so excited. It took me back to what it was like for me the first time I ever did a TV show."

As for John himself, the man has earned another accolade, which we fans can be proud of him, and even get to tune in for. On September 18th, John is going to be granted the **AMERICANA MUSIC ASSOCIATION LIFETIME ACHIEVEMENT AWARD FOR SONGWRITING** at the Ryman Auditorium in Nashville. According to their website, Jed Hilly, Executive Director of the AMA stated: "It's a privilege to honor John Hiatt. He is the essence of what the Americana Songwriter award is all about; a true artist, a performer and songwriter whose work is steeped with integrity." The two-hour event will be broadcast live on XM Satellite Radio, and in the future on Sirius Satellite Radio, so tune your digital dials accordingly.

John also continues to be involved with **CUMBERLAND HEIGHTS**, the non-profit addiction treatment center in Nashville, and will be hosting another benefit concert this year, which will feature Trisha Yearwood. The proceeds from this concert will support The John Hiatt Fund for Adolescent Treatment. According to Cumberland Heights' website: "John Hiatt's continued dedication to the recovery of adolescent ages 14-20 saw the beginning of the Concerts for Cumberland Heights more than a decade ago, and now, more than ever, his work continues for the programs, residence and scholarships. The John Hiatt Fund makes treatment available for teens who otherwise would never have had the chance." This fanzine has proudly donated to the John Hiatt fund in honor of John and the many people he has touched with his music, and we strongly encourage all of you to do the same by visiting: cumberlandheights.org.

John also continues to take on other fundraising activities, including a benefit concert for the Lost Boys of Sudan at the Ryman Auditorium in Nashville on May 18th this year.

And, for those of you who have a little spare change, even after doing your part by donating to one or more of these worthy causes, John will be part of the **CAYAMO CRUISE** again in 2009, which will also feature Lyle Lovett, Shawn Colvin, Buddy Miller, and Patty Griffin.

For those of us with slightly smaller entertainment budgets, there's still plenty to look forward to. John will be releasing a new song, titled "Welfare Music" on a charity compilation produced by Don Imus to support the Imus Ranch, which gives children suffering from cancer and other diseases a chance to play cowboy/coy girl on a working cattle ranch. Pick up **"THE IMUS RANCH RECORD"** this September and get some great music for a great cause.

And of course, *Slow Turning* is happy to provide lots of fun and food for your Hiatt-hungry soul for free! So, till next time, enjoy Issue 9, keep paying it forward, playing it loud, and **RAVE ON!**

Same Old Man

For long-time Hiatt fans the title of his 20th album could have been meant as a reassurance. No mid-life crisis or attempts to repackage the brilliant songwriting and rough-around-the-edges guitar and vocals into a radio-friendly pop tune here. *Same Old Man* delivered on its promise to give us the Hiatt we've come to know and love, with as much emotional depth and heart as we've come to expect. Here are John's own words on the project:

RECORDING AT THE HIATT HOMESTEAD: "I just finished the record in between tours over a six month period, so probably all total I worked on it maybe six or eight weeks. I had a bunch of equipment I'd collected over the years, and I took what used to be my old racecar shop/writing room and had a buddy of mine who knows about these things wire it all together. I started making a record in June with Kenny Blevins playing drums and Luther Dickinson playing guitar. And I got word of this bass player named Patrick O'Hearne, and turns out he lived just up the road in Fairview, Tenn. He used to play with Frank Zappa, and I didn't know he was even around, but he came up and played upright bass on most things and electric bass on a couple things."

BEHIND THE KNOBS / IN THE STUDIO: "You know, it's been great because, being a megalomaniac, I sort of took the time to teach myself how to actually work the damn thing. And in my crazy way I found no need for an engineer or a producer, so I just sort of wound up doing the whole thing, those jobs, myself. My friend Arthur who used to actually run Zappa's studio up in Laurel Canyon for many years, helped me learn my way around the various knobs and stuff. He's the guy that actually hooked up the studio, so he kind of showed me how to work stuff. I gave myself plenty of room and went through with it, and I was real happy with the way things came out."

NOT MIXING ANYTHING UP: "If I'm a little flat here or a little sharp there, I just sort of left it. If it felt good, I just kept it. No gussying up, no fancy stuff."

LEARNING TO PRODUCE: "I figured it was time for me to [produce]. I just didn't want to collaborate with anybody. It was time to give it a shot and take the credit -- or take the blame, as the case may be. It was mostly just exciting and fun. It was a great learning experience."

THE SOUND: "Actually, for me, I think it's a pretty stripped down record. It's pretty straight ahead. I think the vocals are way up front; it's all about me this record because I didn't have anybody to argue with basically. So it's vocals right up front, the song is front and center, and the backing is minimal."

DISCOVERING DAUGHTER LILLY'S TALENT: "Music has turned out to be the thing Lilly got into. She started in her teens, playing guitar in her room. But it was three or four years before she even let us hear her sing."

THE LOVE SONGS/MARRIAGE: "It's a love fest. Twenty-two years and it just keeps getting better. You know what happened -- the last kid left the house, man. We finally had some free time, me and the missus, and we've just been acting like a couple of kids. So I wrote a bunch of love songs."

Same Old Rave Reviews...

"*Same Old Man* may be the most accessible album of John Hiatt's career. But it's worth serious note that the rewards of hearing this album (repeatedly) far outweigh its simplicity and that's due to the strength of the songs. Tunes such as 'Cherry Red' and 'Hurt My Baby' are just two instances in which the author turns the usual conceits of composition inside out."

-DOUG COLLETTE, GLIDE MAGAZINE

"Smart, tart, and breezy, they mix Hiatt's patented blend of melody and emotional directness. The songs have a bluesy twang and Hiatt the producer keeps his musical dynamic crisp and brisk, stripping the sound down to its acoustic core."

-KEN CAPOBIANCO, BOSTON GLOBE

"Where Dylan released *Modern Times* as his coming of age album, Hiatt's *Same Old Man* says it all in the title—he's the same songwriter he's been for years, and his formula is tried and true. The only thing is, his formula becomes closer to perfect with each and every test."

-JOHN BOHANNON, POP MATTERS UK

"Hiatt sings about the nuts and bolts of human relationships with the emotional gravity of someone who has learned plenty over the course of 56 years, and he writes and sings with the conviction of a true believer. More than a quarter century after breaking through as an 'Angry Young Man,' John Hiatt is neither these days, but *Same Old Man* shows he's learned a lot since then, and you can hear the lessons shining through in this music."

-MARK DEMING, ALLMUSIC.COM REVIEW

Adventures on UTube: Hiatt Music Videos

To all those younger Hiatt-Heads who came of age after the recovery trilogy, let me confirm the strange stories you may have heard: At one time MTV actually played music videos! Stranger still, our Mr. Hiatt was one of the artists who attempted to expand his fan base by creating quirky little images to go with his songs. To those older Hiatt-Heads who can actually remember those bygone days: Bribe your favorite teenager to show you how to find these chestnuts of Hiatt history that I've done my best to describe.

SHE LOVES THE JERK: John hangs up the phone and walks to the camera as the story of this unfortunate love unravels. Classic dating moment: when John lights up a cigarette to help him deal with his pain. Best moment: as the song reaches its emotional climax and John dreams of holding her in his arms, he steps out of the light into the dark corners of the stage and clutches his guitar close to his heart in a sorrowful embrace.

WARMING UP TO THE ICE AGE: John plays on stage bathed in blue light and wanders around an abandoned building, apparently freezing as he pulls the color of his jacket up and shivers at the thought of the frozen mastodon. John's brilliant pantomime of lyrics from the bridge "keep her brain" "proper distance," "cold shoulder" "we're all eskimos" has to be seen to be fully appreciated.

LIVING A LITTLE, LAUGHING A LITTLE: Elvis Costello is running late to a performance as John walks out stage for this "duet." Despite his manager's concerns and to everyone's amazement, John cleverly manages the song on his own by popping on some Costello-inspired glasses for Elvis' parts. In the last moments, Elvis shows up in the dressing room, having missed the whole performance, though he wasn't really needed after all.

HAVE A LITTLE FAITH IN ME: Black and white footage of John playing piano alternate between rolling country back roads and kids playing basketball in the summer heat. One moment to give us faith in humanity: As John sings "time is our friend" two kids: one black, one white, walk hand and hand toward the camera.

THANK YOU GIRL: John cruises his Cadillac convertible (licence plate ELVIS1) down the road. When Mr. Hiatt plays a little air drums on the steering wheel, he gives all of the rest of us the right to look like an idiot when we've got our favorite John song blasting on the stereo.

SLOW TURNING: Black and white images of the deep south and many different people's faces who could line the walls of a Rockwell museum. The best lyrical tie-in: As John sings about kids banging like Charlie Watts a fed up mother pours water on a her bickering boys in the yard.

CHILD OF THE WILD BLUE YONDER: In this take-off of *Cool Hand Luke*, John escapes a chain-gang and some grisly looking guards and is rescued by a girl in a convertible. When they arrive at their trailer-sweet-home, the wild child dresses John up in a snazzy black suit and teaches him some kickin' dance moves.

SHE RUNS HOT: A predictably hot-looking model in tight black clothes walks around a desert landscape and even single-handedly puts a huge V8 engine into a sports car. The boys of Little Village sing in the mechanic's shop, change tires, and John drives off in a cloud of smoke.

BUFFALO RIVER HOME: Sitting on a couch with some kids, John is handed guitar after guitar, which he jovially starts strumming. Best moment: when the Guilty Dogs (Hiatt's then back-up band) sip tea in unison, followed immediately by shots of dogs running through the yard - yeah, we get that metaphor, too.

SHREDDING THE DOCUMENT: John sings from outside a house being transplanted on a flatbed truck, as the inhabitants (both people and bunnies) sleep in their beds, unaware life is being shifted underneath them.

CRY LOVE: Shots of John playing cross cut with defeated-looking women and children bring the emotion home.

LITTLE HEAD: A very curvy woman's figure with cat's head wearing a tight red sweater is followed by John's body with a little dog for a head. Best moment is when John is holding a little dog with, you guessed it, a miniature version of his own face. Luckily neither is caught licking themselves on camera.

YES, DEAR: In one very funny episode of this sitcom, John helps Jimmy achieve his dream of writing a hit song, by singing the less-than-Hiatt worthy lyrics: "I just noticed I'm wearing two different socks."

And if none of the above is enough for you, the holy grail for John Hiatt collectors: **BOB DYLAN SINGING "THE USUAL"** is available on Utube!

What Hiatt Talks About When He Talks About...

There's nothing like words from the horse's mouth, even when they're not accompanied by three chords. *Slow Turning* is always collecting interviews from John, but we don't always have room to fit in pearls of wisdom from Mr. Hiatt. So, here's our homage to recycling with a hodge-podge of thoughts on his bands, his songs, and his world from the brain that always seems to be working on something:

THE GONERS: "Well, when it came time to go out on the road to support *Bring the Family*, I couldn't convince Ry, Jim and Nick that they had to come out with me. So I had to find some players who were in the ballpark anyway. My good luck was Ray Benson, a friend of mine, the head of Asleep at the Wheel, a Texas swing band, recommended this guitar player Sonny Landreth, who's from Beau Bridge, Louisiana. Ray described him as the other great slide guitar player, which was a good enough recommendation for me. So Sonny had been playing for years with this bass player Dave Ranson, and they both recommended their friend Ken Blevins from Lake Charles as the perfect drummer. So these three guys came up to Nashville and I think the first song we tried was "Memphis in the Meantime," which was a particularly odd rhythm pattern. It was one of those Jim Keltner specials that had a funny almost loping kind of beat to it. And I figured if they could play that, they'd be alright. And in fact they played it quite well. So that was the beginning of my relationship with the Goners, and I've been playing with them for 18 months, and they went on to play on *Slow Turning* with me."

NORTH MISSISSIPPI ALLSTARS: "I made a record with their dad Jim Dickinson producing and I'd been following those guys, paying attention to what the kids were doing, and I've known Jim for years. We used to play with Ry Cooder together. And I knew they had a band; they were a punk band back when they were 12 or 13, and I was calling Jim saying 'Can I play with your kids?' (laughs) I thought they were really good. But I wanted to make a record with him because I'd always liked his approach. ... I said I want to play with your boys cause I really liked what they were doing... They're just great. I just love playing with those guys. They're steeped in it [the blues]. These guys grew up in N. Mississippi; they know that hill country stuff backward and forewords."

THE BLUES: "Getting into the music and just sort of digging your way back and realizing that it all kind of comes from the blues. It's was just kind of obvious to me that was the fountain from which it all sprang. You can't really define it. It's so simple in its structure, but it's about improvisation and a feeling. It's a feel music and you can't really fluff it up. It's hard to explain it. I mean the variations of the blues from one blues man or blues woman to another is just so amazing - the width and the breadth of it. It's been kind of caricatured over the years, you know like all great music gets. A lot of people who don't know music you say 'the blues' and they think of the local white guys down at the bar who play a shuffle and try to be Stevie Ray Vaughn. Well that's not the blues, it's so much deeper and there's so much more to it."

THE LONG VIEW OF HIS CAREER: "It was tough early on, but it all played out the way it was supposed to play out, I reckon. It just took me a while. I'm a slow learner, but I'm tenacious. It just took me a while to hone in on what it was I wanted to do. In my younger years, I was a little confused. Then I kind of started getting things together around the middle '80s. Then finally, I'd say right around [1983 album] *Riding with the King* I started getting a musical path going, but I had such alcohol and drug problems that I couldn't sustain it much. Then finally I got sober in '84 and I started to be able to focus on the music."

HAPPINESS: "Where I'm at now, 22 years married to the same woman, deeply in love. Three great kids all grown and out and doing their thing, just wonderful people, inspiring. And playing the music and loving it more and more each year, that's beyond my wildest dreams. Before I quit drinking-I was about 31, I was 32 when I got sober, I think-I went to see a doctor and he said, 'You know, if you keep this up, you're going to be dead by the time you're 40.' And at the time I thought 'Well that's just about all the more I can stand-about nine more years of this [stuff] is about all I can take.' So I've come a long way, is what I'm trying to say. Things are pretty terrific."

INSPIRATION ON A CLASSIC: "I'm a bit of a thief, I guess a lot of my songs come out of things I've read, or conversations I've had or overheard. *Slow Turning's* a good case in point, it came out of a conversation a friend and I were having about change in general, and how difficult it is. It seems a human frailty that I guess he and I share is that we generally look to outside forces to somehow change us and a given situation, when in fact, as my friend pointed out: 'It's really an inside job, change comes from the inside. It's kind of a slow turning,' and I went - whoa."

AND SO DID WE...

After All This Time

It is with greatest humility and gratitude that *Slow Turning* tips our hat to the Fan Club/Newsletter that came before us. *In the John* was run by Hiatt's then record company, A&M from 1990 to 1992. We were deeply disappointed when *In the John* was put to pasture, but that unfortunate turn of events led many of us to take it into our own hands to create Hiatt-dedicated media, including the fanzine you are holding right now. We also wish to deeply thank Emile and TheJohnHiattArchives.com for finding some of those issues of *In the John* and putting them on the web. Below is an interview with John Hiatt written by Walt Quinn of the Greenwood/Quinn Management Group, just after the release of *Stolen Moments* and originally published in Issue 1 of *In the John*:

THE NEW ALBUM'S [Stolen Moments] DONE. WHAT ARE YOUR OVERALL FEELINGS ABOUT THE PROJECT? "I felt revitalized and stretched out. The album charged up my batteries. It was a real departure, leaning towards my more pop inclinations. The last album was more rootsy. This one is more how I go about making demos— closer to my own musical ideas. *Slow Turning* was made very quickly. I just laid back and let Glen and the band let it happen. On this album, I had a new studio, so I came to the sessions much more prepared. I went in saying, 'Let's beat the demos.' Since Glyn was very complimentary toward the demos, I had more confidence. I was more present throughout the project. Glyn and I both wanted to stay away from the 'been there, done that' mentality— we wanted to go further than that. *Slow Turning* was more like having a picture taken; you get there and then you go home. On this album I was much more involved. I learned to have fun in the studio."

YOU USED GLYN JOHNS AS YOUR PRODUCER TWICE. WHY? "Glyn wanted the project, but I wanted to go a different route than *Slow Turning*. Glyn's enthusiasm eventually won out. There were a lot of other producers I considered. I talked to Don Was, Peter Ashley, Danny Korcturner, Don Dixon, etc., etc., etc. I just had a feeling that Glyn was in a personal transition. I felt excited and wanted to do it. Above that, he has ears like nobody else I know. He understands the relationship between the weight of the music and the air that surrounds it."

LET'S EASE BACK THROUGH THE YEARS. HOW DOES *SLOW TURNING* SET WITH YOU TODAY? "I actually went back and listened to that the other day. I liked it. You tend to build up a case for it. It's never as bad or as good as you think, but it is very good. It has held up. Basically, it was a raw, spiritually charged, southern record. The character of my hand was stamped all over it. The album actually aspired to the Band. I had a Levon Helm feel."

A LOT OF REVIEWERS LISTED *BRING THE FAMILY* AS THEIR FAVORITE ALBUM OF THE EIGHTIES. WHAT DOES THAT SAY ABOUT THE EIGHTIES? "*Bring the Family* has charm. It was an act of God session like an old Blue Note jazz session, live and to the point. It was a snapshot of a particular time. It was like a crazy piece of artwork that you just love... you just say 'yeah.' God just did it because he had to do it. The album was a good idea at the time."

WHAT'S YOUR BIGGEST PET PEEVE NOW? "My pet peeve... the current state of electronic journalism. It is so removed from the issues and realities. Issues like AIDS get morally charged rather than just being a health issue. So much of it is a perversion of the truth. It bugs me. Another pet peeve of mine is the general lack of courage and leadership on the political scene of America today. Then there's the media portrayal of the drug problem as being a poor black problem. They send the message that crack means ghetto; it's not in my neighborhood. World wide racism bugs me. Weighty issues are nothing like red lights. I've been thinking about them though, and I know I've met the enemy — he is me."

IF YOU COULD HAVE GONE 'RIDING WITH THE KING,' WHAT WOULD YOU HAVE TOLD HIM? "I would have told him that he was a good and worthwhile person. I believe that that is what he needed to know."

RY COODER? "He plays like a singer, and has the most amazing ear for harmony. With him it seems so simple — 'There are only twelve notes and only five you ever have to put together.'"

BOB DYLAN? "He is the greatest American songwriter since Woody Guthrie. Bob Dylan was the voice I heard that made me feel not so weird for feeling what I was feeling."

WHAT WAS THE NAME OF YOUR FIRST BAND? "The Four-Fifths. It was a harbinger of realities to come. My other bands included Joe Lynch & the Hangmen, Fish Wadely Bait, and White Duck."

CONTINUED...

RANDY NEWMAN? “I’m a big fan of his. He is basically a ‘good ol’ boy,’ but he blew my mind. I really like his style. I don’t know anyone better at writing songs from someone else’s point of view – he just slips into the characters.”

THE CLASH? “It was one of those magical bands. The writing was right. It had all the ingredients: fashion, drugs, etc. They blew up real good. I like Joe Strummer’s writing. The two main writers were a great team. I liked *Combat Rock*, Glyn Johns mixed it.”

TRACY CHAPMAN? “Tracy Chapman, huh? A lot has happened to her fast. Can she live up to it? Who knows?”

DESERT ISLAND DISCS? “*Marvin Gay and Tammy Tyrell’s Greatest Hits*, *The Band*, *Axis Bold as Love*, *Blond on Blond*, *Exile on Main Street*.”

FIVE FAVORITE BOOKS? “*Pen Warmed Up in Hell* by Mark Twain; *Cathedral* by Raymond Carver; *Collected Stories* by John Cheever; *Everything that Rises Must Converge* by Flannery O’Connor; *Confederacy of Dunces* by John Kennedy O’Toole.”

WHAT DO YOU LIKE TO SHOOT THE BREEZE ABOUT? “Cars”

WHAT SONGS HAVE MOVED YOU? “Many, that’s the problem. I guess there are a few that have had the greatest impact: ‘The Last Great American Whale’ by Lou Reed, ‘Anything’ by Ashford & Simpson, ‘This Wheels on Fire’ by The Band, and ‘Like a Rolling Stone’ – it has the greatest organ playing on any pop record, even better than ‘Whiter Shade of Pale.’”

WHAT PERFORMERS HAVE MOVED YOU? “Lou Reed at Farm Aid really moved me. Then there was The Band in 1969. They had such a low boil thing – it was so understated. Bette Midler’s performance of ‘Wind Beneath My Wings’ on the Grammy Awards Show had a frighteningly good depth of performing.”

BILL MONROE? “He’s an inventor. He invented Bluegrass. Bill embodies the term – he’s a high, lonesome, and a beautiful singer.”

OTIS REDDING? “He was the powerhouse of Rock & Roll. What a great singer! My favorite song of his was ‘I’ve Got Dreams to Remember.’”

RICHARD PETTY? “What was that Rodney Crowell song? ‘King Richard.’ My idea of a great driver is Jimmy Hurtibise who drove the #56 Tombstone Life Special. Anybody who’d drive a car with that name has got balls! It was a howling monster machine that could rip and roar down the straight-away but couldn’t corner, so they didn’t win shit.”

WHAT WAS YOUR FIRST BIG BREAK? “I would say that Travis Rivers plugging me into Don Ellis office at Epic Records was my big break.”

WHO WOULD BE YOUR FAVORITE CO-WRITER? “I would have to say Van Dyke Paris.”

WHO’S DONE YOUR FAVORITE VERSION OF A JOHN HIATT SONG? “‘Washable Ink’ by the Neville Brothers has got to be my favorite.”

Still Feeling Nostalgic?

YOU CAN STILL GET BACK ISSUES OF ALL THE PREVIOUS *SLOW TURNING: THE JOHN HIATT FANZINE*:

Issue 1: How to answer the question “Hiatt Who?” The Story of Little Village, Monologue Masterpieces & Raves

Issue 2: Results of the “Walk On” writing contest, a Discography, and some quotes from Hiatt History

Issue 3: The story behind *Little Head*, and the first “After All This Time” - a look back at John’s first album

Issue 4: Hilarious fan parody of “TN Plates” and quotes from John on our favorite songs and how he writes them

Issue 5: *Crossing Muddy Waters*, Sessions at W54th Street news, and a look back at *Riding With The King*

Issue 6: *The Tiki Bar is Open*, a Hiatt-inspired College Essay, lyrics to 9/11 inspired “NY Had Her Heart Broke”

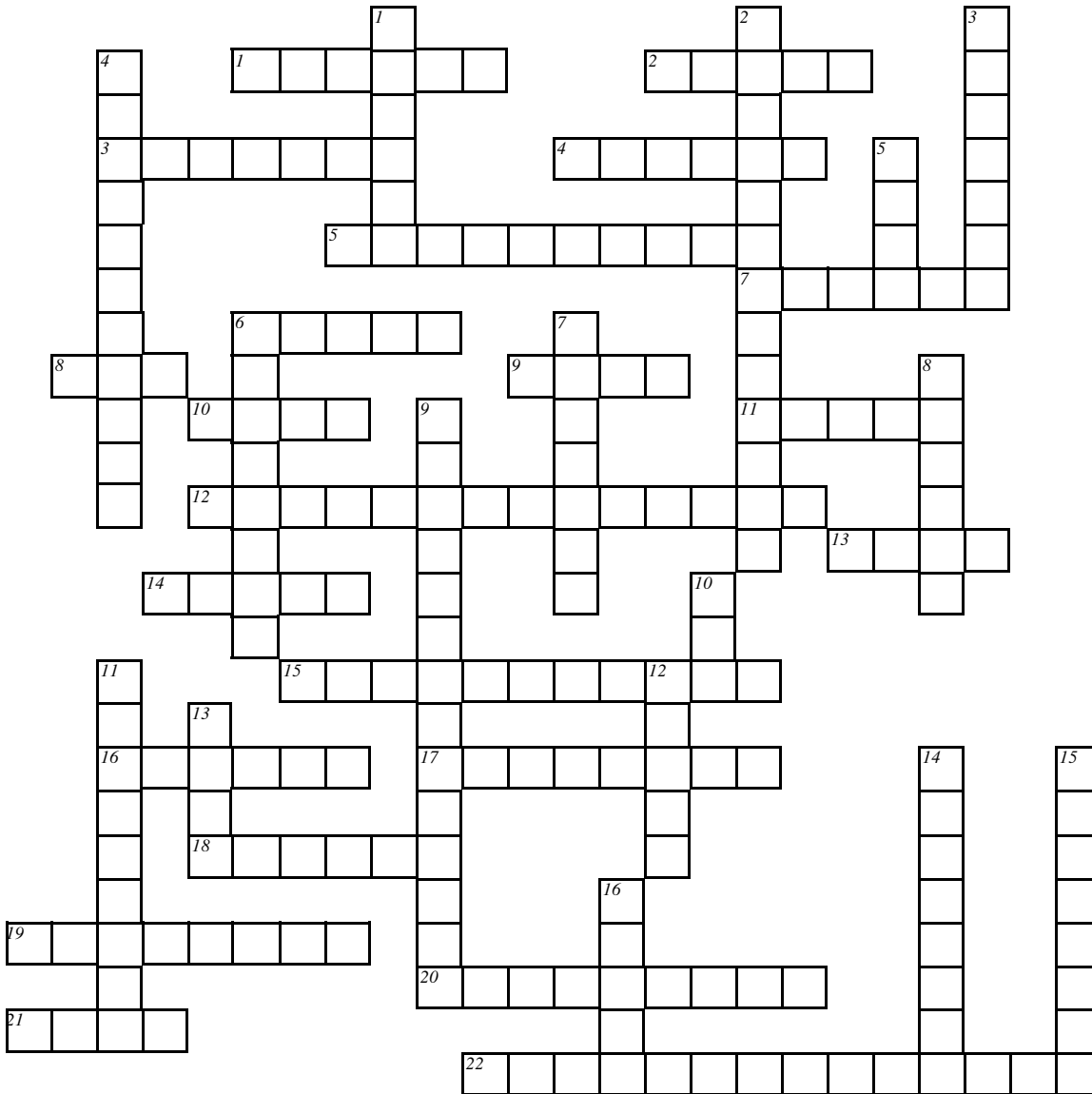
Issue 7: *Beneath This Gruff Exterior*, how the fanzine started, and a look back at *Warming Up To The Ice Age*

Issue 8: *Master of Disaster*, attempts to define John, “The Tools of His Trade” and a 14-album retrospective

And, always a challenging Hiatt-inspired crossword on the back cover!

Crossword

Test your Hiatt-IQ with our latest puzzle. To help you, the initials of the album that holds the answer are next to each clue. Good luck!



DOWN:

1. Where it's 99° with a wind (BTGE)
2. McGee's milk accompaniment - 2 words (SOM)
3. Trying lovers both have all the ___ (SOM)
4. River crosses like oil slick fire (ST)
5. Content of wreath on cabin door (SOM)
6. Who is a slave to the brute (SOM)
7. Radio-unfriendly name for Master of Disaster
8. Don't pack when driving south (ST)
9. Musical centrifuge thrower (2 words) (SOM)
10. Good with bad coffee (BTGE)
11. Don't turn into swans (BTF)
12. To trade for paupers rags (SOM)
13. River to wash little Moses (MOD)
14. Sad vignette's wave-like chords (SOM)
15. Performers at hot-rod show (SOM)
16. Rolling Stone kids bang like (ST)

ACROSS

1. Thunderbird driver's daddy's wheels (MOD)
2. Cherry red burning wood (SOM)
3. Appearance of trees on pony ride (SOM)
4. Type of blanket for ghostly pony rider (WO)
5. What dollars were for in Nashville (SOM)
6. Harmonica playing vegetarian (SOM)
7. Iron things Hiatt was harder than before love (SOM)
8. Pint for one-way bus trip (MOD)
9. What Old Man has a lot less of (SOM)
10. Corner-singing prince's appearance (MOD)
11. Pounds of blanket to hide from winter (MOD)
12. Poet Hiatt reminds Mose of (2 words) (SOM)
13. What howls name before rain (ST)
14. Possible location of Baby Blue (BTGE)
15. Eaten on 1st Date in Nashville (2 words) (SOM)
16. What love changes for nature (MOD)
17. Rim Trail ridden by Dickson County girl (SOM)
18. Corner tip from whore (MOD)
19. Pavement-pounding footwear (PGG)
20. Sleep of hurt baby (SOM)
21. What grains of sand are locked in (SOM)
22. TN plate making prison (2 words) (ST)

Keep in Touch with Slow Turning

Time between Hiatt albums can be long and lonely, so drop us a line or meet us out in cyberspace to stay connected with your fellow Hiatt-heads.

If you would like to subscribe, have a correction to this issue, or want to get your hands on some back issues, all you need to do is send us a note at our snail mail:

Slow Turning:
John Hiatt Fanzine
 XXXXXXXX
 XXXXXXXXXXXX

In the meantime, we'll hope to see you at shows or at any of the many cyper-spots that are dedicated to keeping Hiatt-heads connected, including:

www.johnhiatt.com
 (John's official website)

www.newwestrecords.com
 (John's record company)

thejohnhiattarchives.com
 (Fan site with lots of info)

And, of course you'll want to join in on the debates at the Shot-of-Rhythm discussion group at yahoo.com.

Don't forget to friend/fan John on MySpace and Facebook, too.

Till next time, enjoy *Same Old Man*, and *Rave On!*

