

# ***Slow Turning***

John Hiatt Fanzine - Issue 12



# *Still Slow Turning After All These Years...*

Let me first answer the question you're probably asking as you open up this fanzine. If you're one of the fine people who has picked up an issue before, you're probably thinking "I can't believe she's still doing this- *Hasn't she figured out the whole Internet thing, yet?*" Or, if this is the first time you've seen us, you're probably thinking - "Who does paper anymore?" To both of you, I say "Old Habits are Hard to Break." I just can't stop saving all the quotes and tidbits I come across from and about John. Like an overfed chipmunk, I keep gathering up chestnuts and stocking them in my increasingly stuffed computer and file cabinets. It's an instinct that overrides logic and if I ever stop, I think everyone should be a little worried about me. And, as long as I'm gathering all this stuff, I may as well do something fun with it.

I'm especially grateful that *Slow Turning* now has a permanent online home at [thejohnhiattarchives.com](http://thejohnhiattarchives.com). Huge thanks to Emile for setting us up with our own page under his Collector's menu. So, *Slow Turning* rocks on, as does Mr. Hiatt himself. If the Man can still rock dozens of shows across the US, Canada, and Europe now that he's 60, there's no reason any of us should let anything stop us from doing what brings us joy.

Speaking of John's birthday (which was Aug. 20), Hiatt shared to Allen Sculley of Spartanburg, SC *Herald-Journal* that, far from slowing down, he's feeling a whole new energy: "My motto is '*60 is the new 12.*' Turning 60 has kind of got me pumped up. I don't know why. But it feels good for some damn reason. So it's fun... I feel kind of reconnected to when I was younger, before I even got to Nashville, when I was playing pretty much straight up rock 'n' roll, covering the Rolling Stones and The Who and that era... It's kind of a teenage vibe to it, although I'm way far from a teenager."

This definitely explains the fun and fast-paced rhythm of *Mystic Pinball*, which was released September 25<sup>th</sup>. As with some previous albums, fans have been able to choose to purchase a digital download, an old-school CD, or a real old-school vinyl copy. And some have also been able to purchase pre-release copies at some of John's shows before the official copy became available. Though we're quite jealous that some had a sneak preview, we're not surprised that the CD in a sleeve was not enough for some Hiatt fans who later purchased the official version to get the artwork, etc.

For his latest, John chose to work again with producer **Kevin Shirley**, which was not a great surprise considering the response to *Dirty Jeans and Mudslide Hymns*. It's safe to say that the two men were looking forward to another collaboration just as much as the fans. When we shared with Mr. Shirley how positive critics and audiences, as well as John himself were about their first record together, Kevin replied: "*The feeling was mutual then - I have worked with many artists across many genre, but somehow I felt like a kindred spirit (if that's not arrogant as he is so special). It was an experience of a lifetime and I hope we get to do it again. It's really not work when it's so enjoyable.*" No doubt!

Another kindred spirit of John's, Ms. **Bonnie Raitt**, was honored this year at the **Americana Music Association Awards**. John himself presented her with the Lifetime Achievement Award for Performance, and she seemed as happy to be with John on stage as she was to receive the award. John later shared with the *Montreal Gazette*: "I told her that her recording changed my life, and she was so sweet. She looked at me and said, 'You know, it changed my life, too.'"

In other Hiatt news, **Lilly Hiatt's debut album *Let Down* will be available October 22<sup>nd</sup>**. Ms. Hiatt is proving to be just as much a critic's darling as her old man. (And why not? She's got serious songwriting chops and a gorgeous singing voice.) The blog Mad Mackarel had this to say: "*With a voice as pure and clear as a mountain stream tumbling down a hillside, and lyrics that give a new definition to sharp and incisive, the combination is a heady one....It works perfectly.*" We are keeping our fingers and toes crossed that Lilly will also follow in her dad's tour-bus tracks soon.

John doubtlessly had some great advice for Lilly as she starts out on her career. As he recently posted on his **facebook** page, it's not always glamorous, and it can't be done alone: "*We really need you to pull this off and we're so grateful that you come out to see us! We love it all, really. The long bus runs, crisscrossing this beautiful land, the fatigue, weird food at weird times, the camaraderie, meeting all kind of people, we love this work and you make it possible!*"

That talk of fatigue and weird food makes us a little nervous. However, John seems to be doing a good job of taking care of himself. As he explained to **Bob Harris of BBC Radio**: "*I have to dedicate more time to taking care of myself to be able to get up and play for two, two and a half, hours. That's my total focus when I'm on the road. So, each day I'm pretty much dedicated to that.*" No doubt about the audience leaving happy. But, if ever John needs someone to come along to make sure he's getting enough rest and nutrition, we can think of a few potential volunteers. By far our favorite of John's facebook posts was a photo of the **Hiatt family dog curled up in a guitar case**, as John described "ready to hit the road at a moment's notice." Sounds like a good idea, but until we lose a hundred pounds, we'll keep buying tickets to see shows. **Rave On!**

*This issue is dedicated to my husband in thanks for his editorial, emotional, and gastronomical support.*

# *Mystic Pinball*

John's latest album came with a bit of a surprise - no title track. At least not on the vinyl or CD-package release. If you happened to purchase your copy from John's website, you got the song "Mystic Pinball" as well as twelve other ditties that make up the official release. *ST* has yet to get to the bottom of this ironic titular phenomenon. When we do, we'll let you know, but 'till then, here are the tidbits we have gathered:

"The last record was kind of, it had sort of a heavier (emotional) vibe to it, so I kind of wanted to just lighten up a bit and play some rock 'n' roll and have some fun."  
-JH to Allen Sculley, *Herald-Journal (Spartanburg, SC)*

**WORKING WITH PRODUCER KEVIN SHIRLEY:** "We had a really good musical understanding and we communicate really well. That's it, mostly. He gets what I do and I get what he does... He works really fast which I love to do, and you don't even notice you're in the studio. He's very good at eliminating that instrument in the studio, and the studio is his instrument. I think it was Miles Davis or maybe it was James Brown who said you've got to get past your instrument. That's the first responsibility of being a musician: don't get hung up on your instrument. You need to get past it, and Kevin does that. He gets it out of our way so we can make some music."  
-JH to George Lenker, *Springfield Republican, MassLive.com*

"I'm on this clip with this guy Kevin Shirley. I just seem to come up with the tunes; we got a record a year scheme. I've never been good at working under pressure, but for some reason I just don't feel any pressure from this schedule we got going. You know, I just want to keep making records until I run out of gas."  
- JH to Don Imus, *Imus in the Morning*

**CONTINUING TO EMBRACE TECHNOLOGY:** "I got this little app which was a voice recorder for taking notes or something. And the thing about it is that it cataloged every little bit that you did. You could name it and date it and so whatever little silly thing I was singing, I could just call it that, and then go back to it whenever I wanted, so it was like a miracle to me. Because I used to sing into those little cassette things and throw them in a box and never be able to find them again. And I already had a word-processing program which I was using to write out my set lists, so I just started writing my lyrics on the iPad too. So I don't know if it's changed my writing but I will say it's about 1000 times more efficient. And the thing with the legal pads is I could never read my writing because my penmanship is so terrible."  
-JH to George Lenker, *Springfield Republican, MassLive.com*

**ONE OF THEM DAMN DAYS:** "I had that lyric, and I had written it to a whole other style of music. It was kind of a sad sort of folk song and right before we went in, I just started playing that sort of blues chord change thing and the words fit, and it just felt a whole lot better to me as a song. You know, stuff like that happens."  
-JH to Mojo Nixon, *Outlaw Country, Sirius Radio*

**MYSTIC PINBALL:** "... It was a pinball game back in the '80's. Mystic Pinball - Bally made it. It was a really great game; I used to play it. We had a joint ... in Nashville back in the early seventies, and they had those pinball games that were gambling games - no flippers, and you kind of used body English. We used to hang out at that joint all day and drink beer and play games. And the bartender paid off - gave us the money. Max Cafe was what this joint was called. ...three for a buck. Then it went up to a dollar five and we said, 'hey what are you doing to us?'"  
-JH to Mojo Nixon, *Outlaw Country, Sirius Radio*

"I played it to death during a period of my life when drinkin' beers and playin' pinball games was about all I did. I tried to write songs, but there wasn't much time for it...I really don't know why a title fits. You just know when it does. I'd forgotten about that chunk of my past."  
-JH to Bernard Perusse, *Montreal Gazette, 2012*

**WOOD CHIPPER:** "It just popped out - this crazy story. I love writing stories where I write myself into a corner in the first verse or two and I've got to figure how to get out of it story-telling-wise. This was real interesting. It's sort of a weird murder ballad. And the wood-chipper part is definitely a nod to the Cohen brothers for *Fargo*. Will we ever forget that wood-chipper scene?"  
-JH to Bob Harris, *BBC Radio 2*

**COMPARING THE NEW RECORD TO SLUG LINE (1979):** "I think *Mystic Pinball* has a little of that edge, especially in the lyrics, that's similar to the early days. But I'm different in that when I was young I was a pissed off kid. And I'm not a pissed off kid anymore."  
-JH to George Lenker, *Springfield Republican, MassLive.com*

# Rave On! - Mystic Pinball Edition

One thing hasn't changed over the course of John's impressive career; critics love to say great things about John's talent and his songs. *Mystic Pinball* is no exception to this trend, so here are some of the best of the rave reviews for John's latest release:

"While Hiatt has never released anything resembling a weak album during the past 25 years, the newer New West albums are strong enough to rival the late '80s/early '90s succession of *Bring the Family*, *Slow Turning* and *Stolen Moments* ... The personal and creative rebirth that fortified Hiatt's songs more than two decades ago continues to thrive."  
-Walter Tunis, *Lexington Herald-Leader*

"As usual Hiatt is surrounded by as good as it gets roots rockin' pros and he has that gritty squawk, sort of like if someone was squeezing Billy Bob Thornton real tight. On every Hiatt album, every song is good - a few are great and none of them suck. ...Hiatt rocks. Any questions? Any answers?"  
-Bill Locey, *Ventura County Star*

"... another rich harvest... His music still grows from Midwestern rock, country and blues - the artistic equivalent of wheat or corn - but he tills that soil for a crop of songs that are, in their own hardscrabble ways, as beautiful as any exotic flowers. ... Hiatt reaps what he sows, and *Mystic Pinball* is a satisfying yield."  
- Jon M. Gilbertson, *Milwaukee Journal Sentinel*

"[it] features Hiatt's characteristic gritty, hard-charging blues-rock with occasional detours down a pleasant country lane — all delivered in Hiatt's distinctive rasp."  
-Paul Hyde, *Greenville Online*

"Hiatt's best stuff has always been a mix of grit, grease, and sweetness with the honey sharing equal billing with the gristle ... There's a recipe to a good John Hiatt album: a mix of smarts, humor, fiction, and truth — bound with layers of bluesy rock and flannel-shirted soul. *Mystic Pinball* is proof that Hiatt and The Combo have that recipe nailed, pulling it off without ever sounding formulaic. "  
-Brian Robbins, *jambands.com*

"Bruce Springsteen ...could learn a few things from Hiatt. ... a pro who proves that as a veteran musician you can write meaningful songs that convey your ideas while still rocking out in a most glorious manner." -Rod Lockwood, *Toledo Blade*

"I have long been a fan of John Hiatt, who—as many will attest—is one of our finer songwriters, and his latest set for the New West label is indeed a worthy addition to his catalog... I was reminded his deeper talent remains his distinguished songwriting, which at its best has a characteristic warmth that escapes nearly everyone else working in the same territory."  
-Dave DiMartino, *Yahoo Music, Canada*

"Some performers can sound good singing a grocery list, and it turns out John Hiatt is one of them... When he's not contrasting mundane shopping to murder, he offers tuneful observations on addiction, gratitude, faith, doubt and love gone right or (mostly) wrong. ..."  
-Steven Wine, *Associated Press*

"Hiatt's gift for turning a phrase and making things rhyme naturally are in evidence all over this album, and by the end of each song, we're never left wondering what the heck were we supposed to take away from it... The formula for *Mystic Pinball* is much like the prior album; ...But Hiatt is not formulaic; ... This is no rut he's in, it's a groove."  
-S. Victor Aaron, *somethingelreviews.com*

"...the darkness often comes with humour, and the joy brings more than a bit of worry... few can flesh out the emotional terrain of their songs as simply and eloquently as Hiatt."  
-Bernard Perusse, *Montreal Gazette*

"...after almost 40 years of recording music, John Hiatt has done it again. He has written a hit song, so relevant, so melodic, so universal, so human that it hooks deep within the listener's soul and takes you on a musical journey into the beautiful world of John Hiatt -- a world of love, heartbreak, hope and rebirth that we have come to understand, embrace and even anticipate, with each new record."  
-Joanna Colangelo, *huffingtonpost.com*

Answers to Crossword (see back page)  
-Across: 1. Mardi Gras 2. clutch 3. knife 4. jugular 5. infinity 6. silver 7. run 8. fifty 9. lottery 10. Little Debbie snack cakes  
11. Rae 12. shell 13. moonlight  
Down: 1. play 2. Skipper 3. Sally 4. chain maille (note: spelling as printed in CD liner notes) 5. funyons 6. Waffle House  
7. silk 8. fifty 9. frown 10. wrecking 11. noise 12. one 13. cable 14. stir 15. lies 16. cool

# *The Secret to Songwriting?*

How does John manage to keep writing such great songs? Even he's not really sure. Over the years, many journalists have tried to get John to reveal his secret. But as he's revealed many times over, there's a touch of mystery and magic each time a song gets created:

"...Something Guy Clark says quite often...He'll say 'you know, you can't make this stuff up.' And that's kind of what it is; if you just sort of watch and listen and learn. There's so much interesting stuff going on around you. Or I do so many crazy things. It's not hard to write about that stuff."  
-JH to Bob Harris Country, *BBC Radio 2*, 2012

"I just feel like it was something I was kind of born to do. I don't mean it to sound like I am some kind of brilliant genius. I just mean I would be doing this, whether it was professionally or not – I'd be writing songs and singing, even if it was just in my backyard to my friends or just to my family. I love it."  
-JH to Mark McDermott, *easyreadernews.com*, 2012

"I would only hope that I've got a little better at it over that span of time. I still feel like I'm just chipping away. To me, it's just like making a good sauce or something. You're constantly reducing the flavours, trying to get it richer and better. But it's a lifelong thing, I think."  
-JH to Bernard Perusse, *Montreal Gazette*, 2012

"I have [GarageBand] but I haven't even used it. Because for me just to be able to sing a little song into that other app with just a vocal and guitar, and be able to hear it back, that's just so magical. I haven't gotten past that, yet."  
-JH to George Lenker, *Springfield Republican*, 2012

"It's tough to do, it's hard to do. I guess what rescues a cliché is when it's heartfelt. I think a simple melody played by Coltrane can move you, but played by Kenny G it's another kettle of fish. It's kind of like that. When you mean it, it's recognized."  
-JH to Barry Gilbert, *St. Louis Post-Dispatch*, 2003

"...from the bright side or the dark side, I just generally write better when I'm healthy in my personal life... [Being a tortured artist] It never worked for me. In fact, I found that I spent so much time torturing myself that I had precious little time to sit down and write about it. ...it's easy to get caught up in that thing. You have a reputation as a songwriter, and so you think, 'Well, gee, I better say something of consequence,' and pretty soon you're disappearing up your own butt. It doesn't take long."  
-JH to Wayne Bledsoe, *Knoxville News-Sentinel*, 2003

"Sturdy and open to interpretation -- that's the idea behind a good song. It can have a million different readings and doesn't have to be sung by a certain star. A good song you can do anything with. A good song lives on beyond its author."  
-JH to John Hayes, *Pittsburgh Post-Gazette*, 2001

"Before [Walk On], I'd be out maybe six months in and out. Then I'd be home and say, 'OK, it's time to lick my wounds and write some new songs and renew myself.' "But out there, I needed the renewal right then, the contrast and the diversion. And I started writing to entertain myself."  
-JH to Doug Pullen, *Flint Journal*, 1995

"You write about what you know,... It's through your current reality that you hopefully enlarge your view of things... People have the misconception that I write songs for other people. I don't. I just write for myself, and as luck would have it, I get covered sometimes."  
-JH to Scott Mervis, *Pittsburgh Post-Gazette*, 1995

"It was just sort of the first thing that I felt like I could do. . . . It could be as simple as this, getting back to the fact that I'm lazy: You had to sit up in your room and learn all those damn songs and I figured, 'Hey, I'll just write my own. It's a whole lot easier. Who needs directions?'..."  
-JH to Ken McIntyre, *Washington Times*, 1990

"I won't deny that I put a lot of myself in this stuff. I've always been selfish that way, used songwriting for my own devices as a means for sort of figuring out where I am at any given time. The payoff for me is when people connect with it. It makes me feel more a part of things, less terminally unique, which I tend to feel sometime, as we all do. Like nobody's got troubles like I do..."  
-JH to Jonathan Takiff, *Philadelphia Daily News*, 1990

"When I write the tunes, I don't think, 'I'm gonna hold this one for me.' If you want to record it, it's fair game, as long as you pay me. In a way, songs are like kids: They're not really yours after a while. You're just kind of caretaking until they are fully formed and send them on their merry way and hope they can feed themselves. With Bonnie Raitt and Jeff Healey and people like that, I'm just glad that they want to do my tunes."  
-JH to David Okamoto, *Colorado Springs Gazette Telegraph*, 1990

# "The Voice"

Imagine an alternate reality in which John competes on *The Voice*, *X-Factor*, *American Idol*, or any of the myriad of game/music shows that are clogging up the TV airwaves today.\* What would the judges say about his unique sound? Chances are they wouldn't know what to say. This *je ne sais quoi* is part of why his fans love him and writers love trying to describe him with innumerable adjectives and increasingly bizarre metaphors. Here are some noble attempts to define Hiatt's voice over the years:

"I'd describe it as a car going down the road on four bald tires, very fast." -**JH to Ken McIntyre, *Washington Times*, 1990**

"...I don't sing right, probably. It just kind of came out that way. I mean, I started off as a kid trying to imitate people I like, from blues guys to folk blues, Mississippi John Hurt to Lightnin' Hopkins to Howlin' Wolf, people like that. Of course Bob Dylan and later on, Motown guys. I loved all that stuff. You start out imitating the singers you like. But then I guess you finally find your own voice. It took me a long time to find my own voice." -**JH to Gene Meyers, *The Joy of Life*, 2012**

"His voice is a rich oil-drum rasp, with a dark metallic timbre at its bottom and a Midwestern nasal rawness, almost a bray, at its top. Filled with odd chambers and warmths, it is a voice that at certain altitudes you expect to break, but surprisingly it remains intact, sliding instead into broad, unexpected places as though pulling off a dirt path on to a straightaway." -**Peter J. Smith, *New York Times Magazine*, re-quoted by Ken McIntyre, *Washington Times*, 1990**

"Hiatt writes mostly autobiographical story songs set to sparse but inviting backdrops of acoustic and slide guitars, gurgling organs and sturdy rhythms that blend elements of vintage Memphis soul, twangy country and rowdy rock 'n' roll ... His lyrics are laced with compelling imagery ... clever puns ... and deadpan observations..."

-**David Okamoto, *Colorado Springs Gazette-Telegraph*, 1990**

"Hiatt was never very good at being Elvis Costello, or Al Green, or anyone else other than himself...when he finally found his voice on album No. 8, 'Bring the Family,' you could tell just from the cover. ... Inside were the reflections of a mature guy, a dad, and a touch of what he calls that 'greasy, truck-drivin' sound.' "

-**Scott Mervis, *Pittsburgh Post-Gazette*, 1995**

"...gravelly, country-tinged voice. Also, his music defies categorization, flirting here and there with country, but defying the bland sentiment that seems requisite in that genre in favor of his singular mordant sense of humor."

-**Martin Booe, *St. Louis Post-Dispatch*, 1997**

"voice gruff enough to make you wonder if he eats asphalt or drives on it" -**Bill Locey, *Ventura County Star (CA)*, 2010**

"the aural equivalent of a gourmet sauce."

-**Barry Gilbert, *St. Louis Post-Dispatch*, 2003**

"...prolific and varied, authoritatively covering turf that would make schizophrenics of lesser musicians- folk, country, pub rock, r'n'b, blues, Cajun and raucous power pop-..."

-**Greg Quill, *Toronto Star*, 2003**

"by turns, gruff and tender, sly and wise, crackling with humor and emotionally nuanced...like a well-traveled leather jacket whose imperfections only add to its character."

-**Parke Puterbaugh, *Greensboro News & Record*, 2008**

"John Hiatt plays music for blokes. He writes, sings and plays about those things that certain blokes relate to: ... the awfulness of being a male eager to escape the boredom of small-town life ..., cars ... and, when he occasionally gets around to love, it's the kind of tough love that blokes have to deal with - .... It is raw, honest and unadorned... It is a musical melange that finds its roots in Chuck Berry and its peers in musicians like Steve Earle and Bruce Springsteen. It is no-nonsense American roots rock with a twist of country. "

-**Bruce Elder, *Sydney Morning Herald (Australia)*, 2012**

"... one of a mysteriously fading breed: the white soul singer. Hiatt possesses one of those sawdust and smoke kind of voices seemingly anointed to sing soul."

-**Mark McDermott, *easyreadernews.com*, 2012**

"Hiatt has been producing songs of various precious metal grades since the 1970s ..., he's a master craftsman of extraordinary consistency. Every song was forged with a memorable economy of lyrics and realised by Hiatt and his superbly lithe, rockin' band with arrangements that got the message across with persuasive grooves and twang derived from the Southern States' vernacular music..."

-**Rob Adams, *Herald (Glasgow, Scotland)*, 2012**

"his work represents four dimensions of the best of music genres... From the natural soul of his voice, the country and rock-based arrangements, to his blues/folk transitions, it all becomes purely John Hiatt, one of the most original American singer-songwriters of the last three decades."

-**Terry Roland, *No Depression*, 2012**

\* As bizarre as this thought is, John's song "Have a Little Faith in Me" has been sung by contestants on these types of shows, including Charly Luske of Holland's *The Voice* and the group 'Strange Familiar' on America's Got Talent.

# *A Genre for John Hiatt?*

Have you ever tried to define the style of John Hiatt's music to someone unfamiliar with his work? Chances are you probably had as much trouble as someone trying to define what "Americana" music is. So perhaps it's no surprise that this is a musical umbrella that is finally wide enough to cover what John plays. But make no mistake, the Man still defies definition. Here's some thoughts about labels and where he fits:

"They call [my music] Americana, whatever that means ..."

**-JH to New South Wales' *Northern Star*, 2012**

"In those days, ... there weren't any categories. And the radio was so varied. It wasn't like 'Oh, this is a soul station, Oh, this is a rock station' That wasn't there; it was just music.... I used to listen to WLAC, when I was a kid, a station right here in Nashville. I used to listen to a jockey, John R. And there was another guy, Hossman Allen. The Hossman. Hossman played gospel music on the weekends and John R played all the soul records. I'd never heard that stuff like that...it was like - 'they don't carry on like that at my church.' .... And I was like, I love this. I could believe, you know?."

**- JH to Mojo Nixon, *Outlaw Country* radio, 2012**

"If I'd been a country songwriter, I'd probably learned a lot more, and quicker, but I was kind of a round peg in a square hole."

**-JH to Mark McDermott, *Easy Reader News*, 2012**

"I love working with people that I'm not supposed to work with – where it looks all wrong on paper ...Kevin [Shirley] kind of got stuck in a kind of heavy metal, heavy rock thing because it just happened in his career. That was who offered him work early on and he kind of ended up there, but he has always wanted to do more singer-songwriter kind of stuff, but he's never had the opportunity."

**-JH to Lisa Torem, *Pennyblackmusic*, 2012**

"You know, it's a funny thing, how people get pigeonholed. People think if you've done this music or that music, that's who you are... People are always trying to figure out where the hell I fit."

**-JH to George Lenker, *Springfield Republican*, 2012**

"Other people make niches. I don't make niches. I don't know what a niche even is. I do what I do and, I guess, I've built up sort of a following over the years - and thank God for that. I'm really grateful that people buy the records and come and hear me play. It's what I love doing."

**-JH to Bill Locey, *Ventura County Star (CA)*, 2010**

"I've never been blessed- or cursed- by preconceptions about what any song should sound like when it's finished. I let the music shape itself around the musicians, the flavour of the sessions. I love change. I've never actually heard finished music in my head like other songwriters say they do. ...Maybe that's why I seem to have covered so much ground over the years...."

**-JH to Greg Quill, *Toronto Star*, 2003**

"Actually, I think making life difficult for marketing guys would maybe be a good thing. I think I'm pretty right down the middle, frankly. It's the Midwest, three chords and a decent story, rocks pretty good, ballads that sometimes make you cry and romantic songs that are unashamedly and unabashedly romantic. Voila! There you have it."

**-JH to Martin Booe, *St. Louis Post-Dispatch*, 1997**

"The golden age of music is coming because of the technology... All the studios went to the high-end stuff, and the music got into the hands of the wrong people - the record companies and the producers and managers - and the result is a lower quality of music. It's not artist driven, which music has to be. "

**-JH to Rick Nelson, *Seattle News Tribune*, 1996**

"I never have a concept of what I'm going to do. I don't work from concepts. I go in to take a photograph of the new songs and I use whatever camera is available, i.e. the combination of musicians and producers to see what explodes. That's the adventure to me."

**-JH to Doug Pullen, *Flint Journal*, 1995**

"I never think in terms of the style, like 'Hey, I know, let's do a Mott the Hoople-type record,' or whatever. I never have much of an idea."

**-JH to Scott Mervis, *Pittsburgh Post-Gazette*, 1995**

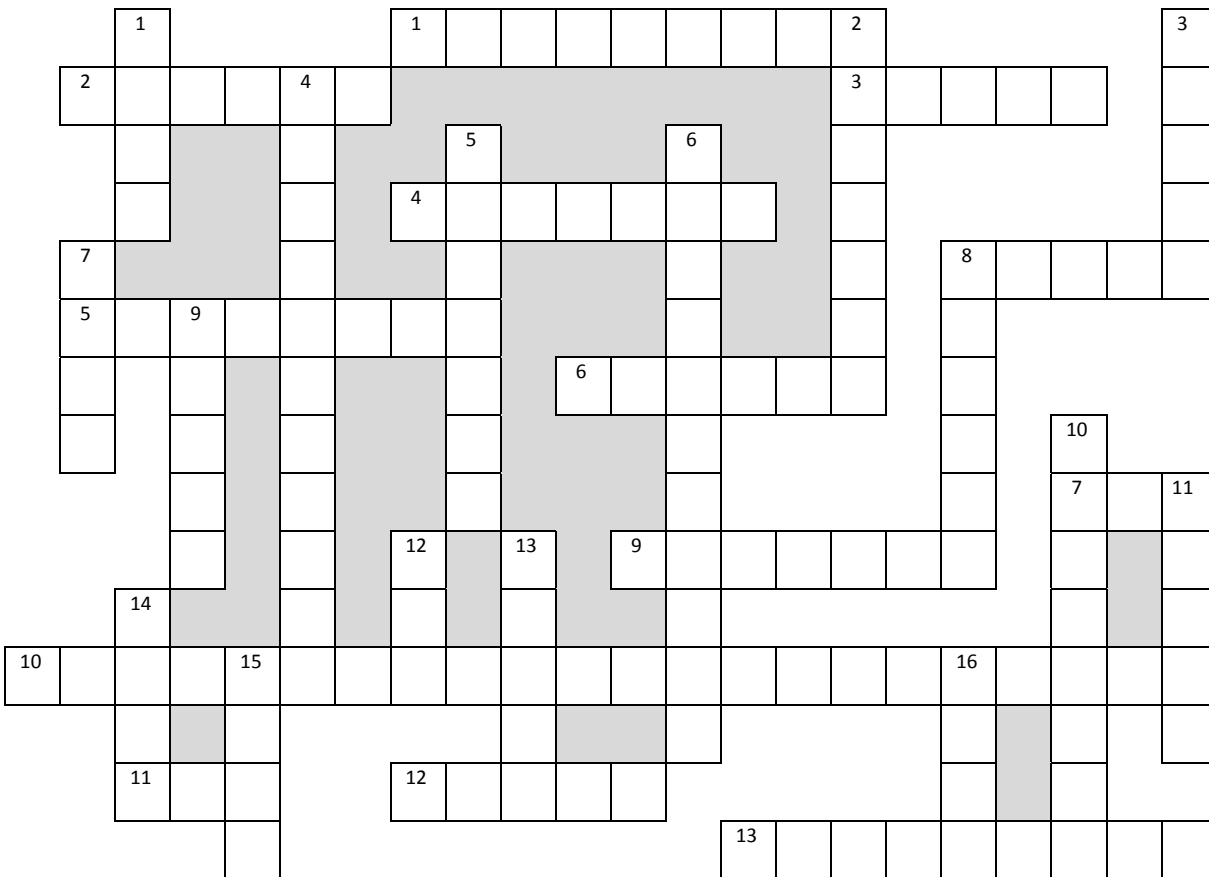
"I wonder if it's 'cause I've found my own niche, or is it due to the virtue I wouldn't go away so they decided to give me one. Or it could just be that if you keep on doing your thing, they decide you're sincere... I was bitching and moaning to my manager that things weren't going right. So then he shot back, 'As far as I can tell we're still moving forward.' That shut me up. Of course we are, so that's OK."

**- JH to Jonathan Takiff, *Philadelphia Daily News*, 1990**

"I'd like to think my music can cross over. I've always enjoyed writing in different styles. That's caused confusion in my career, but, me, I'm just a fan of American music. To me, Percy Sledge is country and I think Prince's 'Purple Rain' could be sung by George Jones . . . think about it."

**-JH to Russ Devault, *Atlanta Journal*, 1987**

Test your Hiatt-IQ with our latest lyric-inspired puzzle. For answers, see page 4.



ACROSS

1. Beads that hang from rearview (OR)
2. Trying not to burn without plan (MP)
3. My dog would face bullet or \_\_\_ (BTGE)
4. Bite-marked vein (MP)
5. Stacked up like \_\_\_ crown (MP)
6. Color of model paint in hair (MP)
7. Still on when Texas woman found baby boy (MOD)
8. # of people in car with cell phone (MP)
9. Hopeful, losing man plays (MP)
10. Sweet grocery item on note paper (4 wrds) (MP)
11. Georgia \_\_\_ (ST)
12. What John is till he gets loving back - (DJAMH)
13. 225 chrome shines like (DJAMH)

DOWN

1. Gotta stand up and \_\_\_ (DJAMH)
2. Don't trust a man who calls you this (MP)
3. Who may want to help for last time (MP)
4. Gloves to handle soul-biter (2 wrds) (MP)
5. "Food" on Wood Chipper grocery list (MP)
6. Where to drink coffee and spin wheels (2 wrds) (MP)
7. Content of dreams on corner (MOD)
8. Condition of jerks with dirty shirts minds (MP)
9. Wicked grin looks like upside down (MP)
10. Ball drunkard takes to lives (MP)
11. Hometown streets attribute to trade (WO)
12. # that's too much for a drunkard (MP)
13. Kids bitch about not having (DJAMH)
14. Try to do to life when baby's on other side of town (MP)
15. Told by crazy eyes (TBIO)
16. Twilight after lipstick sunset (BTF)

*Let's catch up in cyberspace:*

[www.johnhiatt.com](http://www.johnhiatt.com) John's official site. Features tour date updates, news, and other info.

[www.thejohnhiattarchives.com](http://www.thejohnhiattarchives.com) Fan-site which includes many nuggets from past and present, including back issues of *Slow Turning!* Find us under *Collectors - Fan Club*.

[www.hiattonline.de](http://www.hiattonline.de) aka "Perfectly Good Cigar" –German fan-site with lots of cool features.

Stuck on our crossword? Try the "search a song" feature on this site to give you a clue.

[www.groups.yahoo.com](http://www.groups.yahoo.com) Where you can sign up for Shot-of-Rhythm John Hiatt discussion group.

[www.myspace.com/johnhiatt](http://www.myspace.com/johnhiatt) & [www.facebook.com/johnhiatt](http://www.facebook.com/johnhiatt) Become John's fan on either social network.

# Slow Turning Crossword