

Slow Turning

John Hiatt Fanzine - Issue 10



Welcome to Issue 10!

Can you believe *Slow Turning: John Hiatt Fanzine* can now measure its issues in double-digits?

Neither can we. Seems like only yesterday yours truly fanzine girl was typing into a 4MB Compaq computer with a pile of photocopies from the local library piled high around me to create our first issue. Now we can all get daily news alerts from all corners of the globe thanks to a mighty invention called Google. It is my humble hope that I can still offer a service to you dear readers by putting together some of the best reviews, interviews, and various facts that are out there about John and his music.

One of the most exciting pieces of recent news came from Ted Drozdowski of Gibson.com: “. . . guitar builders at Gibson’s acoustic shop in Bozeman, Montana, have now paid tribute to Hiatt’s longtime main axes with a **limited edition John Hiatt Model**. The big-bodied dreadnought built to Hiatt’s specifications of a solid Sitka spruce top, solid mahogany back and sides, and a one-piece mahogany neck with a modified v-shaped profile generates the same kind of rich, ringing, harmonically complex tones that grace Hiatt’s records...”

And speaking of beautiful tones, John’s daughter, **Lilly Hiatt**, is starting to make her mark on the music scene. Her band, The Dropped Ponies, recently played at a New West Records party in Austin around the time John was in town for the South by Southwest Music Festival. From the songs we’ve sampled, she definitely has her father’s talent for taking the skewed look at the world. Although as far as we know she hasn’t been officially signed to any label, you can hear some of Lilly’s music yourself by visiting her page on Myspace.com.

Assuming she’s anything like her dad, chances are we’ll be hearing more from her for many years. Though he was once told by a doctor that he wouldn’t reach 40, John celebrated his **58th birthday this August 20th**.

For those of you who are wondering what you can give the Man who’s written songs about everything, we would humbly recommend a donation to the **John Hiatt Fund for Adolescent Treatment at Cumberland Heights**. Not only do you support a good cause by helping those struggling with their demons as John did in his youth, you will likely be among the first to hear about the annual John Hiatt Concert for Cumberland Heights, which this year features John’s good friend and frequent touring partner Lyle Lovett.

If you’d like to give even more, perhaps you could visit savetheelephants.com and sponsor an animal in John’s honor. What does John have to do with elephants you ask? Well, besides from the similarity of both creatures being exceptionally intelligent, John recently shared with **Chris Kornelis of Seattle Weekly** that the elephant is his favorite animal, because “They’re pretty mysterious creatures.” Check out page 5 for more from that interview, or find it online to read one of the best Hiatt interviews we’ve ever read.

For those of you who have your own burning question for John, try sticking around after a concert and chances are you won’t go home disappointed. As John told Lee Hebert of Face Magazine: “if they want to wait around for half an hour then I can say Hi because it means something to them. If someone comes to a show on a Tuesday night and has to drive home and go to work in the morning, I can shake hands with them. That really means something.” Speaking of which, I recently asked for some **favorite John Hiatt memories** on the Shot-of-Rhythm group and got some great responses. So, I will go completely out of character and let some other Hiatt fans have the last word. But not before first saying I hope you enjoy Issue 10 and Rave On! **-Sylvan**

JEFFREY WILLIAMS: I actually met my ex-wife Anne on the SOR board. We met in Chicago to go to a music festival where John was playing and clicked (for a while anyway). After she got pregnant, we decided that it was only appropriate to name our son-to-be after Mr. Hiatt, and so we did. About two years later, I was flying from Chicago to Nashville and look up and who was on my flight but the man himself. I distinctly remember that someone was gushing all over him on the plane and he very gently and graciously mentioned that the entire flight was waiting for this person to be seated. When the flight landed in Nashville, I caught up to him and walked along telling him that I met my wife on SOR and that we named our son Hiatt and he got that “OMG, one of those fans!!” look in his eyes and quickly headed for the restroom. If I ever have a chance to speak to him again, I feel that I will need to spend at least 30 good minutes convincing him that I’m not a stalker and not a complete idiot.

“PADDY V”: JH and I have no singular moments. He is one of the consummate pros who always puts on a great show. Been catching him since the mid/late 80’s. I always tease him and try to pull out the old tunes, but almost always to no avail. Just a super nice cat ...

HOUSTON BOULES: A long time ago, possibly just before Walk On?, Hiatt played a solo show on the Willamette River in Portland. It was an evening show in August. I sent up a note that read "Lipstick Sunset would sound really good tonight." A stagehand gave him the note. He read it and said "somebody has a really good idea" and he played it just as the sun was setting. Perfect.

The Open Road

Who wouldn't want to go on a long road trip with John? You're sure to be entertained and maybe even pick up a vocabulary word or two. *The Open Road* delivers everything you need to making getting wherever you're going at least half the fun. But there's always more than a toe-tapping melody and some clever phrases to any Hiatt disc. Here are John's own words that will make you see the album in a whole new way:

TIME FOR ANOTHER RECORD: "Guy Clark once said, 'When's it time to make a record? When I got 10 or 11 good songs.' And that's pretty much the way I look at it as well. The songs tell me where I'm going. The tunes on this record are really about looking at my life through the rearview. They're about getting out, and getting going. I've enjoyed the year off; it (the rest, and ability to unwind) was much needed. But I'm ready to get back out there and keep this thing moving."
-JH to Christopher Hislop, *Seacoast Online*, Portsmouth, NH

THE OPEN ROAD'S DESIGN: "You try to make a record fit together, you know? I've always liked albums that kind of hang together well. I wrote this bunch of songs together, and they kind of felt of a piece. Then you get the band together and get a music feel and vibe of the piece. With half of it, the music dictates things, and with the other half, you sort of help it along a little and get some cohesiveness."
-JH to T. Ballard Lessemann, *Charleston City Paper*

THE THEME: "The theme always seems to come later. It's just a group of songs, after all. Once they start hanging together, they start to take on a theme. I guess it's whatever the open road would suggest to people. Horizons? However you want to interpret that is fine by me!"
-JH to Brian T. Atkinson, *SXSW Preview*, Austin360.com

RECORDING AT HOME: "This is the first year I've spent at home in the last 25 years. I've been spending my time with family, accomplishing a lot of writing, and I've learned a bit about the art of how to record. I figured after 20 something records, it was just time to figure out 'how it's done. We plugged it all in, and just tried to figure out what was gonna take off, and what was gonna fail."
-JH to Christopher Hislop, *Seacoast Online*, Portsmouth, NH

THE IRONY OF WRITING ROAD SONGS AT HOME: "Go figure. I sit at home for a year and I write songs about traveling. Restless, irritable and discontent, I guess that's my nature. When I'm on the road, I write songs about being home. You're never happy with what you have, I guess!"
-JH to Michael Eck, *Times Union*, Albany, NY

TAKING THE FIRST LISTEN ON THE OPEN ROAD: "That's pretty much when I do most of my music listening — when I'm going somewhere. I always like it when music sounds good traveling. And one of the ways I've always checked out a song once we've recorded it is, I'll listen to it in the car. I get out there in my little Honda, which has a terrible sound system by the way, and I crank it up and see if it's roadworthy. I road-test it. If it'll get me down to my favorite little mom-and-pop coffee shop and back, then I think we've got something."
-JH to Stephen M. Deusner, *expressnightout.com*

ON "WHAT KIND OF MAN": "At that point, the guy's in a marriage. It's the honesty that comes with it. If you're going to sustain a relationship for any length of time, you're going to have to 'fess up — that's what that song's about. Who we think we are, really? If you wanna feel sure and risk trust, that's it. It's like nobody knows hope like the hopeless. You can't have it without being hopeless, and you can't have trust with having that trust broken."
-JH to T. Ballard Lessemann, *Charleston City Paper*

ON "MOVING ON": "I think the larger metaphor is just movin' on in general. Certainly, I do spend a great deal of time travelling, but in general it's just the idea that nothing's fixed, you know, we're constantly in a state of shovin' off, hellos and goodbyes. But I took a year off [from touring] in 2009, and I think it caused me to write more than one road kinda song. That's just the result of you're in one place, you want to be in another. It's human nature, I suppose."
-JH to Steve Newton, *Straight.com*

ON "HOMELAND": "There's always been some interesting activity behind our barn. When our kids were little, they wouldn't go back there at night, and when they did with their friends, they'd come running into the house scared, saying they'd seen eyes. And my wife's been scared more than once. ...[Friends of Hiatt who are medicine people] came down and we walked the land with them. Apparently there had been some kind of bloody battle back there with Native Americans, Englishmen, French trappers and some other people. It's strange because I'd always hear these sounds at night when my wife and I would go to sleep. Our bedroom's on the back of a farmhouse. I'd always heard what sounded like a couple hundred televisions, turned down low, off in the distance. My friend said, 'Well, that's them.'"
-JH to Craig Shelburne, *CMT Blog*

Rave On!

One thing that has remained constant in John's long and prolific career is that the critics love to sing his praises. Here's the latest collection of quotes from critics about just how great the Man is. But, of course, we didn't need them to tell us what we already know...

"One of America's finest writers, his songs are full of wry twists and off-beat observations that nevertheless cut to the heart of the matter."
-GRAEME THOMPSON, *HERALD SCOTLAND*

"John Hiatt is one of those musicians who is respected by his peers, worshipped by die-hard fans of solid, accomplished songwriting and relatively unknown to a mass audience. He's paid his dues 10 times over, something that's apparent on this, his 19th studio album. It's a bluesy, almost effortless mix of country-wise lyricism and trusty American blues-rock. .. And he takes his best shot with *The Open Road*, a collection of bruised tales, wry observations and pithy vignettes set to evocative melodies and fine guitar playing. There's not a country mile between an Iggy Pop and a John Hiatt. I hesitate to use the cliché "real", but there's just something about honest artistry that makes an album shine -- you can't fake it."

-CHRIS ROPER, *MAIL & GUARDIAN, SOUTH AFRICA*

"Hiatt's songwriting - beloved of musicians ranging from Bonnie Raitt to Iggy Pop - is consistently so basic and strong that it turns his resident frog into a beacon of Indiana-born authenticity. That Midwestern earnestness is the restless heart and wandering mind of "*The Open Road*," a kind of theme album about the journey rather than the destination. ... The music itself is easy: "Carry You Back Home" has the gently twanging drift of adult-alternative programming, "My Baby" is white blues at its most clever, and "Haulin' " clicks like truck-stop rockabilly. Yet Hiatt's back-porch wit and that thing in his throat carry him beyond highway hypnosis."

- JON M. GILBERTSON, *MILWAUKEE JOURNAL SENTINEL*

"Assessing the quality of the songwriting on any John Hiatt album is a significant challenge. There's not a single release among his 19 studio albums that does not have at least a half-dozen eye openers, songs that play with language and emotions and tell stories in a rarefied way. "*The Open Road*," Hiatt's latest release on New West Records, stands out from much of his catalog, not only because it's a great-sounding album, but it features some of the smartest songs we have heard from Hiatt since his 2000 release '*Crossing Muddy Waters*'."

-PHIL GALLO *LIVEDAILY CONTRIBUTOR*

"There's still a sliver of hope for the hopeless on the open road when John Hiatt sings about it. ... Hiatt's title track rattles with its "hobo dreams" and a straight-ahead, stripped-down sound reminiscent of Warren Zevon's last couple of albums. But the road really opens with "Haulin'," and suddenly the desolation-row vibe is a running bass-line adventure about getting back to one's baby that Chuck Berry, Johnny Cash or Buddy Holly would've loved, too. That's the beauty of recording in a garage studio with a touring band -- believability and vibe on this self-produced effort. ... Hiatt's latest postcard is a satisfying, tempting view from the highway."

-HECTOR SALDAÑA, *SAN ANTONIO EXPRESS-NEWS*

"If pop celebrity was based on genuine talent rather than an ability to look good in trashy outfits and writhe around a stripper pole, singer-songwriter John Hiatt would be Elvis Presley and Britney Spears would be serving drinks in a Louisiana beer dive. ... Too edgy for mainstream stations, with a voice a little too gruff - 'lived in' would be the polite term - the gritty road warrior found himself relegated to cult status in the same way black artists were sidelined by their white peers in the blandified world of '50's pop radio."

-JOEL RUBINOFF, *THE RECORD, KITCHENER, ONTARIO*

"Hiatt's voice and sneaky but literate lyrical style are also a fine match for Lancia's guitar work, full of sliding figures and well-punctuated string bends, and the steady, rock-solid roll of the rhythm section pushes the songs along without forcing them to move faster or harder than they want. And as a songwriter, Hiatt remains one of the best craftsmen in his field;... John Hiatt's muse hasn't stopped keeping him on task, and the work he's doing remains satisfying, and anyone who can crank out an album as good as *The Open Road* every 18 months or so would be well advised to keep up the good work."

- MARK DEMING, *ALL MUSIC GUIDE*

Some Thoughts On Songwriting...

There are few people who now or have ever inhabited the universe who can put together three-chords and some choice words like Mr. Hiatt. Just how does he keep coming up with more songs for us to love? Here are some clues into his creative process...

THE FIRST SONG (BETH ANN) TO TODAY: "It had two chords, A and G, and the chorus was exactly the same chords as the melody, which I still try and do today. I like that style of writing. Really, not much has changed in my style of writing, to be honest with you [laughs]. Set the tone early and kind of stick with it."

-JH, to Tad Dickens, Roanoke Times

THE FIRST "LESSON" ON SONGWRITING: "She was my friend's girlfriend, so I wrote a song about her "Beth-Ann, mmm. She's a woman!" It had two chords. I've only just learned a third. My friend lost her the next year to a high-school freshman football player. When my band got to play at the high-school dance, my friend talked me into playing the version that instead of referring to her 'two brown eyes' made the reference instead to her lovely breasts. I've regretted it ever since. In fact, I immediately regretted it because the football player came up and punched my lights out after the set. A lesson well learned. Never alter anything! And don't do blue humour..."

-JH to Graeme Thomson, Word Magazine, UK

HOW, WHEN, AND WHY HE WRITES: "I pick up an acoustic guitar, which is something I do, if I don't do that after a couple of days, something's usually kind of funny. I've been doing it since I was 11. I just pick up and start playing. It's sort of the way I figure s---out for myself, you know what I mean? Sit in my little area. It's like the dog who ... marks his territory or whatever. It's kind of the way I work through stuff."

-JH, To Jane Stevenson, QMI Agency, Timmins Daily Press, Ontario

CHORDS THEN WORDS: "It's usually an acoustic -- it's a feel thing. It's the way it feels up against me, and I start playing chords. And it's just a warm, familiar feeling. It's an organism -- me, the acoustic, it's like one hunk of thing. Then we start chords and melodies and then I start singing nonsense, because that's just sort of what I do. Then some kind of lyric idea will usually emerge. I'll get a line, like the opener for this last project. I was just sitting there and that first line just popped out -- 'shrunken head and Mardi Gras beads.'

"I'm like, 'Whoa! That's good. I like that.' "

-JH, to Tad Dickens, Roanoke Times

INSPIRATION: "I've always just sort of written about what was going on around me. If it wasn't in my life, it was in my friend's lives."

-JH to Michael Eck, Times Union, Albany, NY

REAL-LIFE MIRACLES: "When it's time to write the lyrics my attitude is always 'Well, y'know, let's write something at least halfway interesting, with some kind of intrigue or a twist.' You can't get any weirder than life itself, so let's just start there. I'm amazed I came up with any of them. I think it's a frickin' miracle any time I tear one off. I still have that sensation that I don't have any idea how to write a song before I write one. It always feels like it's back to the drawing board, like 'When am I gonna be found out here?' I really don't have a clue what I'm doing at all. I'll get a hold of one and it's like, 'OK, fooled 'em again!'

-JH to Joel Rubinoff, The Record, Kitchener, Ontario

TAKING ON A LIFE OF THEIR OWN: "Writing music for me is a three-prong sort of thing. I love the process. I love writing the tunes and seeing where different 'ideas' take me. It's like building a ship in a bottle, really. Then, I love getting a group of players together in the studio to see where the song goes after I've laid down the basics during my solitary sessions. And finally — it's ultimately about playing the songs live and seeing how the audience reacts to the tunes." -JH, to Christopher Hislop, Seacoast Online, Portsmouth, NH

A SURPRISE EVERY TIME: "I don't know how the (expletive) that happens! If I did, I could just crank them out and make millions. We could have a hit tomorrow. It never ceases to amaze me when I get one in the boat, so to speak."

-JH to Brian T. Atkinson, SXSW Preview, Austin360.com

ON OTHER SONGWRITERS: "There are songwriters that I admire and they're all better than I am. I mean, Willie Dixon. How great would it be to have written "Wang Dang Doodle"? Being that simple isn't easy. I'm always taken in by the glitter and I'm always wishing I wasn't. All writers are egomaniacs with inferiority complexes. It's how we're built."

-JH to Graeme Thomson, Word Magazine, UK

The Open Road to Success...

Even us Hiatt-heads realize odds are slim that the Man will ever be a household name. But there's no need to be disheartened by the general public's general lack of taste. Though it may have taken a few years and a few bumps in the road, John has definitely reached his own level of contentment with his career. Here's some long past and more recent quotes on how the Man views himself, his music, and his goals...

"I always judge records on their own merit and not on the sales figures, because if I did that, I probably would have quit a long time ago"
- JH to M. Newman, *the Beat*, 1998

"Rollin' the dice is my middle name. You can look at my career and see very clearly that there is no game plan other than to survive and keep being able to do what I do. I don't have any big successful hits I have to worry about following up. There's a certain freedom in a mid-level career."
- JH to David Lindquist, *Indianapolis Star*, 1999

"It's been great being recognized for my songwriting. It's been great being recognized to the level I have been with my own recordings. I make the joke that I'm just known enough to enjoy it. I don't think Eric Clapton can just walk out the door, whereas I can go to the mall with my kinds, and there'll be one or two folks, maybe, who might say, 'Hey, we saw your show!' 'Thanks for coming!' It ain't about the glory. To me it's about doing the work. I leave the results up to whoever runs the results committee. All I know is it ain't me."
- JH to Courtney Reimer, VH1, 2001

"If I got what I deserve, I'd be dead. I'm doing just fine, thank you. If I'd painted myself red and worn kilts, I might have made \$50 million, but who cares? What would that have proved, you know? I'm doing what I do because it's what I want to do. Success? Relative to what? I feel like I'm hugely successful. When I was younger, I wanted to have hits, and now I realize that if I had had those hits, it would have killed me. I couldn't have handled any more than I got. It's all worked out perfectly."
- JH to Jim Carnes, *Sacramento Bee*, 2004

"Why would I be discouraged by anything? I think this is the most amazing, wonderful time we've ever lived in. It's unprecedented in what you can do. Music always wins. Do I care that some corporation can't sell five million copies of a piece of crap that had one good song on it? No, I don't care about that. I care about music. Music speaks the unspeakable. It always wins. So we're in great shape. I'm excited. ... I'm old, I'm 57, and my body aches, but I wouldn't do it if I didn't love it. And I love it."
-JH to T. Ballard Lessemann, *Charleston City Paper*, 2010

"It's worked out perfectly. I get recognised just enough to enjoy it, I've never had any complaints. I'm grateful that I can make the kind of records I want to make when I want to make them, and I enjoy every aspect of what I do. ... I'm as excited as I've ever been, and I'm 57 years old with a bad back."
-JH to Graeme Thompson, *Herald Scotland*, 2010

"I think it's gone just the way it's supposed to go. I think it's all good. I like where I'm at. I get to come out and play and I get to make the kind of records I wanna make ... and I enjoy what I'm doing. "The older I get, the more grateful I am to be able to do it. And the more I want to do it and the less time I have, so you're just aware of that. It's a downward spiral, my friend. You become aware of the value of things — the precious mesh of family and love and what you're able to do creatively and so on and so forth."
-JH to Joel Rubinoff, *The Record*, Kitchener, Ontario, 2010

"I think everything's gone just perfect for me. I know if I'd had hits out of the gate, I was so fucked up as a human being, I probably would be dead. Any early success would have probably killed me. I've never had huge hits, which is just perfect for an egomaniac with an inferiority complex, which is sort of how I am. I get recognized just enough to enjoy it. I'm not a household name. I can go where I please and only get noticed occasionally. It's just great. And, like I said, I can do what I love to do, and I've got enough people that support me that I can make a living. What more could you ask for? And it might be an illusion, but I've always operated from the idea that my best work is still in front of me. And if I'd had big hits and huge big success, I don't know, that might be harder to do."
-JH to Chris Kornelis, *Seattle Weekly*, 2010

Answers to Crossword - Hey No Cheating! - Across: 1. gloves 2. pie 3. hundred televisions 4. gravy 5. Nashville 6. trust 7. Chevrolet 8. axes 9. picking 10. hamster 11. soul 12. Sheba 13. gone 14. morphine Down: 1. velcro 2. hopeless 3. Louisville 4. cartwheel 5. blueprints 6. seventy-five 7. Poptarts 8. fifth 9. Duke 10. home 11. Pam 12. smoking 13. obscene 14. tears 15. bridge

"I Don't Play Well With Others..."

John has often claimed that the many "duet partners" he's had is due to the fact that he is too hard on his lead guitarists. He's also famously refused to be labeled by any one genre of music. Put these two facts together, and it's not surprising that there are so many record companies in his past. But perhaps the Man was just before his time in remaining independently minded and unwilling to fit on the Slug Line of commercial music. Here's a retrospective on how he's got on with various labels...

"I'd been through this major label dropping me and all that and wondered if I was worth a damn. ... Demon Records (UK) said I could fart in a bathtub and they'd put it out."

- JH reflecting on *Bring the Family* (1987), to Mark Brown, *Rocky Mountain News*, 2004

"MCA were good, we asked to be let go and they let us. But Geffen had a much more interesting approach to termination of the contract. In '86 I was flown out at their request to discuss with the head of A&R about possible producers for the next album. Upon my arrival I got a call from my attorney saying Geffen had released me. So the A&R guy, who was just as surprised as I was took me upstairs to meet the vice-president, and sure enough, they'd released me the day before. Dropped, I think is probably the term. But it turned out to be fortuitous and opened a door for me to do *Bring the Family*. I was also at a point where I was looking forward, not back, and just grateful for my own sobriety so I was much more willing to accept anything that might befall me."

- to Graham Reid, *New Zealand Herald*, 1991

"I asked to be relieved of my contractual obligations to A&M because I felt we were working at odds with each other. They viewed me in one light and I viewed myself in another. A much bigger light. They had me in a small pool of light and I saw myself bathed, positively *drowning* in it. ... Their attitude was you should be happy with where you are at and my whole attitude was why? I want to expand my audience and we're doing it but not through any help of yours. There were three or four labels that came out of the woodwork and Capitol was saying the right things - lies though they may be, the honeymoon isn't over yet. ... I like where the company is and they are enthusiastic and a little of that goes a long way."

- JH to Russell Baille, *Real Grove Magazine*, 1995

"Will [Botwin, John's manager] and I made the decision to do what we had to to get out of our A&M contract. In the meantime, I didn't want to wait to make a record, so I basically spent my own money making this record. I was pretty confident we could find a home for [Walk On], and sure enough, people started waltzing through. It was hilarious—at one point, we were mixing the record at A&M Studios [on the label's L.A. lot] and all these other labels were kind of waltzing through to listen to mixes."

- JH to Chris Morris, *Billboard*, 1995

"We were about three quarters of the way through a new record for Capitol with the Goners. It's just a great record, and [the label] just didn't quite get it. The regime had shifted again... So we decided, 'You know what, I don't think this is a good place for us to be right now.'"

- JH to Chris Morris, *Billboard*, 2000

Editor's Note: This was re: *The Tiki Bar Is Open* (2001), which was recorded before *Crossing Muddy Waters* (2000), but took a while to release from Capital

"Making an acoustic album was never on the top of anyone's agenda at a label. It's a good example of what you can do if people leave you the (expletive) alone!"

-JH to Wayne Bledsoe, *Knoxville News-Sentinel*, 2002, re: *Crossing Muddy Waters* (see Grammy nod below)

"Always the Bridesmaid"

John's also had something of a tempestuous relationship with a little statuette named Grammy. As his official bio notes, John has been nominated eleven times, but so far hasn't walked away with the prize.

Here's a look at some of his nominations and the ones who nabbed the golden gramophone in his stead.

1990 - **BEST COUNTRY SONG** - "She Don't Love Nobody" (Desert Rose Band) lost to R. Crowell "After All this Time"

1997 - **BEST ROCK SONG** - "Cry Love" - lost to Tracy Chapman "Give Me One Reason"

1997 - **BEST ROCK VOCAL PERFORMANCE, MALE** - "Cry Love" - lost to Beck "Where It's At"

1999 - **BEST ROCK SONG** - "Have a Little Faith in Me" (from Best of album) - lost to Alanis Morissette "Uninvited"

1999 - **BEST ROCK VOCAL PERFORMANCE, MALE** - "Have a Little Faith in Me" - lost to Lenny Kravitz, "Fly Away"

2000 - **BEST CONTEMPORARY FOLK ALBUM** - *Crossing Muddy Waters* - lost to Emmylou Harris *Red Dirt Girl*

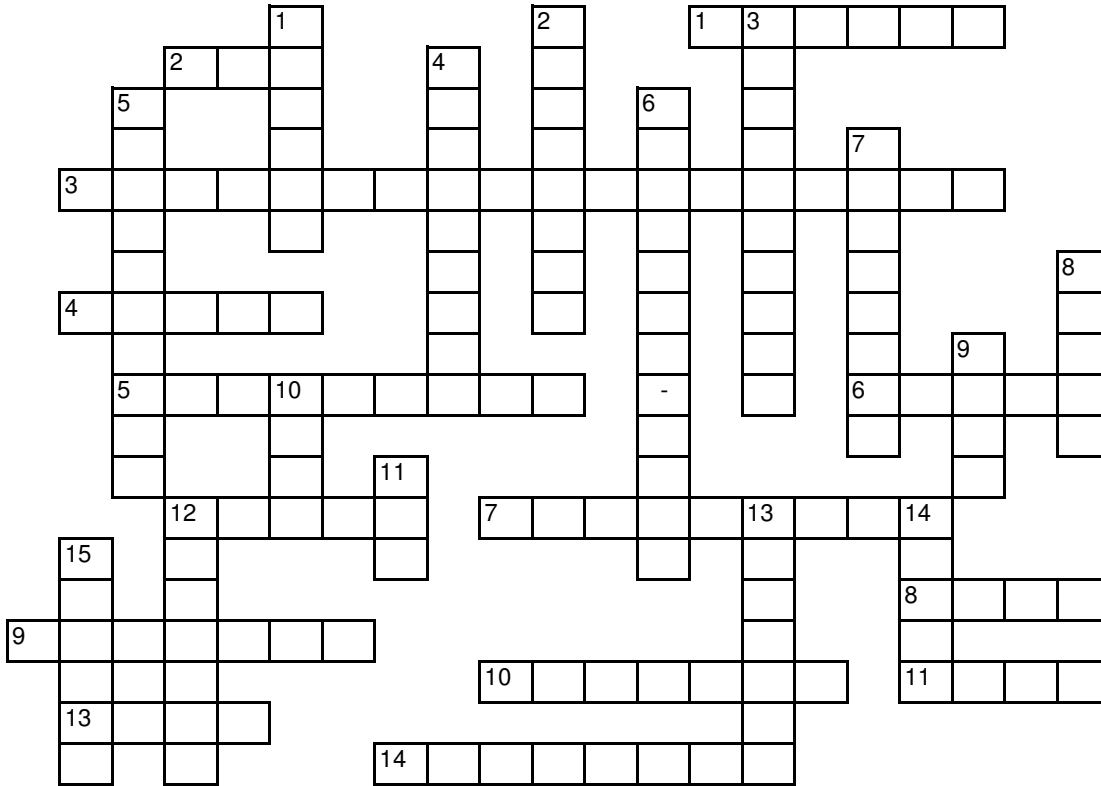
Crossword

Sure, you can sing along to "The Open Road," but how well do you really know the lyrics to John's songs? Test yourself with our latest crossword puzzle.

The initials of the album in which you can find the answer are after each clue.

If you can finish the puzzle, enjoy the pride of a very Hiatt-IQ.

If you need some help, the answers can be found on page 6.



ACROSS:

1. Where man hides his claws (OR)
2. Love picks up the tab for (SOM)
3. Homeland ghosts sound like (2wds) (OR)
4. What's leaking from manifold (OR)
5. City to live like a lion (OR)
6. Word known by Hiatt and one he'd carry home (OR)
7. Trudy and Dave's getaway car (ST)
8. Some kind of man has ground (OR)
9. Rock-back Billy's occupation (SM)
10. 2-year old's brother's damned pet (BTF)
11. Guitar smasher's bail (PGG)
12. Queen named in 2 songs (BTF / BTGE)
13. Like Nixon file /landlord's smile (CMW)
14. Stolen from dead mother (OR)

DOWN:

1. Holds fringe to My Baby's jacket (OR)
2. Who comes to the Open Road (OR)
3. Destination when haulin' from Ft Smith (OR)
4. My Baby's horse trick (OR)
5. Father drew and poured over (OR)
6. Speed to hit Open Road (OR)
7. Breakfast treat to have with cigar (OR)
8. Degree given by women's college (OR)
9. Recommends to go down swinging (OR)
10. Where black dog wouldn't be left (OR)
11. My baby's engine lubricant (OR)
12. Type of gun needed for trust (SOM)
13. Ethylene's love (WO)
14. Try love and hang these out to dry (SOM)
15. Swinging Hiatt's not afraid of (OR)

Keep in Touch!

We always love to hear from you. Whether you want to point out an error, share some new information, or have a question, you can snail mail

Slow Turning: John Hiatt Fanzine: 103 Cardville Road, Greenbush, ME 04418

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johnhiatt.com

John's official site.

Features tour date updates, news, and other info.

thejohnhiattarchives.com

Fan-site which includes many nuggets from past and present, including back issues of *Slow Turning!*

newwestrecords.com

John's current record company.

groups.yahoo.com

Where you can sign up for Shot-of-Rhythm discussion group and share thoughts with fellow Hiatt fans.

myspace.com/johnhiatt

&

facebook.com/johnhiatt

Become John's fan on either social network and get updates through your newsfeed.

See you in cyber-space!

