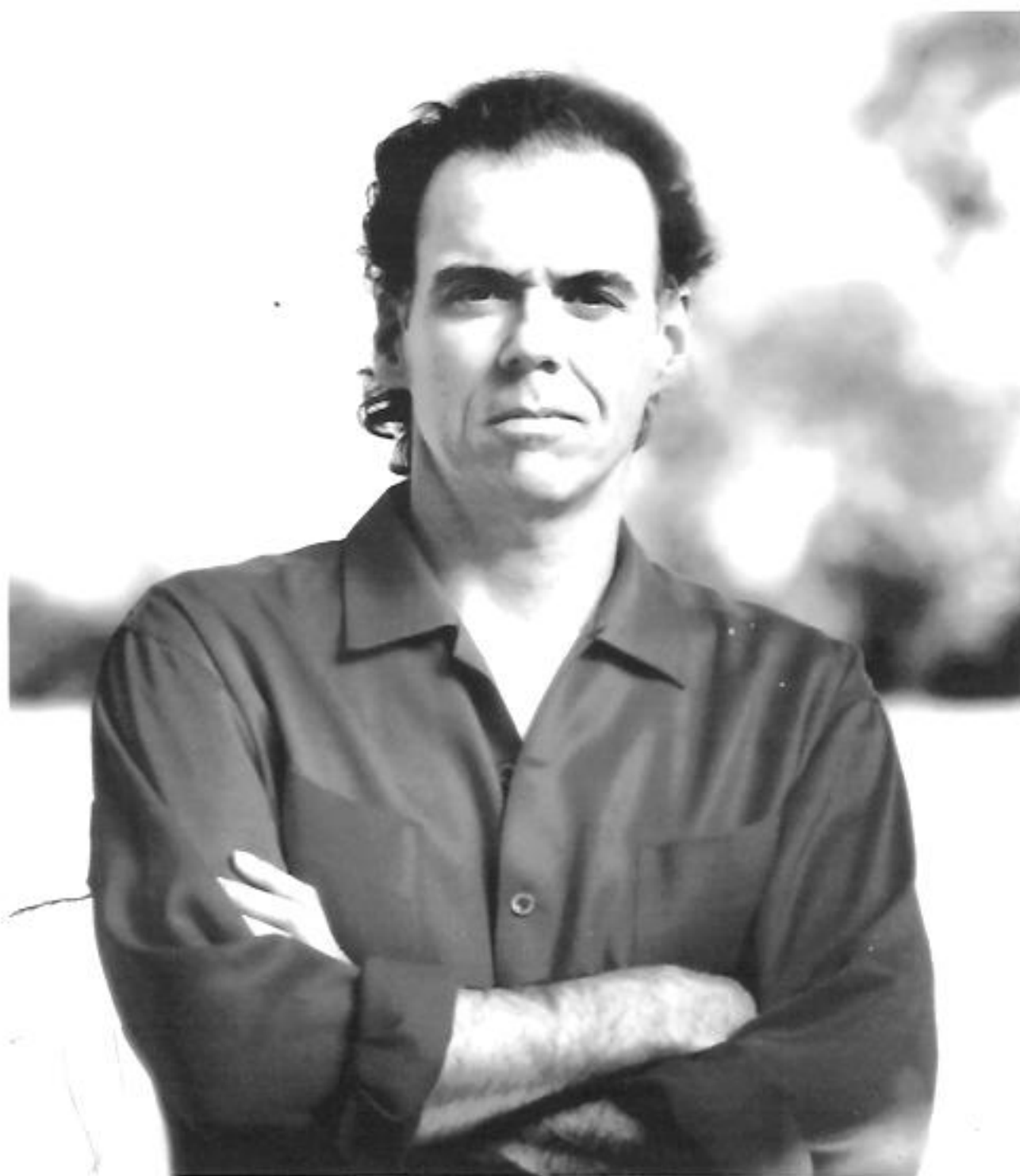


# ***Slow Turning***

**John Hiatt Fanzine - Issue 7**



# Slow Turning Turns 7... Glad You Can Make it!

Welcome to one and all Hiatt-heads. For the subscribers, sorry it's been so long in between issues, and for new readers,... it's 'bout time you joined us for all the fun.

Since last we met, John has been getting together with some old friends, which is nothing but good news for his fans. Hopefully, you all got a chance to see John on tour with Joe Ely, Guy Clark, and Lyle Lovett recently. These concerts offered a rare chance to see four brilliant songwriters on stage together for a "round robin" performance of their songs. Each of the four men took turns telling stories and playing a song while the others listened intently. A definite highlight of the Northampton, MA show was John's performance of the classic song "Perfectly Good Guitar." While Mr. Hiatt was picking, strumming, singing and whistling away on the tune, the other three musicians were clearly moved by the spirit of the song, with their eyes closed and mouthing the words to the chorus. It gave this fan a glimpse of just how powerful the song can be to those who play perfectly good guitar themselves.

Now, it is May of 2003 and the good news just keeps coming. Not only do we have a brand new album out this month by John and the Goners, a tour (with some dates featuring rhythm & blues master Robert Cray), and the radio airwaves buzzing with the newest single "Baby Blue," another "official" tribute album is out in stores this month! *It'll Come to You: the Songs of John Hiatt* is being released by Vanguard Records, and is a great way for new Hiatt fans to catch up on how many other great musician's think that Mr. Hiatt is a songwriter of the highest caliber. The album features big names such as Willie Nelson, Eric Clapton & B.B. King, Buddy Guy, and (of course) that red head John keeps talking about who (left out the bridge, but) did the classic cover version of John's "Thing Called Love": Bonnie Raitt. This compilation's main selling point is its creator – John himself chose the ten tracks that are his favorite of the over fifty artists who have recorded his tunes. Even for those who have most of all of the tracks on this disc should pick up the Vanguard Release, as the cover art is simply, well, art!

John's own new music, however, is being released by New West Records. I have to give a huge thank-you to these fine folks who helped me gather some of the information in this issue and who helped John create the finest album since *Bring the Family*. (I know what you're thinking, the girl who writes the fanzine has to think the new album is great, and must be given to hyperbole... but you'll see I'm right if you haven't heard the whole album, yet.) A big thank-you also to Mary Moyer of Sacks & Co. (John's management) for providing me with a press kit and not giving me a "cease and desist" order for this issue.

And while we're dishing out the high praise, I should mention some other accolades that John has recently received for *Beneath this Gruff Exterior* and through the tribute album. Check out these quotes from online critics and another musician:

*"This is easily the most overtly rocking album of Hiatt's career, but one that hasn't sacrificed an ounce of soul for it's joyous energy."* - Jerry McCulley, Amazon.com

*"...But as has long been the case, Hiatt's lighter stuff still packs more emotional heft than most songwriters you could mention... and if his voice sounds as if it's starting to fray a tiny bit, he can still belt it out pretty convincingly for a guy who's been making records since 1974."* -Allmusic.com

*"...I think he's an expert at getting the real stuff in there – tears, laughter, confusion, joy, loneliness – all that and more in a style that makes you feel like you just had the most amazing time hanging out with one of your best friends."* -Patty Griffin

As for whether this high praise and the impressive merit of John's 18<sup>th</sup> album will finally equal the high-sales and widespread acknowledgement that Hiatt fans know he deserves, John recently explained that these are no longer any goals for him, as he told Courtney Reimer of VH1: "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 kids, and there'll be one or two folks, maybe 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. ... I've managed to get things to a point –well, with a lot of help – where I can make records when I want to make records, which seems to be once a year the way it's been going. Because I record independently, I don't have to deal with A&R departments and things like that. Also, I can tour when I want to tour. I'm just so passionate about all three aspects of my career right now, I'm kind of up on a high with it all, so it's a great time to put records out and go out and play for the folks." Boy, are we glad he does!

And, no issue of *Slow Turning* would be complete without me giving a little round of applause to all of you die-hards who were able to complete our last crossword puzzle. For those of you with a few blanks still to fill in, here are the answers: ACROSS: 1. Milsap 2. Tears 3. Tree 4. Juniebug 5. Raven 6. Patchouli 7. Red 8. Bloodshot 9. Lost Weekend 10. Earnhardt 11. Nerve 12. rooster 13. Frosting 14. Swing DOWN: 1. Handkerchief 2. Whistle 3. Tijawana 4. faith 5. Sunflowers 6. truth 7. Redman 8. Thousand 9. Toilet 10. Horses 11. Car 12. Wine

I am pleased to announced that Issue 7's crossword is the longest in our history, so get ready for some major mind-bending and turn to the back cover to see just how well you know the lyrics of *Beneath this Gruff Exterior*.

Enjoy and Rave-On!

# Beneath this Gruff Exterior

SO, IT IS "JOHN HIATT AND THE GONERS" NOW AND THE FOURSOME HAS CREATED AN ALBUM TO RIVAL THE CLASSIC *SLOW TURNING*. THE GOOD NEWS JUST KEEPS COMING, AND YOU GET TO READ MORE ABOUT HOW JOHN'S 20<sup>TH</sup> ALBUM CAME ABOUT.

*The album*: "Musically, we get closer and closer to distilling this thing down to its simplest form – and I'm at the point in my life where I really value and cherish that and want to only do things to honor it." (on the eight-day schedule and live recording) "I couldn't have fixed a vocal if I wanted to."

*Doing it with the Goners*: "The idea with [*The Tiki Bar is Open*] was take four old farts and try to freshen them up a little bit, slap some make-up on, visit the hair club, whatever it took. But this record we really just wanted to go in and get to the nuts and bolts of what this quartet does – if you come hear us live, this is pretty much what you get."

*The Writing*: "I was doing my usual 'I've been on the road too long' whining" [while on tour with B.B. King] "So I bought a new notebook, sat down with a cup of coffee, and said 'I'm going to fill this up with songs.'" "Window on the World" "started to push this album off the pier."

*The Recording*: "I actually sat down in my little room where I work and made guitar and vocal demos of every song. I knew what I wanted to accomplish, to capture a performance on tape. But you have to be prepared for that to happen. I wanted to really learn these songs so I wouldn't have to think about it when we went in to record them, and I could really be the guide."

*Uncommon connection*: "Sets the journey up – my ascent to curmudgeonhood." (On the lyric "I do my best thinking, sitting on my ass") "That point of view comes from Native Americans. They regarded sitting around as a gateway to a higher spiritual plane. So, I'm not being a slob, I'm evolving spiritually."<sup>1</sup>

*How Bad's the Coffee*: "There were wonderful waitresses who would always call you 'hon.' You'd get a hot plate of food for about a buck and a quarter and the coffee was always horrible – but that was a key part of the whole deal. So in the era of Starbuck-ification, it's going back to when men were men and coffee was bad and the pie was good, for goddam sake. We built this country on bad coffee."

*The Nagging Dark*: "I sometimes take a dive coming off the road after being out for so long, and I just hit a wall and was sinking below. So that song came out of that. That and a couple visits to the shrink and a shift in medication and I'm good as new."

*My Baby Blue*: About "the subculture of the north side of Indianapolis, hanging out in people's basements, listening to music and learning how to play guitar."

*My Dog and Me*: "A dog helps you look at the world in a different way. And it's like the old joke – 'If your dog makes you feel like the world's greatest person, don't seek a second opinion.'"<sup>1</sup>

*Almost Fed up with the Blues*: "I still like being miserable. It traps you and sets you free at the same time." Also "it fills out 12 bars of music and helps me make my car payments."<sup>1</sup>

*My back Home*: "I did actually kill a rattlesnake one night. I ran over it and felt really bad about it, but I kept running over it – it brought something out in me."

*Unoriginal sin*: "I had totally forgotten about it. Willie [Nelson, who first recorded the song] had me on this show he did and we sang that song, and I told him afterward, you know that's not a bad song!"

*The Tour*: "That's the pay-off- I get to get up and act like a complete frickin' fool for two hours! They're paying to watch a fifty-year-old guy act like a complete bozo – it's a wonderful thing. It works out well, because there's nothing else I want to do."

<sup>1</sup> From "More of the 'Gruff' Stuff," by Jim Farber, *New York Daily News* May 4, 2003

# What is Slow Turning?

WELL, NOW THERE HAVE BEEN SEVEN ISSUES IN ABOUT AS MANY YEARS SINCE I FIRST STARTED BANGING AWAY AT MY COMPUTER TO CREATE THE FIRST ISSUE OF MY OWN JOHN HIATT FANZINE... OVER THAT TIME, A LOT OF YOU FELLOW HIATT-HEADS HAVE ASKED ME SOME SIMILAR QUESTIONS, SO I THOUGHT WHY NOT PUT IT ALL DOWN FOR POSTERITY...SLOW TURNING STYLE.

**Are you his daughter?:** Don't I wish! Think of all the unreleased songs I would get to hear! No, I'm just a fan. John's two daughters, Lily and Georgia Rae, are both a little younger than me, and I have never met them.

*"I never did get what I wanted, but now I get what I need..."*

**How Did You Get Started?:** Near as I can remember, it was the summer of 94 when my mom and I were standing in line to buy tickets to see John Hiatt open for Bob Segar. It was the second time that we had gotten up early to stand in line for tickets together, and already we had started a ritual of playing "The Game" to pass the time. We would take turns quoting John's lyrics to each other so the other could guess which song it came from. I was winning, naturally, and basically making a spectacle of myself as I tend to do at all Hiatt events. So, it was not surprising that we were spotted by Jack Gilis, a great guy we had met with his wife Pam while standing in line for tickets for a different Hiatt show. Though we had only spent a total of six hours together previously, and that was about a year ago, the three of us started talking like old friends. This was before the days of great online Hiatt discussion groups like Shot of Rhythm and Buffalo River Home, so chances to dish about John with another rabid fan were few and treasured. Gradually, the conversation turned from strictly Hiatt lyric trivia to more general conversation about the man himself. Then came an exchange which lives in Hiatt-fan infamy. Jack: Too bad that "In the John Fanclub" isn't around anymore. Me: Yeah, we wanted to join that. (pause, then a laugh) We have enough Hiatt-stuff in our house to start our own fan club. Jack: Yeah! You really should.

So, out of nothing, came six pages of loosely threaded Hiatt information, sandwiched between a grainy cover photo and a one-of-a-kind crossword puzzle on all things Hiatt. *Slow Turning* was born, and there is nothing I am more proud of than this silly, often mistake-ridden photo-copied labor of love. Thanks again, Jack and Pam – I couldn't have done it without you!

*"She's laughing that Crazy Laugh 'cause you haven't left the parking lot" -*

**Does John know you do this? / Have you ever met him?:** Again, flash back to when John was touring with the Silver Bullet Band. Having passed out over a hundred copies of the first printing of Issue One to fellow Hiatt-heads and new converts who had come to see Segar, I was hoping to give a copy to the Man himself. Mom and I left the stadium early to try to somehow get a copy in his hand.

Security was not understanding that we were on "a mission from God." No one would take John a copy of the magazine, and they only frowned when I asked where he might be coming out of the stadium. So, crestfallen, I stood on the corner and started to make my peace with the fact that I wouldn't get the chance to show John what I had done. I counted my blessings. After all, I had met John before and gotten his autograph on a CD. I'd even had the thrill that many Hiatt fans wish for. John had recognized me when we showed up backstage in Burlington Vermont after meeting the previous day in Boston. "What are you doing here?" had been the buzz words around our house ever since.

But, just then, I looked up and saw a tall man attached to a rather large ponytail jump out of one cab and into another. "David!" I shouted. Too late, I thought, as I saw David Immergluck disappear into that yellow taxi. However, just as we were walking away, the cab started to beep. We walked up, and the mandolin player told us where to stand and wait for John.

Pebbles did not steer us wrong. Minutes later, a black Lincoln pulled up and the back seat window rolled down. The second most exciting moment of my life came, as I handed John his own copy of Issue 1. However, after a moment's confused looking at it, John signed it and handed it back to me! It hadn't even

occurred to me until that moment to get the fanzines autographed. "Thanks," I said, "but that's for you. I made it." "You made it," he replied. "Well, thanks a lot." Soon after, we headed in different directions. However, as the Lincoln was pulling away, I saw John flip the magazine over and get a glimpse of the back cover. Like many of you have done, he looked at his own lyrics turned into a crossword puzzle, threw his head back and laughed. He looked up again just in time to catch my eye and give me a big thumbs up. Since then, I have been able to personally hand John a copy of each issue of *Slow Turning* (and have received an autographed copy in return). Each time, he has said thanks, so I can say that I hope he enjoys what he reads, just as I hope my other readers do.

**Would you like to meet him?** Sadly, I am a weak person and have never been able to say no to this question, even though since that first meeting, I've had the chance to shake John's hand many times. I will be the first to confess that I have been a pain-in-the-ass fan. John, however, has been nothing but polite to me. For just one of several examples, when Mom and I saw him in *Borders* in Boston during the Tiki Bar tour, a store staff person handed him Issue 6 and asked him to sign it for Sylvan. John smiled at me and replied "I'll do anything for Sylvan." So, as many of you have kindly said, "He must really like you for putting this magazine together." The answer would be, he graciously tolerates my fanaticism. Perhaps the kindest thing he's done is to not issue a restraining order when I followed him across three states during his most recent solo tour.

**How can I meet him?** Many of you I have met have asked me for tips on how to get in touch with the man yourself. All I can offer is friendly advice, but the good news is that John is usually very accessible, and always gracious to his fans. The best way to meet him is usually after a concert, or at special "in-store appearances" or other events sponsored by his record company. For the latter, just keep your ears open and your radio tuned to a Hiatt-friendly station, and they'll probably tell you where to go.

If you're a little reluctant to hang out in concert hall parking lots, or worried John may frown at the sight of a fan seeking his autograph, here's another personal story. After standing outside a club for about half-an-hour, getting glances from the staff that ranged from appreciative to nervous to just plain perplexed at the sight of a dozen or so Hiatt-heads waiting on the street, John came out to thank us and sign our CD's. In his unmistakable mid-western drawl, he said "I'm sorry for making you all wait so darn long."

"You can learn to live with love or without it, but there ain't no cure"

**Why do you do it?** The best way to answer that question is to quote another man I greatly admire, Ben Cohen: "If it's not fun, why do it?" Strictly speaking, there is no reason that *Slow Turning* should exist. It is not endorsed by Hiatt or his label, it is not successful even on a Fanzine level – we've had fewer issues than years since our first publication, our subscriber list is only about thirty, and it's a drain on the old pocketbook at times. Before every issue, I question whether it's worth it. But one thing that hasn't changed as I have matured from the fifteen year old girl brave and crazy enough to start this endeavor with none of the right tools to the twenty-something woman who "borrows" some toner to print out Issue 7 from the engineering company where I work full time. Put me in a room with Hiatt fans and I get mile-high. Let me bury myself in old newspaper clippings and lyric sheets, and I am happier than anywhere else, save the front row of a Hiatt concert.

I love John Hiatt's music. I love the inspiration his life-story has given me. I love seeing another Hiatt-head open up my fanzine and point to something interesting. The most exciting moment of my life (besides starting the chanting at the Newport Folk Festival in 1994), was looking up from a dwindling stack of Issue 1 and seeing a lobby full of people reading the fan magazine and talking about John.

So, I hope you, my reader have a little fun. It's been nothing but for me.

"It's been a slow turning from the inside out - a slow turning, but you come about..."

*"Slow Turning - Not fade away..."*

# After All This Time

**TIME DOES FLY WHEN YOU'RE HAVING FUN. FOR THIS ISSUE'S BLAST FROM THE PAST, *SLOW TURNING* IS CROSSING TWO DECADES AND GOING ACROSS THE GLOBE TO DIG OUT A RADIO INTERVIEW BY BILLY PINNELL, OF MELBOURNE AUSTRALIA. THIS WAS TIED TO THE PROMOTION OF JOHN'S SEVENTH ALBUM, *WARMING UP TO THE ICE AGE*.**

**BP:** What surprises me about the album, John, is that you recorded it in Nashville. Did you consider that the songs were best suited for the sound that you would get from Nashville players?

**JH:** Well, the only reason I came here, or specifically, two reasons, were to work with two people, Norman Putnam and a bass player by the name of Jessie Boyce. I had worked with them back in 1976. I lived in Nashville, from 71 till 76, and I was a staff songwriter for a publishing company, although I wasn't a country songwriter. On paper, it looked like I was in the wrong place, but in fact, I think that I was in the right place, indeed, because it turns out it was a real apprenticeship for me to learn the craft of songwriting. But decidedly, I was not making country music. At any rate, I had come to work with these two guys, and Norbert, although he lives in Nashville, has quite an R&B background coming back as far as Mussell Shouls when he was the house bass player. And Jessie Boyce was at least a third generation bass player from Mussel Shouls as well. So it was much of the rhythm and blues aspect of it, and it just so happens that Norbert was working out of Nashville and had his own studio. It's a very comfortable place to work as well.

**BP:** Talking about people like Norbert Putnam, there is a wonderful player you used on a song called "She Said the Same Things to Me" and that's a guitar player named Matt Gayden, and he's sort of a legend as a Nashville guitar player, isn't he?

**JH:** Indeed, and as I've traveled around, he's a legend elsewhere. Europe for example, they're quite fond of him. He's a great guitarist.

**BP:** He's very effective on that song, I think. Is it comfortable for you to work with people who do it with so much soul and feeling? It must be great for you in the studio.

**JH:** Yeah, it was so easy to do these tracks. We did the basic tracks in five days, and the total time spent on the album, I think it adds up to three weeks. We spent five days on the basic tracks, and the next week we did judicious overdubs and vocals, and the week after that we mixed it. It was very pleasant working conditions. I can't say enough about Larry London, for example, the drummer, who was a Motown house player for many years. He played with Benny Benjamin, as Benny Benjamin was declining, which is unfortunately was what happened. ... And he's been on some great Motown records, from "We Can Work it Out" by Stevie Wonder, and a bunch of Marvin Gaye stuff. He's a great steel drummer, he never plays too much. He's just wonderful. He's also the largest drummer I've ever met in my life. (laughs) He cuts quite a figure.

**BP:** It's interesting you're talking about R&B music, because there's a song called "The Crush," which I really like. It's a song that you sing in duet, and it reminds me of something Sam and Dave may have done, you're obviously very comfortable sharing your singing on certain songs.

**JH:** Well, Bobby Cane, who sings with me on that song, is such an incredible singer. I worked with him with Ry Cooder off and on over the last five years, we did three or four tours together. Some of my fondest greatest experiences as a singer have been singing with him and Willy Green, we were singing all the back-up parts for Ry. I just can't say enough about his singing, he's a modern day Sam Cooke. If not better.

**BP:** The one song on the album that you didn't write, called "Living a Little, Laughing a Little," where did you find it from?

**JH:** It's a Tom Bell and Linda Creed composition. The Spinners had a hit with it, I think in 1974 or 1975. It's a beautiful song, I had their single of it. Actually, the first place I heard the song was from Martin Belmont, Nick Lowe's guitar player, and ex-Rumor guitarist. I had done half of the last record with Nick producing and his band playing on it. In-between sessions, Martin was raving about this song, that at that point I hadn't heard. He played it for me, sat down on guitar and sang it.

**BP:** You've got a great rapport with English musicians, because there's another duet, "Living A Little, Laughing A Little" and it's you and Elvis Costello, which is really interesting because a lot of times before people have compared your vocal style to Elvis Costello.

**JH:** Yeah, well he said that this should prove once and for all that we really do sound exactly alike. (laughs)

**BP:** How did Elvis Costello come to work on that track with you?

**JH:** Well, it was as easy as just asking him. He was in Los Angeles last Spring doing a solo tour, and I went to see the show and in fact I sang a song with him. He was doing a song of mine on that tour called "She Loves the Jerk" from the last album. After the show I told him "I'm going into the studio soon, and I'm doing this old Spinner's track." He knew the song right away and was a big fan of the song. I just asked him if he would, in fact he told me that if I cut it, he'd love to sing on it. And that was that.

**BP:** He's doing a solo tour in Australia fairly soon. John, what was the concert like that you saw?

**JH:** It was wonderful. You know it's great to hear that. I used to do that exclusively from 76 to 78, that was how I toured, was solo. I hadn't done it for years, and I did a couple of solo shows. I did a solo show of Europe in winter of 1983. It's a lot of fun from the songwriter's standpoint, to put the songs out as they were originally written. And from having seen his show, I can say it's really a thrill to be part of the audience, as well. You get to hear the songs bare boned. It's exciting to hear a song that way, when a song can stand on its own with just a voice and one instrument. It's great.

**BP:** Something that I noticed about your record is, you haven't allowed the fact that you're recording in Nashville with players who are used to playing in a certain style, to stop you from varying the field on a lot of songs. For instance, on a song called "The Number One Honest Game" you used the drums to give the song a real Latin feel. What gave you the idea to do that?

**JH:** You know it's funny, I had that song in more of a reggae groove when I brought it down there, and I didn't want to do that. I mean, as much as I borrow from American rhythm and blues, there's something about white boys doing reggae, it never quite made it for me. Maybe it's just because reggae was just a Jamaican answer to rhythm and blues; kind of a misunderstanding of Rhythm and blues, or so the story goes and so it would seem from the music. That seemed a bit like the snake eating its tail, if you know what I mean.

**BP:** There's a great singer who appears on that song with you, and also on Living a Little, and that's Tracy Nelson. I interviewed her about a year ago, and she was just so full of praise for your music. We were talking about a song called "An Arm and a Leg" that you wrote that she recorded, and she just said what a really nice person you are, so it's interesting to see that she's back on one of your records.

**JH:** Yeah, she's great. The feeling is mutual, she's terrific; a wonderful person and a terrific talent. She's a great singer. I was saying that I'm sorry that she's not more featured on the album. I would like to do something, more of a duet kind of thing with her, and hopefully we will in the future.

**BP:** Just tell us a little bit about your work with Ry Cooder. How did you first get involved with his band and his records?

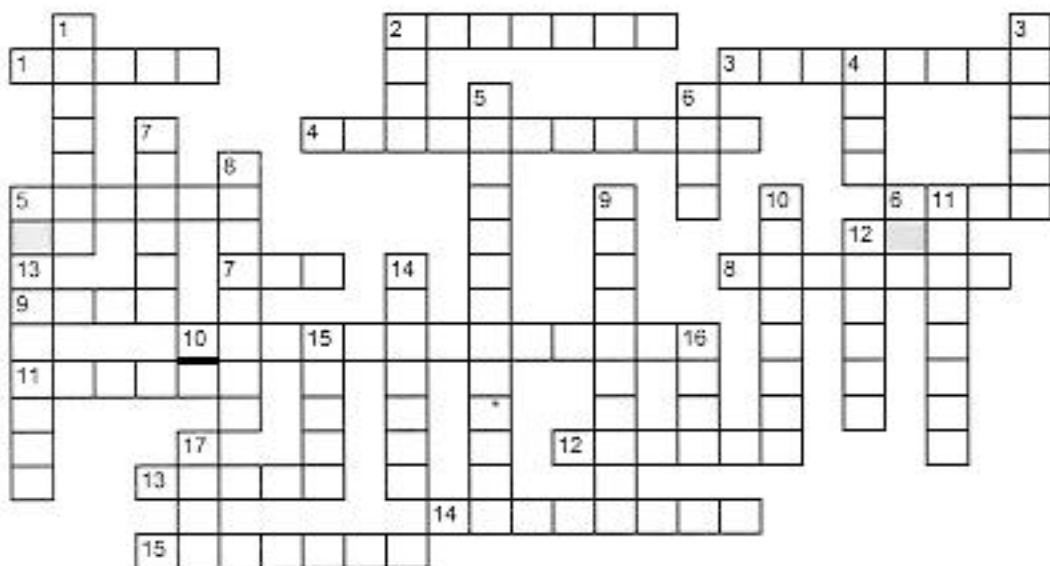
**JH:** Gosh, when did I meet Ry? '79, no '80. He was doing *Borderline*, not to be confused with the soundtrack for *The Border*. He was looking for songs, and he had a girl working with him named Leslie Morris, who was contracting musicians for his sessions, and I knew her from when she was working with Jack Niche, who I worked with on a soundtrack. So she called me up because Ry was looking for material. We met and just kind of hit it off and I wound up writing that song "The Way We Make a Broken Heart" for him, which by the way is the only song I've ever sat down and expressly written for someone else to record.

**BP:** Is it difficult for you to write songs? Do you really have to make a concentrated effort to get the lyrics and the music to gel as well as you do?

**JH:** The way I approach it, all I can figure out, having done it when I was eleven (and it doesn't get any easier) is to sit myself down, put myself in an atmosphere, and surround myself with the tools, and wait for the inspiration to come along. I spend a whole lot of time drawing funny little pictures and noodling on the guitar, banging on the piano. But I figure, if I'm in that atmosphere, it's kind of like putting up your antennae, because I do believe that eventually it's inspiration, whatever the hell that is, that makes a song happen. It's a commodity. You don't just summon it up out of thin air, although that does seem to be where it comes from. I don't personally have that much control of it. So like I say, all I can do is put myself in the proper setting and hope for the best. I spend a great deal of time trying to write, I think is what I'm trying to say.

# Crossword

How many times have you played *Beneath this Gruff Exterior* so far? Why not take it for yet another spin in your CD player, and listen while you try our new puzzle? The clues below are based on the lyrics of John's songs (the initials of the album it comes from are included). If you can complete the crossword, you have proven yourself as a Hiatt Fan of the highest caliber. Good luck!!!



## DOWN

- Shortcutting humming object (BTGE)
- What will move mountains (SM)
- Painted on head of pin (1 word) (BTGE)
- Bass player Ranson
- Trail for my dog and me (BTGE)
- Where to fly, if not home (BTGE)
- What young man fears of elders (TBIO)
- Discovery place of baby blue love (BTGE)
- What some call John's song (BTGE)
- Head's weight on would make us older (BTGE)
- Record owned by My Old Friend (TBIO)
- Practiced in honeymoon suite (ST)
- Where boys launch rockets (TBIO)
- Ave. Wes & Jimmy play blues (BTGE)
- Energy-zapping organ (BTGE)
- Covers unoriginal sinners (BTGE)
- Finest work of art (BTGE)

## ACROSS

- What not to let Momma cut (BTGE)
- Where to kick it into gear (CB)
- Goners Lead Guitarist (1 word)
- Talking Roadkill (BTGE)
- Where it's 99 with hot wind (BTGE)
- Location of Pinocchio's check (LH)
- Needed to listen to old voices (SM)
- Trucker's dream type of pie (BTGE)
- Crazy, hard to get over lie-teller's (TBIO)
- John's ursine alter-ego (2 words - non lyric)
- Friend to ease pressure (SM)
- What sweet talk cuts (BTGE)
- Due when fed up with blues (BTGE)
- 1st word of title of song Hiatt has to changed annually (BTF)
- In box when I turn out light (BTGE)

## SIGN ME UP FOR A FREE SUBSCRIPTION TO SLOW TURNING!

Name: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Back Issues Wanted: \_\_\_ 1 \_\_\_ 2 \_\_\_ 3 \_\_\_ 4 \_\_\_ 5 \_\_\_ 6

## How to Get in Touch with *Slow Turning*

We love to hear from other Hiatt fans, almost as much as we love hearing new Hiatt info. If you're anything like us, then you need a subscription to *Slow Turning: the John Hiatt Fanzine*.

Gotta have more Hiatt-fun? Then just fill out the slip on this page, send it to us, and we'll send you the next issue as soon as it is made.

And remember, we can't exist without Hiatt fans who are willing to share information and personal thoughts about John's music, so drop us a line whenever you'd like. Tell us about the first time you heard a Hiatt song, some fun that you've had at a concert, or if you were lucky enough to have had a chance to meet the Man, tell us about that!

Just drop us a line at:  
***Slow Turning***

In the meantime, check out Hiatt-related sites on the web, and maybe we'll bump into you out in cyberspace.

***Rave On!***