

SLOW TURNING

JOHN HIATT FANZINE



ISSUE TWO

HELLO AGAIN!

Welcome to Issue 2 of *Slow Turning*, the magazine created by John Hiatt fans for John Hiatt fans. Much has happened since our last issue: several concerts, interviews and some tragedy. But first off, a disclaimer. *Slow Turning* is not an authorized magazine. The opinions stated in this fanzine may not represent the ideas of John Hiatt and or Capitol Records. Our goal is to provide an open forum for fans to share ideas, questions and experiences with each other. Facts have been gathered from various magazines, radio interviews and press kits.

... With that out of the way, on to new business. First the bad news: John's wife, Nancy, and his daughter, Georgia Rae were recently in a rather bad car accident. Thankfully, neither was seriously hurt, but John was understandably shaken. We all offer our sympathies and best wishes.

On a happier note, John will be playing the Newport Folk Festival again this year!!! I don't know about any of you, but I'm not going to let them deny us an encore this time. (For those of you who don't know or can't remember, John was pushed off stage for Mary Chapin Carpenter at the Folk Festival last year, despite many stubborn fans screaming for an encore for about twenty minutes.)

With the business out of the way, it's time for me to blab about *Slow Turning's* trip to Tennessee! I've never been one to count on superstitions, but I truly believe there was some other force guiding our way on this crusade. The first goal was to find Castle Recording Studios, where John's latest album, Walk On, was made. After checking the phone book for an address, Mom and I jumped in our rented Saturn and hit the roads of Franklin. (Which also happens to be John's hometown and probably the most beautiful place on Earth.) It wasn't long before we were enraptured with the scenery and completely lost. Then it came from over the grassy hills like a flash of fire. A red Ferrari obnoxiously tailgating us like some kind of devil shadow. We slowed but it wouldn't pass, it just came even closer to our bumper. After a good deal of worriedly looking in the rearview and wondering "Why won't he pass us?", we pulled off the road and the fiend Ferari flew by us.

"Get out the map," Mom said. But my eyes were fixed on the beautiful stone building we had stopped in front of. "My goodness, it is a castle!" she said. "And we would have driven right by it!"

"Thank goodness for bad drivers," I replied. (Below is a picture of the studio.)

Slightly more disappointing was our trip to Elvis' mansion, Graceland. After roaming the famous home for over an hour and listening to Priscilla talk about their china pattern on a taperecorded tour, we finally got to the automobile museum. When first we saw the famous Cadillac John writes about stealing in his song "Tennessee Plates", we were in awe. But then, as we made our way to the back bumper to snap a photo of THE Tennessee Plates, we were disappointed to find it missing! (We figure it must have been removed to stop crazed Hiatt fans from acting out his song and stealing it.)

... For all you collectors, John has released a new CD single of "Cry Love" since the last issue. The CD also includes "Your Love Is My Rest" and two new songs: "The Other Side" and "Twenty One" (which may be a tribute to his oldest brother, Michael, who died at that age.)

John also recently appeared on the Doc Pomus tribute album, Save the Last Dance For Me. John does a great version of the song *Mess of Blues*, which some of you may know from Elvis' Gold Record rendition. (Which we did get a chance to see on our tour of Graceland.)

... A big hooray and thank-you to all of those who pointed out our mistakes in the last issue. First, there was a misspelling in the crossword. (Sorry, I didn't mean to make it that hard!) The answer to seven across is missing the third letter, an "m". As of yet, no one has turned in a completed crossword for their prize so keep at it! Second, we erroneously referred to Burlington as the capitol of Vermont. (It's actually Montpelier.) Third, we referred to Minnesota rocker Iggy Pop as Brittish. (Ooops!)

Finally, we forgot to give photo credits to fellow fan Lynne Tattershall for the cover photo, which was taken by her at the 1995 Ben and Jerry's One Heart-One World Festival where Hiatt was the Headlining Act. Credits for this cover photo go to Judy G. Smith. (Thanks Lynne and Judy.)

Enjoy Issue Two and RAVE ON!



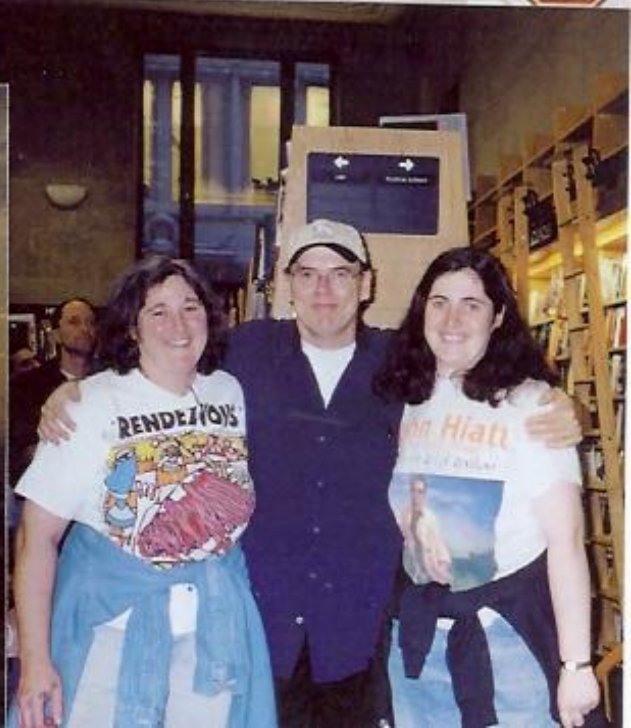


If they'd known what we was up to they wouldn't have let us in,
We landed in Memphis just like original sin.
Elvis Presley Boulevard to the Graceland gates,
We were looking for a Cadillac with Tennessee Plates.



ELVIS PRESLEY PLAZA

The bronze statue of Elvis Presley that has served as the anchor of The Elvis Presley Plaza since 1983 has recently been removed to undergo extensive restoration that the wrath of time and weather requires. Restoration is being conducted by The National Ornamental Metal Museum and responsibility for this process is being assumed by Graceland and The Memphis Development Foundation. In early 1995, the restored statue will be showcased in the new Tennessee Welcome Center on Riverside Drive. Plans are underway to position a new Elvis statue, which will be better suited to the outdoor elements, here on Beale Street.



WRITE ON!

The Inter net site of Hollywood and Vine recently posted a contest to celebrate the release of **WALK ON**. To enter, one had to write a one page story including the titles of all the thirteen songs listed on the new album. We'd like to give all of you the same challenge! To give you an idea, we've posted two of the Hollywood and Vine winning entries below:

GRAND PRIZE ! :

GRY LOVE

I am walking among billowing clouds of *dust down a country road*. Beside me strolls a woman named *Ethylene*, and I joke with her, saying she'll make the fruit fall off the trees if we dawdle. But she doesn't smile. *Ethylene* is a good *friend of mine*, but lately she's become distant. As we *walk on* the crunching gravel, she begins to play a game with me.

"Who knows anyone today?" she asks. "Who knows you? I mean really knows you. Everyone on the west side of the river knows your name, but who do you allow to realize more than that?"

She has become philosophical, ever since her husband left. He was the dreamer, she was the provider. She had attempted to reinvent herself for him, but she could only be as *good as she could be* and that wasn't enough. All her life she's been sitting in an office, *shredding the document* and keeping high powered suit's secrets and then coming home to a man who thought she knew nothing of interest. He wanted her to be a *native son*, sitting in a teepee and creating a secret just for him. He asked that she *wrote it down and burned it*, forget about the shredding and deleting and the modems.

"He left on a Thursday," she said. "He packed our things and said '*Your love is my rest-home*, baby. I may want to be there someday, but not now when I've got so much life left in me.'" *Ethylene* turns to me and I blush under her stare. "Everything good drifts away somehow," she says. "Someday even you will leave me. Someday you'll decide *you must go* and find out what life is like without me."

I tell her this isn't true, but secretly I think if this is the new *Ethylene*, then I will leave. She turns away from me and stretches her arms out as far as they will go.

"I just want to scream every feeling I've ever had," she says. "I want to yell happiness, shriek fear, below sadness, *cry love...*"

FIRST PRIZE:

GRY LOVE

She knew she had it bad for him as she walked to the train station, fighting conflicting emotions, alternately thinking: "*I can't wait to see him*," and "This is so wrong, I should just blow through this train station like so much *dust down a country road*." Such is the life of a woman in love with a married man. "Didn't that *friend of mine* - I think her name is *Ethylene* - warn me saying something like, "Don't mess with that *native son* of a bitch. He'll only make you *cry, Love*." "

He had promised to leave his wife soon, and she knew that in the love-making department the wife couldn't possibly compete. In bed with him, she was just as *good as she could be*. Right or wrong, when he held her in his arms, her heart soared a *mile high*. Might as well admit it, she loved the jerk.

Only after he was an hour late did she allow herself to consider the possibility he might not show. She sat down on a bench and wrote a wrambling kiss-off letter. She told her to *walk on* straight to hell, where only *the river knows your name*. Even though I feel *your love is my rest* I can't bear the thought of sharing you with another woman. I know I'll never get over you, still, *you must go back* to your wife where you belong. She looked at the tear stained letter in her hand. There is no logical explanation for why *she wrote it down and burned it*, it just made more sense than *shredding the document*. As a hot wind picked the burning paper out of her hands, the Waubash Cannonball came rolling into the station. The thought of throwing herself in front of it crossed her mind.

Instead she laughed out loud and walked to the ticket counter, saying "Maybe I'll just go to Memphis in the meantime!"

DISCOGRAPHY

Since his start in the early seventies, John Hiatt has made 13 studio albums and one live recording. (Plus countless bootlegs) Here's a quick glance at all of his releases.

HANGIN' AROUND THE OBSERVATORY

Released: 1974

Label: Epic

Rating: ***

Songs: *Maybe Baby, Say You Do, Whistles in My Ears, Sure As I'm Sitting Here, Rose, Hangin' Around the Observatory, Full Moon, Wild Eyed Gypsies, It's All Right With Me, Little Blue Song For You, Ocean.*

Typical lyric: "You are a speck on this crummy earth, and a dollar and a half is all your worth!"

Critics Opinion: "Hiatt brings to his music-and to us- the ultimate joy that grows out of pain and seeing. His music is vibrant and real..."

OVERCOATS

Released: 1975

Label: Epic

Rating: *

Songs: *One More Time, Smiling In the Rain, I'm Tired of Your Stuff, Distance, Down Home, Overcoats, I Want Your Love Inside of Me, I Killed an Ant with My Guitar, Motorboat to Heaven, The Lady of the Night.*

Worst lyric: "I am the student who picks his nose, so come over here and take off your clothes."

Best lyric: "I killed an ant with my guitar...He was a fool, I was so cruel. The power of music ain't no tool."

Fan's opinion: Except to complete a collection or to peek into Hiatt's more twisted sense of humor, this one isn't really worth getting.

SLUG LINE

Released: 1979

Label: MCA

Rating: ** 1/2

Songs: *You Used to Kiss the Girls, The Negroes Were Dancing, Slug Line, Madonna Road, (No More) Dancin' in the Street, Long Night, The Night That Kenny Died, Radio Girl, You're My Love Interest, Take Off Your Uniform, Sharon's Got A Drugstore, Washable Ink.*

Typical lyric: "It's seemed so stupid that the nerd we all detested Would die so gloriously and so unexpected."

Fan's opinion: Definitely a step up, the same wry sense of humor mixed with a growing talent for lyrics and music.

TWO BIT MONSTERS

Released: 1980

Label: MCA

Rating: **

Songs: *Back to Normal, Down In Front, I Spy (For the FBI), Pink Bedroom, Good Girl, Bad World, Face the Nation, Cop Party, Back to the War, It Hasn't Happened Yet, String Pull Job, New Numbers.*

Typical lyric: "You said I would be sorry if you went away. You said I wouldn't be happy without hell to pay."

Fan's opinion: Falls short of the promises made in *Slug Line*. No great loss to your collection if you don't have it.

ALL OF A SUDDEN

Released: 1982 (not available on CD)

Label: Geffen

Rating: **

Songs: *I Look For Love, This Secret Life, Overnight Story, Forever Yours, Some Fun Now, The Walking Dead, I Could Use An Angel, Getting Excited, Doll Hospital, Something Happens, Marianne, My Edge of the Razor.*

Typical lyric: "Just a basement party, this is where it ends./ Some of us make love, some of us pretend."

John's opinion: "A big wad of fear."

RIDING WITH THE KING

Released: 1983

Label: Geffen

Rating: ****

Songs: *I Don't Even Try, Death By Misadventure, Girl On A String, Lovers Will, She Loves The Jerk, Say It With Flowers, Riding With The King, You May Already Be A Winner, Love Like Blood, The Love That Harms, Book Lovers, Falling Up.*

Typical lyric: "I stepped out of a mirror at ten years old/ With a suit cut sharp as a razor and a heart full of gold."

Fan's opinion: The start of something wonderful.

WARMING UP TO THE ICE AGE

Released: 1985

Label: Geffen

Rating: *** 1/2

Songs: *The Usual; The Crush; When We Ran; She Said the Same Things To Me; Living Just a Little, Laughing Just a Little* (duet with Elvis Costello); *Zero House; Warming Up To The Ice Age; I'm A Real Man; Number One Honest Game; I Got A Gun.*

Typical lyric: "My confidence is dwindling/ Look at the shape I'm in ... I'm not thirsty but I'm standing in line."

Fans opinoin: Underneath the typical eighties' overproduction lies a great album.

BRING THE FAMILY

Released: 1987

Label: A&M

Rating: *****

Songs: *Memphis in the Meantime; Alone in the Dark; Thing Called Love; Lipstick Sunset; Have A Little Faith In Me; Thank You Girl; Tip of My Tongue; Your Dad Did; Stood Up; Learning How To Love You.*

Typical lyric: "An empty house is the only thing standing between our lives and the speed of sound."

Notes: Considered the first album of the "Recovery Trilogy." Also available in gold collector's edition CD.

SLOW TURNING

Released: 1988

Label: A&M

Rating: *****

Songs: *Drive South; Trudy and Dave; Tennessee Plates; Icy Blue Heart; Sometime Other Than Now; Georgia Rae; Ride Along; Slow Turning; It'll Come To You; Is Anybody There?; Paper Thin; Feels Like Rain.*

Typical lyric: "These days we all play cool, calm and collected. Why our lips could turn blue shooting the breeze." "

Y'ALL CAUGHT?: THE ONES THAT GOT AWAY 1979-1985

Fan's opinoin: Meant to be a "best-of" collection of John's work up to *Bring the Family*, overall a good selection, but misses many better songs than it shows. (Also, sadly passes over *Hangin' Around the Observatory*, a vital part of Hiatt heritage.)

STOLEN MOMENTS

Released: 1990

Label: A&M

Rating: *****

Songs: *Real Fine Love; Seven Little Indians; Child of the Wild Blue Yonder; Back of My Mind; Stolen Moments; Bring Back Your Love To Me; The Rest Of The Dream; Thirty Years Of Tears; Rock Back Billy; Listening To Old Voices; Through Your Hands; One Kiss.*

Typical lyric: "Well, you can sprinkle all the teardrops across that evening sky, but you cannot hide the twinkle of starlight in your eye."

PERFECTLY GOOD GUITAR

Released: 1993

Label: A&M

Rating: ****

Songs: *Something Wild; Straight Outta Time; Perfectly Good Guitar; Buffalo River Home; Angel; Blue Telescope; Cross My Fingers; Old Habits; The Wreck Of The Barbi Ferrari; When You Hold Me Tight; Permanent Hurt; Loving A Hurricane.*

Typical lyric: "There's only two things in life, but I forget what they are. Seems we're either hangin' on a moonbeam's coattails or wishing on stars."

John's opinoin: "My blond and red Ferari- kind of a musical mid-life crisis."

HIATT COMES ALIVE: AT BUDOKAN?

Released: 1994

Label: A&M

Rating: ****

Songs: *Through Your Hands; Real Fine Love; Memphis In The Meantime; Icy Blue Heart; Paper Thin; Angel Eyes; Your Dad Did; Have A Little Faith In Me; Drive South; Thing Called Love; Perfectly Good Guitar; Feels Like Rain; Tennessee Plates; Lipstick Sunset; Slow Turning.*

Notes: First and only live album. Featuring the Guilty Dogs: Micheal Ward, Davey Faragher, and Micheal Urbano.

WALK ON

Released: 1995

Label: Capitol

Rating: ****

Songs: *Cry Love; You Must Go; Walk On; Good As She Could Be; The River Knows Your Name; Native Son; Dust Down A Country Road; Ethylene; I Can't Wait; Shredding The Document; Wrote It Down And Burned It; Your Love Is My Rest; Friend Of Mine*

Typical lyric: "Now her memory's catching up and all our sweet dreams are all gone."

Critic's opinoin: "Walk On has all the depth and power of a classic in waiting.

RATING: * - Not worth the vinyl is was scratched on. * * - You may question why it was released. * * * -Good

* * * * - Brilliant * * * * * - Absolute Must-Have Hiatt Masterpiece

HIATT HISTORY

From his humble beginnings as a struggling songwriter in Nashville to his present position as a respected singer/songwriter, John Hiatt has come a long way. Here in his own words is the story of his career:

LANDING IN NASHVILLE:

"I began my professional song-writing career in nineteen hundred seventy-one. I was eighteen years old. I came to Nashville. I had a tape that I made with about twelve songs and I played it for **** publishing companies and nobody batted an eye so I was sort of down, getting desperate. I was running out of dough. My last call was to Tree Publishing Company and the guy said, "You got a tape?" because that's what they all wanted to hear is a tape. And I thought about my little tape which had been batting zero every other place I'd been and I said, "No, I don't have a tape. I'm just going to have to come in and play it for you." I don't know what possessed me. And he said, "Well, we usually don't do that, but OK." So I waltzed in there and screwed up my courage and sat down and played him three or four songs. And he seemed to really like it, and he said, "What do you want?" So I said I wanted twenty-five bucks a week like Bob Frank gets. And they said "OK!!" So, I went to work writing for Tree for twenty-five dollars a week.

CUTTING THE FIRST ALBUM:

I hooked up with a guy named Travis Rivers, and he hooked me up with Epic Records. The New York guy from Epic was coming through town so I went in and played him some songs and he gave us a little budget to cut a few singles. Being the thrifty Mid-Western types we cut an album's worth of material for about three thousand dollars. So they said, "Well, it's the cheapest album we'll ever put out, so they put out my first record in 1974.

THE LIVE APPRENTICESHIP:

Well, then it all came to a halt. Epic dropped me. Tree said, "See-ya. No more two-hundred and fifty dollars a week." And it was like "Oh my god, I gotta go get a real job or something." So, I had met this guy from Wisconsin and he was a booking agent and he had booked me a few gigs over a year or two period of time. I called him and I said I gotta work, so can you get me some work? So that's how I began my apprenticeship at playing live. The way I see it now I spent the next three years on the road, just all over the country. Ya' know, I played college stuff, whatever passed for a coffee house, a lot of college lunchrooms, cafeterias while kids were eating their cheeseburgers, just being a folk singer. That was a real struggle for the first year and I was shy and I had a bad attitude. I was scared. I remember I used to just sit on a chair and kinda hunch over and not look at anybody and sorta sing into my shirt sleeve. And of course I wasn't going over a storm.

"FLOAT LIKE A BUTTERFLY, STING LIKE A BEE."

I had a gig with George Thorougood. So George was opening the show and he started out sitting down and he was kind of bubbling along. All of a sudden, he kicks out the stool and he was standing up. It was like Moses and the Red Sea parting. The audience just went, "Woah! We're listening now!" I don't know if it was conscious on my part, but I took that in and I says to myself, "John, why don't you stand up. Cause you feel like one of these damn butterflies on display here, pinned. Why don't you stand up?" So, I did and that was the beginning of my getting free and out of myself." "All of a sudden, I was mobile, I could float like a butterfly, sting like a bee."

MUSIC MAKING

When I go in to make a record, there's not a whole lot of directing or massaging or cajoling the music into some kind of shape that I've got in my brain somewhere. I'm not one of those kind of people. I kind of like the songs to just go free. Tell us where they want to go. It's just a product of the body of material I've got together and what I've been through over that year or two. And there we are in the studio. It's like taking a picture of the kid growing up. It's like, "Well, here he is now."

THE NASHVILLE QUEENS (pictured right, below)

Well, Michael Ward (*lead guitarist on Perfectly Good Guitar*) quit the band about two or three weeks before we were going to hit the studio ... I had all the songs, I had the studio booked. I was paying for it with my own money, like a fool. So Michael Urbano (*drummer*) recommended young Mr. Immergluck, and our attitude among the three

of us was.. How did you say it Davey? (Davey Faragher: If it don't work out we'll fly him home. Cut it as a three piece. (laughs) Knowing in my heart, of course it would work out.) Not only did it work, he hogged up the entire record with this sound! (laughs) I didn't really know David Immergluck, what I refer to as the color commentator, the guitar player. He's sort of like my duet partner and I didn't even know how he played. I had never worked with him before. But we lost our guitar player at the last minute to go off and do a kind of power trio thing and do his own material. I had asked Davey Faragher and Mike Urbano to suggest someone and they said this guy David Immergluck is great. He used to play with Camper Van Beethoven, and I liked them pretty good. ... I think the first thing we cut was wrote it down and burned it, and he did that stuff on the steel guitar. And I thought, 'Well, if he's taking us down, I'm going down with him.'

WALK ON

This record has a different story from my others. This time, all of the songs were written on the road. The band and I were out for about thirteen months touring Europe and North America. The writing there is probably less story telling than before. The new songs are kind of folk-telling, folk-grooves where the language works as a groove in itself. These songs are conversational. I'm either talking to myself, to a woman or to another guy. Much of the subject matter concerns transitions, coming to or going somewhere, trying to get some place, some trust being broken, some spirit you're trying to find. I had a tape with about twenty-four or twenty-five songs I had been collecting. We would come in and someone would say, "How 'bout this one?" or "Let's try this one." There's a point at which you're relying on your artistic ego over the immense fears of funding your own album. All of it is I let a lot of people in on this project and so that was a good thing. I got a lot of good stuff out of a lot of people that worked on this. Davey Faragher, the bass player, he really worked with me on production and the musical settings that we were going to put these things in. He could see the shape a lot of times before I could. So he was like one of those resonator guitars. He's the Dobro man.

SONGWRITING

The only thing I require is an instrument. I almost never write lyrics first. Every once in a blue moon I'll have a lyrical idea that I'll carry around. I'm working on one now called *That Queasy Hollywood Feeling*. But the days of having clever titles or a cool little line are pretty much over for me. I need a guitar or a piano and it's kinda like getting into a space capsule and taking a ride. I let the music blow me around and if you stumble on to something, and if you catch a bit of wind and it keeps you up for a while you tend to remember it, or play it over and over, get fascinated with it, sometimes even obsessed with it. And there comes a time when you say, "OK." Maybe not verbally to yourself, but it seems like the next step is to write some words so I have something to sing because I'm grunting or singing oohs and aahs, and I like this melody and I'm going to tell a little story now to go along with it.

WHAT'S NEXT?

I've spent twenty years developing this funny little career that kind of works. I've always moved forward, albeit slowly. But with this period of my life, I've come to a point where I really believe in what I do. I just feel like I am so close to more people coming to the party. I find the older I get the more passionate I become about a lot of things. I'm getting into things I've never done, like driving race cars for fun. You know, crazy stuff. ... I see an end to road years. And so like everything else, when you get in your mid-forties and you start to realize the year goes by in about ten minutes and you can see there's going to be an end to this road trip thing. So it has the effect of making it more precious and valuable and important to you while your doing it.



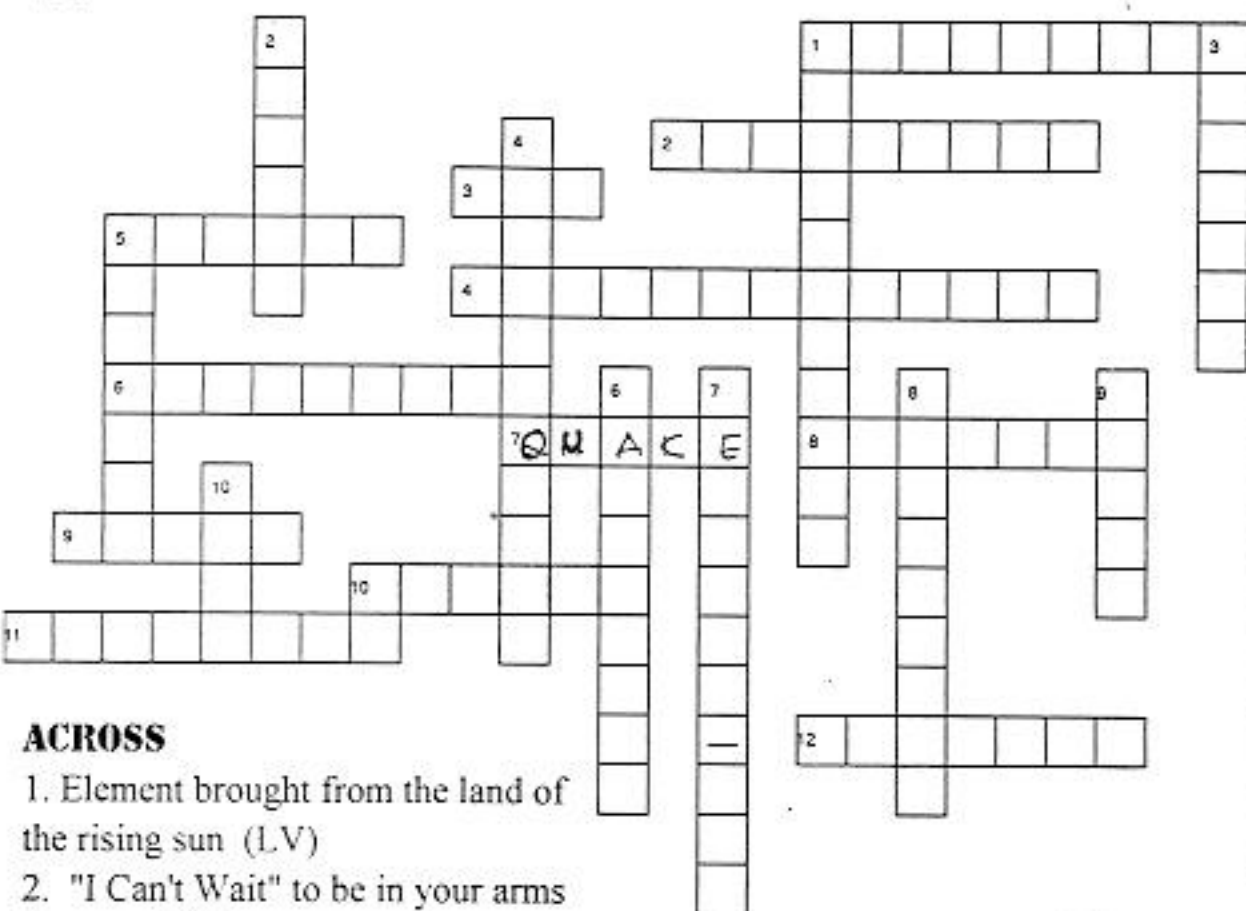
Michael
Urbano



Davey
Faragher

CROSSWORD

Here's another test of Hiatt knowledge. Below are twenty-two clues about lyrics from John Hiatt's songs. I've made it easier for you by putting the initials of the album each clue came from. Send me a completed puzzle and I'll send you a nifty prize! Good Luck!



ACROSS

1. Element brought from the land of the rising sun (LV)
2. "I Can't Wait" to be in your arms in _____. (WO)
3. Even when you're ___ ft under, you must go. (WO)
4. Address of 7 little Indians (SM)
5. Jimmy's car (WO)
6. Creatures falling through a trap door (WUIA)
7. Reaction to an icy blue heart (ST)
8. Cochise's last stronghold (SM)
9. # of angry words to kill a love (BF)
10. Cost of Van Gogh's Sunflowers (in millions) (SM)
11. Amplifier in Memphis in the Meantime (BF)
12. Cost of Kewpie Doll (RWK)

DOWN

1. Lake to cross in Feels Like Rain (ST)
2. Animal Ethylene can skin (WO)
3. Big Chief's Alaskan footwear (SM)
4. Where I've been circling the wagons. (PGG)
5. What to dress a girlfriend up like when you're Falling Up. (RWK)
6. Male talk host in Shredding... (WO)
7. Year you we're seeing the girl that'll "come to ya" (ST)
8. Drive South's destination (ST)
9. "Action's" down at ____ Rock (LV)
10. House we're burning down (WUIA)

KEEP IN TOUCH!!

Slow Turning needs your input!

Whether you want to subscribe, point out a mistake, offer new information or just tell us how we're doing, let us know!

A Fanzine just isn't a Fanzine without fans who are willing to share ideas, experiences, and information, so show us what you've got!

Send me any of your thoughts and I'll send them right back out to other Hiatt fans!

You can get in touch with us by writing us at:

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