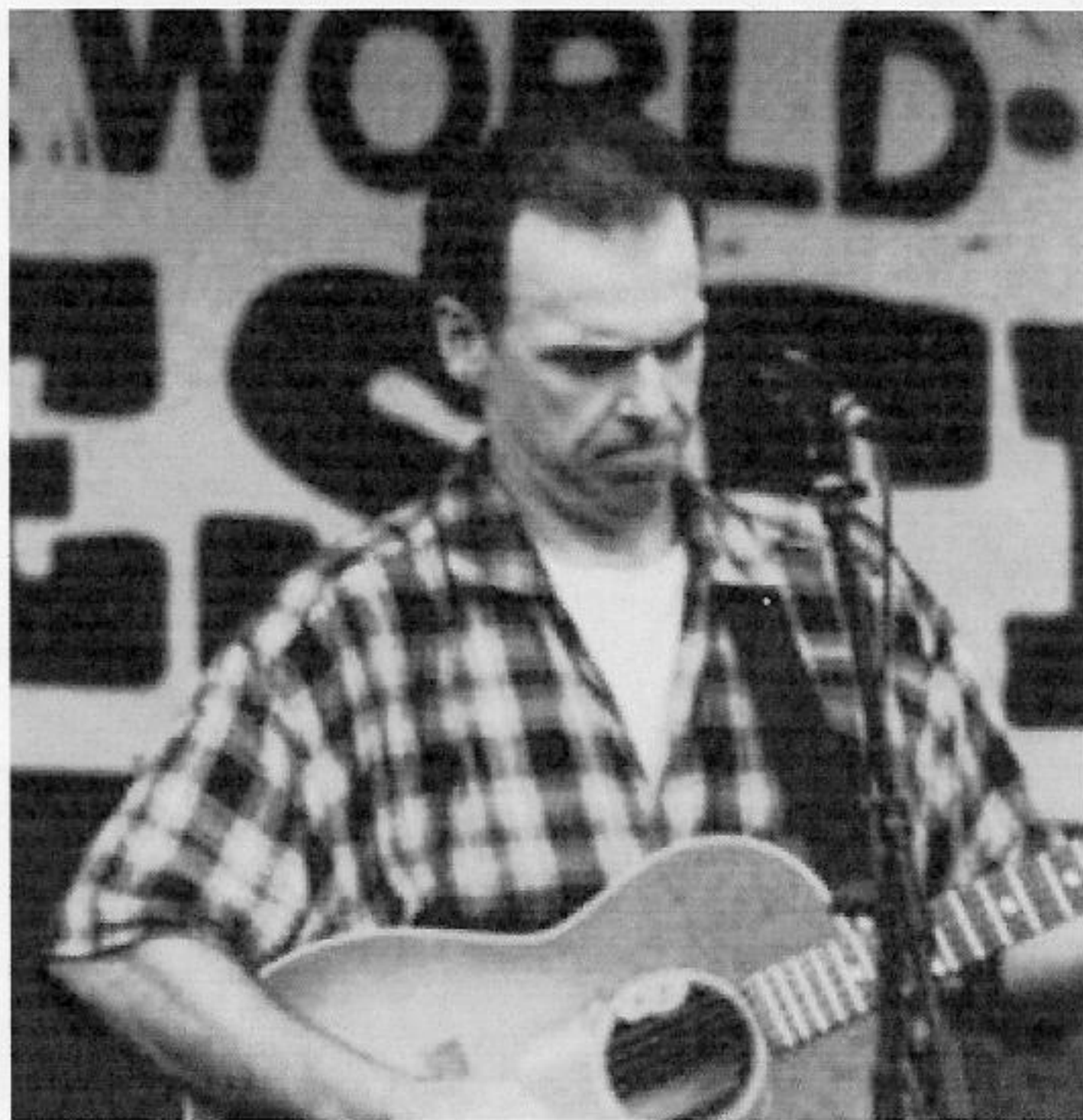


SLOW TURNING
JOHN HIATT FANZINE
ISSUE THREE



WELCOME

Wooley! It's hard to know where to begin in this issue... It's been quite a while since Issue two and much had happened. In fact, this issue was almost never made... Why you may ask? Has yours truly fell out of love with Mr. Hiatt? For shame that you would even think it. Yes, I'm just as fanatic as I always have been, and I do enjoy putting together a good puzzle, but it happens that I have found a fan connection, which I admire so much, I wondered if I should continue making my photo-copied labor of love... This my friend is the Shot-of-Rhythm site on the Internet, aka "The Official-As-It's-Going-To-Get John Hiatt Home Page." The site is a virtual-reality treasure chest of old and new information about John, and is visited by some truly wonderful people. (Of course, all John Hiatt fans are great people.) To be honest, the information and presentation of this site rather blows my little magazine out of the water, but I plucked up some pride and courage and decided that there may be many of you who don't own a computer or (like myself) would rather be halfway down a whirlpool filled with sharks and electric eels than to take a dip into the World Wide Web. For those of you, and for the tid-bits of Hiatt info I pick up locally, I have decided to continue. Besides, Shot-Of-Rhythm doesn't have a crossword, so the trivia inclined can come and find a home with me; and you can't exactly bring a laptop to sign on at a concert to enjoy between acts or while waiting in line.

I'd like to thank all the people that have written in with questions and stories, and for you I have decided to create a regular section in *Slow Turning*, which I have entitled "Fans Across America". A while ago I sent out notices asking for comments on the first time you heard a John Hiatt song, and with much urging, I managed to get a story out of my mother and my aunt Lynne Tattershall, to whom I also must give photo credit for the cover.

I'd also like to thank Alan Glaser of Tape Trader in Somerville, Massachusetts, for being a neato guy and sending me some really neato stuff out of the kindness of his heart. (Have I mentioned just how *nice* Hiatt fans are?) I took Alan's advice and reprinted an article found in Epic's "Playback" sampler booklet #38, creating another of what I hope to be a somewhat regular section I've entitled "After All This Time" after the new song on *Little Head*. It's interesting, as Alan said, to see how the record company promoted their "product" in the early days, as well as just how much John has changed over the years. (Is it really the same man who seems so alienated during this interview, as well as another I've sampled which came from the *Two-Bit Monsters/ All Of A Sudden* era, that was so polite on the Tonight Show and went so far as to call Roseanne a lady???)

Does anyone else feel the love in this 'zine?

Well, on to new business. First, what seems like a regular part of the magazine, the corrections to the last issue. If you were wondering what happened to the picture of Castle Recording Studios at the bottom of the welcome page, your answer is that I forgot to put one in!

Congratulations if you were able to complete the crossword in Issue One. If you weren't able to here are the answers: Across: 1. lettuce 2. Bakersfield 3. Indianapolis 4. guitar 5. St. Charles 6. Sunflowers 7. Nebutol (remember it was misspelled!) 8. Tree 9. northern 10. Watts. Down: 1. Lucky Strike 2. Midge 3. Monon 4. seven 5. Lowe 6. Farragher 7. Porter 8. Sunburst 9. Michael 10. Robert 11. Johnny 12. August 13. wolf 14. Venus! I'm going to give you all a little more time before revealing the answers to the second puzzle, because we still have a few unclaimed prizes.

John's summer tour is underway, with stops in Maine, New Hampshire and yes, once again at Ben & Jerry's Newport Folk Festival. Perhaps this year he will be allowed to take his well-deserved and much desired (from the fans) encore, without the request to "make it short" as it was last year.

And, as I'm sure all of you know, John Hiatt's new album is on the shelves! There was a bit of confusion about the release (at least among the record stores I frequent). Of course, those of you who saw Hiatt last summer at Newport or another of his shows know that the record was promised for January, but wasn't actually released until July 1st! Even then some record stores said it wasn't going to be available until the eighth of that month. Anyway, of course it was worth the wait, and if you're reading this John, take as long as you want-just keep them coming!

Thanks again to Judy Smith, Lynne Tattershall, Alan Glaser (the man with the super neato store, Tape Trader of Somerville) Capital Records, and of course John himself.

With all the love that's in "My Sweet Girl", "Graduated", "Runaway", "Far As We Go" and "After All This Time" and more, I close saying enjoy and RAVE ON!!

LITTLE HEAD!!!

Hip, hip hooray!!! John's fourteenth album is finally out on the shelves... with more than a few surprises. (Could it really be true that one of the smartest singer/songwriters in the business has named his newest album after his penis?) Well, they thought it was strange when he started covering the Ramones, but that worked. Below is John's take on his newest venture.

MUSICAL MULTIPLICITY: "I feel that the 'recorded me' and the 'performing me' have integrated somehow, and *Little Head* is the first complete example of that. You can tell by listening to the vocals. Sometimes when I've overdubbed the vocals and punched in this or that, I've felt that the vocals weren't part of the song. But I feel like the vocals here are almost another instrument that's playing with the other cats. That's because this record is live! All the vocals are live and sung with the band.

JOHN HIATT, PRODUCER: (Dave Faragher and John co-produced *Little Head*) "We got all the rope we wanted from Capitol. We used our road engineer David Lohr—who's mixed for us on the road for two years—so there were no strangers. And we worked fast: I was into this guerrilla recording thing, so that if we had a day off from the road, we'd get the crew together and find a studio we liked or send for a sound truck, because when you're out on the road, you're living eating and breathing music. But the main thing was to make an album that didn't have any sonic agenda, or predetermined attitude, like the 'sound of the day'. We just wanted a clear sonic palette that would allow the songs and performances to emerge. Dave's brilliant at mixing on the fly live, and gets a clear sound that gets the music across clearly so that it's really well served—without any attitude. He brought a cleaner slate to the project and understood that the sonic quality was not the end or ultimate result—which was the music." "I can't think of anything more boring than my own arrangement ideas! The fun is getting others together and seeing what they think about playing the songs"

"ON THE ROAD AGAIN" I wrote almost all of the songs for this record on the road "which seems to be the place where I do most of my writing now. Its the product of my kids growing up and my home life being more and more hectic—like a giant V-8 engine running right to the red-line. So a hotel room in Des Moines offers the perfect writing environment of solitude anda bit of estrangement and dislocation. It's a good time to put your antennae up and see what your receiver can get

THE ALBUM... "a nice balance of rockers and sweet love songs. 'My Sweet Girl' has a really nice sweet sexiness to it that is seductive even to me, the singer. 'Woman Sawed In Half' is a hoot, inspired by Maureen McGovern's 'Torn Between Two Lovers'. 'Little Head' is basically a 12-bar blues except that the music matches the humor in the lyric." The guitar "sounds like a woman scourning her man at every turn." Immergluck's riffs seem to be saying "Always thinking with your dick, aren't you?"

MUSICIANS ON THE RECORD:

John Hiatt: Guitar and Piano
David Immergluck: Guitar, Pedal Steel,
Dobro, Electric Sitar
Davey Faragher: Bass, Background Vocals
Gary Ferguson: Drums
Peter Holsapple: Organ, Piano
Efrain Toro: Percussion

TRACK LISTING:*

Little Head
Pirate Radio
My Sweet Girl
Feelin' Again
Graduated
Sure Pinocchio
Runaway
Woman Sawed In Half
Far As We Go
After All This Time

* Sorry, Hiattians, there are no hidden tracks on this album, as there were on *Walk On*.

The Songwriter

Even though Hiatt doesn't consider himself a professional songwriter, as he says "I don't really write for other people, but pretty much myself. Songwriting's not a craft for me, not my 'trade' so to speak."; he does come up with some crafty tunes. And most laypeople don't come up with rhymes like "red sweater/Eddie Vedder" or "uncle/Artie Garfunkel". Here in his own words is the story of how just a few of his songs have developed.

THE WHEN, WHERE, HOW AND WHAT OF SONGWRITING: "I write almost everything on a 1947 Gibson LG2, which I've had for about 8 years. I just found out this year that the LG stands for Lady Gibson, so I'm writing on a girlie guitar. I guess that makes me a girlie man, but she speaks to me like no other, and I know she's got plenty of songs left in her. The last three years, I've written mainly on the road in hotel rooms, backstage, in the back lounge of the bus, etc... It seems to come from the simple pleasure of sitting down, breaking out the LG2, and banging away. I get caught up in the music itself it seems when I'm out on tour, and it gets to a point where I can't stop making it."

TRUDY AND DAVE: "I wrote that in the basement of the first house my wife and I were able to buy when we got married. And I had a little writing room down in this unfinished basement-and like the only thing missing was the hair shirt. An awful place to work. I had those chords and I just started singing nonsense and I remember that first line "Whatever you do, don't follow that shot" just popped out and I had no idea what it was going to be about. I just thought, what do I mean by that opening line? And it started to unfold, I just made it up as I went along."

THE WRECK OF THE BARBIE FERRARI: "Sick song, twisted song. There was a newspaper article about a guy who came home and shot his whole family. You know, you read those once a week it seems. A perfectly normal by all appearances guy, then one day something happens and he snaps. I was just sort of reeling from reading that and just sort of wondering what happens with people when they snap in such a grand way. Then it happened that I was outside later that afternoon and one of my girls had left her Barbie Ferrari out in the rain. It looked like it had been out there for a week or two and it was all busted up and full of water. It got me thinking and I went off into la-la land and started making up this tale about a guy who's so lost that he gets his gun out and shoots up a bunch of his kids dolls while they're at church somewhere. And he doesn't quite know what he's done. He knows he's changed everything, but he doesn't quite know how. We put a lot of weird atmospheric stuff in there. The electric sitar was a key, because I figured the character was probably a Vietnam vet and he probably stared at one or two lava lamps in his day under the influence of one drug or another. And also the sing-songy, almost childlike melody adds to the demented psychedelic feel."

BLUE TELESCOPE: "I wrote that on a tour bus, coming out of somewhere in the northwest like Cleveland, in the dead of winter, like ten below. And I think I'd had a phone conversation with the Mrs. and we had a phone fight, and you know how awful they can be. There's so many bits missing and all that silence. That was the impetus for the song. I was kind of bummed out and all those images of the sheet metal on sheets of ice came plummeting down the road in this bus and looking at everything that seemed to have a blue tint to it."

PERFECTLY GOOD GUITAR: I was on my Nordic Track ski machine and I was watching MTV and a video came on where some guy was smashing his guitar. It just got me thinking about guitar smashing in general. Then I started thinking how I've smashed some -- never on stage, but in a fit of rage. I've smashed two in my life time, one when I was fifteen, another one in my thirties, and you know, it just felt awful both times, just terrible. So it kind of came out of that and I started singing that to the rhythm of my ski machine. That's a forty-something kind of thing, isn't it? (Incidentally, Hiatt also smashed a guitar on the Tonight Show, in what Jay Leno called the "Kiss-My-Butt-Special.")

BUFFALO RIVER HOME: The Buffalo River is down near the border. If you take the Natchez Trace going toward Mississippi, you cross it right before you get to Waynesboro, TN. And we'd take the Natchez Trace from time to time, my family and I. We'd go down to this lake in West Tennessee. So I kind of got interested in the Trace and the history of it. I read a good little book called *The Devil's Backbone*, which is what they used to refer to The Trace as being because it was quite a haven for muggers, robbers, and thieves. I got interested in the area and the south, specifically Middle Tennessee has always been a pretty special place for me I moved here when I was eighteen and spent a lot of time learning how to write songs. I also spent a lot of time frying my brains on various street corners and in various barrooms. So I have a lot of connections with this area. That's what I'm singing about.

was eighteen and spent a lot of time learning how to write songs. I also spent a lot of time frying my brains on various street corners and in various barrooms. So I have a lot of connections with this area. That's what I'm singing about."

PINK BEDROOM: "Peppy little number. You know, I seem to have this kind of song that I have quite a few of where I'm talking about a girl or a woman's life experience. Somebody else described it as me being like their therapist or something, which I thought was funny. I don't know where I get that from, but I am fascinated with the female reality. Maybe it's because I was the last boy left at home with three sisters."

YOUR DAD DID: "One of those deals when you wake up one morning and you realize that your father was a lot smarter than you gave him credit for, or you're going to feel that way whether you thought he was stupid or not, because you're doing the same things he was doing and he must've been smart, cause you're doing them, and you're brilliant."

Taken from the November/December issue of The Performing Songwriter. "The Wonderful Life of John Hiatt" by Bill DeMain. & the Hot Potato Interview found on "Shot of Rhythm".

SIX DEGREES OF JOHN HIATT

You've heard of "Six Degrees of Kevin Bacon?" Well, try it with John Hiatt and any member of the music industry... Better yet, try it with actors, considering that John Hiatt songs have been featured in so many movies ... Below is an example of how to link Hiatt to Bacon. . .

John Hiatt's "Have A Little Faith In Me" was covered by **Jewel** in the movie Phenomenon, which featured **Kyra Sedgewick**, who is married to **Kevin Bacon**, and starred with her husband in the movie Murder In The First. Also starring in Phenomenon was **John Travolta**, who also starred in the movie, Michael in which Don Henley covered Hiatt's "Through Your Hands". John Travolta was also in Look Who's Talking Now, which had Hiatt doing his own version of "Have A Little Faith".

John's songs have been in many more movies, which pleases the artist because, as he says "I've had a few songs in films over the years, and I've always loved that when that happens, because I love movies and I'm visual, and I like having my songs, you know, used in that way. It's great to listen to your music along with a scene, you know. . . Not enough of it happens to tell you the truth; I would love to do a soundtrack of something. It's kind of scary; a scary proposition ... Well, there's a lot of, sort of detailed work, that goes along with synching up, you know and cues, and all of the stuff I'm afraid I don't have the patience for. I don't like the minutiae; it drives me nuts!"

Get the idea? Well, try it yourself and see what links you come up with using this (incomplete) list of performers who have done a version of one or more of John Hiatt's songs (the number in parenthesis indicates the number of John Hiatt songs they have done) :

Paula Abdul, Johnny Adams (2), Asleep at the Wheel, Joan Baez, Lou Ann Barton, Blues in Trouble, Suzy Bogguss, Ann Richmond Boston, Herman Brood, Karen Brooks, Jann Brown, Roseanne Cash (4), Joe Cocker, Ry Cooder, Marshall Crenshaw, David Crosby, Rodney Crowell, Gail Davies & Wild Choir (2), Desert Rose Band, Don Dixon, John Doe, Bob Dylan, Steve Earle, Dave Edmunds (3), Everly Brothers, Dr. Feelgood (2), Freddie Fender, Robben Ford, Forrester Sisters with the Bellamy Brothers, Amos Garrett, Amy Grant/Gary Chapman, Buddy Guy (2), Emmylou Harris, Jeff Healey (2), Stevie Wayne Horton, Marti Jones (2), Albert Lee (2), Nick Lowe (2), Kris McKay, Delbert McClinton, Frankie Miller, Ronnie Milsap-though John "didn't ever think he'd record this song" (*Memphis in the Meantime*), Katy Mofatt, Maria Muldaur, Ricky Nelson, Tracy Nelson (2), Willie Nelson, Neville Brothers, Aaron Neville (2), New Grass Revival, Nitty Gritty Dirt Band (3), Nonfiction, Maura O'Connell, Iggy Pop, Eddie Raven, Bonnie Raitt (2), Mitch Ryder, Searchers (2), Charlie Sexton, Jo-el Sonnier (2), Sugarbeat with Tony Frutado, Three Dog Night, Conway Twitty, Rusty Weir, Kevin Welch, J.J. White, Kelly Willis....

Be sure to send us any and all of the connections you come with, so we can pass them on... You can even impress people who have never heard of Hiatt by explaining how he links with their favorite artist!!!

Fans Across America

Here is the first edition of what I hope to be a regular part of *Slow Turning*. I asked you, the readers to contribute, specifically to tell us about the first time you heard a John Hiatt song. Next issue your assignment is: "Why _____, is my favorite John Hiatt song." Below find a sampling of the response from your last assignment.

Judy G. Smith, Old Town, ME: "My first listen to Hiatt was with great urging from my sister, Lynne (God Bless Her) and I HATED HIM!! The song was "Your Dad Did" from 1987's *Bring the Family*, and quite frankly, it hit a little too close to home. Just who was this guy with the gravelly voice and where did he get off telling me that try as I may, I was going to end up like my dad, which yes, is true. And yes, the guitar playing was excellent, but it pissed me off! Lynne's husband Todd, thought I should listen to his albums from start to finish and eventually, I did listen to *Slow Turning* in this fashion, and of course, I got hooked. It is, after all, a masterpiece. ... My daughter and I went to a special promotion for *Walk On*, and after a short concert at Strawberries, I got to meet him and shake his hand. "Th-th-thank-you, John" was all I could say. How do you thank someone for enhancing your life; inspiring you to hang in there when the going gets rough; celebrating life's high points; making you look inside your own head (and sometimes the dictionary, for pissing you off for making you think, for giving you acres of common ground with a teenager who you are supposed when you are supposed to be on opposite sides of the generation gap? I just handed him my sleeve from *Riding With The King*, which he signed, and then just left. ... When people ask me what kind of music he plays I like to say "It's hard to fit a star into a square pigeon hole -- you have to make it small or it won't fit. To me John Hiatt is a brilliant star and a hell of a nice guy. My world is a nicer place because it's filled with the sound of his music. Please keep it coming--and again--Thank you, John!"

Lynne Tattershall, Bethel, Vermont: It was actually through my husband, Todd, that I first heard John Hiatt. He had read a review of *Warming Up To The Ice Age* in *Musician Magazine*, I think it was, saying that John Hiatt was a really terrific songwriter and was going to be the next big thing. And Todd always had to be in tune with the next big thing, so to speak. ... It was love at first listen. We were stuck because the music was great and of course the words were a real mind-blower. Later, we went to see him at a small club where it was just him and his guitar. I think he played "Riding With The King" for an encore, and just blew us away. We were hooked.

Sylvan Groth, Bennington, VT: "I can't remember the exact first time I heard a John Hiatt song. It seems his music has always been in the background of my life, whether it was at school dances when Jeff Healy's version of "Angel Eyes" was played as one of the slow dances, or it was my mom and other relatives playing him around the house, etc. Of course, "Angel Eyes" was never really a favorite, as I was one of the unpopular girls that stood around the side of the dance floor, while the couples looked dreamily into each other's eyes. And the first time that I took notice that a song was being performed by John Hiatt was not much better. My mom and I were in one of those family vacations in which, to save money, you drove across the country instead of flying. In this case, we drove south along the East Coast, all the way to Orlando, Florida. There were probably two tapes in the car, and the radio antenna was broken, so that was it! One of the tapes I can't remember, the other was John's *Slow Turning*, and it seemed that she played that one at least twice as many times as the other! Worst was when the song "Drive South" came on, because it always reminded me how many miles there were until the Promised Disneyland. And of course, Mom would turn up the volume and start singing along. Besides her voice, it was painful to sit through, because what pre-teen wants to sit in a stifling hot car and be referred to as the "one you love" by their mother?!"

SLOW TURNING BACK ISSUES.... GET SOME!!!

Issue One

Featuring how to get a recognition
when asked, "John Hiatt Who?"
Critics Raves on Hiatt
Monologue Masterpieces
The whole story of "Little Village"

Issue Two

The results of the Walk On writing contest
A complete listing of the official Hiatt albums,
rated by critics and fans
Hiatt History, the story of his career
Pictures of the Nashville Queens!

And as always....A challenging crossword on the back page!!!

AFTER ALL THIS TIME

As promised here is another new, hopefully regular section. Below see for yourself whether John Hiatt was as he put it, "I was *not* a nice guy in those days. I would have like to have been friends with my bandmates, but I was too sick a pup for anything like that" Or if he was like bandmate Howie Einstein remembers him as "a great boss and a wonderful, kind guy from my perspective."

Taken from "Playback", a publication of Epic Records, to promote John's first album:

"Indianapolis is a big city with absolutely nothing going on," says John Hiatt. "It's a great place to be obscure." But obscurity, while it may fit John Hiatt's soft-spoken, laid-back nature, isn't the way it's going to work out for him and his music. The variety of styles on *Hanging Around the Observatory*, his debut album on Epic, shows Hiatt to be a man of melody, rhythm and humor.

Musically, Hiatt learned his first licks from the legendary Indianapolis guitar teacher, Olindo Masterpolo. "After a couple of months I quit lessons and bought a \$35 Stella guitar. I wasn't interested in the technicalities of music. I was twelve years old, and just wanted to get down."

Hiatt began to write tunes at fifteen. "The whole movement was coming into place then," he says. "It was 1968, and people were serious, making commitments." School was a drag, and Hiatt went to work to buy a new guitar. Hitchhiking through Florida, Hiatt passed through Nashville, and decided he liked it. "I met this guy making \$25 a week as a house writer at a publishing company and I was amazed. Imagine making \$25 a week doing what you like!"

"The strange thing was," says John, "that I wasn't into country music and I'm still not. And that was the only thing happening down there. But I walked into this publishing company, played them some songs, and said 'I want \$25 a week.' They looked at me a little strange, but said okay. I lived on it for a year."

During that time, Hiatt had three of his songs recorded. One was by Tracy Nelson and Mother Earth called "Thinking of You." Two were by a band called White Duck, which had little success.

Hiatt began a series of appearances at a place called the Exit Inn in Nashville. "That place was the needle under Nashville's ass," said John, about one of the few clubs that spotlighted up-coming rock rather than country artists. An audition with Epic's Don Ellis was arranged by a manager who saw Hiatt perform, and a singles deal was signed. No one was pleased with the singles, which were co-produced by someone who just didn't get along with Hiatt. Last July, Hiatt collared Glenn Spreen, and said "let's go make an album."

"We cut six songs on a three-song budget, and they liked it enough to give us the rest of the money to make an album." As it is, the entire album was done on a low budget mainly because the players were so familiar with each other. "I've been with Doug Yankus (lead guitar) and Teddy Reynolds (bass) for a long time now. When we play live we call ourselves John Hiatt and the Hot Babies Band, cause somebody once yelled 'Hot Babies' at us when we were really cookin'." The other musicians on *Hanging Around the Observatory* include Shane Keister on piano, and Heywood Bishop, Kenny Malone and Larry London alternating on drums.

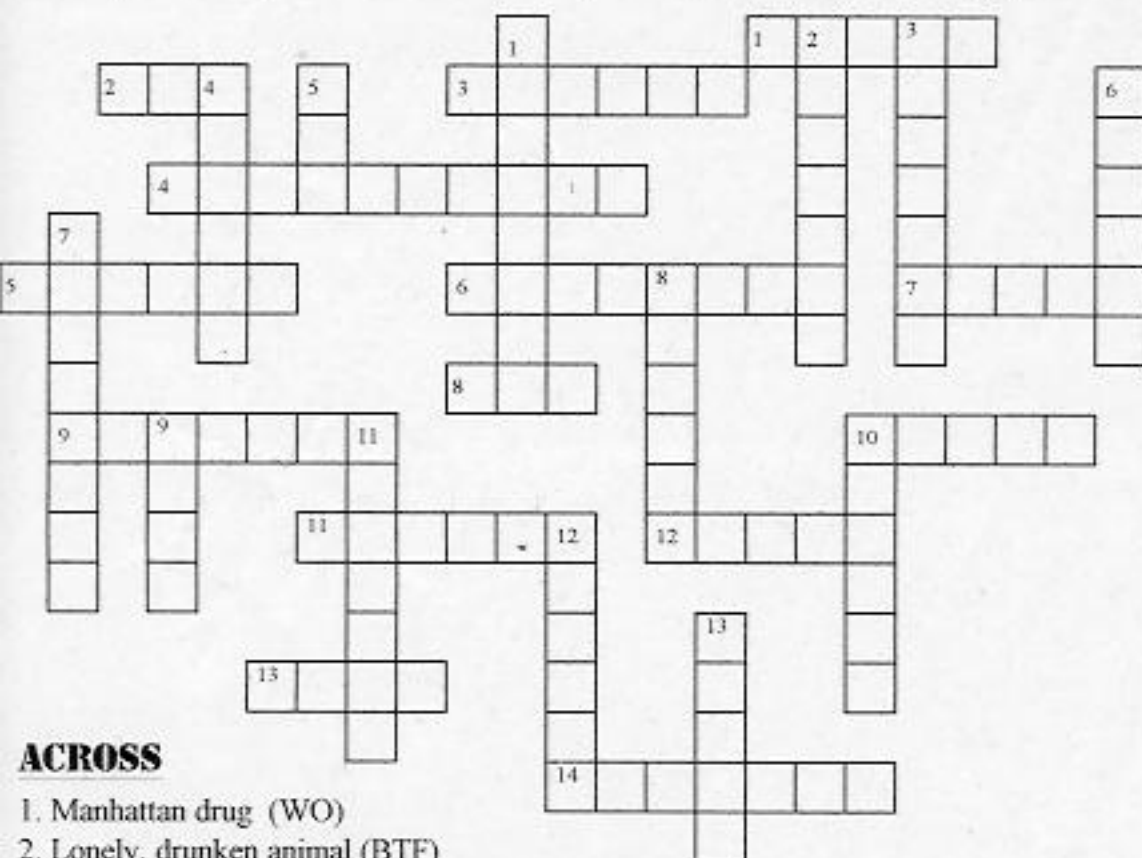
There are basically two different kinds of songs on *Hanging Around the Observatory*. To put it simply, John could have made a "rock" side and a "dreamy" side. Instead, uptempo movers and sensitive songs interweave through the album. Outstanding among the rock songs are "Maybe Baby Say You Do" which is nonsense rock 'n roll at its finest: "Baby, baby do you love me. . . honey, I ain't got no money," and "Little Blue Song For You" which has a kind of Van Morrison touch: "Get your shoes on, shoo them blues on, get that full moon out of your eyes."

Then there are deliberate interior journeys like "Ocean," which begins with a moog simulation of seagulls flying and contains lines like "When you have broken/ the spine of your madness / Come over here to me." "I was in Key West with a girlfriend and things weren't going well . . . so I just sat down by the ocean and wrote it. It sounds simple, but it's true."

How does Hiatt reconcile the differences between his hard rock stance on one hand and the sensitivity of "Ocean" "Whistles in My Ears" and "Rose"? "It used to worry me, that I had so many sides," he says. "I just had to stop worrying and do what I must do." On *Hanging Around the Observatory*, Hiatt does just that.

CROSSWORD

Test your Hiatt knowledge with this challenging crossword. Below are clues based on the lyrics of John Hiatt's songs. The initials of the album the lyric comes from is in parenthesis. A completed puzzle earns a nifty prize!



WE'VE MOVED!

Here's how to get in touch with us at Slow Turning... Whether it be that you love the magazine and want to subscribe, or you want to point out a mistake, or offer us some new information... We welcome all your comments. However, Slow Turning now has a new address. Those of you who have subscribed in the past are already moved with us, but if you want to get in touch with us for the first time, here's how. Just drop us a line at :

SLOW TURNING

We'll be looking forward to hearing from you. Remember, if you ever have a question about the zine, or John Hiatt, send it to us, and if we can answer it we'll publish the question along with the answer. If we can't answer it, we'll find out how to get your answer. If you're looking for a rare album or B-track, just send a letter and we'll put your search in our up-coming Want-Ads!

Or if you just want a friendly pen-pal, remember Hiatt fans are some of the nicest people on Earth! In the meantime, enjoy Issue 3, and "Little Head"!

ACROSS

1. Manhattan drug (WO)
2. Lonely, drunken animal (BTF)
3. "Pink Bedroom" Coca-Cola snack (TBM)
4. State thieves roll out of (BTF)
5. General whose "Last Stand" land is passed through (WO)
6. Music a Real Man don't dig (WUTIA)
7. Silverware Moon might be (WO)
8. Month of high "foolish" birds (LV)
9. Where you'll end up if you Don't Think While Driving (LV)
10. Dave's lover (ST)
11. SS worker who died of Misadventure (RWK)
12. Queen of "Thing Called Love"
13. Element days of Stolen Moments are
14. Cure for blues and troubles (RWK)

DOWN

1. Southern tree of "Lady of the Night" (OC)
2. Angel's eye make-up (PGG)
3. Mournful, meditive musician (OC)
4. Suit whose Ace walks on water (WUTIA)
5. Federal Agency "I Spy" for (TBM)
6. Loved Jerk (RWK)
7. Satelite to get out of your eye (HRTO)
8. Kid's wanted foot shoes (LV)
9. "The Crush" makes a mouth ____ (WUTIA)
10. Saturday pm's newspaper section (ST)
11. Chekhov play/"Ocean" persona (HRTO)
12. Louisiana Streetcar (WO)
13. Permanently "locked" organ (AOS)

YES!!! Sign me up for a FREE SUBSCRIPTION!

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City _____ State _____ Zip _____