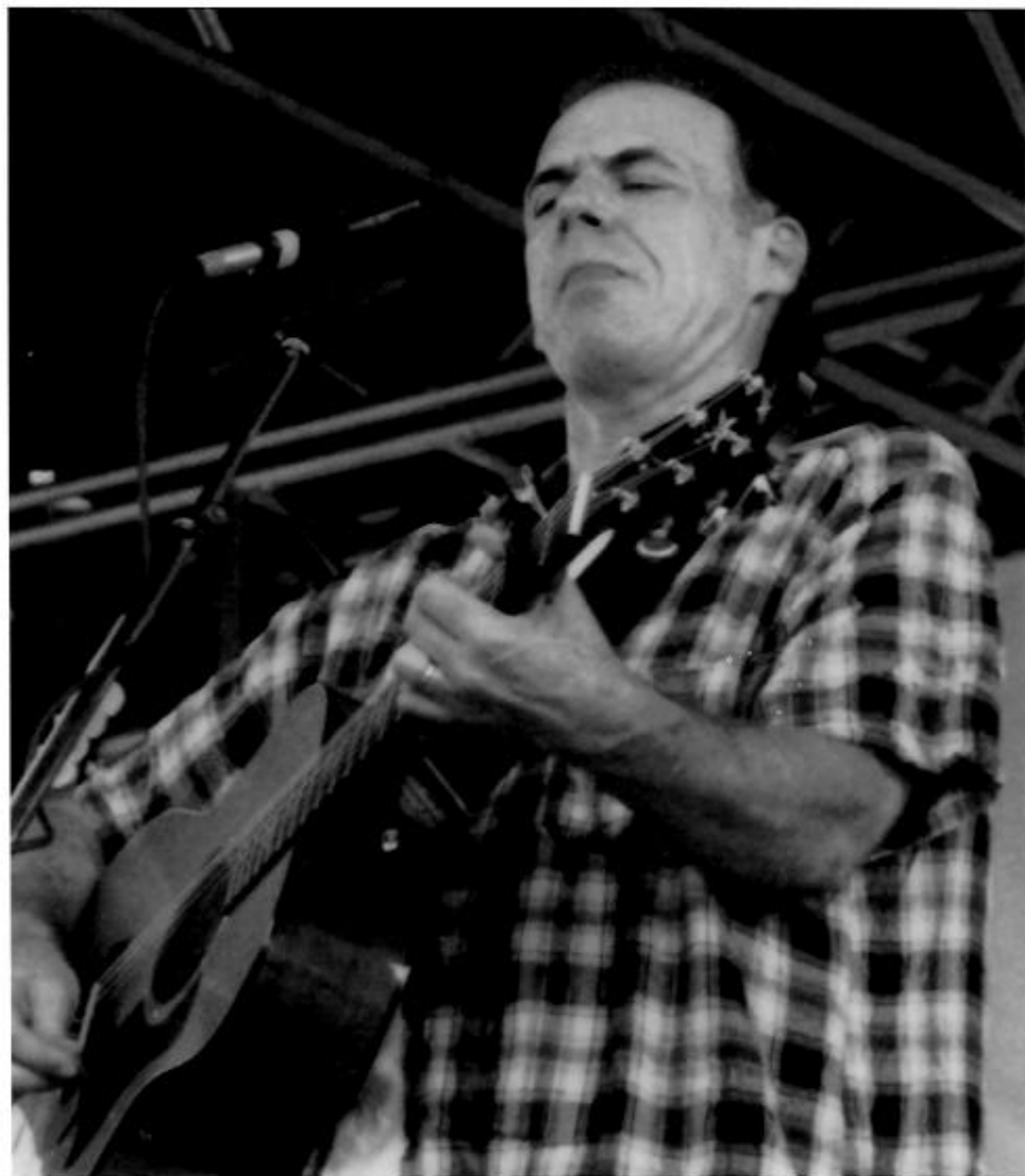


# *Slow Turning*

*John Hiatt Fanzine – Issue Six*



# What's New?

Welcome (and Welcome Back) to *Slow Turning*, my labor of love devoted to the greatest singer-songwriter today, John Hiatt. (But you all knew that already). It's been too long between issues again, but that just means there is lots of news to catch up on, so let's get to it.

First, another bit of bad news related to John's health. Issue 5 reported that John had to undergo surgery to remove cysts that had developed on his vocal chords. It turns out that he had to go under the knife yet again, this time for an emergency appendectomy on October 18, 2001. This meant that some European dates were cancelled. John's management left the following statement on his web-site: "I regret to have to inform you that John Hiatt has been forced to postpone his forthcoming tour of Europe. He was taken in to hospital on October 17<sup>th</sup> and the doctors had to perform an emergency operation to remove his appendix. He made a full recovery and was released from the hospital on Monday or Tuesday of the following week. Unfortunately he was not fit enough to fly or perform for several weeks and so the planned European tour dates had to be moved. Everyone is really disappointed about this, particularly as I think John was maybe one of the last remaining Americans prepared to get on an airplane!" Since then, however, John has scheduled new dates, and will be touring across Europe and America from January to March. We'll be glad to see him, but I for one wish he would cut it out and stay healthy!

The happier news to reach us has been that John will be teaming up with that big Mouse... no, Mickey is not going to be doing a guest appearance on John's next album. Actually, John is one of many musicians who are contributing to the soundtrack of the next Disney movie, which is based on a long-time favorite attraction at DisneyWorld. As John told the *Los Angeles Times*: "These bears have this band, and they start out as bluegrass kind of country purists, and then they go into sort of Southern rock, and they become this big famous band, then they disband, and they go through all the things that bands go through. It's like 'Spinal Tap' with bears—it's 'Bear Tap'."

There has been more excitement since the last issue. John has been "in with the in crowd" as he was nominated for another Grammy. Although John lost out in the Best Contemporary Folk Album category to Emmylou Harris (who has tipped her hat by covering John's songs in the past), we all witnessed B.B. King and Eric Clapton accept an award for their album, *Riding With the King*, which of course was named after John's song that they covered. John took home his own prize when he was named artist/songwriter of the year at the Nashville Music Awards. Clearly, the rest of the world is slowly catching on to what Hiatt fans have known since there were Hiatt fans; he's the best!

John, however, does not seem to be particularly upset about losing out to the Grammy's or any other music awards. He's driven to other goals. As he told David Byrne on *Sessions at West 54<sup>th</sup>*, John has continued his hobby of racing Legends cars. He has won a few races, and reportedly proudly displays his racing trophies, while his music awards are just frosting on the cake of a job well done. Does this mean that Mr. Hiatt may be abandoning all of us music-fans for racing groupies? Rest assured that he is striving to find a balance. He explained, "Both are my passions...for different reasons. The only problem with racing is the dang music cuts into my racing time!"

Speaking of awards, I must pass on my congratulations to everyone who successfully completed the Crossword in Issue 5. For those of you who weren't able to get it, here are the answers: ACROSS: 1. Sheets 2. Gravity 3. Clown 4. Dog 5. Somnambulist 6. Tears 7. Tennis shoes 8. Trapeze 9. Daughter DOWN: 1. Saxophone 2. TWA 3. Nylons 4. Valentines 5. Soul 6. Prescription 7. Meal 8. Bass 9. Cry Love 10. Laundromat 11. Mastodon 12 firefly 13. Indiana 14. Spark.

Issue 6 awaits. Rave on, all!

*Slow Turning* is not an official publication and is not endorsed or otherwise affiliated with John Hiatt or his management. This is one fan's labor of love to her favorite musician!

# ***The Tiki Bar is Open!***

Irony aside, what is there not to love about a new John Hiatt album that re-unites the man with that super band that came together to record *Slow Turning* over ten years ago? John's second for Vanguard, *The Tiki Bar is Open* features songs that are deceptively simple, yet true to Hiatt's legacy of thought provoking, blues/country/folk/rock-esque tunes that have us turning up the volume and turning to the lyric sheet. The only thing that could make the experience of this great album better is hearing a little more about how John came up with another batch of great, great, songs...

**"The Tiki Bar is Open":** "When I was kid, when you uttered the words 'Daytona Beach,' it was like you were talking about 'my sweet Abyssinian home.' It was all about the hot-rod culture, the beach, the tiki vibe. That was Daytona Beach when I was a kid – but I never got there. But nowadays I know it well; I race there every year at the Volusia County Speedway. And it's still an amazing place. There's a kind of Americana there that hasn't been homogenized all to hell. So I was coming back up to my hotel on the beach one night, after a race. I just drove by one of those hundreds of Mom-and-Pop motels, and there was this pitiful little one with a sign that said, 'Tiki Bar is Open.' And I thought, 'Well, thank God!' I don't drink, but I'm sure that was a sight for many sore eyes. And for me, the Tiki Bar being open means that Daytona Beach is still there."

**"My Old Friend":** From exasperation with "running into women I'd gone to high school with. Inevitably, they'd look fantastic. They'd be in great health, great spirits, and so on. And I'd be feeling like s\*\*\*. So, this is my answer to that." "I remember writing [the song] and thinking about how my kids are growing up and watching them get interested in music, and how much music meant to us, but it's kind of about the Goners, about us getting back together."

**"Everybody Went Low":** "I picked up a twelve-string guitar one day and just started playing that two-chord jag. The subject matter was that phenomenon where people can inexplicably bring themselves and the people around them down at the same time – like a whirlpool. Musically, though, I was just trying to write a song with two chords. Unfortunately, I couldn't make it all the way. I had to come up with a bridge."

**"All the Lilacs in Ohio":** "One of my favorite old movies is *Lost Weekend*. At one point Ray Milland is trying to write the great love story, and he can't. He's talking with Joe, the bar guy, about how hard it is to write about love. It's the details that are so hard to get right. He says 'You know, you're going to meet her for lunch, but she sends you a note that she can't meet you after all. You open it up – and it smells like all the lilacs in Ohio.' I totally stole that, so really this is more that character's story than mine – although I do connect with the drunken writer, too."

**"Something Broken":** "I wrote that song in Amsterdam, in the spring of '99. I'd been staying in this hotel right on Dam Square, which is where all the whores and drug dealers hang out. Having that under my window every night had an effect on me. I thought about my own past, which was rife with drugs and whacked-out sexual escapades; it brought all that back to me, right there in Amsterdam."

**"Come Home to You" the lyric about "the sad little kid" with "a meanness inside him":** "I think I was copping to 'cast not the first stone.' We're all pretty nasty pieces of work, but we're all capable of being redeemed."

**"Father Stars":** "That sound Sonny gets – it's some gadget or stomp box, and in his hands, it's like the sound of God's planet."

**Getting back with the Goners:** "I found Sonny (back in 1988) through my old friend, Big Ray (Benson) from Asleep at the Wheel. Ray knew that Ry (Cooder) was the slide player on the album, so he called me and said, 'There's a guy down in Beaux Bridge, Louisiana-and he's the other slide player.... We toured for about a year, and we made *Slow Turning* together. Then we kind of drifted apart for no particular reason, other than we were done for the time being. It took us about eleven years to get back together, mainly just to have some fun and play some shows. Then we would up making this record."

# Hiatt-er Education

Although John sang "I never went to college, I did not have the luck," some of his younger fans have recently gotten lucky by using Mr. Hiatt as their inspiration for the dreaded college essay. In the spirit of "Fans Across America" started in previous issues, below find the writing that was lucky enough to inspire not only the author (yours truly), but a college board to see that there is a lot to learn from your favorite musician.

It wasn't until I looked down at my hands that I realized my success. The stack of over one hundred four-page magazines had shrunk to less than twenty. All around me I could hear the quiet, excited conversations of people holding my magazine open and studying it. The only thing more exciting than that image was the thought that soon my hero would be walking into the room, and he would also receive a copy of what I called my fanzine.

John Hiatt's music had been a part of my life for as long as I could remember. My mother had played his tapes in the car when I was still in diapers. However, it wasn't until I was twelve that I started listening on my own, and it wasn't until I was sixteen that his songs began to hold real meaning for me. It was then that I found an old Rolling Stone magazine at my local library and learned about the man behind the music.

John hadn't lived a charmed life by any means. His father had died when he was only eleven. His oldest brother Michael had tried to take care of the family, but was so overwhelmed, he committed suicide at the age of twenty-one. John himself quit school and left his home and family soon afterward to try to make a career writing songs in Nashville, Tennessee. Though he struggled to find work and as he put it "had more than a few meals of fried bologna," he never gave up his dream.

Unfortunately, being part of the music scene and dealing with his hardships led him to begin using drugs and alcohol steadily. He was still throwing up in his shoes when he met his second wife Isabella, and the two had a baby girl. It was then John decided to turn his life around. He quit doing drugs, joined AA, and rented an office where he punched in at nine in the morning and wrote songs non-stop until five at night. However, during his rebirth, Isabella was suffering severe depression and was overwhelmed with the responsibilities of motherhood. She committed suicide when their baby was still less than a year old.

As hard as it was dealing with his wife's death and raising the baby on his own, while still trying to earn money and hold on to his dream of being a musician, John did it all and stayed clean and sober. He turned these heart-breaking experiences into songs, and shared his catharsis with the world.

It was lucky for me that he did. As much as I enjoy his melody and rhythm, it is the lyrics of his songs that I enjoy the most. I am like Isabella because I also suffer from emotional turmoil. Luckily for me, I had friends and family around to support me. It was their love and support, and John's music that gave me the courage to try and overcome the depression.

It was then that I started *Slow Turning*, the magazine I devoted to John Hiatt. I was holding a stack of the fanzines, a dozen roses, and a letter describing the effect he had on my life when I finally met my hero face to face. It was John's story that had given me the hope to go on. His courage showed me that even at the lowest point in your life you can persevere.

I handed him the roses and letter and finally the magazine. "You made this?" he asked, smiling. I nodded and tried to say something that would describe how I was feeling and how much he meant to me. All that came out was a shaky "thank-you."

"No," he said, looking right into my eyes, "thank-you."

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## John On-Line

*Slow Turning* has striven to be a fun and informative resource for Hiatt fans off-line. But the World Wide Web has a number of places to pick up tid-bits about John in-between issues. In fact, the sites below are where I got almost all of the information for this and past issues. Click away and tell 'em *Slow Turning* sent you!

[www.johnhiatt.com](http://www.johnhiatt.com) – The official web-site with all the latest news, plus messages from John himself!

[www.vanguard.com](http://www.vanguard.com) – News from John's record company.

[www.perfectlygoodcigar.com](http://www.perfectlygoodcigar.com) – Jurgen Feldman's dedication to John- a German fan-site (in English) featuring articles, bootleg listings and more. A great site, but beware – it will inspire Hiatt envy to read about Jurgen's CD collection.

[www.egroups.com](http://www.egroups.com) – The place to sign up for *Shot-of-Rhythm* Hiatt e-mail list – share thoughts about John with other fans 365 days a year!

[www.amazon.com](http://www.amazon.com) – Where you can buy, sample and read reviews of all of John's official releases.

<http://www.geocities.com/BourbonStreet/Delta/8687/> – The Hibbster's John Hiatt page – Fan site.

[www.johnhiattarchives.com](http://www.johnhiattarchives.com) – Emile Basting's site containing lots of classic Hiatt info!

# ***Rave On!***

One thing that hasn't changed in John's long career is how much critics praise his great abilities as a songwriter, musician, singer, and live performer. Likewise, *Slow Turning* hasn't changed our love for collecting all those raves and passing them on to you. Take a look at some selections and know that you aren't the only one brilliant enough to realize that John is a one-of-a-kind talent.

"As a songwriter myself, I'm completely blown away by him. He's a songwriting machine. He writes great songs very quickly, and just keeps going. ... It's really cool to hear him in the process, and you just hope some of that magic rubs off." -Sonny Landreth, Musician (Goner)

"Subtle but poignant, Hiatt's observations and reflections perfectly match the tenor of his haunting melodies." - houseofblues.com

"For a man who's spent the better part of a decade meditating on the joys of family and fidelity, it's somewhat of a departure that John Hiatt has named his 14<sup>th</sup> album [*Little Head*] after exactly what you'd guess it's named after. ... What hasn't changed is Hiatt's charm, and nearly peerless ability to tell a good story wrapped in drama, humor and irony. Although everyone from Three Dog Night to Iggy Pop has covered his songs, Hiatt's own molasses-tick baritone ultimately suits his country-fried material best." -Jonathan Perry, Boston Globe

"*Crossing Muddy Waters*, especially, marks a return to the brilliance of *Bring the Family* ... Shaped by the immediacy of the recording sound, *Muddy Waters* suggests old Mississippi Delta Blues... *Tiki Bar is Open*, mostly cheerier, contains a bit more variety. Like his best work, it features considerable emotional depth, piquant humor and clever lyrics accented by a literate touch of Southern Americana." - Curtis Schieber, The Columbus Dispatch

"It is hard to pigeonhole John Hiatt. He deftly combines country-rock arrangements with a cracking R&B-based backbeat and a weathered Mississippi Delta blues styled voice. His lyrics range from sentimental love songs to paeans to eccentric antiheroes to harrowingly personal tales to his own struggles with alcoholism." - Derek Canety, Reuters

"His music borrows elements from Mississippi John Hurt, the Rolling Stones, Hank Williams and the Band as well as a variety of others. Hiatt's style, though, is truly his own. Others may cover his work, but the originals are what the cover artists are striving for. And that is a lofty goal. Hiatt's songwriting style is that of a storyteller. The characters in his songs are well developed and the themes are universal." -Mark Hibbs

"From stark portraits of loss and death, rebel flags and drunk car wrecks, he creates a deeply affecting meditation on earthly suffering and spiritual redemption." - Alanna Nash, Entertainment Weekly

"*Tiki Bar* is a keenly crafted collection of heartfelt, bluesy tunes that rock - and often rock hard - with soul." - Creative Loafing

"He's too old for MTV, too twangy for modern-rock radio and too darn idiosyncratic for country radio. But none of that mattered a whit (in concert). Mr. Hiatt just went about his business - playing a little guitar, telling a few witty stories and whipping out one remarkable tune after another - until it became clear you were watching one of the most criminally overlooked performers in music." - Thor Chritensen, The Dallas Morning News

"Listen to John Hiatt and it hits you: If American tall tales like the legends of Pecos Bill or Paul Bunyan could sing, they'd sound like this - untamed and soul-deep, tender but a little scary. .... Although his live performances continue to known for their rip-roaring intensity, Hiatt has stalked what may prove to be a more enduring claim as one of the most distinctive writers of his generation." - David Hoppe Nuvo.com

"This is a man who has paid his dues...and yours and mine, as well. If you think life begins and ends at the door of a honky-tonk, this is probably not the CD for you. On the other hand, if you can appreciate fine songwriting with the grit of roots music, the drive of rock, the soul of blues and don't mind a few 'pop' affections, then you might well agree this CD is a jewel. ... John Hiatt is about songwriting. He tells us stories and shares his feelings from the past to the present." -Austin Americana

# ***After All This Time...***

This time the Way-Back machine is set to make a somewhat shorter trip. It's hard to believe that *Bring the Family* was released fifteen years ago, but that album, the first in the so-called "Recovery Trilogy" has definitely earned its place not only in Hiatt-history, but the history of all great songwriting. Below is part of the promotional material that A&M released to promote the album that pleasantly-surprised even long-time Hiatt believers, and earned John many more fans...

John Hiatt fits the role of a hero in a classic Capra film: a bright, forthright, unpretentious guy from the Heartland. But one who also happens to have an uncanny genius for putting into a song the ways that real people talk, think, love-and occasionally screw things up.

It's not surprising, then, that Hiatt's latest album, *Bring the Family*, is a Capraesque journey through emotional struggles to a denouement of joy and hope. Like a man who gratefully emerges from a long, dark tunnel into the light, Hiatt acknowledges the happy ending but isn't afraid to look back at the often rough road that brought him there. And, winding through the album's tracks, shielding them from the specter of oversentimentality, is his distinctive off-center wit.

*Bring the Family* is also a grassroots effort of sorts, the first of Hiatt's eight albums to truly capture on vinyl the raw power and emotion he brings to his performances. For the effort, producer John Chelew gathered together a trio of superbly simpatico players for backup: Ry Cooder (guitar, vocals), Nick Lowe (bass, vocals) and Jim Keltner (drums). A four-day marathon of live-in-the-studio recording ensued. Hiatt describes the result as "the most honest record I've ever made."

It was, more than anything, a case of recognizing the obvious. As concert coordinator for McCabes in Santa Monica, Chelew had been watching Hiatt's solo acoustic shows at the club for nearly a decade. "I never thought John's records matched his live performances," Chelew explained. "His songs seemed to cut through more cleanly when it was just him and his guitar or piano. So I began wondering how he could make a record that captured the honesty and integrity of his live shows, but would be more than a solo studio album." Hiatt was characteristically agreeable. "John said, 'You ought to get Cooder, Keltner and a great bass player, and just go in and do what you do with your guitar and voice. Don't mess around-pick 10 great songs and do it.' I said 'If you want to get it together, I'll show up,' and the next week he had it together," Hiatt noted. "That's all it took." Cooder and Keltner were logical choices. Cooder and Hiatt had toured with each other's bands; Hiatt had also guested on several Cooder albums (including *Borderline*, *The Slide Area* and soundtracks for "The Border" and "Alamo Bay"). Keltner, of course, has long been a respected drummer for Cooder and others. Lowe, who co-produced Hiatt's *Riding with the King* LP and also had recorded his "She Don't Love Nobody" was both artist and producer's first choice for bass; but it took a frantic flurry of transoceanic phone calls to locate him over a holiday weekend to see if he was available. He finally got word of the project late one night, just prior to the recording date, and hopped the next flight to L.A. He walked into the studio without having heard, much less played, any of the songs. Cooder and Keltner had heard live demos for the first time only two days earlier.

"There were no rehearsals," Hiatt recalled. "I'd sit there with an acoustic guitar and say, 'Well, here's how it goes.' We'd run it down a couple of times and start taping. It was putting your music where your mouth usually is, you know. Shut up and play."

It wasn't the easiest way to make a record-exhaustion set in about Day 3-but, in Hiatt's opinion, it was the best way. "It was a very intense four days of music-making... absolutely the highest I've ever been in a musical setting," he said. "I'll probably be telling my grandkids about it in 30 years."

The intensity of the recording process was mirrored in the songs themselves. Many of the 10 cuts were written only a month or two before they were recorded. That sense of fresh discovery in both the vocals and the instrumental arrangements is audible in the grooves.

"Memphis in the Meantime" kicks off the record with an upbeat plea to escape the 'heartfelt steel guitar' of Nashville for a quick fix of Memphis rhythm and soul food. In "Alone in the Dark," a spooky Cooder intro melts into a Hiatt vocal that is at once gritty and smooth; like R&B hits Hiatt teathed on, this is a gem of the highest I-feel-so-bad-but-sound-so-good degree. In contrast, "Thing Called Love" is a jumping tune that illustrates Hiatt's penchant for droll rhymes. Lowe's playful bass lines and Keltner's skittish beat add to the fun. "Lipstick Sunset," the oldest song on the LP, written just after Hiatt moved to Nashville in 1985, is replete with a Gulf Coast ambiance, compliments of Cooder.

The side closes a powerful affirmation of love and loyalty, "Have a Little Faith In Me," the cut that most clearly demonstrates the force of Hiatt's interpretive ability. No high tech wizardry: just the man and his piano.

Side Two follows a similar trail, from the celebration of newfound love in the roots, "Thank You Girl" to the aching ballad of regret in "Tip of My Tongue." One of Hiatt's strong suits is his ability to examine the emotional havoc in romantic attachments, in this case the irreparable hurt caused by saying the wrong thing-or nothing. Next stop, suburbia with its everyday trials of family love and of coming to terms with adulthood. In "Your Dad Did," a cut sure to make the Baby Boomers wince while they laugh, Hiatt paints a true-to-life portrait that somehow isn't quite like that of the Cleavers. ("The food is cold and your wife feels old/ But all hands fold as the two-year-old says grace / She says help the starving children to get well / But let my brother's hamster burn in hell.")

"Stood Up" changes the scene again, juxtaposing wordplay against a serious ballad that traces a life of rebellion, failed relationships and battles with the bottle. Yet the real story is of a man who's grown the hard way, but survived to live and love anew in the tender "Learning How to Love You."

"I suppose I've always covered the same ground, albeit sometimes more cynically than others," Hiatt noted. "These songs are less smart-ass and much more positive. But they're still basically about men and women, which has always been my favorite territory."

*Bring the Family* traces the bumpy but ultimately satisfying path of life's ups and downs. Hiatt included. Born and raised in Indiana, he started writing songs at 11. (He estimates his total output at around 600 songs-so far. They've been recorded by scores of singers from all over the musical map, Conway Twitty to Dr. Feelgood.) Intent on making a career of it, he left high school at 16 to work as an inhouse writer for Tree Publishing in Nashville. After recording an early LP on Uni with a band called White Duck, he later signed with Epic and released *Hangin' Around the Observatory* in 1974 and *Overcoats* in 1975.

He hit the road, touring with folk clubs and festivals across North America, and building a loyal cult following in the process. By 1979, he had moved to L.A. and, caught up with the New Wave scene, gotten signed to MCA. *Slug Line* was released that year, followed by *Two-Bit Monsters* in 1980, with some film and television soundtrack action in between. He later recorded three albums for Geffen. *All of a Sudden* in 1982, *Riding with the King* in 1983 and *Warming Up to the Ice Age* in 1985. Looking at roots acts like Los Lobos and John Fogerty that have attracted a broad range of fans from different age and income groups, Chelew sees a perfect niche there for John Hiatt.

"This music appeals to a whole group of people who definitely aren't yuppies. It's for the guy who works for the telephone company, has a wife or a girlfriend with kids from a previous marriage, puts them in his 4X4 and heads for the mountains on Memorial Day weekend," Chelew said. "People like that will love this record." People like that-and a lot more besides.

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## ***Lyrical Speaking***

From the old to the new. Those who have seen John in concert since the tragedies of September 11, 2001 have been treated to a new song. As always, we Hiatt-fans can find solace, or at least company in our confusion and sadness at what we have witnessed in our lives, with the great lyrics that John writes and sings with his own heart. With that in mind, the lyrics of "New York City Had Her Heart Broke" are printed below. (Available as the B-side to the CD-single "My Old Friend")

On that fiery day  
When the towers gave way  
NY had her heart broke.

And many heroes died  
Trying to save someone inside  
When NY had her heart broke  
NY had her heart broke

And we were there that day  
And I don't know what to say  
Except NY had her heart broke

In a million years  
She couldn't cry more tears  
No, NY had her heart broke  
NY had her heart broke

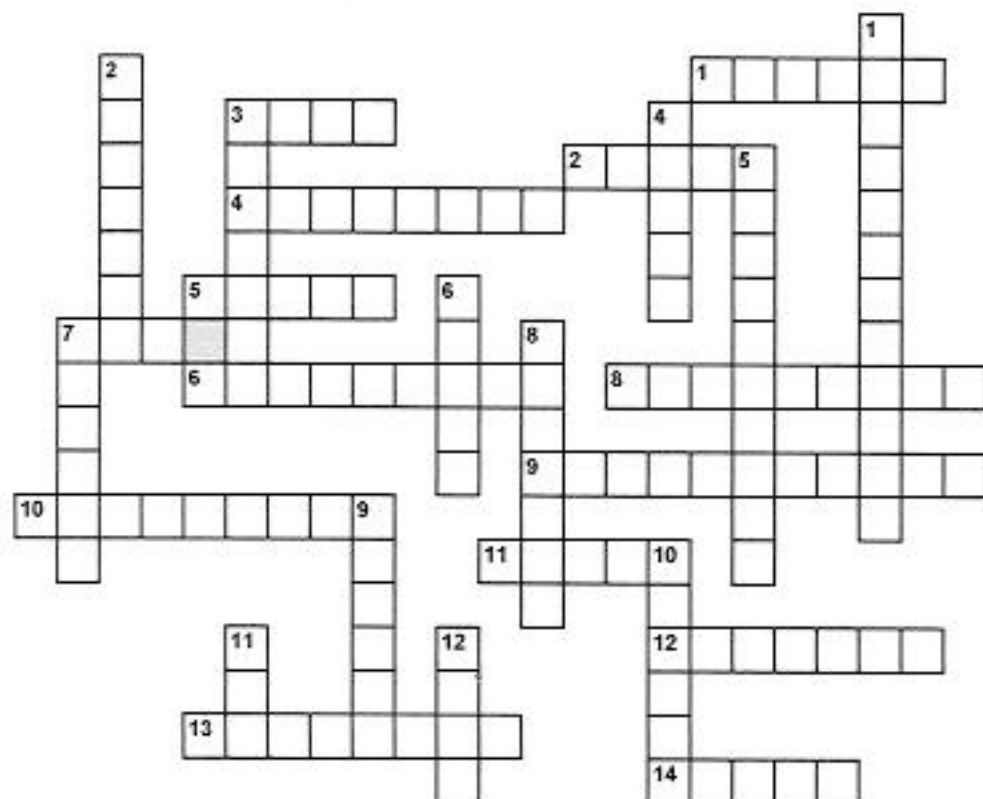
And the daylight fell dark  
F16s over Central Park  
When NY had her heart broke  
We were dazed in the streets  
From the blood and dust and heat  
Oh, NY had her heart broke  
NY had her heart broke.

And the world changed that day  
Forever some will say  
Well, NY had her heart broke  
But like a lover she will rise  
Once again to touch the skies  
Yeah, NY had her heart broke  
NY had her heart broke

Ah, but she will rise  
Again

# Crossword

Test your Hiatt-mettle. Below are clues based on the lyrics of some of John Hiatt's songs. If you can complete the puzzle, you belong in our Hiatt-head Hall of Fame! (an exclusive group, indeed!)



## ACROSS

- Unlikely Memphis-Meanime Singer (BTF)
- Trail for Broken Heart to follow (VBO)
- Best Old Voice Listener (SM)
- Low-going, praying beauty (TBIO)
- Bird/Color of Muddy-Water Crosser's Hair
- Old Friend's Perfume Scent (TBIO)
- Color of Eye Stars after Crying Love (WO)
- Permanently Hurt Skies (PGG)
- Cinematic Inspiration for Lilacs in Ohio (non-lyric, 2-words) (TBIO)
- Immortal Racer in Tiki Bar
- For Dead Man's Curve (CMW)
- Late riser on country road (WO)
- What Angel licks off Moon (PGG)
- Meeting place for strung-on girl (RWTK)

## DOWN

- Lilac-scented emphasis/momento (TBIO)
- Replacement for smashed guitar (PGG)
- Location of halved woman's legs (WO)
- Expected in return for love (BTF)
- \$40-million Van Gogh (SM)
- What makes ghosts shiver (CMW)
- Dave's hat (ST)
- # of braincells unfeeling nights killed (LH)
- Setting of Ethylene's love song (WO)
- Mr. Stanley's animal pallbearers (CMW)
- Pool that overlooks paper-thin man (ST)
- Taken after job and wife (SM)

## Get in Touch / Stay In Touch

You never know when you might see another *Slow Turning* in your mailbox. Unless of course, you don't have a subscription... then you'll never feel the joy of discovering our fanzine awaiting you. Why not save yourself the anguish and drop us a line?

This publication could not exist without all of those brilliant, nice, musically savvy John Hiatt fans who are willing to share information about John, and want to receive all the tidbits they can get in return. So, send us your snail mail, and we'll send you back issues (if you request them) news updates as they filter in, and put you on our list to receive the next *Slow Turning* as soon as it is made:

### *Slow Turning* John Hiatt Fanzine

#### Back issues available:

**Issue One:** Featuring how to get a recognition when asked "John Hiatt Who?" and information on Little Village.

**Issue Two:** Results of the "Walk On" writing contest and a Hiatt discography.

**Issue Three:** The story behind "Little Head" and the first "After All This Time" section.

**Issue Four:** Reprinted lyrics from a John Hiatt parody by Ronny Watt, and quotes from John on your favorite songs and how he writes them.

**Issue Five:** The story behind "Crossing Muddy Waters," Sessions at W54th...  
And a nifty crossword in each!

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