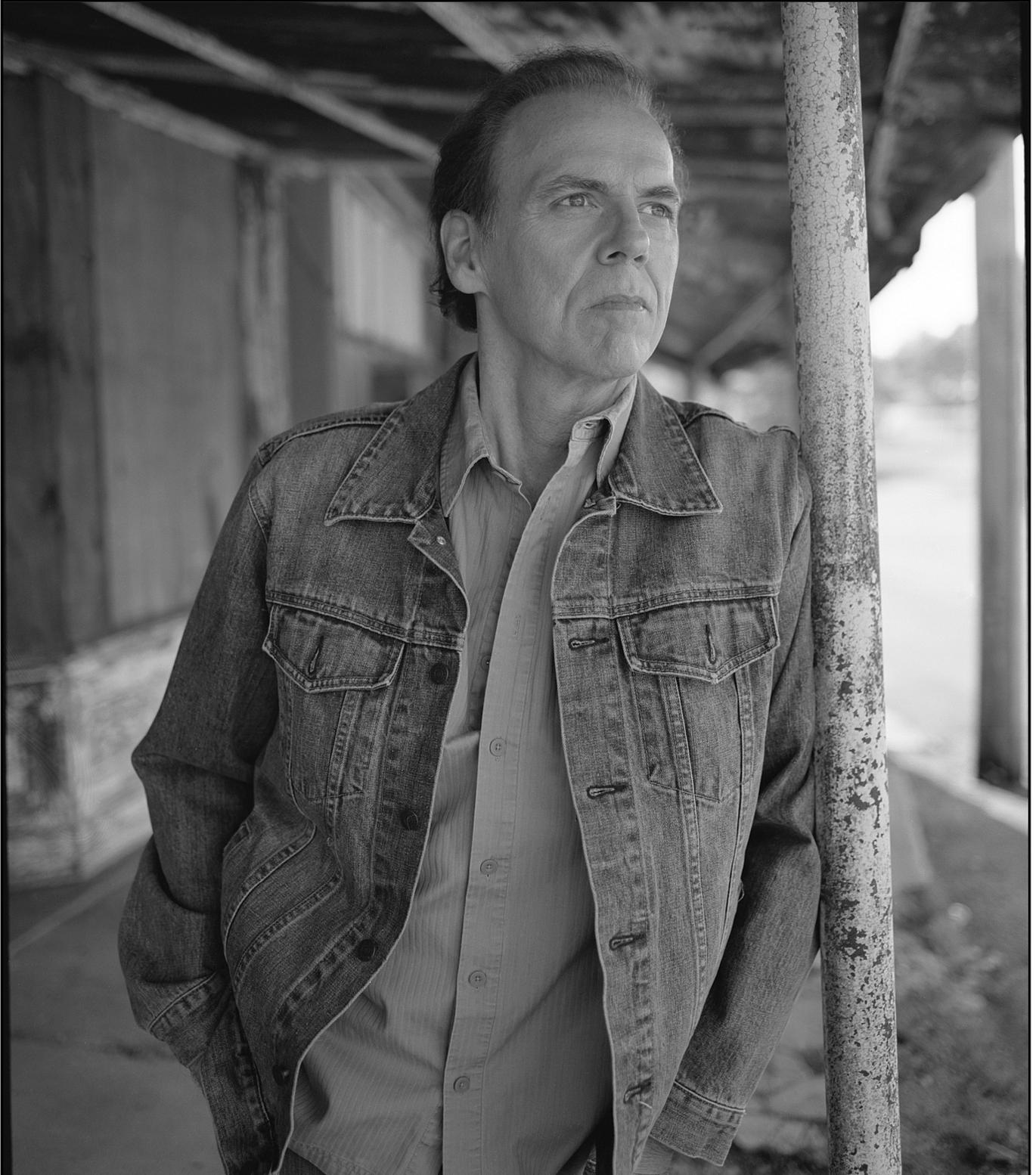


# Slow Turning

John Hiatt Fanzine - Issue 11



## ***So What's a Fanzine, You Ask? Read On and Find Out...***

Howdy, Hiatt-heads. Back when I started this strange endeavor, the Internet was still in its infancy, crawling at the speed of dial-up. I couldn't have predicted that one day something called "google" would send me daily updates on my favorite musician. Now just about everybody's got the ability to track down all that's been written, recorded and/or web-published on Mr. Hiatt. So, my mission has changed from keeping y'all up to date with what I could find in print to **compiling the best of** what's out there on the Web from the Man himself and all the rave reviews he's still earning. I hope the bits I've chosen will help point you toward these online pieces so you can enjoy them in their entirety.

So, what's new since last we 'zined? Well, the first tidbit filed under good news comes from **The Tennessean**, who reported that in 2010 "*The Open Road* was the third most-played Americana album of the year, according to the American Music Association, trailing the soundtrack to *Crazy Heart* and Roseanne Cash's *The List*." "

Under "out-of-this-world" Hiatt-news, we recently learned that the space shuttle program, retired this year, once brought Hiatt into outer-space. Sort-of. In 2002, the astronauts who were on the Columbia space shuttle to repair the Hubble telescope were awakened with a special song, Hiatt's "Blue Telescope." Although it's rather old news now, a great piece on John and his car collection in *Motor Trend* in 2009 quoted John on this event, which he witnessed along the side of Interstate 95: "All these people were pulled over and I realized they were watching the shuttle being launched. I pulled over and there it was going up - this great ball of light. I found out they were going up to repair the Hubble and one of the astronauts, Rick Linnehan, was carrying one of my CDs up on this mission. That's pretty cool."

As for more earthly travels, **Cayamo Cruises** recently announced that John will once again be part of its line-up in February 2012. This dream vacation package combining a Caribbean cruise and outstanding music has been going for six years now, and John has been a part of it for several. As John told David Hepword of *The Word* radio program: "*the baby boomers took over the cruise industry and they decided the music sucked... This will be my fourth out of five years... It's the best gig you could possibly get; you get paid for taking a vacation... Unless you just want to sit in your room and hide, which doesn't appeal to me, you get out and mingle with people.*" He'll be performing surfside with Lyle Lovett, John Prine, Richard Thompson, Keb' Mo', Buddy Miller, Loudon Wainwright, Iris Dement and Greg Brown. Talk about a killer line-up!

Perhaps someday that "best gig" will be a family affair. John also shared with *The Word* that his daughter Lilly will soon be releasing her first official CD. "*She has her own band called the Dropped Ponies, and she just finished making a record all on her own. She scraped together the money to do it herself. Got her own thing together - I stayed completely out of it. She just turned twenty-seven. Lilly Hiatt and the Dropped Ponies - look for it. She's gonna hook up with somebody. It's really good.*" No doubt about that!

**Lilly's album is produced by Doug Lancio**, who played on *Dirty Jeans and Mudslide Hymns*. It turns out Mr. Lancio built his own recording studio in 2009, after fellow singer-songwriter Patty Griffin let him know his equipment had overstayed its welcome in her home. Even though Lilly chose to be independent when it came time to make her debut in the music industry, John had some influence in the studio where Lilly chose to record, as Lancio shared with *Mix Magazine* in 2009: "*I've got a way I like to record drums, ... only three mics: a Coles ribbon centered above the kit about seven feet up, a Shure SM57 set about 10" below the snare and pointed up, and a bass drum miked on the outside of the head. I stole this from Hiatt, and he stole it from The Beatles.*"

If you're like us and can't wait till next year to hear what the next generation of Hiatt music sounds like, try visiting Lilly's facebook page, where you can listen to three of the songs on her upcoming album, "**Let Down.**" And while you're on **facebook**, be sure to check out what John himself is up to. He's been warming up to the social media thing over the last year, putting up his **first wall post and tweet in March 2011**. Since then he's been sharing news and his droll humor on a pretty regular basis. Our favorite posts so far have been photo based, so you have to go online and see for yourself to appreciate. For one example, in April John posted a picture of himself and the Combo in the recording studio and offered "cartoon balloons" to explain what they were all thinking. Tweetith Mr. Hiatt: "My balloon might say something like 'geez, it sounded so cool when I wrote it!'" Speaking of ways to keep up with John online, I have to thank Juergen Feldman for his fan fellowship and his wonderful site "Perfectly Good Cigar": [hiattonline.de](http://hiattonline.de). Thanks also to Emile at [thejohnhiattarchives.com](http://thejohnhiattarchives.com) for hosting our fanzine back issues. Most of all thanks to my husband, Patrick, the best and by far the most patient editor and friend a girl could ask for. That being said, all the mistakes are still mine. So, dig into Issue 11 and Rave On, Hiatteers!

**Answers to Crossword [back cover]:** ACROSS: 1. dew 2. hate 3. desire 4. hurt 5. shooting star 6. tool 7. cable 8. rest 9. untrue 10. daddy 11. bittersweet 12. thieves 13. coupe de ville 14. orange 15. magnetic 16. fifty-eight 17. central park 18. power game 19. nothing 20. cherry  
DOWN: 1. Paw 2. whiskey 3. Vancouver 4. exhausted 5. sunshine 6. rhythm 7. Pasadena 8. oak 9. Florida Penn 10. mudslide 11. news 12. yes 13. coffee 14. doppelganger 15. double crossed 16. gold 17. cop 18. icon 19. hair

# *Dirty Jeans and Mudslide Hymns*

As John likes to say, all things are open to interpretation, including his songs. The beautiful melodies and sometimes haunting, sometimes humorous lyrics of each of the eleven songs on his latest album will likely leave each of us with our own vivid pictures and emotional reactions. What do the characters and stories mean for John himself? Here's some info on his vision and inspiration:

***Damn This Town:*** "I had that riff – it's a riff with two chords – I had that going and I just kept trying to find the melody, and I came in one morning and I got that line: 'They killed my brother in a poker game/Damn this town.' That just popped out and I thought, 'Here we go. Thank you and good night.' That, to me, has everything. We got trouble. And if you got trouble, you got a story. We got a guy who has got a problem, and he's a little cracked by it, and he's about to move."  
–to Paul Zollo, *West Hollywood Patch*

***'Til I Get My Lovin' Back:*** "I thought it was looking at a love story from a little different angle, you know? Sometimes, we don't get into relationships, we take hostages, so it's looking at love from that angle. The guy in that story is basically saying, 'I can't go on. You got all the love out of me I had. I can't go on until you give me something back. I'm just dead in the water here.'"  
– to Mike Ragogna, KRUU-FM

***I Love That Girl:*** "I'm happy in my little ball of primitive stuff. It pushes me enough to try to figure out something different. I've never tried to go for the odd chord for the odd chord's sake, though the bridge is unusual. The melody kind of took it there, and I thought, whoa, that's interesting."  
– to Paul Zollo, *West Hollywood Patch*

***Detroit Made: [and the car that inspired it]*** "I fell in love with those commercials about 'Made in Detroit.' I saw those and I thought, 'Yeah!' ...[the Buick Electra 225] cost me 400 bucks. I bought it when I was out in L.A. It was a '74, and that's back when American cars were like luxury ships. I'd be tooling down the 405 in that thing, or going back down to Pasadena where I was living briefly, feeling like a king. I felt like I was cruising the ocean, it was so fast. ... the car thing for me is way more than just the automobile. It appears so much in my work because it's so much a part of travel, so much a part of music and the troubadour lifestyle." – to Randy Lewis, *Los Angeles Times*

***Train to Birmingham:*** "I wrote it when I was nineteen and I have really no good explanation for why I have never recorded. Kevin Welch, a great singer-songwriter, did it about twenty years back. ...But my wife has always been fond of that song and we celebrated our twenty-fifth wedding anniversary last year, so I dusted it for her. ...I really surprised myself about how prophetic that song appears to have been."  
– to Chris van Oostrom, *muziek.nl*

***Down Around My Place:*** "There's been heavy weather happening back home. A couple of the songs deal with that. Nashville had a big flood this time a year ago, last May. The whole city was affected by it. It was Katrina-level flooding, it was pretty serious. A lot of people lost everything, homes, it was pretty devastating for a lot of folks. Our farm was pretty torn up and I was unable to get to my wife. So, it was traumatic. That kind of stuff will really make you rethink your pecking order. You start to reconsider what's important -your little sandcastles, how impermanent it really is."  
–to *The Word Podcast*, [wordmagazine.co.uk](http://wordmagazine.co.uk)

***Adios to California:*** "I moved from Nashville to California in 1977, and I lived out there for about eight years. Sometimes I make the joke 'I was out in California for eight years one night.' [The song] is a fiction as all of my songs are. It kind of talks about saying goodbye, I guess. It took me a while to say goodbye. It took me awhile to write the song at any rate."  
–to *Radio 1* in Germany

***When New York Had Her Heart Broke:*** "I actually wrote it about two days after 9/11. We were in New York City, by coincidence, on 9/11. We were there to tape some sort of music show. We got out the next day, on a train, and I wrote it the next day as we were sitting in Philadelphia, so two days later. I never wanted to record it, to be honest with you, and never did. But I played it for Kevin Shirley-the producer of this record-and he was living in New York City at the time and had kids going to school in very close proximity to the towers. He got so emotional when I played it for him, and he said, 'I want you to record this song,' and I said, 'Okay.'"  
– to Mike Ragogna, KRUU-FM

***The Album's Title:*** "I hate naming albums, so any album title I come up with is a last minute. And I didn't feel like there was a song that captured the feel of the record. I mean, it's an arbitrary thing, I never put too much weight to a title. So, I just went through the lyrics and I thought that line fit the feel."  
– to German *Rolling Stone*

***Want to know more? Get yourself the deluxe CD/DVD combo version of Dirty Jeans and Mudslide Hymns and you can see and hear John discussing the creation of each of the eleven songs on this album!***

# Rave On!

The very first time I met John Hiatt in person, I asked him to autograph my copy of the CD-single of "Angel." Along with his signature, he scrawled "Rave on!" I found it a fitting title for the page of my fanzine where I gather the latest from music critics. So, once again, rave on!

"The celebration of automotive style, craftsmanship, and durability is fitting, since these qualities continue to mark the work of the 58-year-old Indiana-born singer and songwriter... *Dirty Jeans and Mudslide Hymns* shows Hiatt's muse to be as sharp as ever... 'When New York Had Its Heart Broke,' ends on a note of stubborn resilience. It's a trait that applies to many of the characters here - and to the artist himself." **-Nick Cristiano, *Philadelphia Inquirer***

"...over the years, the artist John Hiatt has grown into the classic John Hiatt. He's come to be known as a unique vocal and songwriting talent with a fan base that anticipated his every album release... His musical evolution has brought him to this point in time." **-Matt Crowe, *The Morton Report***

"As he approaches 60, Hiatt hasn't lost an ounce of the salt-and-vinegar personality that infuses his songwriting and his stinging voice. He still creates rugged anthems about restlessness, love, anger, progress and traditionalism." **-Mario Tarradell, *Dallas Morning News***

"Never flashy but always reliable, John Hiatt keeps delivering the goods on *Dirty Jeans and Mudslide Hymns*, another collection of evocative, deeply felt songs. ... Hiatt packs his songs with uncanny amounts of emotion while studiously avoiding pretension." **-Martin Bandyke, *Detroit Free Press***

"The comfort songs have a folky, spiritual warmth, and the uneasy ones owe considerably to the stark, ageless restlessness reflected on the album photos of worn country churches and battered home fronts. ... That's Hiatt for you — a master songsmith smitten by the world's beauty but beholden to its more sober realities." **-Walter Tunis, *Lexington Herald Leader, KY***

"On his 20th solo album, Hiatt remains at the top of his game. ... There are no surprises left in his musical toolbox at this point, but that's OK because it's a big toolbox. Hiatt dresses up these 11 excellent songs with pedal steel, organ, piano, mandolin, accordion, a string orchestra and Doug Lancio's twangy guitar. ... The lyrics are concise but the topics ambitious when Hiatt sings about darkness as refuge, consolation in tribulation and apocalyptic visions." **-Steven Wine, *Associated Press***

"*Dirty Jeans* is a classic Hiatt mixture of rollicking tunes and more heartfelt numbers, all of which he seems to create effortlessly. ... On his 20th solo outing, Hiatt continues to prove that he not only is one of the most talented and enduring songwriters on the American music scene, but he also continues to deliver the tunes with such natural ease that he makes them hard to resist." **-Michael Berick, *Country Standard Time***

"The 58-year-old Indiana native embodies the cliché of being a songwriter's songwriter, because his literate story songs generally avoid clichés. Although some complain about his rough-hewn voice, for me it adds an edge and character to his detail-oriented, mildly rocking songs." **-David Burger, *Salt Lake Tribune***

"Singer-songwriter John Hiatt's 20th album shows him still cranking out quality roots music for grown-ups. His stylistic range, as usual, is impressive." **-Bill Beuttler, *Boston Globe***

"John Hiatt's music has become as comfortable as an old pair of jeans, and like those work pants, he's still right for the job. ... Hiatt's still able to deliver the goods. Considering how much has happened since his first album back in 1974, this is nothing short of amazing." **-Steve Horowitz, *Pop Matters.com***

"... has all the good stuff that you've come to expect from a classic Hiatt album: killer stories, sweet tears, foolish grins, and some wicked left arm tanning to be done while you cruise with your baby by your side. ... It's Hiatt and one of the best bands he's stood alongside of. I'm serious. It's good." **-Brian Robbins, *Jambands.com***

"You know what they say about 20th records...well actually you probably don't, because few artists ever reach that particular milestone. Hiatt has always had a way of making the difficult look easy. ... The genius of Hiatt, both as a songwriter and as a recording artist, is how everything fits together perfectly." **-Eli Peterson, *Twangville.com***

"John Hiatt has been so remarkably consistent throughout his long career that it's tempting to take his ease with songcraft for granted. ... 'Adios to California,' shrouded with mournful steel guitar, may be one of the best songs of the year." **-Eric Volmers, *Post Media News, Ottawa Citizen***

# *John's (more than perfectly good) Guitar*

As reported in Issue 10, Gibson guitars decided to create a limited edition John Hiatt model J45. Not least excited about this news was John himself, who said: *"I can't believe it somebody pinch me. I'm so flattered and so honored."* Here's some more info on the guitar that is worthy of John's seal of approval, and some other six-strings that have graced the path of our favorite picker and tunesmith:

**The Gibson J45 John Hiatt edition:** "Well, I've always loved J45's. It's my favorite acoustic guitar. They kind of went toward sort of thinner neck, I guess so the electric guys could feel comfortable playing acoustic, but I kind of missed the old, fat, almost sort of like baseball bat style neck. I was looking for a good, fat, deep neck. I kind of dug up this sort of late sixties early seventies red-yellow burst that I'm sort of fond of. I used to have a Hummingbird that had this sort of burst. It had a bad bridge, which thankfully we didn't use that. They used to put a bad, metal bridge on it in those days. So we used that and this real simple tortoise-shell kind of pick guard. I like these real simple tuning keys. So, I kept it real simple, with the simple dots, kind of clean."  
– to **Gibson.com**

"They send it out of the factory with a set of light gauge strings. A lot of guys like to play the light gauge, but I like to play at least a medium, if not a heavy bottom. I think you just get more sound, a better tone, out of the guitar. But these are good, even with a light gauge, it sounds great."  
– to **Gibson.com**

**The start of it all / his first guitars:** "It took me forever to get a good Gibson acoustic. I got my first good electric guitar, my father actually bought me when I was about twelve. It was a Gibson ES-175. Not a bad first electric. And it came with a matching amplifier, a Gibson amp with an eight-inch speaker. We bought it from a neighbor of mine. My father plunked down a hundred dollars for the set, and that was big money back then. I knew then that he believed in what I was doing, I wasn't just goofing around. He said, 'Well, you're going to need a proper instrument, son.'"  
– to **Gibson.com**

"As soon as I picked up the guitar when I was 11 years old, as soon as I learned two chords I wrote a song. And I've just been doing it ever since. It's just what I do, I guess it's what I'm here for. I don't know how to do anything else. When I was young my mother said 'Don't put all your eggs in one basket.' I said, 'Momma, I only have one egg, and I only have one basket.'"  
– to **Radio 1, Germany**

**How songs come out of John's guitars today:** "What I do everyday is play the guitar . . . That's my main songwriting tool, so if a song is gonna happen, it's because I picked up a guitar and started playing. About 99.9 percent of all the songs I write come from a chord progression, a riff, a melody. Lyrics are always the last thing I get to, so to me picking up the guitar each day is sort of like running the lightning rod up and seeing if anything is gonna strike. But if it doesn't, it's not a big deal."  
–to **Paul Zollo, West Hollywood Patch**

"The process of writing has really not changed much for me since I wrote my first song. My friends, when they picked up guitar playing, most of them were trying to play Jimi Hendrix solos . . . all I wanted to do was learn a couple of chords. I was so frustrated, I took lessons for a month. The guy who was trying to teach me to play notes and read music; I just wanted a couple chords so I could quit lessons. I got a guitar chord book and learned E, A, and B. So it's always been about that, just sitting down, playing my guitar and getting a riff going or a chord progression, and then I'll just start singing. It's nonsense usually, just made up words. And hopefully the feeling of that will evoke some kind of lyric idea, or it won't... for years I put it on little cassette tapes, . . . and I couldn't never find where the song was on the tape. They've revolutionized that process with the advent of the I-Pad. I've got one of those voice recorder apps and I've got another wordprocessing file. So I can sing my little ideas into that and it catalogues it! And I can name it and everything so I can go back and find them. And I've got a little wordprocessing thing where I can write lyrics instantly. I wrote this whole album pretty much, except for a few older songs, that way. It's just been great. I used to hand-write on a legal pad, and I couldn't read my writing, I scribble."  
- to **Larry Mantle, Southern California Public Radio**

"I just keep playing the same four or five chords I know, and I sing with it, and when something catches my ear, it's usually something a little different. Enough different from what I've done, unless it's patently obvious I've just lifted something verbatim from me or from somebody else. . . . I'm just cop a riff or something, but within what I know, I'm trying to do something different. I like the limitations, and I'm trying to find something within those limitations that sounds different to me. Like how can you play E, A and B, but make it sound a little different from how you've played it your whole life."  
–to **Paul Zollo, West Hollywood Patch**

# "The Nagging Dark"

In a 1990 review, Edward Hill of the *Cleveland Plain Dealer* described John's greatest talent: "Over the course of his career, his lyrics have been scalpels, able to cut to the heart of pain and surgically excise it." That excised pain may be ours as often as it's his own. Many fans have shared with me how Hiatt's songs about redemption and joy have helped them through their darkest hours.

However, as the title of John's 2003 song suggests, just because "The Nagging Dark" may be in the past, doesn't mean the darkness is completely behind you. Here are some quotes from John about his own struggles with depression and pain. I've compiled these not to dwell on the negative, but to show how John has helped himself "find the light at the top of the stairs," so that anyone who needs to might follow his footsteps in their own search for the light of the day and the rest of the dream.

"I'd been married, it ended in divorce. I had a one-year old daughter, and the divorce ended in a death, ... I was newly sober and drug free. My career had been a full-time alcoholic, three-sheets to the wind 24-7-365. In fact, I went to a treatment center right here in Pasadena, California, Las Encinas. Anyone who's still out here at Las Encinas, IT WORKS, THANK-YOU! I've been sober since. ... I just felt like Nashville was my second home, so I just thought, you know, I think I'll have a better shot pulling off this single father thing back in Tennessee. ... Everything worked out great. I met my wife, Nancy. She had an eight-year-old boy and my daughter at that time was two. We've been married for twenty-five years. We had another daughter within two years of getting married, so we have three kids that are all grown now."  
—to Larry Mantle, *Southern California Public Radio*, 2011

"I think great art comes from pain, but I think misery is something you create yourself. Having made enough misery of my own, the way I see my life today, the misery's optional.... I'm not brilliant ... I just know that I'm happier when I'm not dwelling in the pit of despair of the self. I can go there — real easy. I feel better when I'm not. But it's after me every day."  
—to Randy Lewis, *LA Times*, 2011

"I was a terrible, awful drug addict and alcoholic for many years, and I pretty much just got in my own way for a lot of my early career. I got cleaned up and was so much more able to focus on music that things started to come out better. I was able to do better, more focused work. That started to show, and things started to get better. It's pretty simple."  
— to Mike Ragogna, *KRUU-FM*, 2011

"If I understand alcoholism as a disease, malcontent is part of our chemical makeup. I'm not unique in that sense. ... You're going to have to grow as a human being if you want to grow as an artist. Alcohol was *severely* stunting for my growth as a human being. I didn't know how to function with or without it and wanted to die... It's the fool that seeks his own counsel. I sought my own counsel for many, many years." —to M.T. Richards, *Paste Magazine*, 2011

"Before, I had never really been able to separate the songwriter from the performer. My personal life was a complete mess. But once I got healthy as an artist, I got healthy as a human being. Or healthier, I should say. And when that happens, you start firing on all eight cylinders and things start to happen."—Paul Zollo, *West Hollywood Patch*, 2011

"I deal with a depressive disorder which I take medication for and have for about 12 years. That's a bear a lot of people wrestle with and not a lot of folks talk about. ... It's not glamorous, like drug addiction. All my demons have followed me all the way through. In fact, I just wrote a song about that very thing, 'It All Comes Back'" *All those lies you thought you lived away / Ain't a one of them showing any sign of decay / They're all stacked on your head like infinity's crown / The truth is you ain't gonna live anything down.*" —to Nick Cristiano, *Philadelphia Inquirer*, 2011

"What I do for a living is get things off my chest in a song. If it lifts somebody somewhere, then it worked. ... I didn't have a drinking problem, I had a living problem. I had a hard time accepting things. Looking back I see that alcohol and I were made for each other. Where other kids would get drunk and goofy, I was transformed. Suddenly I was Elvis Presley. Everything in my life became tuned and balanced. Eventually, after going on stage and forgetting where I was or how long I had been on, drunk driving charges — so many signals that were loud and clear — I just couldn't stand that guy in the mirror anymore. After the treatment I realized that staying straight was much easier than staying messed up all the time."  
— to Michael Heaton, *Cleveland Plain Dealer*, 1987

"In a weird way, I consider myself a blues singer. Not in terms of style so much as that process whereby you get into an emotion and through singing about it, you lift something up off yourself. And hopefully off your audience as well. That's what the blues is designed to do."  
— to Tom Moon, *Philadelphia Inquirer*, 1988

# After All This Time...*All of a Sudden*

Even amongst Hiatt's biggest fans, there's been much head scratching and less that enthusiastic response to the Man's fifth album, which was released on Geffen Records in 1982. *All of Sudden* was the last of Hiatt's back catalog to be re-issued on CD, and is currently (once-again) out of print. No part of Hiatt-history deserves to be unexamined, so here's a bit of Hiatt history in regards to this record.

"...that rarest of commodities, an album with no bad cuts. Picking three cuts at random, Hiatt gives a spot of capsule exposition. "'Doll Hospital' was a song suggested by my wife," he remarks of the album's unquestioned rave-up. 'She always had a standing invitation to come up with titles and lines and that one took about twenty minutes to write after she gave me the idea. "Marianne"' he continues recalling the origins of the rollicking, Tex-Mex spiced tune 'is about going home and looking up some girl you always had the highest respect for—someone you knew was cut out for the best in life—only to find out she's married to some total jerk and is completely mired in a miserable life.' On 'Some Fun Now,' Hiatt puts a new twist on one of his favorite themes: What Price Glory? "'Some Fun" is really like "Slug line" part two. It comes from personal experience—what it's like to hover at the edge of success and what it may do or may already have done to me."

**-Geffen promotional material for *All of a Sudden* [1982]**

**Times-Picayune review [1982]** "If the lyrics to *Slug Line* were on the back of the album cover, sales would probably triple. John Hiatt's 12 stories contain wit that rivals and sometimes surpasses fellow new-waiver Elvis Costello. ... the sound here is a little more coarse and unpolished. This rawness is welcome, as several so-called new wave singers have lately become as forceful and rebellious as Anne Murray."

"I understand, I think, why Ry Cooder and so many of my colleagues are knocked out by Hiatt. He has an imaginative way of twisting guitar lines into arty arrangements that are part and parcel of post 'Abbey Road' rock. But his singing is soulless and affected, and his band never rises above a certain stiffness. This may be Hiatt's best record, so if you like him, ignore me and pick it up. But this in one cult figure who is going to remain one, at least in my house."

**-Rolling Stone review by Dave Marsh [1982]**

"...Carpers have always claimed there was nothing underneath his gift for the hook, and now that Hiatt's finally gotten his big shot, on David G.'s label with David B.'s producer, he seems intent on proving it. ... Tony Visconti has dehumanized Hiatt's uncommercial voice with filters that make him sound like a Hoosier Steve Strange, and even his cover photo has been reduced to benday dots. The veteran up-and-comer as overblown cynic. **B-**"

**-Robert Christgau review [unknown date, from robertchristgau.com]**

"Hiatt's fifth album and his first for Geffen, his third record label, was given a somewhat inappropriate big-gloss production (all shimmering keyboards and filtered vocals) by Tony Visconti, known for his work with David Bowie. What counts with Hiatt, though, is the songs, and this album contains "I Look for Love," as knowing a dissection of the dating scene as anyone has yet attempted."

**-Reissue review, by William Ruhlmann, allmusic.com**

"...Visconti's high-tech treatment doesn't ruin the album. Though it badly dates a few of the songs ... it never dilutes the potency of Hiatt's songcraft. Several songs are top-notch, .... *All Of A Sudden* is a fascinating misfire."

**-Rarebird's Rock and Roll Rarity Review**

"David Geffen was being called the golden boy with the blank check and the word was 'If *he* can't break you, nobody can, kid.' So I felt the pressure. That album's just a big wad of fear."

**-John, as quoted Rolling Stone interview with David Wild [1989]**

"I don't consider that a failure because that was an excellent record that didn't do well. If it was a poor record that didn't do well I'd consider it a failure...For me, a failure is a bad record and we don't put out bad records. If they turn out bad, we don't release them. But if a good record doesn't make it that's not a failure, that's part of the process of succeeding. We are a company that believes in the artists we record and whether or not they succeed with their first record, we're still committed. I mean, we haven't dropped an artist yet."

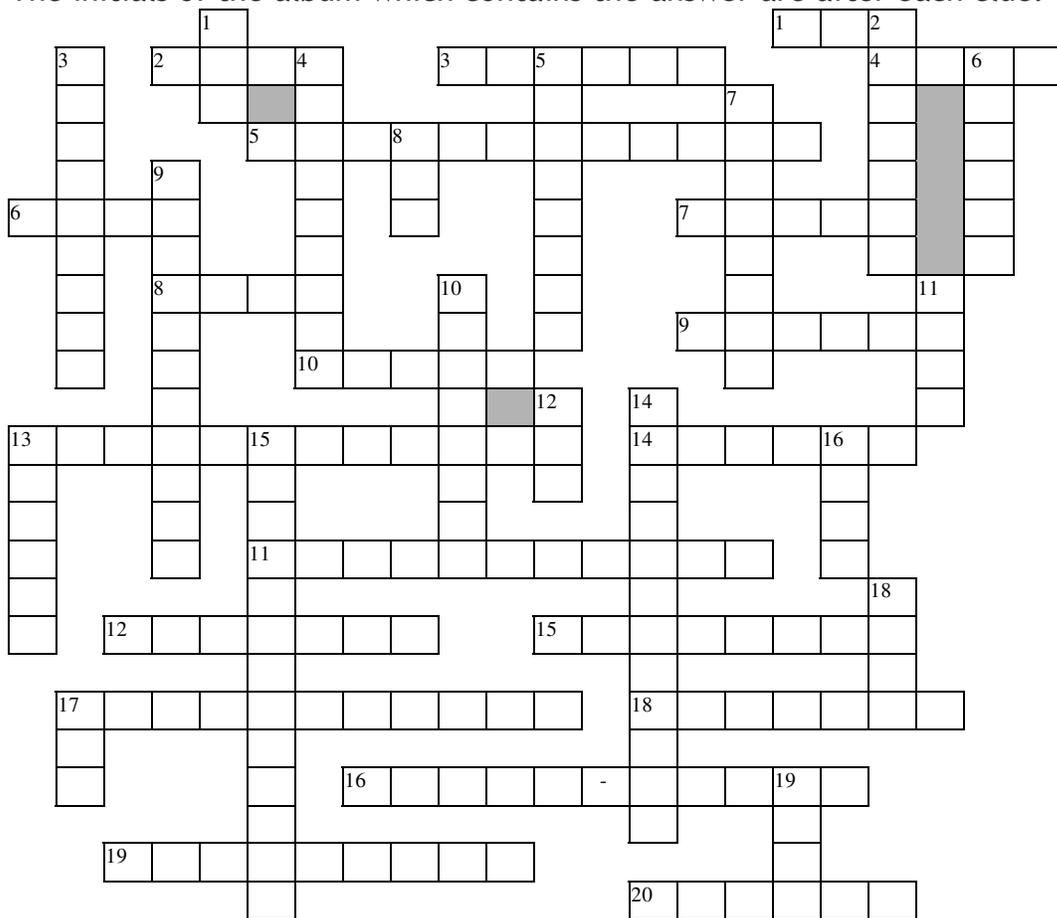
**-David Geffen, as quoted in an interview with Philadelphia Inquirer [1983]**

[Note: Geffen dropped Hiatt in 1986 while he was in the middle of recording what would have been his third album for that label. Those circumstances led to the legendary *Bring the Family*, which was recorded without a U.S. label]

**Bottom line:** Each Hiatt-head must decide for him or herself if this record is a worthy piece of his back catalog. If you didn't snatch yourself a copy when it was reissued, try finding it used.

# Crossword

Test your Hiatt-IQ with our latest lyric-inspired puzzle.  
The initials of the album which contains the answer are after each clue.



## Across

1. What teardrops turn to (DJMH)
2. Thieving sister's filled with (DJMH)
3. Old truck burns (DJMH)
4. Permanent, despite surface heal (PGG)
5. Detroit-Made goes like -2 wrds (DJMH)
6. Rusted around my place (DJMH)
7. Young ones bitch about no \_\_\_\_ (DJMH)
8. Your love is my \_\_\_\_ (WO)
9. Futureless heart (BTF)
10. Who I worked for 'till city folks came (DJMH)
11. Scent of perfume in sunset fields (BTF)
12. Housemates when Hiatt met loved girl (DJMH)
13. What every cat wants (DJMH-3 wrds)
14. Fruit with man wrapping peel (WO)
15. Elemental state of my baby's mind (OR)
16. Age of damned town resident (DJMH)
17. Where F-16's flew over (DJMH - 2 wrds)
18. Expected in return for love, aside from faith (BTF)
19. Where brother was killed (DJMH-2 wrds)
20. Shade of red corvette (SOM)

## Down

1. Who Daddy worked for in damned town (DJMH)
2. Birmingham-bound train beverage (DJMH)
3. Location of gig with Hammond Jr (SOM)
4. Sleepy state of fallow fields (DJMH)
5. Used to live for before love left (DJMH)
6. Shot to mix with country blues (BTF)
7. Where to eat donuts/read Twain (DJMH)
8. Big, groaning tree (CMW)
9. Surviving brother's former address - 2 wrds (DJMH)
10. Type of hymns in Canyon Inn (DJMH)
11. Don't want to leave or read \_\_ (DJMH)
12. Said by loved girl's heart (DJMH)
13. Wake-up drink of loved girl (DJMH)
14. Two heart's caterwauling double (SOM)
15. Distrustful woman's never been (DMJH - 2 wrds)
16. House searched for when under (DJMH)
17. Not seen when haulin' (OR)
18. Reputation-cleaning, soap carved object (BTF)
19. Some old man's got a lot less (SOM)

## See You in Cyberspace-

Time between fanzines is too long not to keep in touch with other Hiatt fans and get news from the Man himself. So, be sure to check out these sites:

[www.johnhiatt.com](http://www.johnhiatt.com)

John's official site. Features tour date updates, news, and other info.

[www.hiattonline.de](http://www.hiattonline.de)

aka "Perfectly Good Cigar" - German fan-site with lots of cool features. Stuck on our crossword? Try the "search a song" feature on this site to give you a clue.

[thejohnhiattarchives.com](http://thejohnhiattarchives.com)

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

[www.newwestrecords.com](http://www.newwestrecords.com)

John's current record company.

[www.groups.yahoo.com](http://www.groups.yahoo.com)

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

[myspace.com/johnhiatt](http://myspace.com/johnhiatt)

&

[facebook.com/johnhiatt](http://facebook.com/johnhiatt)

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

Keep in touch!

