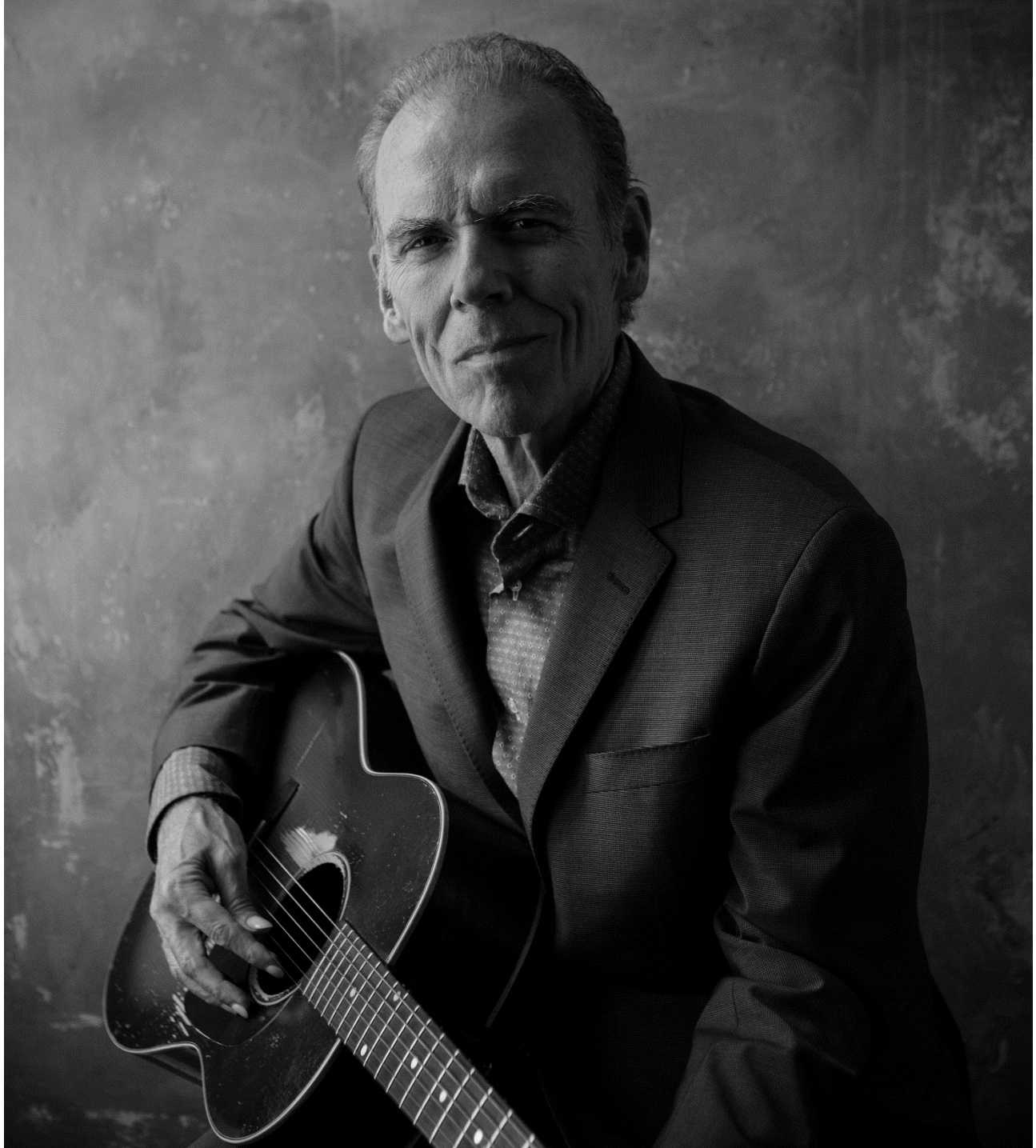


Slow Turning

John Hiatt Fanzine - Issue 13



What's This?

On a very chilly, very, very early morning sometime in the late fall of 1993, my mother and I ventured into the heart of Boston to sit outside a box office. We'd seen in the paper that John Hiatt would be coming in support of his latest CD, *Perfectly Good Guitar*. Tickets were going on sale at 10 AM. I had just become a big enough fan and old enough, at thirteen, to demand that I was going to buy the best tickets possible, but not old enough to spend hours by myself in the theater district. As the sun came up around the sky-scrapers and fellow die-hards gathered to wait for the magic hour the window would open, all we had to entertain ourselves was maybe a newspaper and conversation with the other fans eager for tickets. I chatted non-stop, thrilled to be surrounded by people who seemed to love John Hiatt's music as much as I did. Most people in my high school didn't even know who he was by name and couldn't relate to my fandom.

I'm sharing this memory of this day because it was not only the birth of *Slow Turning: John Hiatt Fanzine* but, I think, illustrates just how much the world has changed since I first started this project. Back then, there were no online forums for conversations between followers of the same artists. There was no way for news to travel from artist to fan except by paper mailings; the *In the John* fanclub had become defunct. If you were a nerd as big as I continue to be, you had to go to a building called a library with a roll of coins (as in quarters, not bit) to photocopy articles from the stacks of dusty publications to satisfy your thirst for knowledge about your favorite singer/songwriter/performer.

It was from the suggestion of a friend I met in line waiting for Hiatt tickets and an overflowing file drawer that the first issue of *Slow Turning* was born. By the third issue, created in 1998, the Internet was a thing many people had access to, but I quipped that it would never be accessible while waiting outside a concert. (Hey, if I had the foresight to envision how technology would change, I'd haven been rich enough to buy the old Hiatt farm where *Walk On* was made. Since I wasn't psychic, I'll just be jealous of everyone who got to visit as it is when it became an Air BnB.)

In recent years, I've had people literally laugh at me for handing them paper at a show. But, I like to think that, even as times have changed, I've performed a service to my fellow fans over the years. I will be eternally grateful to Emile Bastings for including *Slow Turning* on his **JOHNHIATTARCHIVES.COM** so that I don't have to figure out postage across the country and across the globe. And one thing hasn't changed: I still gather up bits of information about John and his music whenever I come across it. Even when I tell myself that there will never be another fanzine issue. Even when a new album release doesn't lead to enough new information for eight pages of quotes and musings, like in the case of *Terms of My Surrender*.

So although *Slow Turning* has never included information that can't be found elsewhere, I hope it is still a valuable one-stop experience to see lots of rave reviews and bits of news, whether they come from John himself, established rock journalists, or various blog posts. Speaking of which, here are some of the best bits I've gathered recently:

- Rosemary O'Hara of the **SOUTH FLORIDA SUN-SENTINEL** shared the story of John responding to a "heartfelt shout-out" when an audience member requested "Lipstick Sunset." The journalist followed up when the strong-voiced fan left soon after hearing the song and learned the woman was preparing for open-heart surgery the next day. But, clearly, it had meant a great deal to her to hear John sing her favorite song. I know all of us in Hiatt country are hoping she'll see many more sunsets.
- John was nominated for two more Grammy Awards in 2014. **TERMS OF MY SURRENDER** received the nod for both **Best Americana Album** (won by Roseanne Cash for *The River and the Thread*) and **Best American Roots Song** (won by "A Feather's Not a Bird" – Rosanne Cash and John Leventhal, songwriters). This brings the Man's scorecard to nine nominations, and we know it's just a matter of time before he takes home a win.
- John was one of many current musicians who shared their feelings about Elvis in a recent documentary called **THE KING** directed by Eugene Jarecki. John was interviewed from the backseat of Elvis's vast Rolls-Royce Silver Cloud, which was clearly a surreal experience for him.

I hope you enjoy perusing the pages of this fanzine. Feel free to reach out through cyberspace if you have a question, comment, or are stumped on a crossword puzzle. And never forget to RAVE ON!

SLOW TURNING IS NOT AFFILIATED WITH JOHN HIATT OR HIS MANAGEMENT.

DOWN: 1. stiff 2. nineteen 5. Indiana 7. cotton 8. sharkskin 10. flashlight 11. whistle 12. trains 14. mold 17. secrets 21. aces 24. black 25. bones 26. men 28. EZ
ACROSS: 3. catfish 4. dirty 6. fathers 7. city bells 9. fiery 13. Broadway 15. down 16. stratosphere 17. soul 18. dog 19. love 20. tears 22. ten 23. trouble 24. bubbles 27. seven

Eclipse Sessions

It was over four years between John's last studio album, *Terms of My Surrender*, and this brilliant new release. Given how spoiled we Hiatt fans have become in the new millennium, this wait seemed like dark days indeed. Which makes the eleven songs we were most recently gifted with more precious, and yours truly fanzine girl all the more eager to hear about how this creative process came about.

Titling the Record: "It kind of came together in a serendipitous fashion...It took me a little bit of time to get to this one. We actually recorded it last summer [2017]. But the way it happened, I was not sure what kind of recording I wanted to do, to be honest with you. I was thinking about doing a solo record, just me and acoustic guitar. So I didn't really have a plan, in other words. ..."It was the day after my birthday, just coincidentally. I hate naming records and never know what to call them, so I thought, 'Oh, The Eclipse Sessions. That'll work.'"

—JH to ROLLINGSTONE.COM

Nature Sets the Mood: "We actually cut three songs on the 21st of August—the day of the eclipse. Here in Nashville was one of the better places to see it. It was darker and one of the most covered spots by the moon... We took a break from recording and went out in the backyard. The deer got confused and the birds circled up in these big swarms ... the crickets went nuts. It just happened that way and it had impact on us. It was cool because everybody in the area dropped what they were doing during those two minutes. It was kind of a harmonic, resonating kind of thing."

— JH TO ENCORE MAGAZINE

A Fitting Cover Image: "My friend Travis Rivers, he's been a mentor for years, and he sent me that picture. It's from NASA. It's the moon's perspective, basically. I wanted to use it, but we had to ask NASA for permission. Fortunately, I remembered that we actually had a connection to NASA: Rick Linnehan, he went up to repair the Hubble [Space Telescope] 20 years ago and took one of my songs and woke up the crew every morning with it. It was "Blue Telescope, He woke up his crew with my f--king song. I never won a Grammy, but I don't give a s--t. That is better than a Grammy. In my mind, I was up there with him. So, I called this guy from the propulsion lab whose number I still had, and he said it was totally cool to use it. That became our album cover."

"All the Way to the River": "It's a relentless kind of song. You don't know if this woman just gives up and moves on, or what it really looks like ... and it reminds me of Nashville. This is a place where a lot of people bring dreams, and they don't always materialize. New York City is the same way, you know? I like the feeling of that song."

"Aces Up Your Sleeve": "I kind of deal with my 'cranky old guy watching his city change before his eyes,' and I kind of use that as a metaphor for love lost."

"Poor Imitation of God": "Faith plays a role all the time, you know? A large part of being alive is believing in stuff you can't see. It's important," "That song, I copped that idea — it was drilled into us as kids. You're an imitation of Christ -- I think that's what they told us. I always felt inadequate to live up to that. It was tough. It was rough, man."

- JH TO THE BOOT.COM

The Vocals: "They ain't pretty, that's for sure. But I don't mind a bit. All the catches and the glitches and the gruffness, that sounds right to me. That sounds like who I am."

- JH TO BLUESMAGAZINE.NL

"Cry to Me": "I remember I started writing it while I was doing one of those music cruises. It just came to me sitting around singing in the room when I didn't have anything else to do. It just hit me as the best kind of pledge I can make: I'm going to screw up, but I'm not going to hold you back. And then it was just making up the feel of the verses, with people I've known who have come from tough circumstances and tried to learn how to love and be loved in spite of it."

— JH TO ROLLINGSTONE.COM

"The main character singing the song is basically saying 'I am going to love you the best I can and I know I am going to let you down because I'm just a human being'."

—JH TO NOISE 11.COM

"Robber's Highway": "I was just thinking in terms of somebody who's out there hammerin' away with his music, wondering what it's all coming to. And maybe the songs just aren't there anymore..."

— JH TO NASHVILLE.COM

Bring the Family / Crossing Muddy Waters / The Eclipse Sessions: "The three albums are very connected in my mind. They all have a vibe to them that was unexpected. I didn't know where I was going when I started out on any of them. And each one wound up being a pleasant surprise."

- JH TO THE BOOT.COM

Rave On!

Who doesn't love hearing about how much someone else loves Mr. Hiatt's music? It's certainly never gotten old for me to collect all the critics' praise. And, not surprisingly, journalists, bloggers, and fellow musicians are just as enthusiastic as they have been throughout his forty-year career. Here's the latest batch of raves:

"John is the consummate songwriter, and he's at the top of the list along with Bob Dylan. John's songs have such meaning and depth, and they've stood the test of time. Here we are 30 years later, and I swear that playing them seems like yesterday, because they sound so fresh. He doesn't polish anything, either. It's all about the raw emotion of the lyrics, because there's not a set form. A good example is "Sometime Other than Now," which is all simple chords, but they change with the lyrics. A lot of pop songs sound like the words are written to fit a musical scheme, but with John's songs, the lyrics come first, and the music supports that. It's more spontaneous that way, and the challenge is more about remembering the arrangements. John makes the joke every night about trying to remember how we did these songs originally, but we didn't know what we were doing back then. That's the creative side of it I love. It's more of an adventure, and the songs are different every night because of it. I think people relate to that, because they know they're getting something raw, fresh, and in the moment. It's a great honor to be able to work with music on that level."

– **SONNY LANDRETH, TO ART THOMPSON GUITAR PLAYER, 2018**

"...11 tracks presented here demonstrate that the singer-songwriter, now 66-years-old, is only getting better with age, his guitar playing more rugged and rootsy, his words wiser and more wry."

– **JERRY HOLTHOUSE, NASHVILLE.COM, 2018**

"At age 66, John Hiatt is still writing love songs — and good ones. On *The Eclipse Sessions*, he sings about the wonder of love, the trouble with love, flowering love and faded love. Not that Hiatt has turned syrupy. Wry lyrics provide a bulwark against sentimentality, and the Indiana native's untethered corn belt tenor is the perfect delivery system. ... There are fetching melodies and rhythmic wrinkles characteristic of Hiatt's best work. He rocks, sings the blues and digs deep..."

– **STEVEN WINE, ASSOCIATED PRESS, 2018**

"...the album ends with the Texicana waltzing Robber's Highway, another number informed by world-weary thoughts of mortality and of time taking things away and the sun going down on life, the sense of resignation and defeat achingly summed up in the chorus plea 'Come and get me, Jesus/I don't know/Come and get me cause I can't go.' To these ears, it's his best work since *Crossing Muddy Waters* back in 2000, so, no, Jesus take a rain check, he most certainly can't go yet."

– **MIKE DAVIES, FOLKRADIO.CO.UK, 2018**

"In a stellar career that spans half a century, John Hiatt has built a massive collection of recordings that's been an ongoing source of inspiration for fans, critics and other artists."

– **TIM PLUMLEY, PR NEWswire, 2018**

"John Hiatt proves that he is to consistency in songwriting as oak wood panels and dust-covered tomes are to the world's finest libraries. Hiatt is the unparalleled master of three and four chord song simplicity, weaving embryos of melodies into one of his many signature song styles... Hiatt is a world song-writing treasure, as reliable as grits on a southern breakfast table. There should be statues and scholarships in his honour but until then, I'll settle for a new album of trusty Hiatt whenever I can get it..."

– **JASON, GETREADYTOROCK.ME.UK, 2018**

"Hiatt 's the whole package: great singer, fabulous guitarist and primo entertainer, which he demonstrated during a silly "Mem-Phis" audience participation game and a funny "turn the radio down" bit during "Slow Turning." And he was quite a sight to behold, looking like farmer John with his too-long hair, oversized bluejeans and crisp button-down shirt, which he might have picked up at LL Bean during his shows up theyah in Maine."

– **BILL BROTHERTON BOSTON HERALD, 2013**

"Growing beyond youthful angry snark is a tricky transition for any songwriter, but John Hiatt has managed it better than most. More than four decades into a recording career that began with songs like "I Killed an Ant With My Guitar," Hiatt comes across nowadays as a venerable blues cat who exudes a sort of unpretentious everyman anti-cool. And that sandpaper sweet-and-sour yowl of his is equal parts heart and wisecrack commentary."

– **DAVID MENCONI, RALEIGH NEWS & OBSERVER, 2016**

"Making literate rock 'n' roll noise since the mid-'70s, ... 48-year-old Hiatt can turn a barbed phrase without getting hurt and get soft without turning mushy, and when he explains the whole process, he makes his acclaimed lyrics sound like afterthoughts."

– **KARLA PETERSON, SAN DIEGO UNION-TRIBUNE, 2000**

How'd He Do That?

John can be rather self-deprecating when interviewers or fans try to pin him down about how he's managed to just keep getting better over his forty-plus-year career. Yet, curiosity abounds about every part of his process. Here's a collection of quotes on how the Man does (and keeps doing) what he does so well...

Recording: "I don't do demos anymore ...I sing them into a little voice recorder thing on my iPad just so I can remember them. And then I just wait until it's time to make a record and record them. All I ever hear in my head is the song. I don't really have any kind of, you know, imagined arrangement or how it should go. My whole delight in recording is to see what's going to happen when people start playing them. That's the exciting thing to me.," - JH to **SACRAMENTO BEE**, 2016

Songwriting: "When you're writing, you're just kind of following a story, or at least I am," Hiatt said. "It's like driving at night: You can see a little down the road with your headlights, but only so far. As you're driving, you see more and more as you go, but you don't know what's around the corner."" -JH to **CLEVELAND PLAIN-DEALER**, 2015

"It's about the music, really. Not to downplay the lyrics, but they're the last thing on my mind, and I really only write them because I have to say something. You can't just play the guitar and make noises. ... It's not like it's easy, I can't just order them up. It's not like, 'OK, honey, I'll be writing from 10 to 5 today, I'll see you at dinner.' I can't make it happen. I've tried, but it doesn't work that way for me. I write when I write, and the song comes when it comes. I'm old enough now that I don't have fears about that. I'm totally at ease with the process. But I always have the same sensation when I finally grab hold of one, and when I do, it's like I've never written a song before." – JH to **SAN DIEGO UNION-TRIBUNE**, 2000

Turning Songs Into a Record: "They just started sounding so good. I felt like we'd made some really good music. The songs started hanging together. That's when you start to feel like it might be worth other folks hearing, like you've got something that can connect with people. People used to ask Guy Clark, 'When do you feel like it's time to make a record?' And he'd say, 'Well, it's when you feel like you have 10 good songs.' So it's kind of like that. You go in and you start recording, and when they start falling in place and hanging together, it starts to sound like a record." "I didn't know if we were making a record or just documenting some music. I never really pay much attention to what it's about other than just the moment, you know, the fact that we're making music and it sounds good. So at that point it started taking shape and we were happy with it and went on with it." – JH to **ROLLINGSTONE.COM**, 2018

Surviving the Ever-Changing Music Industry: "My take is it started with the telecom companies needing stuff to sell their equipment, and it went from there. They needed 'content,' and referred to our music as 'content,' and kind of succeeded in stealing it. ... "I don't care one way or the other. Music's free and I got nothing against that. They succeeded in taking people's work and not paying them for that, and selling their devices and TV stuff with it. Nobody gets paid except for a handful. We make music; it was never about money for me." -JH to **CLEVELAND PLAIN-DEALER**, 2015

"I don't think about it. Music always wins out in the end. Music is always good. And music always speaks to people. Music will always be safe." -JH to **THECURRENT.ORG**, 2018

Getting Covered by Other Artists: "Either people hear them from records, or occasionally somebody, some eager young person from the publishing company will start playing stuff for other artists. That's how 'Riding with the King' got cut for example. Some young man out in the L.A. office for ... You know, the publishing companies keep getting sold. I never know who my catalog is with. It changes from year to year as conglomerates get conglomeritized. I think we're with Universal now. I'm not 100% sure, but I think so. And some young guy just pitched the song. He had heard that Eric and B.B. were doing a record together. And he thought 'oh this will be a good song.' And next thing you know I got a call from Eric Clapton." – JH to **RHAPSODY.COM**, 2011

Performing: "I don't mind a bit playing songs people want to hear. I think I owe it to them. Plus, I like the possibility that the 200th time I sing it, I'll hear different things about it." - JH to **SHERYL DEVORE, ELGIN COURIER-NEWS**, 2016

Out on the Road: "I enjoy playing. The travel is harder and harder. I'm 66 years old, so trying to sleep on a bus for 500 miles overnight is kind of rough. And hotels are just a box with a bed in it. I got over hotel rooms a long time ago. I kind of just stay on the bus until we get a day off and get a hotel room. The wear and tear gets harder, but the music is the payoff. It's still the best job in the world." -JH to **THECURRENT.ORG**, 2018

Lilly Hiatt-Chip-off-of-the-Old-Block

One of the earliest reviews we found of John's oldest daughter, Lilly, prophesized that some day folks would be referring to John as "Lilly Hiatt's dad." Now that she has three superb albums and several years of touring under her belt, that is literally already happening. Yours-truly Fanzine girl has been stopped on the street by fans who notice my John Hiatt t-shirt and want to be sure I'm listening to Lilly, too. And why wouldn't I? From the two-year-old cursing the family hamster to Hades, she's proven her wit and music chops. So, here's some info on the next generation of Hiatt that we're raving on:

John on Lilly: "She's a lifer, I can tell, because she won't stop. And it won't matter to her if she plays at the Station Inn or Bridgestone Arena. She'll keep playing."
— JH TO THECURRENT.ORG

Lilly on John: "He inspires me so much. The cool thing about him is that he's one of those really special people that puts music first, he always has and that's why his career is the way it is. He honours that first and foremost. He's really encouraged that for me and that's kind of a longer road to take, you know? Just kind of staying true to whatever your muse is can take longer to get there."
— LILLY TO SIXSHOOTERCOUNTRY.COM

"I didn't realize 'John Hiatt's kid' was such a thing until my career started picking up, and then every person mentioned it. It makes sense though, and it never struck me as offensive. My dad and I have a really good relationship, and I think that helps. I suppose it might be a sore spot to have that constantly reinforced for kids who are estranged from their 'famous parent,' but he's been a guiding light for me. It's not like I've tried to ride his coattails or take advantage of my name, but it's a real thing, and to deny it would be silly."
—LILLY TO THEEASTNASHVILLIAN.COM

Lilly on a Perfectly Good gift: "My father gave me my first guitar when I was 12. I still have it. It's my favorite, a beautiful 1953 parlor- size Martin. I immediately put stickers all over it and a picture of Eddie Vedder because I loved Pearl Jam. I thought I was making it pretty, but I totally defaced it. Dad never gave me any crap about it. He was like, 'Okay' That's how he's always been. He encouraged me to be me. ...Later down the road when I was in college, he got that guitar cleaned up for me. It's proof that even when you're standing on your own, it's a good thing to have your dad looking out for you."
—LILLY TO SIXSHOOTERCOUNTRY.COM

Lilly on Sobriety: "I quit drinking when I was 27. ...It's been good, and it's a good change in my life. So necessary for me. It's not hard for me to not drink, because I just don't want to, and I haven't in awhile. But it can be hard to be around drunk people when you're sober. That's not a lot of fun. ...So that's the only time when everyone's getting really messed up. But that doesn't really happen that much, so it's okay."
—LILLY TO TWANGRILA.COM

"Feels Like Home": "We moved to Nashville when I had just turned one. My mom died just before my first birthday. My dad had lived in Nashville before and I think he thought it was just time to come back. I think he thought it would be a better place for us. ... I think just growing up around a bevy of talent kind of seeps into your being. The bar is set really high in Nashville, so it's incredibly motivating. It's a pretty intense place. It's a necessary rub for me, because I need a little bit of that as a push. Just being around this really talented community of writers and musicians that encourage each other to reach for the stars in terms of their musical capabilities. It's really inspiring and makes you want to write more. It makes you want to write better songs. Taking note of that, it's definitely helped me refine things. You have to be good in Nashville, if you want to get anywhere there."
—LILLY TO GLIDEMAGAZINE.COM

Lilly on Judging her Success: "It's exciting and scary to put out a record. You're always hoping in the back of your mind that this is 'the one,' whatever that means. I think I know a little better now to not base all of my self-worth on the album I put out. I want people to like it, but I can't control others' perceptions of my music. I try to focus on things I can control—treating my bandmates well, putting on a great live show, and working really hard. It's a gradual climb, and I'm sticking to it. I'm all in."
— LILLY TO MOTHERCHURCHPEW.COM

Lilly on John's song "Crossing Muddy Waters": "I have so many songs that my dad's written that I really love, but [that is] one of my absolute favorites... It's such a beautiful folk song and it always hits me and makes me emotional when I hear it. I could list like 40 other favorites of his, but that's a really good one for me."
— LILLY TO NOISETRADE BLOG

Lilly on her song "Imposter": "Usually, I'm like, 'This song can be about anything, but on that song I really wanted to tell him thank you, in a way.'
— LILLY TO ROLLINGSTONE.COM

Slow Turning...for 30 Years

We here at the Fanzine have occasionally accused John of not recognizing his own genius. So, the tour celebrating the thirtieth anniversary of the BRILLIANT album we honor by borrowing its title was a very pleasant surprise. Below are some tidbits about the collection of songs that were released to a grateful world August 30, 1988:

Making the Album: "It's not like we knew what we were doing when we made the record. We didn't really rehearse when we made it. . . . We made the record and it got traction. It's like riding a bike: once you fall off, you can fall off anytime. It felt really good and we're just all better musicians than we were 30 years ago. We're all more simple players. . . there's not a lot of 'look at me, look at me' going on."
— JH TO [ENCOREPUB.COM](#)

Touring Again: "The first thing was just re-learning the songs. I hadn't played some of them in almost 30 years, and I had to revisit the arrangements, the changes, and how I played them. Listening to the recordings was kind of a strange experience—like a distant dream from another life. The other part was getting my chops in shape to play the songs in standard tuning. Much of what I do on slide involves using sympathetic strings, so I'll leave things ringing in the tunings. But that doesn't necessarily work in standard, and that has been one of the harder things to overcome—along with just bending a string and nailing it right on pitch...I'm particularly enjoying using the whammy to get vocal inflections and effects, and I've taken some of my right-hand techniques from slide playing and applied them using the bar to come up with something altogether different."
— SONNY LANDRETH TO [ENCOREPUB.COM](#), 2018

The Goners "...were a really special band, we made a special kind of racket. Sonny Landreth brought that rhythm section of Kenny Blevins and David Ranson. They were gonna come up and audition, so they were learning tracks from Bring the Family, and I remember Kenny, the only song he learned was "Memphis in the Meantime." And that's the song I picked, because if the drummer can play that, then we're good. And he killed it, man."
— JH TO [THEBOOT.COM](#), 2018

"Sonny's got a record that's up for a Grammy this year, but he had some time off and was really up for this, and we've just been having a great time."
— JH TO [SANFRANCISCOEXAMINER.COM](#), 2018

View from the Industry: " ... produced his biggest airplay hit in the album's catchy title track, which reached #8 on *Billboard's* Mainstream Rock Tracks chart."
— TIM PLUMLEY, [PR NEWswire](#)

"...lasting resonance with its songwriting. The connection transcends generations, from those who originally heard it 30 years ago to their children who discovered it thereafter."
— SHANNON RAE GENTRY, [ENCOREPUB.COM](#), 2018

An Important Opinion: "That's an amazing album. Well, that's the kind of album you can listen to every day. It's like a soundtrack to life."
— LILLY HIATT TO [TWANGRILA.COM](#), 2018

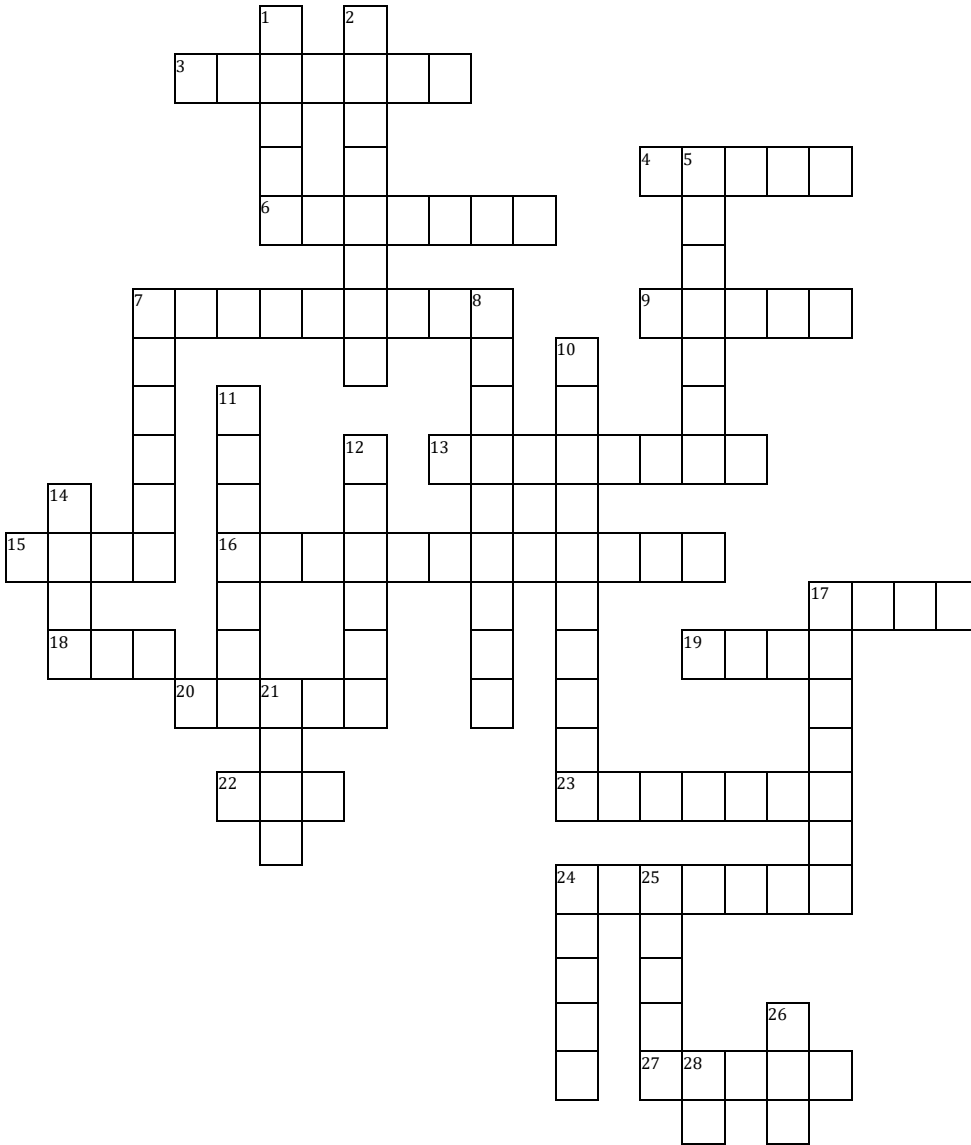
What It's Like Listening: "'Slow Turning' is about seeking and achieving perspective. We're born knowing nothing, then we vacillate between thinking we know everything and realizing we don't know shit, before finally accepting that life is constant learning. As Hiatt sings so ebulliently, 'It's been a slow turnin'/ from the inside out/ a slow turnin', baby/ but you come about.'"
— RANDY HARWOOD, [SALT LAKE CITY WEEKLY](#)

Impact: "marked a new milestone for Hiatt, as it was the first release of his career to enter the Top 100 of the *Billboard* 200 chart, peaking at 98. ... Songs from *Slow Turning* have had lasting television and film success as well, with the title track appearing in 2002's *The Rookie* and "Feels Like Rain" popping up in both the 2004 film *Raising Helen* and in a 2011 episode of HBO's *Treme*, where it provided both atmosphere and narrative inspiration for the entire episode."
— WILL HODGE, [ROLLINGSTONE.COM](#)

Looking Back at the Recording: "These days you have to make the effort to make your records not sound like the latest Michelob commercial. ... I wasn't happy with a lot of the material, I wasn't happy with my performance. Just like 'Bring the Family' came out of the blue, this one got weird. Where 'Family' just sort of happened, this next attempt was gonna take some direction and guidance."
— JH TO [STEPHEN WILLIAMS. NEWSDAY](#), 1988

Contemporary Reviews: "To tell stories, Mr. Hiatt takes the country songwriting technique of building a lyric around a flexible image to wonderful, out-on-a-limb extremes, as his voice matches - and trumps - his leaps of logic. ... Yet even as Mr. Hiatt piles on weather and water similes, he makes the characters earn listeners' sympathy. It's a tricky balance - brains, heart, punch - but Mr. Hiatt has found it."
— JON PARELES, [NEW YORK TIMES](#), 1988

Crossword



Across

3. Moaning river creatures
4. Her Nashville home
6. House with many rooms
7. Untold stories of lives, wives and ____ (2 wrds)
9. Type of hair stands out in crowd
13. Road travelled down at 3AM
15. John swears not to keep you
16. Shot beyond moon and stars
17. Outrun
18. Shamed animal run out like
19. Hidden in darkest part of heart
20. Hide in plain sight
22. Given when five is asked for
23. Feeling before evening rain
24. Drowned in a giant wake
27. # nights of heaven

Down

1. Type of breeze that gets us
2. Highway with haunting memories
5. South of town Avenue
7. Mouth after three night-stand
8. Materializes in land of 1,000 dances
10. Eyes useful on a black night
11. Sound of not-understood wind
12. Spaced side-by-side, ten miles
14. Broken on day he was made unto thine image
17. Pissed downstream by Time
21. Cards up sleeves
24. How coffee is taken on Robber's Highway
25. Eaten after biting into life
26. Made out of motorcycle parts
28. How toll is passed

If You Want Me, I'm Over the Hill and Online:

Hope to catch you around any of these sites:

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

www.lillyhiatt.com
Another official site – even more beautiful and fun to read as her Dad's.

www.thejohnhiattarchives.com
Fan-site which includes many nuggets from past and present, including back issues of Slow Turning! Find us under Collectors - Fan Club.

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.

www.groups.yahoo.com
Where you can sign up for Shot-of-Rhythm John Hiatt discussion group.

www.facebook.com/johnhiatt
John Hiatt Fans Group
Become John's fan on either social network and get updates through your newsfeed.



Answers to Crossword
are on page 2.