

JOHN HIATT'S MOST ACCLAIMED SONGS COMPILED ON GREATEST HITS (THE A&M YEARS '87-94)

John Hiatt is one of America's most respected and influential songwriters; his songs have been covered by artists as diverse as Bob Dylan, Dave Edmunds, Conway Twitty, Three Dog Night, Bonnie Raitt, Ronnie Milsap, Iggy Pop, the Neville Brothers, Suzy Bogguss, Roseanne Cash (the #1 country hit "The Way We Make A Broken Heart"), Charlie Sexton, and the Jeff Healey Band. The Los Angeles Times once wrote that he "writes the funniest sad songs--and the saddest funny songs--of just about anybody alive."

Performing his own songs, in a solo recording career now 25 years long on a handful of labels, it was his years on A&M Records which earned him the most widespread acclaim. **John Hiatt: Greatest Hits (The A&M Years '87-94)** (A&M/UME), released October 19, 1999, is a new compilation of 18 of his best-known songs culled from his five A&M albums. Each song was remastered from the original tapes, and the album package features photos, complete annotation and new liner notes.

With his first seven solo albums under his belt, Hiatt was named Best Male Vocalist in Rolling Stone's Critics Poll following the release of his A&M debut Bring The Family (1987). The album's rootsy rock-country-blues fusion, performed with an all-star band of guitarist Ry Cooder, bassist Nick Lowe and drummer Jim Keltner, was Hiatt's first charting effort--and the launch of a dedicated cult following. Raitt would later cover the album's "Thing Called Love" on her multiplatinum smash Nick Of Time, and "Memphis In The Meantime" and "Have A Little Faith In Me" remain among the favorites of Hiatt fans. Time magazine proclaimed that, finally, "after years on the edge, John Hiatt cruises the high road."

1988's Slow Turning, recorded with Hiatt's touring band, the Goners, continued the praise and again charted (Sexton covered its "Tennessee Plates"). Stolen Moments (1990), reveling in

marriage and family, revealed a more domestic side to Hiatt on songs such as “The Rest Of The Dream” and was again a critical success.

Perfectly Good Guitar (1993), with its witty title track, returned him to his garage rock youth in Indianapolis and was recorded with a backing band comprised of members of alternative bands School Of Fish and Wire Train. The following year, Hiatt released his first live album, the tongue-in-cheek titled Hiatt Comes Alive At Budokan?, which was actually recorded on his previous U.S. tour. The album included a live version of “Angel Eyes” (which was earlier covered by the Jeff Healey Band). Hiatt then exited A&M.

Today, Hiatt continues to record and to build a catalog of some of the most astute, wry and powerful songs in American popular music.

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