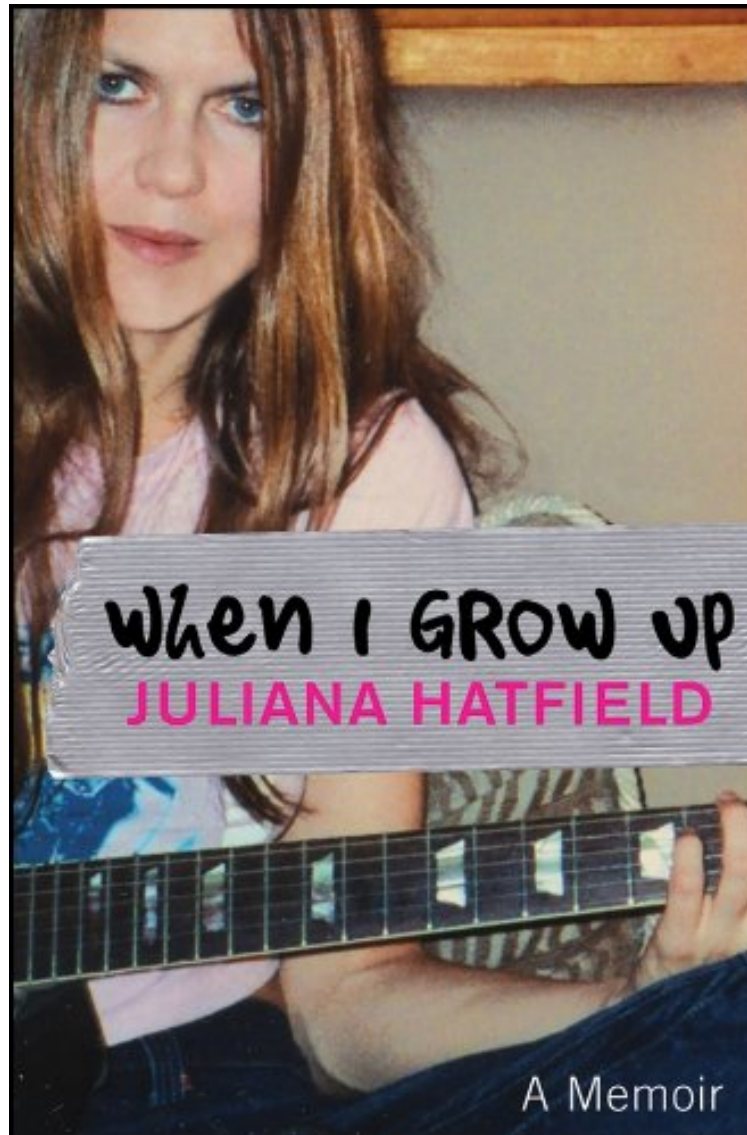


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When I Grow up: A Memoir

Juliana Hatfield

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Juliana Hatfield : When I Grow up: A Memoir before purchasing it in order to gage whether or not it would be worth my time, and all praised When I Grow up: A Memoir:

1 of 1 people found the following review helpful. Become What You AreBy Swedish GlamsterFormerly, I could not be classified as a "fan", though I'd been very aware of Juliana Hatfield since the late 80's, due to her affiliation with Evan Dando. I definitely could be and can be classified as a huge fan of Dando and The Lemonheads, which for a time included Juliana Hatfield; hence my awareness of her. Also, when "My Sister" b/c something of a hit for the Juliana Hatfield Three, I went out and bought Become What You Are after seeing the "Sister" video on 120 Minutes. Become What You Are quickly became one of my favorite albums and gets a ton of play in my home to this day. But that's it

for my Hatfield fandom. Or at least it was. I came across this memoir quite by accident and decided to order it b/c in spite of my limited knowledge of Juliana Hatfield and her music, apart from that one album, I find her intriguing. Something about her music and her look says, "this is a smart, interesting person". So I dived into her book and found that not only is she smart and interesting; she's also funny as hell! This book is hilarious! The writing is so honest and sincere that you feel like she's relaying all of this in person. I read the hotel shower and towels story about 3 times in a row before moving on b/c it's that funny. I can totally relate, b/c I too find it necessary to tiptoe across hotel bathroom floors for fear of cooties. There is a segment about rock star dressing rooms and the lack of proper waste disposal that includes a piece of sardonic honesty revealing the truth behind the glamorous facade of the rock star lifestyle. I am only about a quarter of the way through this book, but I intend to update and amend my review once I'm finished. I felt I had to at least begin a review, b/c it only took a few pages of this book to turn me into a real fan of this woman's talent. Since I started her book, I've been listening to *Become What You Are* quite a lot again for the first time in several years and it's even better than I remember. Juliana Hatfield is an amazing musician and a great author. 0 of 0 people found the following review helpful. A good relate-able read for lovers of independent music By J. Charles I enjoyed this book. I guess whether you will like it will largely be contingent on your attitudes toward ethnography of independent musicians as well as discussion of mental illness. I happen to get something out of each of those topic areas. I found the whole thing rather easy to relate to, and I'd guess even in written form, this relate-ability is one of the charms of Ms Hatfield. Secondly, whether she intended it or not, this book has been an excellent guide to deeper understanding the artist as well as a means to navigating her healthy back catalog for those of us who had only partial awareness of her body of work. Even though the insight into the albums she mentions isn't nerdy deep, understanding her mental model going into each record gave me enough of an idea about it to really get engaged with it. 2 of 2 people found the following review helpful. Pretty good By Quentin Fans will enjoy it. I think the book could also be interesting to anyone who has toured with a band, or tried to make a living in music. The book shows what happens to rockers when they grow up and keep playing music instead of getting a normal job. Juliana's writing lacks pretense. Despite her unusual job, she shows herself to be a normal human being and doesn't shy away from describing her faults. While that's refreshing, I think on some level her fans would prefer to put her on a pedestal. Juliana's honesty makes that difficult to do. I'm sure this played a role in her career trajectory. Juliana comes across as a very shy person lacking confidence and self-esteem. For me, the most interesting part of the book were the brief anecdotes about Juliana's experiences getting her start with the Blake Babies, and afterwards as a soloist. I would have enjoyed reading more about that time in her life. The content was weighted towards her experiences around the time she was writing, especially while touring with *Some Girls*. In general, the book is an interesting read. I'm glad to be reminded that people are people, even when they're rock stars.

By the early nineties, singer-songwriter and former Blake Babies member Juliana Hatfield's solo career was taking off: She was on the cover of *Spin and Sassy*. Ben Stiller directed the video for her song "Spin the Bottle" from the *Reality Bites* film soundtrack. Then, after canceling a European tour to treat severe depression and failing to produce another "hit," she spent a decade releasing well reviewed albums on indie labels and performing in ever-smaller clubs. A few years ago, she found herself reading the *New Yorker* on a filthy couch in the tiny dressing room of a punk club and asked, "Why am I still doing this?" By turns wryly funny and woundingly sincere, *When I Grow Up* takes you behind the scenes of rock life as Hatfield recounts her best and worst days, the origins of her songs, the source of her woes, and her quest to find a new purpose in life.

From Publishers Weekly From her humble beginnings as a Berklee College of Music piano student to her brief critical success in the 1990s alternative rock explosion to her latest side project, *Some Girls*, first-time author Hatfield chronicles more than three storied decades in professional music. Alternating between a present-day cross-country tour and recollections from earlier years, the result is a mixed, overstuffed bag. Hatfield, raised, trained and tested (first as pop trio Blake Babies) in Boston, charmingly recalls her experience as a serious female musician with no desire to appear sexualized before her audience; readers will cringe alongside her as she awkwardly rejects a hotel room photo-shoot suggestion: "Why did they always want me to jump up and down on the bed? Were photographers constantly nudging Kurt Cobain to jump up and down on beds?" Hatfield makes a compelling witness to the alternative rock boom ushered in by Nirvana's success, and is both lucid and thorough explaining the bureaucratic minutiae of the music industry's new world order, dominated by the massive influence of star-maker Clear Channel. As a writer, Hatfield is humble and personable, if at times tedious; a clunky, symbolic prologue about being unable to buy a pre-show shot of Patron with her club-issued drink tickets is an early indicator of the book's need for further edit. Still, fans of Hatfield's bratty, bedeviled pop stylings should enjoy these glimpses into her life. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Musician Hatfield, former member of the Blake Babies, recalls both her 15 minutes of fame in the early 1990s and her current, considerably less-glamorous life as a touring musician. Now in her early thirties, Hatfield is seriously considering hanging up her guitar after experiencing once again the discomforts of bad food, cramped dressing

rooms, unreliable vans, and sparse crowds. The lure of music, making it and performing it, is what keeps her going, and she devotes many interesting chapters to the creative process, relaying both what has sparked the writing of her songs and how re-creating the sound in her head while onstage is somewhat like trying to catch lightning in a bottle. In her attempt to give readers an unfettered look at a working musician's life, she sometimes suffers from TMI—her rants on the hardships of being a vegetarian and her petty feuds with coworkers do not exactly rivet one to the page or engender much sympathy. She does, however, adequately convey the pure joy she takes in her craft and the thrill of connecting to an audience. --Joanne Wilkinson *

From her humble beginnings as a Berklee College of Music piano student to her brief critical success in the 1990s alternative rock explosion to her latest side project, *Some Girls*, first-time author Hatfield chronicles more than three storied decades in professional music. Alternating between a present-day cross-country tour and recollections from earlier years, the result is a mixed, overstuffed bag. Hatfield, raised, trained and tested (first as pop trio Blake Babies) in Boston, charmingly recollects her experience as a serious female musician with no desire to appear sexualized before her audience; readers will cringe alongside her as she awkwardly rejects a hotel room photo-shoot suggestion: "Why did they always want me to jump up and down on the bed? Were photographers constantly nudging Kurt Cobain to jump up and down on beds?" Hatfield makes a compelling witness to the alternative rock boom ushered in by Nirvana's success, and is both lucid and thorough explaining the bureaucratic minutiae of the music industry's new world order, dominated by the massive influence of star-maker Clear Channel. As a writer, Hatfield is humble and personable, if at times tedious; a clunky, symbolic prologue—about being unable to buy a pre-show shot of Patron with her club-issued drink tickets—is an early indicator of the book's need for further edit. Still, fans of Hatfield's bratty, bedeviled pop stylings should enjoy these glimpses into her life. (Sept.) (Publishers Weekly, October 13th, 2008) "...a tour diary-cum-memoir" (The Guardian, October 30th 2008)