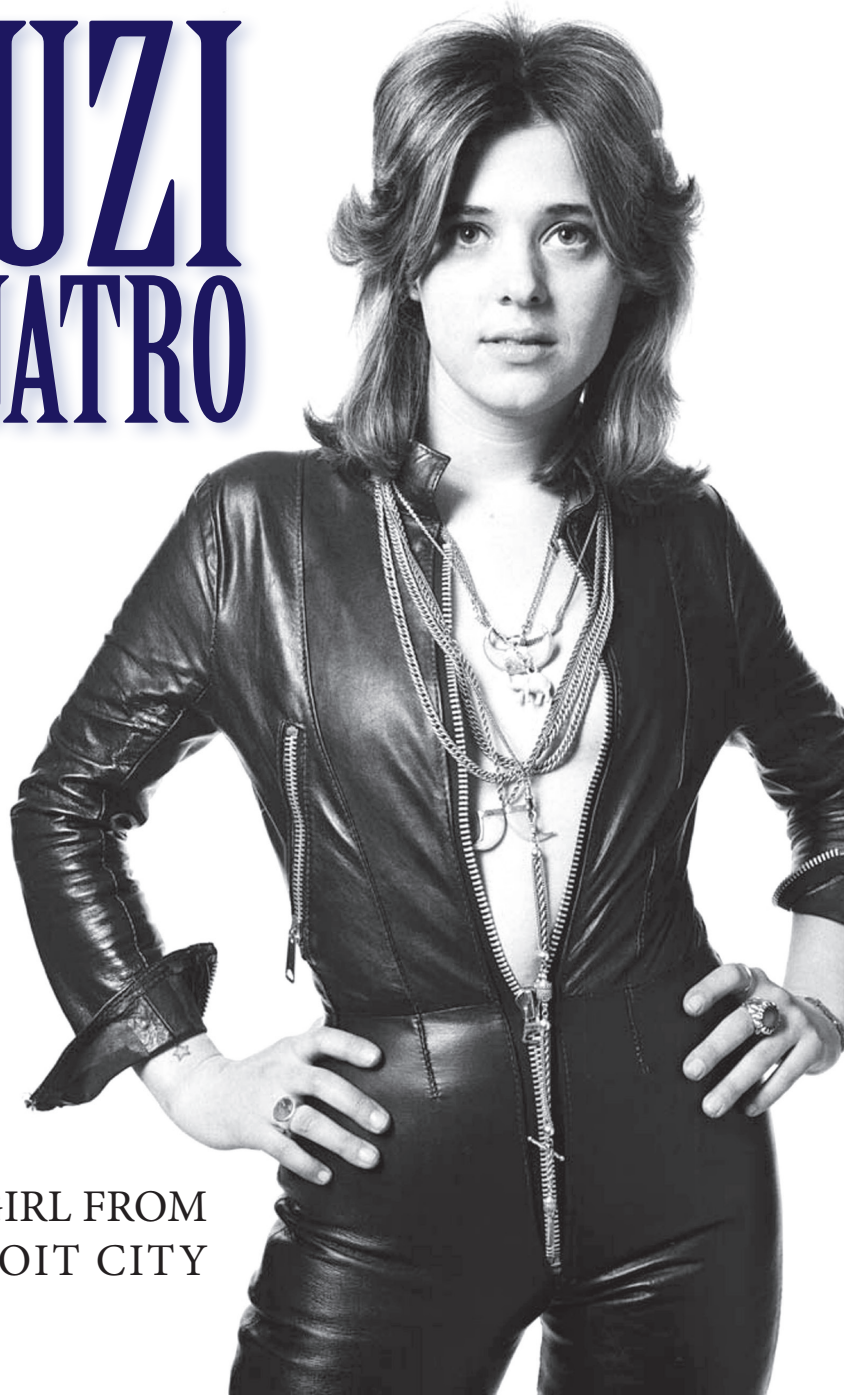
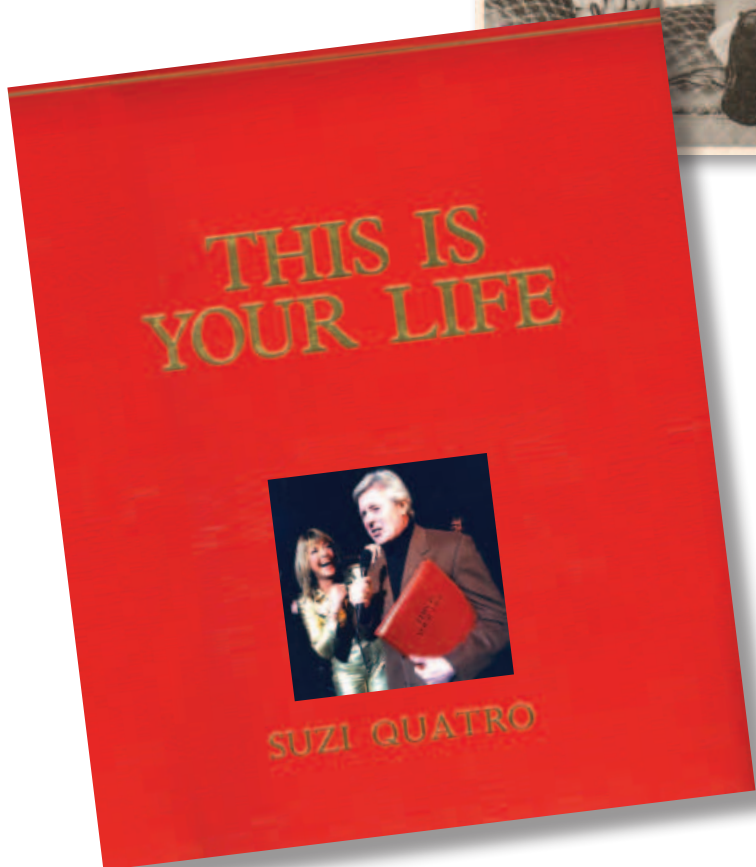


# SUZI QUATRO



THE GIRL FROM  
DETROIT CITY



I first encountered Suzi Quatro headlining a Fresher's Ball at Southampton University in the autumn of 1973. She had the assembled, mostly male, teenage audience in the palm of her hand from the moment she made her entrance, flanked by three burly musicians. And when she opened her mouth and that trademark Detroit drawl came oozing out, it was clear this was that rare thing – a rock'n'roll original.

In 1973, it was almost unheard-of to see a woman in rock play an instrument, let alone lead a band from the front with an electric bass almost her height strapped to the waist. The leather jumpsuit was also, shall we say, something you didn't see every day.

1973, of course, was the year it all started happening for Suzi Quatro. And unlike many of her glam-era contemporaries – Stardust, Essex et al – it was her real name! Everything else about her was real, too. The accent, the attitude, the musical ability, all this and more came as part and parcel of the pint-size package. Okay, she had her songwriting and production team of Chinn and Chapman to thank for 'Can The Can', '48 Crash' and 'Daytona Demon', but her albums contained their share of self-penned tunes.

Wind forward through the four decades of rock history since then and you'll catch many a glimpse of the impact Suzi has made. Girls with guitars? Well there's Chrissie Hynde and Joan Jett, two Americans with axes and attitude to burn. I'd like to give punkette Gaye Advert an honourable mention, too, as she was a bass player from our side of the water.

And let's not forget Tina Weymouth. The same size as Suzi, she became bassist of Talking Heads in 1975 after drummer and partner Chris Frantz encouraged her to learn to play by listening to Quatro albums. So able did she become, indeed, that she also featured alongside Frantz in dance-music side project Tom Tom Club.

Suzi is well aware of her inspirational qualities: 'Anyone who's anyone has come up to me at some point and said, "Boy oh boy, you're the reason I started!" It's been said since day one. Joan Jett was my biggest fan, and then she started the Runaways. Chrissie Hynde interviewed me before she did the Pretenders, Melissa Etheridge was a big fan, the White Stripes are fans, Pink...'.

And that influence endures. As recently as 2008, Scots singer/guitarist KT Tunstall revealed that the cover photo of her 2007 album 'Drastic Fantastic' was based on Suzi's image. In return, Quatro nominated the feisty Tunstall to play her in a mooted West End 'jukebox musical' of her life. But that is for the future...

In 2013, Suzi received a lifetime achievement award at her hometown Detroit Music Awards (the DMAs). Later that year came the Woman of Valour Award from Musicians for Equal Opportunities for Women (MEOW). Former Go-Go Kathy Valentine, who presented it at a dinner in Austin, Texas, recalled visiting relatives in England forty years earlier and turning on Top Of The Pops to see a woman clad in black leather playing bass guitar and singing. That's our Suzi!

Yet it would be a mistake to assume rocking out is her one and only attribute. Suzi Quatro is a poet, an author, actress, artist, radio DJ, TV presenter and (whisper it quietly) a grandmother – and, what's more, thanks to a very early start in the music business, is currently celebrating half a century in the showbiz spotlight. It hardly seems possible, but it's true.

She's also written her autobiography, Unzipped – what a title! – which added best-selling author to her proud record of having sold upwards of 55 million singles and albums. (It's now also a one-woman show.) She may come from the vinyl generation, but she doesn't let the grass grow under her feet.

Sweet she may appear, but Suzi has an iron will. It was this that enabled her to come through the



end of her first marriage to Len Tuckey, not only her husband but also her guitarist and co-songwriter, in 1991. But even before that it had enabled her to leave the security of her family and her band when Mickie Most, the most successful independent music producer of his era, saw her play in Detroit in 1971. 'He wanted me, not the band' was her recollection – and the scene was set for stardom. Sister Patti, the lead guitarist who joined Fanny in the Seventies, forgave her in time...

Suzi's Transatlantic crossing was a decade after – and in the opposite direction to – the British Invasion of the Sixties that inspired her to follow a musical career. She had a father who was a professional musician, but it took the Beatles' appearance on The Ed Sullivan Show on 9 February 1964 to confirm her decision.

A record 73 million people tuned in that Sunday night, and history suggests a remarkable number appear to have been would-be musicians. At the tender age of 14, Suzi could have had no idea where rock'n'roll was going to take her.

'I don't think I did anything consciously,' Quatro explains. 'All I know is that I knew I wasn't like other women, that's what kept me going. I would see other girls and think "Hmmm, so where do I fit in?" That's usually what creates something new, the need to find a niche. In my case, since I didn't have any female role models, I had to create my niche – which many women filed through afterwards.'

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She may have followed the MC5, Iggy Pop, Bob Seger, Ted Nugent and Mitch Ryder in trading Detroit for stardom and the wider world, but Suzi Quatro's upbringing had so much to do with making her what she is. Her autobiography even lets her younger self speak, underlining the fact that there is an on and off-stage Suzi. Being brought up a Catholic is a recurring theme.

Family was everything in those early days. But the fact father Art favoured her brother Michael, a gifted keyboard-player, only fuelled Suzi's desire to succeed.

Arlene, Patti and Nancy completed the family, of which Suzi was second youngest. She and Patti, who towered over her, teamed up at family parties to sing Ray Charles' 'Hit The Road Jack' as a duet: Suzi sang Ray's part!

The pair first teamed up in public as members of the Pleasure Seekers, who became the first all-girl rock band to sign to a national label when Mercury Records gave them a contract in 1968; 'We must have been mad to go out on gigs with a name like that,' she now reflects, 'but we were so young we didn't understand the connections people might put to the group's name.'

They got gigs, she recalls, 'because we were unique. So much so that my eldest sister's husband quit his job and managed the band. And he had three kids to support. So we earned the money. It was about \$25 for a half-hour show. I thought I'd hit the jackpot.'

Arlene Quatro, who came in as keyboardist, did indeed marry manager Leo Fenn; their daughter, Suzi's niece, is actress Sherilyn Fenn of Twin Peaks fame. The other places in the band revolved as members married or, in the case of drummer Nan Ball, were ordered to leave by their parents.

One bittersweet pleasure the Pleasure Seekers enjoyed was playing for the troops in Vietnam, a harrowing experience Suzi revisits in her book. Back in the US, they released three singles and supported big names like Mitch Ryder and the MC5.

The Pleasure Seekers became Cradle in 1969, going 'heavy' by covering Hendrix and Cream. Suzi was given the rockier numbers to sing, others in the group being considered better vocalists. But she would get her big break when Mickie Most came into her life.

When it came to spotting and nurturing talent, Most (real name Michael Peter Hayes) was the



Simon Cowell of his era – but with the added advantage of having been a performer himself. He scored 11 consecutive Number 1s in South Africa from 1959-62 as singer with the Playboys. This proved good training in spotting a hit, as the recordings were quick-fire covers of contemporary American songs.

Returning to Britain, Most produced some serious old-school rock acts in the shape of the Animals and Jeff Beck, as well as making pop stars of Lulu and Herman's Hermits. But in the words of the Guardian's obituary on his 2003 death, his greatest talent was 'understanding what constituted a good song and how to create an arrangement that was distinctive on radio.'

It was while in Detroit with Jeff Beck in 1971 that Most caught sight of Cradle. He didn't rate the band but clearly saw something in their bass player and sometime singer. She could have stayed and become the next Janis Joplin. 'But Mickie wanted me to be the first Suzi Quatro.'

October 1971 saw Suzi hop a Jumbo Jet to London, little knowing that she would still be there four decades later. Britain would become her home from home, but when first single 'Rolling Stone', a song she wrote with Phil Dennys and Hot Chocolate's Errol Brown, failed to take the charts by storm in July 1972, she had a rethink. Mickie Most had always seen her as a singer-songwriter, but a sensitive solo artist – shades of Cat Stevens, Carole King and James Taylor – was exactly what she didn't want to be.

The security and backing of a band was missing from her life, so Quatro recruited one with the assistance of drummer Keith Hodge. Ironically, Welshman Hodge would not be in the ranks when fame struck less than a year later – he'd been replaced by Dave Neal just after recording the first hit – but keyboardist Alastair McKenzie and guitarist Len Tuckey were most certainly by Suzi's side.

As she later admitted, their selection hadn't been

on strictly musical grounds. 'We hadn't much time. I remember we had three of each type of musician to choose from. One was too clever, one was too flash and one was a loveable giant.' No prizes for guessing what she settled for!

As already remarked, Len Tuckey would become her husband and father to two beloved children, Laura and Richard. But that was yet to come. As 1972 ended, she was still sweating on the birth of Suzi Quatro, rock star.

Fortunately she wouldn't have long to wait.

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Having recruited her band of burly, beefy macho men, Suzi Quatro found an even more important team to work with behind the scenes in the shape of Nicky Chinn and Mike Chapman.

Former car salesman Chinn and sometime waiter Chapman first met at Tramp nightclub, a London music-business watering hole. Both were at a crossroads of their life and career. Nicky Chinn had just placed a song with now-solo Manfred Mann singer Mike d'Abo, while expatriate Australian Chapman had quit his band Tangerine Peel.

Chinn had just given the record to the club DJ in the hope of a plug when Chapman came over. 'We became fairly pally over the next two or three months and, one evening, he said to me, "How do you fancy writing together?"'

It proved a match made in songwriting heaven. Chapman played guitar, sang, wrote melodies and lyrics, while Chinn had a good ear for a commercial tune and a good brain for business. The Sweet, New World and Mud were their first customers, and the 'Chinnichap' brand was off and running.

Their home was the twilight world of the recording studio – but at this early stage this was definitely not Suzi's preferred location. 'I can't get a buzz in a studio because there ain't no audience. I get high performing.' The Chinnichap connection

joined the dots, supplying her with songs; Mike Chapman stepped into the production role when Mickie Most realised he was best placed to maximise the potential of song and artist.

From the outset, the Quatro phenomenon was designed to hit you visually as well as aurally. So it was no surprise that BBC television's Top Of The Pops was to be the making of her. She'd been used to catching The Ed Sullivan Show on Sunday nights along with her fellow American teens: Britain's youth had a 7.30 Thursday-night appointment with music, and it was a fair bet that what they saw would affect what they spent their pocket money on that weekend.

As Nicky Chinn pointed out, 'You could go to bed on a Wednesday night knowing nobody had ever heard of you. By eight o'clock the following evening, the whole country would know your name.' Mike Chapman knew they had the ammunition to get Suzi on there time and again. 'Once you get on a roll, if you have the goods, you really can pump out bucket-loads of hits. It's a strange phenomenon.'

Glam rock was the prevailing fashion of the day, a movement allegedly started by Marc Bolan when he acquired a Gibson Les Paul, started wearing makeup and turned from cross-legged acoustic folkie into strutting glam-rocker. David Bowie and Mott the Hoople were among existing rock acts to follow his example and score hits, while, Alvin Stardust, Slade, Mud, Sweet and David Essex all added a touch of glitz and glamour to their act.

Some of this was done tongue in cheek, and the likes of Wizzard and, later, Showaddywaddy and the Rubettes took inspiration from the rock'n'roll era in fashion as well as musical terms. Suzi may have revered Elvis, and adopted a one-piece black leather jumpsuit, but that's as far as it went. Shiny suits were definitely out.

'I never ever saw myself as glam because I didn't wear makeup...my image is a plain leather jumpsuit, which is not glam at all. I've always seen

myself as rock'n'roll. I think it got confused because I was the only woman around and it was at that time the glam explosion was happening.'

It took precisely five weeks, from 11 May when Suzi made her first appearance on Top Of The Pops, for her to reach the coveted Number 1 position; Wizzard's Phil Spector-inspired 'See My Baby Jive' was the song giving way. 'Can The Can' would prove her calling card, selling two and a half million copies around the world. Ironically America would remain comparatively immune to her 23 year-old charms... for now, at least.



Her first British tour that year had been supporting Slade, and there are several parallels between herself and their singer (now good friend) Noddy Holder. Both are much loved by the British public for more than just their rock'n'roll output and both have tried their hand at broadcasting (of which more later).

Hit followed hit that summer, '48 Crash' suiting words to actions by crashing into the Top 10 at Number 6 that August. It peaked at Number 3 behind the unlikely alliance of Gary Glitter at 1 and the Carpenters at 2. But when third single 'Daytona Demon' only made Number 14 in November the formula was said by some to be wearing thin.



But one listen to Suzi Quatro's self-named album, released that October, was enough to make any critics choke on their hasty words. You'd look in vain for 'Can The Can' and 'Daytona Demon' – instead Suzi turned back the clock to her Pleasure Seekers days with raunchy covers of the Stones' second hit 'I Wanna Be Your Man' – penned by Lennon and McCartney and a wry dig at glam-rock's gender-bending – and Elvis's 'All Shook Up'.

'Shakin' All Over', a live staple for the Who since its 1960 chart-topping release by Johnny Kidd and the Pirates, also enjoyed a Quatro makeover. Add offerings from Chinn and Chapman like 'Primitive Love', and a selection of Quatro and Tuckey's original compositions, and you had a package Seventies expert Dave Thompson acclaimed as 'one of the most nakedly sexual albums of the glam-rock era.' It's still one of Suzi's personal faves, too.

Album track 'Glycerine Queen' has survived four decades in the stage set because it's Suzi's live bass solo feature. Her fascination with the four-string guitar started with her father's Fender Precision, vintage 1957, which he gave to her in 1964 when she first hit the stage with the Pleasure Seekers. Its wide fretboard meant that when she tried other basses like the Gibson she used for her first and most of her second album, its slimmer neck was child's play in comparison.

The new year of 1974 saw Suzi Quatro back on top – and it was 'Devil Gate Drive' that did it. Chinn and Chapman were enjoying a golden period having enjoyed a month of Mud at Number 1 with 'Tiger Feet'; they now had another fortnight to swank around as kings of the chart as Top Of The Pops resounded yet again to that trademark scream.

Second album 'Quatro', released in October 1974, began Suzi's love affair with Australia, spending six weeks at the top of the album charts there. Instructed by Mickie Most to emerge from the jetliner that took her on her first tour Down Under in leathers and sunglasses to 'look the part',

she inspired a kind of super-fandom that has yet to abate. At last count she's toured over 20 times, and still maintains that 'there is no audience in the world that roars like Melbourne.'



Curiously, given this long-distance success, Suzi's biggest barrier to world fame had been a fear of flying – but a frank exchange of views with Mickie Most early on persuaded her that her career depended on it. Now winging her way across the world, she found herself appearing on bills with Abba, for whom this would be their breakthrough Eurovision year.

The year of 1974 also brought Suzi success in her adopted homeland in the shape of Number 14 single 'Too Big'. The twin challenge of newcomers Abba and Queen would soon hit the charts and challenge the established order, but Suzi ended the year in style with the Number 7 success of 'The Wild One'.

It would soon become clear that Suzi Quatro was in something of a musical straitjacket. She wanted to diversify, hence the use of a horn section that harked back to the soul music she'd grown up on and which was then undergoing a funky revival in the hands of artists like Chaka Khan. But the public expected the 'bish, bash, bosh' heads-down approach they'd come to know and love, and understandably found change harder to embrace.

Third album 'Your Mamma Won't Like Me' appeared in early 1975 and was to be the last for long-standing keyboardist McKenzie, replaced by Mike Deacon. The brass-reinforced title track made Number 31 as a single, but as Suzi headed out on a headline tour, the nine-date 'RAK Rocks Britain' package with the Arrows and Cozy Powell's Hammer which climaxed at London's Rainbow Theatre in March, she was at a musical crossroads.



Suzi would not make the UK singles chart again until 1977 – but on the plus side, half of her 12 Top 50 entries in the decade had yet to come.

A triumphant return to the States with her band after three years away saw her supported by an up-and-coming outfit called Kiss. Her mother Helen, who attended, was impressed, but with the praise came a question: 'It was very nice, Susan, but why do you have to stand with your legs so far apart?' Another question posed of Suzi by phone was 'Would y'all like to come up to Graceland for a visit?' Her version of 'All Shook Up' had enjoyed US airplay and had attracted the attention of its original singer. While a starstruck Suzi turned the King down, she did however make up for it years later with 'Singing With Angels', her Elvis tribute.

America was no longer home to Suzi Quatro – but, as with most rock musicians, it represented

the promised land. And though she and Len Tuckey (who married in late 1976 after four years together) had bought their first home together in Essex, they weren't about to see much of it. Instead, the Quatro crew hooked up with Alice Cooper's Welcome To My Nightmare tour for a marathon 75-date trek across the US of A.

The impact she made would only become apparent later: as Peter Frampton found out with 'Frampton Comes Alive', his 1976 mega-seller, record sales take time to catch up with touring. Did we mention that Frampton played on Suzi's first solo single?

Suzi celebrated her 25th birthday in San Antonio, Texas, watching the Rolling Stones perform on a rare night off from touring. A birthday gift from her good friend Alice. Less happily, a dispute between her UK and US record labels resulted in support for the album and tour being withdrawn.



More trouble was in store when Suzi's fourth album, 1976's 'Aggro-Phobia', became caught in a power struggle between Mike Chapman and Mickie Most. Chapman had relocated to the States with a view to conquering the Billboard charts. He would do so, but the first beneficiaries would be Pat Benatar and Blondie.





BE BOLD BE  
THANKFUL BE QUIET  
BE ORIGINAL BE



His production work on 'Aggro-Phobia' was scrapped by Mickie Most, who was clearly keen to keep control of his protégée and whisked her off to France with the RAK mobile studio. This would be the only Suzi Quatro album he'd produce and contained a strange mixture of songs, including Elvis's 'Heartbreak Hotel' and Steve Harley's more recent Cockney Rebel anthem 'Make Me Smile (Come Up and See Me)'. This would be released as a second 45 after chart comeback single 'Tear Me Apart'.

The album sleeve was equally perplexing, depicting Suzi, Len and band in an underground car park in Central London 'looking like we were startled and running away from something'. The black jumpsuit had given way to a beige chamois version – all in all, a confusing picture. (The Cherry Red 2012 reissue's bonus tracks would include five from the original Mike Chapman-produced sessions.)

The UK singles chart was very much in the 'calm before the storm' period, with acts like Brotherhood of Man, Slik and Fox filling the gap before the advent of punk and disco. The glam wave had finally run out of steam, as it was always going to do. But Suzi was made of sterner stuff.

If this was a fallow period for Quatro, hits-wise, it must have been some consolation to find only Hot Chocolate now flew the RAK Records flag in the Top 40 on a regular basis.

It's instructive to remember that, while Suzi Quatro is now a national treasure in several countries – Britain, the United States, Japan and Australia, Germany, the Netherlands, to name a few – not everyone was on her side back then. Nick Kent of the mighty New Musical Express dismissed her as 'freewheeling hell-cat raunch projected via a bunch of Chinnichap readymades', while Rolling Stone, the US bible of rock who had featured her on the cover in leather as recently as January 1975, turned its coat and bitchily wrote her off as a 'pop tart'.

Such cynical sneering only fed her ambition to stick around and survive the wreckage of the glam

bandwagon. The next musical movement, punk, helped her do just that. And the Runaways, led by major Quatro fan Joan Jett, were willing to take the banner and run with it.

Joan had learned to play guitar by going to Rodney Bingenheimer's English Disco in Los Angeles and memorising the songs she heard because she couldn't afford to buy them at import prices.

One exception seems to have been the 'Your Mamma Won't Like Me' album – so much so that, when her future Runaways bandmates turned up to audition, they were instructed to learn any song off the LP to prove themselves. Suzi's touring with Alice Cooper had clearly embedded the album in the consciousness of teen America.

Joan dug Suzi's 'three-minute songs with big choruses and handclaps and very prominent drums', and the Runaways music reflected that. In 1978, Kathy Valentine went backstage after a Runaways show in Austin. Just as seeing Suzi on British TV had inspired Kathy to pick up a guitar, meeting Joan encouraged her to move to LA and pursue her dreams. The band she formed there, the Go-Go's, went all the way to US Number 1 with 'Our Lips Are Sealed'.

Japan, like Australia, was still a hotbed of Quatro fan fervour and it was there, in June 1977, that she made her one and, so far, only concert recording. 'Live And Kickin' was a triumph over adversity as well as a superb record of the live experience. Suzi had a throat infection, but fortunately rallied for the second of the two shows captured on tape and a fine double album resulted (issued worldwide in 2014 by Cherry Red).

Suzi's star was still on the up in the Land of the Rising Sun. But...

America was her aim – and, as with so many US artists who made it first in other countries, it would be a time-consuming task. 'I didn't have as many hit singles in America,' she conceded in 2012. 'Mickie Most kept chopping and changing. Every single had a different company. But, saying that, we

toured at least once a year from 1974, peak tours. Madison Square Garden. Big places. We sold a lot of albums but didn't have as much single success until "Stumblin' In", which was a million-seller.'

As events would prove, there was a key Suzi Q used to unlock the door to Stateside recognition. The girl who'd seen Elvis, then the Beatles enter her living room via the medium of television was about to make it a hat-trick. And for once Ed Sullivan was not required...

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Rock'n'roll is an industry that chews up and spits out most of those who live its lifestyle. The smarter cookies tend to look for ways of diversifying, putting eggs in other baskets. And Suzi has done this more successfully than most.

Having slogged the stadia and arena circuit with Alice Cooper in 1975, a new approach was now on the cards. She would finally triumph in her native United States by means of the cathode ray tube – television to you. And it was all thanks to an iconic sitcom. The one before Friends...

Her invitation in 1977 to play opposite Henry Winkler in Happy Days came courtesy of Suzi's US publicist, Toby Maxis. She came up against two 'rivals' in Debbie Harry and Joan Jett, but even though she'd never heard of the show when it was proposed and had no acting experience, her charisma (augmented by her normal leather trousers) got the gig.

Launched in 1974, Happy Days had swept to popularity on a tide of nostalgia for the youth culture of twenty years earlier. The character of Fonzie (aka the Fonzy), played by Henry Winkler, had grown from a small part in the first few episodes to become a major character and, finally, the lead. And it was his chemistry with Leather Tuscadereo, the part played by Suzi, that made her stay so pleasurable for actors and audience alike.

Ron Howard, who played Ritchie Cunningham, had appeared in the 1973 movie American Graffiti which also depicted teenage life in the Fifties with its recurring motifs of first love, breakups and make-ups, rebellion against the older generation, cars, surfing and, especially, dancing. And with Grease about to update this nostalgia-fest with Travolta and Newton-John in the starring roles, there was no doubt the Happy Days was tapping into a rich vein of entertainment.



Suzi was initially proposed for a cameo role in one episode, but made such an impression she was asked to stay for the 15-show series. The joy of this recognition was immediately dimmed by news of her hero Elvis Presley's passing, announced the same day...and there was no doubt that in the longer term, the Leather Tuscadereo interlude put a significant strain on Suzi's marriage. Unlike in the band, there was no role in Happy Days for her husband, guitarist and co-writer.

'It was the beginning of the end for us,' Quatro sorrowfully acknowledged in her autobiography. 'Len would never be happy unless I was on stage in my leather jumpsuit and he was standing next to me playing guitar. To be fair, that's who he fell in love with, and it was all he ever wanted.' The pair would stay together and have two much-loved children, splitting in 1991.



But if Happy Days extracted a price, it was also the start of Suzi Quatro's acceptance in the country of her birth. Her profile certainly increased exponentially. 'Everywhere in the world I'm Suzi Quatro, who also did Happy Days,' she explained in 2012. 'In America, I'm Leather Tuscadero who also had hit records. It's the only place in the world that happens. And it is strange!!!'

Happy Days also, by accident or design, ushered in a second era of UK singles success for Suzi Quatro. This time, the music was somewhat more considered, less in your face but by no means devoid of the trademark Quatro attitude.

First to restore her UK chart status after a three-year absence was 'Tear Me Apart' which made the lower rungs of the Top 30. It was a Chinn-Chapman composition; Chapman, as previously noted, had made the States his home, while Chinn had married an American lady and set up home nearby; a golden songwriting relationship that had all but broken up had now been rekindled.

But the big payoff for Happy Days came in early 1978 in the shape of 'If You Can't Give Me Love'. A Top 20 entry all over Europe and, at Number 4 in Britain, Suzi's biggest UK hit since 'Devil Gate Drive' four years earlier, it even made Number 45 on the Billboard listing. Given that tempestuous country singer Tanya Tucker would cover predecessor 'Tear Me Apart', the easy-rolling feel of this Chinnichap number suggested Suzi could, had she wanted to, have crossed over to the Nashville scene. 'Mike Chapman has always threatened to do a country album with me,' she now says. 'Watch this space, folks!'

Follow-up single 'The Race Is On' peaked just outside the UK Top 40, while maintaining a European Top 20 presence. This was the era of Grease, remember, and Suzi Quatro, until now renowned for smashing stereotypes, for once fitted right in.

Everyday life was becoming very difficult for Suzi in 1978, and she was living out of a suitcase in an

attempt to meet all her obligations. These included her RAK recording contract, and next album 'If You Knew Suzi' took shape in several different studios in the United States, France and Germany. It was produced by Mike Chapman, who was able to take time out from overseeing Blondie's 'Eat To The Beat'.



But this geographical nightmare was no barrier to her fifth album becoming the first to make the Top 40 in the US. And why wouldn't it? Advertised by her new US label RSO on billboards from Times Square to Sunset Boulevard, it successfully capitalised on Suzi's Happy Days exposure and nestled happily in the LP chart at Number 37.

The cover showed her in blue jeans rather than leather, a softer image clearly aimed at her new Stateside following. Ironically, it took its title from one of her earliest UK press interviews headlined 'If you knew Suzi...like the tattooist knew Suzi.' (As ever, this was a touch over-the-top; she has a tulip on her shoulder and a star on her wrist – done at the age of 18, way before it was fashionable – and a butterfly on her ankle, done the year after her divorce.)

Curiously, the British version did not contain 'Stumblin' In', a duet with Chris Norman of RAK labelmates Smokie released simultaneously with it in November 1978. (Vinyl junkies note: clear seven-inch single versions are collectable.)

The song, recorded in Cologne a matter of weeks earlier, charted in the US at the beginning of 1979 and became far and away Suzi's biggest Stateside hit at Number 4. The almost equally diminutive singers had teamed up in impromptu fashion during a party in Cologne after an awards show; the blend of their voices inspired Mike Chapman to write the song the following day.

It was successful across much of the globe, and would likely have been more so had Chris Norman been willing to promote it. But, in loyalty to his band he declined, and even a Top Of The Pops appearance proved impossible. The song stalled just one vital place away from the UK Top 40, despite a promotional video featuring the pair. (Norman and Smokie parted company anyway in 1982, the band carrying on without him.)

History suggests the missed trick on 'If You Knew Suzi' might have been her take on Ray Davies' 1965 classic 'Tired Of Waiting For You.' A year later, Chrissie Hynde and the Pretenders hit with the Kinks cover 'Stop Your Sobbing', so a release might have proved a successful follow-up to 'Stumblin' In'.

'If You Knew Suzi' had also covered the likes of Rick Derringer and Tom Petty, but she had a stockpile of original material she was itching to get onto tape for her next recording, 1979's 'Suzi...And Other Four Letter Words'.

While not her most successful commercially, '... Four Letter Words' is the album Suzi reckons is her all-time favourite, the cover image being 'how I see myself...and I love the songs.' Another reason for smiling came with 'Mama's Boy', a standout track that became her first ever self-written single A-side. It made the UK charts at Number 34.

The year of 1980 brought a parting of ways in Suzi's professional life. As her contract with Mickie Most's RAK label lapsed, she chose to sign to Dreamland, a new label set up by Mike Chapman. The first result was the album 'Rock Hard', but this was beaten in chart terms by RAK's obligatory

'Greatest Hits'. Boosted by television advertising, it made Britain fall in love with Suzi all over again and, in a chart inhabited by disco and Gary Numan-style synth-pop, soared into the Top 5 with the greatest of ease.



The new album's title, 'Rock Hard', gave a clue as to Suzi's musical mood – to dust down the leathers and go back to basics, both musically and image-wise. The way forward was to re-create the past, and all tracks were recorded live as in the old days before double-tracking the vocals.



The Chinnichap-penned title song had already featured on the soundtrack to the 1980 movie Times

Square alongside many contemporary new-wave acts. The second single was a cover of the Dave Clark Five's 'Glad All Over', a song from Suzi's youth. She was also now playing organ in the studio, there being no regular keyboardist.

But the lady was set to mellow with the advent of a new decade. Not only that, she was diversifying too. The single 'Lipstick', released in May 1981, was promoted via an appearance in an episode of beloved British comedy-drama *Minder*. Curiously it did better in the States, where it all but breached the Top 50.

Times were fast changing as the decades turned. Mike Chapman found great success producing the Knack of 'My Sharona' fame, but sadly for him they were signed to Capitol Records rather than Dreamland. The label would not prove a success and was shut down, leaving Suzi without a record outlet. The gamble of leaving RAK had backfired, at least temporarily.

Interestingly, RAK were developing their own 'new Suzi' in the shape of Kim Wilde. She didn't play an instrument, but it was clear from first hits like 1981's 'Kids In America' and 'Chequered Love' that she was following the trail Quatro had blazed. Suzi bore no grudges, and was happy to appear on Mickie Most's *This Is Your Life* TV tribute.

Ironically, too, Joan Jett was filling a Suzi Quatro-shaped gap on her side of the Atlantic. So much so, Quatro recalls, that 'When she first came to the UK and had the hit with, "I Love Rock 'N' Roll" and it was on TV, people called me and said "I saw you on TV, you have another hit...great!" So that's a little bit spooky.'

The now solo Runaway, Quatro reflects, 'Took on the original image and made that more punk. But saying that, I'm very proud of what Joan has done. She took my inspiration, grabbed it, and ran with it.'

But Suzi had other things on her mind. Her main focus in the early Eighties wasn't music, for once, but motherhood. Daughter Laura, the first of two

very personal productions, came along in 1982 and a second child, Richard, in late 1984.



Next LP 'Main Attraction', released in November 1982, was the first and only Quatro album to that date not to contain any classic rock covers. It was co-produced by Chris Andrews, a neighbour to Suzi's new home, who had his own moment of glory with 1965's Top 3 hit 'Yesterday Man', as well as writing for Sandie Shaw and Adam Faith.

'Main Attraction' would be her last album of new material to be released worldwide for some two decades, although its 2008 reissue by Cherry Red Records made it the first of many Quatro titles to be remastered and re-presented in compact disc format.

As her music career went on hold, she turned to television as a new outlet for her talents. 'I had another baby, and started to do other things like theatre and television, branching out a bit.' Those TV appearances included *Dempsey And Makepeace* in 1985 and *Absolutely Fabulous* in 1994. Other shows on which she appeared over the years included *Gas Tank*, *Child's Play*, *Give Us A Clue*, *The Krankies*, *The Cook Show*, *Pop Quiz* and *The Six O'Clock Show*.

Stage musicals have always been a secret love of Suzi's, so while some critics may have been surprised to see her star in a West End production

of Irving Berlin's *Annie Get Your Gun* in 1987 it was a logical progression. Not that Suzi was taking it lightly. She devoted a whole chapter of her autobiography to Annie, remarking that following in the footsteps of legendary actress Ethel Merman was 'a challenge...but I do love a challenge.'

One month's rehearsal, three months in Chichester and one month in Plymouth was the lengthy run-up to London's West End – it must have been like touring without the tour bus. Among those present at opening night were Suzi's parents, specially flown in for the event, and long-time admirer Andrew Lloyd Webber, whose recommendation had played a major part in her landing the role.



But 1987 was a difficult year in global terms, and a high level of disruptive terrorist activity took its toll on theatregoing numbers. By December it was 'time to strap on the bass and get back into the jumpsuit.'

Touring recommenced, but 1988 also brought another TV gig – *Gas Street*, a Pebble Mill-style lunchtime chat show from Central Television's *Gas Street* studios in Birmingham, on which she alternated with co-host Vince Hill. A Royal Command Performance led to a meeting with Prince Charles, who declared Suzi had 'the best legs since Tina Turner'...and got away with it!

That the stage musical bug had bitten Suzi Quatro hard was confirmed when she started writing one of her own called *Tallulah Who?*. It was a collaboration with writer and dear friend William Rushton, while singer-songwriter Shirlie Roden also got involved at the suggestion of impresario Bill Kenwright.

*Tallulah Who?* was inspired by the hedonistic Hollywood actress Tallulah Bankhead. In the words of the theatre preview, 'The script pivots around Tallulah's escapades as the toast of Broadway, the sensation of the London stage, and Hollywood's society queen. The memorable music captures the feel of the age and the wild, wild living. You'll be amazed how Tallulah did it, and to whom – and how often!' For more information, dear reader, consult the internet...

*Tallulah Who?* was reviewed by *The Stage* magazine as 'arguably the most imaginative and original piece of musical theatre to hit the British stage in recent years', but the antics of its hedonistic subject were totally out of step with the times. A three-week run was to be the extent of its exposure.

As one door closed, another had already opened in the shape of radio broadcasting. Suzi, a born communicator, took to the medium like a duck to water. Her *Rockin' With Suzi Q* show proved one of Radio 2's most popular shows, the format allowing her to play her favourite blues, rock, and soul tunes, relating them to her own life and experiences. She has also hosted radio documentaries on Patsy Cline, Janis Joplin, Jim Morrison and others.

In 2006 she was nominated for Music Broadcaster of the Year in the Sony Radio Academy Awards, while eight years later a special four-part series, *Quatrophonic*, let her reminisce about the songs she learnt when father Art was a big-band leader in Detroit and she was exposed to the pop music of the day. One reviewer described her as 'the girl rocker who's like my cool big sister', while *The Stage* said 'Time to wake up to the fact that Quatro is not

only an incredibly accomplished and knowledgeable musician but also an absolute natural on radio.'

The last year of the Eighties also saw Suzi set foot behind the now fast-disappearing Iron Curtain (1989 was the year the Berlin Wall came down). To Russia With Love was far from the scenario, as she was less than two years away from separating from Len. The performance in Moscow was videoed and features some cameos from children Laura and Richard.

The situation was also difficult on the recording front. A pact with Dutch writing/production team Rob and Ferdi Bolland, famed for 'Rock Me Amadeus' and Status Quo's 'In The Army Now' resulted in the 'Oh Suzi Q' album, released in only a handful of European countries including Germany and Holland.

But any disappointments over record releases were forgotten in 1991, the year her marriage ended and she lost her mother and mother-in-law. 'I took care of the kids but then I'd go to my room, light some candles, put on peaceful music, cry and think. I didn't have therapy. I just needed to get through it on my own. Then one day I thought, "Okay, that's enough. Time to live again."'

Happily, Suzi had a knight in shining armour in the wings in the shape of German concert promoter Rainer Haas. They tied the knot in Las Vegas in 1993 with Suzi's father and children present, and remain happily married to this day.

What makes their marriage all the more remarkable is that he lives in Hamburg while Suzi remains in Essex. 'I didn't want to uproot the kids to a country where they don't speak the language and Rainer's mother was ill and he's an only child. So we kept our homes but we will eventually end up in one place, either here or in the States.'

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As you read this, Suzi Quatro stands on the threshold of her second showbiz half-century. No-one can tell what the future may hold, but there's

no doubt that, even were she to hang up her beloved bass tomorrow, she would hold a hallowed place in rock's history books.

Ah yes, the bass playing. This is one instrumentalist who couldn't care less that she's a female. How many macho four-stringers, having broken their arm and employed a bass player to fulfil tour commitments, would grab the instrument from them and play three numbers in contravention of doctor's orders, as Suzi did in 2005? Now that is punk...

The early 2000s seemed to bring a string of celebrations and reunions. Late 2005 saw Naked Under Leather, a bio-pic directed by former Runaway Victoria Tischler Blue, offer a documentary view of Suzi's life. Sadly Mickie Most, who died in 2003, will not be around to see it premiere.



The following year brought a 'comeback' album in 'Back To The Drive', released on EMI Records in February. The title song was composed by Mike Chapman and the album was produced by the Sweet's Andy Scott, a long-time friend from the glam era. Suzi described it as 'very much an autobiographical album, and it was songs that I'd collected for fifteen years...some of my best.' It was the reception these received that led her to write her autobiography.

Next came a cameo appearance on Channel 4's reality TV show Rock School, where 'head teacher' Gene Simmons of Kiss (her support band in the States years earlier, remember?) brought her in to motivate his class of would-be rock stars. She reprised the role in 2009 when Australian Idol invited her to spend an episode as a guest judge, mentor and perform live.

In March 2007, Quatro linked with Jeff Beck for a version of the Eagles ballad 'Desperado', while further proof of her 'national treasure' status was provided when classic British TV series Midsomer Murders invited her to appear as Mimi, a rock star who met a grisly end – as many inhabitants of Midsomer do!

But the year would be best remembered for the publication of Suzi's long-awaited autobiography, Unzipped. The book was as far from ghost-written as a book can be. 'Every single phrase and punctuation mark (is mine), I wouldn't let them change a thing. I said its either my book or it's not. If you read it, it's just like you're talking to me.'

In 2009 she finally made it to Graceland for the BBC Radio 2 documentary Suzi Quatro's Elvis. Suzi visited her hero's birthplace, his homes, talked to many of his childhood friends and Sun Studios on Union Avenue in Memphis. Her own iconic status was recognised when, as previously mentioned, she received a lifetime achievement award at her hometown Detroit Music Awards (DMAs), confirming her as a true Michigan rock'n'roll legend.

Meanwhile, her rekindled relationship with Mike Chapman was confirmed when he produced the album 'In The Spotlight'. Released in August 2011, it was the first full album the pair had recorded since 'Rock Hard' 30 years earlier.

After 'Back To The Drive' had been completed, Suzi revealed how Chapman had approached her about making a brand new album. 'He wanted to take me back to basics, and to reclaim the title he said I owned. So that's what we did!'

She explains her relationship with Chapman thus: 'Mike and I work really well in the studio. We have a really deep respect for each other as artists and as people. We take a long time, both of us are perfectionists and we do sometimes argue the toss, especially where the phrasing of the singing is concerned. We sometimes argue, but get the best out of both of us.'



'In The Spotlight' was released by Cherry Red, the company that had been making her classic albums available again in deluxe editions since 2008.

A stage show based around Unzipped allowed Suzi to return to the stage in relatively gentle fashion after a 2012 accident that would surely have caused any 'normal' person to consider stepping off the rock'n'roll treadmill. Slipping on a flight of airline stairs at Kiev airport, Suzi fell, breaking her right knee and left wrist, just for extra fun. She had been scheduled to perform at the Detroit Music Awards but had to cancel and reschedule for 2013.

Her one-woman show hit the stage in London for a week's run at the London Hippodrome Casino, and was well received. Once again, Suzi had used a setback to her advantage. The next step could be a fully-fledged jukebox musical. 'I'd need to be very involved,' she told the Daily Telegraph's Tim Walker. 'It's an excellent story.'



'I'm the first woman who was taken seriously as a rock musician, so musically it could be done, but it needs to be done right. I couldn't just sit there and be quiet – I'd be jumping up there, you couldn't keep me down.'

There were other unfulfilled ambitions. 'I've had a dream for a long time to do an album of my favourite songs. You can go anywhere from Billie Holliday to Otis Redding. It would be quite a mix. All done in my style as well.' She will finally publish her poetry in 2015 in a book called *Through My Eyes*. 'I've been writing it since I was eight. I used to buy scented poetry books on tour and read aloud to the band. Not what you'd expect, huh?'

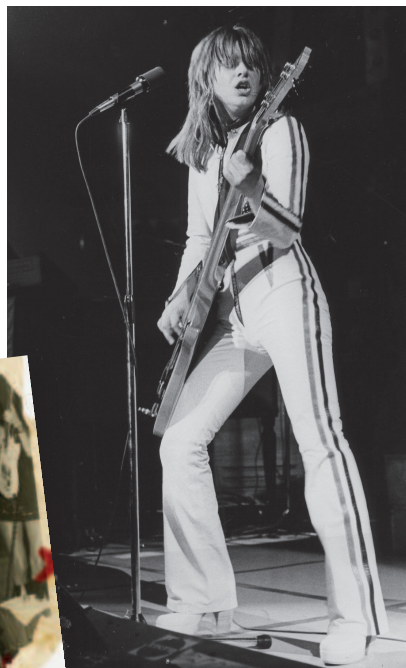
But the biggest need eating at Suzi, rock'n'roll's most glamorous grandmother, was to tour the United States again – and receive an invitation to the Rock and Roll Hall of Fame. 'Sometimes they make you wait forever; I don't want to die for them to put me in the Hall of Fame. I want to get in before that. Hell, I broke my arm, my knee, my wrist... surely that's enough to get me in!!!'

Asked the secret to her longevity, she says: 'I would like to think it's because I'm real. It's just me. I think that is what's lasted with people. I'm not phoney, the image is not invented. I am who I am. That stands the test of time. I still go out there, wear that leather jumpsuit and it looks good. So that means the image was right.'

She is clearly in favour of women musicians and artists, having helped break the rock'n'roll 'glass ceiling', but has reservations about 21st-century standards, and videos in particular. 'All the bordering on soft porn they do now, that doesn't suit me. I like it better when you leave a little bit to the imagination. You can be very sexy – I managed it, but I didn't show anything! You've got to leave it to the imagination, otherwise I think it takes you down the wrong path.'

Interviewed on the publication of *Unzipped*, she was asked when she intended to stop rocking. The answer came back: 'When I go on stage, turn my back to the audience and shake my ass and there's silence. Then I stop'.

Long may the shaking – and the applause – continue...











## THE FOUR CD's TRACK BY TRACK

### DISC 1

#### What A Way To Die

(with Pleasure Seekers)

Suzi Quatro (Bass Guitar & Lead Vocals), Patti Quatro (Lead Guitar, Vocals), Diane Baker (Keyboards), Marylou Ball (Guitar & Vocals), Nan Ball (Drums & Vocals). One side of The Pleasure Seekers' 1965 US debut single for Hideout Records - "Never Thought You'd Leave Me" / "What A Way To Die". Composed, produced and arranged by David A. Leone.

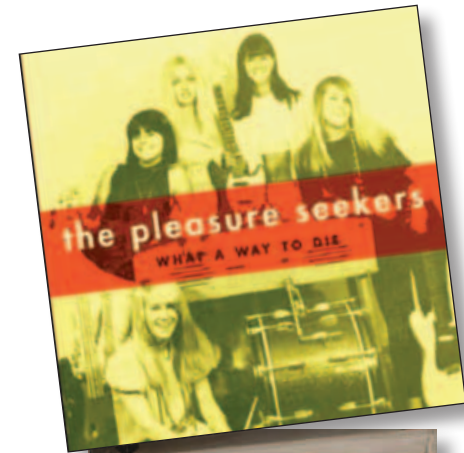
*Suzi: "First band, and seriously cute... we all were. Our first release. Fourteen year old Suzi Q. Don't know about you, but I can hear what I would become even this far back. I miss those days, so innocent with our dreams in front of us. Did somebody say 'jailbait'?"*

#### Light Of Love

(with Pleasure Seekers)

Suzi Quatro (Bass Guitar & Vocals), Arlene Quatro (Keyboards), Patti Quatro (Lead Guitar & Vocals), Darlene Arnone (Drums & Vocals), Pami Benford (Guitar & Vocals). The A- side of the 1967 Mercury Records U.S. single release "Light Of Love" / "Shame". "Light Of Love" was composed by Carol Bayer (Sager) and George Fischhoff, arranged by Pete Dino and produced by Dick Corby. The track was reissued in May 1968 with a different flipside - "Light Of Love" / "Good Kind Of Hurt" - and became a 'turntable hit' on several regional U.S. radio stations.

*Suzi: "Recorded on Mercury Records. I was 17, and we got signed after the producer saw us at Trude Heller's club in Greenwich Village. I honestly thought all my Christmases had come at once. The trouble was, I sang it in the wrong key which, in all honesty, was 'not my job'. Oh well...live and learn. They wouldn't let us play on the track, which really pissed me off."*





## Locked In Your Love

(with Pleasure Seekers)

This song was scheduled for 1968 release as a Pleasure Seekers single on Mercury Records in the USA and got as far as having pre-production copies made. Composed by Jerry Ross and Mort Shuman, arranged by Pete Dino and produced by Dick Corby. Suzi: "I like my vocal much better on this one. Same company same producer but, again, not allowed to do anything but backing vocals and my lead vocal. Grrrrr! It would have been so much better if we had 'played' it...would have been organic and real... not 'manufactured'. If you wonder what my struggle was...here you have it...and...I WON!!!!"

## Rolling Stone

The A-side of Suzi's debut solo single for RAK Records – "Rolling Stone" / "Brain Confusion" - released in July 1972. Produced by Mickie Most and featuring Peter Frampton on guitar, Mick Waller on drums and Suzi on bass. Hot Chocolate frontman Errol Brown (who co-wrote the song with Phil Dennys) makes a cameo appearance on backing vocals. The single did not chart in the UK. (Known worldwide peak chart positions: Portugal # 1)

Suzi: "I wrote these lyrics with Errol Brown, who I adore, although I didn't get a credit as Mickie Most didn't want to split it 3 ways. Errol lent me £5 when I had no money, and told me 'never give it back'. Good song...number 1 in Portugal and that was it! Turntable hit."

## Can The Can

A-side of Suzi's second single for RAK Records: "Can The Can" / "Ain't Ya Something Honey", released in April 1973. Composed and produced by Mike Chapman & Nicky Chinn. After discussions with Mickie Most as to the image Suzi wanted to present, she came up with the idea of black leather. Most was sceptical at first, suggesting that it had

been done before, to which Suzi famously insisted: "Not by ME it hasn't!" Mickie pitched in the idea of a jumpsuit and Suzi's trademark look was born. She was re-launched with Chinn & Chapman's tailor-made, classic Rock 'n' Roll stomper and was propelled to the UK # 1 spot, helped in no small way by her compelling TV performances. The single replicated its success in most of the Western world. By now, Suzi had her own band comprising of Len Tuckey (Guitar), Alastair McKenzie (Keyboards) and drummer Keith Hodges, who left the band shortly after recording "Can The Can" and was replaced by Dave Neal.

(Known worldwide peak chart positions: UK # 1, Ireland # 5, Germany # 1, Switzerland # 1, Austria # 2, Australia # 5, Holland # 14, France # 8, Italy # 22, USA # 56)

Suzi: "Boom ba boom ba boom. This all fell together. Mike Chapman and Nicky Chinn came to a gig. We were doing all original material, all boogie based. They went home and wrote this song. Drummer did beat, Guitarist did riff, I did bass part, (middle bass solo section was so unusual), and of course the scream. Result...my first number 1... something I will never forget... what a feeling... nine years waiting. Was it worth it? You bet your ass it was!"

## Ain't Ya Something Honey

The flip-side of the single "Can The Can" / "Ain't Ya Something Honey", released in April 1973. One of Suzi's own compositions, recorded during a demo session held at Olympic Studios, London shortly after Suzi arrived in England at the end of 1971.

Suzi: "I brought a tape of 30 original songs over in Oct 71. Mickie threw everything out except a little bit of this song. I was devastated but didn't want to rock the boat. One of the first tracks we recorded. Big Jim Sullivan on guitar (Tom Jones), Alan White on drums (Yes), John 'Rabbit' Bundrick on piano and, of course, me on bass. It cooks, don't you think? Lyrically, way before my time."



## 48 Crash

The A-side of Suzi's second hit single, composed and produced by Mike Chapman and Nicky Chinn. "48 Crash" / "Little Bitch Blue" was released in the UK in July 1973. The song also featured on Suzi's debut album - "Suzi Quatro" - released in October 1973. "48 Crash" gave Suzi a UK # 3 hit, entering the charts on 28th July 1973.

(Known worldwide peak chart positions: UK # 3, Germany # 2, Switzerland # 2, Austria # 6, Australia # 23, Holland # 23, France # 18, Italy # 9, Norway # 5)

Suzi: "The follow up to 'Can the Can' so, of course, in the same vein. If it ain't broken don't fix it! Mike Chapman took me up to the top of my range and then took me higher."

## All Shook Up

This cover of Elvis's hit was taken from Suzi's debut album - "Suzi Quatro" - released in October 1973. The track was released as the A-side of a single "All Shook Up" / "Glycerine Queen" in the USA, where it made # 85 on the Billboard Top 100. The "Suzi Quatro" album made # 32 on the UK album chart.

(Known worldwide peak chart positions: USA # 85)  
Suzi: "This was the track that got me my invitation to meet Elvis by the man himself, after it got into the lower end of the American charts. I declined as I wasn't ready! Read my book for the full story or see the show when it's in your area. Both the book and the show are called 'UNZIPPED'."

## Glycerine Queen

Taken from the album - "Suzi Quatro" - released in October 1973. In some countries, the album was re-titled "Can The Can" and included the hit of the same name.

(Known worldwide chart positions for the "Suzi Quatro" album: UK # 32, Germany # 4, Austria # 5, Norway # 6, USA # 142)

Suzi: "True story. A fan wangled his way back stage...very glam, cross dresser, trying to make an impression. "Hey, do you drink this?" we asked (it was glycerine, that you put on your body to look like sweat). 'Sure' he said, and gulped it down. Thanks for the inspiration!"

## Daytona Demon

The A-side of the single: "Daytona Demon" / "Roman Fingers" - released in October 1973. Composed and produced by Chinn & Chapman. The single entered the UK charts on 27th October 1973 and made # 14, clocking up a hat-trick of major international hits for Suzi. The song was even more successful in other countries, such as Germany, where it hit the # 2 spot.

(Known worldwide peak chart positions: UK # 14, Germany # 2, Switzerland # 3, Austria # 11, Australia # 10, France # 38)

Suzi: "Not my favorite track. It's a puzzle. I don't know why but this song has never worked live. I guess it's just too gimmicky. The fans like it though."

## Roman Fingers

Composed by Suzi and guitarist and then-boyfriend Len Tuckey. "Roman Fingers" featured on the flipside of the hit single "Daytona Demon", released in October 1973.

Suzi: "Very catchy tune in the country vein. I remember doing the backing vocals on this... young and in love. Life was good."

## Devil Gate Drive

A Chinn / Chapman composition and production. The single "Devil Gate Drive" / "In The Morning" entered the UK charts on 9th February 1974 and spent two weeks at # 1, during an eleven week chart-run. Once again, the single was a huge worldwide hit and became a signature tune for Suzi. (Known worldwide peak chart positions: UK # 1, Ireland # 1, Germany # 2, Switzerland # 2, Austria



# 14, Australia # 2, Holland # 7, France # 14, Italy # 12, Norway # 1)

Suzi: "My second number 1 and one of my best vocals. At the risk of sounding clichéd I 'nailed it'. If I didn't do this live, I'd get lynched. Still love it as much as the day we recorded it. You had to be there in the alley between the studio and flats across the way...running down the street after the motorcycling...screaming...and all being taped! Oh yes folks, this was LIVE recording when records meant something."

## In The Morning

A Suzi Quatro / Len Tuckey original composition which featured on the B-side of "Devil Gate Drive" in February 1974. Suzi had an agreement that she would compose all B-sides and at least 70% of album tracks whilst, for the time being at least, Chinn & Chapman would supply the A-sides.

Suzi: "Some of my best songs ended up as B-sides... but can't complain... look at the A-sides... Mike and Nicky really did have the knack of writing the 3-minutes single...who was I to argue...at least most of the albums and B-sides were original... I do LOVE to write songs."

## Too Big

Composed and produced by Chinn & Chapman. The single "Too Big" / "I Wanna Be Free" entered the UK charts on 29th June 1974 and reached # 14, spending six weeks in the Top Fifty.

(Known worldwide peak chart positions: UK # 14, Ireland # 12, Germany # 6, Australia # 16)

Suzi: "This has turned into a great live song with my horn section. We fly off and everyone gets a chance to shine. It is one of my favorite 'grooves' out of everything I have recorded. Girls really relate to this."

## The Wild One

(Single Version)

The single "The Wild One" / "Shake My Sugar" entered the UK charts on 9th November 1974 and reached # 7, spending ten weeks in the Top Fifty. A radically different and far more 'laid-back' version of "The Wild One" featured on the "Quatro" album, released at the same time. Composed and produced by Chinn & Chapman.

(Known worldwide peak chart positions for "The Wild One" single: UK # 7, Ireland # 11, Germany # 5, Australia # 3, France # 46, Italy # 19)

(Known chart positions for the "Quatro" album: Australia # 1, Germany # 15, Norway # 5, New Zealand # 16, USA # 126)

Suzi: "This is the 'single' version. Mickie Most nearly didn't want to do this. He thought we needed a change in sound. We talked him into it and rightly so. It is a very commercial song and very 'me'. Mike Chapman always could get inside my head."

## Your Mamma Won't Like Me

A-side of the single "Your Mamma Won't Like Me" / "Peter Peter", composed and produced by Chinn & Chapman and released in January 1975. The single entered the UK chart on 8th February 1975 and peaked at # 31 during a five week chart-run. "Your Mamma Won't Like Me" would be the title track of Suzi's third album, released in May 1975, and showcased a new, funkier style, augmented by the Gonzales Horns.

(Known worldwide peak chart positions: UK # 31, Germany # 27, Italy # 42, Australia # 12)

Suzi: "My sister's favourite single. Patti is singing the high notes on the chorus with me. First time we used a horn section. Mike Chapman was in America and listening to Rufus."





## I Bit Off More Than I Could Chew

The second single to be taken from the “Your Mamma Won’t Like Me” album was “I Bit Off More Than I Could Chew” / “Red Hot Rosie”, released just ahead of the album in April 1975. A Chinn/Chapman composition, produced by Mike Chapman and featuring the Gonzales Horns. Unpredictably, it failed to connect with the published UK Top Fifty, coming to rest at # 54.

(Known worldwide peak chart positions: UK # 54, Germany # 34)

Suzi: “This was the best track my original band ever did. It went on for 6 or 7 minutes. Mike Chapman didn’t want to stop...just got in that groove and stayed there. Great, great track. This was our moment.”

## You Can Make Me Want You

A Quatro/Tuckey composition, taken from the album “Your Mamma Won’t Like Me”, released in May 1975. Suzi performed 75 dates in the USA as special guest on Alice Cooper’s “Welcome To My Nightmare” tour to promote the album, although a dispute between the UK & US record companies resulted in support for the album and tour being withdrawn, with the result that the album stalled at # 146 in the USA. The album did, however, go Top 30 in countries including Norway and New Zealand. (Known chart positions for the album “Your Mamma Won’t Like Me”: Germany # 42, Norway # 21, New Zealand # 16, USA # 146)

Suzi: “This was voted the favourite song on the Alice Cooper ‘Welcome To My Nightmare’ tour. How about that? I thank you.”

## Michael

Another standout track from the album “Your Mamma Won’t Like Me”, released in May 1975. “Michael” was a Suzi Quatro / Len Tuckey composition and was a single in it’s own right in

Australia and various other countries.

Suzi: “Every Michael I know thinks this is about him. Song-wise, it’s one of our best as a team. Who is it about? I am NOT telling.”

## I May Be Too Young

The A-side of the single “I May Be Too Young” / “Don’t Mess Around”, released in August 1975. A Chinn & Chapman composition, produced by Mike Chapman. Despite the return to Suzi’s more familiar style, the record progressed only as far as the ‘Breakers’ in the UK chart, although it was a Top 30 hit in other countries, including New Zealand and Japan (although we have been unable to find an accurate source of chart statistics for Japan or many other territories where Suzi’s records were major hits).

(Known worldwide peak chart positions: UK # 52, New Zealand # 27, Australia # 50)

Suzi: “Still do this live. Big in Japan!”

## Half As Much As Me

A Quatro / Tuckey composition taken from the album “Aggro-Phobia”, released in January 1977. The album was produced by Mickie Most after the relationship of regular songwriters/producers Mike Chapman and Nicky Chinn hit troubled waters, following Chapman’s relocation to the USA. Initial sessions for the album had taken place in early 1976 with Chapman in the producer’s chair in but the majority of Chapman’s efforts were shelved by Mickie Most, who re-recorded the album from scratch in late 1976. Keyboard player Mike Deacon was drafted in to replace Alastair McKenzie, who had left the band in late ’75. “Half As Much As Me” was the A-side of a single in Japan.

Suzi: “This is one of the tracks we managed to salvage from the aborted album. It is on “Aggro-phobia” but was produced by Mike... a strange time for all of us.”





## American Lady (Alternative Version)

One of the original Mike Chapman productions from the aborted 1976 album, recorded in Montreux in early 1976 under the working title of "I Miss America". Mickie Most would re-record this Quatro / Tuckey composition a few months later with a completely different arrangement for inclusion on the "Aggro-Phobia" album. This gem criminally lay on the shelf for 36 years until it was included on Cherry Red/7Ts' expanded CD edition of "Aggro-Phobia" in 2012.

Suzi: "A song about my homeland. Sometimes I just missed it."

DISC 2

## Tear Me Apart

Released as the A-side of the single "Tear Me Apart" / "Same As I Do" in February 1977 and taken from the "Aggro-Phobia" album. A Chinn/Chapman composition. This UK single version was produced by Mickie Most, although some countries (including Germany and Japan) had been treated several months earlier to a single featuring an earlier Mike Chapman-produced version from the aborted 1976 album. The song restored Suzi to the UK charts, entering the chart on 5th March 1977 and peaking at # 27. The song was later covered by Tanya Tucker for her album of the same name.

(Known worldwide peak chart positions: Germany # 17, UK # 27, Australia # 25)

Suzi: "Mike and Nicky had broken up, so the album we were working on was shelved. Mike moved to LA to get away from everything. Mickie Most had to step in and do an album with us according to our contract. This is 'his' version. I prefer Mike Chapman's version, which we recorded like a Rolling Stones track...very loose. But, saying that, this did chart."

## If You Can't Give Me Love

A-side of the single "If You Can't Give Me Love" / "Cream Dream", released in early March 1978.

This Country-esque Rock ballad was composed by Chinn & Chapman. The record entered the UK charts on 18th March 1978 and gave Suzi a major hit, peaking at # 4 and remaining on the chart for 13 weeks. Suzi's worldwide profile was further increased by her playing the role of Leather Tuscadero in the huge U.S. sit-com "Happy Days".

(Known worldwide peak chart positions: UK # 4, Ireland # 2, Germany # 5, Holland # 4, Switzerland # 4, Austria # 9, Belgium # 2, Sweden # 12, Australia # 10, New Zealand # 14, USA # 45, S. Africa # 3)

Suzi: "A deliberate change of style. I needed to come back with something new. I sang it in my 'chest voice'. One of Chinn and Chapman's finest songs. Wasn't I lucky? Done at the time of 'Happy Days', hence the slightly 'acted' vocal. I was flying high."

## Suicide

A highlight of the album "If You Knew Suzi", released in October 1978. The song was a Suzi Quatro / Len Tuckey original, recorded at Whitney Studios, Glendale, California during December 1977 and produced by Mike Chapman. The album made the Top 40 in the USA and earned Gold Disc status in Australia.

(Known worldwide peak chart positions for "If You Knew Suzi..." album: Sweden # 24, USA # 37)

Suzi: "I performed this live forever...very dramatic. I got the idea from an article about John Lennon, in which he said, 'I'm a prisoner on 72nd Street'"

## The Race Is On

A-side of the single "The Race Is On" / "Non Citizen", released July 1978. A Chinn/Chapman composition, produced by Mike Chapman. Recorded in Cologne, Germany in May 1978 and released as a single in July 1978 ahead of the album "If You







Knew Suzi". The single entered the UK charts on 22nd July 1978 and spent five weeks on the chart, peaking at # 43. UK TV appearances included a live performance on the predominantly Punk/New Wave show "Revolver", hosted by Peter Cook.

(Known worldwide peak chart positions: UK # 43, Ireland # 11, Germany # 15, Austria # 10, Sweden # 18, Holland # 39, Australia # 28, S. Africa # 8)  
 Suzi: "Suzi goes reggae. Love the timbales!"

## Stumblin' In (with Chris Norman)

A-side of the single "Stumblin' In" / "A Stranger With You", released November 1978. The song was recorded in Cologne, Germany as a duet with RAK stable-mate Chris Norman, who was riding high on his success as lead singer of Smokie. "Stumblin' In" charted in the USA at the beginning of 1979 and gave Suzi a massive Stateside # 4 hit, repeating it's success across much of the globe.

(Known worldwide peak chart positions: UK # 41, Ireland # 13, Germany # 2, Australia # 2, USA # 4, Holland # 3, S. Africa # 2, Switzerland # 7, Austria # 6, Belgium # 3, Sweden # 7, New Zealand # 2)  
 Suzi: "Million seller in America at last...yes, yes, yes! The only problem was, my Dad started to do it in his set...mmmmm...street cred. out the window."

## I've Never Been In Love

A-side of the single "I've Never Been In Love" / "Starlight Lady", released March 1980. Taken from the album "Suzi...And Other Four Letter Words" and composed by Melissa A. Connell. The song entered the UK singles chart on 5th April 1980 and made # 56.

(Known worldwide peak chart positions: UK # 56, Germany # 38)

Suzi: "This album is one of my favourites.. and the photo is how I see myself... great track.. still do it live... we think the 5/4 measure was a mistake.. but we kept it in."

## Mind Demons

Taken from the album "Suzi...And Other Four Letter Words", released in September 1979. The album was recorded at Whitney Studios, Glendale, California in the Summer of 1979 and produced by Mike Chapman who had just completed production work on Blondie's "Eat To The Beat" album. The production similarities between the two albums are evident!

(Known worldwide chart positions for "Suzi And Other Four Letter Words" album: Sweden # 36, Norway # 4, USA # 117)

Suzi: "Always hoped my fans would 'get' what this was about. Do you???"

## She's In Love With You

A-side of the single "She's In Love With You" / "Space Cadets", released in September 1979, and the first single to be taken from the "Suzi...And Other Four Letter Words" LP. A Chinn/Chapman composition. The single charted on 20th October 1979, giving Suzi a UK # 11 hit and another major international success.

(Known worldwide peak chart positions: UK # 11, Ireland # 5, Germany # 8, Switzerland # 6, Austria # 4, Holland # 6, Belgium # 4, Norway # 10, S. Africa # 1, New Zealand # 24)

Suzi: "The only song I had to practice playing and singing. The bass line is repetitive, like a machine. The vocal lays behind... very difficult but now I do it without thinking. Good song...and again in my chest voice."

## Hollywood

A Quatro/Tuckey original from the album "Suzi... And Other Four Letter Words" released in September 1979. The recording line-up introduced keyboardist Bill Hurd of The Rubettes (taking over from Mike Deacon) and the band was further supplemented by the addition of second guitarist Jamie Crompton.





Suzi: "One of Andrew Lloyd Webber's favourite tracks. An interesting song but again, it does not transfer live."

## Mama's Boy

Taken from "Suzi...And Other Four Letter Words" and the A-side of the single "Mama's Boy" / "Mind Demons", released January 1980. This was the first A-side to bear the words "Quatro / Tuckey" on the songwriting credits. It entered the UK chart on 19th January 1980 and spent five weeks on the chart, peaking at # 34.

(Known worldwide peak chart positions: UK # 34, Ireland # 27, Germany # 19, Holland # 43, S. Africa # 12)

Suzi: "I did write this about somebody. A self-penned single at last. We put it down once, then Mike came in and said we had to do it again because it 'could' be a single and it wasn't right. The bass octaves nearly killed me on this. I felt like my wrist was going to fall off."

## Love Hurts

Another Quatro/Tuckey original from the "Suzi...And Other Four Letter Words" album.

Suzi: "One of the few songs I wrote on drums."

## Rock Hard

A-side of the single "Rock Hard" / "State Of Mind", released in September 1980. "Rock Hard" featured on the New Wave-orientated soundtrack to the 1980 movie "Times Square", whose accompanying soundtrack album on RSO Records was a US Top 40 album. The song would also be the title song to Suzi's "Rock Hard" album, released on Mike Chapman's own Dreamland Records, in October 1980.

(Known worldwide peak chart positions: UK # 68, Germany # 26, Holland # 46, Australia # 11, South Africa # 5)

Suzi: "This is me...100%. The single, the album and the cover picture with my red BC Rich bass and

leather jumpsuit. Still have both in my 'ego' room! We went back to basics for this LP...and it worked."

## Lonely Is The Hardest

A Quatro / Tuckey composition and one of the highlights of the "Rock Hard" album, released in October 1980. This album saw the band honed down to Len Tuckey (Guitar), Jamie Crompton (Guitar) and Dave Neal (Drums). With no regular keyboard player, Suzi played whatever keyboard parts were required herself, as well as bass guitar. The album made # 165 on the US album charts but was a bigger success in countries including Norway and Australia (where it achieved Gold Disc status).

(Known worldwide chart positions for "Rock Hard" album: USA # 165, Norway # 22)

Suzi: "Between 1971 and 72, those 18 months were the loneliest time of my life. Stuck in my little room. No friends, no money, no success. If I ever considered giving up, this was the time, but I didn't think it or do it. The song remains."

## Ego In The Night

Taken from the "Rock Hard" album, composed by Suzi and Len Tuckey and featured on the flip-side of the single "Glad All Over" / "Ego In The Night", released January 1981. The album was recorded at Western Studios, Hollywood, between June 18th and July 3rd 1980.

Suzi: "Driving in LA in the late seventies. Seriously cute guy at the stoplight. On second glance, all I saw was this huge ego. Eat my exhaust ...I'm outta here."

## Lipstick

A-side of the single "Lipstick" / "Woman Cry", released May 1981. Composed by Mike Chapman and Nicky Chinn. "Lipstick" was performed by Suzi in an episode of the popular British comedy-drama "Minder". Appearances on afternoon music shows such as "Cheggers Plays Pop" and "Moondogs Matinee" were unable to propel the song into



the charts and it pulled up short of the UK Top 75. However, it made # 51 on the U.S. Billboard charts. (Known worldwide peak chart positions: USA # 51) Suzi: "Thank god for 'Gloria'! Exactly how I feel about cheating. A good Catholic girl... that's me. Don't do it unless you want to sing soprano."

## Glad All Over

The A-side of the single "Glad All Over" / "Ego In The Night" (Dreamland DW 8), released in January 1981. A cover of the old Dave Clark Five stomper, perfectly suited to Suzi's style. Whilst the single was not a hit in the UK, it fared better in some other countries.

(Known worldwide peak chart positions: Germany # 70, Belgium # 22)

Suzi: "Aka 'Daytona Demon', as admitted by the writer! Good cover version, if I do say so myself. We put the Quatro edge on it...and a great video."

## Heart Of Stone

A-side of the single "Heart Of Stone" / "Remote Control", released October 1982. The first single from the "Main Attraction" album, released by Polydor Records in November 1982. Produced by Chris Andrews and recorded at The Studio, Toppersfield, Essex, featuring regular band members Len Tuckey and drummer Dave Neal, with Chris Andrews on keyboards and Wendy Roberts helping out on Backing Vocals. The single saw a return to the Country/Rock vein and was a modest success, reaching # 60 in the UK charts.

(Known worldwide peak chart positions: UK # 60) Suzi: "I wrote this with Chris Andrews (who wrote "Yesterday Man", amongst many others), in a similar vein to "If You Can't Give Me Love". It made a little noise on the radio and TV. I was pregnant with my first child during the recording. You haven't lived until you're sick in the toilet in-between vocal takes!!"

## Main Attraction

A-side of the single "Main Attraction" / "Transparent", released February 1983 and title track to the "Main Attraction" album, produced by Chris Andrews. Despite airplay, the single did not chart in the UK.

Suzi: "From the album of the same name, again with Chris Andrews. We worked quite well together. He is just enough 'off the wall' to make it fun... and I got his ex wife pregnant... well, not me personally but I did make it possible."

## Two Miles Out Of Georgia

Another country-esque highlight from the "Main Attraction" album, released November 1982, composed and produced by Chris Andrews with steel guitar provided by Jimmy Martin.

Suzi: "Written by Chris Andrews. Wonderful melody. I do love this part of my voice. I am a ballad freak. Scratch a rocker and you'll find a romantic."

## Can I Be Your Girl

Taken from what should have been Suzi's ninth studio album, which was recorded in February 1983 under the working title "Suzi Q" with a band line-up of Suzi (Bass), Len Tuckey (Guitar), Dave Neal (Drums) and Mo Witham (Guitar). The album was composed entirely by Suzi and Len Tuckey and produced by Len himself. However, Suzi found herself temporarily without a record deal and, despite previewing the songs on live shows, radio interviews and TV appearances, the album ended up being put into storage indefinitely. It finally appeared under the title "Unreleased Emotion", many years later.

Suzi: "From the 'Unreleased Emotion' album. Recorded at RAK studios and doing everything ourselves. I did a lot of writing at this time. This song eventually ended up as live on stage, just me on piano and vocal. It is one of my favourite moments in the show."





## Good Girl (Looking For A Bad Time)

First released as the B-Side of the single "Tonight I Could Fall In Love" / "Good Girl", in July 1985. This was another track from the unreleased 1983 album, which ultimately became known as "Unreleased Emotion". Suzi returned to record a couple of singles for RAK Records during 1984 and 1985 and this made the B-side of one of them.

*Suzi: "I was so lonely once I had kids, the live in nanny became my best friend.. we are still close. She blames me for leading her astray and showing her a different life... including whiskey, which back then she could 'not' handle."*

## Wild Thing (with Reg Presley)

A-side of the single "Wild Thing" / "I Don't Want You", released on PRT Records in November 1986. An extended 12" version was also issued. Suzi duets with The Troggs' frontman Reg Presley on this electro-version of Chip Taylor's song, recorded at Chestnut Studios, Surrey. Produced and arranged by Steve Benham, who also featured on keyboards. Other musicians involved were John Clark (Guitar solo), Paul Carmichael (Bass) and co-producer John Sammes on keyboards and programming.

*Suzi: "I didn't meet Elvis but I met and worked with Reg! Sadly missed. So glad I had the chance to work with this very unique talent. He's up there now, 'singing with angels'".*

DISC 3

## I Got The Sun In The Morning

From the album "Annie Get Your Gun – 1986 London Cast", released August 1986 on First Night/ Pinnacle Records. Lyrics and music by Irving Berlin. The album was produced by Norman Newell and recorded at Olympic Studios in Barnes.

*Suzi: "Irving Berlin, what a talent, even if he only*

*wrote in the key of C. One of my faves from the show, "Annie Get Your Gun", which I starred in. My first West End role. Loved it and would like to do it again. This song is in my one woman show 'UNZIPPED'. Yeeehaa!!!"*

## Moonshine Lullaby

From the album "Annie Get Your Gun – 1986 London Cast", released August 1986.

*Suzi: "From the same show. The cast said this was 'their' favourite. I gave it a Blues feel. Sweet moment, putting the kids to bed. One great song after another. They don't write them like this anymore."*

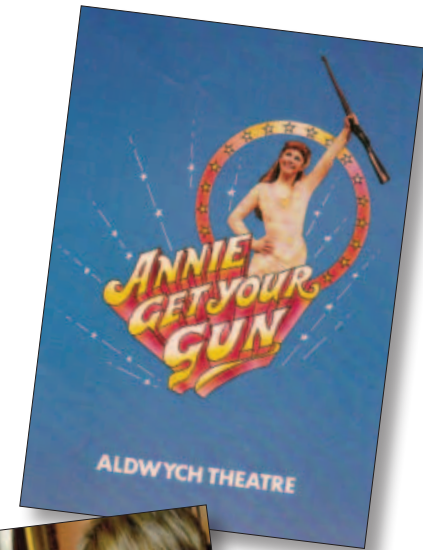
## If You Can't Give Me Love (Piano Version)

From the album "What Goes Around – Greatest And Latest", recorded at PUK Studios, Denmark in September 1995 and released on CMC Records in February 1996. The album was a set of re-recorded versions of Suzi's hits, interspersed with a few brand new songs. Recorded with Suzi's regular touring musicians: Andy Dowding (Drums), Reg Webb (Keyboards), Ray Beavis (Sax) and Robbie Gladwell (Guitar). The track was also issued as the A-side of the UK CD single "If You Can't Give Me Love" / "Empty Rooms" on CMC/Now Music in June 1996.

*Suzi: "On the CMC album. It just kind of happened... idea...quick...Reg Webb on the piano, me on the mic., turn the tape on... magic. A good songs works no matter how it is recorded. Had I been born in a different era, I would have been a nightclub singer. No doubt about it."*

## Baby You're A Star

A-side of the UK single "Baby You're A Star" / "Baby You're A Star (Instrumental)", released on WEA Records in 1989. Composed and produced by successful Dutch writing/production team Rob and







Ferdi Bolland, whose hit compositions included the Status Quo smash "In The Army Now". Recorded and mixed at Bolland Studios, Holland.

*Suzi: "A brief moment in my career. A chance came for an album so I took it. I didn't play on this one. All the tracks were done already...very, very strange doing it that way. This track has a fab, fab video to it, in which I play a school teacher."*

## Kiss Me Goodbye

A-side of the European single "Kiss Me Goodbye" / "Kiss Me Goodbye (Instrumental)", released April 1991. This was released as a 7" vinyl, 12" vinyl and CD single. The latter two formats included the extra extended version - "Kiss Me Goodbye (Special Remix)". The song was also included on the album "Oh, Suzi Q.", released in Europe in September 1991. Produced by Bolland and Bolland and composed by Suzi Quatro & her friend Rhiannon Wolfe (who was a backing singer in Suzi's live band at the time).

*Suzi: "My songwriting partner at the time was Rhiannon Wolfe. We wrote some good stuff. This is one of the best ones. It was a single and I also did this on my half hour TV show done at the Minerva Theatre in Chichester. Also on the show were the reformed Pleasure Seekers (doing a Motown Revue) and a song from 'Talullah Who? - The Musical' (in which I played Talullah). Haven't seen all of this on YouTube yet... where is it?"*

## Back To The Drive

Opening track from Suzi's recording 'comeback' album "Back To The Drive", released on EMI Records in February 2006. The song was composed by Mike Chapman and the album was produced by The Sweet's guitarist Andy Scott (who also provided his distinctive guitar sound) and Steve Grant, with Mike Chapman taking a consultant role. The album was extremely well-received by fans and critics alike.

*Suzi: "Arguably my best album. Certainly the most personal. I asked Mike Chapman to write the title track. If this had received radio support it would have hit number 1. I wrote everything else on the album except 'Rockin' in the Free World'."*

## I'll Walk Through The Fire With You

Taken from the "Back To The Drive" album, released in 2006. The song was composed by Suzi, along with her daughter Laura Tuckey, Shirlie Roden, Andy Scott and Steve Grant. An alternate version of the song was released as a download single in June 2006.

*Suzi: "Got home from the studio... my daughter was doing backing vocal duties... had a few words, she went to bed. Said to my friend and sometimes songwriting partner as on this song... doesn't she realise I would 'walk through the fire for her'... ding dong... a song! Went upstairs, woke my daughter up... said grab a pencil... got a guitar and out came this song. This is 'our' duet... this is 'our' life."*

## No Choice

Taken from the 2006 album "Back To The Drive". Composed by Suzi Quatro and Jean Roussel and produced by Andy Scott & Steve Grant.

*Suzi: "In my opinion...one of the top 5 of songs I have written. Love the dynamics.. loud, quiet, hard, soft,... everything a romance should be. I did this song live for quite a while. There is also a video existing somewhere, done in Stuttgart, Germany."*

## I Don't Do Gentle

Taken from the 2006 album "Back To The Drive". Composed by Suzi with Andy Scott and Steve Grant. *Suzi: "I LOVE this song, love the groove, love doing it live. It swings like crazy. Lyric-wise, I just popped out with this line and five minutes later it was a song."*



## Fifteen Minutes Of Fame

Taken from the 2006 album "Back To The Drive".  
Composed by Suzi with Andy Scott and Steve Grant.  
Suzi: "Andy Warhol had it right. Could have been a theme song for any reality show... and I mean any. Good lyric and good recording."

## Whatever Love Is

Taken from the album "In The Spotlight" (released August 2011) - the first full album Suzi has recorded with producer/songwriter Mike Chapman in total control since "Rock Hard", 30 years earlier. The song was composed by Chapman and long time writing associate Holly Knight, with whom he co-wrote hits such as Pat Benatar's "Love Is A Battlefield". Musicians on the album included Suzi's regular touring musicians Nat Allison (Guitar), Jez Davies (Keyboards) and Owen Martin (Drums).  
Suzi: "What I call a more 'grown up' vocal. Very laid back...Suzi today."



## Strict Machine

Taken from the 2011 album – "In The Spotlight".  
Suzi's tackles Goldfrapp's 2003 hit with aplomb. Produced by Mike Chapman with some extra input on the basic recording from Davey Meshell and the 'Neighborhood Bullies' – Davey Meshell, Tex Mosley, Joey Galvin and Michael Hays.  
Suzi: "This is an encore on stage. I had a hard time remembering the lyrics. It's not logical and there's no story, so in the end I just had to cement them into my brain. Note the riff...mmmmm"

## Breaking Dishes

A cover of Rihanna's 2008 US Dance/Club-hit composed by Christopher Stewart (aka 'Tricky Stewart') and Terius Youngdell Nash (aka 'The-Dream'), which features on the album "In The Spotlight" (2011).  
Suzi: "I wasn't sure of this when Mike Chapman sent it, but I trust him. I went to the studio, put my bass on (which is the ground for my vocals) and wow! I love it now. We put the 'edge' on it and it's a lot less polite version."

## A Girl Like Me

A Mike Chapman composition and production from the "In The Spotlight" album, released in 2011.



## Singing With Angels

Recorded at Emerald Studios, Nashville in 2005 and featuring Elvis Presley's long-time guitarist James Burton and the unmistakable backing vocal sound of The Jordanaires (who featured on almost all of Presley's early hits). Produced by Andy Scott and Steve Grant. The song was released as an MP3 download single in January 2010 and included on Suzi's "In The Spotlight" album in August 2011.  
Suzi: "What can I say? A dream come true. My hero, his studio, his musicians and backing vocal group and me. Heaven! (pun intended). Great video for this included on the limited deluxe edition of "In The Spotlight" (with bonus enhanced video). Worth having."

## Does Your Mama Know (with Andy Scott)

From a 2014 German TV show, produced by Andy Scott and unique to this box set.  
Suzi: "I was asked to do an Abba song in an Abba Tribute show in Germany. Got Andy Scott (Sweet guitarist, friend and producer) on board...he came up with the right song...and the right production, very meaty. And for some reason it sounds like me!!...we made it into a 'rock' track. I was also invited to show the influence of Beethoven within Abba's song...for this I had to go and play the piano...I think I surprised a few people. This version could be a hit all over again"

## Cost Of Living

Another new 2013 recorded track exclusive to this Anthology.  
Suzi: "Interesting song...very hypnotic... a Mike Chapman choice and composition...and a good one"

## Girl From Detroit City

Brand new 2013 recording, exclusive to this compilation. Written and produced by Mike Chapman, who explains: "I wrote "The Girl From Detroit City" late last year (2013) with the intention of giving Suzi a song that spoke of her early days in Detroit and her discovery by Mickie Most. He is 'in the form of an English man'. Sort of tells a brief story of her discovery."





#### DISC 4

### Curly Hair For Sale

Shortly after she arrived in London in late 1971, Mickie Most arranged a demo session for Suzi to record her own songs at Olympic Studios, with Big Jim Sullivan on guitar, Alan White on drums, John 'Rabbit' Bundrick on piano and Suzi on bass. This is a previously unreleased song from that session, produced by Mickie Most.

*Suzi: "Early days, searching for an identity and looking for inspiration. File this under 'head in a weird place'."*

### Sugar Flash Rapper

As with "Curly Hair For Sale", another unreleased self-composition from Suzi's first RAK demo session, produced by Mickie Most.

*Suzi: "Mickie never knew how to produce me. He played me 'Brand New Key' by Melanie, and said 'Write something like that'... so I did."*

### Ain't Got No Home

Recorded at Morgan Studios, London in January 1973, shortly after Suzi's first tour as special guest of Slade and Thin Lizzy, with her newly-established band comprising of Len Tuckey (Guitar), Alastair McKenzie (Keyboards) and drummer Keith Hodge. Mickie Most produced the session, still searching for a hit song with which to launch Suzi's career, after her debut single – "Rolling Stone" – had failed to set the charts alight. This cover version of an old Clarence 'Frogman' Henry rocker was committed to the RAK tape archive at the time and only resurfaced in 2004, when it was included on the EMI compilation album "A's, B's & Rarities". Also recorded at the session was a version of Albert Hammond's "Free Electric Band", which remains as yet unreleased.

*Suzi: "Recorded before we had success. I had my band together. Great drummer... what a feel! Mickie Most produced this 'novelty' disc. Musically great. Vocally, not me at all."*

### Sweet Nothin's

Suzi collaborated with songwriter / presenter Ross Hemsworth circa 1985-87 to record the following three tracks, including this previously unreleased cover of the old Brenda Lee hit, which happened to be a favourite of both Suzi and Ross. She had recorded an earlier version of the song as early as 1977 around the time of the "If You Knew Suzi..." album, although that version remains unreleased. Featuring ex Halo James keyboardist Neil Palmer, drummer Martin Clapson (ex Robin Trower Band), with Mo Witham and Len Tuckey on guitars and Suzi, naturally, on bass.

*Suzi: "Ross (Hemsworth) contacted me and asked could we record together and try writing too. One of my favourite songs that really suits my voice. I've recorded this a few times...good vocal form this night."*

### Wild In The Night

Another previously unissued track from the sessions with Ross Hemsworth - date and line-up as with the previous song. Ross described his experiences of writing with Suzi as some of his fondest memories and nick-named her "'One-Take Suzi', on account of her incredible vocal abilities in the studio".

*Suzi: ".....and the song Ross Hemsworth and I wrote together."*

### Don't Let Me Be Misunderstood

A third previously unissued track from the sessions with Ross Hemsworth was a cover of the Animals classic.

*Ross declared: "...in my opinion, this song was custom made for Suzi and the band. She delivers a brilliant vocal with passion and feeling."*

*Suzi: "...and a cover version."*

### What Goes Around (Demo Version)

Demo version of the title track to Suzi's 1996 album for CMC Records, composed by Suzi and Rhiannon Wolfe. The final version was also issued as the A-side of the CD single "What Goes Around" / "Four Letter Words" in December 1995.

*Suzi: "Lots of songs were written in this period of my life. My marriage was falling apart and I threw myself into my art. Why is it that demo's are often better than the recordings?"*





## Love And War

A Suzi Quatro/Rhiannon Wolfe composition, recorded circa 1989 and performed during some of Suzi's concerts in Russia and elsewhere, shortly before Suzi and Len Tuckey's divorce in 1991.

*Suzi: "A demo. No 'proper' recording available. Started off as a poem, then a guitar riff, which was not logical or easy to do ('cuz I don't really play guitar) but it worked. Poem, became a song and became my life...or the end of it as I knew it, and then... (see next title)..."*

## Walking Through The Changes

Demo of a Quatro/Wolfe song written circa 1988-90 and recorded in Essex around the same time (during the period leading up to Suzi and Len's divorce) with Suzi on bass, vocals and keyboards, co-writer Rhiannon Wolfe on guitar and Len Tuckey on guitar. The song was performed in Suzi's live set during this period.

*Suzi: "The best bass riff I ever wrote. I would love to put this down properly one day, with a bunch of 'swing' old school muso's. I love the feel and I love what the song says. By the way, 'walking through the changes' is a bass playing term."*

## Warm Leatherette

A previously unreleased cover of a song written by Daniel Miller and first recorded by The Normal in 1978, for whom it was an 'alternative' hit. The song was covered by Grace Jones a couple of years later. Suzi's version was recorded during the sessions for the "Rock Hard" album in the Summer of 1980 but never made the final selection. Producer Mike Chapman recalls: "I had heard the original by The Normal in New York a year or so before and thought it would be a fun track to cut. We got a little dirty with our cover, but it turned out pretty cool. Never saw a release because of our lyric change, 'now let's f\*ck!'"

*Suzi: "Grace Jones had a hit with this. Weird, weird song. I was indulging Mike Chapman's fantasies. Hey Mike, how was it for you?"*

## Intimate Strangers

Demo version of a song composed by Suzi and Rhiannon Wolfe. The final recording would feature on the "Oh Suzi Q" album in 1991.

*Suzi: "This ended up on the "Oh Suzi Q" album. An interesting song. Sometimes I wonder who I was at this point. I was definitely going through some big emotional upheavals."*

## And So To Bed

Released as the B-side to the October 1993 German Polydor single "Fear Of The Unknown" / "And So To Bed" (Polydor 859 572). Produced by Mike Chapman, with music & lyrics by Suzi Quatro.

*Suzi: "I wrote this after driving into London and seeing the shop "And So To Bed". Wow...great title! I did this at the piano. There is a version of my daughter and me singing it on TV. I love the line 'where I go to show all the colours of my rainbow' "*

## Sometimes Love Is Letting Go

Demo version of a song composed by Suzi and Shirlie Roden, recorded on 26th January 2000 at Stable Sound Studios in Essex. Shirlie Roden explains: "This song was written on January 10th 2000 over the phone! It began with a call from Suzi talking about her mum and then we phoned each other back and forth with ideas every few minutes, until lyrically it was done. The music followed a few days later." A re-recorded 'final' version of the song was included on the "Back To The Drive" album in 2006.

*Suzi: "Features in my one woman show - 'Unzipped'. Sometimes writers get it right and this time Shirlie and I did. My mother said this to me on her last trip to the UK before passing away. It ended up being 'nearly' the end song in my one woman show. Talk about a tear jerker... wow!"*

## Flying To My Destiny

A Suzi Quatro / Shirlie Roden composition, written on 31st January 2000 after a recording date was postponed due to drummer Andy Dowding being ill. This previously unissued 'demo' was recorded at Stable Sound Studios, Essex on 2nd February 2000 and features Suzi on bass, with regular band members Robbie Gladwell (Guitar), Reg Webb (Piano) and Andy Dowding (Drums). Suzi, Shirlie Roden, Reg Webb's wife Kate Webb and the band members provided the backing vocals on the sessions. Suzi performed the song live on stage during some of her Australian concert dates the same year. Shirlie Roden offers her personal insight: "Suzi doesn't like flying! So every time she gets on a plane - which is frequently - she's facing her destiny - the most significant one she's ever told me about being flying into Egypt...and the past."

*Suzi: "Country meets rock meets hillbilly. Fate steps in and there is no choice...just follow the yellow brick road."*

## Free The Butterfly

An early Mickie Most-produced version of a Suzi Quatro solo composition. A re-recorded version would appear on the 2006 album "Back To The Drive". "Free The Butterfly" was also the title of the 1999 'self-help' double-album that Suzi recorded with sound-therapist Shirlie Roden, although the song did not feature on that album. Shirlie explains: "An incredibly important song for Suzi personally, as is the transformational image of a butterfly flying free. She was absolutely brilliant in the "Free the Butterfly" workshops we did in Australia, opening her heart to deliver wisdom, compassion and a wealth of experience to help others open their wings and fly too. A beautiful song."

*Suzi: "There are a few versions of this. The first song I wrote for "Back To The Drive". My marriage was hitting the rocks. I didn't know what to say, so I put it in a song. Sad, but hopeful. One door closes, another one opens."*



## Ambition

A Suzi Quatro composition, recorded during the mid/late 90s and produced by Mickie Most. The song eventually found its way on to the German compilation album "Then And Now" in 2002.

*Suzi: "We did this live for a few years. A nice song for saxophone and good lyrics."*

## If There Ever Was A Reason

A Suzi Quatro composition, produced by Mickie Most, which was destined for a cancelled 2001 album - "Naked Under Leather". A version appeared on the expanded edition of the "In The Spotlight" album

*Suzi: "There are some different versions of this too. I sent my demo to Mickie Most, who played it to some guests at his house during a dinner party. The phone rings and Mickie says, "Suzi, you've done it... you've written a hit! Let's go in and do it"...and so we did. Bless you Mickie, R.I.P."*

## Desperado

(with Jeff Beck)

Previously unreleased recording from 2005. Suzi is accompanied by legendary guitarist Jeff Beck on her version of the Eagles' classic. An accompanying video was shot for the track by Vicki Tischler-Blue (aka Vickie Blue – former member of The Runaways). The track was mixed by Simon Pilton.

*Suzi: "My good friend Vicki Blue said "...get in the studio, just the piano (Reg Webb) and you and record your favourite song. I have an idea." Then we got Jeff Beck to add his guitar and in the desert in LA we did a film clip, which was Vicki's gift to me. The whole thing is amazing... from beginning to end. Watch the video, it's on-line... and thank you Jeff for playing so superbly and tastefully."*

## Dancing In The Wind

Another 'demo' recorded at Stable Sound Studios in Essex on 8th February 2000. This Suzi Quatro/Shirley Roden composition was originally destined for the

postponed album "Naked Under Leather" in 2001. Shirley Roden recalls: "To be honest - Suzi wrote this song but, when we came to demo it, realised that it needed more lyric so, in that 'do as I say NOW' manner of hers, sat me down at the back of the studio to write them with her!" A re-recorded version was included on the "Back To The Drive" album in 2006.

*Suzi: "A true story. I met a man in Australia, did a TV interview and we got along great. I went away and wrote this song but had no idea why. A few months later it all came true. I told you I was psychic!"*

## No Choice

(Demo Version)

An early 'demo' version of a song that was originally destined for the unissued "Naked Under Leather" album in 2001. The final version was ultimately released on "Back To The Drive" in 2006. Music composed by Suzi Quatro with Jean Roussel and lyrics by Suzi. Featuring Suzi's touring band of Robbie Gladwell (Guitar), Reg Webb (Piano), Ray Beavis (Saxophone), Suzi on bass and the full company on backing vocals.

*Suzi: "I love the demo but, once it got to recording time, an entirely new chorus was added. This is how this song was born."*

Phil Hendriks (February 2014)

*With special thanks to Suzi Quatro, Mike Chapman, Shirley Roden and Ross Hemsworth*







## DISC 1

1. **WHAT A WAY TO DIE** 2.23  
(Dave Leone / Pleasure Seekers) Copyright Control
2. **LIGHT OF LOVE** 3.01  
(G.Fischhoff / C.Bayer) Screen Gems / EMI Music
3. **LOCKED IN YOUR LOVE** 2.35  
(J.Ross / M.Shuman) Mort Shuman Songs / Unichappell
4. **ROLLING STONE** 2.43  
(Dennys / Brown) Universal Music
5. **CAN THE CAN** 3.33  
(Chinn / Chapman) Universal Music
6. **AIN'T YA SOMETHING HONEY** 4.02  
(Quatro) RAK Music
7. **48 CRASH** 3.50  
(Chinn / Chapman) Universal Music
8. **ALL SHOOK UP** 3.48  
(Blackwell / Presley) Carlin Music
9. **GLYCERINE QUEEN** 3.46  
(Quatro / Tuckey) RAK Music
10. **DAYTONA DEMON** 4.00  
(Chinn / Chapman) Universal Music
11. **ROMAN FINGERS** 3.45  
(Quatro / Tuckey) RAK Music
12. **DEVIL GATE DRIVE** 3.47  
(Chinn / Chapman) Universal Music
13. **IN THE MORNING** 2.34  
(Quatro / Tuckey) RAK Music
14. **TOO BIG** 3.16  
(Chinn / Chapman) Universal Music
15. **THE WILD ONE (Single Version)** 2.48  
(Chinn / Chapman) Universal Music
16. **YOUR MAMMA WON'T LIKE ME** 3.21  
(Chinn / Chapman) Universal Music
17. **I BIT OFF MORE THAN I COULD CHEW** 3.20  
(Chinn / Chapman) Universal Music
18. **YOU CAN MAKE ME WANT YOU** 3.32  
(Quatro / Tuckey) RAK Music
19. **MICHAEL** 3.36  
(Quatro / Tuckey) RAK Music
20. **I MAY BE TOO YOUNG** 2.55  
(Chinn / Chapman) Universal Music
21. **HALF AS MUCH AS ME** 4.10  
(Quatro / Tuckey) RAK Music
22. **AMERICAN LADY (Alternative Version)** 3.45  
(Quatro / Tuckey) RAK Music

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## DISC 2

1. **TEAR ME APART** 2.58  
(Chinn / Chapman) Universal Music
2. **IF YOU CAN'T GIVE ME LOVE** 3.56  
(Chinn / Chapman) Universal Music
3. **SUICIDE** 4.08  
(Quatro / Tuckey) RAK Music
4. **THE RACE IS ON** 4.00  
(Chinn / Chapman) Universal Music
5. **STUMBLIN' IN (with Chris Norman)** 3.29  
(Chinn / Chapman) Universal Music
6. **I'VE NEVER BEEN IN LOVE** 3.05  
(Connell) Big Neck Music
7. **MIND DEMONS** 2.27  
(Quatro / Tuckey) RAK Music
8. **SHE'S IN LOVE WITH YOU** 3.34  
(Chinn / Chapman) Universal Music
9. **HOLLYWOOD** 2.53  
(Quatro / Tuckey) RAK Music
10. **MAMAS BOY** 3.39  
(Quatro / Tuckey) RAK Music
11. **LOVE HURTS** 2.48  
(Quatro / Tuckey) RAK Music
12. **ROCK HARD** 3.20  
(Chinn / Chapman) Universal Music
13. **LONELY IS THE HARDEST** 3.42  
(Quatro / Tuckey) RAK Music
14. **EGO IN THE NIGHT** 3.31  
(Quatro / Tuckey) RAK Music
15. **LIPSTICK** 4.04  
(Chinn / Chapman) Universal Music
16. **GLAD ALL OVER** 2.45  
(Clark / Smith) Ivy Music
17. **HEART OF STONE** 3.25  
(Quatro / Andrews) RAK Music / EMI Music
18. **MAIN ATTRACTION** 3.14  
(Quatro / Andrews) RAK Music / EMI Music
19. **TWO MILES OUT OF GEORGIA** 3.28  
(Andrews) EMI Music
20. **CAN I BE YOUR GIRL** 3.40  
(Quatro / Tuckey) RAK Music
21. **GOOD GIRL (LOOKING FOR A BAD TIME)** 3.25  
(Quatro / Tuckey) RAK Music
22. **WILD THING (with Reg Presley)** 4.00  
(Taylor) Sony Music

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Produced by Steve Benham & John Sammes

## DISC 3

1. **I GOT THE SUN IN THE MORNING** 4.48  
(Berlin) Universal Music
2. **MOONSHINE LULLABY** 3.45  
(Berlin) Universal Music
3. **IF YOU CAN'T GIVE ME LOVE (Piano Version)** 5.07  
(Chinn / Chapman) Universal Music
4. **BABY YOU'RE A STAR** 3.44  
(Bolland / Bolland) Le Disque Music Publishing
5. **KISS ME GOODBYE** 4.08  
(Quatro / Wolfe) RAK Music
6. **BACK TO THE DRIVE** 4.31  
(Chapman) Mike Chapman Publishing
7. **I'LL WALK THROUGH THE FIRE WITH YOU** 4.26  
(Quatro / Tuckey / Roden / Scott / Grant)  
Butterfly / RAK / Singing Earth / Fanfare
8. **NO CHOICE** 5.30  
(Quatro / Roussell) RAK Music / Butterfly / Cutelip
9. **I DON'T DO GENTLE** 4.24  
(Quatro / Scott / Grant) RAK Music / Butterfly / Fanfare
10. **FIFTEEN MINUTES OF FAME** 3.50  
(Quatro / Scott / Grant) RAK Music / Butterfly / Fanfare
11. **WHATEVER LOVE IS** 4.36  
(Chapman / Knight) Chapman Rocks / RAK Music / Vixen
12. **STRICT MACHINE** 3.02  
(Goldfrapp / Gregory / Batt) Warner Chappell Music
13. **BREAKING DISHES** 3.55  
(Stewart / Nash) Peer Music / Warner Chappell
14. **A GIRL LIKE ME** 4.30  
(Chapman) Chapman Rocks / RAK Music
15. **SINGING WITH ANGELS** 3.55  
(Quatro) RAK Music
16. **DOES YOUR MAMA KNOW (with Andy Scott)** 2.57  
(Ulvaeus / Andersson) Union Songs Musikforlag AB
17. **THE COST OF LIVING** 3.33  
(Chapman) Chapman Rocks / RAK Music
18. **GIRL FROM DETROIT CITY** 4.06  
(Chapman) Chapman Rocks / RAK Music

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Tracks 17-18 licensed from Mike Chapman

## DISC 4

1. **CURLY HAIR FOR SALE** 3.06  
(Quatro) RAK Music
2. **SUGAR FLASH RAPPER** 3.32  
(Quatro) RAK Music
3. **AIN'T GOT NO HOME** 2.18  
(Henry) Francis Day & Hunter
4. **SWEET NOTHINGS** 1.52  
(Self) Universal Music
5. **WILD IN THE NIGHT** 3.16  
(Quatro / Hemsworth) RAK Music / Ross Hemsworth Music
6. **DON'T LET ME BE MISUNDERSTOOD** 2.40  
(Benjamin / Caldwell / Marcus) Carlin Music Corp
7. **WHAT GOES AROUND** 3.08  
(Quatro / Wolfe) RAK Music / CMC Music
8. **LOVE AND WAR** 3.32  
(Quatro / Wolfe) RAK Music / Rhiannon Wolfe
9. **WALKING THROUGH THE CHANGES** 3.52  
(Quatro / Wolfe) RAK Music / Rhiannon Wolfe
10. **WARM LEATHERETTE** 3.24  
(Miller) Blue Mountain Music
11. **INTIMATE STRANGERS** 4.22  
(Quatro / Wolfe) RAK Music / Rhiannon Wolfe
12. **AND SO TO BED** 3.30  
(Quatro) RAK Music
13. **SOMETIMES LOVE IS LETTING GO** 4.25  
(Quatro / Roden) RAK Music / Singing Earth
14. **FLYING TO MY DESTINY** 4.35  
(Quatro / Roden) RAK Music / Singing Earth
15. **FREE THE BUTTERFLY** 5.00  
(Quatro / Roden) RAK Music / Singing Earth
16. **AMBITION** 5.33  
(Quatro) RAK Music
17. **IF THERE EVER WAS A REASON** 4.20  
(Quatro) RAK Music
18. **DESPERADO (with Jeff Beck)** 3.25  
(Frey / Henley) Universal / MCA Music / Warner Chappell
19. **DANCING IN THE WIND** 4.48  
(Quatro / Roden) RAK Music / Singing Earth
20. **NO CHOICE** 3.54  
(Quatro / Roussell) RAK Music / Butterfly / Cutelip

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Suzi

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