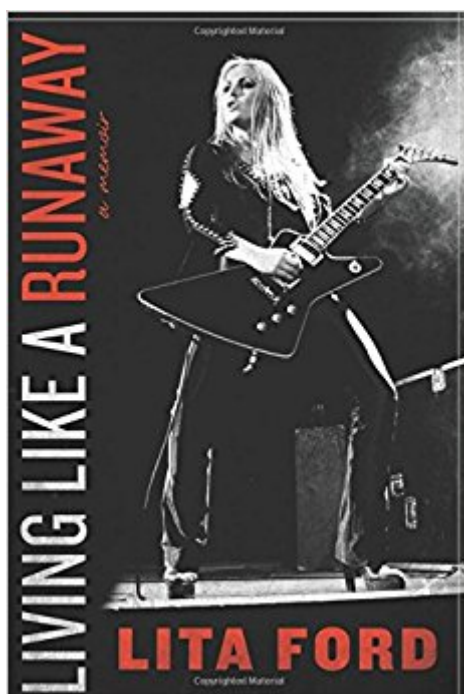


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Living Like A Runaway: A Memoir



Synopsis

Heavy metal's leading female rocker (Rolling Stone) bares all, opening up about the Runaways, the glory days of the punk and hard-rock scenes, and the highs and lows of her trailblazing career. Wielding her signature black guitar, Lita Ford shredded stereotypes of female musicians throughout the 1970s and '80s. Then followed more than a decade of silence and darkness until rock and roll repaid the debt it owed this pioneer, helped Lita reclaim her soul, and restored the Queen of Metal to her throne. In 1975, Lita Ford left home at age sixteen to join the world's first major all-female rock group, the Runaways—a pioneering band (New York Times) that became the subject of a Hollywood movie starring Kristen Stewart and Dakota Fanning. Lita went on to become heavy rock's first female guitar hero (Washington Post), a platinum-selling solo star who shared the bill with the Ramones, Van Halen, Motley Crue, Bon Jovi, Def Leppard, Poison, and others and who gave Ozzy Osbourne his first Top 10 hit. She was a bare-ass, leather-clad babe whose hair was bigger and whose guitar licks were hotter than any of the guys. Hailed by Elle as one of the greatest female electric guitar players to ever pick up the instrument, Lita spurred the meteoric rise of Joan Jett, Cherie Currie, and the rest of the Runaways. Her phenomenal talent on the fret board also carried her to tremendous individual success after the group's 1979 disbandment, when she established herself as a legendary metal icon (Guitar World) and a fixture of the 1980s music scene who held her own after hours with Nikki Sixx, Jon Bon Jovi, Eddie Van Halen, Tommy Lee, Motorhead's Lemmy, Black Sabbath's Tony Iommi (to whom she was engaged), and others. Featuring a foreword by Dee Snider, *Living Like a Runaway* also provides never-before-told details of Lita's dramatic personal story. For Lita, life as a woman in the male-dominated rock scene was never easy, a constant battle with the music establishment. But then, at a low point in her career, came a tumultuous marriage that left her feeling trapped, isolated from the rock-and-roll scene for more than a decade, and most tragically alienated from her two sons. And yet, after a dramatic and emotional personal odyssey, Lita picked up her guitar and stormed back to the stage. As *Guitar Player* hailed in 2014 when they inducted her into their hall of fame of guitar greats: "She is as badass as ever." Fearless, revealing, and compulsively readable, Lita Ford's *Living Like a Runaway* is the long-awaited memoir from one of rock's greatest pioneers and fiercest survivors.

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Customer Reviews

If you want a rock and roll kiss and tell book, Lita gives you that. Some of the stories are entertaining and satisfying because they are cool (Ritchie Blackmore) or funny (Eddie Van Halen) and others will make you sad because drug abuse can wreck people. Don't expect insight into The Runaways. Other than outing some people who, as far as I know, never asked to be outed, you'll get nothing new here. However, the book is most eloquent when you contrast the various things Lita says with other things she says. Her emotional instability lurks on almost every page but she clearly does not see this as a problem. The book is almost a study in what a person with a lack of self-awareness looks like. In one moment Lita is proud of her physically violent reactions to disagreements with people, in the next moment she is painting a portrait of herself as a kind person. I got whiplash as I tried to understand who Lita is from her own words. At the end of the book I understood: Lita is a person of extreme moods and she sees the world and those she meets through whichever emotional lenses she is wearing at any given moment. I'm not being snarky when I say that a good doctor might be able to help her even things out. The saddest and most horrible part of the book is the part about her children. Because it came at the end, I had a lot of trouble picturing Lita as the perfect angel of a mother she says she was. That she lost all parental rights and visitation is terribly sad, but based on her own portrayal of herself, along with my knowledge of how reluctant the justice system is to remove even a bad parent from all contact with his or her children, her version of events didn't ring true at all. I don't doubt that Lita Ford loves her kids.

I must admit, I was never a huge fan of Lita's music back in the day (I'm a thrash metal girl)...but I was a fan of LITA. Hey, I will give it up for any female who even TRIED to break into the metal

world. It always bothered me that in those glory years she relied TOO much on her good looks (think the Kiss Me Deadly video) and not her talent - which was undeniable - to get ahead, but that being said, I was anxious to "read all about it" after all these years to see if she deserves the "Queen of Metal" title or not. I am sad to say it this book left me feeling that deep down, Lita is really not very bright. Any of us who lived through the 80's Metal Scene (myself included!) had some screwups here and there, but you would think one would learn from it and get their head together by age 50+. Here is someone who had a loving family, a decent upbringing, and God-given talent, but still managed to get herself into one bad situation after another - men, management, substances, you name it. We've all been in a bad relationship or 2, haven't we? But to "let" some man whose "name you won't even mention" and who you admittedly never loved suck 17 years out of your life and somehow block you from your children forever? Come on. If she were the "Queen of Metal" I would think SOMEONE in the industry would have come forward to get her better lawyers or some other kind of help. The saddest part is, if she was never in love and things were going so badly, why even have kids at all? What a mess. She takes no ownership of anything she may have done (or not done) to lose her kids.

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