


Tina Turner

Tina Turner

CAPITOL
RECORDS
ARE PROUD
TO
ANNOUNCE
THE RELEASE
OF THE
NEW SINGLE

HELP

PRODUCED BY JOE SAMPLER, WILTON FELDER
AND DOUGU CHANCLER FOR
 PRODUCTIONS INC

AVAILABLE ON
7" & 12"





Marshall Arts presents

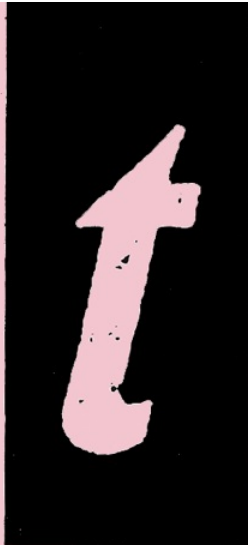


Tina Turner

U.K. TOUR 1984

27th January:-	Cornwall Coliseum, St. Austell.	12th February:-	The St. David's Hall, Cardiff.
28th January:-	Blazer's, Windsor	13th February:-	Day off
29th January:-	Day off.	14th February:-	The Royal Centre, Nottingham.
30th January:-	Top Rank Suite, Brighton	15th February:-	Deragate Centre, Northampton.
31st January:-	Day off.	16th February:-	Day off.
1st February:-	The Guildhall, Portsmouth.	17th February:-	Maarsport, Den Bosch, Holland.
2nd February:-	Leisure Centre, Gloucester.	18th February:-	The Apollo Theatre, Glasgow.
3rd February:-	Gaumont Theatre, Ipswich.	19th February:-	The Capitol Theatre, Aberdeen.
4th February:-	The Apollo Theatre, Oxford.	20th February:-	Playhouse Theatre, Edinburgh.
5th February:-	The Fairfield Hall, Croydon.	21st February:-	City Hall, Newcastle-upon-Tyne.
6th February:-	Civic Hall, Wolverhampton.	22nd February:-	The City Hall, Sheffield.
7th February:-	Day off.	23rd February:-	Davenport Theatre, Stockport.
8th February:-	The De Montford Hall, Leicester	24th February:-	Southport Theatre, Southport.
9th February:-	The Arts Centre, Poole.	25th February:-	The University of Lancaster.
10th February:-	The Colston Hall, Bristol.	26th February:-	The Haven Theatre, Boston.
11th February:-	The Odeon Theatre, Birmingham	27th February:-	The Civic Hall, Harrogate.





**INA TURNER'S
STORY is clearly
begging to be
turned into a film**

... A little girl who works the cotton fields gets discovered singing in a bar and becomes a recording star by accident. She marries the man who found her and together they go on to worldwide fame while she is idolised by the greatest rock star of the age. But as her rise to the top continues her private life falls apart. Her marriage becomes unhappy and even violent; she hits rock bottom, alone and broke. But she struggles back to the top after years of poverty and obscurity. Honest to God, it's a natural ...

She talks about a song she wrote from memories of her early days. "It's a classic now, but when I wrote it I hated that track. It drove me crazy because that guitar was the only thing on it until I did the vocal. Really and truly I just wrote how we lived. I should do some more like that."

So this is the story of how Annie-Mae Bullock, which is the name the baptist preacher gave her, grew up in Tennessee, sometime in the mid-1940s ...

"Church house/Gin house ... Schoolhouse/Out-house ... On Highway Number 19 ... The people keep the city clean."

"There are still three stores in the town and a gin house. There's a church house, but only for the white people and an out-house which is basically for the poor people. In all the local communities the white people own the land and the black people work the crops. It's on Highway 19 - just a single track with a yellow line down the middle ..."

"Go to fields on weekdays ... Go to picnic on Labour Day ... Go to town on Saturday ... Go to church every Sunday."

"Every day you went to the fields, whether you were doing the corn or just the regular cultivating or picking cotton. My daddy was the caretaker on the plantation. People worked for him and he answered to the boss. But I actually worked in the fields ...

"When I was a little girl I was always dancing at school picnics and Labour Day picnics. Bootsie Whitelaw was a trombone player down in Mississippi and Tennessee and when we had picnics he would always play. I was just a little girl then in third or fourth grade but I was dancing and singing with his band.

"I didn't think about what I was doing because when you're just a little Southern girl you don't know about shows and dances and all of that. You just have talent and you just sing all the time for your parents and all. I've always danced. I never had any training. I just danced. Finally I learned that there were professional dancers, so I started hiring them and learning from them. I've been on stage all my life.

"Anyway, at the weekend you'd go to the store on Saturday to buy the food for the week and every Sunday you'd go to church. And that's exactly how it was."

"Twenty-five on the speed limit ... Motorcycles not allowed in it ... Just a one-horse town ... Better watch what you're putting down ..."

"The cops were very strict. They came from Riplea and Brownsville. They would do their regular runs and if there was any trouble like motorcycles being noisy you went to jail immediately. It was so small of course word got around at once, you know: 'Oh yes, Tim Hunter got put in jail because of his bike' - everybody knew what was going on."

"Nubush, oh Nubush ... Call it Nubush City Limits."

"That was Nubush. I got out of there pretty fast."

Annie-Mae left town with her family when she was nine and moved to Riplea, one of a ring of towns about fifty miles out of Memphis. And as she grew up she kept on singing, taking her piggy-bank into town and collecting dimes and quarters busking for the women in the shops. And all the time she was listening to the radio. "I don't remember the artists I listened to because I wasn't aware of how the radio got there or who was making the sounds. My people weren't musicians, they were farmers - they didn't know about recording and all of that. The songs were just there.

"I guess I was listening to country'n'western and R&B, although that was still the blues then. My father's mother was a church-woman, so that was the Baptist side and my mother's mother was Indian, so her music was a little bit different."

At school she sang in the choir and in class talent shows, where the teachers made her sing ballads and opera. Give Annie any kind of song and she'd sing it for you "I liked them all, 'cept I liked the low-down dirty ones the best. All those really bluesy, naughty ones. I could see the women poppin' their fingers and dancin' along."

While she was still in her early teens her parents split up and Annie-Mae left with her mother for St. Louis, Missouri, which is where she found fame, fortune and a new name. But let her tell that story ...

"My sister was already going to clubs, but I had to dress up older to get in. There were white teenage clubs from seven to nine, and then from nine to midnight there were the



t
1

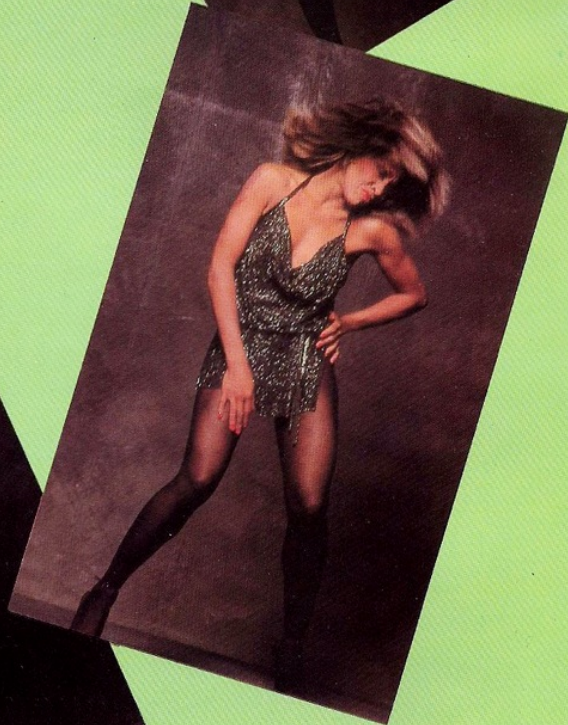
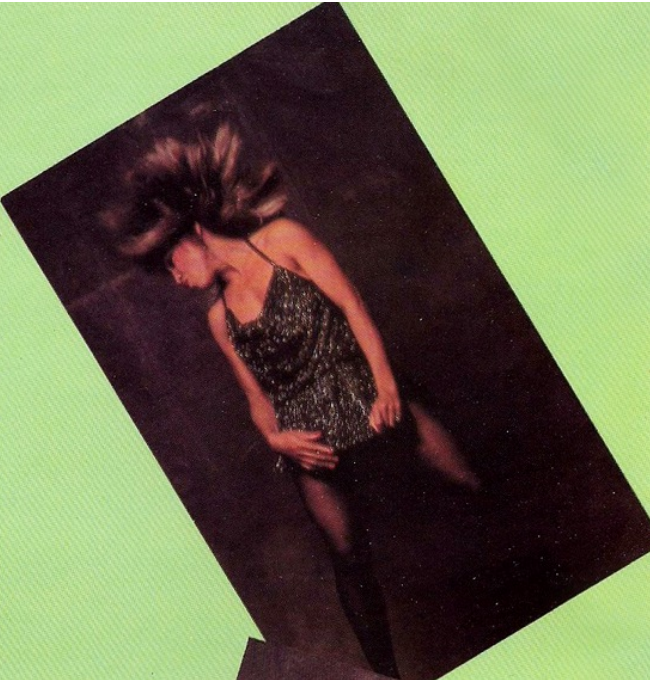
basic nightclubs in the city. Then from midnight through to six in the morning in East St. Louis there was an after-hours place called Club Manhattan. That was the hottest thing in those days. They all had big cars — Cadillacs and Buicks — full of girls.

"Ike used to play there. He had the hottest band in St. Louis. He was the equivalent to the Rolling Stones in St. Louis. And so little me went with my sister and I heard this band and. Oh God, I wanted to get up on stage so bad because I could sing and dance. And so I went and asked Ike and he said all right, but he never called back.

"Finally, after about a year, I was sitting at this after-hours club and the drummer was dating my sister and he came over with her teasing me with the microphone. He put it down and of course I started singing. Ike was so shocked his jaw dropped open.

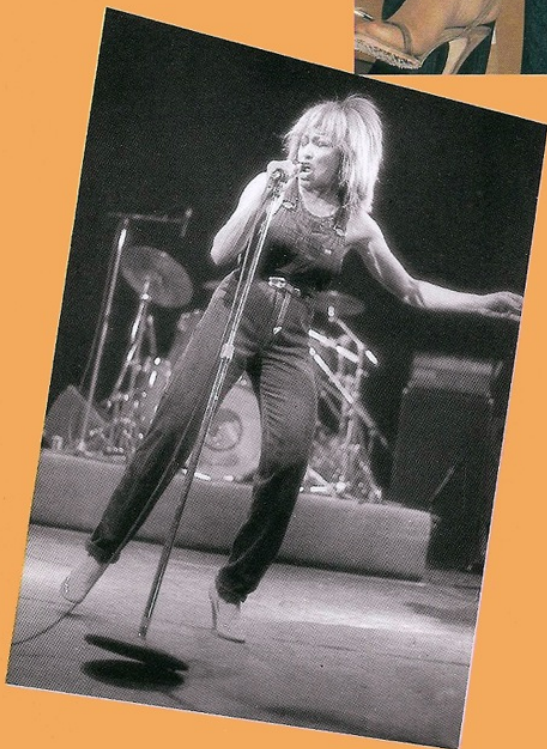
"So I was singing this B.B. King blues song and I went up onto the stage and everyone came running in to see who was singing and that made it even better. So I did a few more songs with them that night and then I started doing weekends with them. I was 17 years old, still at school."

No; only did she sing with Ike Turner's band, she married the man, and if you've read the liner notes on the back of the re-issued Sue EP of Ike and Tina you'll know the story of their first recording session. Ike was producing a demo tape for one of the members of his band and the vocalist he'd hired couldn't make it to the session so Tina had to stand in. She did such a good job with the song — "Fool In Love" — that when Ike took the acetate up to New York they told him to keep the vocal just as it was; the song became a hit and Ike'n'Tina Turner were on their way.



More than 20 years later, incidentally, she still knows how to get to work in a recording studio. This is Martin Ware of Heaven 17 on her version of "Let's Stay Together": "She came to us and asked whether we would write a single for her because she'd liked working with us on 'Music Of Quality And Distinction'.

"We said yes and then realised that we wouldn't have time to write anything properly, so we ended up doing a cover of Al Green's song. She was brilliant, astonishing to work with. Totally professional – a different class to anything we're involved with at the moment. Every note she sang was as it should be. We usually have to go through stuff endlessly, correcting it note by note, but she just seems to know exactly what is needed and does it. We got it in the first or second take. We did three or four just for luck, but they were all brilliant."



Armed with this formidable talent as his wife and partner, Ike gave her a couple of dancing girls – the Ikettes – and started cleaning up on the road around the black clubs and theatres of the South – the Chitlin' circuit. The Ike'n Tina show then – as Tina's is now – was mostly a question of taking tried and true hits, giving them to Tina and letting her get to work. For anyone not acquainted with this process, Tina Turner does not smother a song in piggloss *à la* Diana Ross, nor does she give it the sanctified treatment of an Aretha Franklin; no, her preferred technique is to slam into a song with the several megatons of natural energy at her disposal and to send the whole shooting match career-ing over the top at the highest speed available.

It's almost crass, it's very nearly kitsch, but somehow it seems to work. And all sorts of spotty white boys sitting in London and gazing wistfully into the mirror listened to her and loved her and almost wished that they could be her, because what is a Jagger or a Stewart if not a would-be Tina Turner?

Tina doesn't put it quite like that, of course. She puts it down to the attraction of opposites. "My idea of British people is that they're very correct and hold in a lot, and a lot of what they're holding back is what we put into our music. They tap into what we do because they have so much that they suppress. Black people have so much pain from being black and going through what we suffered; that's soul, and when we sing it's like a lot of those emotions escaping. Maybe that's the connection. I'm sure it would take a psychologist to analyse it properly."







t
1

Whatever the connection, the fact is that, following the success of the Phil Spector-produced "River Deep Mountain High" in Europe (but not in America, where Tina has always had a hard time making the white charts), the Rolling Stones hired her and Ike for their 1969 American tour. All of a sudden their audience was white, longhaired and stoned. "What they got," Tina remembers, "Wasn't a River Deep-type performance. It was like - 'What is that?!?!' There were girls flying and you could see the top of our stockings and our garter belts and everybody went 'Who - hoo!' They didn't know what it was, but they liked it."

So did Jagger, who took the opportunity for a good, long look at the way that Tina danced. "People put labels on things," says Tina, "But I don't think he copied. I just think he was intrigued by our dancing because at the start of his career he didn't move, he just beat his tambourine, but he probably always wanted to dance. When we were touring he'd ask, 'How do your girls dance?' Now he's doing it and he's doing it his way. It's not a copy. It's like if I see a ballerina, I take from her. I can't do it like her, but I take what I want."



There has been an undying love affair between Tina Turner and the rock musicians of Great Britain ever since, and - being the great pals that they are - they all turn up to one another's shows. "I don't like to know when anyone is in the house because when I do it gets to me - I forget a line or something. Well, we were playing New York recently and Roger (her manager Roger Davies) was nervous and he was pacing around and saying, 'Darling is everything alright?' So I knew something was going on. After the show he said, 'Guess who's here - Keith Richards and David Bowie.' I just started screaming and pictures were taken and it looked as though we were having a party, but there was no one else in the room except us."

"Afterwards we all got together and Keith played the piano and we pulled out some songs and Ronnie Wood came by and played guitar. Keith kept saying, 'I'll find you a hit - we've got thousands of tracks we've never used. Do you want to come to Paris tomorrow - we'll cut some tracks?' I said, 'Keith, we're in the middle of a tour,' but he just went, 'Come on over anyway - no one will mind.'"



Which is all a lot cosier than life ever was with Ike.

They were divorced, with Tina refusing to take a single cent of the money that she had earned for her husband over the years. The loss of that money was, she said, the price of her freedom. But the cost was even heavier than that because when she left her husband in Dallas, she was walking out in the middle of a tour, and a host of irate promoters who had paid advances and booked halls wanted their money back. Which is one of the reasons why she has been working on the road solidly for the past eight years, without even a record contract to support her until very recently, and also why her accounts only entered the black some six months ago.





Tina with Peter Jamieson Managing Director
EMI England.



In fact a lot of things had happened in the past six months. Her first single on Capitol Records "Let's Stay Together" was released in Europe at the beginning of October. She appeared on "The Tube" t.v. programme in the U.K. and stunned everyone with the sheer force of her performance. She reminded people that Tina Turner is as unique as she's always been, and also introduced herself to a wealth of new fans. The impact was so great that when her "special" was shown just before Christmas the regular viewing figure was increased by over a million.

The record has become a hit in every European territory and reached number six in the U.K., and achieved well over 250,000 sales and a silver record.

She played a series of seven concerts at London's Venue, which were super-sold-out, with people queueing outside long after every ticket was gone.

The lady continues to work hard and travel, and as she embarks on this tour of Britain is also happy to learn that "Let's Stay Together" is now zooming up the charts in her native America.

In her own words — "people ask me when am I gonna slow down?? you know what I tell 'em — Just Getting Started!!!"

Which means we're lucky enough to have a lot of Tina Turner to look forward to.



Tina with her managers Roger Davies and Chip Lightman.



Management:
Roger Davies,
Roger Davies Management Inc.,
3575 Cahuenga Blvd. West,
Suite 580,
Los Angeles, Calif. 90069. USA.
Telex:- 662520.

Personal Manager:
Chip Lightman.

Sound Engineer:-
Charlie Coulter.

Lighting:-
Chris Dale.

Wardrobe:-
Kathie Lightman.

Business Manager:
Len Freedman,
Jess S. Morgan & Co.

THE BAND:
Kenny Moore — **Pianist & Lead Vocals.**
James Ralston — **Lead Guitar.**
Jack Bruno — **Drums.**
Bob Feit — **Bass Guitar.**
Chuck O'Steen — **Keyboards & Vocals.**

SINGER/DANCERS:
Lejeune Richardson.
Ann Behringer.

RECORD COMPANY:
CAPITOL RECORDS/EMI
Peter Jamieson. David Hughes.
Charles Webster. Jane Evans.
Debbie Bennett. Steve McCaughley.
Karen Thorpe.

CAPITOL INTERNATIONAL:
Harriet Brand. Lothar Meinerzhagen.
Heinz Henn. Julie Pratt. Jackie Reeves.

European Tour Promotion:
Marshall Arts Limited
Leeder House, 6 Erskine Road,
London NW3.

Clive R. Dunn — **Tour Co-ordination.**
Doris Dixon — **Accounting.**
Penny Anderson — **Accounting.**
Gill Trodd — **Promotions.**
Ray Edwards — **Public Relations.**
Alan Morris — **Concert Co-ordination.**
Joanne Howley — **Assistant.**

Overall Co-ordination:
Barrie & Jenny Marshall.

Sound Equipment — Concert Sound Ltd.
Crew:- Adrian Fitzpatrick/Rory Madden.

Lighting Equipment:- Supermick Lights.
Crew:- Glen Power/Roy Davidson.

Backline Equipment:- The Music Bank Ltd.
Crew:- Ross Laing.

Trucking by:- Atkinson & Sanders Trucking Ltd.
Truck driver:- Glyn Mount.

Busses by:- Len Wright Travel Ltd.,
Drivers:- Micky Dean/Tony Grieve.

Limousines by:- Berryhurst Car Hire Ltd.
Chaffeur:- George Stanton.

Catering by:- Vitamin C. Catering Ltd.
Crew:- Moyra Dunn/Trudy Thorogood

Tour Merchandising:-
Adrian Hopkins Merchandising.
Additional items available from:-
126 Wigmore Street, London W1.

Travel & Hotel Co-ordination:
All Star Travel/Trinifold Travel.

Special thanks to:-
Magnum Concerts.
Joe Terry/Stuart Littlewood.

Programme Design:-
Roger Davies Management/
Marshall Arts/Ray Mack.

Art Direction:-
Ray Mack.

Photography:-
Norman Seefe.
Paul Cox.

Photography:-
Norman Seefe.
Paul Cox.
Derek Ridgers.
Steve Hickey.
Chris Norman.
Brian Aris.





LET'S STAY TOGETHER

PRODUCED BY MARTYN WARE FOR BRITISH ELECTRIC FOUNDATION/GREG WALSH. BACKING
VOCALS: MARTYN WARE AND GLENN GREGORY. RECORDED IN LONDON AT ABBEY ROAD STUDIOS

B/W I WROTE A LETTER

PRODUCED BY CARTER

R.D.M. ROGER DAVIES MANAGEMENT, INC.

Capitol
RECORDS

