

I, Tina Study Guide

I, Tina by Tina Turner

(c)2015 BookRags, Inc. All rights reserved.



Contents

I, Tina Study Guide.....	1
Contents.....	2
Plot Summary.....	3
Chapter 1: Nut Bush.....	5
Chapter 2: Childhood's End.....	6
Chapter 3: First Love.....	8
Chapter 4: Clarksdale.....	9
Chapter 5: A Fool in Love.....	11
Chapter 6: Los Angeles.....	13
Chapter 7: Touring.....	14
Chapter 8: River Deep.....	15
Chapter 9: Rock Bottom.....	16
Chapter 10: Loving You Too Long.....	17
Chapter 11: Finding Strength.....	18
Chapter 12: The Great Escape.....	19
Chapter 13: Independence Day.....	20
Chapter 14: The Road Back.....	22
Chapter 15: Overnight Sensation and Epilogue.....	23
Characters.....	24
Objects/Places.....	27
Themes.....	29
Style.....	32
Quotes.....	34
Topics for Discussion.....	36



Plot Summary

I, TINA is the life story of Tina Turner, born Anna Mae Bullock, in 1939 in Nut Bush, Tennessee. As a young teen, Little Ann's life was positioned to change forever upon her meeting with a slick, young band leader, Ike Turner. Turner's group, the Kings of Rhythm, was a popular, local band that played on both sides of the Mississippi—St. Louis, MO and East St. Louis, IL. Once Ike discovered the singing talent of Ann, he cajoled her mother into allowing the youngster to join the band. Ike's life-long goal was to be a big star. Although he would never admit it, especially to himself, he didn't have the talent or charisma needed to make it to the stardom he coveted. But Little Ann did have it all. Upon the release of their first record, FOOL IN LOVE Ann's name, without her permission, was changed to Tina Turner forever.

The book covers the ups and downs of Tina's career when she was part of Ike's band and Tina Turner Revue and later when her comeback sparked a meteoric rise to worldwide superstardom as a solo artist. Only when Tina was able to get away from Ike and his obsessive control of her was she able to sing like she wanted to and select music that was far superior to that written by Ike with his limited talents. While the story of Tina's career is interesting, the story that runs parallel with that story is probably more important and one that Tina wanted, needed to tell to hopefully help other women who find themselves in an abusive relationship.

Ike's physical and mental abuse of Tina began almost immediately after she joined the band. Ike seemed to have no real feelings for Tina. Only after she left him for good did he tear up and seem morose. But that sadness was not for Tina; rather, it was for himself. His ticket to stardom was gone. The brutality of Ike's treatment of Tina is almost unbelievable. Another band member witnessed him sticking a lit cigarette up her nose. In a particularly brutal beating, he broke her jaw right before she was due on stage. Of course, he made her sing anyway—despite the pain and the blood running down her face. He would beat her with phones, shoes, hangers—anything that was handy. The beatings were unprovoked. He might look at her with a hateful glare demanding to know what she was thinking. There was no correct answer that she could provide to forestall the beating she would be getting. To escape her hell, she took 50 Valiums one night. On this occasion she couldn't stand up so Ike was not able to bully her on stage. Once she recovered in the hospital, he angrily asks her if she was trying to ruin his career.

The mental abuse she had to endure was just as cruel and unrelenting as the physical. He did not allow her to go anywhere without his permission. She was given no money—he'd buy her what she needed. He would tell her what to wear and how to sing and what to sing. Even though she didn't love him, his blatant infidelity was a huge source of humiliation.

When Tina Turner finally finds the inner-strength to walk away forever, Ike is reduced to a coke-snorting, talentless has been. Contrarily, in the last few chapters the reader relishes the joy of her successful solo career attaining her rightful place as a world-

renowned talent and star—something Ike always wanted but just didn't have what it took.



Chapter 1: Nut Bush

Chapter 1: Nut Bush Summary and Analysis

Anna Mae Bullock, later to be known as Tina Turner, is born in the small farming community of Nut Bush, TN. The region is sparsely populated with poor farmers but rich with beautiful foliage. Anna Mae is the younger daughter of Floyd Richard Bullock (who goes by Richard) and his wife Zelma. Tina is born with light brown skin, reddish hair and the bone structure inherited from her mother's Indian heritage. Their other child is a daughter, Alline, who is three years older than Tina. Tina is an energetic child who is full of life. Though she loves her older sister dearly, Alline is on a slower track in life than the faster-moving Tina. Tina loves her mother but feels she did not want a second child. She loves her mom somewhat from afar and feels a detachment from her mother that lingers for years.

It is an historic era and changing environment in which Anna Mae makes her debut in the world. The Nazis are sending aggressive signals to Poland, England and France. The atom bomb is on the verge of discovery. Hollywood is producing such classics as NINOTCHKA, GONE WITH THE WIND and WIZARD OF OZ. In music, Glenn Miller and Kate Smith are pop stars. However, another important musical front is on the rise. Jazz and rhythm and blues led by the likes of Cab Calloway, Coleman Hawkins and Charlie Barnet is a budding entity. Benny Goodman's young, black guitarist is playing an electronic guitar. In East St. Louis, several hundred miles north of Nutbush, thirteen-year-old Miles Davis is given his first trumpet. Ethel Waters becomes the first black woman to star on Broadway. Civil rights issues are stirring as well. Black voters defy Ku Klux Klan members who try to scare them away from voting booths. Marian Anderson, who is refused the use of Constitution Hall steps to sing the National Anthem, steals the audience away to the Lincoln Memorial where she sings to over 75,000 shivering fans.



Chapter 2: Childhood's End

Chapter 2: Childhood's End Summary and Analysis

Social, economic and cultural opportunities begin to open up, especially for blacks, when World War II officially breaks out in December 1941 with the bombing of Pearl Harbor. A fledgling arms race begins in a quest for the A-Bomb. As Albert Einstein reportedly said to President Roosevelt, "What if the Germans got one first?" The Manhattan Project spawns a country-wide surge in the need for the plants necessary in the search for fissionable materials. A large diffusion plant is being constructed in Nashville creating an urgent need for laborers and other workers. Tina's parents travel to Nashville to seek employment at the plant, leaving Alline with their maternal grandmother Mama Georgie, and Tina with their paternal grandmother, Mama Roxanna. Zelma and Richard live in Knoxville for two years, away from their daughters.

Tina doesn't like staying with her strict grandmother, but she enjoys the dancing she learns at her grandmother's Pentecostal Church. She doesn't get much out of the service but loves the frenetic dancing. Her parents come back to Nut Bush after two years. On visits to Knoxville to see her parents, Tina makes her first singing money. She is proud of the quarters and half-dollars she is handed for singing a few songs. The family moves around to several small towns over the next several years. On the weekends, they get together with other relatives at a dive in Ripley called the Hole. While the parents are dancing and drinking at the lounge, the kids take in movies. Afterward, they sneak into the bar to wait for their parents. It is quite an education for the ten-year-old. Tina takes in the drinking and partying and senses "something" must be going on inside the cars outside that have fogged-up windows and strange groans emitting from within. Tina sees her first murder when a woman is stabbed in the Hole and dies on the sidewalk outside.

At 10, Tina is the only child asked to be in the Baptist Church Choir in Springdale, TN. She loves the singing and Sunday school but doesn't like having to sit through the long sermons. In her neighborhood, she continuously sees girls sneaking in the sheds with boys. She peaks in once and is astonished at what she sees but finds it somehow appealing. She sees black relationships as sneaky and underhanded, while white people don't seem to hide their affection for one another. She decides she would rather have the kind of relationship that is openly loving.

Tina's parents' relationship has grown worse. One day, they wake up and Zelma is gone to live in St. Louis. She never contacts her daughters or helps support them. Her father remarries but after several years, that relationship ends as well. Her father leaves for Detroit soon after and never returns. The girls stay with a cousin but Tina depends on her sister Alline and older cousin Margaret for advice and comfort. She works after school at the Hendersons, a young white couple with a new baby. She helps Mrs. Henderson with the baby and around the house. She loves spending time with the Hendersons who seem to genuinely love each other.



When Tina is 14, tragedy strikes when her best friend, her cousin Margaret, and Tina's older half-sister are killed in an automobile accident. This is the first experience Tina has with death. She missed Margaret for years and it hurts her even as an adult to think about her death.



Chapter 3: First Love

Chapter 3: First Love Summary and Analysis

By 1954, a new kind of music is emerging. Black jazz and rhythm and blues bands are making their mark. Their smaller, stripped-down versions of the big bands allow for improvisation. A radio station is established that plays across the middle-south. Black fans are not the only ones listening. Tina's grandmother always had listened to country and western, but her dad liked the blues. They only had a radio—no phonograph, so they depended completely on the radio for their music. Tina likes the fast music—the faster the better.

Tina is attending high school in Ripley, TN. The school's basketball team is hosting a visiting team from nearby Brownsville, TN. The energetic Tina is a cheerleader. When she sees the Captain of the visiting team, Harry Taylor, it is love at first sight. She has little contact with him until her grandmother decides to move to Brownsville. The two teens begin dating and Tina soon loses her virginity in the back of his car one night. The relationship is an on and off one and ends when Taylor gets another girl pregnant and marries her. Tina's grandmother dies leaving Tina without a real place to live. Tina and her mother have been in contact recently so Tina decides to move to St. Louis with her.

The jazz and blues clubs are impressive to the 16-year-old Tina. Many are open 24 hours a day. One friend tells her that there are no keys to most of the lounges since the doors are never closed. If St. Louis is wild, East St. Louis is wild and crazy—a place where everything goes. One night Tina goes with Aline, who has also moved in with their mother, to a club on the East side where Ike Turner and the Kings of Rhythm are playing. Tina's first impression is that Ike is ugly but she notices how most of the women seem like they're in a trance when they watch him play. Tina does find his guitar playing captivating and she is soon swaying with the other girls as they gaze at Ike Turner.



Chapter 4: Clarksdale

Chapter 4: Clarksdale Summary and Analysis

Ike Turner was born Izear Luster Turner on November 15, 1931, in Clarksdale, Mississippi, the heart of the renowned Delta blues region. He is the son of a doting, stay-at-home mother and a father who is a man of the cloth. Reverend Turner is not above cheating on his wife, however, which leads to a bizarre albeit slow-motion end. He is pulled out of the house one evening and shot several times by the irate husband of a woman with whom he is having an affair. Since the white hospital won't take him, the doctor has a tent set up in the front yard where they could care for him. The Reverend Turner lays in the tent, finally dying after three years! The town is segregated with blacks who are made to stay on the east side of the town. Ike is drawn to the blues music played in the heart of the black nightclub district. He learns to play the piano but tires of the lessons—he has a natural ability. After helping out at a local radio station, he eventually lands his own radio show.

Ike starts playing piano in honky-tonk bars. He plays with several bands before finally forming the Kings of Rhythm with some friends. In Memphis, they play intermission at a lounge where B. B. King is the headliner. B. B. gets them in touch with his record producer, Sam Phillips, who loves the band's music but tells Ike he is not cut out to be a lead singer. The group releases their record, ROCKET 88 with a new male lead singer and some fancy piano playing from Ike. The record is released under a different band name and sells 500,000 copies. Unfortunately, Ike and his band mates only get about \$20 each. The singer does a little better and receives \$910. Later, Phillips claims ROCKET 88 to be the first rock 'n roll record. Little Richard emulates the sound in his "Good Golly, Miss Molly."

Ike meets another record producer impressed with Ike's piano playing. While keeping the Kings of Rhythm together, he travels with the record producer around the south introducing him to the hundreds of talented musicians in the region. Ike and the band decide to try their luck in St. Louis, and the band finally finds a permanent home at Booker Merritt's Club Manhattan in East. St. Louis. By the time he reaches St. Louis, Ike is single again after two brief, failed marriages. The area is rough, though, and Ike and his fellow band members carry guns. Some members empty their guns into one of Ike's friends one evening. The band continues to record and has some moderate successes. Ike buys a house where all the guys live—a communal house. The band gets a gig to play every Tuesday night in St. Louis at Club Imperial. Initially Club Imperial is an "all white" club and the Manhattan Club on the east side is "all black." That all changes when Ike announces he won't play at any club that doesn't allow both races. He is so popular that the club owners cave to his demands.

Alline Bullock is dating one of the band members. Quite often, she brings her younger sister, Anna Mae, with her to the club. Tina often hums and sings along and the band members start to realize she can really sing. Ike has largely ignored her because he



already has too many girlfriends and she is not his type anyway—way too skinny. However, one night she finally gets hold of a mike and starts singing and Ike is blown away. She secures a permanent spot in the Kings of Rhythm but it is short-lived. When her mother finds out, she forbids her to sing with Turner any longer.

Ike meets with Tina's mother and convinces her that he will take care of her daughter. Zelma agrees—the family is going through tough times and could use the extra money. Ike buys a wardrobe of fancy, sequined stage clothes for Tina which make her feel like a star. At 18, Tina begins dating Raymond Hill, the band's sax player, and becomes pregnant. Ike's current girlfriend thinks Tina's pregnant with Ike's child. She threatens Tina with a gun but winds up shooting herself in the chest. Tina graduates from high school and a few months later has her son, Raymond Craig who she calls Craig. She moves from her mother's house first to a small apartment and then into Ike's house on East St. Louis. Tina is very naive about this move not knowing that Ike is about to move in on her life.



Chapter 5: A Fool in Love

Chapter 5: A Fool in Love Summary and Analysis

By the late fifties, a general rejection of established culture is taking place among the young—the beatniks, the bohemians—a movement trending out of California. Among the young whites, blacks and their music are considered the elite. There is a weak, short-lived attempt to fight against rock 'n roll but it quickly fades. In addition to Tina and others, Ike's common-law wife is living at his East. St. Louis house. When he and his wife separate, he makes advances to Tina. At first, she feels uncomfortable—he's been like a brother to her and she is not attracted to him. But she soon gives in. She wants to be a singer and continue with the band. As the affair goes on, Tina falls in love with Ike. He is like an addiction to her. She becomes pregnant just when Ike takes up again with his wife. Tina moves out for a while.

Ike writes the song "Fool in Love" for recording artist Art Lassiter. But Lassiter is not happy with the financial arrangements and doesn't show at the studio to make the demo. Ike has no one to turn to but Tina. She doesn't like the song but makes the demo. Ike sends it out to multiple record producers including Juggy Murray. Murray loves the song and wants to produce it on the condition that Tina does the vocals. The record is produced as "Fool in Love" by Ike and Tina Turner. Tina isn't excited about the name change but goes along with it.

Ike is excited about the song's potential. He wants to become a big star and tells Tina that if the song is a hit, they will move to Los Angeles to really launch their career. Tina tells him she does not want to have a personal relationship with him (although she is carrying his child). This is the first time Ike beats Tina. He takes a man's shoe stretcher, made of steel and wood, and beats her on her face and body. He then forces sex upon her. She is confused but knows that Ike wants to be a star and has had lots of talent walk out on him. She vows to stay loyal to her mentor.

The song becomes a smash hit and has great cross-over appeal to the white audience. Tina is different. Her style isn't the nice girl like Connie Francis. She is a tough gal singin' about her man. Ike becomes stressed when Tina is hospitalized with hepatitis. Doctors forbid her to go on the planned tour. Ike has different ideas. He sneaks Tina out of the hospital and they travel to Cincinnati to tour with Jackie Wilson. Their song is a hit and they are riding high.

The Ike and Tina Turner revue embarks on a tour and begins playing places like the Apollo in New York. They appear on American Bandstand in Philadelphia. Ike replaces the male back-up singers with girls and not so subtly copies Ray Charles and the Rayettes, calling them the Ikettes. The Revue plays in Las Vegas, but Tina is disappointed their venue is not on the main strip. After a wild ride from Vegas to Los Angeles, Tina has her second son, Ronald. Ike gives her two days off before they travel to Oakland for an appearance. Tina starts wearing wigs when she loses her hair from

over-bleaching. The Ikettes start wearing wigs as well. Tina likes how the hair sways and bounces as she and the Ikettes dance on stage. It becomes a signature part of their act.



Chapter 6: Los Angeles

Chapter 6: Los Angeles Summary and Analysis

A new dance, the twist, helps mark the beginning of the Sixties. Tina and the Ikettes practice the new dance and add it to their routine. Ike is happy to stay in the background as it is becoming increasingly apparent that the star vehicle in the revue is Tina. Being in LA, however, will allow Ike to wheel and deal with the big boys. He'll be happy with that role.

Tina finds the life of a rising recording star stressful. They are either on the road from one engagement to the next or in a studio recording. And then there's the constant practicing of new songs and dance moves. It is unending. Tina is not happy in the personal relationship she finds herself in with Ike. With no provocation, he punches her and hits her with shoes or other objects. Most nights on the stage, she has a cut, black eye or a puffy lip. Emotional abuse accompanies Ike's physical abuse. Unexpectedly, Ike will stare at her and demands to know what's wrong with her or what the "_____ are you thinkin'?" She can never answer satisfactorily enough to please him. Most such conversations end in her being punched.

In Los Angeles, Ike has to hire almost all new musicians. He also adds several new Ikettes. Ike has no one else to turn to one evening and hires a white girl from St. Louis as a new Ikettes. Her name is Bonnie Bramlett, and she is the first and last white girl Ike ever hires as an Ikettes. They apply self-tanning lotion to make her look black but it doesn't fool anyone. While playing in Kentucky, a car of white boys follow Ike and girls and harass Bonnie for being with blacks. Ike stops and pulls his gun on them which sends them flying. It's too dangerous for Bonnie to be in the group and she is forced to leave.

Ike and Tina record several more songs but they go no where. Ike is panicking. Tina privately attributes their lack of success to Ike's limited compositional talents. Ike proposes to Tina and she is afraid to say anything but "yes." They travel to Tijuana and marry. Tina is unhappy. Ike sees the relationship as a way to control his talented star. Ike is legally married to someone else who he doesn't divorce until years later.



Chapter 7: Touring

Chapter 7: Touring Summary and Analysis

Ike and Tina still have no new hits. Ike signs a recording contract with Juggy Murray. Ike takes the \$40,000 money upfront and buys a house in South Los Angeles. He basically reneges on his contract with Murray, recording what he wants and just sending Murray the master. Tina is not overly thrilled with the new house. The four kids—Ike's two, Tina's son Craig and the baby they have together—come to live with them. They bring the housekeeper they had in St. Louis to watch the kids. They soon leave for another road trip. The tour starts off in California, then eventually encompasses the rest of the United States. They are gone most of the time and have a week off at the end of the year which is largely devoted to rehearsals.

The tour is made on a shoestring budget. Ike takes on the job of scheduling and planning himself rather than hire someone to do it. The bus driver doubles as the lighting man. There are no roadies—the musicians have to lug their own equipment. Ike becomes involved with several women soon after his marriage to Tina. Gloria Garcia remains in his life quite a few years. Ann Thomas, a beautiful teenager, remains an obsession of Ike's for many years. Ike estimates that he had at least 100 girlfriends during the course of his relationship with Tina.

Ike brings in a beautiful, young black girl named Ann Cain to watch the kids and keep house. Ann observes that the four kids are undisciplined and lacking in manners and works to improve their behavior. She is smart and Ike begins to use her to take care of the books. Ann sympathizes with Tina when she sees how she is treated by Ike. She witnesses Ike stick a lit cigarette up Tina's nose. However, she soon falls under his erotic spell and becomes involved with him. Even though Tina isn't happy with Ike, she sees as Ann a threat. She feels Ann is taking over her house and her husband. She greets Ann one evening by throwing a table at her and beating her senseless. Nonetheless, Ann stays on as business manager and Ike's lover. The original Ikettes make a record that hits the charts. Ike pays them only their salary and no profit from their hit record. After they leave the revue, Ike gets a court order disallowing them from using the name "The Ikettes."

Ike brings in a white girl, Rhonda Graam, for the household duties. He eventually brings her on the road to help behind scenes. Ike has sex with Rhonda—for the black boy from Mississippi it was a real thrill to bed down a beautiful, young white girl. Rhonda feels her involvement with him was a huge mistake. She feels empathy for him—his background as a black man from the deep south drives him to find self-worth in the wrong ways.

Around this time, Ike starts using marijuana. He had never drank alcohol or done drugs much up until then. He makes Tina smoke a joint a few times which she hated. Tina never gets involved with cigarettes, drugs or drink. She goes to bed early and takes care of herself.



Chapter 8: River Deep

Chapter 8: River Deep Summary and Analysis

Phil Spector catches the Ike and Tina Turner show one night. Spector is the boy genius in the musical world in the sixties. He produced the Crystals, Darlene Love and the Righteous Brothers. Spector's hallmark is his over-inflated studio band—three guitars, two pianos, two bases, etc. Spector's approach to musical recordings became known as his wall of sound. Spector is intrigued by Tina's singing talent and the unusual quality of her voice. He wants her to record a song titled "River Deep-Mountain High." Darlene Love wants to record it but Spector only wants Tina. Tina will be paid \$25,000 for recording the song—a huge amount at the time. One caveat to the arrangements—Spector will not allow Ike in studio during rehearsals or recordings.

Tina rehearses at Spector's house for weeks until he is satisfied that the song is ready for recording. During the final recording, the perfectionist Spector has Tina sing portions of the song over and over again. The recording session goes on for hours. She is sweating and so hot that she takes her blouse off and does the final take in her bra. After weeks of mixing work, Spector is ready to release the record. Although he expected great things, the record is a flop in the states. After this failure, the sensitive Spector goes into hiding and becomes a semi-recluse. Tina is happy with the record. It illustrates her ability to sing a complex song rather than just scream out the inferior music Ike writes. "Deep River" is a smash hit in England—the color-blind audience there hungry for America's black entertainers. The Rolling Stones invite Ike and Tina on their tour. The tour is a success and Tina strikes up a friendship with Mick Jagger who asks her to teach him to dance the pony. Ike and Tina have a few appearances in France which Tina instantly loves. In Tina's mind the British tour was going to be the mark of a new beginning for her—one without Ike.

Tina has had enough of Ike's continued abuse and his blatant infidelity. She no longer loves him and sees the future without him. In France, she visits a psychic who tells her that she will be one of the biggest stars in the world and that her partner will fall away like a leaf.



Chapter 9: Rock Bottom

Chapter 9: Rock Bottom Summary and Analysis

When Tina catches Ike in bed with Ann Thomas, she insists that the woman move out of their house. The woman moves out, but it doesn't stop Ike's infidelity. When Ann shows up one day like nothing happened, Tina chases her with a hammer. Ike never gives Tina her own money—he buys her what she needs. She steals some money from his wallet one day and buys a new wig. He finds out and beats her. She finally gets the nerve to leave him but he tracks her down on the bus. She returns home to face the first of many wire hanger beatings.

Ike is now using cocaine and his fuse is shorter than ever. Tina discovers that she and Ann Thomas are both pregnant at the same time with Ike's children. Tina feels this is the ultimate humiliation and terminates her pregnancy. Tina dreams of Ike marrying Ann and their relationship reverting to just a business one. Ike doesn't spare Ann Thomas. When she steps out of line, Ike abuses her, too. Ann Cain is beaten by Ike just once and has enough sense to leave and not let it happen again. Tina visits the same LA hospital numerous times with her injuries from abuse. In one particularly brutal beating, Ike breaks Tina's jaw but still forces her to sing that night. Tina is in a nightmare and can think of only one way out. Telling her doctor she needs something to help her sleep, Tina gets a prescription for Valium. She takes all fifty pills and is rushed to the hospital. She almost dies that night but survives after her stomach is pumped. Of course, Ike is angry at her for missing the show. When she is conscious again, he angrily accuses her of trying to mess up his life. After leaving the hospital, Ike allows Tina two full days off before she's back on stage. Tina who had once admired then loved Ike, now truly hates the man.



Chapter 10: Loving You Too Long

Chapter 10: Loving You Too Long Summary and Analysis

In 1969, the Revue hits the big time in Vegas. They are opening in a lounge at the International where Elvis Presley is the headliner. They hang out with Sammy Davis, Jr. Ike at first resists but record producer Bob Karsnow convinces him to let Tina record a cover of the Otis Redding hit "I've Been Loving You Too Long." This record and albums make it to the top one-hundred. Still the big smash hit eludes them.

Tina becomes interested in rock 'n roll, a departure from the strictly R & B sounds of the Revue. She tells Ike she wants to cover on stage the Beatles' "Come Together," the Stones' "Honky Tonk Women" and the Credence Clearwater Revival's "Proud Mary." Ike reluctantly agrees and they begin adding some "black rock" to their act. The Stones add B. B. King and Ike and Tina Turner to their upcoming US tour. Tina wins critical praise on the tour and afterward Ike and Tina have several mediocre hits including Tina's praiseworthy version of "Come Together."

Tina becomes ill. At first she thinks it's just a cold but it worsens to pneumonia. Her doctor tells her not to work but Ike vetoes that. Her condition worsens to tuberculosis. It is years before she fully recovers. While in London, she sees a friend's doctor, Chandra Sharma, who puts her on the road to recovery. Under his care, she is fully recovered by 1980, a full eight years after falling ill.

When Tina returns from the hospital, Ike had redone their house in a garish style that she abhors. The Turners go back on the road and open for Elvis again in Vegas. They play a small part in a TV drama in which Sammy Davis is starring. To show his appreciation, Davis buys Tina a Jaguar. In 1970, Tina records "Proud Mary." The record, rising to number four, would be their biggest hit. Tina wins a Grammy for her vocals. Ike is rolling in dough and buys his own studio. The decor is garish like the recently re-done house. It contains two studios and a secluded area where he can entertain his women.

Ike's cocaine addiction is worsening. His behavior is erratic—he hardly sleeps, openly carries guns, drugs and large amounts of money around. He wears fur coats and black tights. He is blatantly adulterous. An account of his behavior is included in a story about the Turners in *THE ROLLING STONE*. This semi-expose incenses Ike. Ike's physical abuse of Ann Thomas who lives behind the studio with their baby increases. One day he breaks her arm. Ike's physical abuse spreads to Tina's sons.



Chapter 11: Finding Strength

Chapter 11: Finding Strength Summary and Analysis

In the early seventies, Ike and Tina have their last top 30 hit together—"Nut Bush City Limits." They produce several albums that fail to rise to the top 100. Ike's cocaine habit is taking over his life. The area inside his nose between his nostrils is beginning to deteriorate and eventually disappears but he can't stop using. Tina is introduced to Buddhism by an acquaintance and is intrigued. She has begun to realize that the change she is seeking and needs so desperately must come from within. She has to learn to accept and understand herself. Tina begins chanting Buddhist prayers and starts to feel a distinct change within herself.

Tina lands a part in the movie, TOMMY, which also stars Elton John, Eric Clapton, The Who and Ann-Margaret. She plays the Acid Queen but is so naive that she doesn't at first realize the movie is about drugs. When the movie debuts, Tina receives much praise for her performance. Ike is irritated at the attention Tina is getting. Musicians are beginning to shy away from renting Ike's studios. The large amounts of cocaine and coffee that has been spilled onto the sound mixing equipment has rendered it almost useless. As Ike deteriorates, Tina becomes stronger. Tina leaves Ike for days one time then for weeks another time. She tells him she cannot go on living with his abuse. Her new-found strength is weakening him.

Chapter 12: The Great Escape

Chapter 12: The Great Escape Summary and Analysis

With diminished record sales, opportunities for live appearances are dwindling as well. In July, 1976, Tina and Ike have an appearance scheduled in Dallas. In the car on the way to the hotel, Ike brutally beats Tina who for the first time fights back. When they get to their room, Tina waits until he falls asleep to slip out. She has just a few cents and one small suitcase. She gets a room that night at a another hotel. She had no money but the manager gave her a private suite and security at her door. Her face is so battered that he knows she is in danger. She flies back to LA the next day and hails a cab to take her to freedom.



Chapter 13: Independence Day

Chapter 13: Independence Day Summary and Analysis

After sixteen years of hell, Tina finally feels free. Nate, the first friend she stays with after her escape, calls Ike and lets him know that Tina wants a divorce. Ike threatens Nate and his family so Tina moves on. Tina moves from place to place over the next several months, paying her "rent" by cleaning her friends' houses since she has no money. The women she stays with all say chants with her which helps to calm her. Ike finds out where she is and has one of her old Ikette friends try to convince her to talk to Ike who's waiting outside. Tina calls the police who forces him to leave. Tina agrees to meet him over coffee but she is adamant—she is not coming back and he is scared realizing he's lost her. Ike, Jr., observes his father's intake of cocaine increase markedly during that time. Ike hits Ike, Jr., in the head with a cocked .45 which sends him to the hospital with a serious head injury. Ronnie sees his father crying a lot and writing songs about Tina that he never records.

Ike sends all four kids to live with Tina and rents a house for her and the kids nearby. Tina enlists the help of old friend Rhonda Gramm to get her bookings in an effort to launch a solo career. Initially, Tina gets some gigs on TV specials and on game shows. Her name is mud because she walked out on the tour and she is financially libel for those losses. Tina makes enough to keep the rental house going and take care of her and the kid's basic needs. Tina files for divorce, her lawyer asking for \$4,000 a month in alimony, \$1,000 in child support and custody of Craig and Ronnie. All Tina really wants is her freedom. When she informs Ike that she will never record with him or perform with him again, the trouble really starts.

Rhonda's house is set on fire twice. She moves in with Tina and one night the windows of her car are shot out. The police inform Tina that they had gotten word that Ike had a contract out on her. She is frightened but forges on. She hires UA head Mike Stewart as her new manager. He advances funds to enable her to stage her new act. She begins anew in the cabaret circuit. Opening night in Vancouver is a hit.

Craig's girlfriend is staying at the rental house one night. Her car is set on fire and Tina's is blasted by a shotgun. Tina calls the police but decides she's had enough. Ike can have everything. She just wants him out of her life. Tina gets writer's royalties to the songs she wrote and basically the clothes on her back. The divorce is final in November, 1977.

Ike, Jr., and Michael become disenchanted with having to pitch in with the housekeeping so they move back with their father. Tina discovers that Ronnie has a drug problem and places him in rehab where he becomes involved in Scientology. When he returns home, Tina discovers he is not attending the private school she is paying for and that his drug problem has re-emerged. Tina believes that only tough love will save him so he is forced to move into an apartment with a friend. Craig joins the

Navy. Tina is now divorced and has an empty nest. She focuses more intensely on her career. Tina makes a solo recording of "Rough" but it does not do well. Her label drops her in the US but keeps her on in Australia and England where she continues to be popular. Tina is unhappy with both her recording career and the cabaret circuit. She needs a new agent. After appearing on Olivia Newton-John's special, a friend suggests that she talk to Newton-John's agent, Lee Kramer who is looking for new acts to manage. Tina decides to pay Kramer a visit.



Chapter 14: The Road Back

Chapter 14: The Road Back Summary and Analysis

Roger Davies, one of Lee Kramer's associates, becomes Tina's new manager. He recognizes her great talent but knows that her act needs total revamping. It is difficult to get state-side engagements for Tina, so Davies concentrates on Canada. An offer comes in for Tina to do a five-week tour in South Africa for \$150,000 per week. Davies is at first reluctant due to South Africa's racial policy of apartheid—state-ordered segregation. But Tina points out she was born in the racially divided south. They accept the tour which is a critical success. Next Tina has tours in Southeast Asia and Australia after which Davies advises her to fire her band and crew and revamp her entire act. Davies tells her that in order to update her act, she needs to get rid of the sequins and lame and the long wig. Tina follows his advise and begins hiring a new band. Tina then has a successful European tour. Davies is still unable to get her decent engagements in the States.

Davies knows instinctively that to launch a solo career, Tina needs to make a buzz and that that buzz has to be in the States. He convinces the Ritz in New York to let Tina perform. Davies offers to play for free, settling for only accommodations and band salary. The engagement is a huge success and the buzz that Davies wanted begins. Davies gets a cover story about Tina's comeback on People Magazine. A return engagement to the Ritz brings Rod Stewart to the audience, who invites her to sing with him on his Saturday Night Live appearance. The Rolling Stones are touring the US and invite Tina to appear three-nights at their New Jersey engagement.

Tina sings a cut "Ball of Confusion" on a British album of favorite pop hits produced by B.E.F. using synthesized musical tracks. Tina's song gets praise, but it only plays in Britain. Based on that success, Davies tries to secure a record deal with Capitol for Tina. After nine-long months, a contract is finally almost there. But there is a shake-up at Capitol and the new execs do not sign any contracts pending before their arrival. Tina returns to the Ritz in New York. David Bowie has a gig in New York at the same time. He is being visited by an entourage of Capitol execs who learn that his plans after his show is to go see his favorite female singer—Tina Turner. They all join him along with Keith Richards and Ron Wood of the Rolling Stone. Afterward, they go to Keith's apartment and have an all-night jam session. As a result of Tina's performance, Capitol confirms Tina's contract and is eager to record her.

Tina and Davies travel to London to record her single with B.E.F. There is some confusion about what she should sing but they finally agree to cover Al Green's "Let's Stay Together." Tina does the song perfectly in one take amazing everyone present. It is a big hit in England, but the label is reluctant to release it in the States. The hit leads to another European tour and finally to an album of ten songs including "What's Love Got to Do with It," "Let's Stay Together," and "Private Dancer."



Chapter 15: Overnight Sensation and Epilogue

Chapter 15: Overnight Sensation and Epilogue Summary and Analysis

Chapter 15: Overnight Sensation

Finally, Tina has a huge hit when "What's Love Got to Do with It" is released. She receives praise for her vocals that will "melt vinyl." The song becomes Tina's first number one hit followed by the album "Private Dancer," which remains number three for three months. The album sells ten million copies worldwide. Tina wins two Grammys for her album and "What's Love Got to Do with It" is record of the year. To top things off, Tina wins a movie role in "Mad Max Beyond Thunderdome" playing opposite Mel Gibson.

Epilogue

Tina is 46 years old and on top of the world. Her career is still in full bloom. She is thankful to everyone—even Ike—who helped in her career. Above all, she is thankful to God—she feels a little bit of God is in everyone just waiting to be discovered. She credits her religion of Buddhism as the source that allowed her to find her inner strength. She is hopeful that her story reaches those who need it with the message that one does not have to stay in any relationship that is toxic. Tina moves her mother, who is in failing health, to live with her in Los Angeles. She feels reconciliation towards her mother but still feels the sting of not being loved as a child. Eventually, Tina relocates to London. She likes the energetic feeling the city gives her. Finally, Tina has found out who she is and where she belongs. When she learns more about life, she promises to share it.



Characters

Anna Mae Bullock (Tina Turner)

Anna Mae Bullock was born in Nut Bush, Tennessee, on November 26, 1939. Her parents were Zelma and Richard Bullock. She was the younger of their two daughters. Anna Mae's older sister was named Alline. Young Anna's parents did not have a loving relationship. Anna Mae loved her mother but she felt a distance from her. She was convinced that because her mother was not happy with her father that her mother never wanted Anna. The estrangement Anna Mae sensed from her mother haunted her for years and contributed to her lack of self-esteem.

Anna Mae's first experience with music was at her Baptist church. At ten years of age, she was the only child invited to be part of the church's choir. Her mother left her father when Anna Mae was 12. Several years later, Alline and Anna Mae both followed their mother to St. Louis. Alline was dating a musician in a popular local band call the Kings of Rhythm. Ike Turner was the leader of the band and met Anna Mae when her sister brought her along to the club. Anna Mae was 16 and Ike eight years older. Ike became aware of Anna Mae's singing ability and made her part of the band. When the recording artist failed to show to record Ike's new song, "Fool in Love," Ike tapped Anna Mae to make the demo. The record was produced under the name Ike and Tina Turner. Anna Mae was not thrilled with the name change but went along with it. After all, she wanted a singing career.

Although Tina's first impression of Ike was that he was ugly, she eventually fell under his spell and became involved with him. She became pregnant and had a son. Ike got involved with someone else but eventually returned to Tina. They married but did not have very many happy times together. Ike controlled every move Tina made. He started slapping and punching her for no reason at all. Tina put up with the abuse for sixteen years. She finally found the strength to leave him and divorce him. Only then did she realize that she was the strong one. Ike had feared he would lose Tina, the talent of the group, and tried to keep her by using fear and intimidation. Once she stood up to him, he was nothing.

The Ike and Tina Turner Revue had several hits over the years—their biggest hit was a cover of "Proud Mary," which rose to number four on the charts. As a solo artist, after divorcing Ike, Tina enjoyed one of the biggest comebacks in music ever.

Izear Luster Turner (Ike Turner)

Ike Turner was born Izear Luster Turner in November 15, 1931, in Clarksdale, Mississippi. The future rhythm and blues musician's birthplace was appropriately located in the the heart of the renowned Delta blues region. His father was a pastor; however, the Reverend Turner was not known to be faithful to his wife. An irate husband



shot the Reverend and gravely wounded him. Since in those days blacks were not allowed in white hospitals, a tent was set up in the front yard where they could care for him. Ike's father stayed in the tent for three years before he died. Ike learned from his father that it was okay to be adulterous—just don't get shot!

As a young man, Ike loved the blues music played in the heart of the black nightclub district in Clarksdale. He taught himself to play piano. Learning this basic instrument at a young age laid the foundation for Ike who would go on to become quite a good musician. At a relatively young age, Ike became the leader of the Kings of Rhythm band that played in St. Louis, MO and East St. Louis, IL. Ike met Tina through her sister when she was just sixteen years old. He soon added her to the band when he realized what a talented singer she was. They later married and had one son together, staying together for sixteen years. During that time, the Ike and Tina Turner Revue enjoyed success with several hits and good album sales. Their biggest hit together was "Proud Mary," which rose to Number 4 nationwide.

Ike was cruel and abusive to Tina. He feared losing her so much that he controlled her with fear and physical and mental abuse. He did not allow her out of his sight. He gave her no money and bought what she needed. He told her how to sing and what to wear. He didn't let her have any friends. When Tina finally realized she was the talent, something he knew all along, she found the inner strength to finally leave him. At last she knew she didn't need him at all.

The book ends with Ike a deflated, defeated man who snorted so much cocaine that the cartilage and skin inside his nose was burned away. Without having Ike around to drag her down, Tina went on to launch a solo career that reached heights far beyond the Ike Tina Turner Revenue—the heights that the less talented Ike always coveted.

Zelma Bullock

Zelma Bullock is Tina's mother. Tina adored her mother but felt she was remote and favored her older sister. Tina always felt her mother never wanted her.

Floyd Richard Bullock

Floyd Richard Bullock, who went by Richard, was Tina's father. Richard was the resident-overseer of the Poindexter farm. Richard and Zelma had a stormy relationship and argued quite often.

Alline Bullock

Alline Bullock is Tina's older sister. Alline was dating a member of Ike Turner's band and brought her little sister to some of the sessions which is how Tina met Ike.



Margaret Curry

Margaret Curry was Tina's cousin and best friend. Sadly, Margaret was killed in an automobile accident when Tina was very young. It was difficult for Tina even many years later to talk about losing Margaret.

Ike, Jr., Michael, Craig and Ronnie

Ike, Jr. and Michael were Ike's sons from other relationships. Craig was Tina's child from her first relationship and Ronnie was Ike and Tina's son. Ike eventually became abusive to the boys.

Phil Spector

Phil Spector, the young musical genius, heard Tina and wanted to record her. He produced Tina's "River Deep" single, but never allowed Ike to be in-studio.

Roger Davies

Roger Davies became Tina's new manager after she left Ike. Tina took his advice and hired an all new band. She got rid of her long wig and sequins. With his guidance, Tina launched an incredibly successful solo career.

British Rock Stars

Tina Turner was idolized by The Rolling Stones, Rod Stewart, David Bowie and Elton John to name a few. They were instrumental in launching her comeback as a solo artist.



Objects/Places

Nut Bush, TN

Anna Mae Bullock, later to be known as Tina Turner, was born in Nut Bush, TN, November 26, 1939.

Clarksdale, Mississippi

Izear (Ike) Luster Tuner was born in Clarksdale, Mississippi, on November 15, 1931.

St. Louis, Missouri

When Tina moved from Tennessee to live with her mother in St. Louis, she met Ike Turner who was the leader of the Kings of Rhythm band.

East St. Louis, IL

The Kings of Rhythm played in both St. Louis where they were popular with the white kids and in the rougher city of East St. Louis, IL, where the black kids came to see them.

Los Angeles, CA

After a modicum of success, Ike insists that he, Tina and the sons move to Los Angeles where he feels he can become a big star.

Las Vegas, NV

Ike and Tina's first engagements in Las Vegas were at sleazy lounges. Later, they opened for Elvis Presley at the International.

England

"Mountain High," Tina's first solo recording was a flop in the US but a smash hit in England. After the song became a hit there, the Rolling Stones asked Tina and Ike to join their tour of England.



Europe

Tina instantly loved Europe. After their first European tour, Ike and Tina have a few engagements in France. The minute Tina stepped on the ground in Paris, she fell in love with the city. After she established her solo career, Tina moved to London.

Dallas, TX

Ike and Tina's last engagement was scheduled in Dallas, TX. Before the show, Ike brutally beat Tina. She slipped out and escaped back to LA. She never appeared nor recorded with him again.

Vancouver, British Columbia

After staging a new act, Tina made her first solo appearance in Vancouver, British Columbia.

The Ritz, New York City

The Ritz in New York City is where the buzz about Tina Turner's comeback started. This appearance was the turning point in her solo career.



Themes

Music

Not surprisingly, music—particularly black music—is a major theme in the life story of Tina Turner. As with many Rhythm and Blues singers, Tina's first experience with music is at church. At ten years of age, she is the only child who is asked to be in the church choir. When she visits her parents while they're working in Knoxville, strangers pay her quarters and half-dollars to hear her sing. Tina and her young friends sneak in the lounges her parents frequent and enjoy the honky-tonk music played there.

After World War II, a new kind of music begins to emerge—black jazz and rhythm and blues bands are making their mark. In preceding years, the big swing bands like Glenn Miller were the rage. But the black combos—the smaller, stripped-down version of the big band like Count Basie and Duke Ellington—allow for improvisation and gain positive notice. The music has cross-over appeal to the larger white audience. This musical transition paved the way for the success of future black artists like Tina Turner. RB legend B. B. King introduces Ike and Tina to his record producer. The record producer is impressed with the Ike's band, the Kings of Rhythm. Ike takes the white producer on a tour of the South, which showcases the hundreds of talented black musicians unknown to the white music world.

By the time the sixties roll around, the bohemian movement trending out of California provides an audience who look at black artists as the elites of the musical scene. Tina's first solo recording, "River Deep," produced by the boy genius Phil Spector, is slightly ahead of the curve in the States, however, and flops, but the song is a smash hit in England where the more sophisticated audience is color blind. To Tina, the song is validation to her that she is capable of singing complex songs rather than just screaming the simplistic songs written by Ike.

Impressed by Tina's talent and exciting stage presence, The Rolling Stones invite Ike and Tina to tour with them in England. Tina strikes up a lasting friendship with Mick Jagger. By 1967, the Beatles and the Stones are at the top of the music scene. Black music is coming of age as well with the success of groups like the Supremes. In 1969, the Revue lands a gig as a lounge act at the International where Elvis Presley is the headliner.

Domestic Abuse

Tina Turner, then Anna Mae Bullock, met Ike Turner when she was 16 years old. Ike was eight years her elder and the leader of a popular, local band that played both in St. Louis, MO and East St. Louis, IL. Tina was not attracted to Ike, but just like many other women Ike encountered, she seemed to fall under his spell. He was a talented celebrity who had money and a future. Tina was a young black girl from the south whose parents



had both abandoned her. She had little self-worth and a confused identity. Once Ike realized Tina could was the real draw and talent of the band, he intensified control over her to keep her from leaving. This control led to years of brutal physical and mental abuse from which Tina found it difficult to escape. She was able to leave only after she realized her own self-worth and that Ike in fact was the weak one, totally dependent upon her.

The physical abuse started with slaps and punches to her face. Her punishment was meted out for her not singing like he told her to, for her failing to do a small task he'd given her, or many times for looking at him the "wrong" way. She would look up at times and he would be glaring at her wanting to know what she was thinking. There was no satisfactory way for Tina to answer the question. No matter what her answer, she would get a punch or a slap. She often appeared on stage with swollen and bleeding lips and black eyes. One of the band's managers saw Ike stick a lit cigarette up Tina's nose. On one occasion, Ike beat Tina's face so brutally that he broke her jaw. In yet another brutal episode, he broke her ribs. No matter what her condition, however, Ike forced her to go on stage and sing. Ike would beat Tina with shoes, shoe stretchers, hangers—anything that was handy. Forced sex typically followed Tina's beatings—rape being another form of abuse that underscored his need for control. Ike's blatant infidelity was another way of diminishing Tina's self-worth.

As Ike's cocaine addiction escalated, so did his abuse of Tina. He once threw boiling hot coffee on her face from which she suffered third-degree burns. Ike used psychological abuse to control Tina; he controlled every aspect of her life. He did not let her have money and bought her what she needed. She could not go anywhere without his permission. She had to sing the way he told her to and wear what he decided she should wear. She feared more abuse or worse if she tried to leave. And especially during her time with Ike, she feared he would destroy any chance she had for a singing career.

Outsiders are always at a loss as to why a woman would endure abuse and pain and stay with such a man. As her song says "What's Love Got to Do With It" Tina only felt love for him for a very brief time; after that, it was fear that kept her there. In the end, she hated the sight of him. Women in this situation are psychologically reduced to basic survival instincts. Tina was a strong woman, much stronger than Ike; she just didn't know it.

Self-Worth and Inner Strength

Tina's struggles with self-esteem and abandonment began at a young age. She recalled how she always admired her mother from afar. To Tina, her mother was the perfect, beautiful woman; however, she always felt an uncomfortable remoteness from her mother. Zelma Bullock signaled a detachment that the young Tina could neither understand nor confront—it was just their relationship. In later years, Tina concluded that her mother, who had a horrible relationship with Tina's father, did not want Tina who was her second and last child. When at twelve her mother leaves them, Tina is further



hurt and confounded. At that tender age, children have a way of blaming themselves for their parent's problems and behavior. Tina's confusion and sadness about her relationship with her mother haunted her for years. Perhaps she felt she deserved to be punished. Enter Ike Turner.

At sixteen years of age, Tina's singing abilities are discovered by Ike Turner, the 24-year-old leader of a popular local band in St. Louis called the Kings of Rhythm. It is soon apparent to everyone, especially Ike, that Tina is the talent that is drawing the crowds. Ike who was plagued by self-esteem issues himself, was obsessed with possessing and controlling Tina who he deemed to be his ticket to stardom. Since Tina's sense of self was fragile or indeed non-existent, she was easy prey to the slick, older man who offered her identity and purpose. Ike controlled every aspect of Tina's life through fear. She feared angering him since he could throw her out and end her chance for a career. Later, she feared his abuse and cruelty. Tina did not possess the healthy foundation necessary for her to be able to walk out.

In her early thirties after years of hell with Ike, Tina began to explore her inner-self. She came to realize that the key to attaining a better life was within her. Tina had been introduced to Buddhism and meditated while chanting Buddhist prayers. The chants brought her peace and helped to clear her mind of the horror of her existence with Ike. Once the seed was planted, Tina began to see her self-worth and realize that she was a very strong person. As Tina grew in herself, Ike's power began to collapse. In the end, Tina realized that Ike was the weak one, totally dependent upon Tina. For sixteen years, Ike had Tina fooled until she found herself. Once she did so, she walked away without looking back. Ike just snorted extra cocaine.



Style

Perspective

Since the book, "I, TINA," which is the life story of renowned entertainer Tina Turner is co-authored by Tina Turner and Kurt Loder, senior editor at The Rolling Stone, the account possesses the utmost in credibility. Though Loder writes the narrative and has constructed the story in a pleasing manner, Tina interjects her own feelings and memories about her life and career. Tina's comments are articulate and thoughtful. It is obvious Tina does not sugarcoat the bad nor over-inflate the good. Just like her singing, her commentary contains a raw honesty that literally comes off the pages. Even in the egregious conditions in which Tina often found herself, she relates the episodes with a stark realism tempered by an ever-present wry humor.

Loder, as a music reporter, has added color and anecdotes which were available to him from both his own knowledge and memory and from the plethora of research and documentation available to Rolling Stone magazine. Loder also adds a history of music that runs parallel to Tina Turner's story. He further sets the stage by intertwining the events of the day and the tone of the country as Tina makes her way to eventual stardom and freedom from abuse.

In addition to Tina's contributions, the book includes the comments and memories of the people who touched Tina's life from her beginnings in Nut Bush, Tennessee, through her brave and wise escape from the oppression of living with Ike Turner. There are even comments from Ike.

There is the strong sense that Tina's reason for writing this book was twofold. First, she wanted to tell the story of her life from its meager beginnings to international stardom. Second, and probably most important to her, she wanted to send the message that women should not live with an abusive partner.

Tone

Although the book, "I, TINA," is obviously the life story of world-famous singer and entertainer Tina Turner. It could be argued, however, that the book has a more important message, that being that women should not endure physical or emotional abuse within a marriage or relationship. The secondary plot, the abuse, is a sober subject warranting the serious tone that it is given by co-author Ken Loder. Tina, who adds much in the way of personal commentary throughout the book, presents the subject in a way that at times is surprisingly light. No doubt Tina has taken the very healthy step of moving on in her life and looks back to her abusive relationship with Ike Turner as a distant, albeit unpleasant memory and thus is able to make some funny, sarcastic remarks about that time. However, Tina probably does not want to relive that awful time and protects



herself by presenting the detached demeanor of a bystander rather than the harrowing account of the principal.

One would assume that a successful career in show business, despite its ups and downs being a given, would evoke the resurfacing of many warm moments and joyful experiences. However, in Tina's case, the abuse she suffered was so irrevocably tied to her career with Ike that that part of her career was a largely joyless experience. She feared that if she crossed Ike—like insisting he not beat her—that her career would be over or that she would be in line for more abuse or worse. Tina's main priority during her time with Ike was not her career; rather, it was merely survival. Knowing what this woman went through for years, there is a sadness that permeates the lightness that Tina tries so desperately displays.

Kurt Loder is a writer, reporter and senior editor at The Rolling Stone. His tone is professional and his account chronicles the story in a smart and rich manner enhanced with interesting anecdotal gems throughout.

Structure

"I, TINA," the life story of Tina Turner is co-authored by Tina Turner and Kurt Loder, senior editor at The Rolling Stone. The book is segmented into fifteen chapters and ends with an epilogue. The book also contains two appendices. Appendix A is titled "Cast of Characters," which lists the people Tina encountered during her life and career. Appendix B is titled "Tina Turner's Greatest Hits," which lists hits from her days with the Ike and Tina Turner revue up through her hit "We Don't Need Another Hero" from her "Mad Max Beyond Thunderdome" soundtrack of 1985. Tina also appeared in that movie. Each listing is accompanied by some background about the music.

The story of the life of Tina Turner is revealed in a straight-forward, chronological order. Loder handles the flow and details of the story and adds color by providing what current events were taking place at the time and what impact they had upon the music scene. He lays out the history of black music and how its popularity surged after World War II. Black jazz and rhythm and blues bands were enjoying cross-over appeal to white audiences. Loder connects the emergence of this music to the later popularity of the Ike and Tina Turner revue and the ultimate stardom of Tina as a solo artist.

Interspersed between Loder's narrative are direct quotes from Tina and Ike and many others who touched Tina's life. Following Loder's summary of an incident, there may be several inserts of direct quotes from the principals, sometimes offering differing views of the same incident.

The structure of this account provides the reader with a satisfying summary of Tina Turner's early career as well as the evolution of black music at the time.



Quotes

"I loved her and she didn't even realize it. I'd look at her and think, 'Oh, she's really pretty. I wish . . .' And I'd wish, and I'd wish. But I never got that wish. My mother wasn't mean to me, but she wasn't warm, she wasn't close, the way she was with Alline. She just didn't want me. But she was my mother, and I loved her." (13)

"A certain urgency and vast new funds were assigned to the quest—ongoing in America for the previous two years—for a nuclear weapon. As Einstein put it to President Roosevelt: What if the Germans get one first?" (18)

"My life seemed divided between the upright Baptists and the proper little girlfriends on one side, and all this earthiness on the other. The clean and the dirty—I was caught in both worlds. Maybe you have to be a bit of both to learn about life. Life is certainly about both, isn't it?" (27)

"Slowly, he began to look upon Little Ann as his possible ticket out of St. Louis. He lusted for the big time, the national-tour circuit—the Apollo in New York, the Howard Theatre in Washington, the Regal in Chicago. But the Kings of Rhythm—as sharp and exciting as they were—were still an R and B party band: capable of covering any hit, but short of distinctive original material." (58)

"Nobody should treat another human being that way Ike treated her. He was so horrible. One time, in Dallas, I saw him stick a lit cigarette up her hose. And he would beat her with clothes hangers, too—for no reason. . . . I could hear him beating her up in their dressing room, and I went in their room just as the fight ended. Tina was covered in blood and Ike had fractured her ribs." (96)

"Specter spent weeks getting the master pressing he wanted. ('he would bring me into his office,' Karsnow recalls, 'and play me sixteen different test pressings that only dogs could hear the differences on.') Finally, in the late spring of 1966, 'River Deep-Mountain High' was ready for release." (109)

"Yes, it finally got to the point where I was ready to die. Ike was beating me with phones, with shoes, with the hangers. Choking me, punching me—it wasn't just slapping anymore. One time, right before a show, he punched me in the face and broke my jaw—and I had to go on and sing anyway, with the blood just gushing in my mouth. I felt like I could not take anymore." (133)

"Released in January 1971, Ike and Tina's 'Proud Mary' quickly became their biggest US hit. By mid-March it had reached number four on the pop chart—the highest-charting record they would ever have—and by May it had sold a million copies. (The record would ultimately win Tina her first Grammy Award, for Best R and B Vocal Performance." (146)



"I was exploring my soul, for the first time. I had always held on to the Bible and the things I learned as a little girl—the Lord's Prayer, the Ten Commandments. And I prayed every night, you can believe that. But now I was really seeking a change, and I knew that it had to come from the inside out—that I had to understand myself, and accept myself, before anything else could be accomplished." (155)

"Ronnie: After my mother left, we didn't hear from her for a while, because she was healing up. My father started drinking, then he started recording songs about her. One of them was about how he was 'gonna go down south, get me another one like that other one.' He worked on that for ages, but he never put it out. . . .He even cried—kind of had like tears in his eyes, you know? Because she had left him." (174)

"Critics were enthralled. Rolling Stone awarded the record four stars. Tina's voice, said the Los Angeles Times, 'melts vinyl.' But would the album yield hits? In a recording career that now spanned twenty-four years. Tina had never had a number-one record. By mid-August, with the Lionel Richie tour concluded, "What's Love got to Do with It" stood at number two." (220)

"Clutching her prize, she thanked Roger, she thanked Terry, she thanked everybody who had ever believed. Then, holding the Grammy aloft, the past forgotten now, the future a vast plain of unbounded possibilities, Tina said, "We're looking forward to many more of these." The crowd, in its clamor, made clear that she was not alone." (222)



Topics for Discussion

What kind of relationship did Tina have with her mother? What potential impact did it have on Tina's future relationships and her own self-worth?

What was Phil Spector's "wall of music?"

Why did Tina's first solo record "Mountain High" flop in the United States and become a smash hit in England? How did Tina feel about this recording?

The introduction to what religion helps Tina build enough self-esteem to leave Ike? What rite does Tina practice that originates from this religion?

After having difficulty securing a state-side gig, what US venue did Tina play that launched her solo career in full force? What contacts did she make during engagements at this venue?

What part did British rock stars play in Tina Turner's career? What are the names of some of these luminaries?

In what two major movies did Tina have roles? Who were some of her co-stars in each?