

# 'I, Tina,' a Turner comeback

*Tale of a woman's struggle for dignity*

By Scott Harrah  
Arts & Entertainment Editor

**"I, Tina" by Tina Turner with Kurt Loder (\$16.95, William Morrow)**

Tina Turner is one of the most acclaimed superstars of the decade. In 1984, she released her comeback

## Book Review

album, "Private Dancer," a mega-selling pastiche of the energy and soul that illuminated her days with Ike back in the '60s.

But there is a dark side to that energy from the past that Turner candidly reveals in her autobiography. Television clips from her days with Ike often show Tina as a frenetic, bouffant-wigged showgirl that moved with sinuous grace and raw charm. What we are usually not told is that Tina often performed back then with blood in her mouth and makeup over multitudes of

body and facial contusions. The reason? Her physically abusive, sadistic husband and musical partner, Ike Turner.

Ike beat Tina with coat hangers, his fist and any other object that could bully her into the physical and emotional submission that he loved to see her wallow in. For some reason, Tina took all the abuse and kept her mouth shut as their music seduced a generation.

After all, Tina reasoned, Ike had made her a star. He had taken her away from a life of hardship and pain in St. Louis and had molded her potential. She remained stoic and let him treat her like a puppet and a sex object because that is the way she thought life was mapped out for her. Her mother had never loved her and her family was aloof, so that's the way she thought she was supposed to be treated in life, like a worthless cipher.

On stage she was Tina Turner, a hip black chanteuse who could belt out rhythm and blues with spirit

and soul. But off stage, she was merely Anna Mae Bullock, the target for other people's frustrations and misunderstandings.

Then, in the middle of a tour in 1976, Tina decided that she could no longer stand the abuse and misery, so she absconded from their hotel room with 36 cents in her pocket, never to return to Ike and the hell he had damned her to since the day he met her.

Because she left in mid-tour, she had to face umpteen thousand dollars worth of debts, but she persevered and learned to make it on her own.

A few years later, while living in England, she released a single, "Let's Stay Together." The song was a smash, so producers asked her to make an album, "Private Dancer." The album was made in a week, it became a phenomenal success and the rest is happy history.

Anyone who has ever admired the talents of Tina Turner will find "I, Tina" a compelling, hard-to-put-down read.



Courtesy of William Morrow  
Turner at The Ritz in New York at the beginning of her comeback in 1984.

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## NDT will produce plays depicting New York City

Nebraska Directors' Theatre announces its November production, an evening of three one-act plays entitled, "All Around the Town." The plays explore the quirks, characters and dangers that give New York City its unique flavor.

The plays were written by three of New York's most popular writers.

"Death Knocks" by Woody Allen is loaded with hilarious hijinx and fast-

paced one-liners as the Grim Reaper calls on the offbeat, anxiety-ridden world of the author.

In "The Loveliest Afternoon of the Year," two people search for love in a cold and impersonal city of millions. The author, John Guare, weaves his sense of humor into the play. He is best known for his Tony award-winning play, "The House of Blue Leaves."

Obie award-winner "The Indian Wants the Bronx" by Israel Horowitz is third on the bill. It is an intense psychological drama that uncovers the seedy guts of the dark world of NYC. (This play launched Al Pacino's career.)

Dates: November 13, 14, 15 and 16 at 8 p.m.

For reservations call 472-1610 between 1 and 5 p.m. Monday thru Friday. Tickets also are available at the door. Admission is \$4 for the general public and \$3 for students and senior citizens.

Jonathan Meyer makes his NDT directing debut with these three shows.

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Sheri Townsend  
University Student