

# *Mina*



PRIVATE DANCER TOUR 1985



EUROPEAN ITINERARY

February 19 Icehallen, Helsinki, Finland  
21 Drammenshallen, Oslo, Norway  
22 Lisebergshallen, Gothenberg, Sweden (2 shows)  
23 Isstadion, Stockholm, Sweden  
24 Falkoner Theatre, Copenhagen, Denmark (2 shows)  
28 Eberthale, Ludwigshafen, W. Germany  
March 1 Basketballhalle, Munich, W. Germany  
2 Jahrhunderthalle, Frankfurt, W. Germany (2 shows)  
3 C.C.H., Hamburg, W. Germany (2 shows)  
4 Eissporthalle, Berlin, W. Germany  
7 Boeblingen, Stuttgart, W. Germany  
8 Hallenstadion, Zurich, Switzerland  
9 Karl Diehm Halle, Wurtzburg, W. Germany  
11 The Brighton Centre, Brighton, U.K.  
12 B.I.C. Bournemouth, U.K.  
14 The Wembley Arena, Wembley, U.K.  
15 The Wembley Arena, Wembley, U.K.  
16 The Wembley Arena, Wembley, U.K.  
17 The Wembley Arena, Wembley, U.K.  
18 The Wembley Arena, Wembley, U.K.  
20 The Playhouse, Edinburgh, Scotland (2 shows)  
21 The Apollo, Manchester, U.K. (2 shows)  
23 N.E.C., Birmingham, U.K.  
24 N.E.C., Birmingham, U.K.  
26 Zenith, Paris, France  
27 Garnier, Lyon, France  
28 Chapiteau, Marseilles, France  
29 Palace Lido, Milan, Italy  
31 Sportshalle, Klagenfurt, Austria  
April 1 Sportshalle, Graz, Austria  
2 Sportshalle, Budapest, Hungary  
3 Stadthalle, Vienna, Austria  
4 Sportshalle, Linz, Austria  
6 Olympichalle, Munich, W. Germany  
7 Saarlandhalle, Saarbrucken, W. Germany  
8 The Ahoy, Rotterdam, The Netherlands  
9 The Ahoy, Rotterdam, The Netherlands  
10 The Ahoy, Rotterdam, The Netherlands  
11 Jahrhunderthalle, Frankfurt, W. Germany (2 shows)  
12 Jahrhunderthalle, Frankfurt, W. Germany (2 shows)  
14 Westfalenhalle, Dortmund, W. Germany  
15 Phillipshalle, Dusseldorf, W. Germany  
16 Forest National, Brussels, Belgium  
18 C.C.H., Hamburg, W. Germany (2 shows)  
19 Rhein-Neckar-Halle, Heidelberg, W. Germany  
20 Olympichalle, Munich, W. Germany  
21 Hallenstadion, Zurich, Switzerland  
22 Frankenhalle, Nuremberg, W. Germany  
24 Deutschlandhalle, Berlin, W. Germany  
25 Stadthalle, Bremen, W. Germany  
26 Phillipshalle, Dusseldorf, W. Germany  
27 Festhalle, Frankfurt, W. Germany  
28 Muensterlandhalle, Muenster, W. Germany  
30 Ostseehalle, Kiel, W. Germany  
May 1 Sportshalle, Cologne, W. Germany  
3 Deutschlandhalle, Berlin, W. Germany  
4 Niedersachsenhalle, Hanover, W. Germany  
5 Aisterdorferhalle, Hamburg, W. Germany  
7 Boblingen Sportshalle, Stuttgart, W. Germany  
8 Basketballhalle, Munich, W. Germany  
9 Basel, Switzerland

NORTH AMERICAN TOUR ITINERARY

July 8-11 Mem Stadium, St. Johns  
14 Aiken Center, Fredricton  
15 Coliseum, Moncton  
16-17 Metro, Halifax  
19 Forum, Montreal  
21-22 Centrum, Worcester  
25 Civic, Providence  
26 Civic, Portland  
27 Civic, Hartford  
28 Meadowlands, E. Rutherford  
31 Spectrum, Philadelphia  
August 1-2 Madison Square Garden, New York City  
3 Fairgrounds, Allentown  
5 Capitol Center, Landover  
7-8 Jones Beach, Long Island  
9 Raindate, Long Island  
10 Hershey Park, Hershey  
11 War Memorial, Rochester  
12 SPAC, Saratoga  
15 Olympic Center, Lake Placid  
17 CNE, Toronto  
18 CCE, Ottawa  
21 Centennial Hall, Toledo  
22 Richfield Co, Cleveland  
23 Civic Arena, Pittsburgh  
24 Civic, Charleston, WV  
25 Riverfront C, Cincinnati  
28-29 Joe Louis Ar, Detroit  
31 Castle Farms, Charlevoix  
September 1 Atwood Stadium, Flint  
4 Wings Stadium, Kalamazoo  
5 Coliseum, Ft. Wayne  
6 Rupp Arena, Lexington  
7 Market Square, Indianapolis  
8 Roberts Stadium, Evansville  
10 Assembly Hall, Champaign  
11-12 Horizon, Chicago  
13 SHOW, MTV AWARDS  
14 Mecca, Milwaukee  
15 Dane City Arena, Madison  
18 Civic Aud, St. Paul  
19 Carva Arena, Iowa City  
20 Hilton Coliseum, Ames  
21 Civic Arena, Omaha  
24 Saddledome, Calgary  
25 Coliseum, Edmonton  
27 PNE Coliseum, Vancouver  
29 Dome, Tacoma  
30 Coliseum, Portland  
October 2 Lawlor, Reno  
3-4 Coliseum, Oakland  
5 Irvine Meadows, Irvine  
8-12 Universal Am, Los Angeles  
18 ASU Activities, Tempe  
19 Pan American, Las Cruces  
20 Tingley Coliseum, Albuquerque  
23 Kansas Coliseum, Wichita  
24 Hammons, Springfield, MO  
25 Myriad, Oklahoma City  
26 Kemper, Kansas City  
27-28 Kiel, St. Louis  
31 Ass Center, Tulsa  
November 1 Reunion Arena, Dallas  
2 Erwin Events, Austin  
3 Summit, Houston  
6 LSU Assembly, Baton Rouge  
7 Gulf Coast  
8 Auburn Mem C, Auburn, AL  
9 UTC, Chatanooga  
10 MidSouth, Memphis  
13 Hersht Coliseum, Shreveport  
14 Humphrey, Strkvl  
15 Jeff Co. Civic, Birmingham  
16 Murphy Center, Murfreesbor  
17 Stokely Center, Knoxville, TN  
20 W. V. U. Gym, Morgntwn  
21 Civic, Roanoke  
22 Hampton Coliseum, Hampton  
23 Civic, Greensboro  
24 Coliseum, Columbia  
27 Coliseum, Richmond  
29 Coliseum, Charlotte  
30 Civic Center, Savannah  
December 1 Omni, Atlanta  
4 O'Connell Center, Gainesville  
5 Conv Center, Orlando  
6 Sundome, Tampa  
7 Baseball Stadium, Miami

Dates and places are subject to change



Tina





Tina 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 world-wide fame while she is idolised by the greatest rock stars 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-1940's ...

"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."

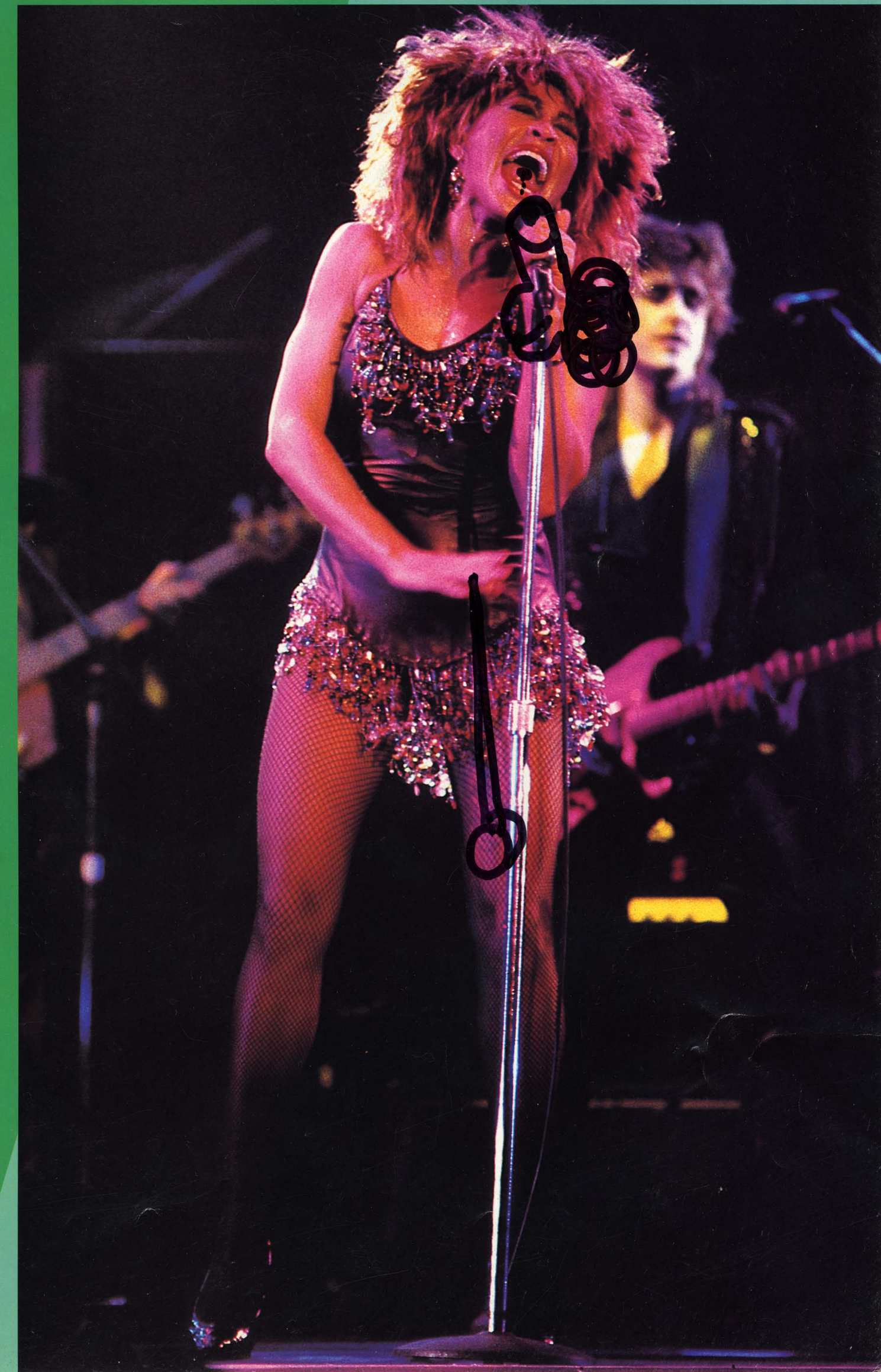
"I didn't think about what I was doing because when you're just a little Southern girl you don't know about shows and dances and all of that. You just have talent and you just sing all the time for your parents and all. I've always danced. I never had any training, I just danced. Finally I learned that 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 Ripley 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."

# IN CONCERT





"NUTBUSH, OH NUTBUSH ... CALL IT  
NUTBUSH CITY LIMITS."

"That was Nutbush. 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  
churchwoman, 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 like 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.

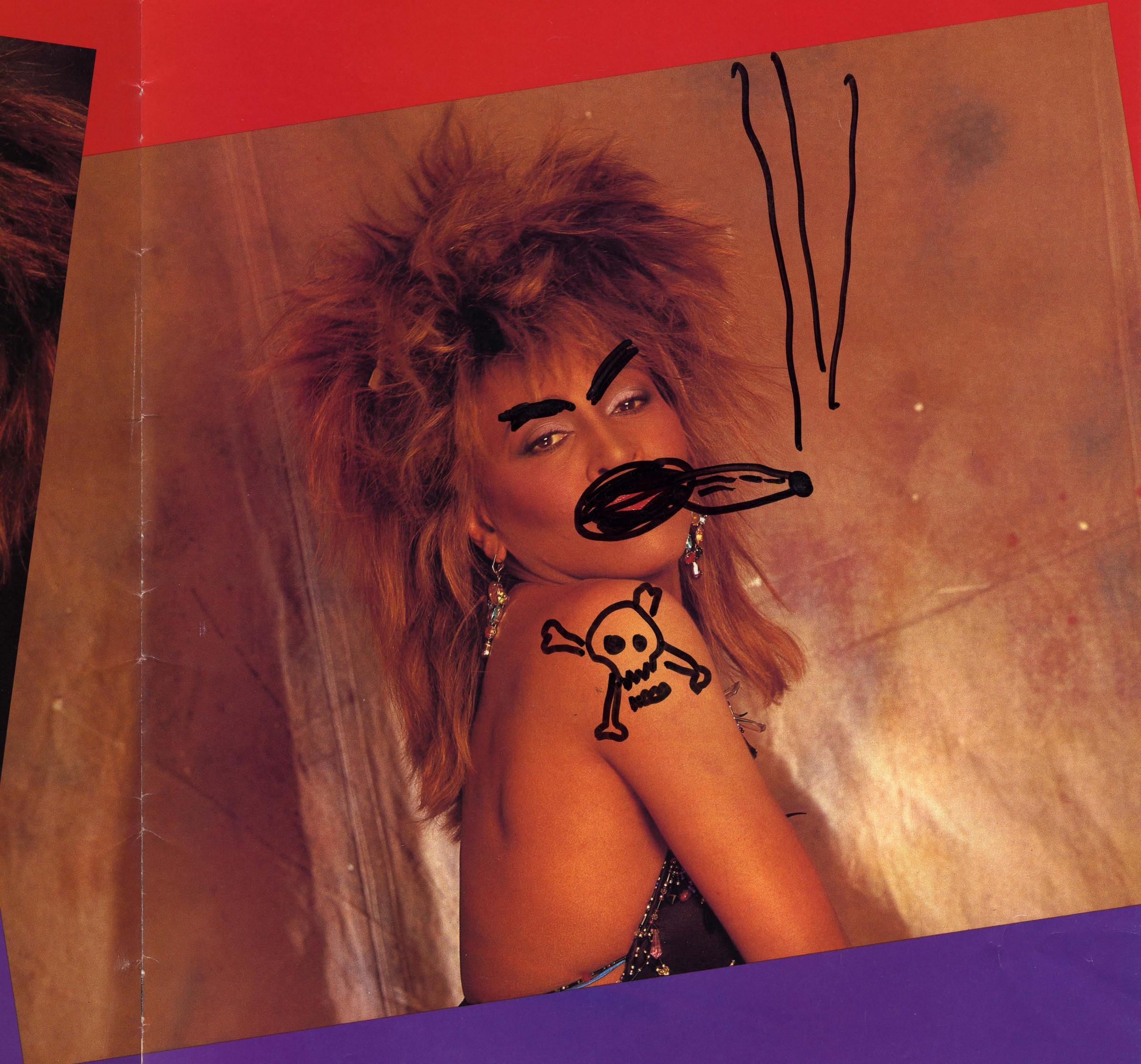
"My sister was already going to clubs,  
but I had to dress up older to get in. There  
were white teenage clubs from seven to  
nine, and then from nine to midnight there  
were the basic nightclubs in the city. Then  
from midnight through to six in the morn-  
ing in East St. Louis there was an after-  
hours places 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 hot-  
test band 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 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."

Not only did she sing with Ike Turner's  
band, she married the man. The story of  
their first recording session is legendary.  
Ike was producing a demo tape for one of  
the members of his band. The vocalist he'd  
hired couldn't make it 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 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 lipgloss 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 careening 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?

Following the success of the Phil Spector-produced "River Deep Mountain High" in Europe (but not in America, where Tina had 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 'Whoo-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 with 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. 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 advanced and booked halls wanted their money back. It's one of the reasons why Tina has been working on the road solidly for the past eight years mostly without even a record contract to support her. It's also why her accounts only entered the black within the past couple of years.

After the split Tina holed up with friends in Los Angeles and did not work for a year. When she finally ventured on stage again it was with a glitzy show packed with spike-heeled sizzle. Tina was never an 'oldies' act - she had more to offer than a handful of tired hits and audiences from Austria to Australia always knew it.

"Everybody thinks I was struggling," she says. "I've been having a GOOD time! When you've been part of a duet for so long then finally you're on your own you don't even think about records. We were packing houses, we'd have lines out the door. People came to see a show. In the industry it's like, 'She's not in the press, she's not in the trades, she's dead,' but I was working for nine and 10 months of every year."

Tina kept those legs kicking through shows at football clubs and McDonald's conventions because she knew her best rocking days were still ahead. All she had to do was convince everybody else. The break came in October, 1983, when her first Capitol single, "Let's Stay Together," rocketed up the British charts, then clicked in New York's dance clubs.

Its success almost took her by surprise and suddenly Tina needed an album - fast. "Private Dancer" was recorded during a pressure-packed two weeks with a patch-quilt of eight different songwriters and four producers.

Tina's aggressive style held it together. "People always refer to me as a dancer," she says. "For this album I wanted to let my public know I can sing. This record came from years of work on stage, of just relaxing and getting into the music, of experience. A lot of times on stage I'd hit a note and in my mind's eye think, 'Isn't that pretty I just wish it were in another style so people could really hear it.'"

"Private Dancer" was released in early 1984 and what followed was a rock apocalypse that even George Orwell would not have dared to predict. The second single, "What's Love Got to Do with It?" rocketed to the top of the world's charts giving Tina





her first number one U.S. single exactly 24 years after she and Ike first entered the charts with "A Fool in Love." Tina might have been happy had "Private Dancer" have sold a few hundred thousand copies but now it is quadruple platinum in America, with world sales exceeding seven million.

"Rolling Stone" magazine's critics named "What's Love Got to Do with It?" the best single of 1984, while both critics and readers agreed that Tina was the top woman singer of the year. Tina also won two American Music Awards and topped the list of Grammy-winners with three awards for Record of the Year, Best Female Rock Vocal and Best Female Pop Vocal. In addition, Terry Britten and Graham Lyle were honored for "What's Love Got to Do with It?," which was named Song of the Year.

Another single, "Better Be Good To Me," sailed into the U.S. Top 10 followed by a short version of "Private Dancer." Tina also sang duets on David Bowie's "Tonight" album and "Reckless" by Bryan Adams.

The video for "Private Dancer" was a masterful work by director Brian Grant. Tina's portrayal of tender despair contrasted boldly with her torrid stage energy. That acting ability had already been spotted by another talented director, Australian George Miller, who created the "Mad Max" films. Tina had mulled a move into movies and says: "I'd been watching horror films - 'The Exorcist,' 'Conan' - and that is what I wanted to do, be totally inhuman, a fantasy figure."

Somehow Miller must have sensed that when he and co-writer Terry Hayes conjured the role of Entity, the proprietress of a post-holocaust Dodge City, opposite Mel Gibson in "Mad Max: The Journey Home," which was released in July. "I didn't want to do sexy movies and I'm not that funny so I couldn't really do comedy," Tina says. "Physical strength in a woman, that's what I am."

But the screen will never completely replace Tina's main forum - the stage. Last year she played to more than 800,000 fans, including an American tour with Lionel Richie and a sold-out Australian trek shortly before Christmas. In February Tina travelled to Europe playing 70 sold-out shows in three months. In Birmingham, England, she recorded her high-acclaimed HBO "Private Dancer" concert special. Fifteen cameras, including a Skycam, captured the magic of rare guest appearances by David Bowie and Bryan Adams. After such a breathless 18 months most artists would have kicked back for a well-deserved break, but not tireless Tina. Instead she returned to the studio to cut another Britten-Lyle classic, "We Don't Need Another Hero (Thunderdome)" and the Holly Knight song "One of the Living," both featured in "Mad Max Beyond Thunderdome" and on the film's soundtrack.

Then it was back to the road for this five-month North American concert tour. "I used to see Mick and David sell out those big stadiums and I would think, 'I'd like to do that,'" Tina says. Now for the first time in her own country she is doing it.

And in sold-out house after sold-out house Tina will be singing the Rupert Hine lyrics her aura inspired:

"I'm scanning the horizon,  
For someone recognising  
That I Might Have Been Queen"  
For Tina, there is no more 'might have been' about it.

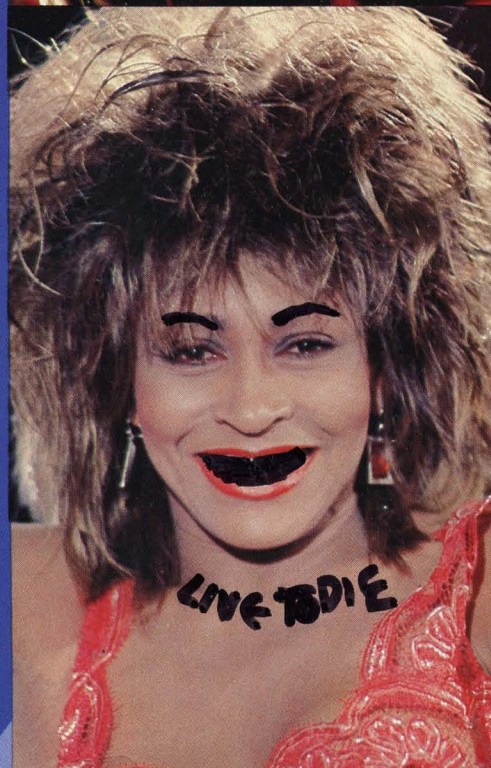








# PRIMATE DANCE









EXPLOITED  
BARMY  
ARMY



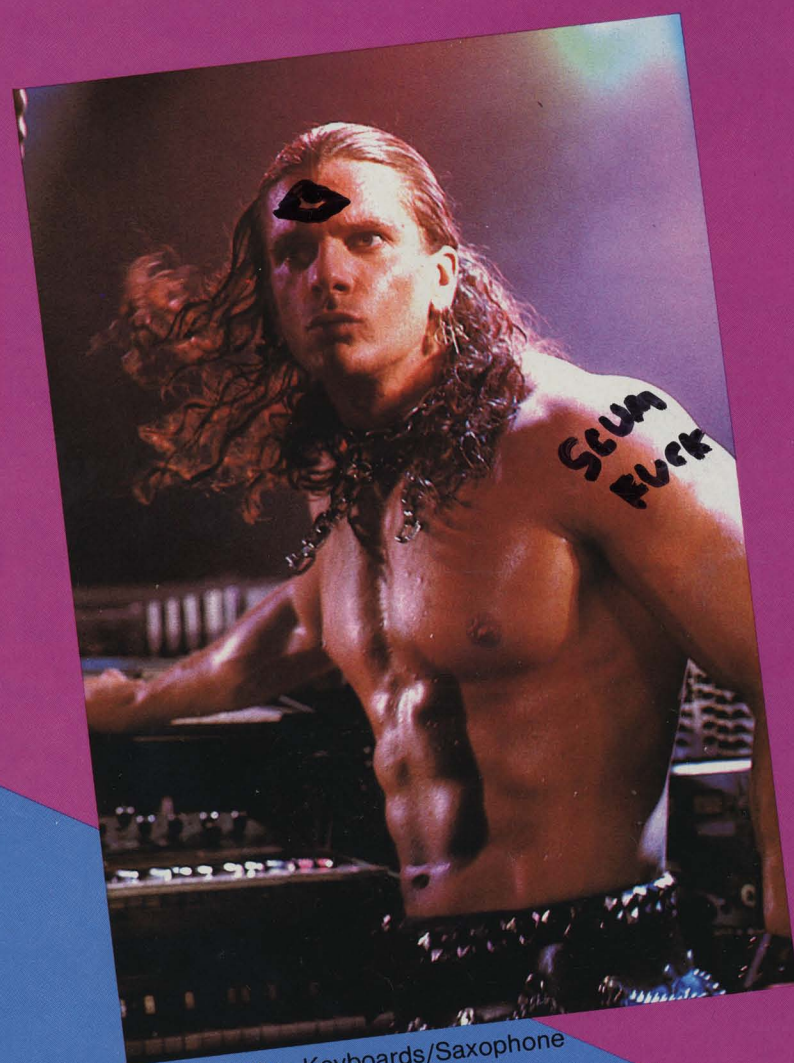
KING  
OF  
TUSSE



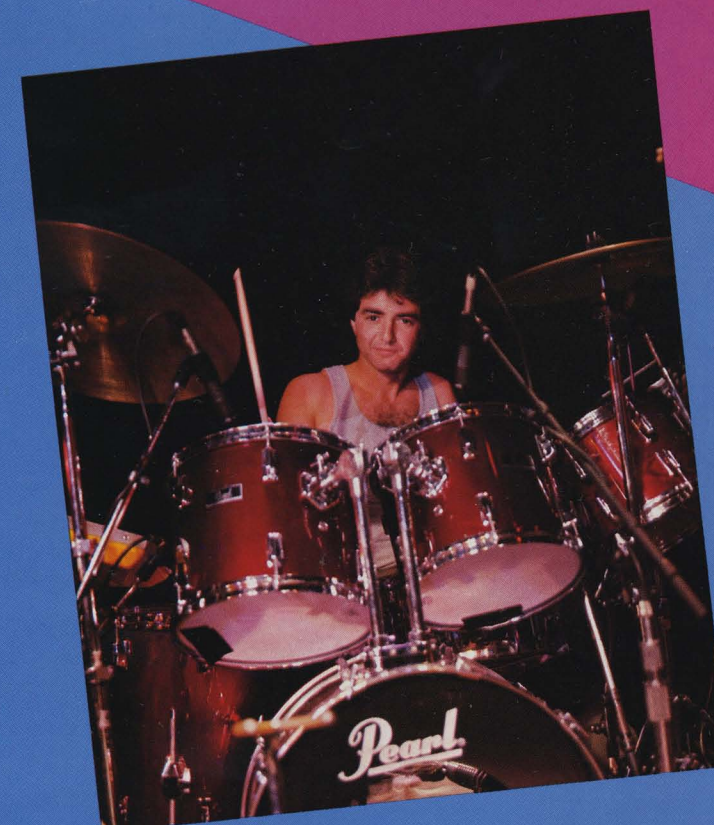
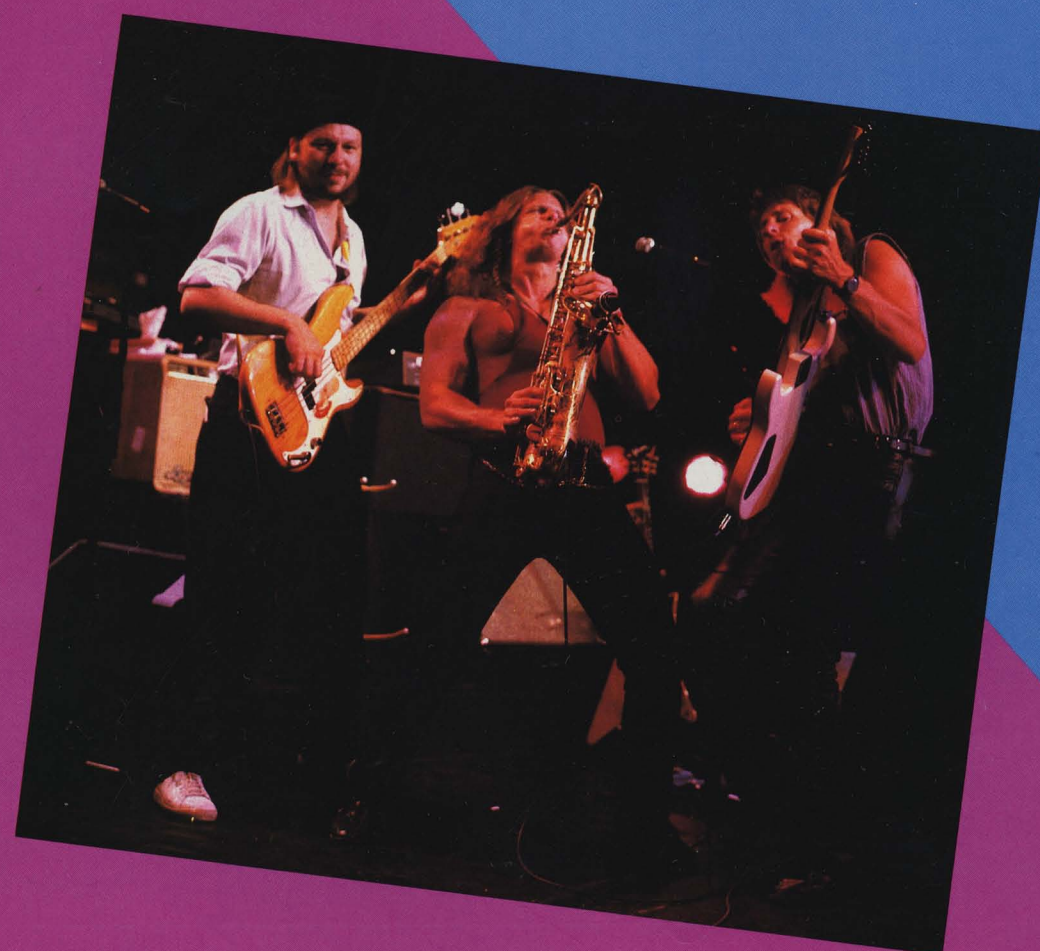
Tina as "Entity" in the movie:  
"Mad Max: Beyond Thunderdome"



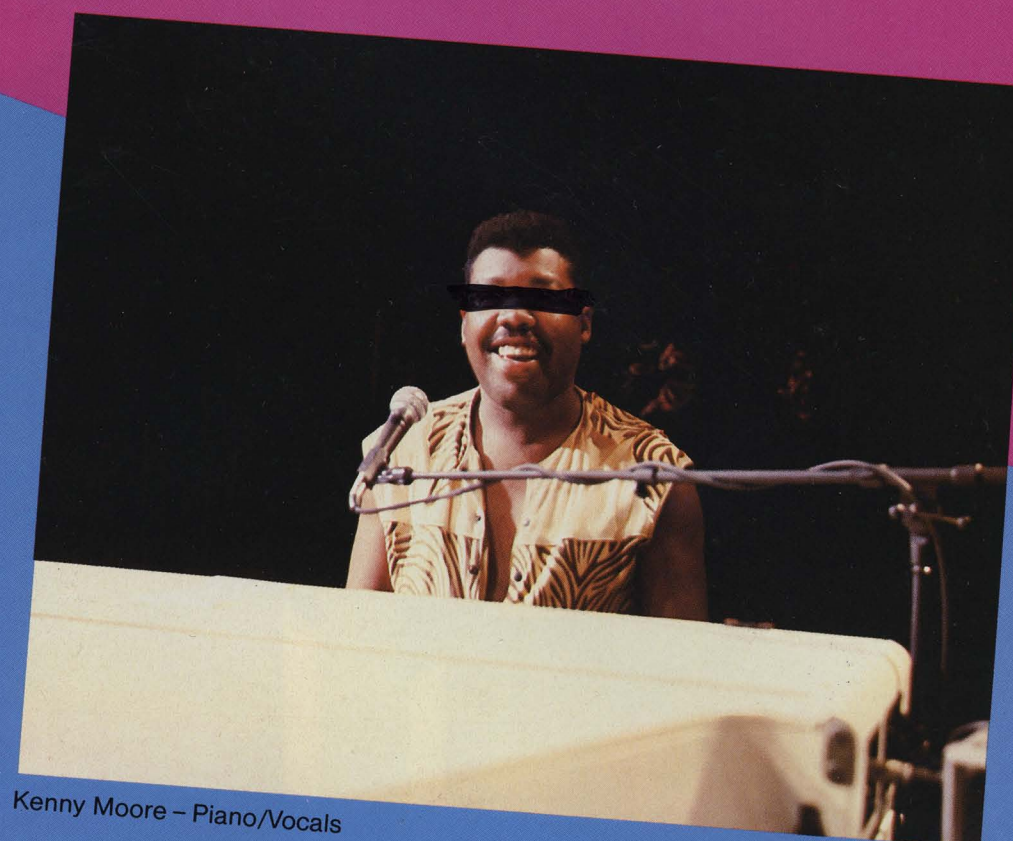
# BAND



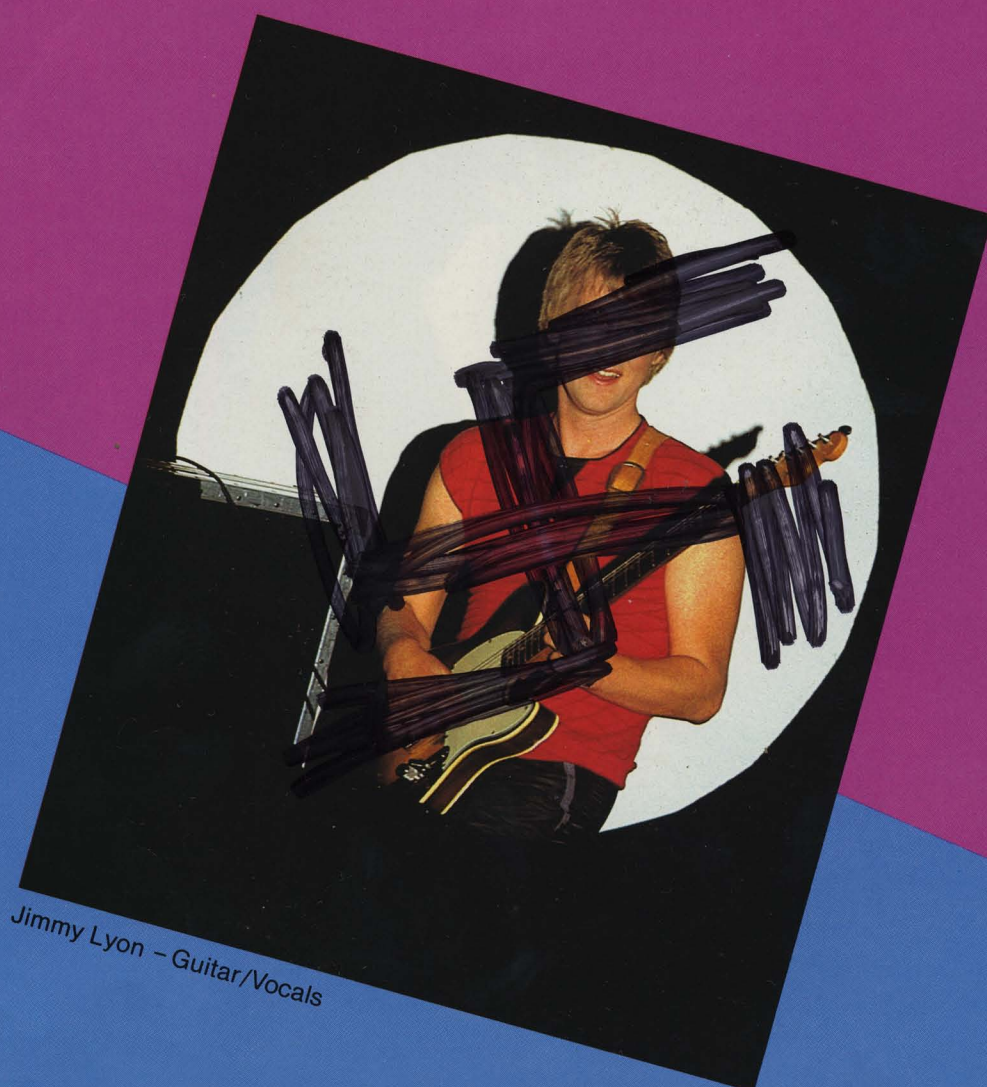
Tim Cappello - Keyboards/Saxophone



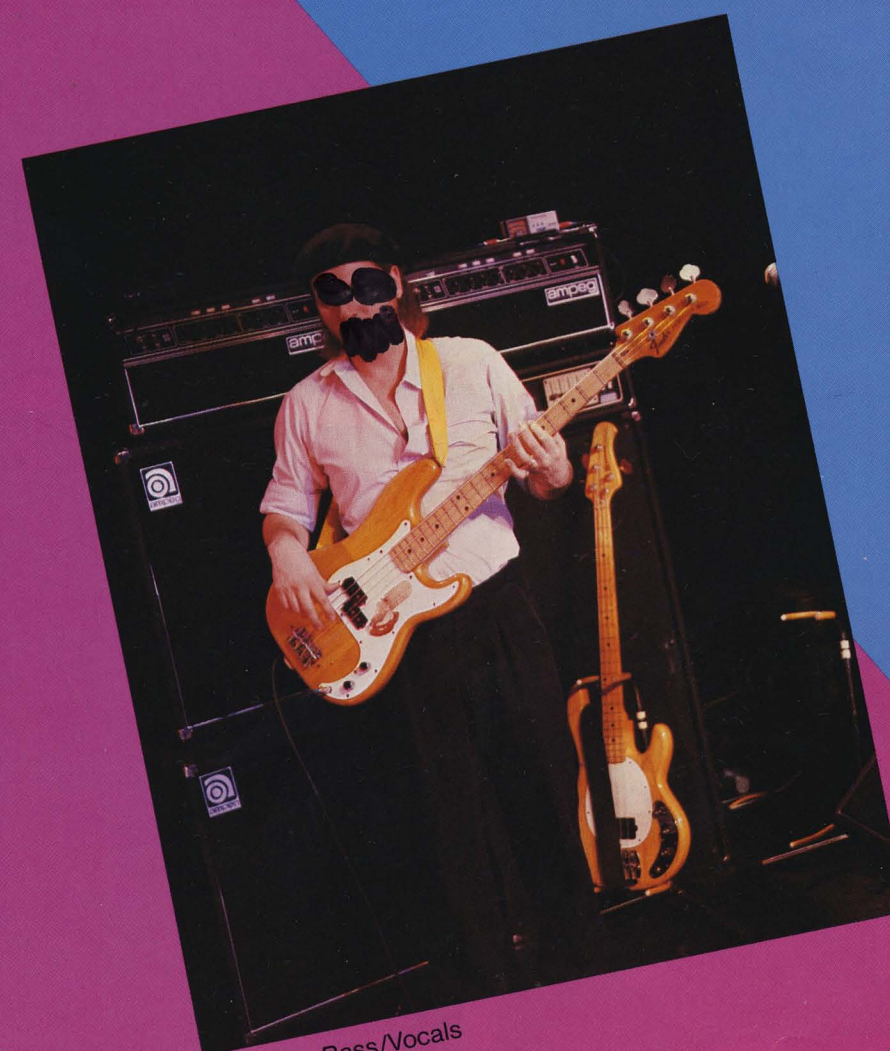
Jack Bruno - Drums



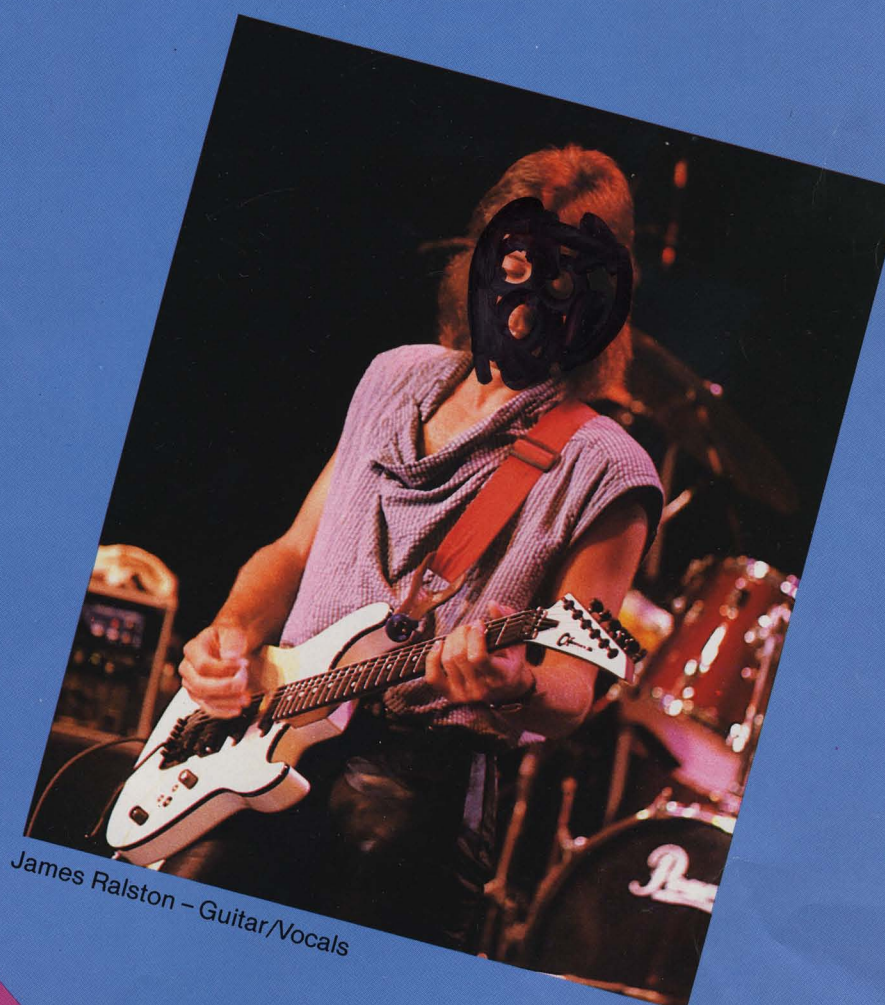
Kenny Moore - Piano/Vocals



Jimmy Lyon - Guitar/Vocals

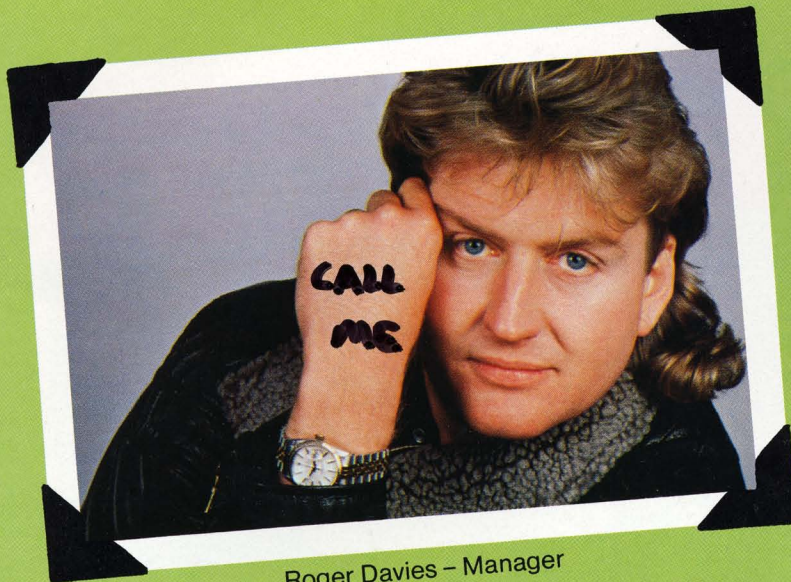


Bob Feit - Bass/Vocals

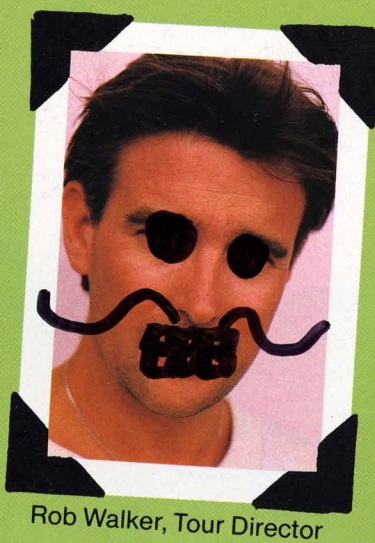


James Ralston - Guitar/Vocals





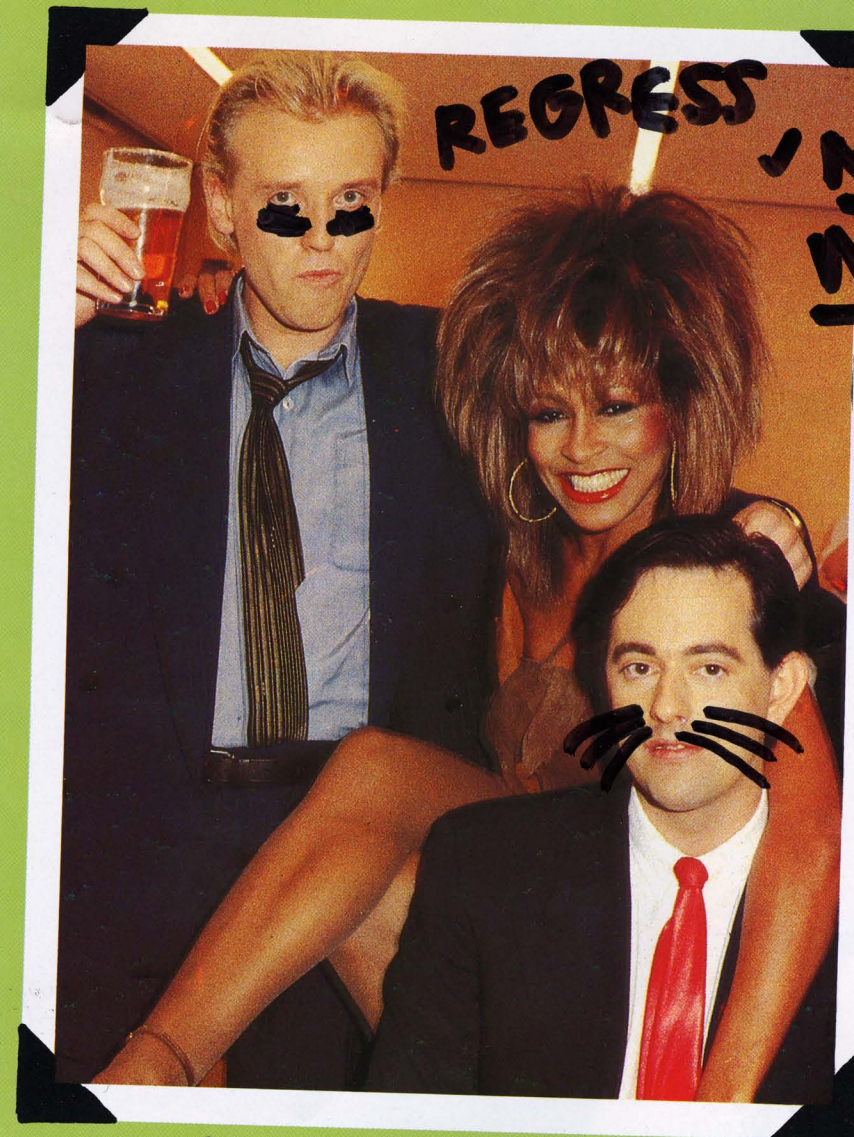
Roger Davies - Manager



Rob Walker, Tour Director



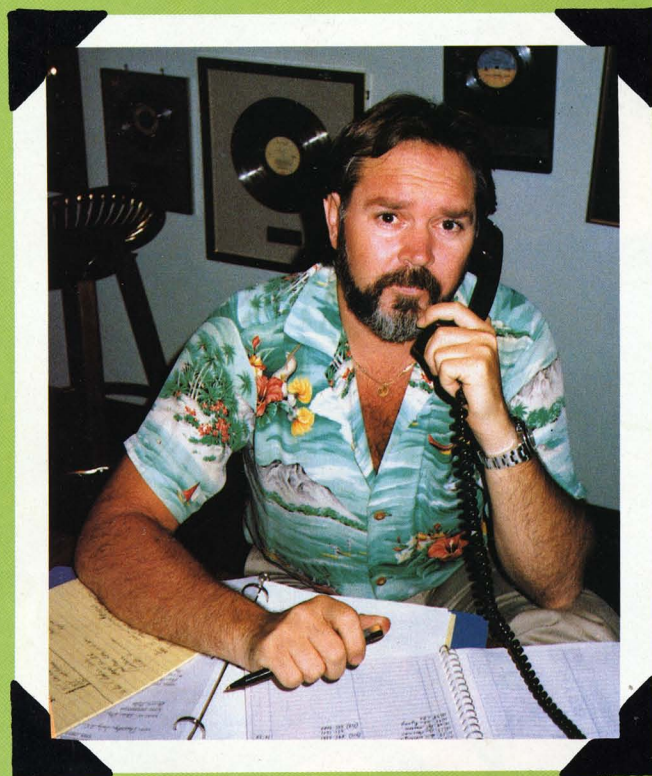
Brian Hunt - Equipment Manager



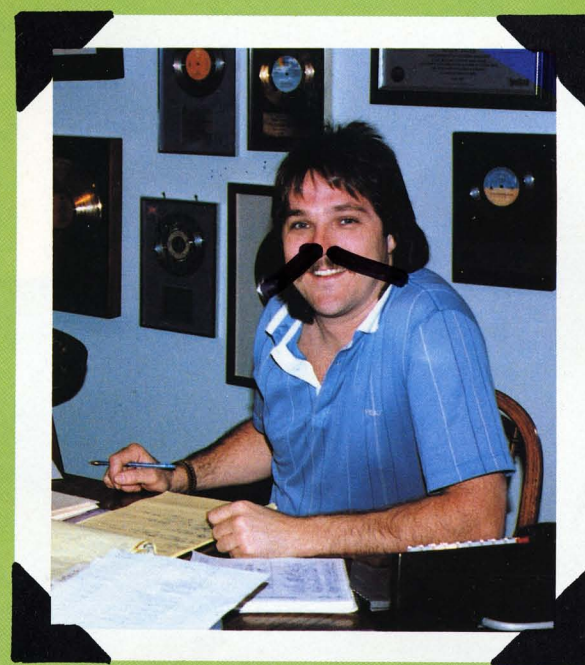
Glenn Gregory & Martyn Ware (Heaven 17)



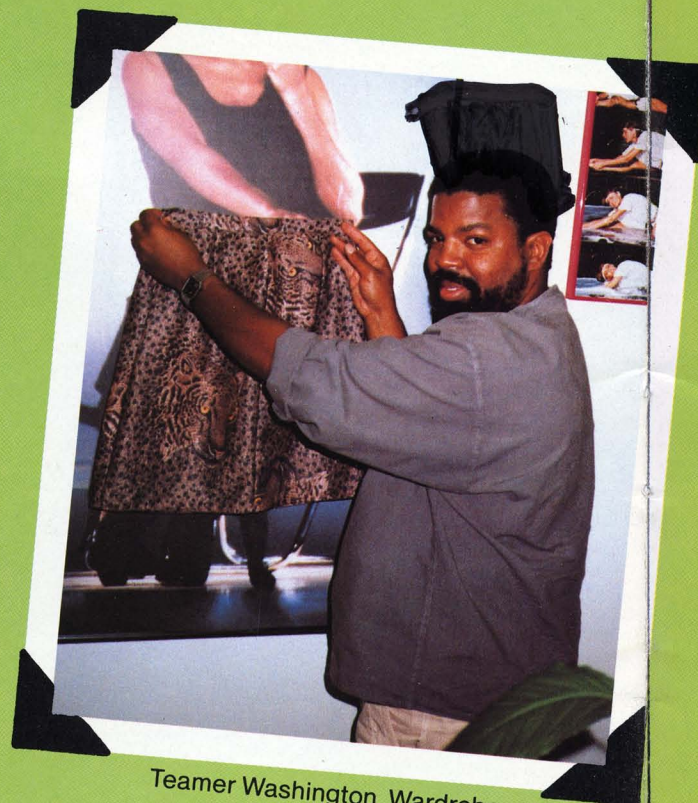
The Rolling Stones



Bob O'Neal, Production Manager



Keith Dean: Tour Manager/Co-Ordination



Teamer Washington, Wardrobe



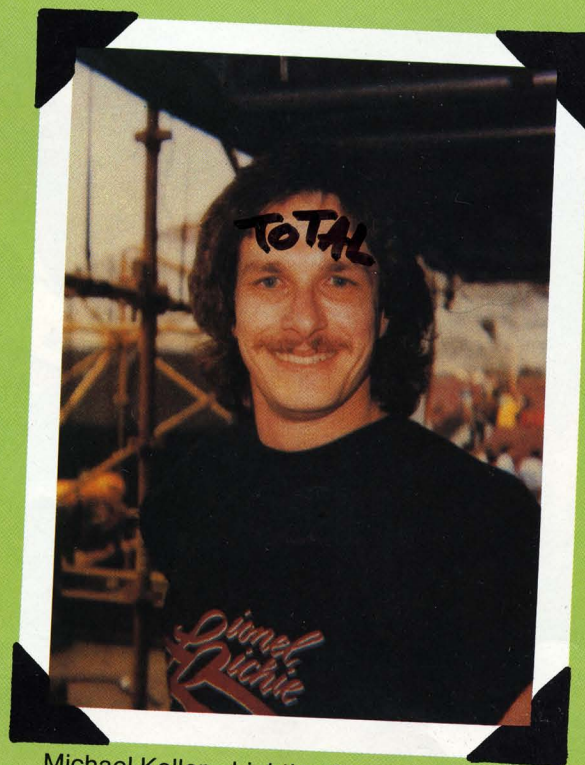
Lionel Richie - '85 Grammy Awards



Bryan Adams



Kim Woolcott, Tour Co-ordination



Michael Keller - Lighting Design - Director



Mark Woods - Sound Engineer

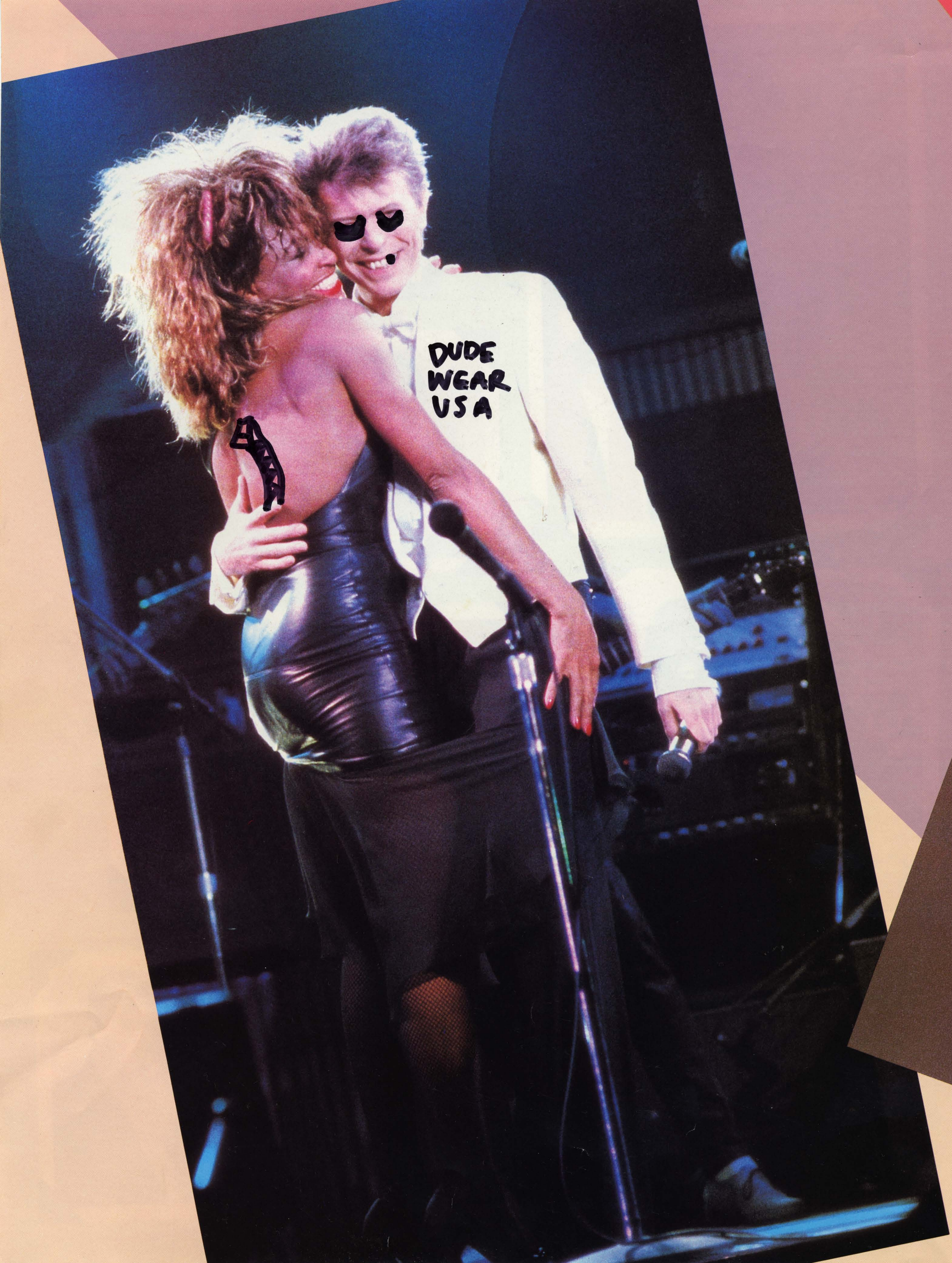


Cy Curnin & Jamie West-Oram (The Fixx)



Keith & David









David Bowie, Paul Young and Bryan Adams



"Three Grammy Awards 1984"



Faye Dunaway, Elton John & Boy George



Terry Britten - '85 Grammy Awards



Rod Stewart & Kim Carnes



"Two American Music Awards 1984"



Elton John





**MANAGEMENT**  
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 Judith Saul  
 General Manager:  
 Lindsay Scott  
 Tour Director/Manager Rep.:  
 Rob Walker  
 Personal Secretary to Ms. Turner:  
 Kim Woolcott

**BUSINESS MANAGEMENT**  
 Jess Morgan and Co.  
 Los Angeles, CA  
 Len Freedman/John Rigney/Sue Houston

**LEGAL REPRESENTATIVE**  
 Don Passman  
 Gang, Tyre & Brown  
 Los Angeles, CA

**U.S. BOOKING AGENCY**  
 Triad Artists, Inc.  
 Los Angeles, CA  
 Peter Grosslight

**RECORD COMPANY**  
 Capitol Records  
 Hollywood, CA

**BAND**  
 Jack Bruno - Drums  
 Tim Cappello - Saxophone & Keyboards  
 Bob Felt - Bass Guitar & Vocals  
 Jimmy Lyon - Guitar  
 Kenny Moore - Piano & Vocals  
 James Ralston - Guitar & Vocals

**TOUR PERSONNEL**  
 Keith Dean - Tour Manager  
 Bob O'Neal - Production Manager  
 Rusty Hooker - Tour Accountant  
 Brian Hunt - Stage Manager  
 Mark Woods - Sound Engineer  
 Michael Keller - Lighting Designer/Director  
 Jenni Bolton - Wardrobe/Ms. Turner  
 Teamer Washington - Wardrobe/Band  
 Rory Madden - Stage Monitor Sound Mixer  
 Stuart MacKillop - Keyboard Technician  
 Eddie Butler - Drum Technician  
 Dave Colvin - Guitar Technician  
 Brent Anderson - Rigging Supervisor  
 Paul George - Stage Carpenter

**AUDIO**  
 Clair Brothers Audio Enterprises, Inc.  
 Lititz, PA

Dave Natale  
 Bob Bickelman  
 Tom Ford

**VIDEO**  
 Nocturne, Inc.  
 San Francisco, CA

Paul Becher  
 Eric Kuglin  
 Mark Miceli  
 Bob Hartman  
 Chris Rhodes  
 Jonathan Beswick

**LIGHTING**  
 Showlites, Inc.  
 Compton, CA

Toby Fleming  
 P.J. Whitley  
 Ron Henderson  
 Angelo Bartolome  
 Dave Verow  
 Rocky McKenzie  
 Hal Deiter

**SECURITY CONSULTANT**  
 Gavin De Becker, Inc.  
 Studio City, CA

**TRAVEL ARRANGEMENTS**  
 Edie Siteman/Darcy Meyers  
 Rand-Fields Travel Service, Inc.  
 Beverly Hills, CA

**BUSES**  
 Florida Coach Company  
 Kissimmee, FL

**TRUCKING**  
 Upstaging Trucking  
 Elk Grove Village, IL

**MERCHANDISING**  
 Winterland Productions  
 San Francisco, CA

**TOUR SPONSORSHIP**  
 Pepsi-Cola, U.S.A.  
 Representative: Larry Lieberman

**TOUR AIRCRAFT**  
 Contracted by:  
 Air Cruise, Inc.  
 Nigel White/Sherry Fadely

Supplied by:  
 Brunswick Air

**PHOTOS BY**  
 Peter Ashworth  
 Paul Cox  
 Bob Gruen  
 Didi Zill (*Bravo Magazine*)  
 Steve Rapport  
 Sam Emerson  
 Leslie Burke  
 NARAS  
 Peter Pryor  
 Mark Wojt  
 Mark Sennett  
 Brian Aris  
 Javier Mendoza (*L.A. Herald - Examiner*)  
 Mike Putland  
 Associated Press  
 Nancy Clendaniel

**TINA'S STAGE CLOTHES**  
 Designed by: Jenni Bolton  
 Special thanks to Azzedine Alaia, Paris

**OUR THANKS TO:**  
 Capitol Records, Pepsi-Cola U.S.A., Terry  
 Britten, Nick Glennie-Smith, John O'Brien,  
 Chris Campbell - Dean Markley Strings,  
 Pearl Drums, Zildjian Cymbals, Howard  
 Reitzes and all the concert promoters.

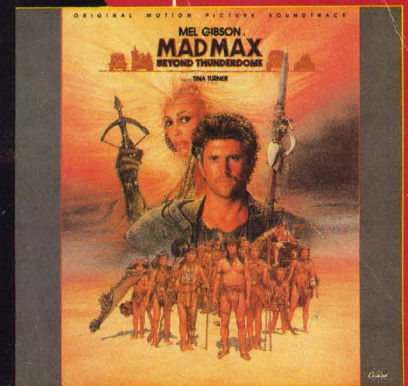
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 Pacific Lithograph/Michael John

**TOURBOOK PRODUCTION**  
 William Gin

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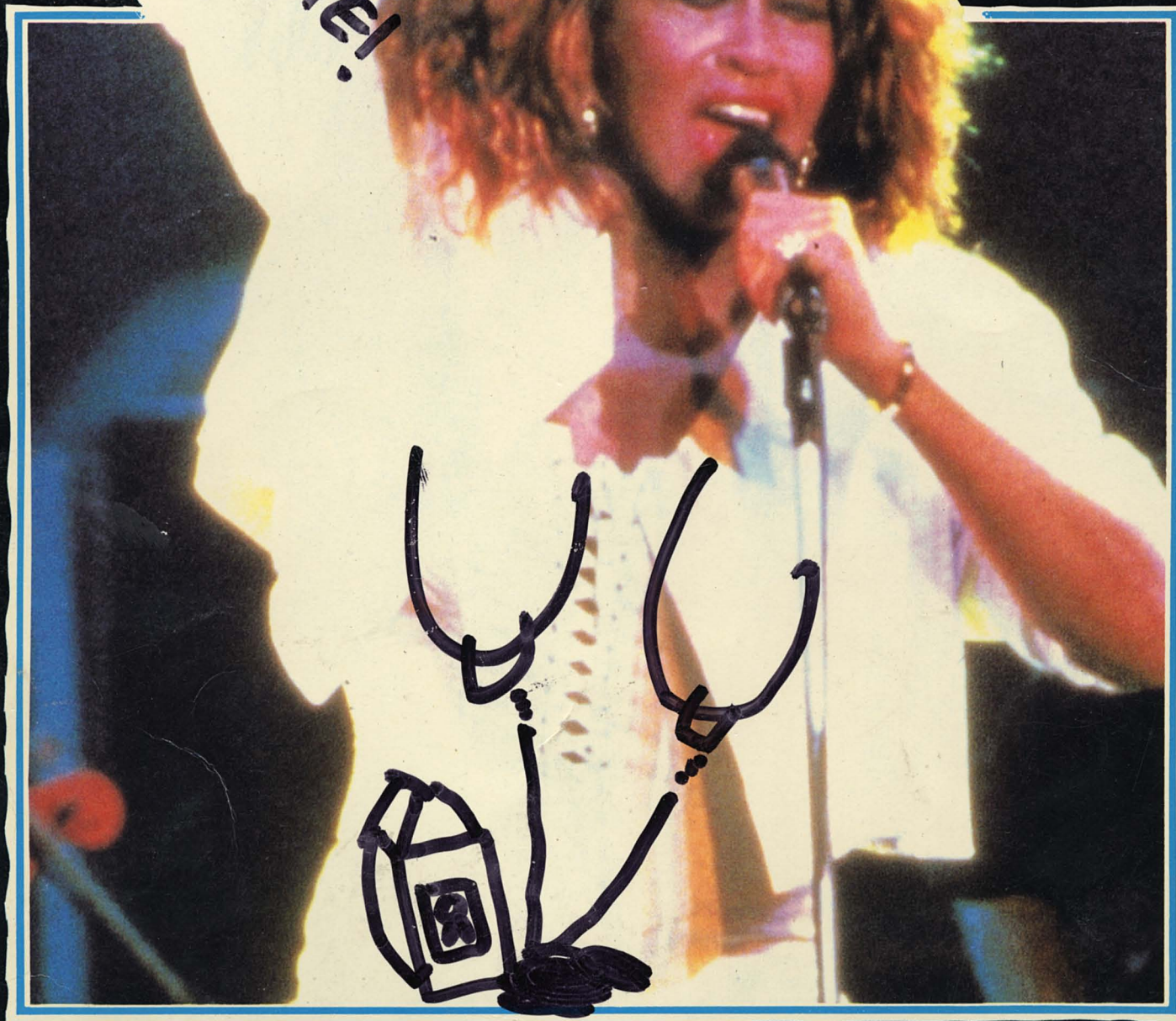
# The Later Show.



THE  
 COLLECTED  
 HEAT  
 OF  
 TINA  
 TURNER  
 IS  
 ON  
*Capitol.*



FUCK ALL NITE!



TURNER  
**Tina**



PRIVATE  
DANCER  
TOUR '85