



TINA TURNER

ONE MORE TIME

LIVE IN CONCERT

back to what he would say- when I'm thinking whether or not I'm going to kill someone, put people into bed together.....and I do usually obey the voice! When I look in the mirror I see his face behind me a little bit."

Phil Manzanera is the lead guitarist of Roxy Music, the seventies super group which along with Bowie represented the arty, fashion-conscious end of glam rock. He has since enjoyed a highly successful solo career, written for Pink Floyd, and with artists such as Brian Eno, Tim Finn, Robert Wyatt, and David Gilmour. He owns his own recording studio where artists such as Annie Lennox have worked.

"When I joined Roxy they'd already been going for a year. In fact, I'd been in a band at school, at exactly the same time Bryan Ferry was forming the embryonic Roxy. The first time I auditioned I failed the audition, but I remained friends with them all. The person they originally got turned out to be not quite right after a few months, and so they asked me to join. I was four years younger than them, they'd all been through university and seemed quite grown up. Bryan Ferry and Eno were teaching in fact. I did feel slightly intimidated, but not in a bad way, I was in awe. They had friends who were very talented, and they were very talented. But after the first album my own creativity came into play.

In those days you joined the navy to see the world, and it was like that. I was twenty one, I wanted to travel, and I had no long term thoughts about my career. It was like Christmas every day. That period was very exciting because it was all so new. When we first appeared on Top of the Pops people couldn't believe it- we were so different, no one had seen anything like us before. People thought we were from another planet. We were interested in

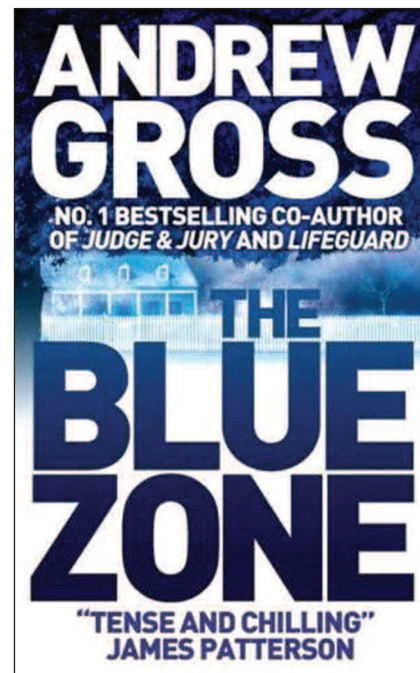
fashion, the whole history of Rock and Roll is about image. Image without music is a waste of time, but when you get the two together you get Elvis with his fantastic quiff and gold suit, the Beatles with their Beatle haircuts and Beatle jackets. It's the entire aesthetic.

"In hot pants and bras you can't hide, you've got to have tough skin to repel the death stares! Women nudge their husbands"

I would say I had more of a creative connection with Brian Eno [than Bryan Ferry]. After he left the group I continued working with him for another four years, and then through all my musical career really. Before I joined Roxy I was going to avant garde music concerts on the south bank and stuff like that, and I'd bump into him.

Right from the beginning people started doing solo projects. Bryan did solo stuff, I started doing solo albums... but Roxy as a beast is quite 'different' in the way we work as a band, we're always doing a million things at once.

You learn how to work the system. If you play as Roxy music, you can probably seat ten thousand. If you're Bryan Ferry, then you don't book more than probably two or three thousand, if you're me then not more than a couple of hundred...I'm joking. All my live stuff has some connection with me personally though. Unlike the rest of Roxy I was brought up in South America, in Cuba during the Revolution, Venezuela, then sent to boarding school in England. Much of my music reflects that. Roxy had a very distinctive 'look', you can hang a lot of visual



From right: Manzanera and Andy Mackey in concert, Tina Turner concert poster, Roxy music album cover, Manzanera album cover, Manzanera in Roxy music, Andrew Gross's The Blue Zone

imagery on a band, my stuff is much more personal."

Clare Turton is a professional dancer and choreographer who has worked with acts such as Take That, Pink, Ricky Martin, Cher and the Spice Girls. In 2000 she auditioned for Tina Turner's live show, and has been with her ever since. She is now Tina's 'dance captain', and performs with her as her lead dancer.

"I've been with Tina since 2000, doing corporate gigs and shows. I was working as a dancer and Tina was promoting the single 'When the Heartache is Over'. I sent in my audition tape, she looked at all of the tapes and chose three of us. I've been with her [on and off] ever since.

I've never had the loyalty she shows from any other artist. When she brings you into the camp and allows you into the family, it's such a beautiful thing. Other artists are wonderful too of course- I'd been devastated when Take That split, because I really wanted to dance with them growing up. So when they reformed and I danced with them it was surreal, they're really sweet guys. Tina spoils you though, a lot of artists you work with are very insular onstage, they do their job but never interact with anyone else. You're just the backing dancers. Tina's very engaged, she'll give you a cheeky smile, share a moment with you, and those moments are so precious.

Lots of people are sceptical. They think the dancers do the hard work. But there's never any inconsistency in Tina's performance. Every single night she gives the same level of energy and professionalism. So when you're working with someone like that and witnessing that, it pushes you a little bit harder. Even if you feel tired, and your muscles are sore, you think well she never takes it easy, so you don't either.

It's so much fun. There's so much camaraderie, and that comes from Tina as well. She's a really cool boss. She's a perfectionist and rightly so, and that filters right down the crew, so everyone is very particular about their role. She's hands on with everything, from the set, to the choreography, to the music. Everything is reported to her because she knows that even the smallest thing is a vital element in the whole show.

It's normal for artists to come in for rehearsals and go at half pace because they're saving themselves for the show. But as soon as Tina comes in she's singing and doing the dance routines full on, all the time. She has such a vitality for life and it's so inspirational. Nothing gets under her skin, she's so matter of fact about everything.

You get some women in the audience who are really supportive and love us straight away. Then you get women who are a bit tentative. You see them nudging their husbands, "What are you looking at?". In the hot pants and bras we can't hide, you've got to have tough skin to repel the death stares! But then they come round and everyone ends up having a brilliant time.

[Sometimes it's when things don't go to plan that you can tell a real star] One night, her shoe came off. These are the moments when I look at her and I think, you're so amazing. Her shoe came off and no one really noticed, because she still stood there, talking to the audience. Then one of the guys onstage placed the shoe in front of her, like a Cinderella moment, and she slipped her foot back in and carried on with the show. Pink does that sort of thing all the time, forgetting the words, laughing, and starting again.

Tina's so relaxed, I have no idea how she does it. I'm trying to work that one out. And when I find out I'm hoping to apply that to myself!" **M**