

"What's Love Got To Do With It?"

by
Kate Lanier

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BLACKNESS

A rushing wind, like we're in a tunnel. Then over that, TINA TURNER'S VOICE: gravely, laughing.

TINA

People always ask me when am I gonna slow down. Well, Baby, I'm just getting started.

Suddenly a SQUARE shaft of light tears through the blackness: we are inside a shack looking past rough edges of corrugated iron, hearing wind tearing by. A patch of the shack has blown off, REVEALING:

EXT. HIGHWAY 19 - NUTBUSH TENN. - 1947

Red dusty, road. Like a river, winding through the southern countryside. Except for random cows and chickens scratching, ANNA MAE (eight years old, wild kinky hair, coffee skin) is all alone. Passing cars cover her in dust. She STRUGGLES to keep her skirt down, chanting a tuneless version of "Jumpin' Jive":

ANNA

"The Jim Jam Jump is the solid jive..Makes ya' 9 foot tall when your 4 foot 5...hep-hep..hep-hep.. Don't be that Ickaroo, get hep ar' follow thru'..."

CLOSE ON ANNA-MAE, barefoot, suddenly in the SHADOW of a large truck passing. She looks up. A CHAIN-GANG, bare-backed and sweaty, are piled in the back. Anna-Mae catches one young man's eyes before the truck, with its men and pick-axes, moves on. They are all black.

CUT TO:

EXT. TOWN - GENERAL STORE

Typical country store. Old men out front (all black). Anna - Mae nods 'good morning. Door chimes sound as she enters, still humming.

CUT TO:

INT. GENERAL STORE

More like a shack, falling apart. Anna's humming is filled out by a tinny radio which chimes in, playing the same song. MRS. ELLIS (40's Black) is behind the counter.

MRS. ELLIS

Morning, Anna Mae.

ANNA

Mornin' Ma'am.

Anna pulls a copy of GLAMOUR off the rack and lays it down with a nickel.

ANNA

(looking at candy bars)
I saw a dead cat. On the road.

MRS. ELLIS

Really?

ANNA

Uh-huh. Flat.
(she smacks her hand on the counter)
And a chain gang.

Loud CREAK from the corner of the store: Anna turns. A strange OLD WOMAN (Black, 50's) stares at her from a rocking chair. Her eyes are an odd pale blue. Anna clutches her magazine.

MRS. ELLIS

(Whispered)

Don't STARE Anna-Mae! There but for
the Grace of God go you an' I-

Mrs. Ellis makes a "CUCKOO" motion with her hand. The old woman stops her rocking to lean forward and get a closer look at Anna. Anna looks down, nervous. The old woman seems to recognize her. From outside we hear:

MARGARET (V.O.)

Anna-Mae? D'ya get me a Coke?

Anna pulls out a nickel and grabs a Coke, dashes outside.

CUT TO:

EXT. NUT BUSH - GENERAL STORE FRONT PORCH

MARGARET is Anna Mae's cousin (9 yrs old, black). She's prettier, less of a tomboy. She accepts the Coke as Anna pulls her close.

ANNA

Remember that Voodoo lady? With those
bug-eyes?

Anna sneaks a look back and JUMPS as she comes face to face with the old woman, who's followed her out. The girls SCREAM together and start to run. The Voodoo Lady catches Anna by the arm and pulls her back.

MARGARET
 (shouting)
 Anna -Mae!! Run!!!

Anna looks up at the old woman, fascinated. The Voodoo Woman tilts her head, listening.

VOODOO WOMAN
 Hmm? Whas' zat??

ANNA
 I didn't say anything.

VOODOO WOMAN
 I know!! I'm listening to your
 SOUND, child. Don't talk...

Anna looks scared and confused. The woman takes her hands, she swings them, smiling.

VOODOO WOMAN
 (nodding her head)
 Yes, yes, yes...I thought so..
 D'ya feel like...a special girl? Hmmm?

She suddenly HUGS Anna to her. Anna struggles to free herself, panicking.

VOODOO WOMAN
 Don't forget it! Don't ever forget it!!

Anna breaks free and starts to run.

OLD WOMAN
 Hatshepsut..

Anna TURNS on hearing this STRANGE NAME and pauses, then keeps running into the fields.

CUT TO:

EXT. FIELDS-DUSK

Anna picks her way through the country side. Off in the distance, we can just see her house, a sharecropper's shack. She stops, hearing sounds of screaming, adults fighting. A beat. She walks on, used to it. A pickup truck pulls out from the yard. Anna watches it as it disappears.

EXT./ INT. ANNA MAE'S HOUSE -DUSK

Poor, sharecroppers shack. Anna walks up the porch steps, her nose in the AMOUR. She leafs through pictures of elegantly

dressed white women. A lady bug lands on the page she's reading. Anna looks up. Something's wrong. The front screen door is open, swinging in the wind. A radio hums in the background. Anna walks in slowly, carefully stepping over and through the signs of a recent struggle: over-turned furniture, broken jars of food, shattered windows. Her small hand traces a line of blood on the wall that leads to her parents bedroom.

INT. ANNA-MAE'S HOUSE -BEDROOM

Anna still carries the GLAMOUR as she enters the room: she is strangely calm, numb. On the dresser next to the bed is a gun. Anna reaches out...but grabs an empty water glass instead. She turns it upside down over the lady bug. She flips the pages of the magazine and it falls open to a glamorous, long-haired blond, posing in front of a microphone.

INT. ANNA-MAE'S HOUSE - BEDROOM

CLOSE ON: ANNA - MAE. Straight to Camera. She leans over and slips her dress off over her head, letting it stop around her hairline. Then she FLIPS her head over and the dress falls over her shoulders like fake hair. She arranges her "hair" with one hand. Suddenly, the pain and weariness are gone from her expression. This is fantasy - a release. She pouts her lips and starts singing Billie Holliday's "Body and Soul."

BACK TO SCENE

Anna Mae is singing into a mirror, the torn-up, blood-spattered room visible behind her. Her dress is still stuck, inside out, on her head. Her voice is scratchy, little girl flat. But still rich, impressive. Her whole body twists with intensity and desperation.

ANNA

Body an' Soul..you got me...nah-nah
up in a tree..nah-nah... Body an' Soul...
slide down a pole..yeah Body an' Soul..

{NOTE: This is an eight-year-old version of "Tina Turner's" VOICE. The VOICE is distinct from her performance persona with Ike. The VOICE lets us know that Anna-Mae will become Tina Turner: It is amplified in a specific, rich way.}

Anna is interrupted by a hand on her shoulder: an older black woman (late 50's) GRANDMA GEORGIANNA.

ANNA

Grandma!

GRANDMA
(whispered)

Baby...baby...

She sees the open magazine.

GRANDMA

(softly)

Now that ain't for you...that ain't
for you child-

She closes the magazine.

GRANDMA

I got your things.

Anna glances at the bundle in her Grandma's arms.

GRANDMA

Come on Honey. Your Ma's taken off
for a bit.

ANNA-MAE

With my sister?

Grandma avoids her eyes, nods YES.

ANNA-MAE

(devastated)

She took Aline and not me.

GRANDMA

(scatly)

Your Daddy got heated up...you
know, MAD. It's alright, little girl.
You gonna stay with me and your
cousin Margaret for awhile.

EXT. ANNA MAE'S HOME - NIGHT

In silhouette, the moon behind them: Anna is pulled along by
Grandma around the back of the house and up to the old field
horse. Some where in the darkness we hear a shot as the two ride
off. The wind keeps blowing, a watchful presence.

FADE TO:

EXT. CARVER JUNIOR AND HIGH SCHOOL -1953

Anna Mae (13 yrs old) and Margaret (14 yrs old) walk down the
steps, carrying books. Margaret spins around.

MARGARET

What do you think of the pleats?

Her DRESS is a shocking pink, full-skirted number. Spanking new.
They have to shout to be heard over the loud cheering of a pep
rally. Teen age boys and girls (all black) flirt and shout.

There's an adolescent buzz in the air.

ANNA MAE

I told you! It's gorgeous. You've had that dress for all of half an hour and you've asked me the SAME thing-

MARGARET

Alright, alright!

A beat.

MARGARET

So what's Grandma say 'bout you singing in the choir?

ANNA

She said if I wanna sing, I can sing while I work-

She's interrupted by the presence of a teenage boy who's stopped SMACK in front of them. The girls both smile, giggle. He's a handsome young man. Another boy shouts.

BOY

Hey Willy...see ya at the HOLE later?

WILLY

Well, well. Don't you girls look fine!

Margaret gets shy, looks away.

ANNA MAE

Why thank you.

WILLY

Do you girls need a lift home?

He points to an old truck.

ANNA

(saucy)

They let you drive?

He nods, proud.

ANNA

And how old are you?

WILLY

Fifteen.

Anna looks him up and down, a sly smile.

ANNA

Well. That sounds nice. Doesn't it, Margaret?

Margaret looks down, shy. Anna pulls her aside.

ANNA

Come on, girl! Got to jump in with both feet-

At that moment, a car pulls up. An older WHITE MAN gets out. He points to the young boy.

MAN

You! boy! Aren't you the nigga' I paid to build me a fence?

Willy looks down at his feet. Nods.

WILLY

Yessuh. Ma name's William, suh-

MAN

I don't give a god damn what your name is nigga'! I paid you, BOY! Now I didn't pay you fer mah dawgs to git out! I thank you owe me!

Anna stares at him in disbelief. Willy shuffles, chest drooping, over to the man and digs in his pocket for the money.

WILLY

Mighty sorry suh, didn't mean nothing by it, suh. But I'd showed you where that wood was rotted-

The man grabs the money and storms off cursing about "thievin' niggas" under his breath. CLOSE ON ANNA MAE who stares at the young boy, disturbed. Everyone continues talking. Willy straightens up. He motions to his truck.

WILLY

Ready?

Margaret starts to walk with him.

MARGARET

Come on. Anna Mae!

Anna looks away.

ANNA

Naw. Thas' alright. You go on. I feel like walking.

She meets the young boys eyes with nothing left but sympathy and disappointment. She turns and starts to walk. Margaret happily gets into the truck. The door slams and we CLOSE ON: THE HEM of Margaret's bright pink dress, sticking out the corner of the door.

CUT TO:

INT. GRANDMA'S SHACK

Anna saunters in. Grandma is cooking. Anna picks at the food, humming. Grandma pulls something out from her apron. It's a postcard. She quietly hands it to Anna. Anna's mouth drops, she turns the card over and over.

ANNA

She's still in St. Louis.

Grandma shrugs.

GRANDMA

Zelma always did love a party.

ANNA

She doesn't say anything 'bout sending for me.

A : Grandma clears her throat but there's nothing to say.

CLOSE ON: THE POSTCARD in Anna's hands. It reads: "MA- Things are fine with Aline and I. Haven't wanted to write. Don't want to leave my address but I'll write again. Love Zelma.
PS: How is my Anna Mae?"

BACK TO: ANNA MAE still staring at the card.

ANNA

(softly)

Why does she always ask how I'm doin' when there's no way to tell her?

Grandma gently takes the postcard out of Anna's hands.

ANNA

Where's Margaret?

GRANDMA

What do you mean, "Where's Margaret"?
She was with YOU!

ANNA

She got a ride from the school! Shoulda been here before me.

CUT TO:

EXT. GRANDMA'S SHACK

A police car crawls up the dirt road to Grandma's. Everything is dwarfed by the immense country side. A white police man gets out of the car. We can just make out his shape, the limp body of a young girl in his arms.

INT. GRANDMA'S SHACK

Grandma screams as the policeman enters, carrying Margaret. She's limp. There's blood all over her.

GRANDMA
Oh Lord! Lord NO!!

Anna stares, in shock.

ANNA
Margaret?

She tugs at Grandma's sleeve.

ANNA
That's her new dress..there's something
all over her dress...

The police man clears his throat, matter-of-factly.

POLICE
River hit 'em on. Drunk.
Both kids is dead. Didn't know
what...

(a beat)
I thought I'd bring her by...

Grandma takes Margarets' body and lays it on the table. The police man closes the door and walks out. A BEAT as they both stare, weeping. Then Grandma folds her hands over the body and starts praying softly. Anna's despair borders on hysteria. She starts smoothing out the pleats on Margarets dress.

ANNA
She just BOUGHT this..it's new..
this is her new dress....

CLOSE ON: Anna's hands clutching the blood splattered cloth. The SCENE gets murky, fades into a dusty RED wind, as Grandma continues, WHISPERS :

GRANDMA (Voice Over)
It's alright..little woman..the
soul survives..keeps flowing..
jus' one bend in the river-

Her voice DISSOLVES into the rush of WIND.

FADE TO:

EXT. ST. LOUIS BUS STATION - YEARS LATER - 1956

Crowded station. City folks. Glamorous, dressy. We close on a window of an arriving bus. A seventeen year old Anna Mae looks out. The bus door swings open. Anna is one of the last to get out. She carries one small bag, looks around nervously. By contrast she's a real country girl. Ragged dress, braided hair, scarf. But she's turned into an exceptional woman. Her Indian bones, wide mouth and almond eyes give her an exotic look. People stare. CLOSE ON ZELMA and ALINE, pushing through the crowd, looking for Anna.

ZELMA

And what am I gonna do with another teenager?

Zelma looks sharp, a lady about town. She is half American Indian, a powerful exotic woman. Aline has her mother's style. An older, more graceful version of Anna-Mae.

ALINE

Well she ain't MY mistake!

ZELMA

Now don't you get fresh!

Suddenly Anna is there standing between them. She's bursting with excitement.

ANNA

Zelma? Aline?

They all hug, laugh.

ANNA

My God I've never seen so many people!

Aline rolls her eyes.

ALINE

Get used to it, baby.

ANNA

(looking down)

Lord! Every one's got such nice shoes!

A woman close to them turns and stares at Anna.

ALINE

Shh! keep it down, Anna.

Zelma shoots Aline a look. She Mouths: BE NICE.

CUT TO:

INT. ZELMA'S HOUSE

Zelma and Anna chat, just having finished dinner. Anna gets up and starts clearing plates.

ZELMA

I'm sorry we missed Grandma's funeral. You know, by the time we heard-

ANNA

I know.

There's silence. Zelma tries to start conversation again.

ZELMA

Now that was some fine cookin', sweetheart. Your Grandma teach you how to cook?

ANNA

Well who else?

Zelma falls silent. She gets up and faces Anna, sits her down.

ANNA

Now Anna Mae. I wasn't around, but believe me, you were too young to understand what was goin' on with your father an' me. Now don't think you gonna come live in my house an' make me feel bad!

Anna opens her mouth to say something.

ZELMA

You gonna pull your weight, Girl. This ain't jus' a party town, you hear? We all got jobs. Tomorrow you start lookin'.

Anna nods. Aline walks out of the bedroom: tight barmaid outfit, swept up hair-do of the time.

ZELMA

You heading for the Club, Aline?

ALINE

Mmm-Hmm. Reggie's gonna meet me there and wait for me finish up.

ZELMA

I want you all to take Anna.

Anna looks up, surprised.

ALINE

Ma! I got to work! And Reggie-

Zelma puts her paper down.

ZELMA

Well. I have a date.

Aline looks uncomfortable. Anna's mouth drops.

ZELMA

Go on Anna. Put on a dress. I need some privacy.

Aline storms out. Zelma looks at Anna.

ZELMA

(whispered)

Now don't YOU get any ideas!! I'm the only sinner in this house!

She smiles. Anna laughs.

CUT TO:

EXT. STREET

Anna walks a few paces behind Aline and her boyfriend, REGGIE (20'S BLACK). She still looks like a country girl, braided hair and shabby dress. But her posture is defiant, curious. She could care less if Aline ignores her.

EXT. CLUB MANHATTAN

ANNA'S P.O.V. as she approaches the Club.

The pounding Boogie-Woogie beat of a band can be heard. It moves the crowd, getting them finger-snapping and shaking as they push and squeeze to get in. It's a high energy, glamorous crew. Fierce, stiletto-heeled women check each other out, hang on the elbows of handsome young men. Everyone is SHARP. A group of white girls gets out of a car and rushes by, giggling and screaming with excitement.

Anna is cut off from Aline who's busy waving at various friends, customers. A big impressive looking doorman selectively lets people in. Aline glides through, and past the security guard who gives her a nod. Anna struggles. The crowd pushes her back. She tries again, and just manages to slip in.

CUT TO:

INT. CLUB MANHATTAN

It's dark and magical inside. Anna's never seen so many black people being loud and looking rich. She stands still as a wave of people move past her.

CLOSE ON: ANNA closing her eyes, smiling deeply. She's next to a bar. Overhears a glamorous lady.

LADY

Martini. Straight up. Olives.

She watches and leans next to her. Waves down the bartender.

ANNA

Martini. Straight up. Olives.

Anna looks at the drink in front of her. Holds it up to the light, admiring it. Then she smells it and makes a face. Walks off, leaving it untouched.

CUT TO:

INT. CLUB MANHATTAN

Aline pours drinks from a station near the stage. Reggie and some of Aline's other friends sit on bar stools to be near her and talk. Anna makes her way over. She sits herself down. Aline clears her throat.

ALINE

Anna..this is-

ANNA

(sweetly)

Don't bother. I'm fine.

SPIDER (20's black) a friend of Reggie's, takes a long hard look at Anna. He whistles. She's oblivious. Grinning, he spins her stool around to face him.

SPIDER

Spider...

He holds his hand out. Anna looks at him coolly, takes his hand.

ANNA

Anna Mae Bullock.

SPIDER

Anna? Pretty name, little girl..
You know I play piano with the Revue ..

His voice is suddenly lost in the sounds of a band setting up. The band leader has his back to the audience. It's a sharply dressed, zoot-suited back. He motions to the rest of the band with complete authority: pointing to a spot for the white bass player (GENE), snapping his fingers to hurry up the heavy-set

drummer (CHARLIE). They move like well trained seals. Spider hops up and takes his place at the piano. The band leader straps a guitar on and turns: IKE TURNER catches Anna's eye for a split second - proud and defiant - it's the same look she once saw in the eyes of a convict. Her mouth drops. A man in a tux sweeps on stage.

ANNOUNCER

He's back! Ike Turner and the
Kings of Rhythm!

Wild applause. The band starts into it and Anna rises to her feet. The Boogie-Woogie beat is intoxicating.

IKE

(singing)

"You women have heard of jalopies/ You've
heard the noise that they make/ Jus' lemme
introduce my new Rocket Eighty-Eight.."

She's never heard anything like this: fast jazzed up rock and roll. [ROCKET 88 - An Ike Turner original song credited to someone else, later recognized as HIS and widely considered the first Rock an' Roll song EVER] Ike plays and moves with a subtle smile. There's no tap-dancing and grinning shuffle HERE. Very different from the deferential YESSUH of the South. We PAN TO AUDIENCE: mainly women, reacting like Anna, mesmerized. The room becomes wild, dancing.

INT. STAGE

Ike finishes the song with a flourish and segues right into SO FINE [Chuck Berry-ish, Doo-Wop]

IKE

"So fine..My Baby's so Doggone Fine/
Send cold fevers up an' down mah Spine..
Wow-ow wow!!"

(whispered as he keeps playin')

Now who's gonna help me out here?

Female screams rise up from the audience. Ike points to a girl up front and she stands, thrilled, while Ike tosses her the mike. CLOSE ON GIRL #1 singing along with the band. Giggling, faint.

CUT TO:

GIRL #2 singing along. Flat and scratchy.

CUT TO:

ANNA clinging to the bar. She leans over to Aline.

ANNA

They're awful! How come they
get up?

ALINE

Puh-lease! Every woman in here
wants to sing with Ike Turner.

REGGIE

Pistol-whippin' Ike.

ANNA

What d'ya mean?

REGGIE'S FRIEND

Ike's got a reputation-

REGGIE

'Say he once robbed a bank
to buy new suits for his band.
Twenty thousand dollars.

Anna looks wide-eyed. Spider catches her eye and winks. Anna
smiles, then turns to look back up at Ike who's now picked:

CUT TO:

GIRL #3 So thrilled to be next to Ike she can't get a note out.
Ike waves to the band and they wrap it up, ending in a flourish.
Ike leans over and whispers something in the girl's ear. She
looks up at him, a little shocked, and mouths "ME?"

CUT TO:

INT. ZELMA'S -BATHROOM

CLOSE ON: Anna Mae. Straight at camera.

ANNA

Me? Really? Oh Thank you! Really. You
are too kind, Mr Turner. New York?
I'd love too! You're right. I will
need something warm. Hmm? What's
that? Oh the Raccoon will be fine.
No I'll wear it out.

CUT TO:

INT. ZELMA'S- BATHROOM

Anna's speaking into the MIRROR. She picks up a brush and holds
it to her mouth like a mike.

INT. ZELMA'S - HALLWAY

Zelma hears Anna's voice. Puzzled, she puts her ear to the door. She shakes her head.

ZELMA

Girl is nuts.

Aline joins her, giggles at the sound of Anna singing.

INT. ZELMA'S - BATHROOM

ANNA

"..so fine...wow wow yeah...mah
bay - bee's so Doggone .."

Aline busts in.

ALINE

Uh-Oh. I knew it! You got bit-

ANNA

Shut up, Aline.

ALINE

Bit by the rhythm bug, the Ike
Turner flu-

Anna pushes her back out, slams the door. She tosses her head back. Looks hard into the mirror and picks up an eye pencil lying on the sink.

CUT TO:

INT. CLUB MANHATTAN - NEXT NIGHT

Aline pours from her usual spot. Different hair-do, different dress. Spider sits in front of her, searching the crowd.

EXT. CLUB MANHATTAN

Usual crowd outside. People turn as Anna pushes her way through the crowd. She's completely transformed, make-up, hair done up, a tight fitting dress with heels. She moves through the crowd with confidence, knowing she's being looked at, enjoying it.

INT. CLUB MANHATTAN

Aline catches sight of her sister coming towards the bar.

ALINE
 Lord, Anna Mae...I TOLE you, NOT
 to borrow the WHITE dress..

SPIDER
 Oh My..!

Anna does a little turn, ignoring her sister. Loving the attention.

ANNA
 Anyone sitting here?

Spider jumps up and pulls out a bar stool.

SPIDER
 You stick around Anna Mae...I'd
 like to take you out after the last
 set...

Aline glares at him.

SPIDER
 Breakfast. For breakfast.

ANNA
 (sweetly)
 Well alright...

Spider kisses her hand and runs up onstage.

ALINE
 Oh. I see. So now you think you're
 a big girl, huh? You better know what
 comes 'long with that territory.

PAN TO STAGE The band starts into it. Ike plays, barely looks at the audience, graceful, proud. Like he's playing for his own pleasure. The crowd goes wild, lights catch Ike's RINGS, a DIAMOND TIE CLIP. The song winds down and the band starts into "You Know I Love You" Ike leans forward into the mike.

IKE
 Alright then! Which lovely lady's gone
 help me out?

Girls scream but Ike's bass player points to Aline behind the bar. He tosses the mike to her. Aline demurs, embarrassed. The crowd eggs her on.

ALINE
 No. no. I'm working.

She hands the mike to the startled Anna.

ALINE

Go on! You been practicing enough in the bathroom!

The mike picks up her comment. Everyone hears, breaks out laughing. Anna is mortified, the mike in her hands. A beat. Ike looks at her, gives a gentle nod. Anna gets up on shaky legs and walks to the stage, trying to stay tall. She can't back down now. CLOSE ON ANNA as she starts to sing. (YOU KNOW I LOVE YOU - BB King, blues-y slow)

ANNA

"Now Darlin' know I love you/ An'
Love you by myself/ But you've gone
and left me..."

It's the VOICE, soulful, rich. A hush goes over the audience. As she gets into it, her eyes close, she starts to belt. CLOSE ON IKE, watching her carefully, like a hawk. He makes eye contact with other members of the band. They nod to each other. Spider points to her legs. WHISTLES. Ike grins at him. This girl's alright! After a few lines, she can't remember the words, shakes her head, embarrassed. Ike takes the mike from her hand. CLOSE ON ANNA AND IKE as he covers the mike with his hand.

IKE

(looking her up and down)
I don't think I've met you.

Ann wallows hard.

ANNA

Anna Mae.

IKE

Anna Mae? Well, sweetheart. You
can sing.

Ike turns, coolly ignoring Anna as she backs down offstage, still watching him.

CUT TO:

INT. CLUB MANHATTAN

The place is now almost empty. Aline is closing and wiping down her bar. The band is packing up. Spider takes Anna by the elbow, starts to lead her out the STAGE DOOR. Anna turns back to get another look at Ike and sees: Ike walking up to the WHITE CLUBOWNER (40'S low life gangster material) as he tries to leave, following behind Spider and Anna. The Clubowner is flanked by two GOONS. Anna pulls back, listens:

IKE

We have this same conversation every
Damn night!

CLUBOWNER

So go home already! And don't come back!

IKE

No sir! I'm gonna keep playin' right up in your face 'till you figure out that I don't GIVE UP! Now you owe me just over fifteen hundred dollars-

CLUBOWNER

..jus' hold on...I'll pay you when it's good for ME..and I'll pay you WHAT-

IKE

No no no. It don't work like that.

CLUBOWNER

Really?

Ike shakes his head slowly.

IKE

(loud exclamation)

Thas' right... Sweet-Virgin-Mary!

Suddenly, CHARLIE, Ike's big drummer steps to his side. We PAN around the emptying club as six separate black men (Fine suits, definite Ike Turner-style dress) seem to move in formation, responding in a premeditated, organized fashion: Two guys rush up to the stage door and throw it open. Two more grab the Clubowner, two more take down his GOONS.

EXT. STAGE ALLEY

Anna watches from the open door as the CLUBOWNER flies past her, pushed onto the ground by Ike's BOYS. Charlie sits on him.

CLUBOWNER

You and your nigger friends think you're the Godamn-

IKE

(interrupting)

Someone please shut his face fore I SHOOT the mother fucker.

The CLUBOWNER spits at Ike just as Charlie puts a hand over his mouth. Ike pulls out a pistol, a little "Sidewinder", and whips it across the Clubowners face. A trickle of blood falls down his forehead. Two of Ike's BOYS pull out a fat money roll from the clubowners pocket. FRED (large bodyguard type) flips through the bills. There are thousands of dollars. He grins, the others start laughing. He hands out C-notes like candy. The " " start to grab

IKE

Hold it!!

He holds a hand up and the crew falls silent.

IKE

Put it here..

He holds a hand out and the boys quietly give back the money. He counts out bills.

IKE

Two hundred, three hundred..
five, seven...fifteen hundred.
Fifteen twenty-eight. Yup. Believe
that's what's owed me.

He takes the rest of the money, and folds it neatly, puts the money clip back on and slips it into the Clubowners' pocket. The guys stare in disbelief. Ike looks up and LOCKS eyes with Anna.

IKE

Little Anne. With the big voice.

He winks. Spider grins, HIS find. Ike looks her up an' down. Then spins around, a perfectly choreographed exit. Fred and Ross fall in step behind him.

CUT TO:

INT. DINER

Anna and Spider sit in a booth, talking. It's a late night, after the Club crowd. The crowd is mixed, a lot of young well-dressed white folks who've been out listening to music.

SPIDER

Ike talks to all the record companies
all the time.

ANNA

Really?

SPIDER

Yeah...we try an' do songs that'll
get us touring-

ANNA

But you really make records?

SPIDER

Yeah... I'll let him know you wanna
sing...maybe I can hook you
up.

Anna listens, trying not to look too interested.

ANNA

You all are famous, though, right?

SPIDER

Yeah. I mean, not like Chuck Berry famous, but like -

He's interrupted by Ike who leans over him, staring at Anna.

IKE

We're famous like every damn person in this fuckin' business knows my name, that's how we're famous.

He lights a cigarette and waits for Spider to get up so that he can slide in. Fred and Ross stand like sentries at the booth.

IKE

You know how come they all know my name, Little Anne?

She shakes her head.

IKE

Cause they all steal my songs. That's how come.

Spider nods seriously at this grandiose statement.

IKE

Mmm Hmm. Folks I brought up, thought was my friends, who played with my Revue. All taken off on me.

Ike lights up.

IKE

You won't find my pretty dark face on any album covers-

Ike snaps his fingers for the waitress (white) who comes up to their booth. Anna instinctively stands up as she approaches. Then sees that Ike is sitting, peering at his menu.

SPIDER

Jus' Coffee, Ma'am.

IKE

(reading)

Mm. Alright, Baby. Gimme steak an' eggs. Over easy on the eggs.

Anna stares, unsure of what to do.

IKE

(turning to Anna)

Young lady'll have the same.

He hands the menu up to the waitress. Anna starts grinning. Ike leans back coolly.

IKE

You've never been to a restaurant,
Honey?

Anna plays it off. Sits down.

ANNA

Yeah..oh yeah. Sure...`course-

She knocks over her coffee. Ike carefully wipes it up, not missing a beat as Anna fumbles with tissues. Spider is too late. We see Ike mouth : FUCK OUTTA HERE and give him gesture that reads: Beat it. Spider pauses, disappointed, but defers to Ike.

SPIDER

I'm gonna go talk to Charlie for a bit
Anna Mae...let Ike..uh...take over.

Anna smiles, looks away. Thrilled, CHOSEN.

IKE

Now wh...e'd you get a v...e like
that?

He leans back, cool.

ANNA

(excited nervous)

I..I..um. I don't know. I mean
probably my Grandma Georgianna.
She's Indian and they always say
they got bigger lungs. I mean,
Indians. But I always KNEW, you
know, that I could sing...even tho'
Georgianna wouldn't-

Ike gently leans forward and interrupts.

IKE

You're very talented, Little Ann.
Raw, but talented. You've got a
flair.

She stares at him.

IKE

You know what that means?

She shakes her head.

IKE
It means you got your own
particular way of lettin' it out.
You hear?

Anna's fascinated. Sits a little taller.

IKE
It's what makes for a distinct sound.
And that sells records.

Anna's never heard a black man talk this way: careful, measured. Instructive. Ike talks like he's playing music: tapping a napkin holder, spoon to his glass. Moving with his words. She waits for more.

IKE
Eat up Baby, your eggs is gettin' cold.

ANNA
(softly)
Do you have a Flair?

Ike laughs out loud.

IKE
Oh baby, yes I do. I do have a sound
a mah own.

He pulls out a piece of paper, snaps his finger for the waitress and writes something down.

IKE
Here's my address. I'll expect you at
our rehearsal tomorrow night.

CUT TO:

EXT. DINER

Ike leads Anna out and up to a waiting car. Fred is behind the wheel. In the BACKGROUND, we can see Spider and Charlie follow behind. Anna is itchy with excitement.

ANNA
Wait. I- Um. My Ma. I don't know-

IKE
I'll take care of her.
(to Fred)
Take the young lady on home, Fred.

Anna gets into the car, Ike holds the door for her. He's about to close it when she leans back out.

ANNA
Mr. Turner?

IKE
Ike, honey.

ANNA
Ike. What those other people did...
leave you... I would never do that.

It's a sweet, impassioned vow. Ike is moved. He touches a finger to her nose.

IKE
Alright, little Anne. Well alright.

CUT TO:

INT. ZELMA'S KITCHEN - NEXT MORNING

Anna wears an old house dress, her hair tied up in a rag. She's mid-conversation with Aline as Zelma moves in a flurry, getting ready to go out.

ZELMA
What's she talkin' about?

ALINE
He tell you that?

ANNA
Mm-Hmm..

ZELMA
Who?

ANNA
Ike, Ike Turner..

ALINE
An give you his address to come
'round and rehearse?

ZELMA
What's Ackturna?

ANNA
(pulling out the piece of paper)
Yeah?

ALINE

(laughing)

Oh lord Anna Mae! Get your gullible country ass out o' the clouds. He says that to all the girls. That's his LINE. You know what I'm saying?

Anna looks crushed.

ZELMA

(fastening a necklace)

Aline!! How come this string 'o pearls is shorter!

ALINE

(putting on make-up)

What?

ZELMA

D'you cut off some o' mah pearls, young lady? This is much tighter.

ALINE

Maybe your NECK just got fatter!

ZELMA

I'm gonna beat your ass for that Miss Aline!!!

We hear a car honking.

THE WOMEN'S P.O.V.

They all watch the approach of a chauffeur driven sedan. The driver steps out and opens the passenger door. Ike sweeps out in a full length coat, impeccable suit. Fred and Ross, Spider and Charlie pile out after him, position themselves like guards as he knocks on the door.

ANNA

Oh Jesus Lord up in Heaven!!

She tries to hide. Zelma gets the door. Ike bows, taking off his hat.

IKE

'An you must be Anna Mae's sister?

ZELMA

No. No. 'course not. I'm her mother.

Ike feigns a heart seizure.

IKE

NO!!!

(over his shoulder)

Fred!! Ross!! Come here!

Two of Ike's Boys lumber across the yard.

IKE

Can you believe this young thing is
the mother of a grown girl?

Fred and Ross shake their heads. Zelma laughs. Spider winks at Anna, grins.

FRED

Nope.

ROSS

Can't believe it.

IKE

(walking inside)

Well NOW I know where Anna Mae
gets her talent...

He kisses her hand.

IKE

And her looks.

Zelma squirms, trying not to let on that any of this flattery means a thing. Anna and Aline stare at Ike. His diamonds and wings catch the hall light.

IKE

Ike Turner, Miss. I mean, Ma'am.

He bows.

ZELMA

Zelma Bullock.

Ike smiles.

IKE

Sorry to barge in like this, but I
do have a great favor to ask you.

Zelma nods.

IKE

If I could ask for permission to
borrow your daughter..as a
performing artist -

CLOSE ON: Anna Mae. She walks out from behind the shadows, beaming. This IS magic. Prince Charming coming over asking for her! Zelma stares at her daughter.

ZELMA

(to Anna)

I thought you was gonna be a nurse?
Didn't you wanna be a nurse?

IKE

Please feel welcome to attend any
rehearsals. Your presence would
be an inspiration...

Zelma giggles, shakes her head. We flash on a C NOTE (\$100) in
Ike's hand as he presses it into Zelma's, holding it there.

IKE

I believe my boys have crushed some
of your flowers.

(whispered)

For any damages.

Fred and Ross stand stone-faced, far away from the flower bed.
Ike makes eye contact with Anna for the first time, still holding
Zelma's hand.

IKE

I'll be seeing you.

FADE TO:

EXT. IKE'S HOUSE - STUDIO.

Anna stares at the address in her hand. Yup. Matches the number
on the house. She knocks. Loud music, female screams come from
inside. Anna tries the door. It's open.

INT. IKE'S HOUSE -STUDIO

Wild partying and music. Smoke filled chaos. Guys play cards in a
corner, booze everywhere. Anna doesn't recognize one person. Two
girls dance with each other, drunk. Anna taps one on the
shoulder.

ANNA

'Scuse me..I'm lookin' for Ike
Turner?

The girl points "UP". Anna starts picking her way through the
crowd and goes upstairs.

INT. UPSTAIRS IKE'S HOUSE.

Anna squeezes past a couple making out in a corner. She does a
little double take. Looks closer. Curious and amused. At the top,
a door is slightly ajar and Anna peeks in: Ike's makeshift STUDIO
- beat up recording equipment, mikes, instruments. Anna ENTERS.

Ike and the band relax, talking. PAT, CLAUDIA AND HENRY-ANN (Young, attractive black women: Ike's back-up singers) laugh in a corner.

ANNA
(cheerful)
Hi! Hello everybody.

She smiles politely at the girls. The women just stare.

IKE
Say hello to Anna Mae. She's
gonna be out front...get us
to the big time.

They've all heard this before. Only the men in the room respond, grunting 'Hey'.

HENRY ANN
(loud whisper)
Where's her ass?

Henry Ann is young, sharp-tongued. Closest to Anna in age.

PAT
What'd you do Ike, find her picking
cotton somewhere?

Pat is a real "looker." Tall. Glamorous.

CLAUDIA
(looking her up and down)
Nah. He jus' happened to be walking
by a SCHOOLYARD an' this one followed
him home.

Claudia is loud, a little goofy. They all laugh. Anna holds her head up.

PAT
Come on..we're jus' teasin', chile-

IKE
Well don't!! You're gonna scare off
my Million Dollars.

The door opens and everyone fall silent as LORRAINE (late 20's, black) enters. She nurses a newborn (MICHAEL) while a small toddler (RONNIE) plays about her feet. She and Ike make eye contact. Clearly his 'Woman' - his kids.

ANNA
(Quietly)
Thas' alright. I don't scare easy.

IKE
 (to Lorraine)
 Lorraine...take the boys on downstairs...
 Go on.

Lorraine lights a cigarette, dark glasses on that barely hide a bruise. Her hands shake. She takes a seat and continues to stare at Ike. Lorraine's toddler RONNIE, wanders straight over to Anna. Anna reaches her hands down to lift him up when Lorraine SNATCHES him back, crushing her cigarette at Anna's feet. Ronnie howls and Ike gives Lorraine a HARD look. She grabs the two babies and storms out.

FADE TO BLACK

"TINA'S PRAYER" - MONTAGE

- FLASH WHITE to a makeshift photographer's studio: Anna poses with the whole Revue, her arms spread out and open, Ike just behind her. Anna is beaming, the crown jewel, giggling and elbowing the girls as they pose. We hear the sounds of a rehearsal: Anna's voice slowly starts into a song: TINA'S PRAYER. She sounds ROUGHER, (Nowhere near the song's final incarnation as: a screeching, fast-paced song A la Screaming Jay Hawkins)

ANNA (O.S.)
 " I'm talkin' -"

IKE (O.S.)
 No! Rougher!

ANNA (O.S.)
 "I'm talkin' to the Priest,"

IKE (O.S.)
 I said ROUGH, Anna Mae...

ANNA (O.S.)
 "I'M TALKIN..."

The song continues as we SEE:

- Anna in Ike's pink Fleetwood with the huge fins. Fred drives.

ANNA (SOUNDTRACK)
 And all of y'all out there in the Universe
 If what I'm sayin' is wrong..tell me the
 Right way to say it...Cause I wanna be done over-
 Paint me red, paint me GREEN-"

On her lap is a wrapped box. Ike watches proudly as she digs in, pulls out long gloves, stretches them on and waves her arms around, laughing. People wave to them. In St. Louis, Ike Turner is BIG TIME. We get that sense; biggest fish in a small pond.

- IKE'S STUDIO - The SONG continues. Crowded with people: Musicians, friends. Aline flirts with the bass player. Zelma sits, staring intently at her daughter. The SONG breaks as we go into scene:

ZELMA

Was he mean ROUGHER? Was he mean by that?

Ike cues Anna to start again, but she chokes up, holds back. Ike gets up and puts an arm around Zelma. They giggle as he whispers something, charming her as he leads her out the door. Once they're gone, he cues up the band, turns to Anna as she starts.

ANNA

"I'm talkin' to the High Priest--"

Ike watches intently. A man with a vision. Suddenly he slides onto his knees and grabs her HIPS and pulls them forward, up to his face. Anna is too startled to say anything.

IKE

FROM THERE!!! Sing it from THERE!!!
You KNOW they want you. And you
gonna torture them a little bit.

Whistles from the band members.

SPIDER

That she will. Most certainly.

- FANCY STORE- The SONG continues. Ike pulls Anna out of a dressing room. He spins her around. She's squeezed into a sequined number. She looks incredible. Still shy.

ANNA (SOUNDTRACK)

"I wanna be done over - Hey Lord make
me over-!!"

CLOSE ON Ike, looking at Anna carefully...THINKING.

-BACK IN IKE'S STUDIO- Only Ike, Anna and Spider. WE CLOSE ON: Ike sitting on a chair, pounding out a beat as Anna sings in front of him into a mike. Ike Spider and Anna all fan themselves, covered in sweat.

ANNA

"...make me over...Ooo Lord make
me over--"

Ike leans forward and grabs the hem of her skirt and RIPS it open to her hip. Anna pushes him away and stumbles backward.

ANNA

My skirt! God damn I jus bought-

IKE
 Fine! I'll get you four mo'
 jus' like it! Now sing it !!!

Anna takes a breath and starts into it.

ANNA
 "I wanna be a star..I wanna have a big
 name.."

IKE
 Now gimme some leg..yeah..like
 that...uh-huh...

- SHOE STORE - SONG continues. Anna poses for Ike in a pair of bright red stilettos. Ten other pairs of fancy heels are lined up, waiting to go. A crowd has gathered outside the store, presses up to the window to stare.

- IKE'S STUDIO
 The same rehearsal. Hours later. Spider, Ike and Anna are now drenched with sweat.

SPIDER
 (whispered)
 Why's it so damn HOT in here?

IKE
 (looking him in the eye)
 Because I turned the HEAT up.

Spider looks to the thermostat on the wall. Then back to Ike, They stare at each other. Then both look at Anna who's tugging at her blouse. Ike and Spider exchange a knowing smile. As Spider exits, Ike moves over to Anna, who's stopped singing to drink from a pitcher of water. Ike unbuttons his shirt and pulls it off. He stands behind her, bare-backed. Anna turns and swallows HARD.

IKE
 (quietly)
 Take your shirt off...

It's a challenge. Anna stares him right back and slowly starts undoing her blouse. She waits, in her bra as Ike checks her out. She's visibly out of breath.

IKE
 You a little more comfortable now?

Anna nods.

IKE
 Okay then...we're gonna try this again.

He moves up to her, takes her hands in a dancing position. He

presses up to her.

IKE

(whispered)

I wanna FEEL you sing this song. I want to feel it through my skin.

Anna starts to sing.

ANNA

"How 'bout doin' me twice
make sure I'm done right..."

Ike keeps a beat on her back with the palm of his hand. He starts dancing, a slow grind. Anna's voice gets "breathier" as she becomes aroused. She has difficulty singing.

ANNA

"Please make me over-"

IKE

Come on..this is it! Keep going!

His hand drops to her lower back, to the zipper on her skirt. He undoes it, they keep dancing. Anna steps out of her skirt. She's in a half slip and bra now. A "gravely" sound comes out of her. Ike's found exactly what he WANTS!

ANNA

"I wanna second chance...make me over..!"

IKE

YES!!! Just like that! Sing it just like that...

Anna closes her eyes, reaches her mouth up...

IKE

(moving away)

Good work, little Anne.

Suddenly, he's all professional.

IKE

(looking at his watch)

Damn! Look at the time! I forgot all 'bout my date!

He quickly buttons on his shirt, throws his jacket on. Anna just stands there, half naked, as Ike heads for the door. He turns.

IKE

(whispered)

I'll see you at rehearsal tomorrow night..and Anna Mae?....
you REMEMBER this when you get onstage.

And then he's gone. CLOSE ON ANNA who collapses in a chair, lets out a deep GROAN.

CUT TO:

INT. IKE'S STUDIO / HOME - NEXT NIGHT

After rehearsal, everyone chats, drinks. Aline hangs out, flirting with one of the musicians. Ike is on the phone. He hangs up and gives a nod to Charlie who bangs hard on a glass, finally smashing it at which point every one quiets up.

IKE

Alright. listen up. That was Juggy Murray over at Sue records...

ANNA

(to Pat)

Sue records!!?

Pat shakes her head, like 'no big deal.' Holds up her thumb and forefinger: SMALL.

IKE

We gonna cut a demo at the end of this tour.

ANNA

A record? We'... gonna make a record?

PAT

(whispered)

It ain't what you think...we do this all the time...do a session, get twenty bucks for it an' someone else puts their name on it.

IKE

This tour is gonna be Anna Mae's first run out the starting gate. So every body help her out...

Ike turns and goes up the stairs. The girls all turn to Anna Mae.

HENRY ANN

(mimicking Ike)

Everybody help her out...

CLAUDIA

I don' remember him EVER bein' so nice.

PAT

Wonder why!

ANNA
What are you tryin' to say?

PAT
Now we know why she got that SWING
in her ass!

CLAUDIA
Least we know who it's for!

Anna throws her shoe at the laughing girls.

ANNA
Excuse me! He's with Lorraine!
I don't PLAY that!

PAT
Never mind Lorraine..she's a mess.
He just feels sorry for her now..

ANNA
What does that mean?

PAT
Open your eyes! Ike's got it goin'
on with every female sticks her
butt out!

They all laugh.

ANNA
(quietly)
You just WISH he did.

This sends the girls into peels of laughter. Henry Ann pretends she's choking. Aline steps up.

ALINE
You comin' home Anna Mae?

ANNA
In a sec....

HENRY ANN
(meanly)
Guess you need to rehearse a little,
Huh?

CUT TO:

INT. IKE'S STUDIO.

Ike is alone. The lights are dim. Ike plays around at the piano. He pats the seat next to him, not surprised at all to see Anna.

ANNA

I..I was jus.. jus about to go home -

IKE

Come here, sweetheart.

Anna sits next to him. Ike smiles down at her. She grins back, a beaming, white smile. Then she closes her eyes, turns her face up, wanting to be kissed. Ike moves his face closer to hers, staring at her lips.

IKE

Open your mouth, Honey.

She does.

IKE

You ever been to a dentist?

Anna opens her eyes, confused.

IKE

Well alright then. We'll have Fred take you in the morning. Looks like you might have a cavity or two.

He gets up and brushes off his pants.

IKE

(.atter of factly)

You better stay over. Take the back room. I don't want you goin' home this late. Don't worry. I'll call your Ma.

He gives her a sweet, fatherly smile, and goes into his bedroom.

INT. IKE'S HOUSE -BACK ROOM

Anna lies awake in the dark. She jumps at the sound of a shot, a gun being fired. Suddenly her door flies open, blinding her with light from the hall. all we see is Lorraine's silhouette holding a thirty eight. She looks crazed, psycho.

ANNA

Lorraine..wait!!

LORRAINE

Fuck is goin' on' round here huh?

Lorraine sways and we see how drunk she is. She cocks the gun, points it at Anna....then drops her arm.

LORRAINE
You ain't even worth a bullet, Bitch..

She spins around and we hear a door slam.

INT. HALLWAY

Anna pounds on the bathroom door.

ANNA
Lorraine? Lorraine?

Ike is suddenly behind her, trying the door knob.

IKE
Lorraine? Don't fuck with me...

We hear the gun go off. Ike busts down the door. Lorraine is lying in a pool of her own blood, the gun pointed at her chest. Anna screams. Behind them, the two little boys have wandered out with the commotion.

LORRAINE
(to Ike)
YOU did this Muther Fucker-

CLOSE ON: RONNIE AND MICHAEL, holding onto each other.

EXT. IKE'S HOUSE

An ambulance is out front. Paramedics rush by with Lorraine on a stretcher. We hear her mumbling.

LORRAINE
Ike, why'd you do it?

Anna shoots Ike a look. But no one seems to have heard her. Ike gets in the ambulance with Lorraine and it takes off.

INT. IKE'S HOUSE -EARLY NEXT A.M.

Anna is dozing on the couch when Ike enters, looking worn out.

IKE
She's gonna be Okay. Just a flesh wound.

Ike sits with his chin in his hands. Sighs. Quick glance at Anna who hovers behind him, worried.

ANNA
Are you okay?

Ike waves it off.

IKE

Yeah. Yeah. Damn. It's too much.

He looks away.

IKE

I just can't seem to make her happy anymore.

His words hang in the air. Anna awkwardly pats his back, unsure of what to do. He reaches back and takes her hand. Squeezes it. A beat. He slowly pulls her around to face him. They stare at each other. Anna looks away, resists.

ANNA

I think you all can work it out..
I mean...she IS your wife an' all-

Ike smiles, shakes his head.

IKE

Uh-Uh. We never DID get married...
I asked..but she's like that. Can't
ever say anything for SURE...

Anna looks down at him sympathetically.

IKE

Now it's too late..

Anna puts her hands on Ike's shoulders. Rests them there. A beat.

IKE

(whispered)
She never could just lay her hands
on me like this...

He touches Anna's fingers.

IKE

-to comfort me.

Ike stands, gently takes Anna's face in his hands and they start to kiss. Anna pushes away.

ANNA

Ike..I don't think we should-

IKE

Please...just be here for me...
Please..just hold me-

He pulls her into his arms. She softens.

INT. IKE'S BEDROOM

TIGHT ON: Anna and Ike's chests, pressed together. Then their legs. Clothes seem to be tearing, falling to the crowd. Ike is in charge, overwhelming. Ike lifts her to her feet, then sinks down onto the ground. CLOSE ON: Anna's face, their hands, feet. Anna has her first orgasm.

FADE TO:

INT. IKE'S BEDROOM

Anna, asleep, rolls over to find the bed next to her empty. She wraps a sheet around her and peers out the half open door. SHE SEES: Ike, in only pants, a gun strapped to his chest. On the phone.

IKE

I sent the kids on to her mother's with Fred, I had to...we got a tour...that's right...95 days on the "Chitlin' Circuit"....

CLOSE ON: Anna's face as he hangs up. Frightened, impressed.

FADE TO:

EXT. SOUTHERN ROADHOUSE- "CHITLIN CIRCUIT"

Dusty, one gas-pump town. A world that hasn't yet recovered from the depression. A couple of stray dogs circle each other, then stop to watch as an old bus pulls up: Painted on the side is IKE TURNER AND THE KINGS OF RHYTHM. The girls get out, looking worn and tired. Open containers of food, and blankets spill out behind them. They stumble, heels sinking into the dirt. Everyone carries a piece of equipment across to the roadhouse, loud, laughing. Anna looks around, stunned.

IKE

Git goin', Ladies. Take Anna on in for a bleach job 'fore the show.

He motions to a storefront across the street that says BEAUTY PARLOR

INT. BEAUTY PARLOR

- CLOSE ON: ANNA MAE Straight to camera. She has on full make-up, (fake eye lashes, etc..) and a sparkly show dress. A pair of anonymous hands work a foamy orange lather in her hair. She MOUTHS:

ANNA

I want to pour it into you,
fill you up...

Her eyes are sincere. She means it. Opens her mouth like she's about to sing.

PULL BACK To reveal a tiny hole-in-the-wall. The girls are crowded next to each other, lined up in front of the same dusty mirror. A YOUNG GIRL (Black, 9-10) works the bleach in Anna's hair. Anna tries not to make a face as her head is jerked around. Claudia notices.

CLAUDIA

What's the matter, Anna Mae?

Anna shrugs.

ANNA

Nothing..I just didn't know we'd
be playin' in a place like this..

CLAUDIA

What, you thought we were goin' to
Carnegie fuckin' Hall?

She squeezes her arm.

PAT

Baby...you'll get into the "Ike Turner
grind" -

HENRY ANN

Mmm-Hmm. Three hundred sixty-five days
a year. Why waste precious moments
having a life when you could be making
HIM a buck?

They all giggle.

PAT

Ooo, Girl! Do I detect a note
of bitterness? Whyn't you leave?

Henry Ann pulls out her lipstick and touches up her mouth.

HENRY ANN

It's a gig. And you know what
they say about Ike.

She swivels her lipstick so that it comes all the way out:
phallic. The girls all howl. Anna ignores them, looks closely at
her hair.

ANNA

It's lookin' kinda orange, Huh?

The girl shrugs.

PAT

Naw...it's supposed to get like that...

GIRL

(to Anna - Matter of factly)
You got to be bigger up here.

She pounds her flat chest.

CLAUDIA

She'll get bigger...the way she's eating!

HENRY ANN

Anna Mae, you sure have an appetite ALL of a sudden-

PAT

Mmm-Hmmm...I noticed that too-

The girl starts rinsing out Anna's hair, hands her the hose to continue while she attends to another woman.
CLOSE ON ANNA as clumps of orange hair fall out in her hands! She screams, completely bald now. The Girls all turn, dead silence as they stare at Anna in horror.

CUT TO:

INT. ROADHOUSE - STAGE - "ROCK ME BABY"

An announcer comes on.

ANNOUNCER

We've all been waiting for this! A special surprise from St. Louis. Ike Turner and the Kings of Rhythm!

The band turns, starts into ROCK ME BABY.

TIGHT SHOT: On Anna's face, VERY nervous, in the wings. She whispers to herself.

ANNA

Both feet...

From the stage we hear Ike shout.

IKE

Sweet Virgin Mary!!!

CUT TO:

INT. ROADHOUSE - STAGE

As the girls rush out to Ike's cue. They're all wearing identical WIGS, long swinging black hair that catches the light (WHITE folks hair). The whole band is taken back.

ANNA

"Rock me baby...Rock me all
night long...Rock me baby..."

It's a raucous, sexy blues song. This time something really CLICKS with Anna as she starts to sing. She IS Ike's "Jungle" creation; a wild sexy Lioness. It's the first time we really see the "TINA" the world will come to recognize. The crowd goes wild. The girls look at each other as they sing.

ANNA

"I want you to ROCK me like my back
ain't got no BONE..."

Anna leans over and rolls her head, swinging the hair. The other girls follow her lead. This takes the house down: the whole room is filled with whistles and cheers.

ANNA

"When you see me coming...go get
your Rocket ship..."

We can see the fire in Anna's eyes. She lets loose. Grinding and shaking. Rough at the same time.

ANNA'S P.O.V. A RUSH. Pulsing BUZZ of enthusiasm as the audience reaches out to her, dancing, going wild.

CUT TO:

INT. BACK ROOM -DRESSING ROOM

The girls are changing, high from the show.

PAT

Ooo-Eee!! Little Anne!

They jump up, exchange a Hi-Five.

CLAUDIA

Baby Girl, you blew those folks way
out, up to the goddamn heavens!

HENRY-ANN

Girl!

Anna is hopping around, twisting, doing the 'Pony'. The girls join in.

CLAUDIA
Yeah go! Go ahead.

HENRY-ANN
Work it!!! Go Anna! Go Anna!

They are all chanting 'GO ANNA' when Ike walks in. He's silent.
The girls freeze.

IKE
Whose idea was that?

Silence.

IKE
How come no one told me about this
new LOOK we got going?

The girls are scared. Anna starts to open her mouth.

IKE
(softly)
Well. I love it.

A beat. Anna beams. ,

IKE
(announcing)
We got NINETY TWO more dates between this
and a good night's sleep.

Henry Ann groans. Ike doesn't hear it. He pulls Anna Mae aside.

IKE
I know this ain't what you expected.
Jus' hold on...wait till this Chitlin
Circuit is over an' we get in the
studio.

He notices that Anna isn't paying attention. He looks at her
closely taking her in.

IKE
You Okay...?

Anna nods. Ike looks her up and down.

IKE
Looks like you put on a few pounds,
Little Anne.
(he smiles)
Good..we want you looking nice an' healthy.

CUT TO:

INT. ROADHOUSE

Another leg of the Chitlin Circuit. Sawdust floors, farmers. Anna comes offstage and the girls surround her, lift her dress up and undo a thick girdle-contraption. Her stomach protrudes, a small bulge.

INT. ROADHOUSE

Another dive. Anna gets ready to go on. This time, we see all the Ikettes struggling to tighten her girdle. Even so, her belly sticks out, larger now.

INT. ROADHOUSE

Onstage, the four women sing in identical A-line dresses: matching maternity tents to cover for Anna-Mae.

FADE TO:

INT. HOSPITAL -ST LOUIS

Sounds of a newborn baby squalling.
CLOSE ON: Ike JUNIOR, crying, just days old. PULL BACK to reveal Ike, looking at his baby through the glass observation window. He's wired, practically jumping.

IKE

(whispered)

Baby? Little man? You're Daddy's
rich! That's right! Not only did they
BUY my demo, but they wanna play it just
as it is with your Momma singing!
You hear?

He laughs, pulls out a cigar.

IKE

Everybody loves that song! Mmm-Hmm!
Your mama's a star. A genuine
recording star!

CUT TO:

INT. ST LOUIS HOSPITAL- ANNA'S ROOM

Anna's sitting up in bed, her baby in her arms. Zelma and Aline are with her. A radio plays-

RADIO

More requests for "Fool In Love" the latest and
greatest, from Sue records..climbing up
the charts at fifteen.. Ike and Tina
Turner with "Fool In Love"

Anna's voice starts wailing over the radio. She turns it down.

ANNA
Ockateena?? Who in hell is that?

ALINE
Ike and Tina!

ANNA
Tina??

ZELMA
Well, well! Sounds like wedding bells
to me!

ALINE
Yes, girl! The man jus' gave you his
name!

ANNA
Tina? What kinda name is that?

Ike bursts in, overhears Anna's last question.

IKE
You like it?

Anna opens her mouth to say something and Ike goes off.

IKE
Tina..Tina..like Tina of the JUNGLE!
Like every man's secret fantasy...
Tina...the sexiest, most beautiful
wild woman...

He gives her a kiss. Doesn't notice the DOCTOR who's entered the room. Ike looks at Anna carefully. She's almost yellow, weak.

IKE
Jesus! She looks bad. What...
Is she Okay?

Aline and Zelma exchange a LOOK.

DOCTOR
(clearing his throat)
She's jaundiced. We're looking at a
severe case of hepatitis.

Ike stares at him.

DOCTOR
Probably from sleep deprivation. Improper diet
Unsanitary conditions on the road...

Ike stares the doctor down, fire in his eyes.

IKE

Come on Baby...we got to go now...

The doctor clears his throat.

DOCTOR

I'm not releasing her. Not for at least three more weeks.

CLOSE ON: IKE - furious.

INT. HOSPITAL ROOM - MIDDLE OF THE NIGHT.

Anna tosses and turns. A single night-light illuminates the room: Ike leans over Anna, while the BOYS stand by the door.

IKE

(whispered)

Baby?

Anna's eyes open.

IKE

I can't stand seeing you like this...

She takes his hand, groggy.

IKE

You can't even sleep in here...

He lifts her up so that she's sitting, held in his arms.

IKE

'S like a godamn prison...

He kisses her on the forehead and then turns and gives a quiet NOD to the Boys.

We recognize the formation and the clockwork-like efficiency as Spider, Charlie and Gene open the door and watch the hospital corridor. Fred and Ross produce different articles of men's clothing. They dress Anna, disguising her. She protests, weak, as Ike lifts her up in his arms and to the door.

GENE

Okay! It's clear!!

They dash out.

CUT TO:

INT. IKE'S HOME

Ike leads Anna inside. Spider carries her baby.

IKE
-and Zelma'll cook for you-

ANNA
But I'm supposed to stay...Ike?
Aren't I supposed to stay there
for-

IKE
Baby, you'll be better off home
with all of us-

ANNA
I'm sick, Ike. The doctor told me
he wasn't going to release me for
another three -

IKE
(sweetly)
Now who you gonna listen to...your
Man or some doctor don't know you from
Eve-

ANNA
But-

IKE
You'll rest up..then we'll get goin'
on our new tour in a couple days.

He takes her face in his hands.

IKE
(excited -sweet)
Do you understand something? We have
a hit! You know what that means, Sugar? It
means we'll be playing in up-scale joints!
We booked the Apollo! The APOLLO in New
York!! We're gonna open for a REAL act.
Marvin Gaye or some shit-

ANNA
If we're so BIG now, how come
they can't wait a few weeks,
'till I'm better ?

Ike tenses up, looses his cool just a little.

IKE
We ain't big like THAT, Anna Mae. Come
on. You know we got to grab this -

ANNA
Well I'm not gonna DIE for it eith -

Ike snaps. Grabs Anna by the shoulders, shaking her.

IKE
 You better think hard 'bout THAT.
 'Cause I 've nearly killed MYSELF
 gettin' you to this point!

Frightened, Anna pushes Ike away and he reacts: backhands her. She falls back, hitting the table. The baby wails. Ike stares, realizes what he's done.

IKE
 Anna? Baby, I'm sorry-

She touches her lip: there's blood there. Ike grabs her arm. She whips it away. Suddenly Ike falls to his knees.

IKE
 I'll never do it again. I swear.
 Baby I swear.

Anna pushes him away.

IKE
 I love you..I love
 you, Baby-

Anna is too upset to look at . . .

IKE
 Anna? Sweetheart? Please..

Anna gets up.

IKE
 Anna? Listen baby..I'm sorry..
 do you hear what I'm saying? I'm saying
 I LOVE YOU..

Anna walks out.

IKE
 (shouting after her)
 Anna !!!??? I SWEAR...
 (a beat)
 You got no where to go, Anna!

INT. TOURING BUS

Anna sits alone on a seat with her baby, staring out the window. In the BACKGROUND we can hear the usual sounds of partying, music etc.

EXT. JUST OUTSIDE EL PASO- EARLY AM

We watch the bus pull up to a gas station. The girls stumble out in their show dresses from the night before, rubbing their eyes, yawning. Anna won't look at Ike.

IKE

Great show last night, girls. Now wash up 'fore we get into EL Paso.

The girls look up and are met by the sleepy gaze of a couple of cowboys. Horses and longhorn are scattered everywhere. Cacti. The girls are an explosion of sequins and bags as they make their way to the bathroom. Tumbleweed rolls by. Even the horses stare as they all pile in to the room marked LADIES. Ike watches Anna, worried.

INT. EL PASO VENUE.

Backstage. Applause. We just get a peek as the girls hold hands and bow. The audience is whiter. There's a real stage, lights. But it's still small, a club. Anna and the girls exit. The lights fade.

INT. EL PASO VENUE -BACKSTAGE

Anna comes out of the dressing room with a packed suitcase, her baby. In the BACKGROUND, through the dressing room door, we can see tons of flowers, roses and more roses crowded in the tiny space. The girls stare after her, whispering in hushed tones. Ike blocks Anna off.

IKE

You like the flowers Baby?

She tries to ignore him, go around. He takes her arm.

IKE

Please, Anna..lemme jus' talk to you before you go..

Anna keeps walking.

IKE

Baby, jus' two minutes...you got to hear what I have to say...Come on.. after everything I've done for you-

Anna pauses, softens for just a second. Ike holds up his right hand.

IKE

I swear...I will never ever touch you like that...that was a bad accident.

He holds his chin out to her.

IKE
Come on..gimme a good one.

Anna shakes her head.

IKE
Right in the jaw, Sugar. I can take
whatever you got to give me.

Anna looks away, hiding her amusement. She shakes her head.

IKE
Alright, alright...you're too
much of a lady...How 'bout this?

Ike falls to his knees. He pulls out a ring box. Anna swallows hard, looks at him warily. Slowly reaches out and opens the box. Inside is a large diamond.

IKE
Will you marry me, Anna Mae?

A beat. Anna waits, bursting, torturing him a little.

IKE
Please.

Anna smiles, softly. Then nods.

IKE
Ooo Baby..here we go!!

Ike sweeps her up off her feet and high into the air. She screams, laughing.

IKE
Come on Little Bride.. I'm gonna
steal you away right this second..
Less do it...

ANNA
Now?

IKE
I can't wait! We'll slip down to Mexico..

ANNA
Mexico..?

IKE
Yeah! Jus' across the border..We got a couple
of days before New York..

He kisses her, spins her around, high up in the air. She squeals, laughing.

ANNA
You ARE crazy...

CUT TO:

EXT. STREET- EL PASO

A white limo waits outside. It's covered in bells and white flowers. Anna stares. How'd he know she'd say YES? The BOYS stand by, dressed to the nines. Claudia takes the baby.

IKE
We gonna be a old married couple
when we get to the Apollo.

Ike pulls her into the car, both of them laughing, happy.

CUT TO:

INT. CAR- 'IT'S GONNA WORK OUT FINE'

Following scenes punctuated (OVER SCENE) by Ike and Tina's second hit (It's Gonna work out Fine) A cutesy duet about getting married. (Tina: "Ikey?" IKE: "Yes Tina?" TINA : "I went to see the Preacher man" IKE:"The preacher man? You must be ' your mind?" TINA: "I started makin' wedding plans..")
In the car, the boys pass around a bottle. Fred bangs on his glass.

FRED
Wait wait!! Hold up!

He spills a little champagne, drunk.

FRED
Here's to the newlyweds!!!

Everyone in the car cheers.

CUT TO:

ANNA'S P.O.V. The boys are louder, all of them singing. Ike takes a long hard swig from a bottle being passed around.

CLOSE ON : ANNA laughing, watching Ike. A slight frown crosses her face. Something is wrong...

CUT TO:

EXT. MEXICO

The car pulls up in front of a dark Mexican street. Most of the wedding decorations have blown off. The door opens and the BOYS and Ike literally fall out onto the street, they're so drunk. They can't stop laughing. People mill around, kids beg, whores hang out the windows. Ike holds his hand out to Anna, he sways, drunk.

ANNA

(whispered)

Ike? Is this the Chapel...?
Are we at-

IKE

Yeah, this' the Chapel-

Ross howls with laughter. Fred Hi-Fives it with Ike. Ike doubles over, recovers and leads Anna into a dilapidated building. The Boys follow.

INT. MEXICAN HOTEL

Inside, they wake up a sleeping clerk who hands them a piece of paper to sign, a BOGUS marriage certificate.

ANNA

Aren't we gonna have a priest or anything?

Ike drunkenly makes the sign of the cross. Grabs Fred.

IKE

Here ya go.. here's a preacher.

The Boys howl. Fred puts on a poker face.

FRED

Dearly bee -loved. We are gathered here...to witness this...this-

He can't finish, he's laughing too hard. Ike waits for a laugh from Anna. She's frozen.

IKE

Come on Baby! We're jus' makin' it a good time!

He grabs the pen and signs, then hands it to Anna.

IKE

Sign it, Anna Mae...

Trembling, confused, she signs. Ike leans forward and kisses Anna. She pulls away. Ike doesn't notice.

EXT. MEXICAN STREET

The Boys and Ike walk towards the car. Anna drags behind. Stops as they all pile in the car, waiting for Ike to say something,

IKE
(laughing)
Uh-Oh..better hurry up Anna Mae.
Might just leave without you-

ANNA
That's it!? That was it??

Ike doesn't hear, laughing with his friends. He looks back at Anna.

IKE
Alright...Bye Bye..we're going!!!

SLAM!!! The car door closes. The car takes off a few feet. Anna screams.
CLOSE ON ANNA panicking as she watches the car pull out.

ANNA
Ike!! Ike!! wait!!

The red brake lights illuminate her face as the car stops and the door swings open. Ike pulls her in, laughing. It's all just a joke. He smothers her with kisses, oblivious to her HURT.

FADE TO:

INT. HOTEL ROOM - NEW YORK CITY

Through a window we see the Empire State building, New York skyline. We can see Ike laying on the bed, nursing a hangover. Anna looks out the window and then walks over to the bed.

ANNA
Ike. Ike..

She shakes him. He looks up at her, already irritated.

ANNA
We got to talk.

He stares at her.

ANNA
I..I..don't understand what your
thinking about me..what's going on
with US?

Ike sits up.

IKE
What're you talkin' about, Baby?

ANNA
I mean..it didn't feel right...that wedding-

IKE
Come on, Sugar..What matters is that we're married..right?

Anna is quiet.

IKE
That was a good time..we were just foolin' around...didn't mean anything by it, Little Anne...

He stands up and takes her hand.

IKE
Come on, lemme show you something-

BLACKNESS

Like a tunnel. Wind howling. Then a sudden square of light as a door opens for us:

EXT. ROOFTOP-NEW YORK HOTEL

New York skyline. Windy night. The fire-door busts open and Ike and Anna step out. The rooftop is slightly angled. Ike smiles sweetly, coaxes Anna on as she clings to him, awkward in her heels.

IKE
NEW YORK!!! Isn't this great!? This is worth it-

Ike watches Anna carefully, still smiling.

IKE
You've got to admit that...Come on.. look.

He pulls her over to the ledge. She won't look over.

IKE
(softly)
The rest of the world looks like ants, jus' little bugs compared to us...

Anna cranes her neck.

IKE
Do you understand what I'm getting at?
(whispered)
I don't want you complaining, Anna-Mae..

She looks at him and sees that he's no longer smiling. There's a quiet, intense rage in his voice.

IKE
When you're high up there's
a long way to fall. You see? I'm
trying to show you something...I'm
trying to show you how it's gonna BE.

He yanks her to the edge. Anna screams.

IKE
You see? That's what it's like.
You want the high, you got to be
willing to fall...HARD! You willin'?

ANNA
(wimpering)
I don' know..what's..what's
happened to YOU!!

IKE
I am. I'm willing. I'll die for this.

He pushes himself to the edge. Anna gasps.

ANNA
No!!

IKE
(whispered)
You can't be in this half-way woman.
You want to sing, you want to be a star?
Then you got to look FEAR in the face...

The street rushes below them. Anna is wide eyed breathing, terrified .

ANNA
(whispered)
Please...Jesus...don't..

IKE
None of this comes without a price tag -

He releases her and she throws herself away from the edge, breaks into a run.

IKE
 (shouting after her)
 Now Anna Mae..if you can't handle it..
 well, I'll just have to admit I made
 a mistake about you! You hear? If you're not
 The ONE - well don't bother singing
 tonight!!

INT. APOLLO BACKSTAGE

Anna is bent forward in front of her make-up mirror. Next to the mirror, on the wall is a poster. The headliner at the Apollo (Marvin Gaye) is pictured with large bold face type. Underneath in small print: First New York Appearance -Ike and Tina Turner with their smash hit "Fool in Love." She lifts her head up. There's a nasty shiner on her eye. She opens a jar of Cover-Up and starts to put it over her bruise. A beat. She throws the make-up down and pushes away from the mirror. She starts furiously shoving things into a suitcase.

ANNA
 I don't NEED this bullshit-

She rustles through her purse, checks her money. Pulls her sunglasses on.

ANNA
 Fuck 'em. Fuck that crazy bastard.

From the backstage hallway, we hear a familiar voice:

ZELMA (OFF SCREEN)
 What's that mean a "pass" ? Do you
 know who I AM?

ALINE (OFF SCREEN)
 Tina'll tell you...jus' show us where she's
 at!!!

Anna freezes.

ANNA
 (whispered)
 Oh god...

She quickly hides the bag she'd been packing. The door busts open. Zelma and Aline shriek with delight.

ZELMA
 Baby girl!!!

ALINE
 Lord, look at yo' hair!!

They hug.

ANNA
How'd you all get-?

ZELMA
That sweet man of yours flew us
down..

ALINE
First class, champagne and...

ZELMA
He said we should be here...you know
for the big event!!!

ALINE
-a movie 'bout this white lady
with a horrible disease-

Aline is interrupted by Fred.

FRED
Two minutes, Anna-Mae...

Zelma and Aline help her adjust her dress as they fuss over her
and push her out the door.

CUT TO:

INT. APOLLO -BACKSTAGE

Zelma and Aline wave and blow kisses to Anna as they exit into
the house. The curtain is down. Ike and the band are already
onstage waiting nervously. The Ikettes take their spots. Anna
waits in the wings. Ike turns and their eyes meet.

CLOSE ON: ANNA As she hesitates. Claudia turns.

CLAUDIA
Anna? Come on!

Ike slowly reaches his hands out to the others: the band members
and Ikettes form a small circle, holding hands. Ike breaks the
circle, holding his free hand out to Anna. They all wait. A beat.
Anna takes a deep breath, then looks back at the dark, unlit
hallway and puts her hand in Ike's. He smiles.

IKE
(whispered)
Good girl....there's no turning
back now...

They close the circle. We hear a hush from the audience. The
Announcer testing the mikes.

ANNOUNCER

And now, straight from St.Louis..And
way up there on the charts...you all
KNOW this one from Ike and Tina Turner!!

Ike pulls everyone towards him. They bow their heads in momentary
prayer. A beat. And then the curtain rises.

ANNA'S P.O.V.-"FOOL IN LOVE"

Looking out at the audience.

ANNA

"There's something on mah mind
(gravel-y, rough pain)
won't somebody Please tell me what's wrong?"

The audience appears to her like a sparkling, joyous ocean. We
FEEL her RUSH.

INT. APOLLO -ONSTAGE

A spot is on "Tina" as she sings the first line acapella. Then
full stage lights as the band kicks in:

IKETTES

"Yo' jus' a Fool, you know you're in
LOVE!"

ANNA

"What you say?"

IKETTES

"You've got to face it..Yo' know
you're in love."

ANNA

(sexy, throaty howl)
"Hey- ey- ey- ey!!!"

It's the first time we've actually heard the song through. It's a
Doo-Wop, R&B song - Girl Chorus punctuated by Anna's sensuous,
'Rough' vocals. It takes off, a high powered emotionally charged
number. Magic energy seems to flow through their feet and voices.

CUT TO:

INT. APOLLO -AUDIENCE

Screaming. "Tina" is tearing the house down. Everyone is on their
feet, their mouths shape the lyrics. Everyone knows the words.

CUT TO:

INT. APOLLO -ONSTAGE

CLOSE ON Anna as she sings. There are tears in her eyes, she's covered with sweat. We've never seen her move quite like this. It's a "Jekyll and Hyde" transformation from her offstage personality. This is her FIX. She takes a look back at Ike, who nods with an understanding smile. He knows what her drug of choice is. She has sealed her Fate.

CUT TO:

INT. SUE RECORDS.

Big music industry party after Apollo show. Champagne flows. Music. Offstage, Anna is still the held-back country girl. Ike pulls her over to a large, well dressed black man.

IKE

Juggy...this is my wife Tina
Turner.

Juggy beams. Anna looks embarrassed. He takes her hand.

JUGGY

What a pair of lungs, girl! As long as
you're by his side I'm gonna
keep shoving advance money yo' way.

Anna smiles. Looks ~ Ike like 'What's he talking about?'

IKE

Juggy's setting us up with a nice
tab so's I can sit down an' write
some more HITS!

Juggy and Ike Hi-Five it. Juggy puts an arm around Ike and pulls him out of earshot.

JUGGY

You're a fucking genius, my man.

Ike grins.

JUGGY

I can't believe no one else's
thought of doin' it...a wild
singin' lady...put the sex out
front...

He makes a hip-grinding "Tina" move and winks. A waiter puts a glass of champagne in Anna's hand. She turns to Ike.

ANNA

(whispered)

I don't want this...do I have to
drink this?

Ike mouths "no".

JUGGY

When you get to California you won't
have to worry 'bout money -

ANNA

California!? You didn't tell-

She's interrupted by a couple of partying, hip girls who stop in between Anna and Ike. One of them holds out a small mirror with thick lines and offers it up. Ike nods, and she hands him a straw. He snorts a white line.

ANNA

Whas' that? What'd you do-

IKE

(handing her a straw)
Some blow, baby...

ANNA

(Pushing it away)
I ain't putting anything up my damn
nose.

This sends the Girls into hysterical laughter. Ike forces a laugh, hiding his embarrass^{ment}.

IKE

She is priceless!!!

Claudia slips up behind Anna. We catch her whisper.

CLAUDIA

That's right. You're price-less.
I ain't seen you get a dime!

Anna elbows her, trying not to laugh.

FADE TO:

EXT. IKE'S HOUSE - ST. LOUIS

A moving van is out front. Big moving party. A banner is up that reads: GOOD LUCK IN HOLLYWOOD!!!
Zelma and Aline buzz around. Both women are dressed in stylish expensive clothes (some of Ike's dough has obviously landed on their laps.) Ike sits drinking a beer. Henry Ann massages his neck. She stops when Anna Mae comes out carrying more food.

ANNA

(to Ike)
Baby? I need a couple of bucks
for the milk man.

Ike grudgingly pulls out a fat roll, peels off a couple of bills for Anna. Zelma cradles her grandson, Ike Jr., comfortable with him. As Anna walks to the waiting delivery man, Zelma follows puts an arm around her daughter.

ZELMA

Anna, I'm so proud..I can't believe my daughter's famous..

ANNA

Ma..we're NOT famous-

ZELMA

We're so lucky Ike took you under his wing an' brought you up-

ANNA

We had ONE hit, Ma. Knock on wood it'll take us somewhere. It's a shot..

ZELMA

You think they gonna put you on that show..with the white guy? American Bandstand?

ANNA

No Ma, it ain't like that-

ZELMA

I wouldn't wear yo' dress so short for TV..you know. Folks like the President watch that show-

They are interrupted by a car that screeches up behind the moving van. The whole party watches as Lorraine steps out with Ronnie and Michael. She looks horribly aged, shaking with alcoholism. Anna watches as she marches right up to Ike.

LORRAINE

You wanna play Daddy? You wanna play family man? Here ya go, Ike. They're yours.

She spins around and marches to the car. Ike stands up.

IKE

Mothuh fuckin' Bitch..
SWEET Virgin Mary I'll kill her -

All around the party, Ike's boys stop what they're doing, suddenly run to their cars, heeding Ike's signal, and start chasing after Lorraine.

CLOSE ON: Ronnie (now 5) and Michael (3) standing alone, vulnerable, near tears.

Anna sees, quietly walks over to the boys with Ike Jr. She puts her arms around them. In the background we see Ike shouting.

IKE

'Fuck am I gonna do with two more kids?

Anna cringes.

ANNA

(to boys)

Listen..it's gonna be Okay...
You ever been to California?

Both boys shake their heads, shyly.

ANNA

Me neither. It'll be an adventure,
right?

She kisses each boy on the cheek, filled with compassion.

ANNA

Les' go see if I packed up any
good toys...

Anna leads the boys to the truck. She looks back, sees Ike pouring back a swig from a bottle of straight rum.

BLACKNESS - SOUND OF A MOVIE PROJECTOR WHIRP

In the darkness we hear Anna and the Girls (Pat, Claudia, Henry Ann) talking. "I Want To Hold Your Hand"- Beatles hit of that year, plays loudly in the background.

ANNA (Off Screen)

This is right before the furniture came-

We continue to hear the girls as we -

FADE UP:

Tight on home movie screen as the girls talk. The movie shows: hand held shots of palm trees ocean. We see a house. Anna stands outside, VERY pregnant. It's clear by the clothes and surroundings that this is the early 60's. It's nothing too fancy: a split level ranch home with flowering cactus out front. Very middle class. Ladera Heights. A NEW REEL: We are jolted INSIDE. We see Anna in a jumpsuit, new baby in her arms. Three boys around her. She waves happily, looking very Brady Bunch.

ANNA (O.S.)

Now this isn't the neighborhood where
ALL the real stars live-

HENRY ANN (O.S.)
-but compared to where you BEEN!

CLAUDIA(O.S.)
Please! Anna Mae could be just as big
as any of them-

ANNA (O.S.)
Oh Stop!

PAT(O.S.)
(whispered)
You got more heart an' soul in
one hair of your nappy head than
Mr. Ike Turner has in his whole-

ANNA(O.S.)
(interrupting)
How can you say that? We'd still be
picking cotton if it weren't for him.

More Home Movie: Anna leads us inside her Cali house. She silently points to things, excited: Wall to wall carpeting, mirrored walls and ceilings. A poster from the Apollo with their picture on it (though it's smaller than the other artists listed)

PAT(O.S.)
That's what he WANTS you to
bel'ave-

CLAUDIA (O.S.)
That's right. You think he'd stop
the Ike Turner Touring Grind for a
Heartbeat?

The home movie continues: In the bathroom, one of the boys holds the camera (very low, shaky angle) while Anna fixes Ike's hair, giving him a helmet-like hairdo. The other boys point and laugh, teasing him. Ike gets up, pretending to be a monster. Anna douses him with shaving cream, laughing as the two eldest boys hide behind the shower curtain. Anna pretends to have lost sight of them. They pull back the curtain and start to sing, imaginary mikes in hand.

The home movie winds to the end of the reel. Lights come up. WE:
PULL BACK TO REVEAL:

INT. IKE AND TINA'S CALIFORNIA HOME

The three Ikettes surround Anna in the very same house we've just seen in the home movie. Anna holds a Sherman Paints color wheel in her hands. A projector is set up in front of them. The hallway and front rooms are cluttered with equipment and baggage: signs of touring, impermanence. We hear a loud CRASH. Anna jumps up.

ANNA

Be right back-

CUT TO:

INT. IKE'S STUDIO.

A room with equipment and a piano. Ike picks up shards of a broken glass off of a FLOOR PLAN for his new recording studio. His spilled drink soaks through it. The sound of the girls' record floats through as Anna enters.

IKE

(under his breath)

Damn it .. what is that crap you're listening to?

ANNA

It's jus' some new music from England.

All over the place are construction plans-models for Ike's future studio: BOLIC SOUND. Anna carries the baby, while the other kids tumble and play under foot. A beat as Ike ignores her. Anna takes a breath and cheerfully holds out the color wheel.

ANNA

For Craig's room..what'd you think..
"Live-it-up-Yellow" or "Green Happening"?

As Ike shifts, Anna sees the mirror, lines of coke he's been snorting. Anna stares, doesn't comment as Ike wipes his nose.

ANNA

(softly)

How's it going, baby?

Ike turns.

IKE

It'd be FINE if you didn't stand over me with that SHIT!!! How'm I supposed to come up with a hit-

A beat. Anna takes a deep breath, counting to ten.

ANNA

Maybe if you took a little break from booking tours an' all-

IKE

Take a break? Take a break!!!?
I'm up to my EARS in debt to Mr. Juggy Murray..

ANNA

(quietly)

What do you mean we're in debt?
Baby..you always get stacks of cash
whenever we do a show... and I certainly
never spend it-

Ike explodes, Anna screams as he grabs her and starts dragging her around the room.

IKE

What about this carpet? Huh? An' these
fuckin' mirrors? You think that outfit
you got on is CHEAP??? I've got a STUDIO
to build us!

The kids are howling. Ike's is wired, enraged.

ANNA

(fighting back)

Us? YOU want the studio!
Acting like we were gonna be BIG!

IKE

We'd be BIG if you could get
my songs RIGHT!

ANNA

I been trying but..they all sound
like...the same...

(realizing what she' said)

I mean...not exactly.. it's just
I wanna do something different-

It's like a firecracker has exploded.

IKE

Say WHAT, you bitch? My songs sound
the SAME!?? You want them to sound like
that La-dee-da shit you listen to?

He hits her and she goes down. Blood flies as she screams.
Anna crawls to her knees, sobbing.

IKE

You remember something...this
ain't ABOUT what YOU want to do...
EVER!!!

Anna cringes, pulls herself up.

ANNA

You promised! Ike? You promised never
to hit me...I can't believe-

IKE
 Well you don't seem to learn any
 OTHER way...!

Ike pulls her up by the throat, drags her, screaming out of the studio. We follow them, a STEDICAM flight down the hallway and past the stunned Ikettes. Claudia jumps to her feet.

ANNA
 (to Girls)
 Get out..jus' get OUT!

CLAUDIA
 Anna...but- !!!

ANNA
 I'm fine...I'll be fine...jus' GO!!!

Ike continues down towards the bedroom.

INT. BEDROOM

Ike drags Anna into the room, then goes back out. He slams the door behind, locking her in. Hysterical, bleeding, Anna pounds on the door. It won't budge. She sinks to her knees. Shaking her head in horror and disbelief. This can't be happening.

ANNA
 (whispered)
 Jesus....Jesus..oh..Jesus.

There's a soft knock on the door, and then Claudia enters. A beat. Claudia walks over to Anna and gets next to her on the ground. Puts her arms around her while she cries. Anna straightens up, wipes her nose. Claudia opens her mouth to say something.

ANNA
 It's okay...really. He's just goin'
 through a bad time.

Claudia looks at her.

CLAUDIA
 Come on. It's ME, Little Anne. Talk to me.

Anna takes a deep breath.

ANNA
 No, Really. It's gonna be Okay.

She wants to believe this. Claudia sighs, takes her hand.

FADE TO:

LA SHOW- M.O.S. "WORKING TOGETHER"

Soundtrack (Groovy, 60's peaceful Ike an' Tina song: "Workin' together we can make a change" etc.) Some place that looks like a lounge/hotel lobby. Ike and Tina come offstage to scattered applause. As soon as they're off, we see Ike get paid, bills counted and then folded up into his pocket under Anna's nose. As he concentrates on the money, we see Anna look around, desperate. We follow her gaze over to a door marked EXIT. Three of Ike's BOYS stand guard. Anna is a prisoner.

BOLIC SOUND- IKE'S NEW STUDIO -"WORKING TOGETHER"

CLOSE ON Creepy 'Scarface' set up: Quick cuts that establish the Bolic Sound atmosphere: Closed circuit cameras etc. A door with a clock/combo. Gold laminated sign says BOLIC SOUND. Guns everywhere. A construction team works on a special cameras for the inner office while Ike snorts coke and parties with some of the Boys. Henry Ann is there, leaning up against him.

L.A. SHOW -"WORKING TOGETHER"

Another seedy, lounge type place. Anna is singing. As the number ends we see her dash offstage, followed by Ike's guards, one on each side. Ike watches as she smears the makeup off her face, revealing dark, horrible bruises.

-CALIFORNIA HOME -"WORKING TOGETHER"

Anna runs after all four boys who are fighting. CRAIG (now five) clings to her legs. Ike watches TV, ignoring Anna as she asks him something, begs, flustered and upset. Finally Ike hands her a couple of dollars. IN THE BACKGROUND, we can see the TV screen as Ike flips through channels: Images of the 60's fly past. (Kennedy, Kent State, Love-ins, Psychedelia) WE CLOSE IN on the TV screen as we:

CUT TO:

INT. PHIL SPECTOR'S TNT- TV SHOW

A musical variety show like American Bandstand. Ike and "Tina" come out. Ike is so wired he can barely sit still.

HOST

Now your last few songs haven't quite reached the all time popularity of Fool in Love, but you're still going strong-

ANNA

(smiling)

We're touring with a great new show, Ike's been busy writing new songs..

Anna covers for Ike who can't seem to say a word he's so fucked up.

HOST

And here they are with their contribution to the TWIST craze sweeping the NATION.... It's Ike and Tina Turner with SHAKE A TAIL FEATHER.

The Ikettes jump out, matching "Tina" with minis and white Go-Go boots. We see the opening of Shake A Tail Feather, a cute Twist number.

ANNA

"I heard about the girls that you been dancin' with all over the neighborhood..."

PAT

"Shake-a -shake-a"

CLAUDIA

"Lemme see YOU shake-"

HENRY ANN

"lemme see YOU shake-"

ANNA & GIRLS

"Shake-a, shake-a, shake-a Tail Feather..."

ANNA

"Shake it up, Baby...I wanna see you.."

ANNA & GIRLS

"Ahhhh!!! Twistin'..twistin'..ah Shake-a shake-a..."

CUT TO:

INT. TV STUDIO -BACKSTAGE

After the taped show. The girls watch as Anna slips off the white Go-Go boots she's wearing. Out of the spotlight, her movements are slow. She's like a broken version of herself, her eyes are dead. The girls are out of earshot.

CLAUDIA

(taking a deep breath)

This has gone way beyond that Stand-By-Your-Man bullshit.

PAT

He's killing her.

CLAUDIA

And he doesn't give her a dime! She wouldn't have the bus fare to leave if she decided to.

HENRY ANN

Someone tell me how Ike Turner got above the law?

The other two shake their heads. In the background we see Spector's assistant approach Anna.

ASSISTANT

Tina?

It takes a moment. She turns.

ANNA

"Tina."

ASSISTANT

Mr. Spector would like to have a word with you.

There's a hushed whispering amongst the Girls. Then SPECTOR approaches and shakes Anna's hand. Ike is there, in a flash, his arm around her.

IKE

Anything you got to say, you say to me.

Spector is taken aback, but then nods.

SPECTOR

Alright then. I want to record a song with her.

CLOSE ON : ANNA MAE. We can see a glimmer of hope, faint lights turned on inside.

CUT TO:

EXT/INT. SPECTOR'S MANSION

ANNA'S P.O.V.

WE HEAR the following VOICE OVER as we go into Spector's mansion-like entrance-way then inside, through gorgeous rooms, hallways.

LAWYER (VOICE OVER)

It is agreed that the aforementioned song will be released under the name of the artists, Ike and Tina Turner. However, Tina Turner will be the sole artist of that pair to perform such song with payment made in

(CONTINUED)

full, in advance, to Mr. Ike Turner. It's further understood that the same Ike Turner may not enter the Spector Studios, nor may he participate with or interfere with the artist(s) and/or producer. TINA Turner shall receive, on loan, an automobile in which to drive herself to and from the Spector house.

A MAID approaches Anna who stands awkwardly in the foyer.

MAID
Coffee? Tea? Juice?

Anna doesn't realize she's being spoken to. Looks around to see who else is there.

ANNA
Me?

The maid nods.

ANNA
Oh! No, No. I mean. No thank you.

Her attention is drawn to something on the coffee table. It's a large Art Book titled ANCIENT EGYPT The cover is a reproduction of a colorful wall painting. Anna can't stop staring. She doesn't notice that Spector's leaning over her shoulder.

SPECTOR
You like Egyptian Art?

Anna jumps.

ANNA
I..I..never seen it before..but it reminds me of something...the colors..they remind me of home.

Spector smiles.

CUT TO:

INT. SPECTOR'S STUDIO

Anna has headphones on, working with Phil. The studio is like nothing we've ever seen: a huge, modern hi-tech room. Assistants surround them. We hear the swelling Wall Of Sound, the overproduced score of River Deep Mountain High. Anna starts into it, head thrown back, Rough 'n Scratchy - Ike Turner style. Phil stops her.

SPECTOR
Tina? Sorry to stop you Honey..

Anna stares at him. Nearly laughs. No one's ever talked to her like this!

SPECTOR
Let's hear your OWN voice.

Anna stares.

SPECTOR
Lets hear the melody. Sing it so
it's comfortable. You don't need that-

He makes a strained growl.

ANNA
Roughness?

SPECTOR
Right. Right!

A beat. Anna nods quietly to herself, taking this in.

SPECTOR
Whenever you're ready.

ANNA
Whenever I'M ready? That's good,
whenever I'm ready!
(She laughs)
Never been asked that before.

Spector stares at his assistant. Doesn't get it. Anna gives him a nod. They try it again. This time we hear the VOICE. Soulful, rich.

CUT TO:

INT. CALIFORNIA HOME

Anna enters, she glides into the kitchen to find Ike leaning up against HENRY ANN. All the kids run around in different stages of disarray (At this point: Ronnie -14yrs, Michael-12yrs, Ike Jr.-10yrs, Craig 7yrs)

IKE
(startled)
Anna! Thought you were gonna be at
Spector's-

Anna stares at Henry Ann, who looks away. She notices an open bottle of whiskey.

IKE
I was thinkin' that Henry Ann could
stay on an' take the downstairs room.

He can't look Anna in the eye.

IKE

Take care 'o the kids an' help you out.

Anna freezes. Then throws her head back, chin up. She walks slowly over to Craig and picks him up. She scoots Ronnie, Ike Jr. and Michael out the room. Then she turns to Henry Ann.

ANNA

(quietly)

You always been extra rough on me Henry Ann. Still, I figured you were like family.

She spits at Henry Ann's face. Henry Ann lunges, ready to fight. Ike grabs her arm.

ANNA

Now I jus' think you're pathetic. I don' need your help. In fact, you got jus' two minutes to leave before I rip your throat out.

She turns and walks off, heading for the bedroom. In the hallway we hear Ike.

IKE

-jus can't seem to make her happy anymore.

Anna stops in her tracks, recognizing those words.

CUT TO:

INT. BEDROOM

Anna picks up the phone. Shaking, Craig on her lap, Anna dials a number. She puts a cigarette in her mouth, lights it, inhales then starts coughing.

ANNA

-the Hell am I doing?!

She crushes the cigarette. Her face lights up hearing a voice on the line.

ANNA

Oh god Momma! Momma, I'm so glad to hear your voice....yeah he's right here on my lap-no...no I'm not cryin' ...I jus'..I need to ask you a huge favor...yeah...well I need to come stay with you...What?...When'd you talk to HIM?...when he WHAT?...He bought you a HOUSE??

She doubles over. The room spins and she holds the receiver to her chest.

ANNA

Jesus. Oh Jesus.

She puts the receiver back to her mouth.

ANNA

Yeah..yeah. I'm still here...
no..that..that IS very generous...

Look of intense pain crosses her face.

FADE TO:

INT. SPECTOR'S STUDIO

CLOSE ON ANNA: The same pained expression. Her eyes are closed. She stands in front of the mike and starts to belt, turning all the pain and rage into her song. RIVER DEEP MOUNTAIN HIGH is a huge, melodious song. Less R&B. Very orchestrated.

ANNA

"When I was a little girl...
I had a rag doll...the only doll
I've ever owned..."

She's singing so hard she works up a sweat. She holds a hand up. STOP. Pulls her shirt off. Continues to sing in her bra.

ANNA

"Now I love you just the way
I loved that rag doll..."

CLOSE ON SPECTOR listening on headphones. Shaking his head in amazement.

CUT TO:

INT. CAR - DAYS LATER - "RIVER DEEP, MOUNTAIN HIGH"

We continue to hear the song. Anna's at the wheel. Alone. Next to her is the Egyptian Art book. On top of it a card: WITH GRATEFUL ADMIRATION - PHIL.

ANNA

(soundtrack)

"But only now my love has grown..
And it gets deeper , everyday..."

She puts her foot on the gas, feeling released, purged.

CUT TO:

INT. BOLIC SOUND STUDIOS -"RIVER DEEP MOUNTAIN HIGH"

The song continues. Ike, Anna and the whole CREW stand around a large reel to reel tape player, listening to the SONG as WE are hearing it. Anna looks nervous, ready for a blow up from Ike.

ANNA (SONG)

"Do I love you my oh my...River
deep..Mountain High..."

Ike can't look Anna in the eye. A beat. We HEAR him OVER the song which continues to play:

IKE

(softly)

That's damn good. Good work Anna.
Good work.

He bows his head.

ANNA (SONG)

"When you were a young boy didn't you
have a Puppy...that always followed
you around...Well I'm gonna be as faithful
as that Puppy..No, I'll never let you down.."

CLOSE ON : Anna Mae. Strangely moved by his reaction.

CUT TO:

INT. SHIPS RESTAURANT ON OLYMPIC

The song continues, winding down over the radio at SHIPS Diner where Ike and the whole crew (Ikettes, boys, gangster types) are having breakfast.

RADIO

That was Ike and Tina Turner with
River Deep, Mountain High...
And now, for old time sakes, how 'bout
the only tune Ike Turner ever sang on?
Here's a relic for ya!!

Ike leans over the counter where the proprietor has a radio turned up.

IKE

Turn that shit off!!!

He does just as Anna walks in, nearly running. Fred and Ross "escort" her.

ANNA

Sorry I'm late..I had to get Ronnie
and Ike Jr. to the sitters-

IKE
 (interrupting)
 So! The great recording artist
 has decided to show up an' eat with us!

Anna looks away.

IKE
 (eating)
 Everybody thank Anna Mae for joining us!
 Cause of her we have another hit! And
 what does that mean? We're going on
 a European tour...opening for the
 Rolling Stones.

SPIDER
 What? Those hippy kids?

Just then, a waitress plops a slice of pound cake down in front
 of Anna and hurries off.

ANNA
 (holding up the cake)
 I didn't order this-

Ike leans in to her.

IKE
 What'd you say?

ANNA
 (flustered)
 I didn't..want no cake -

Ike leans back and takes the whole cake off the counter and
 shoves it in front of Anna.

IKE
 Eat it.

Anna stares at him. Ike grabs a chunk of the cake and shoves it
 in her mouth. She tries to spit it out. Everyone looks on
 silently. Horrified. A young girl approaches the table, unaware
 of what's going down. She has a pen and paper in her hand.

GIRL
 Mrs. Turner? Could I have an autograph-?

CUT TO:

ANNA'S P.O.V. As the room starts to spin. Her heart beats loudly.
 Ike's face looms over US, wired, insane.

IKE

You too good for me now? Huh?
Too good to eat from my hand?

He shuts her up by stuffing a huge mound of cake in her mouth. She coughs, kicking out and falling back. The GIRL screams, runs off. The whole restaurant turns, starts to panic, as Henry Ann suddenly jumps in, trying to pull Ike off. They struggle, and Ike swings, hitting Henry Ann HARD..Claudia and Pat help her up. Blood pours from her head.

HENRY ANN

(screaming)

I'm OUT of here you crazy
mother fucker!! And I don't care HOW
much money you have!! It's HERS
anyway! Should be!

Ike comes after her. She spits at him.

HENRY ANN

Uh-Uh Ike. You don't have to hit
ME but once 'fore I'm gone.

(To Anna)

You're a dead woman if you stay
here.

Henry Ann runs out and Ike follows. Claudia grabs some napkins from their booth and dips them in a glass of ice water.

CLAUDIA

This can't go on.

Anna's shoulders are shaking with sobs. She holds up a hand.
Firm.

ANNA

Just stay out...he'll go after
you, Claudia. Just stay...

Claudia presses the wet napkins on Anna's head in silent rage.

CUT TO:

INT. IKE'S HOUSE.

Middle of the night. Anna, under the covers, sits up. She watches Ike carefully. He's snoring loudly. Eyes closed. She starts to get up when Ike's hand REACHES out and grabs her.

IKE

(without opening his eyes)

Where you goin' Anna Mae?

ANNA

(shaky)

Jus' jus'.. need some water...

She slips out of his grasp as his eyes close again. Anna grabs some clothes and EXITS.

INT. BOYS' ROOM

Anna shakes them, gets them all up. She dials the phone. While throwing their things into a bag.

ANNA

Momma? listen. I'm coming home...
Yeah..I'll explain later....I'm taking
a Greyhound. And Momma? don't tell
Ike.

CUT TO:

INT. GREYHOUND BUS

Anna sits by the window, Craig next to her. Junior reads a comic. Ronnie and Michael sleep behind them. They pass through country side, greener as they go east. Anna dozes off. Wakes up. She smiles, stretches, starts singing to Craig.

ANNA

"Amazing Grace...how sweet the sound.."

Craig smiles, loving his mother's sound.

ANNA

"That saved a wretch like me..."

Soft breezes blow her hair as she continues to sing, softer.

CUT TO:

INT. BUS. NIGHT- JUST OUTSIDE OF RENO

Daybreak. Soft morning light as the sun rises. Anna is asleep as the bus comes to a stop.

BUS DRIVER

Twenty minute stop.

Anna yawns, looks around and breaks into a smile. FREE! She turns to wake Craig, humming. But his eyes are already open. Frightened.

ANNA

Honey?

She turns over her shoulder and there is Ike, his face pressed up to the window of the bus. Anna screams.

ANNA
NO!!!!!! MOMMA!!!!

Her scream carries us to:

CUT TO:

INT. WEMBLEY STADIUM- LONDON - 'PROUD MARY'

ANNA'S SCREAM Fades into the screams of the audience as Anna runs onstage. An ANNOUNCER steps up:

ANNOUNCER
Please welcome..first time in London at
Wembley Stadium...Ike and Tina Turner!!

Roar goes up. They start into PROUD MARY.
CLOSE ON: ANNA We can see the purple bruises underneath her eyes, covered by powder.

ANNA
(her own add lib)
You know..every now and then I think
you might like to hear something from us
nice and easy...

She looks over at Ike, starting into the melody on the guitar. Their eyes meet. Anna continues to stare him down. The anger flashes in her eyes. The others in the band catch it.

ANNA
But there's just one thing..we never
do nothing nice and easy..we always
do it nice and ROUGH...

She looks at Ike. It's a pointed remark, and he FEELS it.

ANNA
We're gonna do the beginning of this song
easy... But then we're gonna do the finish
rough... That's the way we do Proud Mary..

ANNA
(singing)
"Rolling, rolling...rolling on a
river.."

Anna turns away from Ike, letting the pain and bitterness wash into this slow section.

ANNA
Listen to the story now...
(singing)
"Left a good job in the city..working for the
man every night and day...and I never lost

one minute of sleep and I was worried
'bout the way things might've been...
Big wheel keep on turning/ The proud
Mary keep on burning...cause we're
rolling...'

IKE

"rolling..."

ANNA

"rolling on a river..."

As the band explodes into the ROUGH rock and roll part we see Anna get her release. All the rage turns into hyper-furious, sexy dance. She reaches out, touching the kids in the front row: this is her healing, her DRUG.

ANNA

(rough and screechy)

"...I lef' a good job in the city..."

The audience rises to it's feet in a wave, dancing. "Tina's" energy is infectious.

CUT TO:

INT. BACKSTAGE - WEMBLEY STADIUM

After party. London late 60's glamour. Psychedelic looks, rock and rollers, hippies. We recognize some of the band members, roadies etc. Fred follows a line of people down a corridor and into an area curtained off with heavy velvet drapes. He pulls back the drapes: A plain, be-spectacled redhead reads palms and tarot from her perch atop a beanbag chair. A crowd watches, fascinated as the Redhead traces the palm lines on Claudia's hand. Then seems to "listen" to the air.

REDHEAD

First of all, you've got to sort
out this nonsense with your brother-
in-law...

CLAUDIA

Wha-? How did you-?

REDHEAD

Charles? Chuck? No..Charles...am
I right?

Horrified, Claudia pulls her hand back and storms out as everyone starts laughing.

CUT TO:

INT. BACKSTAGE -WEMBLEY STADIUM

The main party. Claudia joins Anna and the other Ikettes at the center of a crowd. Anna looks gorgeous, exalted. We have never seen her this way, and she is both surprised and pleased to be worshiped. Everyone pushes to get next to her. Some good looking YOUNG MEN play them records. A new song starts up and Anna goes nuts, she starts dancing and gyrating. The crowd claps, cheering her on.

ANNA

What IS THIS?

PARTY-GOER

Yardbirds! You never heard of the Yardbirds?

Anna shakes her head, spins around. In the background we see a YOUNG BLOND HAired MAN desperately trying to get near her.

PARTY-GOER #2

She'd never heard of the Stones 'till she sang with 'em.

MAN #3

Look at her!

He slides on his knees in front of her.

MAN #3

Where have you been? (mean..you are this planet's best kept secret

Another guy moves in, starts dancing behind her, once again stepping in front of the blond-haired man.

PAT

(to Anna)

Girl, your head is never gonna get through this door-

CLAUDIA

Where's Ike? He'll kill you if he sees-

ANNA

(catching her breath)

Don't worry...he'll be busy for a good while...

(a beat)

I sent him off to have his hair redone.

The girls laugh, Hi-Five it.

PARTY-GOER #2

(interrupting)

Was that just Mick Jagger talking to you?

Anna nods.

PAT

Yeah..they were comparing lips..

More laughter. Anna sticks her lips out, pouting like Mick. Just then, one of the Stones songs comes on. She grabs an empty glass of champagne and holds it like a mike, starts singing along, doing a brilliant Mick Jagger imitation. In the background, Ike enters. His Dixie Peach Pomade slick has exploded into an Afro (the latest in Black Hair) Claudia elbows Pat. A beat as they take him in. They burst out laughing. Anna turns, sees Ike.

CLAUDIA

Uh-Oh. You better get outta here.

Ike spots Claudia, Anna panics, ducks underneath all the party-goers and grabs the young blond-haired MAN. Hiding her face in his neck, she starts to dance with him.

ANNA

(whispered)

What's your name?

YOUNG MAN

Roger Davies...

ANNA

Roger. You're helping me out, Baby.
You don't even know...

The music slows down and Anna sinks down into Rogers arms, hiding, getting into a slow grind. Ike plows his way through the crowd coming straight for her.

ANNA

(whispered)

Dance me outa here...

Roger looks around and spins her down the hallway towards the curtained area. He reaches out and pulls the curtains aside.

INT. CURTAINED AREA

The Tarot/ Palm reader's area. Inside, the crowd of people is gone. The Redhead looks up and sees Anna. Stares at her.

REDHEAD

Come here...sit down..

Anna smiles, shakes her head. A beat. Roger peaks out of the

curtains into the party.

ROGER

Better stay here awhile...

He motions for her to go ahead and sit down. Anna stares at the Redhead suspiciously, then gives in and sits.

REDHEAD

You have really unique vibrations.

ANNA

Uh-Huh...Okay.

(a beat)

Listen..I'm not into this so I'll just VIBRATE my way on outa here-

Anna starts to stand up and the Redhead reaches out and pulls her down, grabs her hands. She looks at her palms. Traces a few lines. Then she closes her eyes and listens, nodding carefully like a doctor reading a pulse.

REDHEAD

You're about to enter into battle..

A beat. Anna takes her in.

ANNA

What...are you like a voodoo person or something-?

REDHEAD

Psychic.

ANNA

Psychic. Okay.

REDHEAD

You've got to fight for your soul.

(a beat)

Your children? Where are they?

ANNA

(whispered)

They're...they're with my sister back in LA..

REDHEAD

Mmmm. You 're gonna save them too.

She puts a finger to her lips.

REDHEAD

Shh!

Anna looks around. What?

REDHEAD
 Okay..okay..Anna you know anything
 about ancient Egypt?

Anna's mouth drops.

REDHEAD
 There was this Queen. Queen Hatshepsut.
 That's you, Anna. You're her.

ANNA
 I'm HER?

REDHEAD
 In another life! In another life, silly!
 There was..there was a struggle..The Queen was
 a warrior..very male, strong..her half brother
 was weaker..

(She smacks her forehead)
 See? I knew it! I saw it in you...
 the Queen...the Queen warrior. And he tried to
 possess you in this life..

ANNA
 What is this? What'you doin'? 'Zis
 some freaky astro-zodiac nonsense?

Anna gets up, still suspicious. The redhead rises with her and
 presses her CARD into her hand.

REDHEAD
 You come see me when you get back to L.A.
 I live there, too.
 (whispered)
 Remember the Queen..you're
 gonna need her strength...

Anna looks through the curtains, making sure no one's around.

ANNA
 (backing out)
 Yeah..the Queen...right..

She makes a dash for it.

CLOSE ON : ROGER staring after her, a smile on his face. He looks
 at the Redhead and nods. He knows that she speaks the truth.

INT. HOTEL ROOM- LONDON-LATER

Anna is curled up peacefully in bed, her party dress still on.
 She dreams:

DREAM SEQUENCE

A strange puzzle: Childhood images of Nutbush, countryside in dusty red. A path that leads to a river bank. Palm trees. Margaret waves, calling to us. We follow her to a clearing by the river. She points up to a Pyramid. Her dress is suddenly covered with blood. And then a chain gang passes, towers over her, one of them turns: he has Ike's face. He whispers: I AM YOUR OTHER HALF.

CLOSE ON: IKE
Hovering over Anna.

PULL BACK to REVEAL the hotel room, REALITY. Ike is over Anna inches from her face. He's wired, fucked up. His face twitches, enraged. Anna tries to push him away but he has her pinned.

IKE
Who's Margaret?

It's like he's gone into her dream. Anna shivers, repulsed. She manages to roll onto the floor. This sets him off. Ike howls, comes after her.

IKE
You wanna get AWAY from me??

ANNA
No!!! Ike...!?

He hits her. She spins and hits the ground, but drags herself up and reaches for the doorknob....Ike grabs her hair and throws her back.

IKE
What were you dreaming, Anna? Who were you dreaming-

He gets on top of her.

ANNA
Ike!!? Jus ' lemme GO!!!

He hits her again. She screams, tries to bite his hand.

IKE
I asked you a question. What were you dreaming?

ANNA
Stop!!!!

He hits her again. This time she manages to throw him off and run across the room. She FREEZES when she hears the CLICK of a gun being loaded. She turns to see Ike holding a gun up to his own head.

IKE
 You wanna leave??? You wanna
 LEAVE ME???

Anna is shaking.

IKE
 Well then kill me NOW!!

He slowly squeezes the trigger as Anna screams:

ANNA
 Noooooooo!!!

Click. Nothing. The chamber was empty. Ike points up with the gun, pulls the trigger again. This time the gun explodes, firing a bullet into the ceiling. Anna screams, horrified.

IKE
 See??? Guess that was a sign Huh?
 I'm not supposed to die yet -

His eyes flash - advanced Coke insanity. Anna backs off.

IKE
 - and you're not supposed to leave...

He thrusts himself on top of her. She starts sobbing struggling. He starts kissing her, turned on. He tears her dress open. Anna screams an unearthly howl, this is the worst gut wrenching humiliation. Worse than being hit. A trickle of blood crawls down her face.

ANNA
 Oh God..NO!!!

Ike throws her onto her stomach, nearly knocking the wind out of her. She cries out in pain as he takes her from behind, pinning her arms down. He continues to RAPE her as she screams. Her howl fades into the ROAR of a JET. AIRPLANE sounds FADE TO:

INT. HOSPITAL- CALIFORNIA

Anna lies on a table, while a doctor finishes examining a cut over her eye. Anna turns. She looks ill, nearly dead. The life has gone out of her. The Doctor looks into her eyes

DOCTOR
 What happened...you can tell me...

ANNA
 (dead pan)
 Fell down the stairs.

Anna looks away.

DOCTOR
(compassionately)
If there's anything I can do for you-

A beat.

ANNA
I haven't been able to sleep. If
you could prescribe me something.

The doctor nods, writes out a prescription.

CUT TO:

INT. ANNA'S BATHROOM

Anna opens a bottle of pills. Takes one long look in the mirror and starts swallowing by the handful. We hear Ike's voice just outside the door as he BANGS loudly.

IKE (O.S.)
Showtime Anna! Remember, if we're late
we don't get paid! We got to ALL be
there!

Anna grabs a show outfit hanging on the back of her door.

CUT TO:

INT. BACKSTAGE

Anna has the dress on. The pills are starting to take affect as she does her make up. Drawing her eyebrows, she makes a line straight up her forehead. Suddenly, Pat notices.

PAT
Anna? Anna what is it?

ANNA
(drugged)
Remember, we don't get paid if
we're not there on time.

PAT
Claudia!!!! Something's wrong
with her! Anna? Anna! What did you take?

ANNA
Got to make sure Ike gets paid...

Someone screams for Ike. Claudia leans in, holds Anna's face.

CLAUDIA
Anna? Anna? Baby..what'd you take?

Anna smiles, high.

ANNA
I'm gonna die.

CUT TO:

INT. AMBULANCE

Movement. The ambulance rocks, tears around corners, siren screaming. Ike hovers over Anna, who's barely conscious, shaking her.

IKE
Anna!!! Throw up!!

He tries jamming his fingers down her throat, then keeps shaking her.

IKE
Don't you die mother fucker, or I'll
KILL you!!!

CUT TO:

INT. HOSPITAL - INTENSIVE CARE UNIT.

Anna opens her eyes to the sterile white of the hospital. A heart machine beeps steadily. She rolls onto her back, stares up at the ceiling. A beat. She puts a hand on her chest. Yes, she's still alive. Her face dissolves, screws up with pain as she sobs, hopeless.

FADE TO:

EXT. IKE AND ANNA'S HOME

A cab pulls up, Anna gets out carrying a small bag, just back from the Hospital.

INT. IKE AND ANNA'S HOME

Anna carefully opens the door.

ANNA
Hello?

She steps in and the room seems to REACH OUT. Anna gasps. It's a drug induced decorating nightmare: Guitar shaped coffee table, wall mural of a couple making love, etc. Ike stands there on the phone, a coke mirror next to him. He has on hot pants, a long

fur, tights, sunglasses. Lunatic enough to match his house. A bathroom door opens and out comes a Bimbo type. High as a kite. She wraps herself around Ike, not even seeing Anna.

ANNA

Mornin' Ike.

Ike turns.

IKE

So! You better now? WIFE!?

Anna looks at him long and hard, turns away, shaking her head. Ike shouts after her.

IKE

We are still on tour!!! Those four nights you jus' lost us cost me a bundle!! We're leaving next week! Twelve more cities...three months..

His voice fades as Anna backs away down the hall to the bedroom.

CUT TO:

INT. ANNA'S BEDROOM

A pile of laundry lays on her bed. She starts going through it, numb. Picks up a pink dress and shakes it. It's the one she was wearing the night Ike beat her. She holds it up, sees the thick brown stains: blood. Anna REMEMBERS: the blood on pink, colors that match the first major tragedy in her life: Margaret's death.

WE SEE MARGARET, a limp body in the policeman's arms - her dress the exact same pink, covered with blood.

ANNA

Oh Jesus!

She shakes her head, terrified by the image.

ANNA

(whispered)

Uh-Uh..I am NOT ready to die..

Oh God..Lord, No. I am NOT ready!

At that moment something catches her eye: a CARD flutters down from the pocket of the crumpled dress. She pauses, looks at it carefully, then smiles, remembering.

EXT. HOLLYWOOD COTTAGE

Anna holds the card in her hand. Early evening. She looks down, the address matches. As she walks up to the door, a sound like the ocean seems to grow: it's a sensual ROAR, a hum. Anna presses

the doorbell and the Redhead opens it.

REDHEAD

Oh my God! Tina Turner..

(she smiles)

The Queen. I didn't think you'd actually ever come.

Anna smiles.

ANNA

You were right...I've been fighting this battle but not doing so well.

The Redhead nods, takes her inside.

INT. HOLLYWOOD HOUSE

They walk through an open air atrium, the humming sound becomes clearer as the Redhead walks Anna through the house. In a candle-lit hallway, a group of people chant. They are all different types, different styles. Anna looks at the Redhead curiously.

REDHEAD

You're a singer-

Anna nods.

REDHEAD

-you'll get this easily...it's like singing, it takes you to a place of strength.

Anna looks at her suspiciously, but kneels next to her as she joins the other chanters.

REDHEAD

(whispered)

This is Universal, Love. Chanting is your best weapon. We all have hidden inner resources..strengths. This is how you get there...like tapping a well.. you'll come to this place for the rest of your life...

A beat. Anna slowly sinks down on her knees. Starts to chant along with the Redhead.

REDHEAD

(whispered)

THIS is how you win the battle...

The hum of chanting fades into the roar of an airplane.

FADE TO:

INT. AIRPLANE

Stewardess goes over crash procedures as the girls settle in their seats. Anna sits straight up. Ike sits down next to her, then stretches across all of them. Anna can't take it. She pushes his head up and walks to another seat. Ike glares at her.

IKE
(whisper)
Anna Mae! Get over here.

She ignores him.

IKE
Psss!

Passengers turn, stare.

IKE
Get over here.

ANNA
(loudly)
Fuck you, ike.

CLOSE ON: Ike, shocked, furious.

CUT TO:

EXT. DALLAS AIRPORT

Anna is pulled by Ike into a waiting limo.

INT. LIMO

As soon as the door closes, Ike starts into it.

IKE
You tryin' to SHAME me in public?

ANNA
ME? Shame you? Look at yourself Ike!
You been high for days.

He smacks her.

IKE
Don't you talk back to me bitch!

ANNA
Fuck you Ike. I'll talk as much
as I damn Please.

He whips a shoe off and smacks her with that. Anna grits her teeth and hauls back....then WHAM! She clocks him in the chin!

ANNA

Thas' right Mother Fucker...I'm fighting back -

It takes Ike a second to recover, he's so shocked. He lets out a horrible yell as he lifts the shoe up and WHACK!!! pounds her again.

ANNA

That's right! Hit me you Son of a Bitch.

She makes a fist. The glass partition separating them from THE DRIVER rises. The driver's eyes remain fixed on the road as the muffled sounds of punches continue.

CUT TO:

EXT. STREET

Ike and Anna's limo flies past a huge Marquee: IKE AND TINA TURNER REVUE. Medium sized venue. Out front a line of people wait to get tickets.

CUT TO:

INT. HOTEL

Anna saunters in, head high, carrying her own bag. As her face hits the light, we can see the blood running down. She doesn't try to hide it. Ike stumbles after her, exhausted.

CUT TO:

INT. HOTEL ROOM.

Anna silently unpacks. Ike glares at her, then collapses, face forward, on the bed. He groans.

IKE

Clean yourself up....we got to do a show in four hours...

A beat. She creeps into the bathroom.

CLOSE ON: ANNA Straight to camera. Her head is swollen, lips mangled and dark bruises are showing under her eyes. She takes a deep breath: a decision is made. Her hands shake as she washes.

ANNA

(whispered)

This is it...

BACK TO SCENE

Anna's looking at herself in the bathroom mirror. Determination crosses her face. She approaches the bed watching carefully as Ike's breathing gets heavy, he snores. Anna leans over and listens. She's terrified. Clears her throat. Nothing. But he's played this trick on her before. She grabs a scarf, sunglasses, her purse. Tiptoes to the door. She slowly picks up the keys on the night table. They JINGLE as she puts them to the lock. Ike STIRS. Anna FREEZES as she watches his arm shift. And then he is still again. Resumes snoring. Anna BREATHES. Lets herself out.

CUT TO:

INT. HOTEL

Anna walks through the lobby, head down, heart beating loudly. She gets to the door. A bellhop shouts after her:

BELLHOP

Mrs. Turner?!

At the sound of her name, Anna runs.

CUT TO:

EXT. ALLEY BEHIND THE HOTEL

Anna runs like she's being chased.

EXT. STREETS DALLAS

Anna runs, lost. Her head is now completely swollen from Ike's beating. Her lip is busted, an eye nearly closed. She runs across a freeway, causing cars to honk, screech to a stop. We can see a Ramada Inn sign lit up across the overpass.

EXT. RAMADA INN

Anna enters looking like a crazy, beat-up woman. Clerk at the desk stares at her in horror. With all the dignity she can muster she approaches him.

ANNA

I'd like to see your manager.

The clerk yells back. Manager enters. Anna pulls him aside.

ANNA

I'm Tina Turner. I've just had a horrible fight with my husband. I have thirty six cents but if you give me a room I swear, I'll pay you back.

The manager, a puffy white-faced Texan, looks at her and knows that she is telling the truth. He takes her hand.

MANAGER

Why 'course Miss Turner..I'd be greatly honored.

CLOSE ON ANNA as her eyes swell, she chokes back a sob - so relieved at his kindness and respect.

CUT TO:

INT. HOTEL ROOM

Ike is still sprawled out on the bed. There's a loud knock. We hear Fred outside the door.

FRED

Ike? What's going on? Where you been? You're late Ike! Show's supposed to start up in fifteen minutes!!

Ike gets to his feet. Caught off guard, startled, he panics. Starts throwing clothes on. Then realizes...

IKE

Anna?!!!

He tears into the bathroom, spins around crazily, realizing that she's gone.

FRED

You've got a full house, Ike the place is packed!!

But no "Tina"; Ike's worst nightmare. CLOSE ON: Ike's face as he ROARS, uncontrollable rage: a monster unleashed.

FADE TO:

INT. COURTROOM- LOS ANGELES

CLOSE ON Ike, wide brimmed hat, sunglasses. The court is in session. PULL BACK to reveal a crowded courtroom. Anna sits next to her lawyer. The four kids (ranging from their teens to early twenties) sit a row behind.

PAN around the room, we see the tell-tale Pimp-like get up of Ike's "Black Mafia" cronies. We tune in to what has been an audible HUM of legal proceedings.

JUDGE

- please instruct your client
to remove his glasses while under oath.

IKE

(mumbling)

-nobody have to 'struct me to do SHIT!

He removes his glasses slowly, eyes wired, red. Anna's Lawyer approaches the stand.

ANNA'S LAWYER

-for the fourth week in a row we
have subpoenaed Mr. Turner to disclose
his financial status and he CONTINUES
to-

His voice fades out again as we:

CLOSE ON ANNA, nervously looking back at her boys.

RONNIE (the eldest) looks like a young, toned-down version of Ike: Hat sunglasses. He's in an animated argument with CRAIG (now fourteen)

CLOSE ON : IKE wiping his nose, hands shaking.

IKE

Oh..my clothes an' jewelry's probably
'bout a thousand dollars...rest of it's tied
in investments..

Anna and her lawyer exchange a shocked look. She can't take it:

ANNA

Forget this!! Forget it! I jus'
want him OUT-

The judge pounds his gavel, there's murmuring and chaos as Anna's lawyer calms her back down.

ANNA'S LAWYER

(whispering)

Hang in there! You're liable for
the tour you walked out on...
in excess of two hundred thousand...
You're gonna need every penny you can get
from him.

Anna shakes her head, leans in tight to huddle. She whispers something to her attorney. The judge addresses her lawyer.

JUDGE
Approach the bench!!

CLOSE ON Anna and her lawyer as they approach the stand. The judge leans forward.

LAWYER
(defeated)
My client wants to drop all financial settlements in order to expedite the divorce.

The Judge looks at Anna carefully.

JUDGE
You're entitled to half his assets under California law.

ANNA
(determined)
I jus' want out of this.

A beat. The judge looks at her carefully.

JUDGE
(suddenly human)
I want you to be SURE about this...it means you'll walk out of here with absolutely nothing.

LAWYER
Uh..except the name..she would like to retain the use of her name.

The judge nods. They are seated.

BAILIFF
All rise!

JUDGE
Because the plaintiff has decided to drop all claims, I am hereby granting her a divorce on the grounds of mental cruelty. The defendant will retain all publishing rights, royalties, real property, all clothing, jewelry and other assets...Mrs. Turner will retain the use of her stage name.

The gavel pounds. Anna stands.

LAWYER
You're free..it's over...

Anna turns and catches sight of Ronnie. He lights a cigarette

with an Ike Turner posture and attitude. Anna looks over, horrified as Ike lights up at the same time. He lifts his head and stares at Anna from across the room. It's a look that says I'LL BE BACK.

CLOSE ON: ANNA, upset barely able to take in the distant congratulations.

FADE TO:

EXT. ANNA'S APARTMENT BUILDING

Crummy, month-to-month rental building, Hollywood- sleeze. The sound of a TV blaring loudly comes from inside.

CUT TO:

INT. ANNA'S APARTMENT

CLOSE IN : A Hollywood Squares segment fills a TV screen. The MC announces:

ANNOUNCER

Tina Turner!

Anna looks out-dated with her long wig sitting in her box. She starts to answer questions, fumbling, unsure of herself. IN THE BACKGROUND we hear her and the boys.

ANNA (Off Screen)

Ronnie? Get yo' feet off the table... and Miss...what's your name?

GIRL (O.S.)

Betty...

ANNA (O.S.)

Betty...? Betty put somethin' under that beer...

CRAIG (O.S.)

Watch the show already!

IKE JR (O.S.)

Fuck is wrong with him? She's been on like, ten times...

On TV, Anna answers a question wrong.

CRAIG (O.S.)

(whispered)

1492, Ma. It was 1492.

We pull back to reveal Anna's home, kids are gathered around the TV. Open beers, plates of Spaghetti on their laps. A couple of young girls are wrapped around Ike Jr. and Ronnie. Anna vacuums.

CRAIG
Ma!!! I can't hear!!

RONNIE
Wait. You WANT to see Mom make a fool of herself?

ANNA
I HEARD that! This show is putting food on the table...

RONNIE
(under his breath)
Barely...

She pushes the boys off of furniture, legs down from Coffee tables. Anna watches as Ike Jr. shifts and his plate of food goes flying onto the carpet where she'd just vacuumed. She loses it.

ANNA
(screaming)
Everybody OUT!!!

MICHAEL
Ma...the game's on after this...

ANNA
OUT!! You all get out!!

RONNIE
Just cause you don't feel good about yourself....don' take it out on your kids..

CRAIG
Shut up!

ANNA
Where'd you think you are? You think I'm a MAID you can talk to me like that? You're all old enough to pull your own weight...

Ronnie stands up. Grabs his girl.

RONNIE
I'm going to Dad's.

CRAIG
We're supposed to stay with Mom.

MICHAEL
Fuck that...She's not OUR mother.

ANNA
(grabbing him)
You hold your tongue! I took over
where she left off...and no one
made me-

RONNIE
(aside as he throws on his jacket)
SOMEONE'S got to see how Dad's doing..

ANNA
What is THAT supposed to mean?

He doesn't answer. She grabs his jacket. Shakes him.

ANNA
What is that supposed to MEAN?

Ronnie explodes.

RONNIE
You left him! You walked out...
you fucked him up so you could
do these LAME fucking shows that
don't even pay the rent????

Anna lets go, ...aned like she's been hit. Ronnie storms out with
his girl. The other boys get up, quietly leave the room. Anna
sits down on the couch. Hollywood Squares winds down and a
Variety Show comes on. We hear the opening.

TV
Live from Caesar's Palace in
Las Vegas...it's the Ann Margaret
Special!!!!

Craig sits down next to Anna. A beat. He puts an arm around her.
Anna shakes her head. Her eyes pass over the TV, then do a double
-take as Ann Margaret starts singing and strutting her stuff.
Anna watches, an idea forming.

CUT TO:

INT. ANNA'S APT-LATER

Anna paces, on the phone, nervous. Craig watches.

ANNA
Mr. Wilkes? Tina Turner...My husband
and I were showcased in your Las
Vegas hotel...You DO remember me?...I'm
solo..that's right...looking for a gig...
(CONTINUED)

ANNA

(laughs nervously)

Oh no. No Ike...on my own...that WAS
a bad party...no I'm all by myself...what's
it LIKE? Kind of ...uh...like Ann
Margaretyeah...

She and Craig make a face at each other.

ANNA

Uh-Huh...rhinestones...lots of girls....
Right... I can pull that together..
I see... touring all the Fairmont Hotel
lounges across the country...

(she makes a face for Craig)

uh-huh..sounds great! Well let me
try and...sure...yes I'll call
back..

She hangs up.

ANNA

No money 'till after the show.

Craig nods.

CRAIG

It's still money.

ANNA

Who am I gonna hire to work for
free?

(a beat)

An' if your Daddy finds out...

She holds her arms up, miming a "lock 'n load" of an assault
weapon. As she pretends to fire the phone rings. She jumps.
Picks it up.

ANNA

Hello?.... Hello?

Whoever is on the line remains silent. A beat. Anna and Craig
look at each other.

ANNA

(Whispered)

Ike??? That you???

In the background the TV continues to play. Anna slams the
receiver down.

ANNA

(pissed off)

He wants to scare me? Fine! But
I am not going out like that! I am

(CONTINUED)

ANNA
 not gonna hide in the closet!!!
 (to herself)
 Ann Margaret can make money doin' that? Well so
 can I. I am SICK of spaghetti every night.

CUT TO:

INT. STUDIO- HOLLYWOOD

Audition for Anna's new stage show. Girls are lined up going through a number. A familiar figure slips into the back row of girls. We recognize Henry Ann. The band winds down.

ANNA
 Thank you...I'll be calling you..

The girls disperse and Anna walks up to Henry Ann. They look each other in the eye.

ANNA
 (quietly)
 You got some nerve.

They stare at each other for a beat, not sure if they should fight or hug. Henry Ann smiles softly.

HENR. ANN
 I still want to be you when I grow
 up, sister.

A beat. Anna smiles back.

ANNA
 You need a job, huh?

Henry Ann nods.

ANNA
 We only get paid AFTER a show...
 nothing while we rehearse.

Henry Ann nods.

ANNA
 And it's not like before..we're working
 for Fairmont Hotel Chain...we do the
 show THEY want us to do.

Henry Ann looks up.

HENRY ANN

That's okay...whatever..

(A beat)

Anna Mae...I'm sorry if I ever hurt-

Anna waves her hand

ANNA

Please. I been hurt over worse.

They hug.

ANNA

Alright, Henry Girl...you got yourself a job.

Henry Ann catches sight of the song list in Anna's hand.

HENRY ANN

(incredulous)

"Disco Inferno"?

ANNA

(laughing)

Yeah. You got it.

It's that or clean toilets...

CUT TO:

INT. FAIRMONT HOTEL - HOUSTON - "DISCO INFERNO"

Middle of Anna's show. She sings DISCO INFERNO as two tuxedoed male dancers rip off her breakaway tails. They twirl off with halves of her jacket, revealing a sequined leotard. Next they go for the pants. But something is wrong. They won't come apart. Anna tries to keep her big smile going as they struggle with her costume. Anna and Henry Ann exchange a look, try hard not to crack up.

INT. FAIRMONT HOTEL- AUDIENCE- "DISCO INFERNO"

Blue-haired women and red-necked men in plaid shorts drink and talk, barely paying attention to the show. A sandwich board is visible that reads : "TONITE IN LOUNGE - TINA TURNER" We PAN BACK to the stage.

CUT TO:

INT. FAIRMONT HOTEL - PHOENIX- ANOTHER SHOW - "DISCO INFERNO"

Another routine: Anna in a Bob Mackie creation: sequined unitard

with a huge peacock-like sprout of feathers in the rump. Anna is giving it her all, shaking like crazy.

INT. DRESSING ROOM

Anna's tail feathers keep getting in the way. Turning, she knocks over a jar of perfume, tries to catch it but it shatters to the floor. Frustrated she slams her fists on the dresser.

ANNA

God damn you, Ike Turner..

She starts to cry. Then, remembering, she takes a deep breath and sinks to her knees. With all the courage she can muster she quietly starts to CHANT. WE can see the transformation in her face as she centers herself, gathers strength.

CUT TO:

EXT. FAIRMONT HOTEL - SAN FRANCISCO

Old venue. Big signs: FAIRMONT. The bus pulls up. It's just getting dark.

EXT. STAGE ALLEY OF THE FAIRMONT.

Anna leads the way, carrying some equipment. Off camera we hear her crew chatting, singing bits.

FEMALE

Didn't The Temptations play at the Fairmont? this is MAJOR!

MALE

That was the VENETIAN room. We're playing the lounge, Honey.

The voices fade. Anna goes inside.

INT. FAIRMONT- STAGE

A balding MC fumbles with the mike.

MC

Very happy to have an ole time favorite...Mrs. Turner from Ike and Tina TURNER Revue.

INT. FAIRMONT- BACKSTAGE WINGS

CLOSE ON : ANNA

In her break-away tuxedo. Horrified.

ANNA

Ole time? Ole time?

She shakes her head. One of her dancers leans over.

DANCER

Come on Grandma...show 'em
what you got!

Anna laughs, sets her shoulders back, determined.

INT. FAIRMONT STAGE- "NUTBUSH CITY LIMITS"

As Anna goes into her routine, she moves with extra energy and, shaking it for all she's got.

ANNA

"Church house, Gin house.
School house, out house...
On Highway Number Nineteen..People
keep it silly clean..."

She's giving it her all. Her voice has it's old . . . ense roughness. She grinds and lances with so much sex and energy, she seems lost in her own world as we PAN TO:

INT. FAIRMONT AUDIENCE

Lounge atmosphere. Small tables. In one corner a cluster of San Francisco Queens in identical "Tina" wigs scream and dance. Otherwise the place is empty except for a smattering of alcoholic housewives. Suddenly there is a commotion by the doors: a group of geriatric, wheelchair and walker ridden old folks are being led to tables. They seem oblivious to the show starting.

ANNA (O.S.)

"They call it Nutbush...Nutbush city limits..."

OLD MAN

(shouting)

Is this extra? I don't want to see
a show if I have to pay extra.

NURSE

Don't worry..It's part of the package
Sir.

We hear the creaky, senile voice of ONE OF THE OLD WOMEN joining in to "Nutbush".

CLOSE ON: ANNA

As her two male dancers twirl in to pull her tux apart. They look devastated but Anna is cracking up.

ANNA

(whispered)

Maybe we should skip this part, boys..
might jus' put this crowd in the hospital-

This gets them smiling.

ANNA

(singing)

"-twenty five was the speed limit...
Motorcycles not allowed in it-"

PAN TO:

INT. FAIRMONT AUDIENCE

Two good-looking young men sit behind the geriatric group at a table in the back. They wear sunglasses and VERY expensive, cool suits. We recognize an older Roger Davies from London. CLOSE ON ROGER as Anna breaks into a wild chorus. A huge grin spreads on his face.

ROGER

(softly)

Bingo...

His friend looks around.

FRIEND

Roger...this is crazy..I mean what the
Hell is this place? What are we doing here?

ROGER

I'm not sure...I just wanted to see
her show...

His friend gives him a questioning look.

FRIEND

You manage Rock and Roll acts. Big ones,
I may add. What are we doing watching
a show with feathers?

Roger stares at Tina.

FRIEND

Come on..let's grab some dinner.

Roger hangs back, gets up reluctantly.

ROGER
(whispered -to himself)
Still the Queen-

EXT. FAIRMONT night

Now changed, Anna exits down the stage alley. Wind blows, is tunneled. Something moves. Anna starts. She keeps moving into the darkness. Again, she's startled by a noise coming from inside the Theater. She peers into a window. As she wipes the dirt to look in, a FACE comes crashing up against hers. She screams dropping her things. The face appears around the corner at the Stage door exit: a janitor.

JANITOR
Sorry, Ma'am jus' cleaning out
the..

ANNA
(shaken)
That's alright...It's fine.

He tips his hat to her and moves on. Wind continues.

EXT. PARKING LOT.

Anna walks towards her bus. Something catches Anna's eye. She moves closer to the bus. The rest of her dancers and crew can be seen approaching in the distance. Anna's face transforms into a look of pure horror. She pulls off a piece of paper tucked into the windshield wipers.

CLOSE ON : Anna's hands, holding an old Ike and Tina Poster, her own face is shot through with bullet holes. Scrawled underneath in red marker is: STOP SINGING OR I'LL KILL YOU

BACK TO SCENE

Anna looks around, frightened, quickly tears up the poster before her entourage can see it. She hustles her crew onto the bus, protective.

INT. ANNA'S APARTMENT-NIGHT

Anna lies in bed, sleeping. Her eyes open SUDDENLY. She is in a cold sweat. She screams. The bedroom door flies open. It's Craig.

CRAIG
Mom? Jesus..Are you Okay?

He helps her up, hugs her. Anna looks around, trying to calm down.

ANNA
I'm alright..I'm fine..jus' had
a bad dream..It's Okay...

Craig hovers over her, catches sight of the poster, lying crumpled on the floor. He holds it up, quietly puts a finger through the bullet holes.

CRAIG
(shocked)
Jesus...Mom..

A beat. Anna takes a deep breath.

ANNA
I got to get some strength, here,
Baby. You go on back to sleep...I'm gonna
jus' meditate.

CRAIG
That's alright...I'll stay
up ...I can't sleep either.

They exchange a smile.

CRAIG
I'll be right outside...just yell
if you need me...

Anna nods and Craig walks outside. Anna lights a candle and starts to chant. The chanting is washed by the sound of WIND. We see what Anna sees:

A long dark tunnel, light at the end, wind blowing. We seem to fly towards the light. There, in the sun, a young Anna-Mae stands in front of a pyramid. She opens her hands: shows us a bright scarab. The earth beneath her bare feet is dusty red. She looks up and opens her mouth, closes her eyes as if to BELT into a song when we -

CUT TO:

CLOSE ON: ANNA MAE

Chanting. We hear a car burning rubber, screeching tires. Her eyes open, scared.

EXT. ANNA'S- NIGHT

Craig leans up against Anna's old Datsun, lights a cigarette. In the background, we see a black sedan tearing down the street.

INT. ANNA'S

Anna goes to the window, now hearing the deep PURR of Ike's black sedan coming closer. She sees Craig leaning on her car, hidden from the black sedan as it approaches.

ANNA

Oh Jesus..NO!!!

She runs for the door.

EXT. ANNA'S

The black sedan passes and an arm reaches out and THROWS something.

ANNA

(Screaming)

CRAIG!!! RUN CRAIG...

Craig looks up, questioning, sees his mother coming at him. She pulls Craig away from the car.

SLO MO As Anna and Craig run just three steps and then BOOM!!! The car BLOWS UP. The explosion throws Anna and Craig down. Debris and flames fall on the lawn.

CLOSE ON : IKE'S face, sinister, fucked up, as his sedan peels out.

INT. ANNA'S

Anna and Craig are gathered in the kitchen. They look singed but otherwise Okay. Craig is on the phone. Anna puts her hand on the disconnect button.

CRAIG

Mom, I am calling the police..

ANNA

No! This is my battle.
He wants me to quit..I have to
face him NOW -

Craig SLAMS the phone down, upset.

INT. ANNA'S- NEXT DAY

Henry Ann has joined Craig and Anna.

HENRY ANN

You crazy? You can NOT go on touring!
Uh-Uh...you shouldn't even go out
to rehearse!

Through the window we can see the remains of Anna's car: a charred pile of metal.

ANNA

Don't you see? That's exactly what he wants.

Neither Anna nor Henry Ann hear knocking on the front door. It opens slightly. Roger Davies lets himself in.

ROGER

Hello? 'Scuse me...the door was
open...

The women spin around, on edge. Anna looks at him...does she know him?

ROGER

Sorry to barge in like this but I
tried to phone you and it seems the
phone's been left off the hook so I
thought I'd-

ANNA

Do I know you...?

Her eyes wander up and down his expensive Music Biz style.

ROGER

(giving her a kiss)

Roger Davies... You ruined me...I saw
you open for The Stones in London.
We danced at a party and I haven't
found a partner to match you since then.

Anna breaks into a wide smile.

ANNA

That kid?! That's YOU?

He nods and they both laugh.

ANNA

(joking)

So what? You come to pay yo'
respects...?

ROGER

I caught your show the other night
at the Fairmont...I'd like to talk to
you.

A beat.

ROGER

I'm managing Olivia Newton John
and a few other-

ANNA

Doin' good for yourself!

He smiles modestly.

ANNA

Damn! You like my show that much, huh?

Roger shifts. Looks her straight in the eye.

ROGER

Your show is bloody awful...

A beat.

ROGER

But YOU are a gift...

Anna stares him back. A beat.

HENRY ANN

This is very movin' y'all...and
I don't want to interrupt this touching
moment but Miss Tina Turner is RETIRING...

Anna waves off that remark.

ANNA

I don't know that you'd want to get
involved at this point...
I'm..I've just had a little
trouble with my ex- husband-

HENRY ANN

A little trouble!!! Take a look at her car!

ANNA

I'm in debt, I-

ROGER

I don't care about all that..we'd
be a team...whatever you have to
deal with I'd be in it with you.

Henry Ann looks him up and down critically.

HENRY ANN
Mmm-Hmm. So you're Prince Charming, huh?
Gonna save the day...?

ROGER
(quietly)
I'd like to manage her...

HENRY ANN
Oh?
(a beat)
You got a gun?

ROGER
Look..I don't care about all that..

He pulls Anna aside and walks her away from Henry Ann.

ANNA
So why's my show awful?

ROGER
It's not YOU.

ANNA
(shrugging)
It's what I KNOW.

A beat.

ROGER
Sometimes you don't WIN
just doing what you KNOW.

A slow smile grows on Anna's face.He points to her chest.

ROGER
What do you WANT to do?

Anna's eyes well up, she's never really let herself ask that question. She puts a hand over her chest.

ANNA
What do I want to do...?
(softly)
No one's ever asked me that...

ROGER
...If you could do ANYTHING.

And then we see the swagger, the freshness come back to her eyes as she GRINS, finds the words...

ANNA
I'd ...I would...It's just that R and B,
the way we used to do it, it's SO
depressing. I really...

She looks right at him.

ANNA

I think...What I really want to do
is Rock and Roll.

(she smiles)

Yeah...Rock and Roll.

FADE TO:

INT. REHEARSAL STUDIO ROCK AND ROLL SEQUENCE

Anna stands in her "Tina" get up, in front of a real ROCK band.
She looks uncomfortable, out of place.

ANNA

One two three Fo'!

And the band starts into Brown Sugar... As we hear the music we
CLOSE on different band members: A drummer's tattoo, a black sax
player, a long haired, leather clad guitarist. Roger holds his
hand up. STOP. The band members get up. And a new set of
musicians steps in. BROWN SUGAR picks up as we -

CUT TO:

INT. BEAUTY PARLOR - HOLLYWOOD - M.O.S.

"BROWN SUGAR" plays over scene. CLOSE ON: ANNA. Straight to
camera. She closes her eyes. WE PULL BACK to reveal a real
"Rocker" salon: kids with punked out hair, tatoos, tight leather
jeans. Anna smiles as a hairdresser takes her scissors to Anna's
hair. The transformation into TINA as we know her today, takes
shape.

INT. REHEARSAL STUDIO

BROWN SUGAR winds down. Tina's hair is now a wild spiky mane, her
new band is set up as she takes the mike. Roger walks around with
a phone glued to his ear.

ROGER

...It's a major comeback...all
new material...I was chattin' with
Keith an' Mick the other night an'
they were tellin' me, 'it's about
time'.....of course they do...
those chaps are her biggest fans..

Roger looks at her hair, smiles.

ROGER
 (hand over the phone)
 Feelin' like one of the boys?

Tina laughs and Roger takes her hand.

ROGER
 (into phone)
 Right then...Goodbye...

He hangs up.

ROGER
 Got them all curious now!
 (he smiles)
 We've got to book you somewhere...
 somewhere we can make a big splash..
 call out the press... I'm still
 waiting to hear back from my friend
 at the Ritz in New York...

Tina shakes her head.

TINA
 No, no...I can't..I mean. Not
 yet.

ROGER
 I can't keep you under wraps much
 longer...

TINA
 I'm scared, Roger...
 I'm not ready to go live.
 You don't know Ike..

A beat.

ROGER
 We got to keep going, moving ahead..
 Don't worry...we'll get so big he can't
 touch us...

CUT TO:

INT. TINA'S APT.

A TV is airing a 20/20 segment featuring the return of Tina Turner. Zelma and Aline are there, as well as Roger, who paces, one ear on the phone.

ANNA (On TV)
 Oh yes, all new band... new songs.

INTERVIEWER (On TV)
But no dates set?

ANNA (On TV)
You'll be hearing all about it.
It's a surprise.

ROGER
(into phone)
She's on right NOW! Channel four! Yeah
turn it on mate...give us one night...
and we'll pack the place....

TINA
(to Zelma and Aline)
Y'all didn't have to fly out here..

ALINE
Don't be silly! We had to be with you
for the TV show..

On the TV, we see a brief clip, a video of Tina's new Rock and Roll act rehearsing.

ZELMA
(watching carefully)
I don't know, honey..it's awfully masculine.
That was SO cute what you all used to do
with Ike..that wiggle...

TINA
Yeah. Okay, MOM.

ROGER
(on phone)
I'll bet my life on it...she's
never been better... alright then...

ALINE
Where's Ronnie?

TINA
Ronnie's at Ike's.

ALINE
OH?

Zelma and Aline exchange a LOOK.

ZELMA
Honey. Ike misses you. He's yo' husband.

Tina clears her throat.

ALINE

He wants you back.

ZELMA

Yeah, Sugar. How bad could it be?

A beat. Roger hangs up the phone.

ROGER

This is it. We did it! Pack your bags, Tina. Got a show in New York at the Ritz -

TINA

Oh lord...

ROGER

(whispered)

Both feet....remember?

TINA jumps up and throws her arms around him.

FADE TO:

INT. TINA'S APT.

Tina chants. The chanting grows, seems to engulf us and we fly. The magical hum flows into a melody...a song its as we are carried through a series of images. I MIGHT'VE BEEN QUEEN (An electric Rock and Roll ballad)

TINA

"I'm a new pair of eyes..every time I am born..."

Red dusty road. Young Anna Mae in a magical, Egyptian setting. We see the OLD woman from Nutbush. She points, smiling.

TINA

"An original mind because I just died
And I might've been Queen..I
remember the girl in the fields with
no name...she had a love.."

Wind blows through high grass. Margaret stands in front of a Pyramid and hands Young Anna Mae a sword. Behind Margaret, in the field, a group of women sway in Gospel Robes, their hands held up in prayer. (Among them are Grandma, Zelma, Aline...) Young Anna Mae takes the sword. Starts walking towards the Pyramid.

TINA

"Oh but the River won't stop
for me..I look up to the stars with
my perfect memory..."

At the edge of the field a glittering river flows. UP from the RIVER and Anna Mae is grown, now TINA and she reaches into the water...pulling out Tarot Cards. She holds onto one with a QUEEN.

TINA

"I look through it all and my future's
no shock to me..I look down, I look down
and I'm there in history..."

The cards blow away and Tina raises her sword. The tall grass parts, revealing throngs of people - an audience reaching out, cheering "TINA".

TINA

"Oh I'm a soul survivor..soul survivor
on the river..but it won't stop.."

Back to the river and Tina is wading in it, she holds onto the sword, rises up....

FADE TO:

INT. TINA'S APT. -LATER

Tina's bags are packed, ready to go. A beat. The door opens slowly. It's Ronnie. His face is swollen, a bad cut across his eye. He kneels next to Tina. They hug and he cries. Stepping in behind him, two policemen.

RONNIE

I'm so sorry..

TINA

Shhh..

She holds him and then looks. Sees the tell-tale "pistol whip."

TINA

Oh Jesus that Mother Fucker-

The policeman clears his throat.

POLICEMAN

Mrs. Turner? We need to talk to you -

INT. TINA'S APT - MOMENTS LATER

Two police and a detective sit with Tina, Ronnie and the rest of the boys.

DETECTIVE

Ronnie called, told us Ike was making
death threats.

He takes a deep breath.

DETECTIVE
Mr. Turner has a hit out on you.

TINA
Wha???

DETECTIVE
A hit man. You know, a guy -

TINA
I know..I know what that is.

A beat as Tina looks around at the concerned faces.

TINA
I'm about to get on a plane for New York.

Tina doesn't look fazed. She looks strong.

DETECTIVE
I would advise against that, M'am.

TINA
It's okay..this is supposed to happen.

RONNIE
You can't go, Mom. You don't know-
how bad he's gotten. He knows about
your date in New York an' he's goin'
crazy -

TINA
(softly)
Just like it's supposed to
happen.

EXT. TINA'S APT.

Tina takes a deep breath. She's about to go when Ronnie stops her.

RONNIE
Mom?

She looks back.

RONNIE
Take this. You'll be cold.

He slips off his leather motorcycle jacket and throws it to Tina. She smiles, moved, and slips it on. It completes the LOOK perfectly. She blows him a kiss, steps into the waiting cab.

CUT TO:

EXT. LAGUARDIA AIRPORT -NEW YORK

We watch a plane come down.

EXT. CHELSEA HOTEL-ROOFTOP - NEW YORK CITY

Tina and Henry Ann contemplate the New York skyline. The wind picks, a heavy WHOOSH...The two women look down. Henry Ann turns to Tina.

HENRY ANN

Come on, Sister. You got a show to do.

Tina takes a deep breath.

EXT. CHELSEA HOTEL -NEW YORK CITY

A limo waits. Tina - new short dress, Ronnie's leather jacket steps in with Henry Ann on her arm. As the limo pull out, we can clearly see a car following.

INT. LIMO

Tina looks back. Sure enough, it's Ike in a rented Caddy, following them.

HENRY ANN

Come on! Turn back!

TINA

NO! Just stay cool...we knew this was gonna happen.

Henry holds her breath, scared.

CUT TO:

EXT. NEW YORK- SIDE STREET

West village, narrow empty street. Dimly lit, no pedestrians. Ike's caddy passes the limo, then swings around, screeching across the street, cutting off the limo. Henry Ann grabs Tina's hand.

HENRY

Oh Jesus! We shouldn't have-

Before she can finish, Ike steps out, pointing a gun. He is in the last stages of cocaine psychosis: drawn features, grayish, sweating, slept-in clothing.

IKE
(cool, calm)
Get out, Anna. You can't do my songs.
I'll kill you first, woman.

Ike steps closer. Tina sighs. Shakes her head. She puts a hand on Henry Ann's.

TINA
It's alright.

She opens the door. Starts to get out. She looks sad.

HENRY
Tina? Don't go out there!! He'll kill you!!
Don't-

Tina walks to Ike.

HENRY ANN
Don't do it! Don't go to him--
TINA?!!

Tina keeps walking, it looks like she's giving up, surrendering to Ike. They stand a foot away from each other. Eyes locked. Tina looks down. Bows her head. Tina and Ike are frozen. Ike's gun is pointed at Tina's chest. In the BACKGROUND a young couple stop, see the gun, scream and run. Tina looks up and sighs, CLOSE ON TINA: a soft smile for Ike, sad. She's not scared, amazingly calm.

TINA
Put the gun down, Ike.

Only her eyes speak of an inner FURY. Ike starts to lower the gun.

TINA
I ain't doin' ANY of your old songs,
Ike.

Ike is thrown. Looks around, confused.

TINA
Mmm-Mmm. No old stuff, Ike. This is all MINE.

She smiles.

TINA
Now get out of my way.

Ike takes a step back as Fred and Ross pull him into the car.

CUT TO:

INT. RITZ- BACKSTAGE

Roger is on the phone. In his hand, he holds telegrams. The BAND members pace.

ROGER

Sixty Three? Sixty three seats in Bowie's party?

He puts his hand over the receiver and shouts to the CLUB MANAGER.

ROGER

I need 63 seats for a Columbia records listening party...David Bowie's bringing them to hear his "favorite female singer"!!!...hang them from the goddamn ceiling! I don't care!

He shakes his head in disbelief. He shoves the telegrams over to Tina's DRUMMER, a heavy set Rock 'n Roller.

DRUMMER

(reading)

"Of course I'll be there, will notify publicist" - Mick Jagger!

He reads another.

DRUMMER

"Bringing a party of ten to hear the legend come back" - Keith Richards! Jesus!

Roger shakes his head, flustered and excited. Tina walks in with Henry Ann. Sees Roger. Knows something's up by his ridiculous grin.

TINA

What is it?

ROGER

Nothing. What? Nothing..

TINA

Everything Okay?

ROGER

Fine...just fine.

TINA

(sighing)

What if no one shows up?

Roger tries to hide his smile.

ROGER

Don't worry yourself about that, Tina.
Leave that to me.

CUT TO:

EXT. RITZ-NEW YORK

As limo's start to pull up the paparazzi shows, clicking AND FLASHING away as familiar faces (stars, rockers) walk in. A throng of people surround the velvet ropes. A news team shows up.

CLOSE ON: Ike with Fred and Ross, pushing his way up to the ticket booth. A mess. He tries to push his way in. A guard stops him.

GUARD

Sold out show tonight...

He pushes Ike back. Ike pulls out a wad of cash. Starts waving it. He's approached by a scalper. We see money and tickets exchange hands. Fred and Ross manage to push a path in for Ike.

INT. RITZ - AUDIENCE

Towards the back of the room, we see Ike pushing his way in, followed by Fred and Ross. We catch some of his ramblings, directed up to the closed curtain.

IKE

You need me!...You jus' make a FOOL 'o
yourself up there!

CUT TO:

INT. RITZ -STAGE

The ANNOUNCER comes on.

ANNOUNCER

She's back. She's hot. Let's give a big
hand to TINA TURNER!!!

The curtain pulls back. The band takes it's place. Darkness. Soft spot comes up on Tina. The pianist hits the opening piano melody. Tina's eyes are closed. She stands, vulnerable, motionless: short dress, her son's leather jacket, hair like a modern Queen Warrior. There's a pregnant pause as the guitar comes in, then the drum - sexy almost reggae. And then she begins.

TINA

(singing, eyes closed)

"You must understand though the touch
of your hand makes my pulse react..."

She takes a breath, so immersed in the song that she hasn't yet
opened her eyes, or even moved.

TINA

(singing)

"That it's only the thrill of boy meeting
girl, opposites attract...."

CUT TO:

INT. RITZ -AUDIENCE

An electric current seems to rush through all the upturned faces.
A magical HUSH. Every heart and eye is captured by this soulful,
REAL Tina, by her VOICE. Everyone is frozen.

TINA (OFF SCREEN)

"It's physical...only logical..."

CUT TO:

INT. RITZ - BACK OF THE ROOM

Where Ike pushes towards the stage. Fred and Ross try to pull him
back. As he moves closer, we:

CUT TO:

INT. RITZ-STAGE

Tina continues to sing, ignoring Ike.

TINA

(singing)

"You must try to ignore that it
means more than that..."

Tina hits the chorus and the band explodes.

TINA

(singing)

"Woo-oo-oo- What's love got to do - got to
do with it? What's love - but a second hand
emotion -"

Her eyes open, she sings from her gut, leaning forward, giving it
to the PEOPLE.

CUT TO:

INT. RITZ-AUDIENCE

The force of her VOICE hits Ike like a bullet: The audience rises ROARING, cheering, moving. We CLOSE ON Ike's face, shocked, as he's swallowed by a wave of people rising towards the stage. He DISAPPEARS from sight.

CUT TO:

INT. RITZ -STAGE

CLOSE ON TINA : real tears as she SINGS.

TINA

"What's love got to do, got to do with it - Who needs a heart when a heart can be broken...?"

The song continues as we -

CUT TO:

INT. MEDIUM SIZED THEATER - STAGE

Tina's in a different outfit. More lights, glitter. The same powerful expression. A little more swagger. But the VOICE remains, urgent, heart-broken:

TINA

(singing)

"It may seem to you that I'm acting confused..when you're close to me.."

The verse continues as we -

CUT TO:

INT. MEDIUM SIZED THEATER - AUDIENCE.

Up front, Henry Ann, Maria, Junior, Ronnie, Michael and Craig, beaming. The whole crowd is on their feet. The song continues as we:

CUT TO:

INT. SMALL STADIUM - STAGE

As NEW glamorous look. The din of the stadium can be heard beneath the VOCALS. Tina's swagger has gotten just THAT much more swing to it with this larger crowd: She walks across the stage, throws her arms out.

TINA

(singing)

"Whaa-aa-aa, what's love got to do, got to do with it? What's love but a second hand emotion..?"

A bouquet of flowers falls at her feet, she continues to sing, though her voice chokes for a second as she lifts the flowers -

TINA

"Who needs a heart when a heart can be broken...?"

We PAN UP from the flowers to the eager young faces reaching up to the stage, screaming, waving their hands. Tina kneels, grabs a young girl's outstretched arm. The song continues as we CLOSE ON THE HANDSHAKE - BLACK SKIN AGAINST BLACK SKIN -

CUT TO:

EXT. WEMBLEY STADIUM

CLOSE ON another handshake: Tina's black hand holding a WHITE one. We PULL BACK to reveal a tearful young boy, screaming as Tina backs away.

ANGLE ON: Tina. Fully decked out. The whole band matches. Tina closes her eyes:

TINA

(singing)

"I've been taking on a new direction
But I have to say...I've been thinking
'bout my own protection, it scares me
to f- this way..."

She takes the mike and holds it out to the audience for the chorus:

CUT TO:

INT. WEMBLEY STADIUM - AUDIENCE

Shouting, lighters held up, "TINA" tee-shirts. We catch Tina's hand outstretched with the mike as the band starts the chorus:

AUDIENCE

(chanting)

"Whaa-aa-aa...what's love got to do
got to do with it..?"

CUT TO:

INT. WEMBLEY STADIUM -STAGE

As Tina reacts to the audience, laughing, tears in her eyes: she can't believe they all know her SONG! She brings the mike back and belts with all she's got:

TINA

"What's love but a sweet old fashioned notion..what's love got to do, got to do with it..? Whoa-oo-!!"

She continues to belt out the "Whoa-whoa.." as the band slowly FADES down, and is taken up by thunderous applause, stomping, chanting.

AUDIENCE (OFF SCREEN)

TINA..TINA..TINA....

Tina shakes her head in disbelief, laughing, overwhelmed. She slowly lifts her arms out to the audience.

FREEZE FRAME ON TINA:

Arms raised, as dozens of bouquets rain down around her. She grins, those famous lips wide open, laughing up to the Heavens. We hear her.

TINA (OFF SCREEN)

People always ask me when am I gonna slow down. Well, Baby, I'm just gettin' started.

END