



and now suddenly I was doing all this hardcore stuff. I loved it.'

Sadly, 'Robert Stigwood didn't feel the same way' – and Turning Tide was once more put to bed, this time for good.

Not surprisingly, Patricia – then aged 24 – was heartbroken that her finest work was seemingly destined never to see the light of day. Fast-forward five decades, however, and the album is finally ready to reveal itself to the world.

'It's taken a while, but I guess everything happens in its own time, and this must be its time,' she says.

The belated release of Turning Tide represents the culmination of a career that stretches back to Patricia's underprivileged upbringing in the 1950s.

Born in the African-American Watts ghetto of Los Angeles, Patricia was raised in a family that was poor but loving and that shared a collective love of singing.

'We were the nucleus of the local gospel Baptist church, which my grandmother had formed some years earlier,' she says. 'I grew up singing with my brothers and sisters and my mother, father and uncles. It was a real family affair.'

From a young age, it was clear that Patricia had a remarkably rich and soulful singing voice, yet thoughts of becoming a professional singer were far from her mind during childhood.

'I never, ever thought about becoming a professional singer,' she says. 'Not in my wildest dreams did I ever think I would be in showbusiness. I was a young girl in school and my parents' dream for me was to become a legal secretary, because in those days it was a big deal for a black girl to be a legal secretary.'

As such, Patricia took classes to learn 'typing skills and business stuff'.

'But then I got pregnant when I was 15 and that kind of blew my ambitions of being a legal secretary,' she laughs. 'I was in this really abusive teen relationship and I had no idea what to do.'

Before long, Patricia – still only in her teens – was having to work two jobs in order to put food on the table for her work-shy partner and two young children, Kevin and Debbie.

'I would dress my kids in the morning, then take them to my mom's, then go to work as a clerk typist, then pick the kids up, feed them and put them to bed, and then go back out for my night job working in a factory separating egg whites from egg yolks. That was my life.'

Little did she know, however, that a life-changing opportunity was about to present itself.

It was a Sunday morning ('good things always happen to me on Sundays') and Patricia was washing clothes in the laundry room of her home. Alone and depressed, she found herself praying to God to 'show me a way out of this hell'.

'Well, I said that prayer and less than an hour later I had a phone call from a girl called Maxine Smith, who was an ex-girlfriend of my brother, and who later became a part of Joe Cocker's unit for many years. Anyway, she was with another singer called Gloria Scott, who was one of the Ikettes [backing singers and dancers] with the Ike and Tina Turner Revue.'

'Two of the girls were leaving the revue to form their own group, so Ike was looking for girls to replace them.'

'Maxine and Gloria said to me, "You gotta come with us and help us with this audition". I said, "I can't go – my husband won't let me". But they just said, "Well, we're coming to get you" and hung up. Next thing I know, they were at my front door.'

Having told her suspicious partner that she was going shopping, Patricia left with her friends and, less than an hour later, she was standing in front of Ike and Tina Turner in their LA home.

'We sang Dancing in the Street and one other song, and then Tina said, "Right girls, you've got the gig". I said, "Oh, no, not me. I'm in big trouble. I should have been home two hours ago and my partner is going to kick my butt when I get back". And it was then that Tina planted the seed. She looked at me and said, "Well, if you're going to get your butt kicked for nothing, then why don't you ride with us up to Fresno and at least see the show".'

'Now, Fresno is about 350 miles north of Los Angeles and I would normally never do anything like that. I mean, I was this obedient, introverted, very shy young girl. But that day seemed to have taken on a life of its own.'

'So I went and I saw Ike and Tina's show and it was absolutely amazing. And when I got back home at six in the morning, my partner hit me. But it was like it knocked some sense into me because right then I realised that the day before I hadn't had a way out of my situation – but now I did.'

And so it was PP Arnold became an Ikette and spent nearly two years touring and recording with the Ike and Tina Turner revue.

However, it would be the success

– or lack thereof – of Ike and Tina's outstanding single River Deep – Mountain High that resulted in Patricia's life taking an even more unexpected turn in 1966.

'River Deep – Mountain High flopped because of the whole racist attitude in America at the time,' she says. 'It was too black for the white stations to play and too white for the black stations to play. But it was a big hit in the UK and so Ike and Tina decided to tour England.'

'Maxine and Gloria had left by this point, because Ike was so hard to work with, but I couldn't quit because I'd left my partner and I had two kids to support. But I'm glad I stuck with the revue because it meant that I went on to England and toured with the Rolling Stones.'

It was on this 1966 tour – which has since acquired iconic status among Stones fans – that Patricia befriended Mick Jagger and Stones producer Andrew Loog Oldham. At the time, Oldham owned one of the very first independent labels in the UK – the aforementioned Immediate Records – and, impressed by Patricia's singing, he and Jagger asked her to sign to the label.

'It was another opportunity,' says Patricia, with some understatement. 'Once again, my mother saved me by agreeing to look after the kids. The deal I made with her was that I would stay in the UK for six months and if nothing happened, then I'd return home. Well, six months later I'd had a hit single with The First Cut is the Deepest, so I went home and got my kids and started life in the UK.'

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