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APRIL 1995
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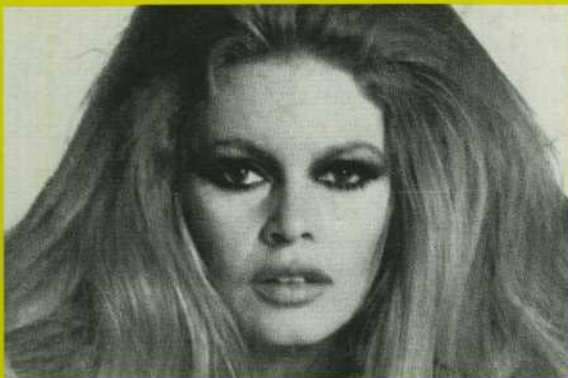
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NEWS FOR THE RECORD

A ROUND-UP OF RECENT NEWS FOR THE COLLECTOR
COMPILED BY MARK PAYTRESS

FREDDIE AND QUEEN — REUNITED FOR NEW LP



Tapes made by Freddie Mercury at the piano are currently being embellished by the remaining three Queen members.

In the month that marks Queen's silver anniversary (they first played together as a group in April 1970), there's wonderful news for fans starved of new material. The final album of previously-unissued Queen recordings — and the first such collection since Freddie Mercury's death in 1991 — is due for

Freddie Mercury singing and accompanying himself at the piano, to which they added their own contributions, live in the studio.

Also in the pipeline is at least one Queen box set (with perhaps more to follow), and a host of other, as yet unconfirmed archive projects. (AD)

... AND HIS STAMPS GO ON TOUR

Freddie Mercury's stamp collection, which has proved a popular attraction at London's National Postal Museum, King Edward St., is going on tour. Catch it at Stamp '95, at the Wembley Exhibition Centre, London (April 27th-30th) and at the 10th International Queen Convention, which takes place at Pontin's Holiday Club, Southport, Lancs (May 5th-7th).

To coincide, a special commemorative cachet will be used at the Stamp '95 exhibition, and a series of four postcards featuring some of the collection will be made available at both

events. Details of a special handstamp are currently being finalised for future use at the Museum only.

The Museum purchased the collection as part of a larger assortment of stamps amassed by the singer's father Bomi Bulsara for £3,220 at a Sotheby's auction. The money went to the Mercury Phoenix Trust, an AIDS charity set up by the remaining Queen members following Freddie's death in 1991.

Rock stars have never led such active posthumous lives.

release in time for Christmas 1995.

As we went to press, the three surviving members of the group were hard at work at Brian May's home studio in Surrey putting the finishing touches to two prophetically-titled songs, "Too Much Love Will Kill You" and "Heaven For Everyone".

Both tracks will already be familiar to followers of Queen solo projects: "Too Much Love" was a Top 10 hit for Brian May in 1992; while "Heaven" first appeared on 1987's "Shove It!", the debut album by Roger Taylor's the Cross (the U.K. version of which featured a guest lead vocal by Freddie).

May, Taylor and bassist John Deacon set about recording Queen versions of these songs employing the same modern techniques which the three surviving Beatles recently used to embellish demo tapes left in the vaults by John Lennon.

In Queen's case, the trio carefully studied recordings of

£80 ERECTOR DUE FOR CD



Robust Industrial act Whitehouse are about to see their third album, "Erector", reissued on CD by Susan Lawly. Originally issued in 1981, originals are currently fetching £80.

Meanwhile, mainman William Bennett tells us that the Whitehouse reissues on the German-based Dom label are unauthorised, inadequate-sounding bootlegs mastered from vinyl copies. Your time (and money) would be better spent seeking out the recent "Dictator" CD single, a Japanese fan club-only release.

The latest news is that the band are off to Steve Albini's Chicago gaff this month to record a follow-up to the Albini-produced "Halogen". Titled — with customary sickness — "Quality Time", the record, set for June release, promises more of the band's winsome wit and sonic stretch-marks. Some live dates are also promised.

MAGNUM LAUNCH WITH KIDD

It's the 40th year of British rock'n'roll. It's also 35 years since the release of the greatest homespun rock'n'roll record: Johnny Kidd & the Pirates' "Shakin' All Over". Fine time, then, for Magnum to launch its new book imprint with a biography of the man.

Written by long-time fan Keith Hunt after years of research, the book draws on many interviews with colleagues, friends and family.

Magnum expect the book to appear in June. Good timing — "Shakin' All Over" was released on June 10th 1960.

Kidd fans can contact Keith Hunt via the 'Always'n'Forever' fanzine, P.O. Box 78, Northolt, Middx. UB5 4UJ.

STOP PRESS:

At our presstime, we learned of the tragic death of Bonzo Dog Band frontman Viv Stanshall in a fire. Full appreciation next month.

QUEEN COLLABORATIONS

Part 1: 1972-1985

JOHN S. STUART CATALOGUES THE PRODUCTION AND
GUEST APPEARANCE WORK BY FREDDIE, BRIAN, JOHN AND ROGER

Additional information by Jim Jenkins



During Queen's twenty years of active life, drummer Roger Taylor and guitarist Brian May — and to a lesser extent Freddie Mercury and bassist John Deacon — were involved in a huge array of musical activities which fell outside the scope of their main body of work. These projects ranged from brief moments in a studio, adding a drum pattern or guitar solo to an existing track, to complete production jobs, which involved the writing and recording of a song from scratch. These collaborations included a rich diversity of artists; some of them friends, some fellow stars, and others complete unknowns.

There are distinct patterns in Queen's collaborative efforts, however. Freddie Mercury, for instance, was reluctant to perform on other people's records unless he was personally acquainted with them. The main exception to this rule is Eddie Howell, whose "Man From Manhattan" single is one of the earliest and most cherished of Queen productions. Characteristically, though, once the sessions were over, Freddie had little further contact with Howell.

In complete contrast is Brian May — on the surface, an introvert as much as Freddie was an extrovert. On stage with Queen, however, Brian's guitar was often the band's

loudest and most dominant feature, and throughout their career, he has been the most active of jobbing guitarists, plugging in his famous Red Special at the drop of the proverbial hat. Brian is never a man to be satisfied with a simple 'thanks to' credit, though, and on several occasions he has overseen a venture from beginning to end, from the inception of the songs to the remixing.

Roger Taylor's extracurricular work has followed a similar thread. He too has sat in on many sessions as a walk-in-walk-out celebrity, but he has sometimes felt the urge to mastermind projects of his own, offering his services as a multi-instrumentalist and arranger. Interestingly, for someone typecast as a heavy rock musician, there are relatively few out-and-out rock acts in his list of productions.

Queen's quiet man, John Deacon, is the most reticent of the four. In twenty years, he has worked on only half-a-dozen or so outside projects, usually in tandem with other members of the band. His two main solo collaborative efforts, however, as the Immortals (more about which next month) and Man Friday and Jive Junior, are among the most telling of all Queen collaborations. Both can be traced back to 1980's "Another One Bites The Dust", which he composed around a distinctive, rhythmic bassline. The single did especially well in America, where it crossed

over into the dance market and topped the pop, disco and R&B charts. Its enormous success led Queen to record a whole album of dance-flavoured material, "Hot Space", which gained critical acclaim in the most unlikely of quarters, but alienated many of the band's hard rock fans, and sold relatively poorly. The band more or less abandoned that style soon afterwards, although Deacon obviously felt there was more to say on the subject. With his customary lack of haste, his two principal collaborations, issued in 1983 and 1987, both turned out to be dance records.

The main problem facing collectors of Queen collaborations is that much of this material not only spans the globe, but often goes uncredited — sometimes even unreleased. In this, the first of two articles, we're examining those recordings chronologically from 1972 to 1985, to unearth those unmistakable Queen hallmarks. To simplify matters, we have avoided instances when members of the band worked on each other's solo records, and likewise Queen solo projects proper, such as Brian May's "Starfleet" and Freddie Mercury's memorable duets with opera star Montserrat Caballé. We've also overlooked what is perhaps the most successful of all Queen joint ventures, "Under Pressure", recorded with David Bowie in 1980, on the grounds that it's really Bowie guesting on a Queen record rather than the other way round.



S-S-S-Seventies pop sensations, Fox, whose 1975 album "Tails Of Illusion" featured Queen's drummer Roger Taylor singing "higher, higher, higher" on the track "Survival".

AL STEWART

Roger Taylor was the first member of Queen to indulge in outside activities when, in 1972, he appeared with this singer-songwriter (best remembered for his 1977 hit, "Year Of The Cat") on his "Past, Present and Future" LP. The two met at Trident Studios (Queen were signed to the Trident production company at the time), and Al invited Roger to add percussion to a couple of songs. Unfortunately, the sleeve notes on the resulting album fail to reveal which tracks Roger Meadows Taylor — as he was then known — played on; and, because the material was untitled at the time, even Roger can't remember!

TRAX

Although it's principally remembered as a Freddie Mercury project, all four members of Queen helped to produce a session for this otherwise undistinguished British soul outfit in August 1975. The origins of this collaboration remain shrouded in mystery, although as the sessions took place at Trident Studios, it's possible that Trax may have been linked to the same Trident production company to which Queen were signed.

Before hob-nobbing with Queen, Trax issued two singles, "Wasn't It Nice" and "Number One Love", on the little-known Fresh Air label in 1974. John Deacon, a keen fan of soul music, may have opened the door to the band, who are best remembered for their constant gigging around London and their orange-dyed hair (quite an adventurous move in the pre-punk era). Although the production was completed, no details of the tracks have emerged, nothing from the sessions was released, and sadly, the tapes are believed to have been erased. Their failure to appear may have had something to do with Queen splitting from Trident around the same time.

Nothing more was heard of Trax until 1979, when they resurfaced with a single, "Home", on the obscure Lonely label (LONES 1) —

although no one has suggested this has anything to do with Queen.

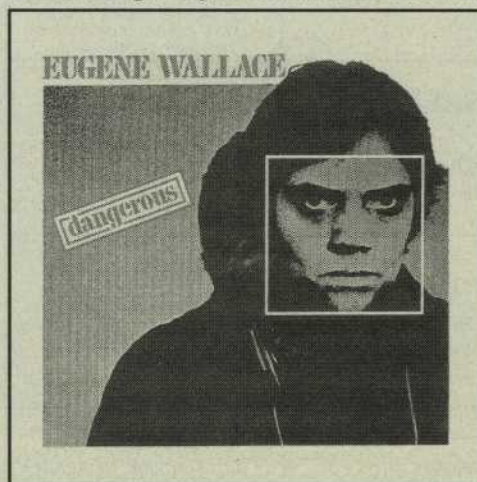
EDDIE HOWELL

Recorded in August 1975 at the same sessions as Queen's "A Night At The Opera" album, Howell's single, "Man from Manhattan", was produced by Freddie Mercury for Queen Productions Ltd. See the interview at the end of this feature for the full Eddie Howell story.

FOX

Also recorded in the Sarm East studio and at the same time as "Opera" was "Tails Of Illusion", the second album by quirky pop outfit, Fox, whose hits included "Only You Can" (No. 3, February 1975) and "S-S-S-single Bed" (No. 4, April 1976). Roger Taylor, who knew the group's singer Noosha Fox, added backing vocals to the track "Survival", and his "In The Lap Of The Gods"-style falsetto can be heard on the refrain, "higher, higher, higher", throughout that song.

Eugene Wallace's second album, "Dangerous" included Roger Taylor on drums on one track.



EUGENE WALLACE

Gravelly-voiced rocker Wallace was another Trident Productions signing, touted by the company in 1972 as part of a three-act package deal, along with Queen and a group called Headstone. (EMI eventually signed all three, although Wallace and Headstone quickly sank into obscurity.) In mid-1972, before the EMI deal, Roger Taylor played percussion on one unspecified track, which didn't see the light of day until late 1975, when it turned up on Wallace's second album, "Dangerous". Other guest artists included contributions from future Queen collaborator, Mike Moran, and drummer Phil Collins.

IAN HUNTER

Hunter is an old friend of Queen's, and his former group, Mott The Hoople (Roger Taylor: "a real sex, drugs and rock'n'roll band"), gave Freddie and the boys valuable exposure in 1973 and 1974, as a support act on tours of the U.S. and the U.K.

While in New York on the American leg of Queen's 1976 world tour, Roger Taylor, Brian May and Freddie Mercury visited Hunter at Electric Lady — the studio founded by Jimi Hendrix — where Ian was working with Queen producer Roy Thomas Baker. All three visitors added their distinctive instruments and backing vocals to the track, "You Nearly Did Me In", which was issued as an edited single, and also cropped up on Hunter's album, "All American Alien Boy".

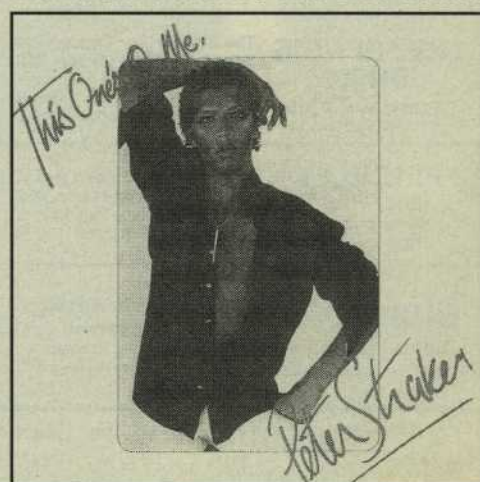
PETER STRAKER

In 1977, as a project for his newly-formed Goose Productions company, Freddie Mercury invested £20,000 in "This One's On Me", an album of melodic post-glam rockers and vaudevillian cameos by his actor friend, Peter Straker. Freddie Mercury and Roy Thomas Baker also produced the album, which spawned two singles, "Jackie" and "Ragtime Piano Joe". Peter released further material for Goose Productions, none of which benefited from any Freddie involvement, other than being financed by his company.

Freddie later expanded his business empire with the formation of his Mercury Songs publishing company (primarily to handle his solo compositions), which picked up Straker's "Late Night Taxi Dancer" and "Real Natural Man", issued on two sides of a single (Rocket XPRESS 35, p/s) in 1980.

Straker, whose acting credits include the original British production of 'Hair' and late-70s episodes of 'Dr. Who', repaid Mercury's generosity in kind, by singing backing vocals on the Mercury solo recordings, "The Golden

Freddie Mercury funded and produced actor Peter Straker's 1978 LP, "This One's On Me".





Power-boat racing fan Gary Numan enlisted the services of Queen's drummer Roger Taylor on three tracks for his 1981 LP, "Dance".

bumped into skiffle pioneer Lonnie Donegan who, at the suggestion of Adam Faith, was re-recording a collection of his hits with help from famous fans like Ringo Starr, Elton John and Ronnie Wood. With Faith producing, Brian joined in on two tracks, "Diggin' My Potatoes" (listen out for a great May guitar solo!), and "Rolling Stone", which remains unreleased.

Donegan and May re-convened in 1989 to record the "'39"-styled "Let Your Heart Rule Your Head", which Brian wrote for Lonnie, and on which he sang backing vocals and played the banjo. The sessions ended in acrimony, however, and this collaboration also remains unissued, although Brian cut a new version of the song for his 1992 solo album, "Back To The Light".



Hilary Hilary's "How Come You're So Dumb" was co-written and produced by Roger Taylor.

so dumb, do you work at being a jerk?". The record was a Taylor solo effort in all but name: he co-wrote the A-side, produced and arranged both the A- and the B-side, "Rich Kid Blues", sang backing vocals and played all the keyboard, guitar, bass and drum parts.

MEL SMITH

Roger Taylor counts many actors and comedians among his social circle, and he isn't averse to helping them out in the studio when they feel the urge to record. In the spring of 1981, he joined comedy actor Mel Smith in London's Bayswater Road Studio, to provide backing vocals and all instrumentation for two jokey tracks, which surfaced as a single in November that year. The confusingly-titled "Mel Smith's Greatest Hits" (the lyrics actually refer to "Julie Andrews' Greatest Hits"!), became the A-side, while a song called "Richard And Joey" the flip.

GARY NUMAN

Roger Taylor and long-standing Queen fan Gary Numan are firm friends, sharing an interest in, among other things, fast cars and speed boats: the two even once teamed up for a charity power-boat race at Poole in Dorset. In early 1981, Roger joined Gary at London's Rock City Studios to play drums on two tracks, "Crash" and "You Are You Are", and tom-toms on a third, "Moral". All three turned up on Numan's Top 10 album, "Dance".

BILLY SQUIER

In January 1982, while in Munich working on their "Hot Space" album, Queen met

Roger also produced "Mel Smith's Greatest Hits", the comedian's non-hit single from 1981.



Boy", and "The Great Pretender". He can also be seen along with Roger Taylor — both in drag, incidentally! — flanking Mercury in the camp video for "Pretender".

LONNIE DONEGAN

During the recording of 1977's, "News Of The World", Queen — never keen to stay too long in the same studio — switched from one London complex in Basing Street to another, Wessex. At Wessex Studios, Brian May

HILARY HILARY

In 1979, while Queen were recording "The Game" album at their own Mountain Studios in Montreaux, Switzerland, Roger Taylor embarked on his solo production debut with a session for obscure female vocalist Hilary Vance — better known to collectors as Hilary Hilary. The resulting single, "How Come You're So Dumb", was an up-tempo new-wave rocker in the Hazel O'Connor vein, which boasted the memorable line, "How come you're

BARTHOLOMEW London Fairs

CROUCH END Saturday 1 April (Next date: Saturday 6 May)	King's Head Breen Rooms (near Hornsey B.R. & Finsbury Park tube - Victoria & Piccadilly Lines.)	FINCHLEY Saturday 22 April (Next weekend date: Saturday 20 May)	Torrington Concert Hall, High Road/Lodge Lane, N12 <small>FOR SALE: 'THE BEATLES COLLECTION' - 13 ALBUM BOX SET. MINT CONDITION £80. PHONE NUMBER BELOW TO RESERVE. CAN BE COLLECTED FROM ANY BARTHOLOMEW FAIR</small>
SHEPHERD'S BUSH Thursday 6 April	The Bottom Line Concert Hall, Shepherd's Bush Green, W12 (next to the 'Empire', near Shepherd's Bush tube - Central & Hammersmith+City Lines.)	SHEPHERD'S BUSH Thursday 27 April (Next date: Thursday 25 May)	The Bottom Line Concert Hall, Shepherd's Bush Green, W12 (See 6 April Fair for directions)
FINCHLEY Friday 7 April (Next weekday date: Thursday 4 May)	Torrington Concert Hall, High Road/Lodge Lane, N12 (near Woodside Park tube - Northern Line.)	HARROW Saturday 29 April (Next date: Saturday 10 June)	Victoria Hall, Sheppcote Road. (opposite Cannon Cinema, near Harrow-On-The-Hill tube - Metropolitan line.)
RICHMOND Saturday 8 April (Next date - Saturday 13 May)	United Reformed Hall, The Quadrant (opposite Richmond Station - B.R. & end of District Line tube.)		

All fairs open 11am-5pm. (No queuing before 9am, please)

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Bookings: 0181 - 520 4787 (answerphone available).



Freddie and Brian both guested on Billy Squier's 1982 single, "Emotions In Motion".

American rocker Billy Squier, who became a close friend of the group, particularly Freddie Mercury. **Roger** and **Freddie** added backing vocals on Squier's remarkably Queen-like "Emotions In Motion", which became the title track of his next LP. The song also appeared as an edited single, a highly collectable 7" picture disc, and also on an obscure double-sided blue vinyl flexidisc (worth about £5), coupled with "Everybody Wants You", and backed by a track from U.S. southern boogie outfit, the Y&T Band. Squier's special place in Queen's collective heart was re-affirmed when he was invited to join their last U.S. tour in 1982 as their special guest artist.

A couple of years later, in April 1984, **Brian May** met up with Squier in Battery Studios

in London, where Billy was working on his "Sign Of Life" album with Meat Loaf's producer and songwriter, Jim Steinman. In a brief session, Brian added some of his trademark guitar sound to the appropriately titled track, "Another 1984".

KANSAS

Queen first met American band Kansas in early 1975, when the future stadium rockers supported them on their first headlining tour of the States. The main mystery of 1981 was the cryptically-credited **Kansas/Roger Taylor** sessions, recorded at Chateau Studios in Los Angeles. Roger allegedly sang backing vocals and played drums on four songs, but when the resulting album "Audio Visions" appeared, there was no mention of him.

Roger also sang backing vocals on **Kansas'** 1982 album "Vinyl Confessions". Again, he found himself uncredited, but it is known that he appeared on the tracks "Play The Game Tonight" (not to be confused with Queen's similarly titled "The Game"), "Right Away" and "Diamonds and Pearls", the first of which was issued as a single.

MAN FRIDAY & JIVE JUNIOR

While the Queen machine laid low in 1983 in the wake of the "Hot Space" album, all four members of the band embarked on a variety of spin-off projects (not least of which was Brian May's solo debut, "Starfleet"). Early in the year, **John Deacon** recorded a day-long jam session at an unspecified rehearsal studio with musically-inclined tennis stars Vitas Gerulaitas and John McEnroe, and a host of fellow musicians including Thin Lizzy guitarist Scott Gorham, Pretenders drummer Martin



John Deacon is the guest bassist on Man Friday & Jive Junior's "Picking Up Sounds".

Chambers, Free's drummer Simon Kirke and Bad Company guitarist/keyboardist Mick Ralphs. Tantalising though it is to speculate what this material sounds like, none of it has ever surfaced.

One of Deacon's few non-Queen recordings which was issued commercially was the single, "Picking Up Sounds", a project masterminded by session musician and Chris Rea guitarist, Robert Ahwai (who'd previously recorded an album with Rea's keyboardist Max Middleton, "Another Sleeper" [Harvest SHSP 4103, 1979]). Issued as Man Friday and Jive Junior, John not only co-wrote this track with Ahwai, but also played bass and acted as producer. The song is a rhythmic dance workout, built around a complicated Deacon bassline

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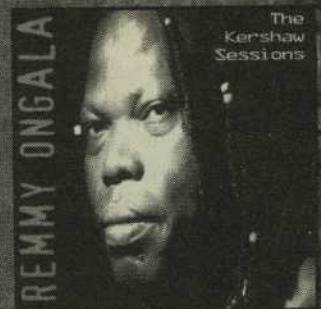
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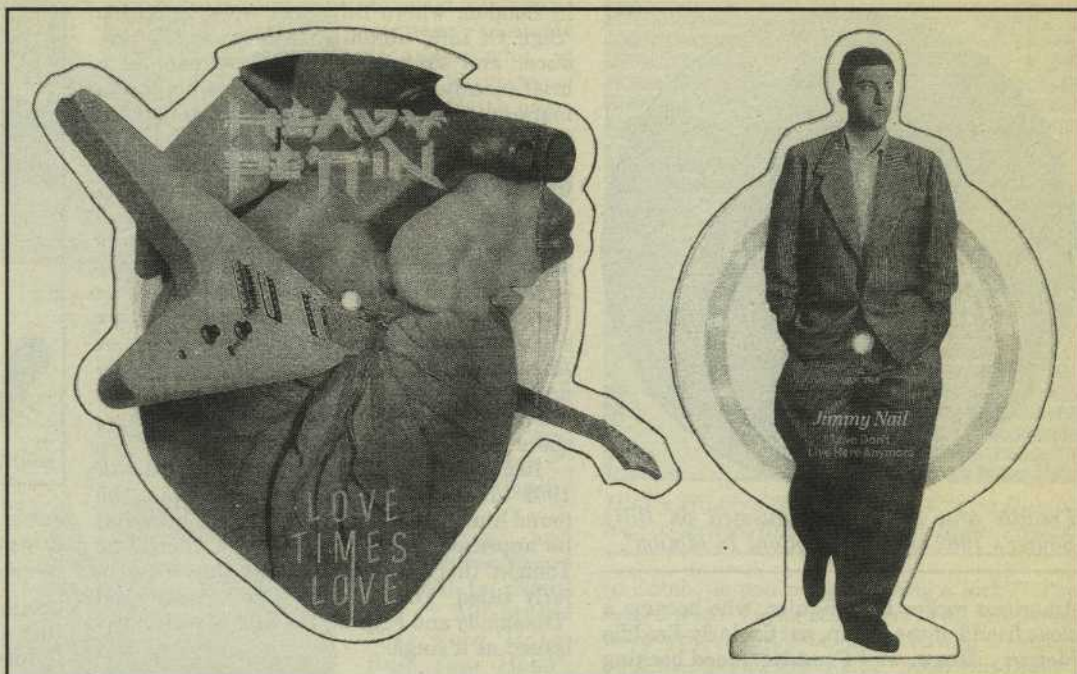
All available from 27/2/95 at Our Price, Virgin and all good record shops distributed by Pinnacle

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and firmly in the "Another One Bites The Dust"/"Under Pressure" mould. To enhance the single's dance appeal, Deacon and Ahawi remixed the song for an extended 12" version.

JEFFREY OSBORNE

While in Los Angeles in early 1983, hanging out with fellow musicians like Eddie Van Halen and Rod Stewart's bassist Philip Chen, at the sessions for what eventually became "Starfleet", Brian May slipped into the Mad Hatter Studios in town to visit another friend, soul singer Jeffrey Osborne. Such visits rarely pass off without a collaboration of some kind, and before he left, Brian added his distinctive guitar to a couple of tracks on Osborne's "Stay With Me Tonight" album: "Two Wrongs Don't Make A Right" and the up-tempo title track. The latter was also issued as an edited 7" single (later reissued), and Brian's guitar can also be heard on the 12" "Club Dub Mix".



Two collectables from the mid-80s boom in shaped picture discs. Left: Heavy Pettin' 's anatomically correct but disgusting "Love Times Love"; right: Jimmy Nail's gloomy "Love Don't Live Here Anymore".



New soul star Jeffrey Osborne, pictured in the early 80s. Brian May added some characteristic wailing guitar to his "Stay With Me Tonight", which reached No. 18 in the U.K. in April 1984.

MICHAEL JACKSON

In early 1983, Freddie Mercury recorded a session with Jackson, at Michael's own studio, probably at his parents' Hayvenhurst home in Encino, California. Speaking in 1985 to Radio 1, DJ Simon Bates, Freddie revealed that he and Jackson had completed two tracks, "Victory" and "State Of Shock". The tapes were subsequently shelved, however, after an incident backstage at a Queen gig, when Freddie said something to embarrass Michael which led to their relationship cooling off. "State Of Shock" later appeared on the Jacksons' 1984 album, "Victory", albeit with Mick Jagger sharing the vocals instead of Freddie. Only the title of the song, "Victory", remained on the album, and the actual track has yet to appear.

HEAVY PETTIN'

After being approached by Polydor to produce the debut album by this young Glaswegian act — once described as "one of the more proficient and genuinely powerful headbanging bands" — Brian May went to see them in concert, and came away highly impressed. Accepting the offer, he embarked on his first production job outside Queen, and invited German producer (Reinardt) Mack, a veteran of several Queen albums, to assist him. The resulting LP, "Lettin' Loose", was recorded at the Townhouse Studios in May 1983 and spawned three singles — "Rock Me", "In And Out Of Love" and "Love Times Love", the last of which also appeared as a rather unsightly heart-shaped picture disc.

ROCKABILIES - BLUES - BEAT - JUMP

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CHRIS THOMPSON

In 1984, **Brian May** lent his good friend, ex-Manfred Mann's Earth Band vocalist, Chris Thompson, a hand with his solo album, "Radio Voices". Brian played all the guitars on the beautiful ballad, "A Shift In The Wind (Parts 1+2)", and can be heard duetting with himself on both electric and acoustic instruments. The song reflected Thompson's concern about starvation in Africa, with royalties being donated to the Save The Children Fund. It also previewed by nearly a year, in both sentiment and mood, the Mercury-May song "Is This The World We Created?", which explored a similar theme, and which Brian and Freddie performed so memorably at Live Aid. The amount raised by Thompson's effort, however, was limited, as his album was only issued in Germany.

Both Thompson and Brian May, incidentally, guested on stage with the Cross in 1988, when Roger's band presented a special fan-club only show at the Hammersmith Palais.

JIMMY NAIL

Prior to his success with 'Spender' and 'Crocodile Shoes', Jimmy Nail was best known for his role as Oz in the comedy series, 'Auf Wiedersehen, Pet'. Before turning to acting, however, Nail had been a singer, and in 1985 he approached **Roger Taylor**, one of his heroes, with the idea of launching his musical career. Roger duly obliged, co-producing with

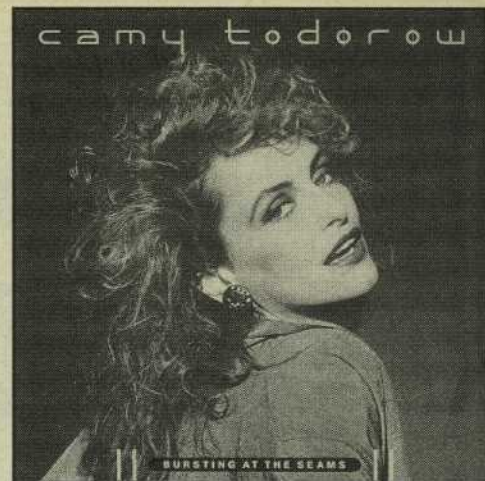
Queen producer, David Richards, a recording for Virgin (with whom his own spin-off band, the Cross, also signed) a cover of the Rose Royce hit, "Love Don't Live Here Anymore". Roger also arranged the session, played synthesizers and drums, and appeared in the accompanying video. His efforts were rewarded with the biggest solo collaborative success for any of the members of Queen when "Love Don't Live Here Anymore" rocketed to No. 3 in the charts. The same track also appeared on Nail's debut album, "Take It Or Leave It".

SIDWAY LOOK

In March 1985, **Roger Taylor** and Richards were booked to produce another Virgin act, indigenous Scottish rockers, Sideway Look, whose music is perhaps best summed up as a blend of U2 and Runrig. Almost as soon as Roger began work on their second album (their first self-titled LP [Virgin V 2323] was released in September 1984), the label pulled the plug on the sessions, and it's unclear how much material was completed. One single, "Bullet Proof Heart", was supposed to have been issued, but no one has yet turned a copy up.

FEARGAL SHARKEY

Despite the abandonment of the Sideway Look project, Virgin retained the services of the **Taylor/Richards** partnership, which went on to produce "Loving You", the second single



Roger Taylor handled the production duties on Camy Todorow's "Bursting At The Seams".

by ex-Undertones frontman Feargal Sharkey. Although it didn't repeat Jimmy Nail's success, this single also charted, peaking at No. 26 in June 1985. Later in the year, the track was included on Sharkey's self-titled debut album.

CAMY TODOROW

Camy was an East German, who had recently defected to the West to become a singer. Little is known about this husky-voiced vocalist, although we do know that her only U.K. single, the moody slow-burner "Bursting At The Seams", was recorded at Queen's Mountain Studios in Switzerland and was produced — as the last in a quartet of projects for Virgin — by **Roger Taylor** and Dave Richards. Roger also played synthesiser and drums.

QUEEN COLLABORATIONS DISCOGRAPHY 1976 — 1985

Artist	Title	Current Mint Value
FREDDIE MERCURY		
EDDIE HOWELL	MAN FROM MANHATTAN/WAITING IN THE WINGS (7", Warner Bros K 16701, 3/76)	£20
EDDIE HOWELL	MAN FROM MANHATTAN (Original Version)/HALLOWED GROUND/ DRINK HER AWAY/MAN FROM MANHATTAN (Revisited) (CD, Bud BUD 2CD, 2/95)	£4
EDDIE HOWELL	MAN FROM MANHATTAN (CD, Bud BUD 1CD, 3/95)	£10
IAN HUNTER	YOU NEARLY DID ME IN/LETTER FROM BRITANNIA TO THE UNION JACK (7", CBS S 4479, 8/76)	£8
IAN HUNTER	ALL AMERICAN ALIEN BOY (LP, CBS 81310, 5/76, No. 29)	£8
PETER STRAKER	RAGTIME PIANO JOE/SADDEST CLOWN (7", EMI EMI 2700, 9/77)	£10
PETER STRAKER	JACKIE/I'VE BEEN TO HELL AND BACK (7", EMI EMI 2758, 2/78)	£12
PETER STRAKER	THIS ONE'S ON ME (LP, EMI EMC 3204, 10/77)	£15
BILLY SQUIER	EMOTIONS IN MOTION/CATCH 22 (7", p/s, Capitol CL 261, 9/82)	£7
BILLY SQUIER	EMOTIONS IN MOTION/CATCH 22 (7", picture disc, Capitol CLP 261, 9/82)	£15
BILLY SQUIER	EMOTIONS IN MOTION (LP, Capitol EST 12217, 9/82)	£8
BILLY SQUIER	EMOTIONS IN MOTION (CD, Capitol CZ 72, 3/87)	£10
BRIAN MAY		
LONNIE DONEGAN	PUTTIN' ON THE STYLE (LP, Chrysalis CHR 1158, 2/78, No. 51)	£10
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JEFFREY OSBORNE	STAY WITH ME TONIGHT (CD, A&M CDA 64940, 8/83)	£10
JEFFREY OSBORNE	STAY WITH ME TONIGHT/READY FOR YOUR LOVE (7", p/s, A&M AM 157, 10/83)	£5
JEFFREY OSBORNE	STAY WITH ME TONIGHT/BABY (7", p/s, A&M AM 188, 4/84, No. 18)	£4
JEFFREY OSBORNE	STAY WITH ME TONIGHT (U.S. Club Mix)/THE JEFFREY OSBORNE SOUL MIX/ PLANE LOVE (12", p/s, A&M AMX 188, 4/84)	£10
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HEAVY PETTIN'	ROCK ME (Edited Version)/SHADOWS OF THE NIGHT (7", p/s, HEP 2, 11/83)	£4
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HEAVY PETTIN'	LETTIN' LOOSE (LP, Polydor HEPL 1, 10/83, No. 55)	£8
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Discography continues overleaf

BEATLES DAYS

DIARY DATES 1995

**MONDAY MAY 8
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**SATURDAY MAY 13
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**SATURDAY JUNE 24
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at the Methodist Church, Carrs Lane

**SUNDAY JUNE 25
MANCHESTER**

at the Sachas Hotel,
Tib St., off Piccadilly Square

**SUNDAY JULY 16
LONDON**

at the Bonnington Hotel,
Southampton Row

**SUNDAY OCTOBER 8
LONDON**

at the Bonnington Hotel,
Southampton Row

For any further information either ring Steve on
(01902) 682008 or Rob on (01708) 377173.



Two of Elton John's mid-80s albums, "Ice On Fire" and "Leather Jackets", featured rhythm tracks from John Deacon and Roger Taylor.

The Who's Roger Daltrey, whose "Under A Raging Moon" tribute to his late partner, Keith Moon, featured Roger Taylor as guest drummer.

ROGER DALTRY

On "Under A Raging Moon", Daltrey's tribute to Who drummer, Keith Moon, **Roger Taylor** put in a cameo appearance alongside six other noted percussionists: the Pretenders' Martin Chambers, Cozy Powell, Stewart Copeland, ELP's Carl Palmer, Ringo Starr's son Zak Starkey and Big Country's Mark Brzezicki, who can all be heard on this over-produced track. Daltrey later joined the Cross on stage at their Christmas shows at London's Marquee Club in 1992, and was also one of the guests at the Freddie Mercury Tribute Concert at Wembley the same year.

ELTON JOHN

In 1985, John Deacon and Roger Taylor visited Elton at Sol Studios in London, where they contributed bass and drum parts, respectively, to two tracks. The first of these, "Too Young" (also featuring Queen's live keyboard player Fred Mandell), turned up on Elton's 1985 "Ice On Fire" album; while the second, "Angeline", was held back for his 1986 offering, "Leather Jackets".

Next month: 1986 to 1994 with *Meat Loaf*, *Anita Dobson* and *Os Para La Mes Do Successo*. Thanks to *Andy Halstead* at *DiscCover* and *Paul Bird* for their advice on pricing.

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 CAMY TODOROW
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PAST, PRESENT AND FUTURE (LP, CBS 32036, 11/73) £10
 PAST, PRESENT AND FUTURE (CD, BGO CD 155, 9/92) £10
 TAILS OF ILLUSION (LP, GTO GTLP 006, 10/75) £8
 DANGEROUS (LP, EMI EMC 3067, 9/75) £8
 HOW COME YOU'RE SO DUMB/RICH KID BLUES
 (7", p/s, Modern STP 2, 1980) £30
 MEL SMITH'S GREATEST HITS/RICHARD & JOEY (7", p/s, Mercury MEL 1, 11/81) .. £8
 DANCE (LP, Beggars Banquet BEGA 28, 9/81, No. 3) £8
 DANCE (CD, Beggars Banquet BBL 28CD, 1988) £10
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 LOVING YOU/IS THIS AN EXPLANATION? (7", p/s, Virgin VS 770, 6/85, No. 26) £3
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 UNDER A RAGING MOON (LP, 10 DIX 17, 10/85, No. 52) £8
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EDDIE HOWELL

ANDY DAVIS MEETS THE MAN FROM MANHATTAN

Eddie Howell's "Man From Manhattan" is one of the best known and best loved of all Queen's collaborations. Recorded in August 1975, during Queen's "A Night At The Opera" sessions at the Sarm East Studio in London, the song is so reminiscent of that album in both instrumentation and mood, that many fans regard it as virtually an "Opera" outtake. When it was issued as a single in 1976, "Manhattan" became a turntable hit in the U.K., and looked set to chart until music industry bureaucracy halted it in its tracks.

The single has been unavailable now for nearly twenty years, but to satisfy collectors' demand, Birmingham-born Howell recently formed his own Bud label to reissue "The Man From Manhattan", both as a CD single (Bud BUD2CD), and as a bonus track on his "Gramophone Record" album (now re-titled "The Man From Manhattan", BUD1CD).

The teenage Eddie Howell began his professional career in the late Sixties, when Chrysalis Publishing picked up on his songwriting demos and introduced him to an independent producer, who in turn licensed his first single, "Easy Street", as a one-off deal to Parlophone (R 5756) in 1969.

Working as a songwriter throughout the early 70s, Eddie's next stab at stardom didn't come until 1975, when he signed to Warner Brothers as an artist. He issued two singles, "I Can't Get Over You" (K 16650) and "Long Story" (K 16550), and his debut LP, "Eddie Howell's Gramophone Record", which featured members of Brand X (including Phil Collins) and guitarist Gary Moore.

The album was launched at a promotional gig at the Thursday Club in Kensington. In the audience that night was Freddie Mercury.

"Freddie and Queen were managed by John Reid, who was friendly with my manager, David Minns," explains Eddie. "Through John Reid, David met Freddie, and brought him down to see me play. It was there that Fred heard 'Man From Manhattan', which I'd only just written — it wasn't even on the album. He came up afterwards and said he really liked the song. He kept going on about it, in fact, and asked if he could produce it for me. Queen were huge at the time, having already had a massive No. 1 with 'Bohemian Rhapsody', so, of course, I said 'Yeah!'."

Enthusied by the prospect of his first foray into production, Mercury wasted little time in getting started. "I gave Fred an acoustic four-

track demo of the song," recalls Eddie, "and a couple of days later, he called and said, let's get going. I was impressed by the fact that he already knew the song inside out. That was obvious the first time he played it through on the piano. He'd got the feel right, it was absolutely perfect."

The finished article, on which Mercury played piano and Brian May guitar, might be a deadringer for any number of tracks from "A Night At The Opera" album, but "Man From Manhattan" was far from a tribute to Queen. "I wrote the song after a trip to New York," reveals Eddie, "where I'd read 'The Godfather Papers', a book about the Mafia by Mario Puzo. My man from Manhattan was supposed to be one of those characters, leading a double life.

"Musically, the catalyst was the Kinks' 'Dead End Street'," he continues. "I attempted to take the down-and-out from that song, dress him up, and take him to Manhattan with trombones, gangsters, smoke and sleaze. But



Eddie Howell (left) pictured with Freddie Mercury at London's Sarm East Studio in August 1975, where Mercury produced Howell's "Man From Manhattan" 45.

Freddie and Brian turned it into a very Queen-sounding record, which wasn't quite what I had envisaged! It was great, but I did make a conscious effort not to include John Deacon and Roger Taylor. They would have played on it, but I wanted the song to retain some of my own identity!"

True to form, Freddie quickly took control of the sessions: "He did a lot of pre-production work on the song's structure and the harmony arrangements," reveals Ed. "I was really impressed by the way he wrote out his harmony parts. It was like maths. He'd sit there with a piece of paper and write, F-sharp, G, A. His handwritten script would go up on the paper as the harmonies went up, and fall as they came down."

Freddie knew what he wanted from the track and wouldn't stop until he got it. "We took a week to record that one song, which



The original version of Eddie Howell's "Man From Manhattan" single was issued in 1976.

was quite a long time in those days," remembers Eddie, "and it cost quite a lot of money — Warner Bros gave us a blank cheque! The sessions were quite intense, there was never a lull. If we couldn't get something right fairly quickly and spontaneously, Fred would adjourn the session. He had a generosity of spirit, but he was a little volatile underneath." Nevertheless, Howell has fond memories of his producer: "I was lucky to see the person behind the big star," he says. "The only visible difference between Freddie and the rest of us was that we'd all come into the studio in our street clothes and he'd come in flamboyant and dapper, ready to go on stage!"

When the single was released, Warner's publicity department played up the Queen connection as much as they could, and the record received heavy rotation on the airwaves — particularly in Europe, where it became a big hit. Then, just when it looked as though it might chart in the U.K., the Musicians' Union announced that Jerome Rimson, the American bassist on the record, had been working in Britain without a permit. This obliged them to place a ban on any further media exposure for his illegally-recorded playing, a decision which effectively killed off the record. Much to the disappointment of Eddie Howell, nothing more

was heard of "Man From Manhattan", or its creator.

Eddie continues to work as a performer and as a songwriter: ex-Abba star Frida recorded a version of his "Come To Me", co-written with songwriter David Dundas; in 1980, Page 3 model Samantha Fox recorded his "Baby, I'm Lost For Words" on her debut album, which went on to sell three-and-a-half million copies; and in 1982, Eddie's "Jezebel" was covered by New Zealander, John Stephens, and became that country's longest-ever No. 1 single by a local artist.

Not the least of Eddie Howell's achievements, however, is the newly-reissued "Man From Manhattan" album, which with its diverse mixture of rockers, ballads and burlesque cameos, uncannily recreates the spirit of "A Night At The Opera" and "A Day At The Races". It's a must for any fan of Queen.