



Scripts.com

# Queen: Days of Our Lives

By Unknown

There's been a lot of rumours lately 'bout  
certain band for Queen, the rumour said that  
we are going to split up. What do you think?  
SHOUTS OF "No!"  
They're talking from here.  
So forget those rumours. We're going to stay  
together until we fucking well die, I'm sure of it!

"One Vision"

Hey!

There really wasn't much sex...

Well, there wasn't much drugs.

You wouldn't be able to do that now.

# One man

# One goal

# One mission... #

For that moment,

we kind of owned the world.

Where's the modesty gone?

There isn't any.

# One solution... #

Press are never quite understood,

A lot of the press took against them.

# Yeah, one God... #

England doesn't really think we're that cool.

But I mean I don't want some asshole critic  
to tell me that.

You might as well paint a target  
on your head and go, "Shoot me!"

I think when you go all the way up,  
the only place is to come down.

Controversy Behind Sun City

I wish I'd never heard of the place!

# I'm gonna tell you there's  
no black and no white... #

Whenever the band came under pressure, there  
would be a walk-out, a separation, a row.

# One worldwide vision... #

We were at a crucial point.

We might have had to break up.

The arguments were creative, then  
it would become personal. Of course.

There is an inward jealousy.

They're all wondering & all waiting to see if my  
album is going to do better than the last Queen album.

Freddie took to the gay scene like David  
Attenborough making a wildlife programme.  
I just want to pack in as much of  
life and having a good time as much as I can.  
'London - the Imperial College  
of Science and Technology,  
'meeting place for space scientists  
from 50 nations,  
'specialists who will help develop the equipment which  
has taken mankind to the new age of space exploration. '  
We've got Brian May on guitar.

**APPLAUSE:**

I was studying Physics as an undergraduate  
here, but Astronomy was always my thing.  
And so I did the Astronomy  
post-graduate for a PhD.  
When we were at school, me and  
my mates had a group called 1984.  
When I left for university,  
the singer we had, Tim Staffell,  
and myself decided to put  
a new group together called Smile.  
We've got Roger Meddows-Taylor  
on percussion.  
There was a noticeboard here  
where you would pin items  
of interest to musicians, so I put  
a notice saying "drummer wanted".  
"We need Ginger Baker/Mitch Mitchell  
type drummer. "  
I booked this little jazz club room here and  
Roger brought his kit and I brought a guitar.  
That was the first time  
we played together.  
# When she was done  
# She hung them up... #  
Something happened, I have to say. We thought,  
"There is some kind of special sound to this. "  
# Goodbye, April Lady... #  
I guess we had the same sort  
of sound in our heads.  
# Goodbye, April Lady  
# You've done a lot for the folks

in this town... #  
Freddie Mercury on vocals.

**APPLAUSE:**

Freddie came from  
a colonial background.  
He was born in Zanzibar and he went  
to boarding school in India.  
I first met Freddie  
at Ealing Art School in 1968.  
There was a piano down there  
and Freddie would do  
this flowery style on the piano.  
It was very Mozart and effective, but unique. You'd  
never seen anybody play the piano like that before.  
The first time he sang, I knew straight  
away that that voice was going places.  
# The minute you walked in the joint  
# I could see  
you were a man of distinction  
# A real big spender  
# Good-looking, so refined  
# Say, wouldn't you like to know  
what's going on in my mind...? #  
I used to follow Smile a lot. We were  
friends. I used to go to their shows.  
Freddie was waiting in the wings,  
literally, and advising us on what to do.  
He would say, "You're brilliant,  
but you should do this and this... "  
What did you see in what Brian and  
Roger were doing with Smile? Nothing!  
I think he had in the back of his mind  
some idea about maybe working with us.  
Freddie told everybody that he was going to be  
a pop star and we didn't take it that seriously.  
He was sitting over there one night. I walked in and  
he put his head in his hands, looking really depressed.  
I said, "What's the matter with you?" He  
said, "I'm not going to be a pop star. "  
And very slowly he stood up  
and he said,  
"I'm going to be... a legend. "  
# Hey, big spender

# Spend a little time with me... #  
Although we had a lot of successful  
gigs and we played colleges, pubs  
and clubs up and down the country,  
we just never got anywhere.  
Smile made a single  
which did nothing at all,  
then Tim, our singer, got an offer  
from someone else called Humpy Bong.  
So Tim sodded off to that.  
Freddie got us. He said, "Come on,  
you can't give up. I want to sing. "  
So we decided  
that we'd take the plunge.  
And it was then that I sort of  
thought about the name Queen.  
Why Queen? I don't know.  
At the time, it was outrageous.  
So here we have the main hall.  
In 1973, this is where Queen played.  
This is really the first proper,  
advertised gig we ever did  
and it's certainly the first review we ever  
got by Rosemary Horide of what was then Disc.  
From the very beginning, Freddie was absolutely  
remarkable for stagecraft. He had a presence  
unlike anything I'd seen. I'd been  
a music journalist for a long time.  
Freddie, even from those days, had an ability to  
work an audience and they would eat out of his hand.  
He could turn his hand round like that and  
do that and the audience would stand up.  
# I have sinned, dear Father  
# Father, I have sinned  
# Try and help me, Father  
# Won't you let me in?  
# Liar!  
# Oh, nobody... #  
It was the first moment when I thought, "Something's  
happening here and people know what we're about. "  
When they came along, there had been  
a denim rock movement,  
if you like, with Status Quo,  
Uriah Heep.

I think Queen were an incredible  
breath of fresh air in rock music.  
They had brilliant songs.  
Freddie Mercury was  
an absolutely charismatic front man.  
# Liar... #  
Brian May was just this brilliant guitarist  
and Roger Taylor was a phenomenal drummer.  
And you had that guy  
that played bass.  
We spent a couple of years looking for a bass  
player. It was very hard to find the right guy.  
Then we found John.  
Deacon John on bass.

**APPLAUSE:**

I came along  
as a bit of an outsider at first.  
It did take me quite a few years  
to grow more into the group  
and find myself at home, really.  
Before we signed to a record label, we  
actually signed to Trident Productions,  
a management company run by the Sheffield  
brothers who had a studio in the middle of Soho.  
Recording our first album, we were  
all students finishing off our degrees.  
We had to do it  
in what time was available  
because the studio was being  
booked up all the time.  
We had to go in sometimes  
at two in the morning  
and sometimes finishing at six in the morning,  
all those weird times that nobody wanted.  
You know, you could see the working girls  
at night through their lace curtains,  
so while we were mixing,  
we'd have a little bit of diversion.  
The album came out and sort of resoundingly  
crashed. It really didn't do much.  
When you make your first album, you go into the record  
shops and think, "We're in the record stores now!"  
You go in and say, "Have you got the new Queen

album then?" They go, "What?" It's a long haul.  
With Queen II, I couldn't believe  
how much work we put into that.  
I think We felt we were evolving  
our own sound.  
We were pioneering  
this sort of multi-tracking thing.  
It gave you a tremendous palette.  
You could get massive choral effects  
with just three of us singing.  
# Voice from behind... #  
We really got into production  
and went completely over the top.  
There's a track called  
March Of The Black Queen.  
# I'll be a bad boy,  
I'll be your bad boy  
# I'll do the march  
of the Black Queen... #  
It's very long. It's in about 11 different  
sections and the complexity of it is staggering.  
I mean, the tape was  
literally transparent.  
The 16-track, two-inch tape, the  
oxide was almost completely worn away.  
We'd gone over it so many times.  
It literally was transparent.  
# Walking true to style  
# She's vulgar abuse and vile Fi-fo the  
Black Queen tattoos all her pies... #  
It was really only with Queen II  
and Seven Seas Of Rhye  
that we had the breakthrough.  
We realised that the easiest way of  
getting a hit album is to have a hit single  
that has some musical validity.  
The key to that was the stroke that was  
pulled in getting them on Top Of The Pops  
when Bowie dropped out  
and it absolutely broke that single.  
It was a very underwhelming  
experience the very first time  
because there was a strike on  
at the BBC.

# Fear me,  
you lords and lady preachers... #  
So it was shot  
in the weather studio.  
# I command your very souls,  
you unbelievers  
# Bring before me what is mine  
The seven seas of Rhye... #  
It was great fun to be at Top Of The  
Pops because it was all happening.  
You felt like you were in a sense  
becoming part of public consciousness.  
# I will destroy any man  
who dares abuse my trust... #  
Top Of The Pops  
was incredibly uncool.  
It was rubbish because  
nobody was actually playing.  
There was about 75 teenagers  
who were herded about the studio  
and a bunch of ageing disc jockeys  
presenting you.  
Pan's People were there, these very  
glamorous girls dancing. It was a lot of fun.  
The BBC had a set of plastic cymbals that went "duh"  
when you hit them, so they didn't make any noise.  
I think that sort of says it all,  
really.  
We had slightly mixed feelings about Top  
Of The Pops because it wasn't very cool,  
but it was the great vehicle for  
selling records, so what can you say?  
It had a big impact. Our record  
went straight into the top ten.  
So obviously, the impact was huge.  
# Storm the master marathon  
I'll fly through  
# By flash and thunder fire and I'll  
survive I'll survive, I'll survive  
# Then I'll defy the laws of nature and  
come out ali-i-ive Then I'll get you... #  
We had this song called Seven Seas Of Rhye, but  
it's a universal truth that more groups break up  
because of songwriting arguments than anything



else in the world. Your songs are your babies.  
The person who has written the song tends to be the  
one person who sees that one song all the way through  
from the idea they have in their head at first,  
the final production, the sounds and the mix...  
Most of the time, I have  
a clear picture of what I want.  
I sort of have a lot of...  
say, Roger's parts  
and what Brian should do and  
things... There are rows, of course.  
I've probably never spoken about this before,  
but The Seven Seas Of Rhye was Freddie's idea.  
He had this lovely little riff idea on the piano  
and all the middle eight is stuff that I did,  
so we worked on it together, but when it came to  
the album coming out, Freddie went, "I wrote that. "  
And we all went, "OK."  
It didn't seem like that big a deal.  
Freddie said, "I wrote the words and  
it was my idea, so it's my song. "  
The sort of unwritten law was the person who brought  
the song in would get the credit for writing that song  
and the money for writing that song.  
Much, much later in Queen history,  
we recognised this fact.  
# Here I stand  
Here I stand  
# Look around, around  
# Around, around, around... #  
We were very lucky in that we hooked up with  
Mott The Hoople and we were their warm-up act.  
# Now I'm here  
Now I'm here... #  
We went all around the UK with them  
and it worked out just perfectly.  
# Now I'm there  
Now I'm there... #  
Then the guys from Mott said, "Would you  
like to do the same thing in America?"  
# Just a new man  
# Yes, you made me live again... #  
After a few gigs,  
I started to feel weird.

Something was happening. I didn't know if it was my head or my body, but I started to feel odd. Then I woke up one morning in Boston which was going to be the climax of the tour... I woke up and I was yellow. The doctor came and said, "You've got hepatitis. You have to go home. " I still was amazed we managed to shepherd him through the immigration queue at JFK in New York. The poor fellow could hardly stand. I was taken on the plane shoulder to shoulder. We were devastated the tour had been cut short. It was our first trip to America. But we just ploughed on in the studio without him. It was a bit of a long haul back to health. I was getting over all this stuff and I saw Freddie battering out all these things, thinking, "I've not got my shit together," and really starting to worry about it. # She keeps her Moet et Chandon # In her pretty cabinet # "Let them eat cake" she says just like Marie Antoinette... # Queen I and Queen II were full-on rock albums and I suppose it was only a question of time before they put some clever melody into it and Sheer Heart Attack was that break-out album. And Killer Queen where Mercury's vocals have probably never been better. # She's a killer queen Gunpowder, gelatine # Dynamite with a laser beam # Guaranteed to blow your mind Any time... # I do remember having a slight reservation about Killer Queen. I thought, "Are we selling ourselves as something which has become very light?" But every slice through that record is a perfect vision. There's lots of little things which visit once only like that bell of the cymbal. RINGING SOUND # In conversation

she spoke just like a baroness  
# Met a man from China  
Went down to Geisha Minah  
# Then again incidentally  
if you're that way inclined... #  
Killer Queen always felt a bit special. It  
was very sophisticated and it was very Freddie.  
As the albums have progressed, our songwriting has  
progressed and we ventured into different areas.  
# Dynamite with a laser beam  
Guaranteed to blow your mind... #  
I like writing different songs. We  
don't like to repeat the same formula.  
It had a slightly Noel Coward...  
You know, that kind of element in it.  
When you took the lyrics apart, you thought, "How  
incredible is that!" Because they were so clever.  
# Drop of a hat, she's as willing as  
Playful as a pussycat  
# Then momentarily out of action  
Temporarily out of gas  
# To absolutely drive you wild  
# She's all out to get you  
# She's a killer queen  
# Gunpowder, gelatine  
Dynamite with a laser beam  
# Guaranteed to blow your mind  
Any time  
# Oh, recommended at the price  
Insatiable an appetite  
# Wanna try?  
# You wanna try... #  
We were doing a lot of major tours  
in Japan, America.  
We were headlining by now and doing very well and  
selling loads of records and not seeing any money.  
We decided to go with the production  
company, rather than with the record company.  
The deal was that we made the album for the production  
company and they sell it to a record company.  
It's probably the worst thing  
we did.  
The deal that they were on just meant that they  
weren't going to make any money out of what they did.

And the way it came to a head  
was with the song Death On Two Legs.  
# You suck my blood like a leech  
# You break the law and you breach  
# Screw my brain till it hurts  
# You've taken all my money  
# And you want more... #  
Often I would go to do an interview  
and I buy a couple of bottles of wine  
on my expenses  
because they had no money.  
We didn't expect instant riches.  
We didn't get them!  
Roger was breaking sticks because  
he hit the drums pretty hard.  
The management's going, "Don't break  
any more sticks. " We had no money.  
One of the management group bought a Rolls-Royce and  
we thought, "Hang on, something's going on here. "  
It affected Freddie deeply and  
Freddie got to the point where he said,  
"I am not delivering any more music.  
I can't. "  
To cut a long story short,  
we went with John Reid  
who was Elton's incredibly  
successful manager at the time.  
I remember saying, "You go away  
"and make the best record you can.  
I'll take care of the business. "  
We had a good working relationship  
with John.  
He was very fiery and feisty, but so  
were we. We weren't scared of him.  
It was the first night  
I'd gone out to dinner with Freddie.  
I said, "I'd just like to say, as I said to the other  
guys, I hope you know I'm gay and it's not a problem. "  
And he put his knife and fork down  
and said, "So am I!"  
Freddie, when I first met him,  
wasn't out to the band  
because he was struggling  
with his own sexuality anyway.

And Freddie was from a very, very traditional Zoroastrian background and I think his family considerations were probably paramount.

I remember when we went into the studio to make A Night At The Opera, it felt like make or break. We were not only poor, but we were in debt.

All the sound and lighting companies and the people we worked with hadn't been paid, so we were at a really crucial point. We might have had to break up if that album hadn't done well.

It was an expensive album, enormous complexity on there.

Even now, I wonder how we did some of that stuff.

There was so much hunger there. We had so much we wanted to bring out.

It was all kept in and so we had all kinds of songs.

Bohemian Rhapsody was basically like three songs that I wanted to put out and I just put the three together.

I think the groundwork for a song like that was done at Ealing College.

Freddie had lots of bits of songs which we'd link together

and one of his bits, I just referred to it as The Cowboy Song and it went, "Mama, I just killed a man. "

# Mama

# Just killed a man... #

The first thing I heard was Freddie playing "Mama, just killed a man... "

"What do you think?" "I love it. It's absolutely brilliant. " Not knowing what was to come.

We ended up having to do it in six studios.

Because they were using all these studios, you didn't know what was going on.

You would have guitar parts in one studio and vocal stuff in another.

# Galileo

# Galileo

# Galileo, Figaro... #

Freddie would just turn up and go,

"I've got a few more Galileos. "  
We were going round all these studios  
just hearing parts.  
# Thunderbolt and lightning  
Very, very frightening me  
# Lightning, very, very frightening,  
very, very frightening me... #  
Only Fred had it in his head and he was  
making some of it up as we went along.  
I thought, "I'll do as I please. "  
# Thunderbolt and lightning,  
very, very frightening me... #  
Do as many multi-layer harmonies as  
possible. You know, go well over the top.  
It really was tongue-in-cheek, but at  
the same time, "I bet you can't do this. "  
# He's just a poor boy  
from a poor family  
# Spare him his life  
from this monstrosity... #  
But the record company as a mass came to us and  
said, "This is too long. Nobody's going to play it. "  
I played it to Elton John  
at the time  
and he said, "Are you off your head?  
You'll never get that on the radio. "  
I said, "It goes out in its entirety  
or not at all. "  
At the crucial moment, this young  
man called Kenny Everett came in,  
loved the track, stole a copy of it  
and played it on his radio show.  
Kenny played it 14 times over the  
weekend and of course it was a smash.  
Then following that up with what, to my  
mind, was the first ever real music video.  
# We will not let you go  
Let him go! Bismillah!  
# We will not let you go  
Let him go! Bismillah... #  
I'd never seen anything like it  
and I don't think anybody else had.  
The video took Queen to another level  
where they could really command

the landscape.  
# Mamma mia, mamma mia  
Mamma mia, let me go... #  
Night At The Opera was that landmark album  
that established them as a major force.  
That was the context in which you could  
do something like the Hyde Park concert.  
# So you think you can stone me  
and spit in my eye  
# So you think you can love me  
and leave me to die... #  
It was Richard Branson. "We think  
we can put you on in Hyde Park. "  
Thank you very much.  
Good evening, everybody.

**CHEERING:**

Welcome to our picnic  
by the Serpentine.  
I remember thinking, "Gulp!" We've  
carved out a place around the world,  
but England doesn't really think  
we're that cool.  
It was packed beyond belief and it was  
really like coming home to a heroes' welcome.  
THRASHING GUITARS  
# Ah, ah, ah, ah, ahhh... #  
It was a thrilling experience to have that kind  
of contact with an audience in your own home town.  
When it came to make Day At The Races, we  
just thought, "Let's just do what we do. "  
The added ingredient in Day At The Races  
is this feeling of freedom which we had  
because we had escaped the old situation, we'd sorted  
out the money side, we weren't in debt any more,  
we weren't struggling for our very  
existence, so there's a great freedom and joy.  
# Ca-a-an  
# Anybody... #  
It was almost like we were still making A Night  
At The Opera. We just loved it. We revelled in it.  
# Somebody to lo-o-ove... #  
Freddie came up with a magnificent, little sort of  
foray into white Gospel, if you want to call it that.

# Ooh  
# Each morning I get up... #  
We really worked our harmonies  
on Somebody To Love.  
# Take a look at yourself Take  
a look in the mirror and cry... #  
Freddie's great inspiration for  
Somebody To Love was Aretha Franklin.  
He absolutely loved Aretha.  
He would like to have been  
Aretha Franklin!  
# Somebody! Somebody!  
Ooh, somebody! Somebody!  
# Can anybody find me  
somebody to love...? #  
From that point of view,  
OK, Bohemian Rhapsody, a big hit,  
but a song like Somebody To Love is  
in my estimation a better sort of...  
from the writing aspect,  
a better song.  
# I work till I ache in my bones  
# At the end  
At the end of the day  
# I take home my hard-earned pay  
all on my own  
# I get down on my knees  
and I start to pray  
# Till the tears run down  
from my eyes  
# Lord, somebody! Somebody!  
Ooh, somebody  
# Can anybody find me... #  
We were using the studio to its maximum capacity,  
painting a picture like on a huge canvas.  
# Find me somebody to love  
# Find me somebody to love... #  
We had a gift. We had three voices  
which really blended instantly.  
# Find me somebody to love... #  
Freddie has this wonderful,  
crystal-clear, sharp vocal sound.  
# Find me somebody to love,  
find me somebody to love... #



Naturally, I've got  
the powerful high voice.  
He's got the dog whistle pitch,  
a very high voice.  
# Find me somebody to love... #  
And I had quite a warm sound.  
# Somebody! Somebody!  
Somebody! Somebody!  
# Somebody! Find me...  
Somebody find me somebody to love  
# Can anybody find me... #  
Put the three together and you have  
something which sounds sort of Panavision.  
# Find me  
# Somebody  
# To-o-o love  
# Find me... #  
To keep their attention,  
you've got to really tempt them.  
Like, "You can have a break.  
Have a coffee and biscuits. "  
While they're in a good mood, grab  
them and do another 50 million overdubs!  
# Anybody find me somebody to love  
Somebody to love... #  
We used to call it  
the sausage factory in the end  
because we got so good at it,  
we could just bang 'em out.  
A Day At The Races,  
as the follow-up to Night At The Opera,  
was clearly... It had a hard act to follow.  
People who wanted to have a go at Queen could quite  
readily say, "It's not as good as the last one. "  
A lot of the press took  
against them.  
Maybe if you got too successful  
too quick,  
there was a resentment there that they hadn't  
made you, therefore they wanted to break you.  
# Oh, take my breath away... #  
Shortly after I started  
to manage them,  
I had told all the band one of the ground rules

is don't do any press without clearing it with me.

You open yourself up to all kinds  
of things. Usually, they turn on you.

I went out to dinner with Freddie in  
The White Elephant in Curzon Street.  
Casually, he said, "I did an interview  
with David Wigg from the Express today. "

I said, "I told you no interviews without  
clearing it with me. " "Oh, never mind. "

I said, "Well, fuck you! If you don't work  
within my rules, you don't work with me. "

I got up and left  
and I left him there.

I came home, I went upstairs, turned  
on the TV and the next thing I knew,  
a brick came through the window.

And I looked outside here and there's Freddie  
standing in the street, hands on his hips,  
"Don't you ever fucking leave me  
in a restaurant... "

I said, "You'd better come in. "

Queen didn't have particular respect  
from the critics during the '70s,  
which is when they had so many hits.

And then punk happened  
in the late '70s,  
which made the standard rock group  
seem passe.

# God save the Queen

# We mean it, man

The punk stuff, as opposed to what Queen did,  
they were coming from two different points of view.

It was anarchy on one side  
and monarchy on the other.

NME was one of  
the most vocal proponents of punk.

We were taking, if you like,  
music icons at that time  
and we were rubbishing them,  
basically.

It was thought we should interview  
Freddie Mercury, in particular,  
and they asked me to go over to a house  
in Knightsbridge owned by John Reid

and there's Freddie  
sitting on the patio.  
The whole house was  
very ostentatious, it must be said.  
We did an interview here  
with the NME  
and, you know,  
we were very nice to the guy.  
I had a butler, we gave him lunch.  
There was a butler,  
there was a bodyguard.  
There was probably other people going round  
with feather dusters and what have you.  
Then the story slagged off Freddie.  
Freddie Mercury, when the whole of the punk  
new wave movement was going on around him,  
had focused in on something that was kind of a bit  
of an alien concept in some ways which was ballet.  
I just feel that there are sort of  
balletic moments in our repertoire.  
One of the things that he said to me  
was that his mission in life  
was to bring ballet to the masses.  
Well, when the NME piece came out,  
Freddie was furious.  
They called him "a prat".  
You'd be furious.  
I think we realised that talking  
to the press gets you nowhere.  
You might as well paint a target  
on your head and go, "Shoot me. "  
We all have our ups and downs and our limitations  
and we know there are certain things you can't do,  
but I don't want some arsehole critic  
to tell me that.  
I love posing.  
That's for the press.  
Well, we met The Sex Pistols  
in Wessex Studios  
and, uh...  
I thought it was fascinating.  
Can you imagine it just a whole  
thing about punk rock  
And anti establishment...

under one roof.

Sid came in. Sid was a moron.

You know, he was an idiot.

And he called in to the room, "Have you succeeded in bringing ballet to the masses yet?"

I called him "Simon Ferocious" and he didn't like it. I said, "What are you going to do about it?"

He hated the fact that I could even speak like that. Right. Then...

So we went...

I think we survived that test.

# Well, you're just 17

All you wanna do is disappear... #

I thought when we went into News Of The World, we couldn't reinvent ourselves as a punk band, but we wanted it

a little bit more simple.

We thought maybe these really grandiose things weren't quite what was happening then and to be more of the time, we made a more straightforward record.

Once we had our audience, we felt so confident that they would be there for us and not require us to be anything that they'd seen before.

Do a twirl?

They were very open-minded, Queen audiences, so we never felt constrained.

We Will Rock You and We Are The Champions had a very sort of definite genesis.

The way I remember this story is Bingley Hall.

We played this great hall in the Midlands and it was heaving.

Those gigs that you love, it's all sweaty and hot, everybody is jumping up and down.

And they were singing along.

# She's a killer queen

Gunpowder, gelatine

# Dynamite with a laser beam

Guaranteed to blow your mind... #

In those days, it was really new. You just didn't go to concerts where people sang to rock bands.

But on this particular occasion,

they didn't stop.  
And when we went off stage, they  
sang You'll Never Walk Alone to us.  
I'd gone to sleep thinking,  
"What can an audience do?"  
They're all crammed in there. They can  
stamp their feet, clap their hands and sing.  
So I woke up with We Will Rock You  
in my head.  
We went into Wessex with these  
ideas and that happened to be..  
some boards lying around, strange enough  
and I thought, "What does this sound like?"  
And we multi-tracked it a lot of times to achieve a  
sound of a big throng of people stamping and clapping,  
a huge sort of rally of people.  
# We will, we will rock you... #  
# We will, we will rock you... #  
I came up with We Will Rock You and Freddie with  
We Are The Champions. His thinking was very similar.  
Basically, it is  
a participation thing.  
I've been really cool and I'm just  
thinking in terms of the public/group thing.  
# I've paid my dues  
# Time after time... #  
We had no idea it would become a  
universal, worldwide sports anthem.  
Both of them did -  
Rock You and Champions.  
In football or whatever sport,  
you've got two opposing teams.  
Both can sing We Are The Champions, but  
in a rock show, there's only one team.  
# I've had my share of sand  
kicked in my face  
# But I've come through... #  
It could be construed  
as a rather elitist thing.  
# We are the champions,  
my friends... #  
But it was really "we",  
the collective "we".  
But if I were you, before we find out, let's get

the sound... Let's get a real sound on the drums.  
It's definitely a song  
of great unifying power.  
# We are the champions  
# No time for losers  
# Cos we are the champions... #  
Here we've got four tracks of vocals, one with  
the solo guitar, then that's the end bit solo.  
I've listened to them.  
That's the only way we can do it.  
Fred was very cheeky. It was  
about Queen being the champions  
in a sense, the arrogance  
for which we were famous.  
# We are the champions  
# We are the champions  
# No time for losers  
# Cos we are the champions. #

**APPLAUSE:**

Only Queen could come up with the title "We  
Are The Champions". Where's the modesty gone?  
Well, there isn't any.  
No modesty whatsoever.  
After the slaggings-off we get from the English music  
press, who cares? We've got nothing to lose, you know?  
Anyway, it's only a song, isn't it?  
Fuck 'em!  
In those days, it was do the album,  
do a video, tour America.  
One, two!  
It was regarded as the sort of grail  
of the rock scene.  
America was meaning more  
and more to us,  
and when you smell success  
in America, you go for it.  
We looked at what was going on  
in the States at the time.  
The music was very much  
dominated by the cool West Coast  
kind of rock with The Eagles  
and Steely Dan and Fleetwood Mac.  
And to some extent, Queen, I guess,

didn't fit that mould.  
They were bigger, more glamorous,  
more extravagant than,  
I think, anything that existed  
in the States at the time.  
They really didn't know  
what to make of them.  
Why would you call your band Queen  
when there's obviously  
four guys in it?  
That was puzzling.  
We were all in one station wagon,  
then we were all in one limo,  
then it was two in one limo  
and two in another,  
then it was one each.  
But it was really only  
because the entourage grew,  
it wasn't anything to do with  
not wanting to talk to one another.  
We did stay pretty connected,  
we didn't disappear  
to our dressing rooms.  
Generally, we found a big place  
where we could all get ready together  
and we would kind of joke around.  
We had a good kind of camaraderie.  
This is called a miracle, folks!  
I've lost my shoe!  
Oh, but I don't do my own.  
Dave! Do, do, do!  
I went to see the Queen show  
and I had never seen so much luggage  
and crew and amps and lighting.  
And I said, "This is not  
rock'n'roll, this is a show."  
"This is a production.  
This is Broadway".  
"We Will Rock You"  
The audience participation elevated  
the shows to something really special.  
And I think we put a bit  
of distance between us  
and some of our contemporaries like that,

because it was such a great two-way event.  
This was a coronation  
for Freddie Mercury in this town.  
# We will, we will rock you tonight  
# We will, we will rock you  
# Buddy you're a young man, hard  
man, shouting in the street  
# Gonna take on the world someday  
# Mud on your face, big disgrace  
# Waving your banner  
all over the place  
# We will, we will rock you... #  
It had always surprised us  
that it took so long  
to break Queen in the States.  
It sounds like it happened quickly, but it didn't,  
it happened over a period of about eight years.  
We worked very hard at it.  
At no point did you think,  
"We've made it," cos we hadn't.  
This is, um, a Mercury composition  
from "A Night At The Opera"  
and it's something which a few  
people asked us to do last time.  
So this is for those people.  
This is "Love Of My Life".  
The 1977 US tour was pretty much  
a sell-out. And midway through,  
we actually played two nights at  
the legendary Madison Square Gardens  
in New York, which is  
a sort of landmark for any artist.  
It was a watershed for me.  
It was a mythical place, of course,  
big deal for us to play.  
And my parents, from the  
beginning... Well, my dad, really.  
My dad had really been against the  
whole business of me being a rock star.  
It's curious, because he helped me  
build the guitar.  
If it hadn't been for my dad slaving hours  
and hours making this homemade guitar,  
I probably would never have got



to this place.

He really felt that I'd thrown  
my education away.

I mean, I was educated to a high level. So  
to suddenly to go off and join a rock band  
with apparently no future,  
my dad really could not compute it.

He was kind of in tears, really, he just  
felt I'd thrown my life away completely.

# You don't know

what it means to me... #

But anyway, we were playing

Madison Square Garden and I said,

"Look, Dad, this is a big one

for us, playing America,

"it's New York, it's the first time we've  
played this amazing place. Come over. "

So I said,

"Dad, you'll go on Concorde",

you know, it was my dad and my mum.

And they came to the gig

and I remember to this day,

this feeling that our feet

weren't really on the ground, there

was so much electricity in this place.

# You don't know

what it means to me... #

And we came off thinking,

"Wow, that was really something,"

and then I went back with my dad

and my dad said, "OK."

He said, "OK, I get it now. "

# Oooh. #

Thank you, Madison Square Garden.

What's happening

when we go back to London?

You're one of the few bands

that actually haven't left Britain.

We're sort of an English band

in a way, we've always lived there.

Well, London particularly.

We've always recorded in England.

It doesn't change the fact that the

taxman still takes a lot of your money!

I think at the time,  
we were paying 83%,  
and plus, if you had any money in  
the bank which was earning interest,  
another 15%, which makes 98% tax.  
So we decided to record the next  
album, which was "Jazz", in France.  
So that's what we did. In a tiny  
little village called Super Bear,  
we started the process  
of making this album.  
# Bicycle, bicycle, bicycle  
# I want to ride my bicycle,  
bicycle, bicycle... #  
Lots of sort of local colour  
got put onto that album.  
# I want to ride my bike... #  
We were sitting there and the Tour  
de France cycle race came through  
and inspired Freddie  
to write "Bicycle... "  
and for some strange reason, inspired  
me to write "Fat Bottomed Girls".  
Although there might have been  
other inspirations there.  
# On your marks, get set, go! #  
Sadly, we weren't there  
for the filming.  
I thought it was  
a hugely amusing idea.  
# Bicycle, bicycle, bicycle... #  
I remember the huge disappointment that  
none of us could be at the photo shoot.  
Because we were exiled from England,  
so we couldn't go back in to see it!  
I don't think you'd be able  
to do that now, would you?  
Yeah, I don't think  
we would go there these days.  
# Bicycle race! #  
When it came time  
to launch the "Jazz" album,  
we had the idea of having  
a massive party in New Orleans.

# Oh, you gonna take me home  
tonight... #  
It was the so-called launch  
of that album,  
and we had lots of girls and things,  
there was a New Orleans band,  
it was a very over-the-top party.  
# Fat bottomed girls, you make  
the rockin' world go round... #  
We had a bit of a spiritual  
connection with New Orleans.  
A lot of our friends came,  
of all sexes.  
It was definitely fun.  
When I opened up  
the door of my suite,  
on the bed was a complete case  
of Dom Perignon.  
And it was downhill from there.  
# Heap big woman, you made a bad boy  
out of me... #  
I remember I felt quite  
ill the next day.  
There was a lot of acts..  
There was a man, he was actually  
a person of restricted growth,  
who did lay under meats.  
When asked what he did, he said,  
"I lie under meats. "  
And he's covered in sort of  
cold cuts and sort of, um,  
chopped liver and stuff like that.  
You couldn't see him.  
So people would approach  
the trestle table  
and as they just reached out  
to scoop their meat,  
he would just move, like that.  
And that was his act!  
# Tonight, I'm gonna have myself  
a real good time  
# I feel ali-i-i-ive... #  
It wasn't a pretence, we actually  
did live the life of a rock band.

Sort of living on the edge,  
in a sense.  
# Turning inside out, yeah  
# Floating around in ecstasy  
# So don't stop me now... #  
"Don't Stop Me Now"  
is a whole different trip, really.  
It's become one of the most  
popular Queen songs of all time.  
# I'm a shooting star leaping  
through the sky like a tiger  
# Defying the laws of gravity  
# I'm a racing car passing by  
like Lady Godiva  
# I'm gonna go, go, go,  
there's no stopping me  
# I'm burning through  
the sky, yeah... #  
It's a song of sort of  
unfettered joy.  
#.. Mr Fahrenheit  
# I'm travelling  
at the speed of light  
# I wanna make a supersonic woman  
of you... #  
I've been quoted as saying  
I don't like the track.  
I kind of do like the track,  
but I had mixed feelings,  
because in a sense, it represented  
a sort of separatism.  
It was very much Freddie's world  
and reflecting what he was  
going through.  
Freddie took to the gay scene  
in New York  
like David Attenborough  
making a wildlife programme.  
He'd report on what he'd seen with that  
kind of "Hey-hey!" attitude that he had.  
There was this one particular place  
called The Anvil,  
which seemed to have invented new  
uses for parts of the human anatomy!

He was never shocked.  
He was eager to be  
involved in everything,  
it was like he was  
a social field worker.  
# I wanna make a supersonic man  
out of you... #  
As far as I'm concerned, I just want  
to pack in as much of life  
and fun and having a good time  
as much as I can.  
# If you want to have a good time,  
just give me a call  
# Don't stop me now  
Cos I'm having a good time.  
# Don't stop me now  
Yes, I'm having a good time  
# I don't wanna stop at all  
# Da-da da-da dah  
# Da da da-ha  
# Da-da-da ha-ha-hah  
# Da-da-dah... #  
The album "Jazz"  
was not a complete flop,  
it got to number 6 in the chart.  
But "Don't Stop Me Now", which is a  
big favourite in Britain to this day,  
in America, only got to the 80s.  
The review in Rolling Stone  
was notorious.  
And it shows you that  
Queen were not respected.  
We were confused by that title.  
Why would a rock band  
call their album "Jazz"?  
It had a couple of great  
tracks on it,  
but it had some weaker stuff on it.  
Queen was maybe viewed  
as the Indian meal that had  
gone cold in the refrigerator.  
What's going to happen  
in '79 for Queen?  
We're going to make more records,

tour even more.

It's difficult to say. This has been our hardest working year.

We'd heard that there was this great studio called Musicland in Munich, and we'd heard there was this great engineer called Mack.

And we got into this rather kind of indulgent way of just bowling into the studio with no ideas, or very few ideas, and just doing it from scratch.

"What you got?"

"Well I dont know, I've got this. "

"Crazy Little Thing Called Love"

# This thing called love... #

First thing we did was

"Crazy Little Thing... "

Fred did write the song in the bath, in about ten minutes.

# Crazy little thing called love... #

Next, he said, "Tell them I'm coming over and we've got to go straight into the studio. "

# Like a baby

In the cradle all night... #

I was very quick, had everything set up in pretty much no time, and they put it down, and then the best bit was,

"Quick, let's finish it before Brian gets here, otherwise it takes a little longer!"

# There goes my baby

# She knows how to rock and roll

# She drives me crazy

# She gives me hot and cold fever

# She leaves me in

a cold, cold sweat... #

That was the first number 1 across the board in America.

Billboard, Cashbox

and Record World, I think.

We were still making a record, we hadn't even nearly finished the album,

and we were going out in Munich  
and somebody came up and said,  
"It's gone to number 1 in America. "  
We were going, "Yeah! More drinks!"  
So, "Crazy Little Thing... " completely  
cracked the charts in America.  
But it wasn't easy to find  
the follow-up.  
"Play The Game"  
charted outside the US Top 40.  
But the next single was  
something very different.  
One thing I always liked about Queen  
was they were four individuals,  
all of whom brought something to the table,  
musically and in terms of songwriting,  
and that includes  
the bass player, John Deacon.  
"Another One Bites The Dust"  
I'd always wanted to do something  
that was more sort of disco-ey,  
which was very uncool at the time.  
I mean, funk wasn't really  
in the vocabulary.  
Let's go!  
John was pulling us strongly in that  
direction, sort of funky direction.  
And John got Roger to play  
with tape all over his drums,  
which is exactly what Roger hated.  
Roger hated his drums  
being made to sound dead.  
I didn't really want to get into  
dance music. It wasn't my thing.  
# Another one bites the dust... #  
Freddie got deeply into it, Freddie  
sort of sang it until he bled,  
cos he was so committed to making it sound the  
way John wanted it, which was like hardcore...  
I don't know what you would call it. But it's  
more towards black music than white music.  
# How do you think I'm going to get  
along without you when you're gone?  
# You took me for everything that

I had and kicked me out of my home  
# Are you happy? Are you satisfied?  
How long can you stand the heat?  
# Out of the doorway, the bullets  
whistle to the sound of the beat... #  
Michael came to several shows,  
I think, at the Forum in LA.  
And he loved Freddie.  
And he kept saying,  
"You guys, you've got to put that song out.  
" I wasn't particularly enamoured with it,  
so I said, "No, you're kidding,  
that's never a single. "  
# Another one bites the dust... #  
"Another One Bites The Dust"  
was never seen as a single.  
It barely made it onto the album!  
It got on the radio and it got heard by  
people that didn't even know who the band was.  
# Ah, take it! #  
Strangely enough, the record became  
huge because of the black audience.  
One particular station in New York  
picked it up,  
thinking that we were a black band,  
and played the hell out of it,  
and it became a huge hit.  
It was like number 1 in nine  
different charts.  
I mean, even in the country chart!  
It's ridiculous.  
And this thing just kept selling,  
to around three million.  
It was in the Hot 100 for 31 weeks.  
When an opponent would get  
knocked out in a boxing match,  
you'd hear  
"Another One Bites The Dust" used.  
It became an anthem of triumph.  
# Yeah, ye-e-e-e-a-a-ah!  
All right! #  
I think it's still  
the biggest record we ever had.  
# Another one bites



the dust, yeah! #  
People pointing at the cars -  
"You guys are bad!"  
"What does that mean?"  
"It means you're good!"  
# Another one bites the dust  
# Hey, gonna get you too,  
another one bites the dust... #  
If you're successful in America,  
basically, you've made it.  
We kind of became the biggest group  
in the world at that moment.  
It's a fleeting moment,  
because someone else will come  
and take over. But for that moment,  
we kind of owned the world.  
"We Are The Champions"  
The sales figures tell the story  
that the people wanted Queen  
even when the press didn't.  
Looking back on it now,  
I'd say Queen were never in fashion.  
We were never a fashionable group,  
I don't think.  
Maybe that was to our benefit,  
that we didn't become the thing  
of the moment, a fashionable thing.  
We were just popular, which got  
right up some people's noses!  
Fred, how do you feel,  
playing and singing  
before 200,000 people?  
Haven't done it yet!  
Every song, you felt, was,  
"They're stealing the show".  
I like Queen very much, but I don't  
want to end up life living a quartet.  
The band was pretty  
much on the verge of falling apart.  
I think he had an idea  
that he might not be terribly well.  
He said, "I'll come back and finish  
it off," and he never came back.  
That was the last moment

that I had with him.  
# Flash, aaah  
# Saviour of the universe... #  
I wanted us to be massively  
successful, I mean...  
I think almost everybody  
in this business does.  
# Flash, aaah  
# He'll save every one of us... #  
Certainly by the beginning  
of the '80s,  
the world domination they'd  
craved for was definitely there.  
# Aaah  
# He's a miracle... #  
The hardest thing is to actually maintain  
the level of success you've achieved  
because I think when you go all the  
way up, the only place is to come down.  
# Flash, aaah  
# King of the impossible... #  
You've no idea where you can get to.  
It's like the sky's the limit.  
# He'll save with a mighty hand  
# Every man, every woman, every child  
with a mighty Flash... #  
We didn't want just America,  
we wanted the whole world, you know.  
South America reared its head  
and we heard rumours that we were...  
the biggest thing ever in Argentina  
and Brazil and they started to ask  
us to go down there.  
They were saying, "You can play  
football stadiums down there. "  
We went, "You're joking. "  
In those days under  
the dictatorship in Argentina,  
we were negotiating with the army  
general and he said to me,  
"How can I possibly allow 50,000  
young people into a stadium  
"when I can't control them?  
"What happens if somebody suddenly

shouts out 'Viva Peron'  
"in the middle of a Queen concert  
and I have a riot on my hands?"  
And I tried to explain to him that,  
rather like  
gladiatorial matches in Rome,  
this was panacea to the people,  
they'd never, ever had this before,  
this would be an  
extraordinary experience.  
So we got the whole thing together  
and it was God knows how many  
jumbo jets full of equipment.  
And when we arrived in Buenos Aires,  
as we're unloading it,  
you could see spent bullet cases,  
and thinking,  
"Yeah, we really are in a very  
different place here. "  
We were looking for a bodyguard for  
Freddie, this particular man came in  
and his opening recommendation was  
that he'd killed 212 people.  
The travel arrangements  
were very scary.  
Driving the wrong way along  
a raised motorway  
with outriders, with guys in big  
jeeps waving their big guns  
and getting the cars, coming  
straight towards them, to pull over.  
We got caught in a traffic jam and  
one of the policemen just stood up,  
put his head through the roof  
and started firing his gun in the  
air in order to clear the traffic.  
Very hair-raising.  
Hello, amigos.  
HE SPEAKS PORTUGUESE  
Fred, how do you feel playing  
and singing before 200,000 people?  
I haven't done it yet!  
I can remember being nervous  
the first night.

The top tier alone took 80,000  
and we were in this sort of dug-out  
which I guess the football teams  
would normally be in.

All the windows were broken  
and I remember thinking  
this is... You know, it's going to  
take some balls to walk out there.

Hello, Sao Paulo!

# Get your party gown  
# Get your pigtail down  
# Get your heart beating, baby  
# Get your timing right  
# I got my act all tight  
# It's gotta be tonight  
My little school babe  
# Your momma says you don't  
# Your daddy says you won't  
And I'm boiling up inside... #  
They knew all the songs.  
These people don't speak English  
but they could sing along  
all the Queen songs  
so they're obviously very genuine  
fans and they went nuts.

# Tie your mother down  
Tie your mother down  
# Lock your daddy out of doors  
I don't need him nosing around  
# Tie your mother down  
Tie your mother down  
# Give me all your love tonight  
# Tonight... #  
It also takes a certain ego  
and a certain drive to want to be  
in that spotlight and go on display.  
And Freddie thrived  
and got better in bigger arenas.

# Yeah  
# Yeah  
# Yeah  
# Yeah  
# Yeah ye-yeah yeah  
# Yeah ye-yeah yeah

# Yeah yeah ye-ye-yeah  
# Yeah yeah ye-ye-yeah  
# All right  
All right  
# All right  
All right  
# Yeah Yeah Yeah Yeah  
# Yeah Yeah  
# Yeah Yeah Yeah Yeah  
# Yeah Yeah Yeah Yeah  
# Yeah Yeah  
# Yeah  
# Yeah, yeah, yeah  
# Aaaaaaaall right  
# Aaaaaaaall right  
Let's do it to tempo.  
Once we'd finished Argentina  
and Brazil,  
the band decided to go  
back into the studio  
and they had of course bought  
the studios in Montreux, here.  
Mountain Studios was in the casino  
by the lake in Montreux.  
When they first arrived it was,  
like, the top studio in Europe.  
We were in the studio in Montreux  
and David Bowie lives nearby.  
I think we went out for a meal  
or drinks or something  
and then landed up back in  
the studio with the sort of  
rough intention of doing something.  
We were fooling around and just...  
jamming with tracks  
and suddenly we said,  
"Why don't we just see what we can do  
on the spur of the moment?"  
Then it's the pressure  
of His Majesty David being there  
and everybody wanted to look suave  
and quick with ideas and stuff.  
Deacy of course came up with this  
riff - dun dun dun de de dun dun.

"UNDER PRESSURE" BASS RIFF PLAYS

# Bom bom bom buddle der der

# Ding ding ding digger ding ding

He kept playing that over and over  
and over again.

And then we went for a pizza  
and he forgot it.

Completely escaped his mind!

We got back and I remembered it.

And of course, we're used to playing  
together and now we have this  
other guy there who's also  
inputting, inputting, inputting.

David's idea of putting these  
clicks and claps

and then the track just grew.

By that time,

David was very impassioned.

He had a vision in his head,

I think.

It's quite a difficult process  
and somebody has to back off  
and actually I did back off,  
unusual for me.

# Pressure pushing down on me

# Pressing down on you

# No man ask for

# Under pressure

# That burns a building down

# Splits a family in two

# Puts people on streets... #

For the vocals, one of them

was to be locked out

and not allowed to

hear what the other one sang

and they sang anything off the top  
of their heads.

# It never rains but it pours

# Um ba-ba bey... #

Fred starts doing his bum-didder-dup

and his bits-and-pieces

and I see out of

the corner of my eye,

I see David sticking his head in,

listening.

Then Fred came down, David went up  
and Freddie was quite impressed  
that he was counterpointing  
to what he did before.

#.. This world is about  
# Watching some good friends  
screaming let me out  
# Pray tomorrow gets me  
higher, high, high  
# Pressure on people  
People on streets... #

And Fred said,

"What do you make of this?"

I said, "It's kind of easy if you stand in  
the doorway listening to what you're doing. "

And Freddie turned,

"What the BLEEP"?

# Cos love's such  
an old fashioned word  
# And love dares you  
# To care for the people  
on the edge of the night  
# And love dares you  
# To change our way of  
# Caring about ourselves  
# This is our last dance... #

The result is very good but it was  
a difficult experience, I think,  
because people pulling in different  
directions, in a sense.

# Under pressure... #

Under Pressure, David Bowie,  
the band, me,

I don't think it mixed too well.

# Pressure. #

Shame actually, it's...

I thought it was fabulous, we could've done  
some incredible further things, actually.

Well, here we have a total change  
of life for all of us, really.

We went back to Munich

to do the next album

and really, I suppose, things

started to go downhill.  
It's actually a rather grim place.  
It's a studio in the basement of  
a huge tower block which is a hotel.  
And it's kind of depressing.  
A lot of people used to jump off  
that building and kill themselves,  
off that particular building,  
it was well known for it.  
We didn't know that until we got  
there, so we went a bit nuts.  
By that time, we were getting  
very finicky about recording  
and we spent months there.  
After the massive success of  
Another One Bites The Dust,  
the thinking was we'll make an album  
that's slightly more dance orientated.  
Not my idea.  
Especially in Freddie's entourage,  
I won't mention any names  
like Paul Prenter, for instance,  
loathed guitars and  
found that Brian was old fashioned.  
Paul Prenter had become  
Freddie's personal assistant.  
He was a very, very bad influence  
upon Freddie,  
hence on the band, really.  
He very much wanted  
our music to sound  
like you'd just walked in  
a gay club.  
And I didn't.  
# Back chat, back chat  
# Criticising all you see  
# Back chat, back chat  
# Analysing what I say... #  
There were a lot of strains in  
the band that'd happen  
with four people of that  
strength of character.  
Everybody had their say and the arguments were  
creative and then it would become personal.



Of course!

It was a sort of emotional roller coaster.

I think less and less time was spent in the studio.

Get up about three o'clock and go and have breakfast

and then a bit of work would be done and then you'd have dinner and then one of the roadies would start mixing cocktails and then... other things would... ahem, happen.

# Give me... #

I'm not saying cocaine and other drugs and loose women had anything to do with that at all.

Wink, wink, nudge, nudge!

# Body, body

# Give me your body... #

It turned into a rather exhausting cycle, I think, in the end.

# Don't talk, don't talk, don't talk

# Baby, don't talk... #

I don't know if I can say this...

Yes, I could probably say this.

We all got ourselves into deep trouble emotionally in Munich and Freddie was no exception, he got himself deep into emotional waters which he couldn't really handle and was very unhappy for some of the time.

# Give me your body... #

He was being sucked into places which really probably weren't good for him.

And I think we all felt that and realised that he was in some kind of danger.

# Give me, yeah

# Your body... #

I certainly saw the change in Freddie...

# Don't talk... #

.. in the club Heaven in 1983.

I said to him, "Have you modified your behaviour "in light of 'the new disease'", which as of yet did not have a name. And with the sweep of his arms in a theatrical fashion, he said, "Darling, my attitude is fuck it, I'm doing everything with everybody. " If someone kept a chart of rock and roll royalty, Queen would have to be at the top. Now Queen is back on tour and perhaps up against their biggest challenge yet. Now, most of you know that we've got some new sounds out last week and... .. for what it's worth, we're going to do a few songs in the funk-black category, whatever you call it. Record sales are not as strong as in the past and that's left everyone wondering. I don't like everything that we do. I like a lot of what we do but not everything. It depends on whatever the four individuals in the group, what music they're into at the time and what songs they're writing. There might be a couple of songs come out you don't like very much. I could name a couple! Well, Hot Space in Queen terms was pretty disastrous, really. It didn't appeal to some of the hardcore Queen fans who would turn up at concerts with banners saying "disco sucks". It's only a bloody record, people get so excited about these things. I mean... The band... It was pretty much on the verge of falling apart.

I think we had a couple of meetings  
and staff to discuss  
were we still together etc, etc.  
What to do if you're a member  
of an internationally successful  
rock band but want to  
blow off creative steam  
that doesn't fit the band's image.  
Our next guest has faced that,  
he is Roger Taylor.

He's just blown off some of his own  
steam with his second solo album,  
Strange Frontier. Let's look at it.

# Sometimes I feel  
like a man on fire  
# Sometimes I feel  
like a man possessed  
# Sometimes I wanna burn down  
this crazy town... #  
I think we decided we  
needed a break.

Queen propelled us into the world  
but also in a sense it confined us  
into a very small space. We just worked with  
each other, not the other fabulous musicians.

I ended up in LA  
and one morning just got up  
and rang up some mates there and  
said, "Why don't we do something?"

And it led to  
the Star Fleet Project.

# Star fleet, star fleet  
# Star fleet, star fleet... #

At a certain point we were  
all ready, there's no doubt.  
We'd been off doing  
our different things,  
refreshing ourselves but we were  
ready to get back in the studio.  
This is the hardest time for us,  
this is a big test, we've been  
in the business 12 years and to keep  
it going that much further is hard.  
The Works was the next album.

We thought we wanted somewhere  
nice and warm  
and not freezing bloody cold Munich.  
So that really made sense,  
to go to LA to make that record.  
And I think we got back on track  
in The Works, actually.  
They were a complicated  
musical marriage.  
They didn't have one room in  
a studio, they had three or four.  
Studio B, Studio C,  
Studio D, Studio E.  
But that was a good thing  
cos it allowed everybody to  
work on their individual songs.  
In the early days it was  
Brian and Freddie  
who really used to write  
most of the material  
but over the last five years,  
Roger and I have started to  
contribute more.  
I thought John Deacon was  
kind of a secret weapon because  
he would come up with these  
major hits out of nowhere.  
He had this track,  
I Want To Break Free,  
and it was pretty much there  
except this big hole in the middle.  
I mean, John did not want a guitar  
solo so he asked Fred Mandel,  
a very brilliant keyboard player,  
to improvise something  
around the main tune  
and Fred did this brilliant take.  
SYNTHESIZER ON "I WANT TO BREAK FREE"  
You know, all their records used  
to say prominently "no synthesizers"  
then I come along  
like another schmuck  
and put synthesizers on everything.  
I wasn't too happy at the time

but I gave it my blessing,  
that's the deal.  
The polarity of writing  
within the band changed.  
I think the time has come  
where we actually...  
in songwriting,  
we're completely even.  
Roger will come up with something  
like Radio Ga Ga and it's perfect.  
It was Sunday afternoon, my son  
Felix came in, he was very young  
and he just sort of went,  
"Ah, radio, caca"  
cos he's half French.  
And, um, I just thought  
that's quite nice, you know.  
I put the backing track together  
and presented it to Freddie  
who really loved it.  
We took it into the next room  
and then Fred and I worked  
on the vocoder parts.  
# All we hear is  
# Radio ga ga  
# Radio goo goo  
# Radio ga ga... #  
If you listen,  
several times it says "radio caca".  
# Radio ga ga  
# Radio ga ga... #  
Radio Ga Ga brought Queen back.  
# Radio... #  
It came from a rock thing.  
Radio Ga Ga combined the best  
elements of  
the '70s with the '80s.  
That's where Queen had a strength  
with The Works.  
It was more of a substantial hit  
even though it didn't actually make  
the top 10 in America.  
But it got played a lot  
and the video made a big impact.

# Let's hope you never  
# Leave, old friend  
# Like all good things  
# On you we depend  
# So stick around  
# Cos we might miss you... #  
We had a killer video which we  
put a lot of work into.  
# You had your time  
# You had the power  
# You've yet to have... #  
The whole thing just felt good,  
of its time.  
It felt a bit different.  
It felt modern and it was very fresh.  
# All we hear is radio ga ga  
# Radio goo goo  
# Radio ga ga... #  
All of a sudden people,  
would participate jointly  
in Radio Ga Ga situations.  
A collective statement  
that was good on the radio,  
or on a turntable.  
In live, it really was  
a unification.  
# All we hear is radio ga ga  
# Radio goo goo  
# Radio ga ga... #  
Freddie said,  
"What we do is like the Olympics.  
"It's people believing in you  
and everyone behind you.  
"Everyone doing the same thing.  
"That's the Olympics. "  
He said, "That's what we do. "  
# Radio ga ga, radio ga ga... #  
Suddenly the MTV generation grew up  
and video became all-important.  
The most enjoyable video was  
I Want To Break Free  
because we just laughed.  
I was dying to dress up in drag.  
Doesn't everybody?

And everybody ran into their frocks  
quicker than anything.  
It was their idea, basically,  
and I said, "Yeah, let's have a go. "  
# I want to break free  
# I want to break free  
# I want to break free  
from your lies... #  
That great video was a loving  
reference to Coronation Street.  
# I've got to break free... #  
Americans didn't understand it. It just  
looked like we wanted to dress up in drag.  
It was unthinkable  
to most of middle America.  
# I've got to break free... #  
It's a very British thing. Sometimes the humour  
doesn't translate. I'm Canadian so I get it.  
It was just a different  
style of humour  
and I don't think it went over  
with the "MTV generation".  
I remember this video being banned.  
MTV were very quick on the  
trigger to ban things then.  
I mean, if you thought  
Mary Whitehouse was bad,  
you should have seen some of  
the geezers running MTV  
in the very early '80s.  
Well, MTV were very narrow-minded.  
It was Whitesnake,  
and fucking Whitesnake,  
and then another Whitesnake track.  
And they decided that  
they didn't think men in drag  
was rock enough for them, I guess,  
so they didn't play the video.  
Most Americans were deprived of my,  
and Freddie's,  
favourite moment of that video.  
I said to Freddie, "I love  
the way you double-step...  
# But life still goes on... #

.. to get from one room to the other.  
And he said, "I'm so glad you  
noticed. That's my favourite part. "  
#.. without you by my side  
# I don't want to live alone  
# Hey, God knows  
# I've got to make it... #  
The funny thing is, we became global  
but we lost America.  
And we kind of never got it back.  
# I've got to break free. #  
Freddie wouldn't go back  
to tour America  
unless they were touring a hit,  
and of course  
that's the chicken and egg  
because the less you tour America,  
the more you lose America.  
It was sad, it's a shame, because  
there's a whole catalogue of hits,  
worldwide hits, but not in the  
States, and that'll never come back.  
Appearing at Sun City  
never helped anybody's image,  
and sometimes it hurt.  
Sun City was this resort of  
international standard in South Africa  
and the position taken  
by most of the rock community  
was that if you went to South Africa  
you supported apartheid.  
It's very nice to be  
here in South Africa  
and I just want to have a good time.  
Anything you'd like to say  
to your fans?  
Yeah, we hope you get real excited,  
because we're pretty excited to be here.  
The controversy behind Sun City...  
Sun Fucking City -  
wish I'd never heard of the place.  
The principal reason that Queen  
went there  
was because they were offered



a large amount of money.  
There was all sorts of hoo-ha  
going on,  
you know - "You mustn't play  
Sun City because it's a sign  
"that you're supporting apartheid. "  
Well, it's simply not true.  
If you adopted a policy of  
never playing in a country  
where you don't approve  
of the politicians,  
there'd be very few places  
you can play.  
Did you know you had  
so many fans in South Africa?  
Well, I think we had some  
idea of our popularity here,  
but we didn't realise  
it was quite that.  
Jim went down there time after time and  
I asked if we'd play to mixed audiences.  
He said we wouldn't play  
to segregated audiences.  
And it was not  
an apartheid audience,  
but it was mainly white.  
Are you going to the concert?  
Definitely.  
What have you heard?  
I heard it's a great show.  
What are you expecting at the  
concert? Something fantastic.  
I've heard it's  
the most fantastic show ever.  
The band then supported a school  
for the deaf in Bophutswana  
that we became very involved with.  
The general audience doesn't read the  
small print. It just sees the headlines.  
If it goes, "You're making a lot of money  
playing a gig in an apartheid state",  
it makes it look like you're following  
apartheid. It did not help them.  
I will say to my dying day

that we acted properly  
according to our conscience  
as regards South Africa.  
Um... We went there to play music,  
the same as we did  
in all kinds of other places.  
We got so much shit for it.  
But we went for good reasons.  
But, on balance,  
I think it was a mistake to go.  
Whenever the band  
came under pressure,  
there would be maybe a walkout,  
a separation, a row.  
# Sometimes I feel I'm going  
to break down and cry  
# Nowhere to go  
Nothing to do with my time  
# I get lonely  
# So lonely  
# Living on my own... #  
I like Queen very much, but I don't  
want to end up living a quartet.  
I'm 37 years old  
I want to do something different,  
otherwise I'll get too damn old  
and I'll be in a wheelchair.  
There was a lot of strain  
when Freddie did his solo album,  
mainly because the advance  
was considerably more than  
the advances for Queen albums.  
# Got to be some good times ahead  
# Sometimes I feel  
nobody gives me no warning... #  
There is an inward jealousy -  
they're all waiting to see if  
my album does better  
than the last Queen album,  
or something like that.  
# It's not easy  
# Living on my own... #  
Sometimes it's nice to break away  
from a group

that's actually been going for  
so long, meaning staying away.  
He was definitely contemplating  
the idea of what Living On My Own  
actually means because he lived  
in Munich for well over a year.  
# Got to be some  
good times ahead... #  
When Freddie was alone in Munich,  
he had to basically fall back  
either on the gay community,  
or, when he needed some sense or  
decent advice, he would call us.  
He was hanging out  
a lot at our place.  
He'd spend a lot of time  
with the kids.  
It was like a family affair.  
He said a lot of times that this  
was the best time in his life.  
Out of the songs you've  
put on this album, Freddie,  
which one do you find the most  
rewarding, personally?  
Oh, I don't know,  
the one that sells the most.  
Freddie had a very fulfilling  
experience of creativity,  
but he didn't have  
a very fulfilling experience,  
um... how shall I say, economically.  
The Mr Bad Guy album really was  
a disaster, in terms of sales.  
The strength of Queen  
came from the arguments.  
It was the fact  
that you had to fight your space.  
Songs got fine-tuned by that,  
and Freddie working on his own in  
Munich with an orchestra and Mack,  
there was nobody really  
to stand up with him.  
Well, tomorrow, the pop world's  
greatest extravaganza,

as we've been talking about,  
Live Aid,  
will bring together rock's brightest  
and best from both sides of the Atlantic,  
all performing free in the hope of raising  
millions for the starving people of Africa.  
You know, looking back, there was a  
moment when Queen were thought of  
as a good group that  
was predominantly historic.  
Radio Ga Ga was their one  
big hit in four years.  
They weren't on a hot streak,  
and they weren't a particularly  
productive group at that time.  
There was a feeling  
that maybe that was it.  
But Geldof ordered them  
to regroup and perform.  
The thing was, did Freddie want  
to do it? He wasn't that keen.  
Freddie was a bit reticent  
about doing anything,  
but Bob came in one day  
when we talked about Live Aid,  
and said,  
"I told Freddie he's doing it. "  
And I kind of believe him.  
It really is a gathering  
of the rock world's elite,  
and already rehearsing in here  
are some of rock and roll's royalty.  
It was rehearsed quite intensely at  
the Shaw Theatre on Euston Road.  
# Here we stand and here we fall  
# History won't care at all  
# Make the bed, light the light... #  
Queen took the responsibility more  
professionally than anyone else on the bill.  
# You don't waste no time at all  
# Don't hear the bell  
but you answer the call... #  
I went out and bought these big  
plastic white clocks

and put them in the orchestra pit so  
we could see the time.  
There was an 18-minute  
slot that each artist had,  
and there were traffic lights  
at the side of the stage.  
And you were warned that the traffic lights  
after 16 minutes would turn amber from green,  
and they said, "You won't see them  
turn red because the power goes off. "  
So you make it quick and  
you make it something they know.  
Just after 16 hours of live Aid,  
would you welcome Status Quo!  
# Here we are and here we are  
and here we go... #  
The energy that day was sensational.  
# Rockin' all over the world... #  
We were all quite nervous, actually.  
Not necessarily our audience because  
they'd put together  
the bill of Live Aid before  
we'd been announced as being on it.  
They set the level for the PA  
with limiters  
and then when Queen came on, Trip,  
who was Queen's sound engineer,  
switched the limiters  
so that Queen would be louder.  
From the word go, he came out of  
the traps like a champion.  
Freddie performed against the advice of  
his doctor because of a throat condition.  
But he went out there and gave one of the  
greatest live television performances ever.  
# You don't waste no time at all  
# Don't hear the bell  
but you answer the call  
# Comes to you as to us all, yeah!  
# And it's time for  
the hammer to fall... #  
The ballet with a BBC cameraman  
was shockingly charismatic.  
# Every night, every day

# A little piece of you  
is falling away  
# Lift your face the western way... #  
And it was as if all the artists  
backstage had heard a dog whistle.  
And their heads turned  
and the frisson you felt was,  
"They're stealing the show. "  
# I've paid my dues  
# Time after time  
# I did my sentence  
# But committed no crime  
# And bad mistakes  
# I've made a few  
# I've had my share of sand kicked  
in my face  
# But I've come through  
# We are the champions,  
my friend... #  
I defy anybody who saw it not to have  
goose pimples on the back of their neck  
when you saw that sea of people.  
# We are the champions  
# We are the champions... #  
I remember looking up and seeing the whole place  
going completely bonkers in unison and thinking,  
"Oh, this is going well. "  
#.. the champions  
# We are the champions,  
my friend  
# And we'll keep on  
fighting till the end... #  
We did have an unfair advantage.  
We had done football stadiums.  
Freddie particularly learned this  
magical way  
of involving everybody.  
In a huge football stadium,  
he could make everybody feel  
they were in contact.  
# We are the champions...  
#.. of the world. #  
People say, "Was it a career move?"  
Well, no, it wasn't a career move

but of course that's  
in the back of everybody's mind.  
We got a great reception  
from the crowd, even at Wembley,  
and also from the  
TV audience as well.  
So in fact, it was a great boost of  
confidence, in a way, for the group.  
To have conquered  
Live Aid in that way  
undoubtedly breathed  
fresh energy into the band.  
It was a shot in the arm  
and we went back in the studio.  
We were back in Munich with  
all its attendant dangers,  
so we tried to keep ourselves  
in the studio as much as possible.  
Ta-dah!  
# Hey! One man, one goal  
# One mission, one heart... #  
I had a page, a sort of poem that was sort of  
half nicked off Martin Luther King's famous speech.  
It doesn't fit. It does.  
One goddamn decision.  
Real decision.  
No, it won't fit.  
It was all one this and one that.  
# One God, one soul,  
make one decision... #  
Make one decision. One true religion.  
# One God, one vision  
# One man, one goal,  
one true religion  
# One dump, one turd  
Two tits, John Deacon  
# Woh-oh-oh-oh-oh  
# Give me one vision... #  
The Magic Tour was the biggest tour  
we'd ever undertaken.  
# No wrong, no right  
# I'm gonna tell you there's no black  
and no white... #  
We planned an entire tour

of stadium gigs.  
# All we need is one world,  
one vision... #  
Massive shows all over Europe, and really  
fantastic reception. We hit another level.  
We were finally in the place we'd  
always dreamed of being, perhaps.  
# I had a dream when I was young  
# A dream, sweet illusion... #  
That tour had gigs like Budapest in  
it, which in itself is a great thing.  
Budapest was the first stadium  
concert behind the Iron Curtain.  
People hitch-hiked from  
all over Eastern Europe.  
# Look what they've done  
to my dream... #  
It was a great tour because  
it ended up two nights at Wembley.  
Hello there, my beauties.  
This is happening.  
# Give me your hands  
Give me your hearts... #  
In addition to Wembley Stadium,  
we put on an extra one  
because it sold out so quick, the  
two nights, so we put Knebworth on.  
# One voice, one hope  
One real decision  
# Gimme one light One light  
Gimme one hope One hope  
# Just gimme, ah  
One man, one man  
# One bar one night  
One day hey hey  
Gimme, gimme, gimme, gimme  
fried chicken. #  
They were the final shows  
with Freddie,  
and I remember it being  
pretty much perfect.  
"God Save The Queen"  
I just got the vibe from Freddie,  
he felt that he wasn't



maybe able to do any more.  
I know there'll be a time when I  
can't run around on stage  
because it'll be ridiculous. There  
comes a time when you have to stop.  
I think he had an idea that  
he might not be terribly well.

CHEERING AND APPLAUSE

Freddie told me that he was HIV  
positive before he told the band.  
This put me in  
a very difficult position  
because he told me  
he didn't want me to tell the band.

So there was I, managing  
a band, knowing something  
of crucial importance to the band  
which I couldn't pass on to them.

# Every drop of rain that falls  
in Sahara desert says it all

# It's a miracle

# All God's creations

Great and small

# The Golden Gate

and the Taj Mahal

# That's a miracle

# Test-tube babies being born

# Mothers, fathers, dead and gone

# It's a miracle... #

There were rumours  
and he was obviously suffering,  
and we didn't know what it was,  
and rumour, rumour, rumour...

And so he did sit us down

at one point and said,

"Look, you probably know what  
I'm going to say.

"You know what I'm suffering from.

You know what the problem is

but I don't want to talk about it

anymore. I just want to make music

until the day I fucking die.

And... let's get on with it.

# It's a miracle

# It's a miracle... #  
These are some of our best  
studio times.  
We've made the decision that all  
the songs we write will be credited  
to all of us, so it kind of  
releases a bit of...  
positive energy in us.  
They became closer and closer,  
without any doubt.  
The sharing of writing credits  
was a major breakthrough.  
Some magical things happened,  
I think.  
There's this track called  
The Miracle, itself,  
which I think is one of Freddie's  
most beautiful creations.  
# The one thing  
The one thing  
# We're all waiting for  
# Is peace on earth  
Peace on earth  
# And an end to war  
An end to war... #  
'I love the track. It's all  
so optimistic about the world'  
and the miracles that are being  
found in the world.  
Which is incredible when you think  
what he's looking at  
because he knows what he's got and  
he knows what the prognosis is.  
# That time will come  
One day you'll see  
# When we can all be friends  
# That time will come  
One day you'll see  
# When we can all... #  
APPLAUSE Special Award for an  
outstanding contribution to British music  
goes to John Deacon, Brian May,  
Freddie Mercury,  
Roger Taylor - Queen.

**APPLAUSE:**

The first indications  
something wasn't right  
was Freddie looked a  
little thinner to me.  
And I called John up to see  
what was going on.  
I said, "Is something wrong with  
Freddie?" And he wouldn't tell me.  
The thing that annoyed me  
more than anything was a shot  
of Freddie in The Sun and he'd just  
come out of the doctor's, I think.  
It's a really grainy,  
full-page shot. "Is this man dying?"  
And I thought,  
"You fucking wankers. "  
# Scandal  
# Scandal... #  
We hid everything and  
we avoided questions.  
# Scandal... #  
I guess we lied.  
Because we wanted to protect him.  
# Scandal... #  
I would then say anything  
to anybody. "Is Fred sick?"  
"Absolutely not, no.  
He was in the gym yesterday.  
"Fuck you," you know.  
"None of your business. "  
Everybody had to draw  
the wagons around him.  
Because at that time, to become ill  
was to have a death sentence.  
# Today the headlines  
Tomorrow hard times  
# And no-one ever really knows  
The truth from the lies... #  
His house was surrounded by...  
I don't know, a couple of  
hundred, I reckon.  
Just like vultures, really.

# Deeper and deeper inside... #

It was utterly shocking, you know.  
Filming the groceries in the back  
of the car boot.

# Scandal... #

"Any medicine in there?"

You know, it's absolutely shocking.

It became difficult to

work in London,

there was such a terrible

focus of attention on him.

People sticking cameras through

his toilet windows,

as soon as the rumours

were out there.

So Montreal was a much more peaceful place to  
work so we ended up doing a lot of stuff there.

"I'm Going Slightly Mad"

Freddie felt much safer there

because people didn't bother.

You know. They weren't intrusively  
observing him.

At that point we can't play live  
but in the things that we're doing,  
it's business as usual.

# I'm going slightly mad

# I'm going slightly mad... #

He was determined to work right up  
to the last minute.

I was surprised that he did

Going Slightly Mad.

# It finally happened... #

Which I thought was a good video,  
actually,

and it had lots of humour in it.

# I'm slightly mad! #

There was a lot more humour in

Freddie than I think

the general public realised.

You want to take it? No, I...

Oh! What's it doing?

HOOTS OF LAUGHTER

Roger, what did you do?

It was just really

a very close time.  
Go for me. Waaa!  
Freddie found an amazing tranquillity  
and I never really heard him complain.  
I remember we went out one night  
and he had horrible  
problems with his leg.  
And Freddie saw me looking at it and said,  
"Oh, Brian, do you want to see what it's like?"  
And he showed me, and I think...  
he reacted to my face, and he said,  
"I'm really sorry. I didn't mean  
to do that to you. "  
I never heard him go, "This is  
really awful. My life is shit.  
"I'm going to die. "  
Never, never, never.  
He was an amazingly strong person.  
The sicker Freddie got, the more  
he seemed to need to record,  
to give himself something to do, you know  
- some sort of reason to get up.  
And he would make it in  
whenever he could.  
So really, it was a period  
of fairly intense work, actually.  
Freddie is becoming weakened  
by this horrible disease  
and he finds it hard  
to stand up a lot of the time  
but he'll throw a couple of  
vodkas down and prop himself up  
on the mixing desk and have his mike  
there, and go for it.  
Roll camera, roll playback.  
# Sometimes I get to feeling  
# I was back in the old days  
# Long ago... #  
'I can hear the voice is  
getting thinner. '  
# Things seemed so perfect  
You know... #  
'I think you can really tell  
that it's an ailing voice. '

Although he hits the notes.  
# The sun was always shining  
# We just lived for fun  
# Sometimes... #  
'Roger started writing These Are  
The Days Of Our Lives about his kids'  
and the way he felt about  
life and how it comes back.  
But of course, in that context,  
it had another meaning.  
# Those were the days  
of our lives... #  
'He looked so ill there.  
It was quite scary,'  
and... I thought that was a very  
brave thing to do.  
And why not, you know?  
'He spent hours and hours and hours  
in make-up, sorting himself out,  
'so it would be OK.'  
# Those days are all gone now but  
# One thing is true... #  
I did too many movements.  
But I just wanted to see...  
No, I know...  
# I still love you... #  
I just want to see...  
It doesn't look...  
It doesn't look...  
I think it should be waisted.  
Do you know what I mean? I want a  
little bit of shape here. A tiny bit.  
'Yeah. I like the shape now. '  
# Those days are all gone now, but  
# One thing's still true  
# When I look... #  
'Freddie actually kind of says  
a goodbye in that song. '  
# I still love you... #  
I still love you.  
Innuendo was out on the streets,  
it was number one  
and two weeks later they  
were here in Montreux.

And they started doing more music.  
And Freddie, at that time, said, "Write  
me stuff. I know I don't have very long.  
"Keep writing me words.  
Keep giving me things.  
"I will sing and then you can do  
what you like with it afterwards,  
"you know, finish it off. "  
And so I was writing on scraps  
of paper these lines of Mother Love.  
He was dying and he did those things  
and he knew he would be dead  
when they were finished.  
Because he said to me,  
"I'm going to sing it now,  
"because I can't wait for them  
to do the music on this.  
"I'll give it to you on a drum  
machine.  
"Give me a drum machine thing...  
They'll finish it off. "  
# I don't want to make no waves  
# You can give me all the love... #  
Every time I gave him another line,  
he would sing it,  
sing it again, and sing it again.  
So we had three takes for every  
line, and that was it.  
# I long for peace before I die... #  
Mother Love, I think, was the last  
one. There's an exceptional  
spine-chilling note in the middle.  
A fantastic bit of singing.  
# Out in the city  
# In the cold world outside  
# I don't want pity  
# Just a safe place to hide  
# Mama, please, let me back  
inside... #  
It's absolutely... spine-chilling.  
And we got to the last verse  
and he said,  
"Oh, I'm not up to this now,  
I need to go away and have a rest.

"I'll come back and finish  
it off", you know.  
And he never came back.  
That was the last moment that I had  
with him in the studio.  
I went to see Freddie, and it  
was in fact the last time I saw him.  
He said to me, "I haven't given  
you anything in my will.  
"You're my executor,  
you can do anything with my legacy,  
"you can do anything with my music  
"but never make me boring. "  
The last time I saw Freddie was,  
Anita and I went to see him  
and he was in bed,  
with the curtains open so he could  
see out into his garden,  
and I was talking about  
things in his garden,  
saying, "That's really interesting"  
and he said,  
"Guys, you don't need to feel like  
you need to make conversation.  
"I'm just so happy that you're here,  
"so even if we say nothing,  
it's just having these moments. "  
The worst thing was I was  
actually on my way to see him,  
and I was about 300 yards away  
when Peter Freestone rang me  
to tell me, "Don't bother coming  
cos he's gone. "  
It was me who wrote  
the little epitaph  
that's on his statue in Montreux  
which just says, "Freddie Mercury,  
Lover of Life - Singer of Songs. "  
To me, that sums him up  
because he lived life to the full,  
there's no question,  
with all that that entailed.  
He was a generous man, a kind man,  
an impatient man sometimes,



but utterly dedicated to what  
he felt was important,  
which was making music.

We made the announcement that we were going to do  
a tribute concert to him when we felt that we could,  
to send him out in the style  
which he deserved.

We hope that a lot of you will  
be able to join us  
on April 20th at Wembley Stadium  
for a celebration of Freddie's  
life and career.

You're all welcome. Please join us.

CHEERING AND APPLAUSE

So we drew up a list of people  
that we'd like to be on the show.

Roger got the ball rolling.

Roger got up one morning and said, "Look,  
we're doing this. " And made a few phone calls.

And Brian said, "Well,  
if you can get that lot, I'll come. "

On stage, Mr Roger Daltrey!

Mr Robert Plant, thank you!

Mr David Bowie!

And...

# Any way the wind

blo-o-o-o-o-o-o-ows! #

We got a date, Wembley Stadium... Had to  
be Wembley Stadium, didn't it? Had to be.

The scene of Freddie's  
greatest triumphs.

A lot of amazing things happened.

I'd like to offer something,  
in a very simple fashion.

David Bowie spontaneously went into the  
Lord's Prayer which was a surprise to us all.

For thine is the kingdom,  
the power

and the glory

for ever and ever,

A- men.

**APPLAUSE:**

God bless Queen.

God bless you.  
Thank you, good night.  
I want to hear every single person.  
See every single pair of hands.  
Three, four.  
# Find me somebody to love  
# Find me somebody to love  
# Find me somebody to love  
# Find me somebody to love  
# Somebody! Somebody!  
# Somebody! Somebody!  
Somebody! Somebody!  
# Somebody find me  
somebody to love  
# Anybody find  
me-e-e-e-e-e-e-e-e-e-e-e-e-e-e-e...  
# Somebody to-o-o-o-o-o-o-o-o-o... #  
Come on!  
# Lo-o-o-o-ve. #  
'It was completely cathartic. '  
It was like working out  
a bit of grief in a way.  
Yeah!  
# Somebody find me  
somebody to-oo-oo love  
# Find me somebody to-oo-oo love  
Oo-oo-oo-oo-oo!  
# Find me is somebody, somebody  
# To-oo-oo love  
# Anybody anywhere find me  
somebody to love  
# Yeah, yeah  
# O-o-o-o-o-o-o-o-o-o-o-oh  
# O-o-o-o-o-o-o-o-o-o-o-oh. #  
CHEERING AND APPLAUSE  
And I remember just as we were  
coming off,  
Joe Elliott from Def Leopard  
put his hand on my arm  
and said, "Stop, Brian,  
"just turn around and look at that  
audience and remember this moment.  
"Nothing like this  
will ever happen again. "

'The incredible thing is, it's 40 years since the band was formed.  
'The band is probably as big as it's ever been. '  
And yet 20 of those 40 years have been without Freddie.  
We don't have John either because he's chosen to be in a very different place.  
For Roger and I...  
there is always that searching.  
# The show must go on! #  
What's lurking in the wings was the material we'd done with Freddie which was unfinished, and what were we going to do with this, make an album?  
Made In Heaven was obviously different.  
It was very weird working with Freddie's voice coming out of the speakers but Brian and I felt that we knew what Freddie would have been thinking so we got there and I was very pleased with the result.  
I feel like it was the right completion.  
It was, um... it was the right album to finish up on.  
Once you've passed your initiation into being a rock star, it never leaves you. You cannot stop having that feeling inside you that makes you want to play.  
# The show must go on! #  
When we did the Paul Rodgers tour, it was great, actually.  
Paul was a great singer, completely different.  
# I've never given in  
On with the show  
# The show must go on. #  
It constantly amazes me to think we were lucky enough to be in a great band, to have a great band together, and that, actually, people still

like the music, you know.  
Queen is such a stimulating  
creative environment,  
there's really nothing quite  
that could live up to that.  
There was a perfect creative  
hothouse that was Queen at its best.

# One dream, one soul  
# One prize, one goal  
# One golden glance of what should be  
# It's a kind of magic  
# One flash of light  
that shows the way  
# No mortal man  
# Can win this day  
# It's a kind of magic  
# The bell that rings  
# Inside your mind  
# Is challenging  
# The doors of time  
# This rage that lasts  
a thousand years  
# Will soon be, will soon be  
Will soon be...  
# Will soon be done  
# Will soon be done

CHEERING AND APPLAUSE

# E-e-e-e-e-e-e-e-e-e-e-up  
# E-e-e-e-e-e-e-e-e-e-e-up  
# E-e-up  
E- e-up  
# E-e-up  
E- e-up  
# E-e-up  
E- e-up  
# Ee-do-ree-ro-re-ro  
# Ee-do-ree-ro-re-ro. #  
Fuck you.