

The background of the cover features a light yellow-to-white gradient with several stylized, light green leaf motifs scattered across it. The leaves are simple in design, with a central vein and a small stem.

# **THE WORDS AND MUSIC OF PAUL MCCARTNEY**

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**The Solo Years**

**VINCENT P. BENITEZ**

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# The Words and Music of Paul McCartney

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# The Words and Music of Paul McCartney

## The Solo Years

Vincent P. Benitez

*James E. Perone, Series Editor*



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*For my father, Vincent P. Benitez, Sr. (1917–2009)*

*“As long as you and I are here, put it there.”*

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# Series Foreword

Although the term *singer-songwriter* might most frequently be associated with a cadre of musicians of the early 1970s such as Paul Simon, James Taylor, Carly Simon, Joni Mitchell, Cat Stevens, and Carole King, the Praeger Singer-Songwriter Collection defines singer-songwriters more broadly, both in terms of style and time period. The series includes volumes on musicians who have been active from approximately the 1960s through the present. Musicians who write and record in folk, rock, soul, hip-hop, country, and various hybrids of these styles are represented. Therefore, some of the early 1970s introspective singer-songwriters named here will be included, but not exclusively.

What do the individuals included in this series have in common? Some have never collaborated as writers, whereas others have, but all have written and recorded commercially successful and/or historically important music *and* lyrics at some point in their careers.

The authors who contribute to the series also exhibit diversity. Some are scholars who are trained primarily as musicians, whereas others have such areas of specialization as American studies, history, sociology, popular culture studies, literature, and rhetoric. The authors share a high level of scholarship, accessibility in their writing, and a true insight into the work of the artists they study. The authors are also focused on the output of their subjects and how it relates to their subject's biography and the society around them; however, biography in and of itself is not a major focus of the books in this series.

Given the diversity of the musicians who are the subject of books in this series, and given the diversity of viewpoint of the authors, volumes in the

series differ from book to book. All, however, are organized chronologically around the compositions and recorded performances of their subjects. All of the books in the series should also serve as listeners' guides to the music of their subjects, making them companions to the artists' recorded output.

James E. Perone  
Series Editor

# Acknowledgments

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I would like to thank series editor James Perone and acquisitions editor Daniel Harmon for both their support of my project and their patience and understanding in seeing it come to fruition.

I want to thank my father, Vincent P. Benitez, Sr., for supporting my musical endeavors since childhood. Dad, you did not know how much you changed the life of your young son when you bought him those Beatle records one Christmas a long time ago.

Finally, I should like to extend my deepest appreciation and profound gratitude to my wife, Esther Ann Wingfield Benitez. I introduced you to the music of the Beatles when we first met. When I took you to see Paul McCartney at Gund Arena, Cleveland on 4 October 2002, you got to hear the music I was crazy about for so many years, seeing it played and sung by the person who composed it. You encouraged me during every phase of the writing of this book and helped me with numerous practical matters associated with its completion. I owe you so much.

Vincent P. Benitez  
State College, Pennsylvania

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# Introduction: A Biographical Sketch of Paul McCartney

## CHILDHOOD AND YOUTH, 1942–57

James Paul McCartney was born on 18 June 1942 in Liverpool, England, in a private ward in Walton Hospital.<sup>1</sup> He was the firstborn son of James “Jim” McCartney (1902–76), who worked intermittently in the cotton market, and Mary Patricia Mohin McCartney (1909–56), a maternity nurse. McCartney was given the middle name “Paul” by his mother in order to distinguish him from his father and great-grandfather, who were not only both named “James” but also, according to family tradition, did not have middle names.<sup>2</sup> Although baptized a Roman Catholic, perhaps as a concession to his mother and her traditional Irish family, Catholicism had no role in McCartney’s upbringing. His father, an Anglican turned agnostic, did not want McCartney sent to Catholic schools because he felt they spent too much time on religion at the expense of education.<sup>3</sup> On 7 January 1944, a brother, Peter Michael, was born. McCartney grew up in a large, extended family. His father had five married sisters, who doted on McCartney and his brother Michael.

In 1947, McCartney entered the Stockton Wood Road Primary School. Due to overcrowding at Stockton because of the English postwar baby boom, he moved to the Joseph Williams Primary School. Few students at Joseph Williams possessed the intellectual abilities to get into grammar school; instead, most went to secondary modern schools, attending classes until they were old enough to work.<sup>4</sup> Only 93 out of several hundred students in McCartney’s class opted to take the eleven-plus exam to see if they were not only grammar school material but also eligible to work toward a General Certificate

of Education. Of the 93 students, 4 passed, one of whom was McCartney. His passing grade secured him a place at the Liverpool Institute in 1953, an outstanding free grammar school that took special pride in sending more of its students to Oxford and Cambridge than any other state school in Britain.<sup>5</sup>

While attending the Liverpool Institute, McCartney met George Harrison (1943–2001), who enrolled at the school in 1954. They shared the same hour-long bus ride from the Speke district of Liverpool, where they both lived at the time, to the Institute and back.<sup>6</sup> The two future Beatles realized that they were schoolmates by the uniforms they were wearing. According to McCartney, “George was a bus stop away. I would get on the bus for school and he would get on the stop after. So, being close to each other in age [eight months apart], we talked—although I tended to talk down to him, because he was a year younger.” According to Harrison, “[McCartney] had a trumpet and he found out that I had a guitar, and we got together. I was about thirteen.”<sup>7</sup> Thus, McCartney and Harrison became fast friends after meeting on the bus. In 1957, they got together to learn the guitar at Harrison’s home, sharing a passion for American rock ‘n’ roll. McCartney was especially impressed with Harrison’s playing of Bill Justis’s “Raunchy.”

Mary McCartney was the major breadwinner in the family. In 1955, her job as a domiciliary midwife allowed the McCartneys to move to a small, two-floor brick terrace house at 20 Forthlin Road in the suburb of Allerton. This address was not only closer to the city’s center but also located in a better neighborhood than their previous residence at 12 Ardwick Road. As a part of her job, Mary McCartney rode her bicycle to the houses where she was needed. But the move and her work took a toll on her health. Having been diagnosed with breast cancer several years earlier, she underwent a mastectomy on 30 October 1956. She died the next day.

Devastated by the loss of his mother, McCartney found solace in music, practicing his Framus Zenith acoustic guitar for hours on end. In a word, guitar playing and rock ‘n’ roll became an obsession. Before taking up the guitar, McCartney learned how to play a trumpet bought for him by his father for his 14th birthday (18 June 1956).<sup>8</sup> Although he could eventually play a C-major scale, “The Saints Go Marching In,” and a few other things on the trumpet, McCartney quickly realized that it was going to be difficult for him to both sing and play a trumpet at the same time. Accordingly, with his father’s permission, he traded in the first instrument he ever owned for that Zenith acoustic guitar.

Because he was left-handed, and after noticing a picture of Slim Whitman playing a guitar left-handed, McCartney restrung the Zenith upside down, learning mirror-image versions of A, D, and E chords.<sup>9</sup> He began to write songs, the first being “I Lost My Little Girl,” which is based on G, G7, and C chords, as well as songs made famous when he was a Beatle, such as “Michelle.”<sup>10</sup> It was on the Zenith, moreover, that he learned “Twenty Flight Rock,” made famous by Eddie Cochran (1938–60). He played the

song for John Lennon on 6 July 1957 when they first met, which got him into the Quarry Men.<sup>11</sup>

Inspired by his father's piano playing, McCartney took up the keyboard instrument. He tried to take piano lessons in Liverpool, but eventually ended up teaching himself. As he was learning to play by ear, McCartney began writing songs on the piano, influenced by the British music-hall tradition of his father. Jim McCartney played trumpet and piano in a swing band—the “Masked Melody Makers,” which evolved into “Jim Mac’s Band”—in the 1920s until bad teeth precluded him from playing trumpet, forcing him to perform only on the piano. McCartney heard his father playing many old jazz and pop standards on the piano while he was growing up. Not surprisingly, at the age of 16, McCartney wrote “When I’m Sixty-Four,” a song strongly shaped by the music-hall tradition imparted to him by his father.

### THE BEATLE YEARS, 1957–70

On 6 July 1957, Paul McCartney met John Lennon at the village fête at Saint Peter’s Church in Woolton, a historic day in music history. Ivan Vaughan, a mutual friend who was aware of the two future Beatles’ passion for rock ‘n’ roll, invited McCartney to the fête not only to hear the Quarry Men but, more importantly, to meet Lennon. The Quarry Men were a struggling skiffle group in Liverpool with Lennon serving as their leader and singer.<sup>12</sup> The group began their set at approximately 4:15 p.m. in a field behind the church. They performed skiffle repertoire, such as “Cumberland Gap,” “Maggie May,” and “Railroad Bill,” along with rock ‘n’ roll hits, such as “Be Bop A Lula” by Gene Vincent and the Blue Jeans, and “Come Go with Me” by the Del Vikings. As recalled by McCartney, Lennon was singing “Come Go with Me” when he arrived with Vaughan. Not being familiar with the song’s lyrics, Lennon improvised words as he went along, adding colorful rhythm ‘n’ blues lines (“Down, down, down to the penitentiary”).

Later that day, McCartney met Lennon backstage in the church hall. McCartney played Eddie Cochran’s “Twenty Flight Rock,” along with other numbers such as “Be Bop A Lula,” for Lennon, and wrote down the lyrics of several songs. He showed Lennon how to play chords properly, as well as tune a guitar. Although Lennon was impressed that McCartney knew the lyrics of Cochran’s song, he was more impressed with McCartney’s musical abilities and invited him to join the Quarry Men one week later in order to strengthen the group. McCartney made his debut with the Quarry Men on 18 October 1957 at the New Clubmoor Hall in Liverpool. He fluffed a guitar solo when the group played “Guitar Boogie.”

The two future Beatles quickly became close friends and formed a songwriting partnership. According to Lennon, McCartney was a rocker with interests in Broadway and vaudeville.<sup>13</sup> Lennon admired Buddy Holly, whom he



considered as the first singer-songwriter to speak to his generation. In any event, Lennon and McCartney agreed to put both of their names on each of their songs, no matter who wrote most, if not all, of the song. Thus, one of the greatest songwriting teams in pop music history began.

After joining the Quarry Men, McCartney urged Lennon to allow George Harrison to join the group. Lennon was reluctant to accept Harrison, due to his age (he was almost fifteen), but relented because of the way Harrison played “Raunchy” on a bus ride home from a gig at Wilson Hall, Garston, on 6 February 1958.<sup>14</sup> In the summer of that same year, the Quarry Men cut their first record at Percy Phillips’s studio at 53 Kensington, Liverpool. The A-side featured “That’ll Be the Day” by Buddy Holly, with Lennon singing lead vocal, whereas the B-side included Harrison and McCartney’s “In Spite of All the Danger.”

Despite the various lineup changes in the Quarry Men and their disbanding as a group, McCartney, Lennon, and Harrison stayed together, continuing as a trio. Stuart Sutcliffe, Lennon’s friend from the Liverpool College of Art, joined the group as a bass guitarist in January 1960. According to various sources, Sutcliffe could not play the bass guitar very well, and would often turn his back to the audience in order to hide that fact. McCartney complained about Sutcliffe’s musical ability, considering him a hindrance to the band’s chances of succeeding in show business. Pete Best of the Blackjacks joined the group as a drummer just in time for their first trip abroad to Hamburg in August 1960. The group called itself by several names during this period, such as Johnny and the Moondogs, the Beatals, the Beetles, or the Silver Beetles, before settling on the Beatles for their residency in Hamburg. Their insect name was inspired by, and possibly a homage to, Buddy Holly and the Crickets, as well as a pun on beat music.

Once in Hamburg, the Beatles started playing at the Indra Club. After the Indra closed, the group worked at the larger Kaiserkeller, moving to the Top Ten Club in October 1960. At the Kaiserkeller, the Beatles met Ringo Starr (Richard Starkey), who was playing drums for Rory Storm and the Hurricanes, a Liverpool band that was the club’s featured act. At the Kaiserkeller, the two bands took turns playing for 12 hours straight. In late 1960, the Beatles had to leave Hamburg because the German authorities deported Harrison, who was too young at age 17 to be working after 10:00 p.m. each night. They revoked Lennon’s work permit a few days later, and he returned to Liverpool. McCartney and Best were arrested for attempted arson—as a joke, they pinned a condom to a concrete wall at the Bambi Kino, their accommodations while playing at the Indra Club, and lit it on fire. They spent three hours in a local jail and were subsequently deported. Instead of leaving for Liverpool like the others, Sutcliffe remained in Hamburg to stay with his German girlfriend, Astrid Kirchherr.

The 1960 residency in Hamburg was the beginning of a pivotal turning point for the Beatles. Because they had to play long sets, often taking drugs

to help them get through the night, the group got immensely better, honing their musical skills both individually and as an ensemble. According to Harrison, it was in Hamburg that the Beatles especially jelled as a group:

In my opinion[, ] our peak for playing live was Hamburg. At the time we weren't so famous, and people who came to see us were drawn in simply by our music and whatever atmosphere we managed to create. We got *very* tight as a band there. We were at four different clubs altogether in Germany. Originally we played the Indra, and, when that shut, we went over to the Kaiserkeller and then, later on, the Top Ten. Back in England, all the bands were getting into wearing matching ties and handkerchiefs, and were doing little dance routines like the Shadows. We were definitely not into that, so we just kept doing whatever we felt like.<sup>15</sup>

After leaving Hamburg, the Beatles got back together in Liverpool and started to play again, working the Cavern Club for the first time in February 1961. Because of Sutcliffe's absence, McCartney started to play bass for the group, although Sutcliffe returned to Liverpool in January 1961 and actually appeared as bass guitarist with the Beatles at their Cavern Club debut on 9 February 1961. The Beatles returned to Hamburg in April and appeared at the Top Ten Club. They recorded an album with Tony Sheridan, a former regular on the British television series *Oh, Boy!* Besides backing Sheridan on several numbers, including "My Bonnie," the Beatles recorded "Ain't She Sweet," with Lennon on lead vocal, and "Cry for a Shadow," an instrumental credited to Harrison. Although reuniting with the Beatles at this time, Sutcliffe left the Beatles when the group returned to Liverpool in July 1961. He remained in Hamburg in order to pursue his art studies as well as to be with Astrid Kircherr. At this time, McCartney became the Beatles' permanent bass player.

After noticing customers requesting a recording of the Beatles' "My Bonnie" at his North End Music Store (N.E.M.S.) in Liverpool, as well as reading about the group in *The Mersey Beat*, a newspaper that he stocked at the store, Brian Epstein (1934–67) decided to visit the Cavern Club on 9 November 1961 during a lunchtime session to see the Beatles. Impressed by what he had heard, he later signed the Beatles to a management contract. Epstein cleaned up the Beatles' act, forbidding them to curse, drink, eat, or smoke on stage. Moreover, Epstein had the group shed their leather jackets and blue jeans for smartly tailored matching suits.

Besides securing numerous gigs, Epstein was determined to obtain a recording contract for the Beatles. On New Year's Day, 1962, the Beatles auditioned for Mike Smith of Decca Records in West Hampstead, London. Judging them unimpressive, Smith declined to offer them a recording contract. After being rejected by other record companies, along with playing many gigs including a stint in April at the Star Club in Hamburg, where they

learned that Sutcliffe had died of a brain hemorrhage shortly before their arrival, the Beatles finally signed a recording contract with Parlophone Records, a division of EMI Records, on 9 May 1962. Although not impressed by the repertoire he heard when the Beatles auditioned, George Martin, a producer at Parlophone and a classically trained musician, was struck not only by their musical potential but also their immense personal charm. On 18 August 1962, Epstein fired Pete Best at McCartney and Harrison's request, because they were displeased with his drumming. (For his part, Lennon got along with Best.) Ringo Starr was hired immediately as the new drummer for the Beatles.

On 11 September 1962, the Beatles recorded "Love Me Do" as a single, with session drummer Andy White (instead of Starr) playing the drums. The B-side featured "P. S. I Love You." "Love Me Do" was released on 5 October 1962 and reached as high as No. 17 on the British pop charts. McCartney wrote most of the song in 1958, with Lennon contributing to the song's middle section.<sup>16</sup> According to McCartney, it was influenced by Buddy Holly.<sup>17</sup> Buoyed by the success of "Love Me Do," Martin asked the Beatles for another song to record as a single. They complied by offering a faster version of Lennon's "Please, Please Me." The song reached No. 1 on the British pop charts, ushering Beatlemania into the United Kingdom, and, ultimately, the entire world.

Because of the instantaneous success of "Please, Please Me," George Martin had the Beatles make an album of the same name on 11 February 1963 at Abbey Road Studios. The Beatles recorded what were essentially live performances on primitive two-track equipment. The songs included Lennon and McCartney originals, as well as cover songs from their stage act.<sup>18</sup> Further singles, such as "From Me to You" and "She Loves You," and the album *With the Beatles*, followed in 1963, solidifying the Beatles' stature with the British public. The Beatles quickly became popular, furthermore, in the rest of Europe. To ensure their worldwide success, they had to conquer America, which they did in 1964 through a series of performances on *The Ed Sullivan Show* in February and the release of several singles and two albums on the Capitol label, *Meet the Beatles* and *The Beatles' Second Album*. What followed from 1964 to 1970 was a spectacular musical success story, with the Beatles accumulating numerous No. 1 hits and staggering record sales.<sup>19</sup>

During their reign as pop icons in the 1960s, the Beatles grew in artistic stature. They improved greatly as musicians, turning away from their earlier, innocuous pop songs to music rivaling that of classical composers, an astonishing musical development, to say the least. They also became cultural spokesmen for the youth generation of the turbulent 1960s, speaking out against the Vietnam War and racism. In short, every Beatle activity, album, interview, public appearance, or press conference was frequently a cultural, media, or musical event.

As songwriters, Lennon and McCartney's collaborative efforts varied according to their circumstances. In 1963, they composed and arranged most

new songs on tour buses or in hotel rooms between concert dates due to a hectic recording schedule. They collaborated fully on early songs such as “From Me to You,” “Thank You Girl,” “She Loves You,” and “I Want to Hold Your Hand.” But with more time for recording in 1964, Lennon and McCartney reverted to their earlier practice of composing their own songs, with the other typically contributing to the song’s bridge. They often composed their songs at various residences in and outside London, such as 57 Wimpole Street (the London home of the parents of McCartney’s girlfriend Jane Asher, where McCartney lived prior to 1966), 7 Cavendish Avenue (McCartney’s London home beginning in 1966), or Kenwood (Lennon’s country mansion in England). From 1965 onward, they frequently finished their songs during studio time.

As far as songwriting approaches were concerned, McCartney normally composed the music first and then added lyrics. For Lennon, it was usually the reverse. According to commonly held views regarding the two, Lennon was the master of imagery and words, whereas McCartney was the more sophisticated musician.<sup>20</sup> Lennon’s songs evince, in other words, more intellectual substance than those by the sentimental McCartney. Lennon would encourage McCartney to polish his lyrics, whereas McCartney would help Lennon musically. Although there is a grain of truth to all of this, is it fair to McCartney? Consider his lyrics to “Yesterday” or “Blackbird”; surely they are not superficial.

Besides writing songs for the Beatles to record, McCartney played bass in the group, becoming a top rock ‘n’ roll bassist in the process as he performed on his iconic, cello-shaped Hoffner.<sup>21</sup> In early Beatle songs, McCartney would often play the roots and fifths of chords in dotted rhythms or repetitive arpeggio-based figures. In 1963, he began to play more intricate bass lines, incorporating more melodic motion than before as well as incorporating vertical open fifths to mark song divisions. Later, the bass lines got even more virtuosic as McCartney, freed from supporting a live group, would overdub the bass part onto its own track. In addition to his Hoffner bass, McCartney played other instruments on Beatle recordings, such as a Rickenbacker bass (beginning with *Rubber Soul*), an Epiphone Texas acoustic guitar, an Epiphone Casino electric guitar, and keyboard instruments.

McCartney and Lennon were the best singers in the Beatles. McCartney was a highly versatile singer. He could shout out rock ‘n’ roll numbers in the style of Little Richard, as well as sing ballads with the best of crooners. Lennon was equally adept at singing rock ‘n’ roll songs, although in a less abrasive style. He was clearly a more soulful singer than McCartney, possessing a euphonious falsetto. When the two Beatles sang duets, McCartney, who had a higher vocal range than Lennon, would often sing a descant to Lennon’s melody. When McCartney sang the melody, Lennon sang a lower harmony part. For emphatic moments in their songs, they would sing in octaves, with McCartney taking the higher note. While their duet techniques stemmed

from rockabilly artists such as the Everly Brothers or Buddy Holly (who overdubbed his own backing vocal), McCartney and Lennon's three-part vocals with Harrison were influenced by the Jordanaires, the Coasters, Motown artists, and girl groups, such as the Shirelles, of the early 1960s.

During the 1960s, McCartney was involved with musical projects outside the Beatles. He wrote songs for Peter and Gordon, Billy J. Kramer and the Dakotas, Cilla Black, Mary Hopkin, and Badfinger. He composed the soundtrack to the 1966 film *The Family Way*, starring Hayley Mills. McCartney also produced recording artists, such as Mary Hopkin, Jackie Lomax, the Bonzo Dog Doo-Dah Band, and Badfinger. He became interested in electronic music, especially that by Cage and Stockhausen, experimenting with tape loops that materialized on *Revolver*'s "Tomorrow Never Knows."

After serious romantic relationships with Liverpool flame Dorothy ("Dot") Rhone and the British actress Jane Asher, McCartney married the American photographer Linda Louise Eastman (1942–98) on 12 March 1969 in London. He met Eastman at a Georgie Fame and the Blue Flames concert at the Bag O' Nails Club in Soho, London on 15 May 1967.<sup>22</sup> Eastman was on assignment in London to take photographs of some of the city's major groups. On 19 May, McCartney and Eastman met again at a party launching the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album at Brian Epstein's home in Belgravia. After finally breaking it off with Asher in July 1968, McCartney pursued Eastman. After seeing Eastman in New York in May 1968 when he and Lennon were promoting the newly founded Apple Corps, McCartney contacted her in September, requesting that she come to London, which she did. They lived together for several months before they decided to get married. At the time of their marriage at a small civil ceremony at Marylebone Registry Office, Eastman was four months pregnant with their first daughter, Mary Anna. McCartney and Eastman were to have two more children together, Stella Nina and James Louis. McCartney adopted Eastman's daughter Heather Louise from her first marriage to Joseph "Mel" See.

When the Beatles started, Lennon was the leader of the group. But that began to change in 1965 as McCartney began to assert himself within the group's dynamics. He matched Lennon song for song and began to be quite demanding with the other Beatles when it came to realizing his music in the studio. He was often critical of Harrison's guitar playing and could be equally harsh on Starr and his drumming. By 1967, McCartney dominated the group musically and even filled a business void left open by the death of Brian Epstein in August 1967. He was the driving force behind the Beatles' *Magical Mystery Tour* television special of 1967, and, according to Harrison, conceived of the film *Let It Be*.<sup>23</sup> Lennon became increasingly disillusioned with the Beatles, as by this time he was not consciously making any decisions and regarded recording songs with the group as just another nine-to-five job.

As a group, the Beatles experienced a slow, agonizing death. They ceased to function as a musical ensemble by 1968. During the recording of the *White*

*Album (The Beatles)*, they often served as session players for each other's songs. Their increasing disenchantment with each other is typified by the filmed row between Harrison and McCartney during the rehearsals of *Let It Be*. Harrison and Starr quit temporarily in 1968–69, and Lennon permanently—although privately—on 20 September 1969. But it was McCartney who made the break both permanent and public. In his debut solo album *McCartney*, released on 17 April 1970, McCartney provided an insert with album copies that included a self-written interview. In the insert, McCartney announced his break with the Beatles, stating that he had a better time with his family. As he became the *de facto* leader of the group, McCartney was pitted against the other Beatles in business disagreements over Apple Corps. McCartney wanted his father-in-law, Lee Eastman, to manage the Beatles' affairs, while the others wanted Allen Klein. The others won out, although Eastman and his son John were appointed as the Beatles' lawyers to oversee Klein's activities. On 31 December 1970, McCartney filed suit to dissolve the Beatles' partnership, citing interference with the creative control of his musical projects by the group and others. On 9 January 1975, the Beatles & Co. was formally dissolved. Lawsuits by ex-Beatles against Klein, against each other, and EMI/Capitol continued until 1989.

## WINGS, 1971–80

After Lennon announced that he was leaving the Beatles on 20 September 1969, McCartney and his family retired to his High Park Farm in Scotland the following October.<sup>24</sup> McCartney was bewildered, depressed, and angry not only over the breakup of the Beatles but also about his future as a recording artist. In short, he was suffering from a nervous breakdown. Could he make it as a musician after 12 years as a member of the world's most successful rock band? Yes, he could, according to Eastman. She was instrumental in giving McCartney the courage and strength to move on so that he could write songs and perform again.

McCartney also felt trapped by an unfair contract that obligated him to the now defunct Beatles. In July 1967, when Apple Corps was created, all four Beatles had signed an agreement that connected them financially for 10 years. Aside from songwriting royalties, all profits went into Apple, which the group jointly owned. Thus, all four Beatles would share in the royalties arising both from their work as a group and their solo albums. While still insisting that all things associated with the Beatles should be shared equally, McCartney wanted profits from his individual efforts to be his sole property, in addition to having complete artistic control over his work. Realizing that McCartney had composed the most commercially successful Beatle songs and would probably make the most commercially successful solo albums, Klein did not want to see McCartney dissolve his legal relationship with the Beatles, because



Lennon, Harrison, and Starr, as well as Klein, would lose their share of McCartney's potential earnings. But McCartney wanted out of the Beatles, hence he sued his fellow band members in court.

With Eastman's encouragement, McCartney began to record again. After returning from Scotland just before Christmas 1969, McCartney installed a Studer four-track tape recorder in his London residence on Cavendish Avenue. Without the benefit of a mixer or VU meters, McCartney began to record tracks for a solo album, the first of which was a song written in Scotland called "The Lovely Linda," which was done to test the machine. He finished many of the tracks at Abbey Road Studios No. 2 and Morgan Studios in Willesden. What resulted was McCartney's first solo album entitled *McCartney*. Aside from some backing vocals by Eastman, McCartney sang all the vocals and played all the instruments on the album.

McCartney found recording as a solo artist to be an exhilarating endeavor, similar to what he had experienced as a Beatle in the group's early days. Moreover, he wanted to form a new band, determining that there was life after the Beatles. He insisted that Eastman be a part of his new musical career by becoming a member of the band so that she and the children could be with him when the band was on tour. Despite her protests, she relented, and had to learn the piano under McCartney's tutelage. Although she did this for her family, it meant that she had to put her career as a photographer on hold.

McCartney's second album, *Ram*, was released in May 1971. He recorded it in New York between January and March 1971. Backing musicians included Dave Spinoza and Hugh McCracken on guitars, and Denny Seiwell, future member of Wings, on drums. McCartney also secured the services of the New York Philharmonic to play on the album. He worked intensively with Eastman on singing harmony parts in order to ensure that the album's vocal tracks sounded good. According to McCartney, he and Eastman cowrote some of the songs on *Ram*, which raised eyebrows everywhere, especially on the part of McCartney's publisher, who sued him.<sup>25</sup> Because of Eastman's hard work, the album was credited to both McCartney and Eastman.

After recording *Ram*, McCartney formed Wings in August 1971 with Denny Seiwell on drums; Denny Laine, former member of the Moody Blues, on guitar; McCartney on bass; and Eastman on keyboards.<sup>26</sup> In keeping with his back-to-basics approach that he was espousing as a Beatle during the filming of *Let It Be*, McCartney did not want to form a supergroup. Rehearsing at Rude Studio, a small four-track demo studio on McCartney's farm in Scotland, the fledgling band developed material for what would later constitute their first album, *Wings Wild Life*, at Abbey Road Studios. McCartney introduced the band to the press on 3 August 1971. He thought of the name Wings while in a hospital waiting room as his daughter Stella was being born by Caesarean section.

During the 1970s, Wings was extremely successful as a band. Despite several lineup changes, they rivaled the accomplishments of the Beatles, releasing