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cided to use the time to write.

"I stocked the car with pads and pens and made a start. I was always scared of writing. I was never any good at it, even in school, so I began just trying to write 'a day in the life of Paul McCartney' sort of thing. Then I heard a story about the Sex Pistols having the master tapes of their first album go missing and that started me thinking."

As it stands *Broad Street* concerns an international pop star (played by McCartney) who has worked for a year on a new album when the master tapes vanish, perhaps stolen by an ex-convict he's taken pity on and given a job. Ringo who was working on *Tug of War* with Paul read the script and loved it. "Great," said Paul, "because I've written a part for you in it." Ringo and his wife, actress Barbara Bach, were among the first to sign on for the film. Record producer George Martin (sometimes known as "The Fifth Beatle" because of his influence with the group's records) plays himself. Australian actor Bryan Brown ('Breaker Morant') plays Paul's shrewd Australian manager (echoes of Steve Shrimpton, Paul's real Australian manager?). There are 14 songs in the film ranging from Lennon/McCartney favorites like "Good Day Sunshine" and "Eleanor Rigby" to "Band on the Run" and "So Bad" to some new songs written especially for the film.

Part Three: Sharp Words

McCartney is well aware of the criticisms that have been levelled at him and at his music since the Beatles broke up: that he is manipulative and hypocritical, that his songs are sentimental and superficial. "It does annoy me when journalists write about me as if 'oh, isn't he the sharp one.' I remember one day when we were having arguments in The Beatles. I said something and as it happens I was in the right. John (Lennon) turned around and said 'well you're always right aren't you?' But he still did it his way. It was shocking to me because suddenly I thought, 'oh god, I've always thought it was okay just to be right. Someone's wrong, someone's right and we go with who's right. But sometimes it isn't enough to be right and it was a shock to me having to learn that."

"I'm not trying to be the clever one these days at all. I really try to avoid it like mad, in fact. I mean, people do get a very wrong impression of me. If they're feeling bitchy, they'll categorize me as the schmaltzy one. I don't mind if they call me romantic or sentimental."

Talking about himself, McCartney can be his own worst enemy. He's not nearly as conventional as he sounds but he doesn't have the way with words that John Lennon had that made his own domesticity seem like the ultimate in

rock rebellion. The facts are that Paul, of all the ex-Beatles, has tried hardest to remain true to the old rock and roll. When the Beatles broke up, the formed Wings with his wife Linda and guitarist Denny Laine, packed them in the back of a transit van and set off on an ad hoc tour of Britain, turning up at colleges unannounced and asking if he could play for them for free. It was back to basics with a vengeance and as a result McCartney says, "we couldn't believe it when Wings became successful. There'd been tremendous criticism of Linda being in the group (Linda McCartney, a professional photographer before she met Paul, had no musical training). We'd formed Wings on a whim, we'd done it on vibes."

Part Four: Bandleader on the Run

Whatever its origins, Wings was the beginning of McCartney's staggeringly successful solo career. He's always been a perfectionist and a workaholic. As George Martin observed on 'Broad Street.' "I couldn't stand the pace Paul goes. He gets up incredibly early in the morning, he drives two hours to and from Sussex to the studios, he acts all day. During lunchtime he's talking about problems on the film with one person or another, every evening he's having discussions with the director or the producer. He's involved in every aspect."

"Obviously it's easier for me to make a film or do some big project that it would be for the average person," says McCartney who pumped \$100 thousand of his own money into *Broad Street* before 20th Century Fox took over the financing. "That's one of the terrific things about my life. It's one of the things you work and become successful for even though you may not realize it. When you get money, you don't just stop, so there must be something else. I think it's this kind of thing. The freedom of action, the freedom to change your direction professionally a little."

Though he has collaborated with the best, like Stevie Wonder on "Ebony and Ivory" and Michael Jackson, McCartney's name is forever linked with John Lennon. Though their relationship degenerated into bitter squabbles after the Beatles broke up, Lennon's murder in 1980 hit Paul hard.

"On a purely selfish level it affected my composure in public places. You begin to be wary of getting into close quarters with fans. When some kid reaches into his pocket for a pen or a bit of paper, you tense and want to ease away. That passes with time to some extent. What will never pass is the personal sadness. I'm just grateful that the last words we had together were pretty decent. That means a lot to me."