

# Paul McCartney from Wings through the 90's



## **McCartney II**

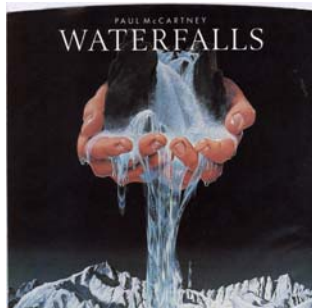
Columbia FC-36511

May 21, 1980

About ten years after recording *McCartney* by himself, Paul got several songs together and recorded them--again alone--on somewhat of a lark. Then Paul embarked on his ill-fated 1980 tour of Japan (which resulted in his being jailed for drug possession). After returning to the safety of his own home, he was urged to release the album, and he did.

The album contrasts well with *McCartney*, for this second production contains numerous instruments and electronic tricks that were not present on the 1970 release. Side One is particularly interesting. The solo version of "Coming Up" is followed by the fun track, "Temporary Secretary" (released as a single in England). The almost-lament, "On the Way," is then succeeded by "Waterfalls," Paul's second (US) single from the album. "Bogey Music," from Side Two, is also a standout. John Lennon heard a song from *McCartney II* and thought that Paul sounded sad.

When the album was released in the US, a bonus one-sided single -- the hit version of "Coming Up"--was included with the LP. This hit was enough to propel the album to the #3 position on the charts, during a time when disco was now on the wane.



## **"Waterfalls"**

Columbia 1-11335

Jul. 22, 1980

The lovely ballad about protectiveness was one of the standouts from *McCartney II*. After "Coming Up," it received the most airplay and the most positive response from Paul's friends. As a single, though, the song fared poorly, only reaching #83...one of Paul's worst showings to date. The picture sleeve drawing somewhat resembles a mushroom cloud.

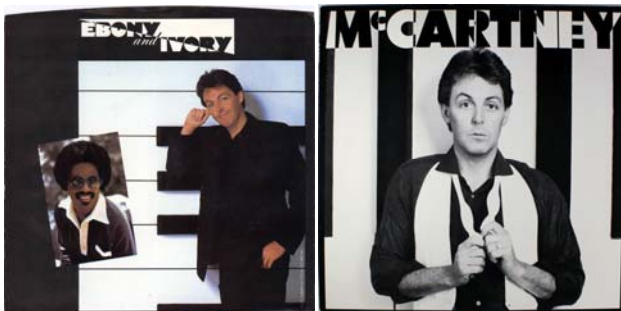


***The McCartney Interview***

Columbia PC-36987

Dec. 4, 1980

This album was originally released to promote *McCartney II*. Then, it was a double "demonstration only" album (Columbia A2S-821) with a script insert and a letter. That record, released to radio stations in August, proved popular enough that 57,000 copies of the single-record version were pressed for public consumption. Naturally, the album did not make the Top 100.



**"Ebony and Ivory"/"Rainclouds"**

Columbia 18-02860 and 44-02878 (12") Mar. 29, 1982

In the preparation for his next album, Paul had recorded a song called "Ebony and Ivory," about the relations between blacks and Caucasians. After completing a version of the song, he enlisted his friend Stevie Wonder to sing the song with him as a duet. The public loved the song, and it shot to #1, with heavy airplay. A 12" single was issued two weeks later that included both the single version and Paul's solo version of the song. Oddly, all copies of the commercial single which I have seen are second pressings. Apparently, something went wrong with the first pressing. Promo 12" singles were also prepared, including the a-side, "Ballroom Dancing," and "The Pound is Sinking" (AS 1444).



***Tug of War***

Columbia TC-37462

Apr. 26, 1982

This album is often hailed as Paul's best album of the Eighties, and one of his best ever. Many songs, including the title track, "Ebony and Ivory," "Take It Away," and "Wanderlust" received the deserved attention of the critics and public. The album was produced by George Martin,

who no doubt knows Paul well enough to bring out his best. An easy #1 for Paul, his first #1 album for Columbia, and his **only** #1 album to date since *Wings Over America*.



**"Take It Away"/"I'll Give You a Ring"** Columbia 18-03018 and 44-03019 (12") Jul. 10, 1982

The second hot single from *Tug of War*, destined for #10 on the charts. The lyrics again seem to take a snapshot of Paul's career as an artist, along with images from a nightclub. The promotional singles featured an edited intro, and in Japan, the 12" single was released on yellow vinyl.



**"Tug of War"/"Get It"** Columbia 38-03235 Oct. 2, 1982

The title track from Paul's blockbuster album did not fare well on the charts, neither in England (where it was a complete flop) nor in the United States (where it struggled to #55). Nevertheless, the song about the struggles to maintain equity in relationships (and in society) is one of Paul's classic ballads, with a great rocking midsection. In the US, the single came with no special sleeve, but in England, it was issued with the picture sleeve shown here.



**"The Girl is Mine"** Epic 34-03288 Oct. 26, 1982

This doggone single, Paul's first duet with Michael Jackson, was released well before the Christmas buying rush. Listeners rushed to hear the two singers together, and the record rose to #2 on the charts. The song would later be issued as a "one sided" single, part of a test market done by Columbia/Epic Records (ENR-03372). That test market failed, but Paul's penchant for teaming up to make hot records was a great success.



**"Say Say Say"/"Ode to a Koala Bear"** Columbia 38-04168 and 44-04169 (12") Oct. 4, 1983

A year after Paul's first duet with his friend, Michael Jackson, the second such duet was released. "Say Say Say" was even more well-received, shooting to #1. In England, Parlophone had released "Pipes of Peace" as a single--the title track from the new McCartney album. The song would be issued as a b-side here instead, after the release of the LP. The picture sleeve to the "Say Say Say" single prompted people to say that Michael Jackson resembled Gumby. The 12" single featured a longer (5:40) version of the a-side, plus the b-side (3:45) and a 7:00 instrumental version of the a-side. Jackson's relations with Paul would soon sour, when Michael would purchase ATV Music, owners of the publishing rights of most Beatles songs. This would be the last team-up between the pop superstars and Paul McCartney's last #1 single...to date.



***Pipes of Peace***

Columbia QC-39149

Oct. 26, 1983

The "Say Say Say" single was hot, but this album was received somewhat lukewarmly. Again, the album contained some fine McCartney work, but perhaps after *Tug of War*, people were bound to be disappointed. The album maxed out at #15.



**"So Bad"/"Pipes of Peace"**

Columbia 38-04296

Dec. 13, 1983

Perhaps Paul was suffering from underpromotion, for this single was another in a string of fine McCartney ballads. While generally not favorably compared to, say, "Yesterday," "So Bad" is certainly a pleasant-sounding record. But the eighties buyers were looking for something

different, and this single stopped short -- at #23. This record features the same songs as the UK single, but, there, "Pipes of Peace" was the a-side. The picture sleeves are also very similar.



**"No More Lonely Nights"/"NMLN (Playout Version)"** Columbia 38-04581 and 44-05077 (12") Oct. 2, 1984

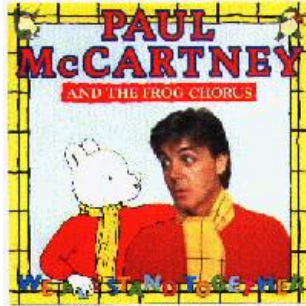
Another classic song from balladmeister McCartney. The hit version of the song was even labeled the "ballad version" -- perhaps to remind the public. They didn't need much of a reminder to place "No More Lonely Nights" in the Top Ten. It finished at #6. The b-side was the version of the song that was played over the closing credits of the *Broad Street* film. The ballad side was promoted by itself at first, with a 12" promo single (AS 1940). This record would be followed by a 12" version (with the additional track, "Silly Love Songs"), a picture disk single (8C8 39927), and a "dance remix" (by Arthur Baker). The dance remix (originally on promo 12" single AS 1990) eventually became the b-side of this single and its corresponding commercial 12" single. The buying public appeared to be primed for Paul's latest album, soon to come.



***Give My Regards to Broad Street*** Columbia SC-39613 Oct. 16, 1984

Paul had timed everything right. He had a hit single on the charts. His latest film effort, of which this is the soundtrack, was being released for the Christmas market. This would be the latest in his string of successes. But the film, hastily written while he was in jail on drug charges, was a flop--remaining in most theaters for a week or less. The album received no support from the movie, and climbed only as high as #21. This would be a nice success for a new artist, but for Paul McCartney, this was somewhat less than successful. The album, Paul's last for Columbia, contains remakes of classic songs, including "Eleanor Rigby," and comes across as a halfway decent effort. Perhaps more preparation would have made this a top-notch record. As for the film....





**"We All Stand Together"/"WAST (Humming Version)"**

Not Released in the US

Nov. 12, 1984

The film, Give My Regards to Broad Street, was preceded in the theaters by a cartoon feature. Rupert the Bear, somewhat important in British cartoon lore, was the star of that feature, and central to the cartoon was a certain song. That song, "We All Stand Together," was performed by Paul McCartney and the Frog Chorus. A delightful song for both children and adults, the English public enjoyed it. The single went unreleased in the United States, and so the picture sleeve is the sleeve from England.

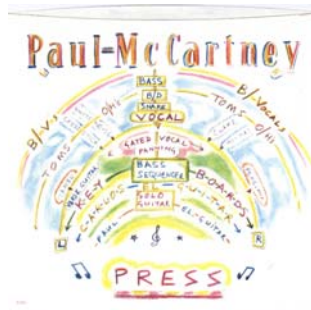


**"Spies Like Us"/"My Carnival"**

Capitol B-5537 or V-15212 (12")

Nov. 13, 1985

After 5 years of floundering at Columbia (in North America), Paul returned to Capitol Records. He also returned to writing themes for spy films, although this one was a Chevy Chase spoof. In the video, an "Abbey Road crossing" is shown at the end, which caught the attention of most Beatles fans at the time. A decent dance song, "Spies Like Us" peaked at #7 on the charts, adding to Paul's long list of Top Ten singles. Promotional singles feature a long (4:40) version of the song backed with the 3:46 edit. The 12" single contains the long version, now dubbed the "Party Mix," the shorter "DJ Version," and an Art of Noise remix (3:56), together with a 6:00 "Party Mix" of the b-side.



**"Press"/"It's Not True"**

Capitol B-5597 or V-15235 (12")

July 16, 1986

The title song from Paul's first release back at Capitol rose slowly on the charts, making it to #21 before falling off. The re-release of the Beatles "Twist and Shout" was on the charts at about the same time, provoking an interest in Paul's old group. "Press" sounds more "eighties" than any of Paul's earlier solo efforts, an indication that perhaps he was changing with the times. Two promotional singles were issued to generate airplay for this record. The song itself ran 4:23 on the album, but the single version (also found on the promo 12" record, SPRO-9763) was called the "Video Edit" version and ran only 3:35. The commercial 12" single contained an extended (4:41) "Video Version" (as well as a 5:51 version of the b-side, a 5:18 mix of "Hanglide," and the 6:28 "Dub Mix" of the a-side). The standard 7" promo single (PB-5597) contains the Video Edit version of the song, but there is a rare promotional single (7PRO-9765/6) that contains a unique 4:07 mix of the song.



***Press to Play***

Capitol PJAS-12475

Aug. 21, 1986

This album was regarded by most people as not one of Paul's better records. Chartwise, it made it to #30, and airplay was not very strong.



**"Angry" and "Stranglehold"**

Capitol B-5636

Oct. 29, 1986

Both of these songs had received some attention from radio stations, and so they were paired together. A 12" promo single of "Angry" was released (SPRO-9797), followed by a promo 12" of "Stranglehold" (SPRO-9860/1). "Stranglehold" was the stronger side, and it eventually emerged as the a-side, with a remixed "Angry" as the b-side. Neither side fared well on the charts, though; the single stayed near the bottom at #81.

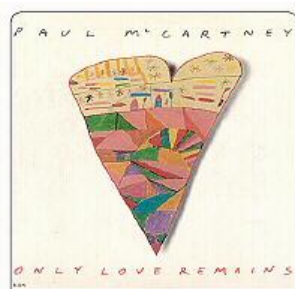


### "Pretty Little Head"

Capitol SPRO-9928

November,  
1986

In England, "Pretty Little Head" (backed with "Write Away") had been chosen as Paul's newest single. Released on October 27, 1986 (on Parlophone R 6145), the British single failed to chart -- even though it appeared in three formats. For that single, two new versions of the A-side were made: an extended (6:56) version for the 12" single (remixed by John Potoker) and a shorter (3:50) version for the 7" single (remixed by Larry Alexander). In the USA, Alexander's 3:50 remix of the A-side was given a tryout as a 12" promo single, with the same song on the flipside (instead of "Write Away"). When it generated about as much airplay in America as it had in England, no cassette single was issued in the USA.



### "Only Love Remains"/"Tough on a Tightrope"

Capitol B-5672

Jan. 6,  
1987

Another song that was gaining some attention, "Only Love Remains" was released as a single. The record broke the Top Forty in England but in the States it was a complete flop.



### "Once Upon a Long Ago"/"Back on My Feet"

Parlophone R 6170 (UK)

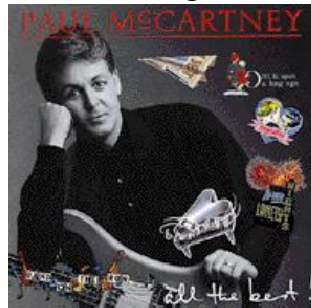
Nov. 16, 1987

Paul himself must have forgotten this single, since the single was neglected on the MPL website when this article was first written. Both songs are notable as having been produced by Phil Ramone. The a-side, too, was mixed by none other than George Martin.

The CD EP (CDR 6170), Paul's first of the kind, contains two songs from a July 20-21 monster session which produced 17 different tracks. "Don't Get Around Much Anymore" was originally



released in 1940 -- which version Paul heard and when he heard it, Paul has not mentioned. The fourth song on the EP was "Kansas City," a song familiar to Beatles fans. Paul liked to scream through the Little Richard arrangement of the song, and that's just what Paul does here.

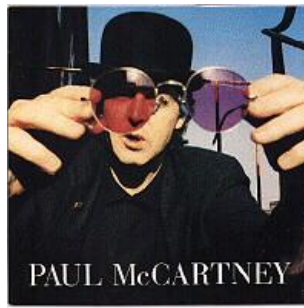


***All the Best***

Capitol CLW-48287

Dec. 12, 1987

Paul released little new material in 1987, and this comprehensive greatest hits collection was supposed to fill the demand. But demand for a second collection (see 1979's *Wings Greatest*) was lower even than for the first. The record made it to #62 and fell off the charts.

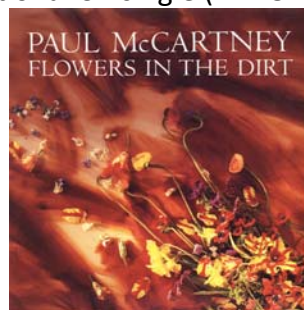


**"My Brave Face"/"Flying to My Home"**

Capitol B-44367

Jun. 7, 1989

Paul's recorded output in 1988 had been to a limited market (see *CHOBA B CCCP*). In '89, Paul put on his brave face and issued another record, heralding another album of new material. Paul was touring again and having great success doing so. The tour may have helped "My Brave Face," which managed to get to the #25 position. The CD EP, released three months later, contained two songs that were unavailable on the 45; in the US, the EP was issued as Capitol C2-15468. Also in the USA, a promotional CD single (DPRO-79590) was issued -- Paul's first.

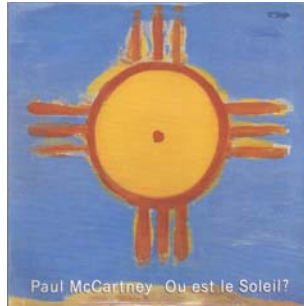


***Flowers in the Dirt***

Capitol C1-91653

Jun. 29, 1989

Several songs received due praise and attention from Paul's 1989 release. People coming out of his tour often mentioned his new material alongside the old. The album reached a peak position of #21, with a few of the songs remaining as part of Paul's continual live act. The album also gave Paul yet another gold record to add to his collection.



**"Ou Est Le Soleil?"/Tub Dub Mix/Instrumental** Capitol V-15499 (12" single) Jul. 22, 1989

Released first as a 12" single, then as a cassette single, and finally as the b-side of another cassette single, "Ou Est Le Soleil?" was one of the favorites from Paul's new set of songs. In the United States, Paul promoted it by issuing a promo CD single (DPRO-79836) that featured an edit by Shep Pettibone. Unfortunately, favored though it was, the charts did not favor the record. The title is French for "Where is the sun?"

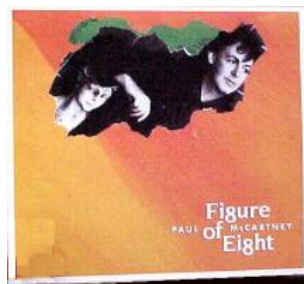


**"This One"**

Capitol 4JM-44438

Aug. 17, 1989

"This One" is a potent rocker from good ol' Paul, and it deserved far better than the #94 charting that it received in the US. In England, the song appeared in several formats and made it to #18, which is really more like it. As Paul's post-Wings repertoire becomes better known, "This One" will probably be regarded as one of his excellent numbers. Fun to play and sing. In the US, the song was the first to be unavailable on vinyl (apart from the promotional copies, 7PRO-79700). A CD promotional single (DPRO-79743) of the a-side was also issued. In England, a fine PS was available with the record.



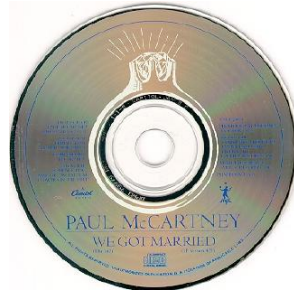
**"Figure of Eight"/"Ou Est Le Soleil?"**

Capitol 4JM-44489

Dec. 21, 1989

This single had already been released in England, rising to #42 on the New Musical Express chart. In the United States, the single came out later, being backed with an already-issued song. There was not much interest in this record, and it stopped at #92, giving Paul a string of flops to contend with. In England, the single was available in the 45 RPM format (R 6235) and in the CD3 format with different sleeves. A promo CD in the USA (DPRO 79871, same cover as the UK 45)

was released, containing the 7" single and 12" single versions of the song. US test pressings exist, numbered 7PRO-79889, but no promo or commercial copies were made.



**"We Got Married" (edit)/"We Got Married" (LP)** Capitol DPRO-79979 February 13, 1990  
As the LP was still selling, Capitol issued a promotional single, spotlighting one song. The edited side (4:00, but listed as 3:46) is unique to this single.



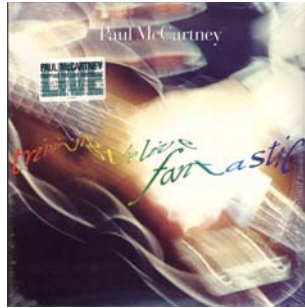
**"Put It There"/"Mama's Little Girl"** Capitol 4JM-44570 April, 1990

In July, 1989, Capitol had balked at releasing "Put It There" as a single. A few promotional copies (7PRO-79074) were pressed, but this single was put off. Now, Paul was preparing to tour again, and the time seemed ripe for a single. The record didn't chart, however, and Paul went on to tour without the support of a hit record.



**"Birthday"/"Good Day Sunshine" (live)** Capitol 4JM-44645 October, 1990

Another "live" collection of great McCartney performances was preparing for release, and the time seemed right to lead it off with a single. And what better idea for a single than two Beatles songs, back to back? Not such a great idea, though, because the single did not do well, although the album sold. First printings of the single misspelled the B-side title. The a-side was also issued as a promotional CD (7PRO-79392).

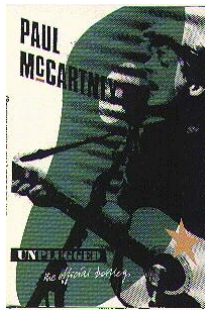


***Tripping the Live Fantastic***

Capitol C1-94778

October, 1990

Only Paul could pull off issuing ANOTHER three record live album. This one peaked at #26, enjoying good popularity for a live show. But then again, Paul's show itself was very popular worldwide. A scaled down "highlights" album was also issued (C4-95379 and C1-595379) the following month; it failed to reach #100 on its own, with most people opting for the full package. With Capitol pressing vinyl in lower numbers through 1990, this record is somewhat scarce in the LP format.

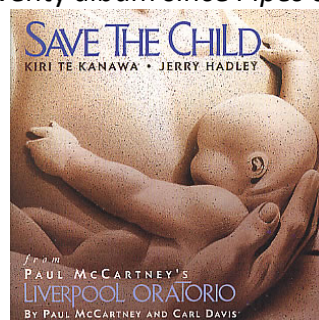


***Paul McCartney -- Unplugged***

Capitol C4-96413

June, 1991

Paul made a tremendously popular appearance on MTV's "Unplugged" spotlight show, playing acoustic versions of several songs, past and present. Highlights include "We Can Work It Out" and a new/old number that he had started writing when he was 14 years old. This edition was limited in cassette and CD formats and was unavailable in the US on LP, except as an import. Intended more as a novelty/souvenir than a full-fledged release, the record went to #14 on the charts, becoming Paul's first Top Twenty album since *Pipes of Peace* in 1983.

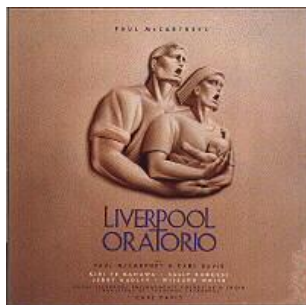


**"Save the Child"/"The Drinking Song"**

Capitol C2-15796

October, 1991

In England, the impending release of Paul's highly-hailed classical album was greeted by the release of a single in vinyl (Parlophone 204513-7), cassette (Parlophone KIRITC 2), and CD; in the USA, the songs were issued only on CD. Both songs were performed by Kiri Te Kenawa.



**Liverpool Oratorio**

EMI Classics PAUL 1 (UK LP)  
or C4-54371 (cassette)

Oct. 26, 1991

Paul still favored the "Thrillington" concept, only this time, he took it to a grand scale. Having written his own classical work, he enlisted the help of the Liverpool Symphony Orchestra (for the record was made to celebrate their 150th anniversary) and several top classical vocalists (such as soprano Kiri Te Kenawa). As a modern classical work, this record is quite a success (a classical #1), showing the further extremes of Mr. McCartney's versatility.



**CHOBA P CCCP**

Capitol C4-97615

Oct. 29, 1991

There seemed to be great demand for "live" McCartney material, so the United States got around to issuing Paul's so-called "Russian album." The record, whose title translates to "Back in the USSR," was released in the Soviet Union in 1988, going through several releases on state-owned Melodja records. Many of these copies were exported to other countries, and for a short time, certain editions were commanding high prices. So, three years later, the record came out officially in the States. By then, most people who wanted the recordings had bought the import; the album fell short at #109.



**"Hope of Deliverance"/"Long Leather Coat"**

Capitol S7-56946  
or C2-15950 (CD EP)  
or 4KM-44904 (cassette)

January, 1993

The first single from Paul's latest offering, *Off the Ground*, barely got off the ground, hitting the skids at the #83 spot before coming back down. The song is actually better than that, and the



fact that by this time Paul was hitting and missing with his recorded offerings says a lot about the mixed-up state of the music market and industry in the '90's. The CD EP contains the additional tracks, "Big Boys Bickering" and "Kicked Around No More."



**Off the Ground**

Capitol C4-80362

Feb. 9, 1993

In some ways, *Off the Ground* reminds one of Wings. Paul and his band appear to be "gelling together", putting out a solid live show every time they perform and knocking off some good album material in between. Paul really seems to work well when he can spur others on to greatness, especially before an audience. The public agreed in essence, and the album kept climbing until it stopped inside the Top Twenty (at #17).



Capitol S7-17318

**"Off the Ground"/"Cosmically Conscious"**

or C2-15966 (CD EP)

May 10, 1993

or 4KM-44924 (cassette)

The CD EP was issued in March of 1993, with the cassette single (Apr. 19) and 45 (Apr. 20) coming later. The single was one of two issued to promote Paul's successful new album, and the 45 came out on white vinyl. By this time, Capitol/Cema was well into the process of issuing colored vinyl "jukebox" singles. The CD EP contains the additional tracks, "Style Style" and "Sweet, Sweet Memories." The record was promoted via several promo CD's featuring different remixes of the a-side: original (album) version (DPRO-79700); "Bob Clearmountain Remix" (also DPRO-79700 but with RE1 in the hub); "Keith Cohen Remix" (DPRO-79783); and the "AC Radio Keith Cohen Remix" (DPRO-79792).



**"Biker Like an Icon"/"Things We Said Today"** Capitol S7-17319

Apr. 20, 1993

The second of two white vinyl singles (also available black). Although "Biker" got most of the attention, the b-side became a selling point for the single. Paul delivers a new version of an old concert favorite, "Things We Said Today." A CD EP (C2-15977), featuring the additional songs "Midnight Special" and a live version of the a-side, was withdrawn.

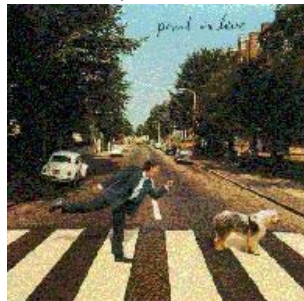


**"C'mon People"/"Down to the River"**

Capitol S7-17489  
or C2-15988 (CD EP)

July 12, 1993

Another white vinyl jukebox single (and corresponding CD) for Paul. Even though promo CD's (DPRO-79743) were also issued for the a-side, this one did not sell well.



***Paul Is Live***

Capitol C4-27704

Nov. 16, 1993

Still another live album from Paul McCartney, who was proving quite successful in the live market. Paul also had fun with the cover for this album, not only crossing Abbey Road but also placing a familiar-looking Volkswagen in the proper position to deliver the message "51 IS". For those unfamiliar with the myth, for a short time in late 1969, people circulated what came to be known as "Paul is Dead" rumors. Part of the license plate of the Volkswagen on the cover of the Beatles' *Abbey Road* album was misread as "28 IF"--Paul would have been 28, IF he were alive.



***Strawberries, Oceans, Ships, Forest***

Capitol C4-27167

January, 1994

Another interesting "side project" featuring Paul McCartney, this one AGAIN stretches the envelope of what a pop musician of Paul's era "should" be doing. Paul teamed up with producer "Youth" to create a set of rave/techno songs unlike anything Paul had done to this time. Like

the Country Hams single, the album was done under a pseudonym--the Fireman. Also available in England as a clear vinyl LP.



**A Leaf**

EMI Classics CDP 8-82176-2

April 24, 1995

The versatile Mr. McCartney also composed a classical piece for solo piano. The album/single was performed live by Anya Alexeyev in a concert at St. James Palace for Prince Charles. The single wound up being issued on the later *Working Classical* album.



**"Come Together"**

Go! Discs GOD 136 (UK)

Dec. 4, 1995

Paul teamed up with Oasis members Paul Weller and Noel Gallagher for this record. Shown as by the Smokin' Mojo Filters. The EP was intended as part of War Child's instant aid program for civilian victims of the war in the former Yugoslavia. The "Help" album, as it was called, raised about \$5,000,000; and this was the second EP released from that album. The album's release date (UK) was Sept. 9, 1995.



**"The World Tonight"/"Looking For You"/"Oobu Joobu Part 1"**

Capitol C2-58650

May 6, 1997

Leadoff single from Paul's new LP. Although the album would prove itself popular, the single stalled out at #64 on the *Billboard* chart. Released in extended form with a track from Paul's "Oobu Joobu" radio show. A promo single for the a-side (DPRO-12034) also exists.

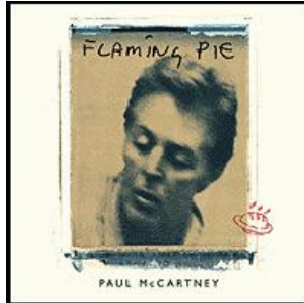


**"Young Boy"**

Parlophone RP 6462

May, 1997

This was the leadoff picture disc single in England from Paul's new LP. In the USA, the a-side was released on a promo CD single (DPRO-12071), but the commercial single never emerged.

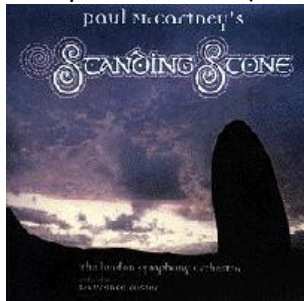


**Flaming Pie**

Capitol C1-56500

May 27, 1997

At last a new rock album from the multitasking McCartney. Most of the material for this record was written while the surviving ex-Beatles were working on the *Anthology* project. Paul was quoted as saying that he intended to put the kind of quality work into *Flaming Pie* as the Beatles used to put into their more elaborate numbers. The title comes from a famous quote by John Lennon (from *Mersey Beat*) about where the Beatles got their name--from a man on a flaming pie. The album was Paul's first Top Five record (on the pop charts) in 13 years.



**Standing Stone**

EMI Classics 56484-2

Sept. 23, 1997

In honor of the 100th anniversary of EMI, Sir Paul McCartney was commissioned to write this 75 minute symphonic poem. Paul wrote the work over a period of four years, with a computer assisting him in preparing the scores. The London Symphony Orchestra performed *Standing Stone*, both for record and "live" at the 100th anniversary celebration on October 14th, 1997. By that time, the record had already reached the #1 position on the classical chart in the USA. The performance received 6 curtain calls and a standing ovation. The work itself was praised by many in attendance and criticized by some of the more traditional classical artists. Conducted by Lawrence Foster. An interview CD (DPRO-11861) was also issued to promote the album.



**Rushes**

Capitol 4-97055-2

Oct. 20, 1998

Paul McCartney's "Fireman" project continued to expand with this next album, apparently titled after a line from "Penny Lane". An interesting record, featuring eight selections. Also available in England as a double LP.



**Band on the Run (25th Anniversary Edition)** Capitol 4-99176-1

March 9, 1999

The 25th anniversary of *Band on the Run* was marked by this special release, containing descriptive notes and previously unreleased material.



**Run Devil Run**

Capitol 22351-2

Oct. 5, 1999

Paul's next rock and roll release was not quite as well received as *Flaming Pie* had been. On the other hand, Paul treats us to his versions of "All Shook Up" and "I Got Stung," among other favorites. His band included Dave Gilmour (from Pink Floyd) and Ian Paice (from Deep Purple) -- sort of a history of rock music all by themselves.

A special edition sold only at Best Buy stores features an additional CD called *Best Buy Bonus Disc: Paul McCartney -- The Interview*. The interview disk contains a 40:47 minute interview with Paul about the *Run Devil Run* LP project. 2000 copies were pressed.

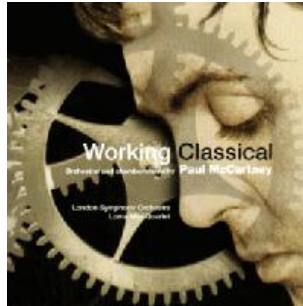
In England, the title track was released as a second single in both 45 RPM and CD single formats. In fact, the entire LP (along with "Fabulous") was issued as a numbered limited edition boxed set! The eight singles appeared on a throwback label that resembles the Parlophone labels of the 50's and early 60's.





**"No Other Baby"/"Try Not to Cry"** Capitol S7-58823 Fall, 1999

The UK single sports a different B-side, "Brown-Eyed Handsome Man." A limited edition (15,000 copies) UK CD single (Parlophone CD-R627) contains mono versions of the two songs, plus the additional song "Fabulous." Packaged together with that limited edition single is another single with stereo versions of the songs. This single was eventually (2001) issued as a black vinyl 45 RPM single, but at first the b-side was issued only as a promo CD single (DPRO-13852).



**Working Classical** EMI Classics CDC 56897-2 Oct. 18, 1999

Paul composed this piece for the London Symphony Orchestra, who perform on the record together with the Loma Mar String Quartet. Another success for Paul in the classical realm -- and high critical acclaim to boot. Features the track, "A Leaf," which was written shortly after the release of *Liverpool Oratorio*. Also contains songs written for Linda McCartney which were originally performed at her memorial service.

[On to Paul's most recent work, 2000-present](#)

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