

**Wings Over America**  
**Wings**

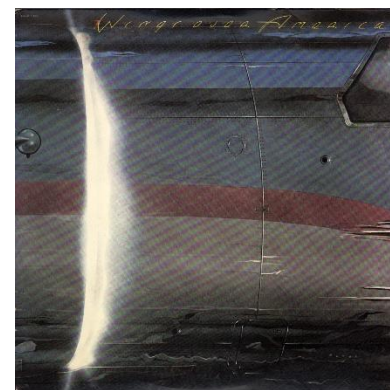
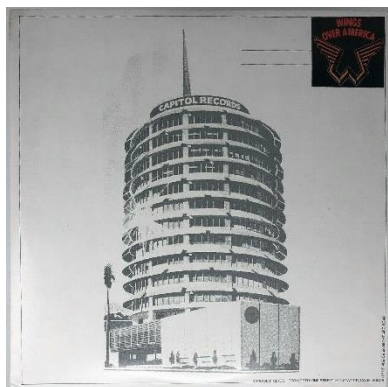
First appearance in trade magazines: December 18, 1976

Label 76 TP

Capitol

SWCO-11593

White label with generic black print (no LP information)



Label c76

Capitol

SWCO-11593

Custom label

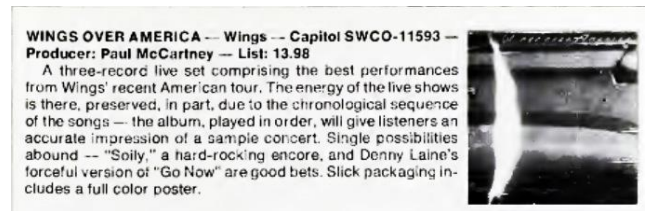
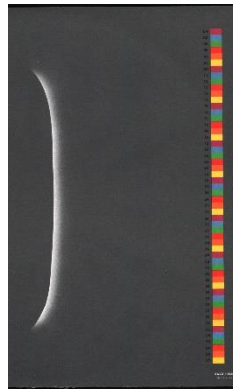


**DISK FORECAST** — A three record set, "Wings Over America," comprising 28 live-recorded songs by McCartney & Wings, will be released the week of December 3. The **Rolling Stones** live set will not be out till after next year.

The LP was pressed by all three Capitol pressing plants. Some copies were pressed by Goldisc.



The “true” promotional cover has not only a hole in the upper right corner but also a *texture* to it.

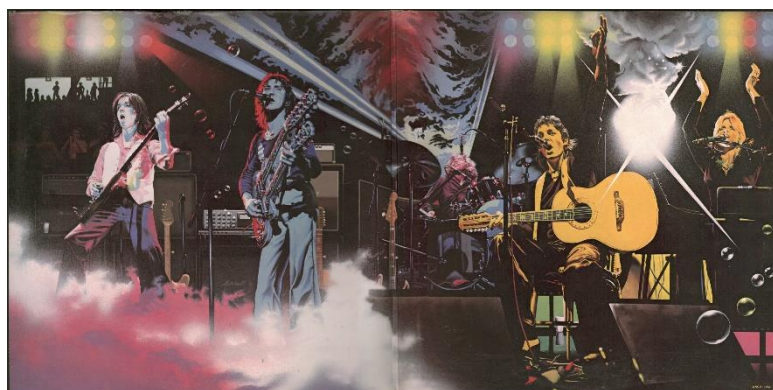


### Inner Sleeves

The six sides of the three inner sleeves show a progression of images that represent an airplane door gradually opening. We see light increasing from the inside of the craft as the door opens more.

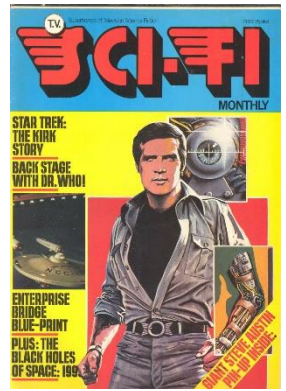
### Cover Design

Jeff Cummins painted the interior cover design for *Wings Over America*, depicting an active and inspiring image of the band on stage.



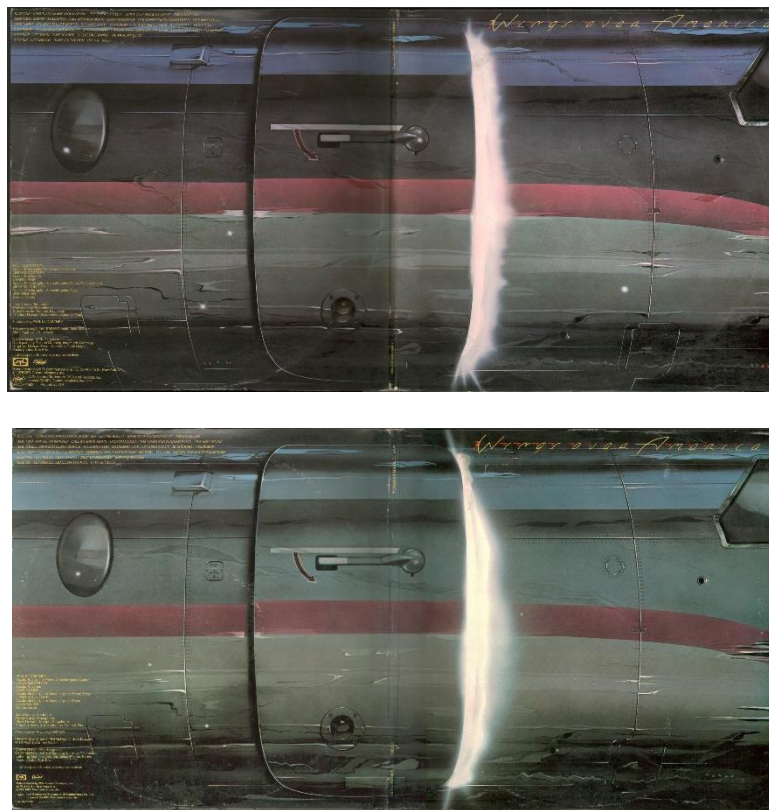


Cummins had recently worked on a cover for *TV Sci-Fi Monthly* and would go on to create the cover designs for Paul's *Thrillington* album, and three single sleeves ("Temporary Secretary," "Say Say Say," and "This One"). He also created quite a few book covers for the Doctor Who novelizations.



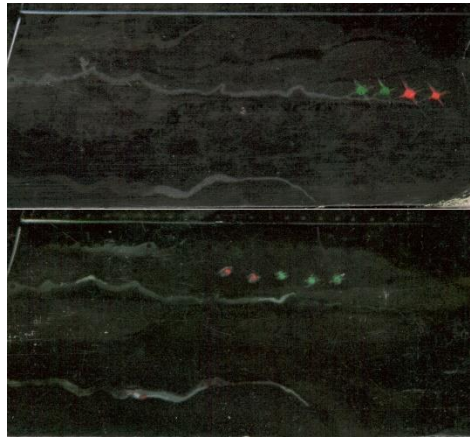
As well as the inside cover, Cummins also designed the "front" side of this album's poster.

Well-known artist, Richard Manning, designed the outer cover – conducting his work in several stages. First, he created an airbrush illustration of the airplane fuselage in black-and-white. Making a copy of that, he airbrushed the whole thing in color, painstakingly masking the background whenever he added different parts (so there wouldn't be any accidental bleeding). After drawing over 2000 rivets onto the painting, Manning said he needed acupuncture to relieve his neck and shoulder pain!



The artist confirmed for me that he only made one original painting, so that "Paul McCartney has my original on his wall, and as far as I am concerned that is the artwork that matters." However, longtime collectors and appreciators of the artistic design realize that two cover designs went out from EMI – differing from one another in a great many details – some of which appear on the next page. Indicating that he made only one painting, he said, "It is obvious now that alterations have been incurred at some stage." Since Mr. Manning did not create two designs, an art department at one of EMI's affiliates (Capitol-USA?) must have created the redesign. But to make so many changes to the details of the original painting would have been a lot of work for anyone. One has to wonder why on earth they would go to such trouble.

Here are some of the differences between the two covers. We may easily note the first difference in the lower right corner of what is now the front cover. The original design seems to be the one having “four lights” in the corner: two green and two red. The revised design removes those lights and adds instead five lights, further to the left. These are two red and three green lights. For this reason, cover #1 is usually called the “four lights” version, while cover #2 is usually referred to as the “five lights” version.

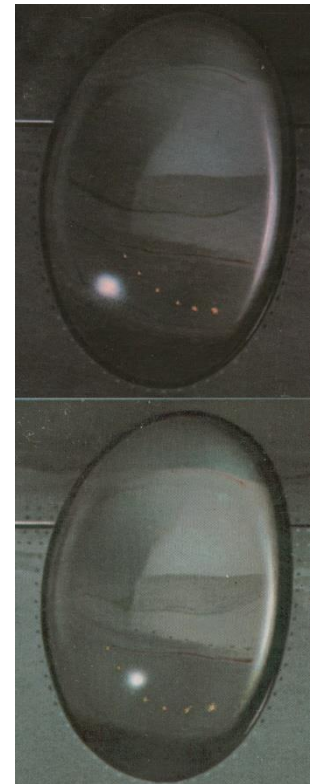
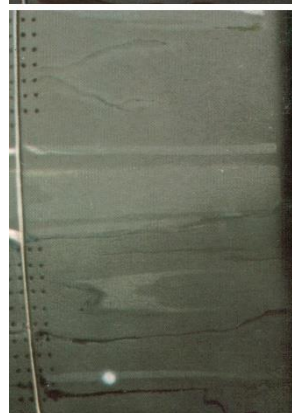
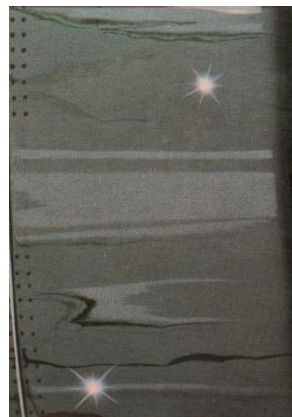


The lights are by no means the only differences between the two covers. In almost every square inch of the design, there are differences.

The large circle on the back cover (a window portal) shows dots forming a runway, and a burst of light. Design #1 features the runway lights coming slowly downward from left to right, and the burst of light appears below the runway lights. Design #2 has the set of runway lights rise at the right side, and the burst of light is above the runway lights.

Also on the back panel, we see two bursts of light on cover design #1, and only one burst on design #2. However, the keen observer will also notice that the colored markings above the lower burst of light are quite different as well.

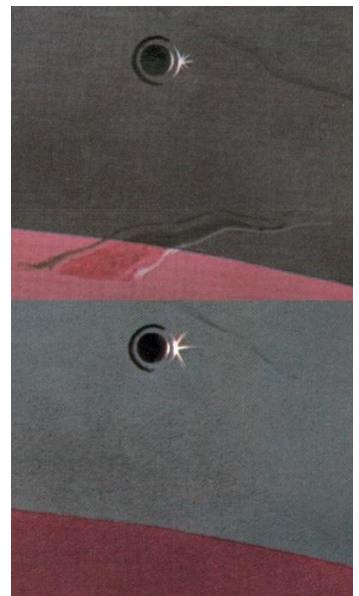
Now look up at the *large* burst of white light coming from the door. You will notice that the details of the two designs are different throughout.





Sometimes, it is cover #2 that seems to have something more to it, while sometimes it is design #1. On the front-cover panel, there is a circular hole. On design #1, there is a small burst of light at the right side of the hole with five tiny rays coming from it. On design #2, there are only three rays, but they are significantly larger.

A portion of the background to the right of that hole has been de-emphasized on design #2, and a large bit of detail has been removed entirely (see the bottom of each image).

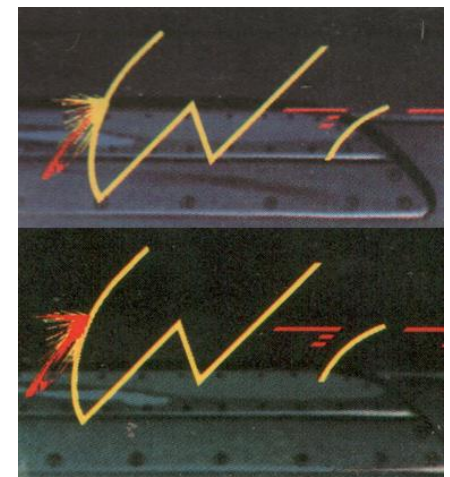


The basic set of printing, which seems to have come from EMI (UK) ought to be the same layer of text, but in fact, this is not the case. The cover logo is positioned in a different location on the two designs. (Notice the left-most point of the “W”.)

The song titles on the back cover have been reset as well, but their differences are minute.

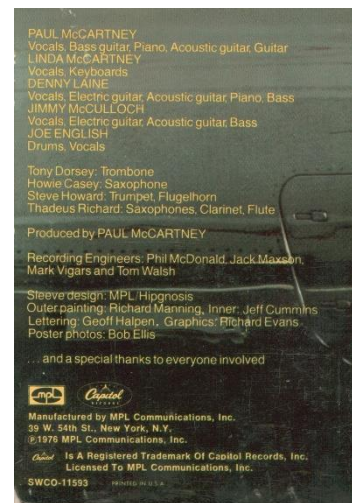
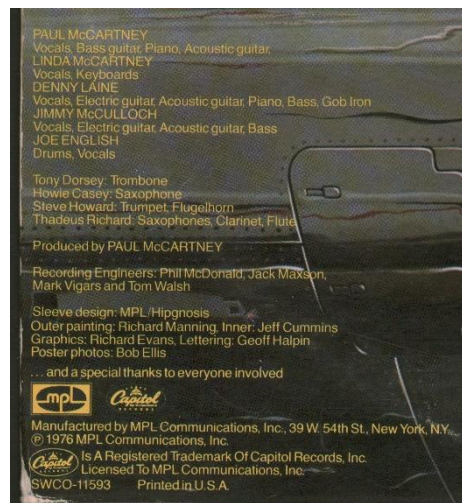
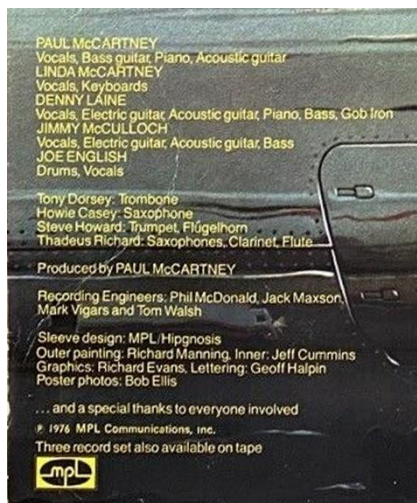
The text blocks in the lower left corner of the back cover are quite a bit different, though.

Shown below are the British cover (Capitol PCSP-720), then the American “four lights” cover, and finally the American “five lights” cover.



The credits appear to be identical except for the logos at the bottom. However, observe that the line that is two lines above “...and a special thanks to everyone involved” has the credits in a different order on the Five-Lights cover. It shows the credit for Lettering ahead of the credit for Graphics, while the others have Graphics, then Lettering.

Cover #1 has a large MPL logo (the same size as the one on the British album), but the Capitol logos look disproportional to their usual designs, as though the ovals around them are wrong. The four-lights cover puts the MPL address on one line; it is on two lines on the five-lights cover. Finally, the bottom block of text of the five-lights cover shows no effort to match the typeface used on the British album; on the four-lights cover they basically match.



The print on the spine is also in a bolder typeface on the five-lights cover. While Capitol-USA used both sets of cover art on albums sent out from each of its three pressing plants – so that every Capitol printer was using the two designs – the other EMI affiliates used either one or the other.

4 Lights: UK; France; Germany; Netherlands; Brazil; Philippines; Argentina; ...

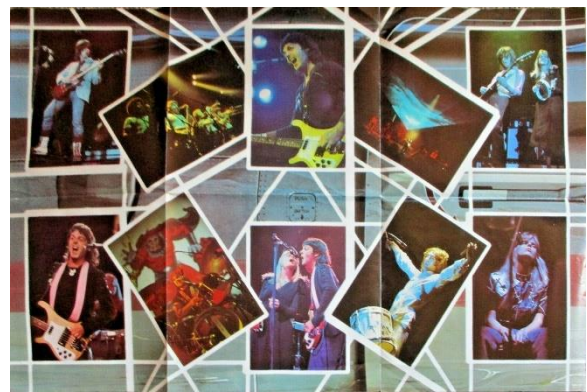
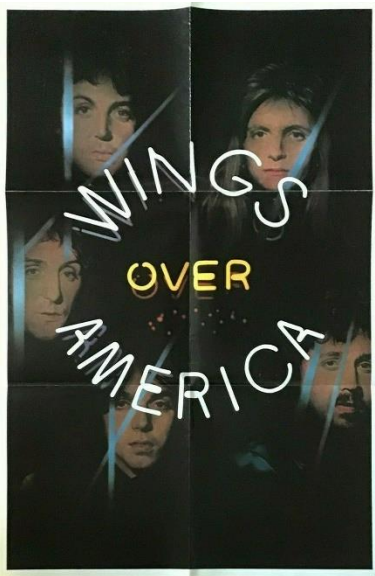
5 Lights: Canada; Mexico; Australia; New Zealand; Japan; ...

Did all of the affiliates who used the “five lights” cover design get their artwork from Capitol USA?

Richard Manning is known for a great many other works, including another album cover that famously has two designs. That one is Pink Floyd’s *Wish You Were Here*.



#### Poster



The front design was by Jeff Cummins, while the photos on the other side were taken by Wings’ official photographer, Bob Ellis.

## Album Origins

When Wings wrapped up the American leg of their world tour in Los Angeles in June 1976, there was already a plan to release a two-record set of highlights from the tour. That changed in July, when Andrea Waters (aka Andrea Brown, aka Vicki Vinyl) pressed copies of the complete Wings concert at the Forum in Los Angeles, and made the concert available on her bootleg label, Idle Mind Productions. That album, *Wings from the Wings*, came out first as a “special bicentennial edition” (three LPs on red, white, and blue vinyl) and later on red, green, and blue. The bootleg concert album sold so well that there are quite a few label and cover variations of it.

Waters was eventually sued, but in the meantime, EMI recognized that a three-record set of the concerts would sell, so they asked Paul and his recording engineer to select the “best” performance of each song. These were:

Venus And Mars /Rock Show/Jet

Cincinnati, OH -- May 27, 1976

Let Me Roll It

Cincinnati, OH -- May 27, 1976

Spirits of Ancient Egypt

Seattle, USA -- June 10, 1976

Medicine Jar

Landover, MD -- May 15, 1976

Maybe I'm Amazed

Kansas City, MO -- May 29, 1976

Call Me Back Again

Cincinnati, OH -- May 27, 1976

Lady Madonna

Detroit, MI -- May 7, 1976

The Long and Winding Road

Kansas City, MO -- May 29, 1976

Live and Let Die

Boston, MA -- May 22, 1976

Picasso's Last Words

Boston, MA -- May 22, 1976

Richard Cory

Los Angeles, CA -- June 23, 1976

Bluebird

Toronto, -- on May 9, 1976

I've Just Seen a Face

Los Angeles, CA -- June 23, 1976

Blackbird

Boston, MA -- May 22, 1976

Yesterday

San Francisco, CA -- June 14, 1976



You Gave Me the Answer  
Los Angeles, CA -- June 23, 1976

Magneto and Titanium Man  
Boston, MA -- May 22, 1976

Go Now  
Los Angeles, CA -- June 23, 1976

My Love  
Uniondale, NY -- May 21, 1976

Listen to What the Man Said  
Kansas City, MO -- May 29, 1976

Let 'Em In  
Los Angeles, CA -- June 23, 1976

Time To Hide  
New York, NY -- May 25, 1976

Silly Love Songs  
New York, NY -- May 25, 1976

Beware My Love  
Denver, CO -- June 07, 1976

Letting Go  
Kansas City, MO -- May 29, 1976

Band -- the Run  
Denver, CO -- June 7, 1976

Hi, Hi, Hi  
Denver, CO -- June 7, 1976

Soily  
Denver, CO -- June 7, 1976

At that point, Paul and Wings returned to the studio (in October or early November) to add a few overdubs – mostly of backing vocals – to the live tracks.

EMI prepared a deluxe package and began to promote the album extensively.

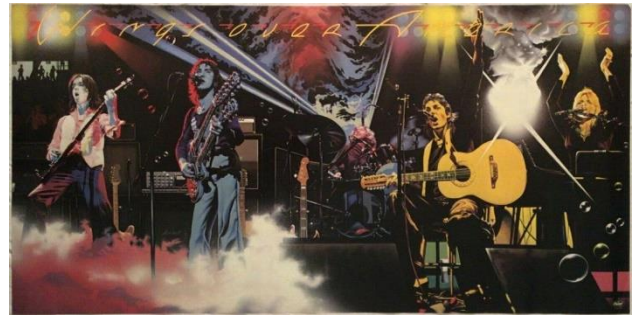


## Promotion

Merchandise from the tour...



...spilled over into promotional merchandising for the album, which was widespread and varied.



When Paul McCartney left his North American contract with Capitol Records in early 1979 to sign with Columbia, his new label reissued his earlier records later that year. For his newer records, the arrangement with Columbia permitted them to release his back catalog after no less than five years had expired. For this reason, *Wings Over America* was not eligible for re-release by Columbia until December 1981. The number that Columbia assigned to the reissue, 37990, indicates that the label was prepared to release the album in summer 1982. However, announcements in the trade ads indicate that Columbia did not release the reissue on LP or cassette until August 1984. Furthermore, they released the compact disc in January 1985, at the same time as the CD release of *Venus and Mars*.

## Label 70

Columbia

C3X-37990

Red/orange label. Columbia and the speaker logo appear six times around the perimeter.

First appearance in trade magazines: August 18, 1984



Columbia used the “four lights” artwork that Capitol had used, replacing the Capitol information with their own text, and adding a Columbia logo and bar code.

“Wings Over America” – *The New Yorker*, March 22, 1929

“Wings Over America” – *Outlook and Independent*, May 22, 1929

Wings Over America campaign – summer 1938

Wings Over America promotion for the Army Air Corps – 1939

## Outlook

and Independent

May 22, 1929

### Wings Over America

ALL OVER the United States, and in Europe, too, flying men and strap-hangers, engineers and transport specialists, are winning the horizon in an attempt to secure the future of aviation. Within the space of a decade it has become an industry of the first rank; it has brought new and lively stocks to the trading posts and new factories to industry. In short, the theory of man-made flight that started in life as a philosophy is now about to go into mass production.

Now, these horizon winners are looking beyond today and its sprawling

inventionally into the practical application. Witness Major Segner's recent automobile record of 231 miles an hour at Daytona Beach. Lindbergh's flight, the terrific speed records, the endurance and non-stop flights—all these have tended to give us a false ex-

pectancy about aviation which clever promoters are exploiting. Years from now, when technical difficulties are overcome, these record-breakers may have some commercial significance. But aviation's scope today is much narrower, and few realize it better than the real leaders in the industry.

