

The Beatles backing Mr. Twist, Tony Sheridan

Records Released 1961-1970

Revision of 08 My 19

Anthony Esmond Sheridan McGinnity grew up hearing music from the American scene. By the mid-50's, he had become convinced that he wanted to play guitar, and later on, after hearing Buddy Holly's records in London, Tony purchased his first electric guitar. Having worked with acoustic guitar already, Tony was able to get in with some local groups and start playing rock and roll. Tony names Marty Wilde and Vince Taylor among those he played with in the early days of his career. Tony even came close to joining Cliff Richard and the Shadows.

By age 18, Tony was playing guitar on British TV – being the first musician *allowed* to play electric guitar there. By 1960, he was backing Eddie Cochran. Sheridan came close to acquiring a recording contract in England, but never quite made it there. So when he was asked to play rock and roll music at one of the clubs in Germany, he jumped at the chance. By mid-1960, Tony Sheridan and the Jets were playing at the Kaiserkeller in Hamburg.

Not long after, Tony graduated to the Top Ten Club, when he met the Beatles and other British bands who were by then playing in Germany. It was during this period that Sheridan took a young George Harrison under his wing and helped him better master the guitar. George was very eager to learn, and by the time of the Beatles' second trip to Hamburg (in April of '61), the Beatles and Tony Sheridan had become accustomed to playing together.

By that time, too, Polydor Records was seeking to offer Tony his first recording contract. Since Tony often played with the Beatles, they were familiar with the songs he might record. Some accounts have Bert Kaempfert himself hearing the Beatles at the Top Ten Club and personally signing the group, behind Tony Sheridan.

The accounts relating exactly what was recorded and when are a little musty with age. Gottfridsson has the first session for Polydor taking place on June 22-23. As Joe Brennan's Variation's Guide indicates, the session's recording engineer has said that the record was mixed live from twin track to stereo. Some people claim that the slow English intro was recorded by Tony and the Beatles but that the German intro was done months later, when the Beatles were absent. Since the German version of the single (and picture sleeve) appears to have been released slightly earlier, if this is the case, then the German intro must have been recorded in June (with or without the Beatles). One account has the recordings being made on the stage of a local school!

As to what was recorded, it is known for certain that "My Bonnie (Lies Over the Ocean)," "The Saints (When the Saints Go Marching In)," "Why," "Cry For a Shadow," "Ain't She Sweet," "Take Out Some Insurance On Me Baby," and "Nobody's Child" were recorded at that (first) session. The eighth song released from the Beatles' tenure with Tony Sheridan, "Sweet Georgia Brown," which exists in two versions, appears to have been recorded on a four-track machine, although

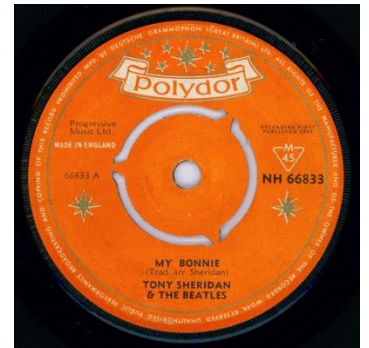
there may be another explanation. According to Gottfridsson, the Beatles were scheduled to record with Tony in Hamburg in February of 1962, but with them absent, Tony recorded two songs with Bert Kaempfert's orchestra. The Beatles had already been paid for the session, and so, they would record with Tony later. Early articles exist mentioning a recording session on May 24, 1962. Tony's earlier version of "Sweet Georgia Brown" appears to have been unsuitable. It, along with a Beatles-backed "Swanee River" were recorded on that day in May. Whether the Beatles version is the one on the MGM album (the only extant version) is not known. Polydor's records indicate that there are no unreleased Beatles-backed tunes extant.

Now it really gets muddy. John Lennon told Hunter Davies (*The Beatles* biography) that the Beatles without Tony Sheridan recorded not merely "Ain't She Sweet" and the instrumental but three other songs as well, none of which were liked by the Deutsche Grammophon people. Tony Sheridan remembered "Rock and Roll Music," "Kansas City," and "Some Other Guy" as the unreleased tracks, the former of which John Lennon sang. Tony later recalled (1994) that along with "Sweet Georgia Brown," the April '62 session included "Skinny Minny" and "Swanee River." Both of those songs were released by Tony without the Beatles backing, as was another version of "Sweet Georgia Brown," and none of the mysterious unreleased Sheridan/Beatles tracks has ever been released, unless "Swanee River" (from May '62) is the version that is currently extant. Gottfridsson states his opinion that plans for the Beatles to record without Sheridan were scrapped since Brian Epstein had plans to audition the group for EMI.



Tony Sheridan was billed as the leader of the group because it would be Tony who stayed on to record albums for Polydor if the first single sold. "My Bonnie"/"The Saints" (Polydor NH 24-673) was billed as by "Tony Sheridan and the Beat Brothers." As Tony recalls it, Beat Brothers was used instead of Beatles because "Beatles" sounded a lot like the German slang word for penis, which was "peedles." (Remember John saying "Beatle peedles" on a Christmas record?) There were two versions of that first single, one (called the "rock" version) had the intro in German and the other (the "twist" version) had the slow intro in English. These were distinguished from one another both on the label and on the picture sleeve. The "twist" version of the song sold better, and very soon, "My Bonnie" found itself in the German Top Twenty, finally selling up to 180,000 copies in Germany. The "German-intro" single was released in October, 1961, with the "English-intro" version following it in mid-January, 1962.

Beatles fans are generally familiar with the story of how Raymond Jones walked into Brian Epstein's NEMS shop on October 28, 1961, asking for a copy of the Beatles' single, "My Bonnie." Jones had seen the Beatles perform at the Cavern Club and immediately became a regular at their concerts. When he found out that they had a record out – an import from Germany – he spoke with Brian Epstein about ordering copies. After he learned who the Beatles were, Epstein managed to stock and sell at least 100 copies of the single. By November 6th, Polydor was planning a British release of the record, and by the end of the year (1961), Epstein had become the manager for the group and was attempting to secure them their own contract. The story exists in several forms of how Bert Kaempfert was persuaded to let the Beatles out of their Polydor contract to seek a contract with Decca (and later Parlophone) in England. On January 5, 1962, "My Bonnie" was released in England as their first single at home (Polydor NH 66-833), this time using the band's correct name. This was also the first release anywhere of the "English-intro" version of the A-side.



Tony was a hit in Germany, and the British single was selling – although not at tremendous levels. On December 21, 1961, Sheridan recorded enough material to compile his first LP. Polydor appears to have waited for interest in Sheridan to rise before deciding to issue the record. On March 15, 1962, the tracks recorded in December were ordered mixed for LP. By April 11, promotional copies were cut. (Note: these white label promos are so rare that only one copy is known to exist.) Plans also called for releases of the "My Bonnie" single in the USA and Canada. Meanwhile, the LP's release date was moved back.

Sheridan followed up his initial success with many singles for Polydor through 1969, including "Ruby Baby," "Skinny Minny," "Do-Re-Mi," and "Ich Will Bei Der Bleiben." Tony then survived a stint in Vietnam and returned to record music for other German companies, something he does to this day.



By April 23, 1962, the single was ready for release by Decca Records in the USA, which was contracted to release records in Polydor's Deutsche Grammophon series. Test pressings were cut from the British sub-masters, bearing the UK catalog number, and a US catalog number was later assigned. Decca pre-released promotional singles of "My Bonnie" by Tony Sheridan and the Beat Brothers (Decca 31382), but the radio stations didn't pick it up. Consequently, the

commercial single was released, but most copies were probably destroyed, since the commercial record is so rare today.

My Bonnie/The Saints Decca 31382 (DJ01)
Pink label. Promotional copy. Genuine copies play both songs
and have the matrix numbers stamped into the trail-off by
machine.
SI = 8



Commercial copies of the single exist from two factories, so it is possible that a greater number was actually pressed. However, the demonstrated scarcity makes it almost certain that very few of the singles actually made it to the record store shelves. Gottfridsson gives an estimate of 600 copies pressed. The Beatles' first outing in America was clearly a disaster, failing to chart on any of the major listings. Tony Sheridan's name remained unknown to American music listeners.

My Bonnie/The Saints Decca 31382 (01A)
Black label with colored stripe, listing Decca Records New York as the maker. Genuine copies have glossy labels and have the matrix numbers stamped into the trail-off by machine. The catalog number is underneath the word DECCA, in the black area. Pressed in Gloversville, NY.
SI = 10



My Bonnie/The Saints Decca 31382 (01B)
Black label with colored stripe, listing Decca Records New York as the maker. Genuine copies have glossy labels and have the matrix numbers stamped into the trail-off by machine. The catalog number is in the color band. Pressed in Pinckneyville, IL.
SI = 10



Label style of one type of FAKE





Not long after, Tony's first album, also called *My Bonnie*, was released in June, 1962 (as Polydor LPHM 46-612 [mono] and Polydor SLPHM 237-112 [stereo]). This fact is evidenced by the "6. 62" date found on the back covers of original copies.

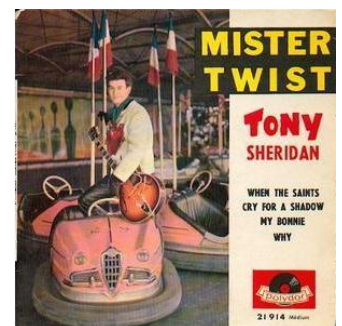


His "Ya-Ya" EP (Polydor EPH 21-485), which contained the only 1960's release of the Beatles-backed original cut of "Sweet Georgia Brown" (recorded on May 24, 1962 with overdubs on June 7), was released that October.



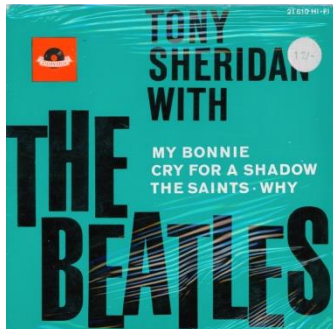
Meanwhile, back in England, the end of 1962 saw the Beatles become stars for the Parlophone label. Although still unpopular in most of the world, by mid-1963 the group's fame in England was widespread and still growing. Polydor took the opportunity in June, 1963, to reissue the "My Bonnie" single. Second pressings have thinner print overall than do the first pressings. Notice that on the first pressing, the catalog number is almost as wide as the record. Also, the first pressing has the line "& THE BEATLES" indented on both sides; on the second pressing that line is as wide as the "TONY SHERIDAN" line and begins immediately under the "T" in "TONY."

The reissued single sold much better in England than did the first pressing. *My Bonnie* EP's were also released in several countries in about July, 1963. The British/German EP is mentioned below, while the French EP went through three covers throughout the coming year. The rarest of these is the



original "bumper cars" cover, which was only available during 1963 while the Beatles were still essentially unknown in France (EPH 21-914).

In late 1963 or January 1964, Tony rewrote the lyrics to "Sweet Georgia Brown." As the Beatles became increasingly more popular in England and as they rose instantly to superstardom in America, the rewritten and rerecorded "Sweet Georgia Brown" (January 3, 1964) would be released in both countries. Chronologically, though, it was not the next Sheridan/Beatles record to be released in the USA.

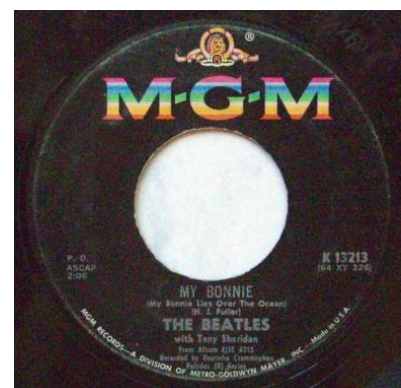


When the Beatles hit it big with "I Want to Hold Your Hand" and *Meet the Beatles*, demand arose for anything the Beatles had ever done. MGM Records acquired the rights to issue the four Sheridan/Beatles tracks that were apparently deemed most suitable for release. These were the single, "My Bonnie"/"The Saints," and the additional tracks "Why" and "Cry For a Shadow," which together had been pressed in Germany and released as an EP in England in July, 1963 (EPH 21-610). For many years, it was rumored that the four songs were issued as an EP in 1961. However, no trade magazines mention the EP, no copies have surfaced, and no one who alleges its existence is able to produce a picture of the record or the catalog number. It is certain, then, that the other two songs were not released until 1963.

My Bonnie/The Saints MGM K-13213 (01A)
Black label with rim print mentioning Metro-Goldwyn-Mayer.
The song title is in a larger font than the group's name. The
publishing credit for "My Bonnie" is given as "PD ASCAP."
Pressed by the Bloomfield plant.
SI = 2



My Bonnie/The Saints MGM K-13213 (01B)
Black label with rim print mentioning Metro-Goldwyn-Mayer.
The song title is in a smaller font than the group's name. The
publishing credit for "My Bonnie" is given as "PD ASCAP."
Pressed by the Waddell plant.
SI = 4



My Bonnie/The Saints MGM K-13213 (02)

Black label with rim print mentioning Metro-Goldwyn-Mayer. The song title is in a smaller font than the group's name. The publishing credit for "My Bonnie" is given as "Hill & Range Songs, Inc. BMI." Pressed by the Waddell plant.

SI = 8



My Bonnie/The Saints MGM K-13213 (PS01)

Picture sleeve to the above single.

SI = 4

By 1964, MGM was releasing records in the Deutsche Grammophon series, In January, they obtained a copy of the British EP and copied the print on its cover for their American releases. "My Bonnie" immediately received its second US release (MGM K-13213, released January 27, 1964). This time, it charted in the top forty. "My Bonnie" was also reissued by Polydor in most other nations.



The Beatles With Tony Sheridan and Guests

MGM E-4215 (MR01A)

The cover (MC1) lists the words "and others." The label has THE BEATLES at the top in a wide, bold font. The publishing credit for "My Bonnie" lists the song as "(Trad[itional] PD) ASCAP." Pressed by the Bloomfield plant.

SI = 3



The Beatles With Tony Sheridan and Guests MGM E-4215 (MR01B)

The cover (MC1) lists the words “and others.” The label has THE BEATLES at the top in a tall, thin font. The publishing credit for “My Bonnie” lists the song as “(H.J. Fuller) PD ASCAP.” Pressed by the Waddell plant.

SI = 4



The Beatles With Tony Sheridan and Guests MGM SE-4215 (SR01A)

The cover (MC1) lists the words “and others.” The label has THE BEATLES at the top in a wide, bold font. The publishing credit for “My Bonnie” lists the song as “(Trad[itional] PD) ASCAP.” Pressed by the Bloomfield plant.

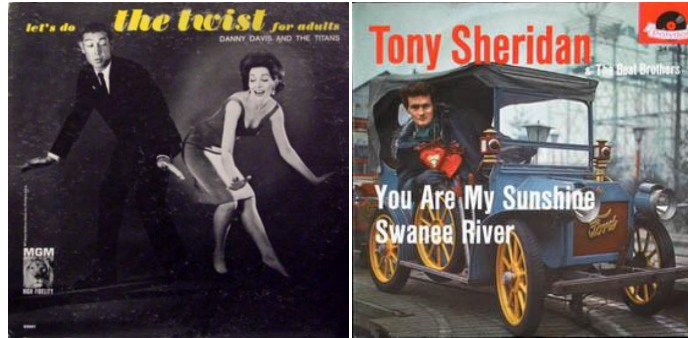
SI = 4



The Beatles With Tony Sheridan and Guests MGM E-4215 (SR01B)

The cover (SC1) lists the words “and others.” The label has THE BEATLES at the top in a tall, thin font. The publishing credit for “My Bonnie” lists the song as “(H.J. Fuller) PD ASCAP.” Pressed by the Waddell plant.

SI = 4



When MGM was preparing an LP of Beatles tracks, they had to expand an EP into a full album. MGM filled that album, *The Beatles with Tony Sheridan and Guests* with a single by Tony and the Beat Brothers ("Swanee River" and "You Are My Sunshine", German Polydor NH 24-849) and six tracks from an earlier MGM album by the Titans, an MGM in-house band. The album's cover made an obvious attempt to capitalize on the success of the group, succeeding only moderately. The official release date was February 3, 1964, just before the arrival of the band in America. (MGM E-4215 [mono] and SE-4215 [rechanneled stereo])



The Beatles With Tony Sheridan and Guests

MGM E-4215 (MR02A)

The cover (MC2) has a blank space where the words "and others" were removed. The label has THE BEATLES at the top in a wide, bold font. The publishing credit for "My Bonnie" lists the song as "(Trad. arr. Sheridan – Hill & Range) BMI." Pressed by the Bloomfield plant.

SI = 5

The Beatles With Tony Sheridan and Guests

MGM E-4215 (MR02B)

The cover (MC2) has a blank space where the words "and others" were removed. The label has THE BEATLES at the top in a tall, thin font. The publishing credit for "My Bonnie" lists the song as "(Arr. Tony Sheridan) Hill & Range Songs, Inc. BMI." Pressed by the Waddell plant.

SI = 6



Within about a year, MGM removed the words "and others" from the bottom of the front cover. These words had seemed to imply that there were other Beatles-backed songs on the album, when in fact, there were not.

Meanwhile, Beatlemania was hot in other countries as well, and the Polydor/Sheridan material was getting released and re-released everywhere. On February 28th, singles featuring the four songs were reissued in England; the reissues came out on March 9th in Germany. Late March saw the last of several *My Bonnie* EP releases in France – for a while.



Why/Cry for a Shadow

MGM K-13227 (DJ01)

Yellow label with “Special Disc Jockey Record.” Promotional copy. Pressed by the Bloomfield plant.

SI = 7



Why/Cry for a Shadow

MGM K-13227 (01A)

Black label with lion at top and Metro-Goldwyn-Mayer rim text. A-side publishing credit reads “Al Gallico Music.” Pressed by Bloomfield.

SI = 7

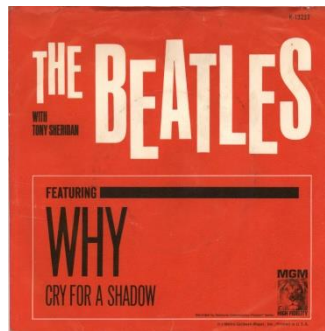


Why/Cry for a Shadow

MGM K-13227 (01B)

Black label with lion at top and Metro-Goldwyn-Mayer rim text. A-side publishing credit reads "Al Gallico Music Corp." Pressed by Waddell.

SI = 8



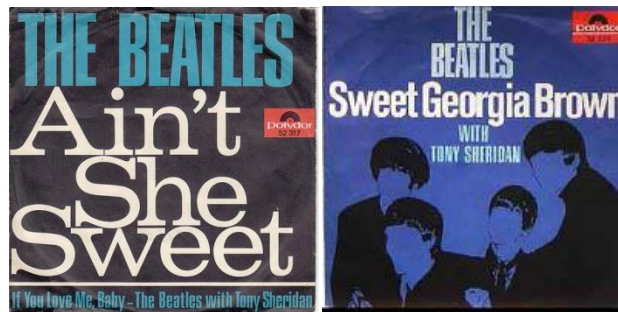
Why/Cry for a Shadow

MGM K-13227 (PS01)

Picture sleeve to the above single.

SI = 7

The "My Bonnie" single had sold well enough for MGM to offer its other two Sheridan/Beatles songs as a single. This single, "Why" and "Cry for a Shadow," only made it as high as 88 on *Billboard's* Hot 100 and did not chart at all on the other listings. It was released in the USA and Canada on March 27th.



The following month in Germany, Polydor pulled the "other four" songs out of hiding. According to Gottfridsson, a protocol dated 4/9/64 shows the impending release of two singles. By mid-April (04/15?), single NH 52-317 was released, containing "Ain't She Sweet" and a mis-titled "Take Out Some Insurance on Me, Baby." Also released later that month was single NH 52-324, featuring non-Beatles track "Skinny Minny" and "Sweet Georgia Brown." On that single, "Sweet Georgia Brown" was credited on the label to the Beat Brothers, illustrating the existing confusion as to exactly which tracks the Beatles played on; the sleeve reads "Beatles".

Meanwhile, April in France saw the release of a ten-inch LP called *Les Beatles*, (LP 45900). [Some sources mistakenly give the date as February, but EP 27-101, pictured on the back, was released in March, according to an official source. EP 27-109, also pictured on the back, was issued later in March. Since those EP's were regarded as hits, it's likely that the Beatles LP was compiled at the same time as German Polydor was releasing its singles. EP 27-128 also by the Bab's, came out in May and is not pictured on the back of the LP. Likely, given the rate of EP issues on Polydor, this LP came out in April.



It appears on the ORANGE label, which is also an indicator that it came out in France in late March or April.]

Still in April, German Polydor began to prepare the *Beatles First* album, which was not yet released.

In May in the USA, copies of three of the "four new songs" were sent to Atco Records. It's quite possible that the wrong version of "Nobody's Child" was sent to the US at this time (see below). Oddly, Atco assigned two of the songs the same matrix number, and so an "X" had to be added to one of them.

May 29th gave us the British release of "Ain't She Sweet" and "Take Out...", with the German catalog number of NH 52-317. The b-side still had the incorrect title, but no author credits were shown. By this time, Polydor was using the RED label just about everywhere, so this was the last UK release on the orange scroll label.



In early June, German Polydor was pressing initial copies of the *Beatles First* LP. A first label correction gave the LP its proper title. "Take Out..." had no author credits and was listed with both the correct and incorrect titles. Something was about to change.



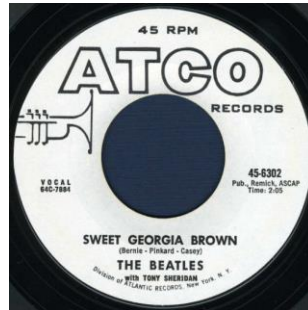
Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (DJ01A)
White label with black print. Promotional copy. "Vocal" is in small, thin print, and the titles are in round, bold print. Pressed by the MGM-Bloomfield plant.
SI = 7



Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (DJ01B)

White label with black print. Promotional copy. "Vocal" is in wide, round print, and the titles are in round, bold print. Pressed by Plastic Products.

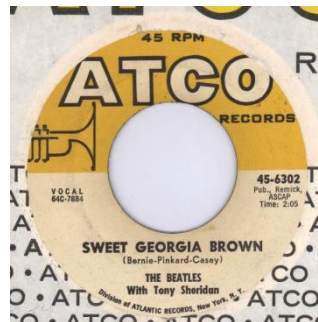
SI = 7



Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (DJ01C)

White label with black print. Promotional copy. "Vocal" is in small print, and the titles are in thin print. Pressed by Monarch.

SI = 7



Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (01A)

White and yellow label. "Vocal" is in small, thin print, and the titles are in round, bold print. The B-side publisher is listed as "Earth, BMI." Pressed by the MGM-Bloomfield plant.

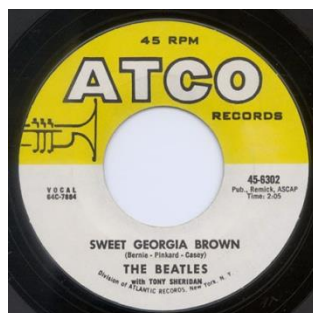
SI = 6



Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (01B)

White and yellow label. "Vocal" is in wide, round print, and the titles are in round, bold print. The B-side publisher is listed as "Roosevelt, BMI." Pressed by Plastic Products.

SI = 7



Sweet Georgia Brown/Take Out Some Insurance on Me, Baby Atco 45-6302 (01C)
White and yellow label. "Vocal" is in small print, and the titles are in thin print. The B-side publisher is listed as "Roosevelt, BMI." Pressed by Monarch.
SI = 7

Some time near the end of May, in the USA, as labels were being printed for the Atco release of "Sweet Georgia Brown" and "Take Out Some Insurance on Me, Baby," someone realized which title was correct and retrieved the correct author credits. They let German Polydor know this around June 2nd.

At about the same time in France, the *Ain't She Sweet* EP (Polydor 21-965) was issued. This came out at the same time as the Spotnicks' latest EP, 21-963, which songs were released at the same time as *Beatles' First* in Germany.



In early or mid-June, German Polydor released the *Beatles' First* LP in mono (LPHM 46-432) and stereo (SLPHM 237-632). The album was first mentioned in the German trade magazines at this time.

At the same time (early June), "Sweet Georgia Brown" was released as a single both in the USA. Here, it was Atco Records who now held the license to issue the Polydor catalog. "Sweet Georgia Brown" was coupled here with "Take Out Some Insurance On Me, Baby," and fared almost as poorly as the early Vee Jay Beatles singles.

Ain't She Sweet/Nobody's Child

Atco 45-6308 (DJ01A)

White label with black print. Promotional copy. Credit for John Lennon's vocal is at the left side in small, thin print. Pressed by the MGM-Bloomfield plant.

SI = 6



Ain't She Sweet/Nobody's Child
(DJ01B)

Atco 45-6308

White label with black print. Promotional copy. Credit for John Lennon's vocal is at the left side in wide, round print. Pressed by Plastic Products.

SI = 5



Ain't She Sweet/Nobody's Child
(DJ01C)

Atco 45-6308

White label with black print. Promotional copy. Credit for John Lennon's vocal is at the bottom of the label. Pressed by Monarch.

SI = 7



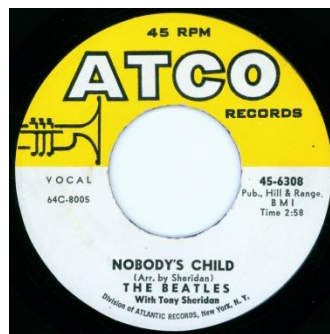


Ain't She Sweet/Nobody's Child

Atco 45-6308 (01A)

White-and-yellow label. Credit for John Lennon's vocal is at the left side in small, thin print. The B-side publisher is shown as "Hill & Range," and the B-side author credit is "Arr. by Sheridan." Pressed by the MGM-Bloomfield plant.

SI = 6



Ain't She Sweet/Nobody's Child

Atco 45-6308 (01B)

White-and-yellow label. Credit for John Lennon's vocal is at the left side in wide, round print. The B-side publisher is shown as "Hill & Range," and the B-side author credit is "Arr. by Sheridan." Pressed by Plastic Products.

SI = 5



Ain't She Sweet/Nobody's Child

Atco 45-6308 (01C)

White-and-yellow label. Credit for John Lennon's vocal is at the bottom of the label. The B-side publisher is shown as "Hill & Range," and the B-side author credit is "Arr. by Sheridan." Pressed by Monarch. Stampers -21 and -22 indicate the Monarch job numbers: Δ 53303/4.

SI = 7

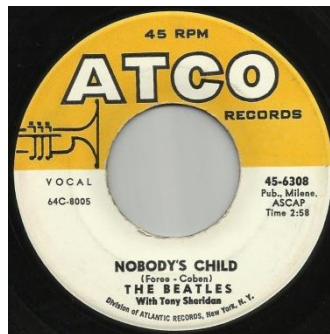


Ain't She Sweet/Nobody's Child

Atco 45-6308 (02A)

White-and-yellow label. Credit for John Lennon's vocal is at the left side in small, thin print. The B-side publisher is shown as "Milene," and the B-side author credit is "Foree-Coben." Pressed by the MGM-Bloomfield plant.

SI = 2

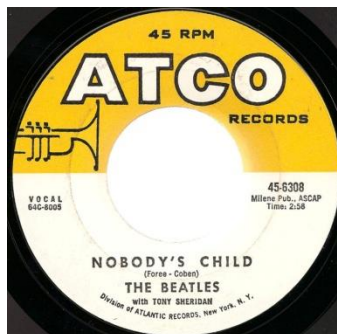


Ain't She Sweet/Nobody's Child

Atco 45-6308 (02B)

White-and-yellow label. Credit for John Lennon's vocal is at the left side in wide, round print. The B-side publisher is shown as "Milene," and the B-side author credit is "Foree-Coben." Pressed by Plastic Products.

SI = 2

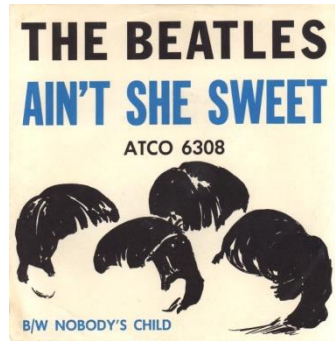


Ain't She Sweet/Nobody's Child

Atco 45-6308 (02C)

White-and-yellow label. Credit for John Lennon's vocal is at the bottom of the label. The B-side publisher is shown as "Milene," and the B-side author credit is "Foree-Coben." Pressed by Monarch.

SI = 3



Ain't She Sweet/Nobody's Child
Picture sleeve to the above single.
SI = 4

Atco 45-6308 (PS01)

As they released their other two songs as a single, "Ain't She Sweet" and "Nobody's Child," they chose to promote it with a title sleeve. Since the a-side did not feature Tony Sheridan but John Lennon on lead vocal, Atco promoted the single as a Beatles single, printing "Vocal by John Lennon" on the a-side labels. (This wording may appear at the left or under the group's name.) "Nobody's Child" has a later matrix number than the other three songs on Atco, indicating that it may have been sent later to Atco from German Polydor. The original release of "Nobody's Child" in Germany earlier in the year wound up containing a different version of the song on which the Beatles had not played; so, it's possible that Atco had been sent that version of the song originally. The single hit the Top Twenty, and one has to wonder why this was not Atco's first choice for a single.

It now bears mention that before Atco released their allotted four songs, they hired a session drummer and session guitarist to "punch up" the songs, particularly Pete Best's drum work. Drummer Bernard Purdie has claimed that he played drums on some Beatles records, and since he did record for Atlantic/Atco, it is often thought that he was the session drummer, even if he misremembers the details. Atco also edited two of the songs: "Nobody's Child" and "Take Out Some Insurance On Me, Baby," the latter because of Tony's swearing near the end.



Ain't She Sweet

Atco 33-169 (DJ01A)

White label promotional copy. Pressed by Bloomfield.

SI = 6



Ain't She Sweet

Atco 33-169 (MR01A)

Blue, gold, and white label. On side one, only one song title appears above ATCO. On the cover and label, none of the song titles credit Tony Sheridan. May be found mismatched with cover MC02. Pressed by Bloomfield.

SI = 4

NOTE: A few stereo covers were stickered to indicate that they had been repurposed to contain Monaural records.



Ain't She Sweet

Atco SD33-169 (SR01A)

Purple, tan, and white label. On side one, only one song title appears above ATCO. On the cover and label, none of the song titles credit Tony Sheridan. May be found mismatched with cover SC02. Pressed by Bloomfield.

SI = 6



Ain't She Sweet

Atco 33-169 (MR02A)

Blue, gold, and white label. On side one, only one song title appears above ATCO. On the cover and label, three of the song titles properly credit Tony Sheridan. May be found mismatched with cover MC01. Pressed by Bloomfield.

SI = 4



Ain't She Sweet

Atco 33-169 (MR02B)

Blue, gold, and white label. On side one, two song titles appear above ATCO. On the cover and label, three of the song titles properly credit Tony Sheridan. Pressed by Monarch circa February, 1965.

SI = 8



Ain't She Sweet

Atco SD33-169 (SR02A)

Purple, tan, and white label. On side one, only one song title appears above ATCO. On the cover and label, three of the song titles properly credit Tony Sheridan. May be found mismatched with cover SC01. Pressed by Bloomfield.

SI = 6



Ain't She Sweet

Atco SD33-169 (SR02B)

Purple, tan, and white label. On side one, two song titles appear above ATCO. On the cover and label, three of the song titles properly credit Tony Sheridan. Pressed by Monarch circa February, 1965.

SI = 8

By October 5, 1964, Atco finally got around to issuing its album of Sheridan/Beatles (and other) songs. The Swallows, probably a British group that was farmed out to record companies under various names, filled out the remainder of the LP. Oddly timed, the record sold poorly. (Atco 33-169 [mono] and SD 33-169 [rechanneled stereo]) For this reason Monarch-pressed copies, made either in early 1965, are very difficult to find.





The Amazing Beatles

Clarion 601 (MR01)

Red, white, and blue label. A reissue of the *Ain't She Sweet* album, minus two of the Swallows' tracks. May be found with any of three back covers: a cover listing the album tracks and showing a British flag design representing this album (MC01); a cover listing the album tracks and showing the correct design for this album (MC02); a generic back cover not listing the album tracks (MC03).

SI = 3 (cover listing tracks); 9 (generic back cover)



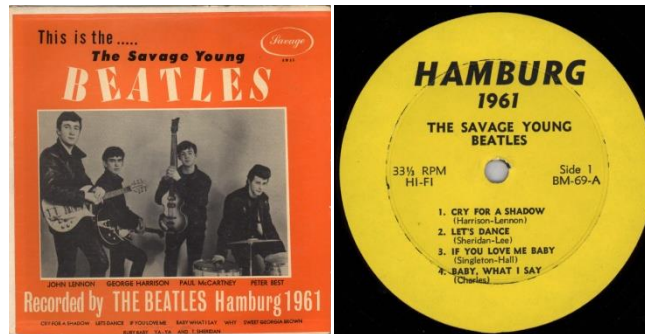
The Amazing Beatles

Clarion SD-601 (SR01)

Green, white, and orange label. A reissue of the *Ain't She Sweet* album, minus two of the Swallows' tracks. May be found with any of three back covers: a cover listing the album tracks and showing a British flag design representing this album (SC01); a cover listing the album tracks and showing the correct design for this album (SC02); a generic back cover not listing the album tracks (SC03).

SI = 3 (cover listing tracks); 9 (generic back cover)

For the next year, the American public heard little of Tony Sheridan, although he was still selling records in Germany. Since the *Ain't She Sweet* LP had sold well enough to merit reissue as a budget album, it was reissued in June, 1965, onto Atco's newly-formed budget label, Clarion Records. Only twenty-one different albums were ever issued by Clarion, and it's probably the case that the Beatles LP was the best-selling. The album was released in mono (Clarion 601) and stereo (Clarion SD 601).



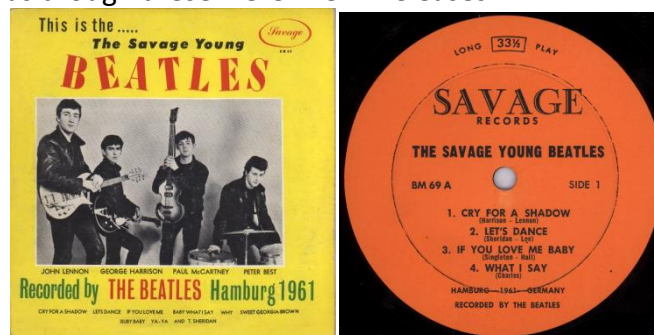
The Savage Young Beatles

Yellow label. Orange cover.

SI = 10

Savage BM-69 (MR01)

In October, 1965, a small label called Savage Records released an album of Sheridan material. As the reader has seen, an album called *The Beatles First* had been issued in Germany in April, 1964, containing most of what would become *The Savage Young Beatles*. Bob Gallo, the producer in New York who had signed Pete Best to a contract, bought a copy of the German record, and some time later -- with MGM's "My Bonnie" and Atco's "Ain't She Sweet" having hit the charts -- he decided to pirate the Polydor album. Apparently in order to avoid possible lawsuits, he removed three of the four sides of the MGM and Atco singles from the album, reducing it to eight songs. The Savage album, appropriately renamed *The Savage Young Beatles*, contained four of the Sheridan/Beatles tracks and four songs by Tony Sheridan. The front cover deceptively shows the group without Tony and mentions Tony's name (on the front cover) only at the bottom, as though "T. Sheridan" were one of the songs. To its credit, however, the proper lineup of the Beatles (with Pete Best) was shown on the cover -- rather than making it appear as though these were "new" releases.



The Savage Young Beatles

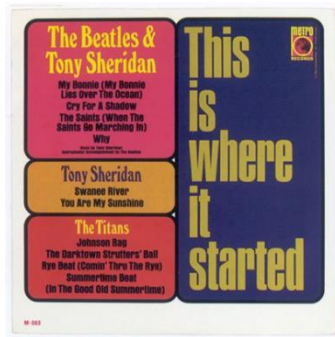
Orange label. Yellow cover. Genuine copies of the LP occur only in mono.

SI = 5

Savage BM-69 (MR01)

The title on the label of the rare first issue (earlier above) appears to be *Hamburg 1961*. The album (Savage BM-69, late 1965, but available as late as March 1966) appears not to have sold well, but the album was reissued around the time of the Beatles '66 tour, and so the second issue of the album is reasonably common. Since Bob Gallo had signed Pete Best to an album (*BEST of the Beatles*) in '66, the reissue of *The Savage Young Beatles* more closely

resembles the packaging of that LP, with the new liner notes making his role seem more prominent. His singles were on several Gallo-controlled labels, such as Happening and Mr. Maestro.



The Beatles With Tony Sheridan and Guests

Metro M-563 (MR01A)

Black label with silver print. Catalog number at right of label. Pressed by Bloomfield.

SI = 6

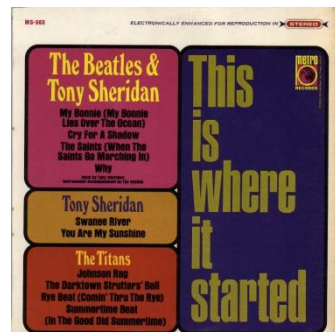


The Beatles With Tony Sheridan and Guests

Metro M-563 (MR01B)

Black label with silver print. Catalog number at left of label. Pressed by Waddell.

SI = 6



The Beatles With Tony Sheridan and Guests

Metro MS-563 (SR01A)

Black label with silver print. STEREO in tall, thin print. Pressed by Bloomfield.

SI = 5



The Beatles With Tony Sheridan and Guests

Metro MS-563 (SR01B)

Black label with silver print. STEREO in wide, round print. Pressed by Waddell. Some mono covers to the above LP were repurposed for stereo, with a stereo sticker (SS1) near the top. SI = 5

Sales of the MGM album had fallen dramatically after the initial release, and by August of '66, the famous "green cover" album was reissued onto MGM's budget line label, Metro. The new budget-line LP, *This is Where It Started*, featured almost all of the tracks from the original album. It was released in mono as Metro M563 and in [rechanneled] stereo as Metro MS563. It did not sell as well as its predecessor.



Ain't She Sweet

Atco 45-6308 (69)

White/yellow label with 1841 Broadway address. Nearly all copies have cut-out markings. SI = 6



Ain't She Sweet

Atco SD33-169 (SR69)

Yellow label. While some yellow-label copies of the LP were issued with left-over covers (SC02), some feature a newly-printed cover having the front slick smaller than the back slick. Nearly all copies have cut-out markings.

SI = 9

In 1969, Atco reissued both the “Ain’t She Sweet” single and album. They may have taken this action in conjunction with the impending formation of Polydor Records in North America. Once Polydor was formed, the new label would have the license to press the four Beatles songs that had previously been licensed to MGM and the four that had been granted to Atlantic/Atco. The reissues did not sell well.



In the Beginning (Circa 1960)

Polydor 24-4504 (SR01A)

Red label with Polydor rim print. Catalog number at left.

SI = 2



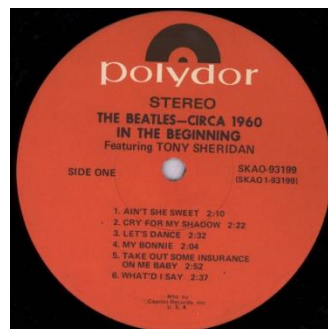
In the Beginning (Circa 1960)

Polydor 24-4504 (SR01B)

Red label with Polydor rim print. “SIDE ONE” at left.

Pressed by Monarch (job number Δ 14559).

SI = 2



In the Beginning (Circa 1960)

Polydor SKAO-93199 (SR01RC1)

Red label with Capitol markings. Capitol Record Club issue.

SI = 2

At that point, the United States did not see the re-release of any Sheridan/Beatles material for several years. However, after Polydor began to release records in North America, the States finally got a reasonably-complete issue of the Hamburg recordings. Just as the Beatles were preparing to release their posthumous *Let It Be* album, Polydor issued *In the Beginning (Circa 1960)*. Polydor's album (Polydor 24-4504) just managed to hit the Hot 100, even though for the first time, all eight Sheridan/Beatles songs were together, and for the first time, the songs were in stereo. In fact, all twelve of the album's songs are in stereo on this LP, although (oddly) the ending of "Sweet Georgia Brown" is in rechanneled stereo. There was so much confusion over the Sheridan/Beatles songs that for years it was reported that the songs were not in stereo. Also, the album itself claims to be a reissue of the MGM record, which it is not! At last, Americans got to hear the four Atco songs in their original state. "My Bonnie" appeared here without either of its slow intros. In fact, every release of that song from 1964 through about 1978 lacked the intros.

The early 1980's saw the re-release of the Sheridan/Beatles material on certain small labels, sometimes together with some of the "live" Star Club recordings. With the advent of CD, the *Beatles First* album [imported into England in mono in 1964 (Polydor 46-432) and pressed there in stereo in 1967 (Polydor 236-201)] became the standard form for the Sheridan/Beatles releases. This is essentially the "circa 1960" record with a different cover. At the time of the CD release in 1985, however, the slow English intro was restored to "My Bonnie" (Polydor 823-701-2). Fascinatingly, Atco's altered version of "Ain't She Sweet" appears on the Apple release, *Anthology 1*. To date, no reason has been given for this anomaly.

The Beatles With Tony Sheridan

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