



## PART 2: NOTHING IS REEL THE STORY OF THE BEATLES STAR-CLUB RECORDINGS

In the concluding part of our investigation into **The Beatles'** Star-Club recordings, Dr Hans Olof Gottfridsson and Richard Moore dig into the detail of what was actually on the original tapes

**T**his is the second part of a two-part story about The Beatles' Star-Club recordings, Hamburg, in December 1962. What follows is the first complete review of the recordings found on the Star-Club tape in their original recorded order. This has been made possible with the kind help of Larry Grossberg, director and producer of the Lingasong releases, and Robert Auld of Auldworks, who recently made digital transfers of open reel work copies of the Star-Club tape.

The backbone for the article is Larry Grossberg's 1976 Studio log and various available recordings. The material have also been put into further context using Paul Murphy's original studio notes from September 1975 as well as other source material gathered over years of research.

### THE TAPE THAT WOULDN'T DIE ...

Taylor's Philips RK 14/EL3541 recorder used at the Star-Club was 4-track, but this

should not be confused with professional four-channel multi-track machines which allowed recordings to be layered. His machine allowed him to record four separate recordings on to the same length of tape. Two tracks on the first side of the tape and then two more on the other side when the tape ran in the opposite direction. All tracks were totally independent of each other. The two tracks on each side were changed using a switch on the machine and could be swapped at any time – even when the tape was recording. This and the fact that the



tape, during the course of December, was re-recorded over and over again many times in a very random way, with very little regard to any previous recordings, means the material on the tape is not always in chronological order.

The running time of the Star-Club recordings is approximately 294 minutes (based on the running time of the three 7.5ips safety copy dubs). The tape includes, not only recordings with The Beatles but also other acts at Star-Club during December 1962; Kingsize Taylor & The Dominoes, Carol Elvin, Tony Sheridan & The Rebel Rousers. No recordings with Johnny & The Hurricanes or The Strangers have been identified.

Every good story has its unsolved mystery, so has this one. All in all, the Larry Grossberg's Studio log book/three 7.5ips safety copy dubs includes 42 complete or incomplete recordings by The Beatles (all accounted for here). Besides these, there is one track by The Beatles released by Lingasong unaccounted for. The song is Twist And Shout. The origin of this recording remains to be proven.

Over the years, many claims have been

made that the original Star-Club tape may have been lost or simply had deteriorated due to age and wear. This is not the case. It came into the hands of Paul Murphy when he took over the business in the mid 70s and later it was handed by Murphy to Double H.

After work on the Star-Club tapes was complete and the disc released, Double H left both the masters and work tapes at the Sound Ideas Studio, New York. Amongst the material was also the original Star-Club tape. When in the 80s, George Klabin, Sound Ideas owner, decided to sell the studio, all material from their vaults was sent back to its owners. Double H had by then given up their offices and Lee Halpern could not be located. In 1991 Double H was formally dissolved, and today Larry Grossberg is the legal owner of the tape.

*Larry Grossberg: "Because they couldn't locate the Halperns they dumped the recordings at my concierge without even telling me they were coming. I made an effort to locate Double H, with no success and then just put the tapes into*

*storage with other tapes and truly forgot about them until a few years ago, when I came across a nondescript box holding them."*

### FACTS ABOUT THE ORIGINAL TAPE

The original Star-Club tape is a 4-track 3¾ ips tape on 5.75" Philips reel. The BASF LGS 52 box holding the tape is for a 7" reel. It appears to be of a style consistent with those available in the early 60s and has evidently been used as a replacement case. The reel holds 1,800ft of tape at a thickness of 0.5mil, the thinnest audio tape manufactured. (BASF LGS 52 is a 1.5ml tape so is not the brand on the reel). At 3.75ips, each track holds a maximum of 96 minutes of audio. The Philips reel is more than likely the original take up reel for Kingsize Taylors Philips RK 14/EL3541 4track mono machine used for the recordings. It may have come back from Hamburg without a box, perhaps attached to the machine itself, for the journey. Notes on the tape box state that only one track on the tape was full from start to finish with the other three tracks having blank sections.





Manual for Philips RK4 4-track recorder as used by Kingsize Taylor

## WHAT’S ON THE ORIGINAL STAR-CLUB TAPE?

The Beatles’ contract for the Star-Club, 18-31 December 1962, stipulates that they should be on stage three hours a day, seven days a week and after an hour of playing, should have a one-hour break.

*Frank Allen (Cliff Bennett & the Rebel Rousers/The Searchers): “Normally we would play maybe three or four spots between 6pm and 4am, and each spot was an hour. It was not the same time every night. A list would be put up giving the next day’s playing times.”*

One hour on stage, including pauses between songs and on-stage chat would mean that closer to 20 songs would be performed per set. None of the recorded

sections with The Beatles contain more than 10 songs which means no complete performance by the band was caught on the tape. When commenting on the original tape for *Billboard* in August 1977 Larry Grossberg said that at first he was surprised by the poor quality of the material. The tape included every hallmark of a crude amateur recording. There was hum, hiss, distortion, wow and flutter, background noises, performer’s too far off mike and so on and he instantly understood it was going to be a long complicated process to restore the material. The technical notes also describe other flaws – tape dropouts, sometimes the recorder is stopped in the middle of a song (or is partially recorded over) and in a few instances some electronic interference can be heard, perhaps picked up by the microphone cable.

For the Lingasong releases in 1977, a lot of time, money and effort was spent cleaning up the recordings. The resulting product was very different to the original recording. The released songs are presented in totally different order and in several cases, where there is damage to the original tape or where there are incomplete songs; these have been reconstructed by looping or repeating sections. With the on-stage dialogue, the more controversial segments have also been edited out. There has also been some overdubbing done to cover up technical flaws in the material. Finally the original raw tape is in mono, whereas the Lingasong discs are simulated stereo.

*Larry Grossberg: “We did some overdubs live in the studio and then mixed the additional and new parts into the tape. We also did some minor instrumental and vocal overdubs and added hand clapping to reconstruct many passages as the content had so much loss and aberrations.”*

The backbone for the review is Larry Grossberg’s Studio log. The log is produced from three 4-track references tapes transferred directly off the original tape. Of importance to clarify is that 4-track recorders, like Kingsize Taylor’s were configured so that the first track recorded on side one was track 1 and the second track 3. Side two would hold tracks 2 and 4. For this article they are however presented in the recorded track order (1, 2 ...) with original position on tape presented in brackets.

### PLAYING THE ORIGINAL TAPE

The Lingasong/Double H masters and work tapes lay dormant in storage for many years, but in early 2015 the cache of tapes were retrieved and were being reviewed and organized for a possible sale. At this point, Grossberg contacted Robert Auld of Auldworks, a specialist in historical and archival recording techniques. On 19 February the pair sat down in Auld’s studio and played excerpts from the original Star-Club tape. After listening to several musical selections, they agreed that the original tape was in fragile condition and they should avoid playing it further, if possible. Subsequently, they found that work copies made some years after the original were of good quality, and had all the necessary material for checking authenticity.

The first section on the tape (see Section A box at bottom of previous page) starts quite suddenly and ends the same way. Even though these are the first recordings on the tape they may well be among the last recorded. It appears that this wasn’t an ordinary night at the Star-Club. The club is packed with people and the audience is in high spirits. Apparently, during this particular night there is an open stage with everyone’s joining in on each other’s acts, something not very common according to Brian Johnson of The Strangers (who shared the stage with The Beatles at Star-Club that December). Could it be that it is The Beatles’ last night at the club, New Year’s Eve 1962? Another clue to this being New Year’s Eve might be Paul McCartney’s reference to” *there’s not much time...*” Could he be referring to the stroke of midnight coming up?

Of most interest in this section is the rather dynamic version of My Girl Is Red Hot, which unfortunately ends rather abruptly after only about a minute when the tape recorder is turned off just after the Hammond/guitar solo. Joining The Beatles on stage for this song is Roy Young.

The audience on this set are rather loud and enthusiastic, something not heard on the other recorded segments. Because of this, when preparing the material for release, Larry Grossberg and his team were forced to artificially reinforce the crowd’s cheers for other performances. This was made by adding applause and cheers live in the studio or by overdubbing sections of disconnected applause from the original tape.

*Larry Grossberg: “We did add a bit, but balanced to be not overly enthusiastic, as they maybe had some favor, but The Beatles weren’t stars and it seems the unruly crowd was more enamoured with the beer and socialising.”*

(See Section B box at bottom of page) This section starts in the middle of the set and ends in the same way. It starts and stops with incomplete songs and it’s apparent that this section has been partly over-recorded by the section before. There is no real indications as to when this section was recorded, but a fair guess is sometime between 18-22 December, probably making them the oldest recordings on the tape. There are significantly fewer in the audience and they are nowhere near as enthusiastic which indicates that this was recorded on a different night to previous section.

During this section, in his typical style, John Lennon changes some of the original lyrics to Sweet Little Sixteen. For example instead of “*whisper to mommy*” he references his Aunt and sings “*whisper to Mimi*”.

(See Section C box at top of next page) Once again the recording starts midway through a set and ends before its completion. This segment can, with some certainty, be identified as being 23 December. References are made by The Beatles to Christmas, but the strongest reason for this is the dedication of Till There Was You to their friend Icke (Hans-Walther Braun). The original

introduction has been available on bootleg for a long while but it is often mistakenly heard as a “request for Hitler”. This isn’t really Paul’s style – though if it was John you could probably believe it!

The actual introduction is “*The next tune is a request for Icke, for a cha-cha-cha, cha-cha-cha, cha-cha-cha...*”

According to Icke, this was because he, on the evening before Christmas, had organized a little celebration for The Beatles at the club prior to their performance. To thank him, The Beatles dedicated songs to him during the evening.

During this section Paul McCartney gives some mentions to Liverpool musician Lee Curtis (Peter Flannery). Curtis, together with his brother/manager Joe Flannery, was in Hamburg for the Christmas season in a bid to promote Lee’s career. The story goes that at first the club wasn’t too keen to book him, but after Joe had promised to pay Lee’s travel expenses from his own pocket should he not be a success, they agreed to give him the gigs. When Lee Curtis & The All-Stars, with Pete Best on drums, opened at Star-Club late March 1963, he became an instant success and Flannery didn’t have to worry about travel expenses.

Everybody’s Trying To Be My Baby features a rare drum solo from Ringo at the end (though really it’s a bit of messing with the rest of the band). Apparently this didn’t go down well with the audience as someone can be heard shouting “*Shut up Ringo!*” So he did. He wouldn’t be heard on tape doing anything remotely like a solo again until *Abbey Road* in 1969!

Track 1 (Tape side 1) with a full 96 minute running time	
SECTION A	COMMENTS ON THE RECORDINGS
Short Intro	The recording/tape starts part way into a performance with the final bars of an unknown track dedicated to Barmaid Bettina. Next Paul with the audience’s help is trying to get Horst (Fascher) to join them on stage to sing Hallelujah I Love Her So. Horst in his turn asks his brother Friedrich (Fred) to come on stage to sing.
Be-Bop-A-Lula (Vincent-Davis)	The Beatles back Star-Club waiter (Herr Ober) Fred Fascher. The released and raw tape version is basically the same.* The best source for the original unedited version is Purple Chick / Darthdisc PC-157/58 or Starry Night (Internet release.)**
I Saw Her Standing There (Version I) (Lennon-McCartney)	This is the first of two versions of the song recorded. The track has some distortion and drop outs and is not used for the Lingasong discs.
Hallelujah I Love Her So (Charles)	The Beatles back Star-Club’s business manager and friend Horst Fascher. The released and raw tape versions are basically the same.
My Girl Is Red Hot (Emerson)	Larry Grossberg in his 1976 Studio log reports an “ <i>abrupt tape ending</i> ” (recording stops after 1:04). Interestingly the track was not originally listed by as by the Beatles. It’s not included on the Lingasong discs, but a short segment can be heard on the soundtrack of the Anthology documentary (1996). It was also aired in the 70’s by US radio show <i>Earth News</i> .
Abrupt Tape Ending	
* The released version refers to Lingasong 1977 discs. When it says Lingasong is identical to the original raw tapes it refers to song content, but not always the pre/post song chat.	
** For the continuation of this article Purple Chick/Darthdisc and Starry Night is to be considered best sources for original versions unless otherwise noted.	

SECTION B	COMMENTS ON THE RECORDINGS
Sheila (Roe)	This section begins at the moment George sings “ <i>Sweet Little Sheila</i> ” leaving the song with no introduction. Grossberg in his log makes notes about problems with distortion. The incomplete song leaves Grossberg and team with a challenge and the released version, at first only available on the Lingasong US release, uses part of the drum beat and instrumental from the middle of the song to reconstruct its start. The released version contains a number of small skips – possibly repaired tape breaks. The unedited version on the bootlegs by Purple Chick and the internet release Starry Night use a source without these skips which indicates that a copy of the tape was made prior to the damage occurring that Grossberg had no access to.
Kansas City / Hey-Hey-Hey-Hey (Leiber-Stoller / Penniman)	In his notes Paul Murphy comments that the dialogue going between the Beatles and the audience during this section is somewhat antagonistic. The Lingasong release and raw tape are identical.
I Wish I Could Shimmy Like My Sister Kate (Piran)	In his Studio log Grossberg has listed that there are problem with the vocals not being clear, distortion and tape slurs for this song. The released version, as with Sheila contains tape damage. The ‘tape slur’ in this case being another repaired break. Once again a tape dub exists prior to this damage and is included on bootlegs. A short part of this recording was included on the soundtrack for the Beatles documentary Anthology.
Reminiscing (Version I) (Curtis)	The only remark on this song is from Grossberg who notes that the vocals are not clear. The released version is a considerable improvement in this case and manages to pull the guitar back and push the vocals forward. This track was excluded from the US release of the Lingasong discs.
Red Sails In The Sunset (Kennedy-Williams)	The original recording has a tape slur and unclear vocals. The unedited version also contains some feedback from one of the microphones. The released song edits out the first bridge beginning with “ <i>Swift wings you must borrow...</i> ” and goes straight back into the chorus. This was removed due to tape damage. At the end of the song the line “ <i>Oh, carry my loved one home safely to me</i> ” is repeated three times on the unedited tape but only two on the released version. One repeat was excised due to feedback. A short snippet of the recording was included on the soundtrack for the Beatles’ Anthology documentary.
Sweet Little Sixteen (Berry)	In his notes from 1975 Paul Murphy had a clear opinion about this recording “ <i>badish voc... bad guitar break (playing wise)</i> ”. The Lingasong release and raw tape are identical.
Roll Over Beethoven (Version I) (Berry)	Both Grossberg and Murphy agree on that the vocals are not as good as it could be on this song. Murphy in his notes writes “ <i>could be used</i> ” and eventually it’ll make it onto his planned single LP. This version, of the two recorded is also the one ending up on the Lingasong discs. The raw tape is identical to the released version.
A Taste of Honey (Version I) (Scott-Marlow)	This version is unfortunately incomplete (according to Murphy’s notes there is no ending), but it differs from all other renditions due to its inclusion of an extra verse. Only released on bootleg.
Abrupt Stop	



SECTION C	COMMENTS ON THE RECORDINGS
Nothin' Shakin' (But The Leaves On The Tree) (Colacrai-Cleveland-Fontaine-Lampert)	Abrupt start - Incomplete. The released version of this song begins on the first few notes of the guitar solo and is, just like the original tape, missing the whole first half of the song. The unedited recording includes just a tiny bit more of the song than the released version of the part line “.....n shakin’ but the leave on the trees” just prior to the solo.
I Saw Her Standing There (Version II) (Lennon-McCartney)	The Studio log lists problems with voice loss, tape slur and distortion. Whilst the song appears complete on the unedited tape there are several severe tape drop outs during the guitar solo. The released version removes the solo completely along with the first couple of words from the bridge section, editing straight to “...heart went boom”. This track is not included on Lingasong US releases.
To Know Her Is To Love Her (Version I) (Spector)	The released and unedited versions contain a complete and uncut section of the recording from the introduction of the number through to Paul’s “Good evening sir how are you?”
Everybody’s Trying To Be My Baby (Perkins)	Again the Studio log list problems with tape slurs and distortion. The unedited tape has a nasty dropout during the guitar solo. The released version-removes four bars from the solo to cover this!
Till There Was You (Willson)	This is a song that John makes fun of all the way through, repeating Paul’s lyrics mockingly! Later part of the recording has bad distortions. On the released version, the section of the song beginning “Then there was music...” is copied from its repeat later in the song, to cover this. The Lingasong version (originally only included on the US releases) has an overdub! The recording is quite dull and lacking in high frequencies on the issued disc so in an attempt to rectify this, a shaker or maracas has been played over the top of the Beatles performance.
Where Have You Been All My Life (Mann-Weil)	The original tape as used by Lingasong reveals distortion and crackles which are not evident on the unedited version on bootleg. The damage was evidently so bad that part of the song had to be sacrificed removed the second verse and covered by repeating the guitar solo. The Lingasong release also omits the first 4 bars of introduction. The song is incorrectly listed as Matchbox in the Studio log.
Lend Me Your Comb (Twomey-Wise-Weisman)	Released version have the same content as the raw tape.
Your Feet’s Too Big (Benson-Fischer)	Released version is identical to the raw tape.
I’m Talkin’ Bout You (Version I) (Berry)	Problems with vocals for this song are reported by Grossberg and Murphy respectively. This is an alternate performance to the one released but it has appeared on a number of bootlegs.
A Taste of Honey (Version II) (Scott-Marlow)	Studio log report; incomplete (end missing) and abrupt stop – This is how it’s listed on the notes, however it’s only the very last seconds that’s missing. Paul Murphy in his notes refers to the recording as “distant” followed by long gap, but he gives no info about the song being incomplete. This is the version used on the Lingasong release (the Lingasong version edits in a little bit of the “Ba ba ba boom” intro by John from version I for the released version.)
Abrupt Stop	

(See Section D box below) This segment features another version of A Taste Of Honey (the legendary “A Waste Of Money” version), followed by an announcement from Manfred Weissleder that the time is approaching midnight. Is it New Year’s Eve? Yes! Is this the last song The Beatles taped at Star-Club? Probably.

The most featured Beatles track on the Star-Club tape is A Taste Of Honey, a song introduced to The Beatles’ repertoire during the autumn of 1962. Besides this song, the Star-Club material includes another three songs later included on The Beatles first LP *Please Please Me* (including Twist And Shout). It’s notable that these versions are very close to those found on the album. It proves how complete these performances were when they walked into the studio in February 1963 (several other tracks from the Star-Club tape would later be recorded for release or BBC broadcast).

Love Me Do and the newly recorded Please Please Me would definitely have

been in The Beatles’ repertoire at Star-Club, though neither were caught on tape.

*Brian Johnson (The Strangers): “Ringo and I, both being drummers, obviously talked to each other. He said just tell me what you think of this... I was standing by the steps of the Star-Club stage when they went on. After a couple of numbers they went straight into Please Please Me and as soon as I heard that bass note a cold shiver went right down my back and I just put two thumbs-up to Ringo - that’s the one!”*

(See Section E box, opposite page) There is no indication of when this section was recorded. The Beatles’ section starts halfway through taking over from Carol Elvin (a London-based guitarist, dancer and band

vocalist). The section includes the start-of The Beatles’ set, including a warm-up, but with only four songs recorded the set is incomplete. With the abrupt loss of sound during this section the last two songs may come from a different set.

Tony Sheridan with Roy Young and Star Combo were the resident band at Star-Club, and besides providing entertainment for the guests, their job was also to support guest artists like Carol Elvin. For this section A Taste of Honey is announced as a request for Tony Sheridan. It has been suggested that he sings backing vocals on this song. Whilst it’s possible, there is however nothing, despite close listening indicating this. Paul Murphy, who was Sheridan’s manager in the mid 70s, does not mention this in his notes made whilst going through the material. If Sheridan was featured, shouldn’t he have noticed? A note of interest is that for this section and most others, many of the songs played by the bands were audience requests.

SECTION D	COMMENTS ON THE RECORDINGS
Beatles chatter	
A Taste of Honey (Version III) (Scott-Marlow)	Grossberg, in his Studio log reports that the vocal is not-clear, while Murphy refer to it as “sugar puffs”, probably meaning that it sounds like he’s singing with a mouth full of Sugar Puffs ie muffled and unclear. This performance has never appeared officially or on a bootleg.
Announcement:	Manfred Weissleder: "Es ist genau fünf Minuten vor Zwölf, fünf Minuten vor Zwölf". The announcement is followed by long pause were people are banging firecrackers and wish each other Happy New Year's before Kingsize Taylor being introduced.
4 songs by Kingsize Taylor & the Dominoes	Among songs performed is Money (That's What I Want) and Hippy Hippy Shake. Parts of the section have been released on bootleg.
Abrupt stop	

Track 2 (Tape side 2) starts “1/4 of the way in” and has an approximate length of 65 minutes

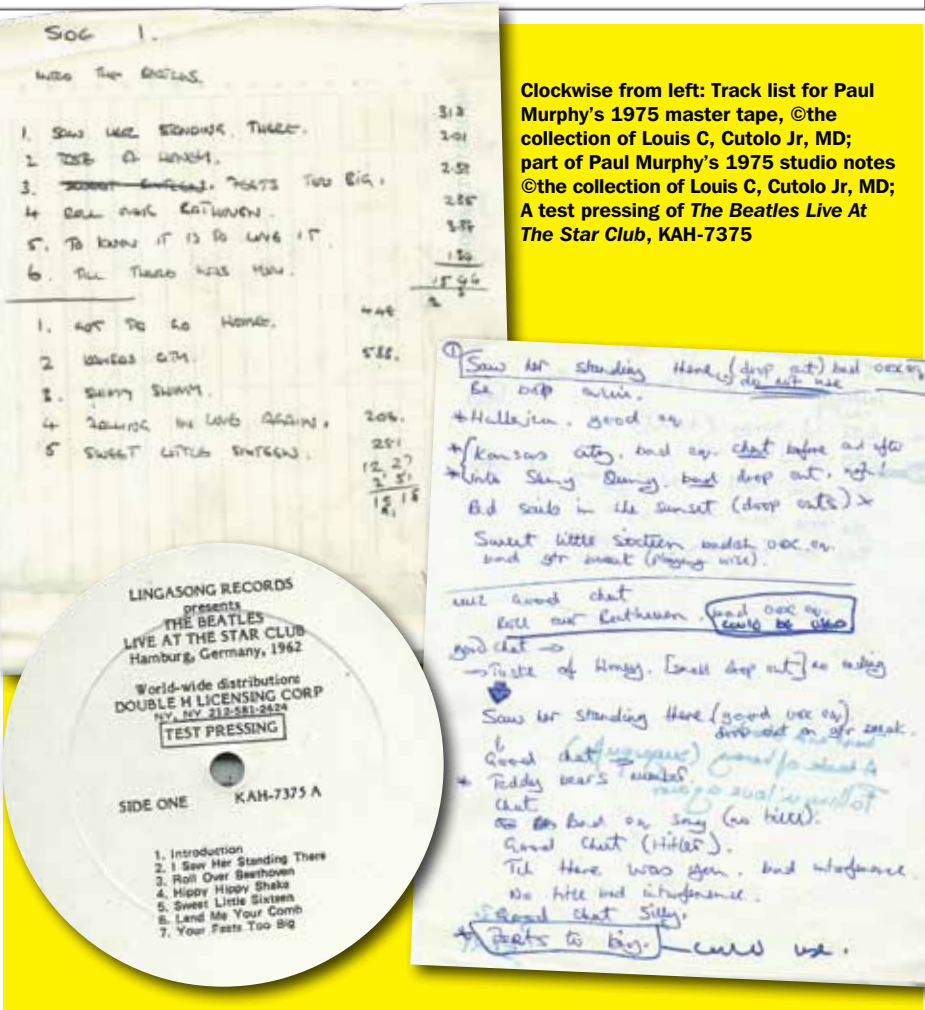
SECTION E	COMMENTS ON THE RECORDINGS
Abrupt start	
5 songs by Carol Elvin and the Star Combo	Among the songs are; Treat Me Nice, Stupid Cupid and Breaking Up. For this and other performance at the club she’s backed by Star Combo. One song, Shazam/Big River, has turned up on bootleg.
Announcement:	“... Die Beatles aus Liverpool”. Crowd chatter and warm-up.
False start – Road Runner (McDaniel)	Warm up and sound check for the set including a short run through of Roadrunner. Not issued by Lingasong but available on bootleg.
Announcement:	„und weiter geht's mit unseren Stars aus Liverpool, mit den Beatles”
Hippy Hippy Shake (Version I) (Romero)	According to log the original raw tape has voice loss and unclear vocals. Released version has the same content as the raw tape.
I’m Talkin’ Bout You (Version II) (Berry)	More reports of problems with voice loss and unclear vocals. Raw tape version is incomplete.
Abrupt Loss of Sound	
Reminiscing (Version II) (Curtis)	The song is incomplete and only about the last 40 seconds is recorded. This clip has never been released officially or on a bootleg.
A Taste of Honey (Version IV) (Scott-Marlow)	This version has only been released on bootleg.
End	

SECTION F	COMMENTS ON THE RECORDINGS
A Taste of Honey (Version V) (Scott-Marlow)	Only the last 5 seconds of this version is preserved on tape.
Matchbox (Perkins)	Once sung by Pete Best, later by Ringo Starr. Here it’s John doing the vocal. Released version has the same content as the raw tape.
Little Queenie (Berry)	Released version has the same content as the raw tape.
Roll Over Beethoven (Version II - false start) (Berry)	This version, with a false start first surfaced on the bootleg Mach Schau in pretty awful quality and has been copied from there ever since. This was not used on the Lingasong release. From Murphy’s notes it says that there are some problems with the vocals for this track. Grossberg’s log book lists the same problem and also says the track is incomplete.
Announcement	“Das waren die Beatles aus Liverpool. Die haben sich damit von Ihnen verabschiedet. Und wir verabschieden uns ebenfalls. Wir wünschen allen Gästen einen guten Nachhauseweg und ein baldiges Wiedersehen. Wir haben jetzt leider Feierabend!” (The Beatles from Liverpool said good night to you and we also say good bye to you... We wish all our guests a safe way back home and look forward to see you all again. Now it’s time to go.)
Abrupt Cut Off	

(See Section F box above) Here are four Beatles songs of which none originally was identified as by the band in the log book. For this version of Roll Over Beethoven, it’s interesting to hear George Harrison struggling with the guitar intro, something he apparently had some difficulties accomplishing.

The fact that just before the song kicks off a waiter is heard shouting “Heute ist Freitag” (“Today is Friday”) and this being the last performance of the night makes it possible to date the section to about 2am in the morning of 28 December (or possibly 21 December).

*Chuck Botfield (Rockin’ Berries): “I met George Harrison at the British Seamen’s Mission [in April 1962]. He’d seen us at Top Ten and asked me about the guitar introduction to Roll Over Beethoven. I said, ‘Well, if you come into the club tonight, after 2 o’clock when it starts to get quiet, I’ll teach you the introduction.’ That’s my claim to fame... ”*





Track 3 (Tape side 1) starting “Near the beginning” with an approximate running time of 90 minutes

SECTION G	COMMENTS ON THE RECORDINGS
16 songs by Kingsize Taylor & the Dominoes	Among the songs included are; Roll Over Beethoven, Hippy Shake, Jim Dandy, Fortune Teller, Dizzy Miss Lizzy, Ooh-Poo-Pah-Doo Shimmy and Twist and Shout. Parts of the section have been released on bootleg.
Abrupt Stop	

(See Section G above) This track starts with a 16-song section from Kingsize Taylor & The Dominoes. Notably, Taylor and The Beatles include a number of the same songs in their repertoire.

*Kingsize Taylor (The Dominoes): “At no stage did we ever have to take a song from The Beatles. We actually wrote down the lyrics of the numbers that they thought they were capable of doing, hence the overlap in our repertoires. John particularly liked our version of You Can’t Catch Me, but as there were so many words in it, he had difficulty with the phrasing to fit them all in, especially at the tempo Chuck Berry did it.*

*“So when we were both on at the Cavern one time, John and I sat on the front of the stage to go through the number together. As he still couldn’t get it, I slowed the tempo down, with a riff that I just made up. This riff must have actually stuck in his mind for years, and was used in Come Together.”*

(See Section H below) The Beatles’ section starts halfway through the song I Remember You. Of particular note in The Beatles section is Besame Mucho. This a song they probably

first heard by The Coasters, but also got inspiration from Tony Sheridan’s short-lived drummer, Ingo Thomas, who performed a fabulous version of the song at Top Ten Club in late August 1960 where, during his drum solo, he would go around the club drumming on tables, chairs, plates, glasses, lamps or anything that he came across. Besame Mucho is also interesting since it gives some insight into what Ringo’s arrival meant for The Beatles – it’s apparent that his drumming on this track is much more rocking then Pete Best’s on the Decca and Parlophone audition versions. There is nothing indicating when The Beatles section was recorded. Neither is it clear if the incomplete To Know Her Is To Love Her is a part of the section or not. The fact that this section, like section E, has a brief run through of Road Runner, might link these two sections together.

*Paul Roux (the Graduates): “I saw The Beatles again at the Star-Club in November [1962]... Now they had Ringo on drums, and there was a buzz going on at the club - ‘They haven’t got Pete Best with them!’, cos Pete Best was the soul of The Beatles then with his 1-2-3-4 on his bass drum.”*

(See Section I box at top of next page) Here is yet another section where The Beatles follow Carol Elvin on stage. Maybe most surprising is finding in The Beatles’ song list,

Glad All Over, a track never before coupled with the band’s Star-Club recordings, but rather their BBC broadcasts. Also interesting is hearing George mocking John by calling Barmaid Bettina (Derlin) his Mutti (Mother), with John replying, “No, she’s my Liebling,” (darling). Listening to the Star-Club recordings it’s apparent she had a special place at the club and with The Beatles and a fair amount of all songs played by them is dedicated to her. In the audience for this set are German rock stars Ted Herold and singer Freddie Quinn.



Kingsize Taylor at the Star-Club at the time the recordings were made  
©Kingsize Taylor

SECTION H	COMMENTS ON THE RECORDINGS
I Remember You (Mercer-Schertzinger)	Tape slur, incomplete and voice not clear. Only around 52 seconds of the second part of the song exist. The raw tape includes a few seconds more than the bootlegs. The released version is made up of this small portion repeated 3 times and a faked introduction made up of the first guitar notes from somewhere else on the tape. Exactly where hasn’t been identified, so in all likelihood it’s from an unbooted section, it may not even be anything to do with the Beatles!
Ask Me Why (Lennon-McCartney)	Listed as incomplete in the Larry Grossberg notes (there is a 5 seconds silent section in the later part of the song.) To cover up for this the Lingasong section has a 38 second section repeated which also slightly changes the structure of the song. Not included on Lingasong US discs.
Besame Mucho (Velazquez-Skylar)	According to Studio log; Distortion, voice not clear. Another recording where the unedited version has not made it onto a bootleg. The raw tape is identical to the Lingasong release.
Mr. Moonlight (Johnson)	Grossberg in his log speaks of distortion and voice not being clear. Yet again the ‘raw’ version of this song doesn’t circulate and like Ask Me Why the Lingasong version has a short repeated section leading to John’s purposely mangled lyric <i>“here I am on my NOSE...”</i> to be repeated.
Falling In Love Again (Can’t Help It) (Hollander-Connelly)	Studio log reports about problem with distortion. Another recording where the unedited version has not made it onto a bootleg. The raw tape is identical to the Lingasong release.
I’m Gonna Sit Right Down And Cry (Over You) (Thomas-Biggs)	The end of this recording is missing and the Lingasong version repeats a 58 second section of the song to compensate and a fake ending created. As with the rest of this section no ‘Raw’ version circulates, although most bootlegs have cut the song back to its original length. Only included on Lingasong US discs. A short segment of this recording was included on the soundtrack for the Anthology.
Abrupt Cut Off	
To Know Her Is To Love Her (Version II) (Spector)	Listed as Incomplete in the Studio log. Only 1:03 of the latter part of the song exist. This recording has never made it to bootleg.
Beatles chatter ... END	

SECTION I	COMMENTS ON THE RECORDINGS
5 songs by Carol Elvin and the Star Combo	Among the songs are; Ya Ya and Let’s Twist Again
Announcement:	“ ... weiter mit die spitzen band aus Liverpool, mit dem Beatles”. Crowd chatter and warm-up.
False start – Shazam (Eddy-Hazelwood)	Warm up and sound check for the set including a short run through of Shazam.
Announcement:	„Weiter im Star-Club mit dem Beatles”
Hippy Hippy Shake (Version II) (Romero)	Remains unreleased
I’m Talkin’ Bout You (Version III) (Berry)	Remains unreleased
Glad All Over (Bennett-Tepper-Schroeder)	Incomplete. Remains unreleased
Abrupt End	

*Colin Melander (Star Combo): “Bettina was a character. She served customers from a small bar on her own just inside the Star Club on the left hand side (where the customers came in). John Lennon had a soft spot for her and they were good friends, spending a lot of time together. She was well liked and very popular with the bands.”*

(See Section J below) This section is shared between Tony Sheridan & The Star Combo and Carol Elvin (backed by Star-Combo). Included is a performance of Sweet Georgia Brown by Tony Sheridan. This song was previously recorded by him and Roy Young with The Beatles, but here it’s performed with the Star Combo (including Roy Young). By this time the song had been out on record for almost three months. To be heard during this section is also Tony Sheridan doing an energetic version of the legendary Star-Club crowd-pleaser What’d I Say.

(See Section K below) This section – the last on the tape – starts off with a single Beatles’ song, before the section is cut off. The rest of the songs on the track are by Cliff Bennett & The Rebel Rousers, including the released Hully Gully. As the section includes Cliff Bennett & The Rebel Rousers, it must be dated 30 or 31 December. Does The Beatles’ song date from the same night? Possibly, but it’s apparent that The Beatles’ set has been over-recorded by Cliff Bennett’s set. At this point the tape ends. If the tape was then turned over and recording resumed then it

could well make the first songs on track one date from around New Year’s Eve.

*Frank Allen (Cliff Bennett & The Rebel Rousers/The Searchers): “The next night I passed John Lennon as I went to the dressing room and introduced myself, wishing him a lot of success with the new record. He said to me ‘I’ve spoken to people and it seems that, next to Cliff, you are the most popular member of the band. I can’t think why. Your harmonies are fucking ridiculous.’ I stood there not knowing if this was humour or if I’d been insulted. I just wished him the best again, we shook hands and, and went our separate ways.”*

## AND IN THE END

Historic material like the Star-Club recordings can be presented either exactly as they appear on tape, albeit incomplete or reconstructed to appear how it was, or at least how it is believed to have been. The Lingasong and many bootlegs can be said to represent the latter approach, while other unofficial releases claim to be closer to the raw Star-Club tape.

In this article the recordings are presented section by section as they were recorded on the original tape. As pointed out this is not necessarily the same chronological order they once were performed in at the club. With Kingsize Taylor’s tape recorder left by the side of the stage for anyone to use, the recordings

were made in a rather random and haphazard way. The fact that no complete set with The Beatles at the club been caught on tape and many songs are incomplete also leaves us without the full picture of how a night at the Star-Club really was.

So what is original? The order the Star-Club recordings appear on the raw tape, the way the sections were performed or perhaps the imaginative night at the Star-Club as presented by Larry Grossberg and his team on the Lingasong discs. Well, in the end it’s all down to what you value. Yes John! We should have been there...

*Larry Grossberg: “If I had the chance to do it all over again, I’d do it the same way, for several reasons. Listening to the original tapes you get a small glimpse of their talent because the ‘total distortions’ curb your musical connection. It’s like trying to listen to a recording through a wall, the essence is drained from the performance because you have limitations of prior experience, ambiance, nuances and clarity which enhances the overall experience. In my opinion, a dupe of the original tape for release would be a monumental dud.”*

*The authors would like to thank: Larry Grossberg, Robert Auld, Frank Allen, Chuck Botfield, Colin Crawely (Melander), Louis Cutolo Jr, Tom Fine, Brian Johnson, Kingsize Taylor, Roy Young. This article is dedicated to the memory of Paul Roux*

Track 4 (Tape side 2) is the shortest starting in the middle of the reel and holding around 45 minutes

SECTION J	COMMENTS ON THE RECORDINGS
Abrupt start	
8 songs by Tony Sheridan & the Star Combo/ Carol Elvin	First five songs, including Sweet Georgia Brown, Fever and What’d I Say, are by Tony Sheridan & the Star Combo. The final two and a half songs are by Carol Elvin (Twenty Flight Rock and Locomotion).
Abrupt End	

SECTION K	COMMENTS ON THE RECORDINGS
Beatles chatter and riffs...	
Long Tall Sally (Johnson-Penniman-Blackwell)	The original untouched tape of this performance has never appeared on bootleg. All versions originate from the Lingasong release. The song does appear to be complete with no edits or repeated sections to cover damage. Studio log reports problem with voices not clear.
Cut off	
10 songs by Cliff Bennett & the Rebel Rousers	Among the songs is Hully Gully, on some records issued wrongly as a Beatles recording.
Abrupt Cut Off	