

= Live ! at the Star @-@ Club in Hamburg , Germany ; 1962 =

Live ! at the Star @-@ Club in Hamburg , Germany ; 1962 is a double album featuring live performances by the English rock group The Beatles , recorded in late December 1962 at the Star @-@ Club during their final Hamburg residency . The album was released in 1977 in two different versions , comprising a total of 30 songs by The Beatles .

The performances were recorded on a home tape machine using a single microphone , resulting in a low fidelity recording . Ted " Kingsize " Taylor began to investigate possible marketing of the tapes in 1973 . The tapes were eventually bought by Paul Murphy and subjected to extensive audio processing to improve the sound , leading to the 1977 album .

Although the poor sound quality limits its commercial appeal , the album provides historic insight into the group 's club act in the period after Ringo Starr joined but before the emergence of Beatlemania . The Beatles were unsuccessful in legally blocking the initial release of the album ; the recordings were reissued in many forms until 1998 , when The Beatles were awarded full rights to the performances .

= = History = =

= = = Background = = =

The Beatles ' five residencies in Hamburg during 1960 to 1962 allowed the Liverpool band to develop their performance skills and widen their reputation . Drummer Pete Best was added to the band in August 1960 to secure their first Hamburg booking , where they played for 48 nights at the Indra Club and then 58 nights at the Kaiserkeller . The Beatles returned to Hamburg in April 1961 to play at the Top Ten Club for three months .

A new Hamburg music venue , the Star @-@ Club , opened on 13 April 1962 , with The Beatles booked for the first seven weeks . The Beatles returned to Hamburg in November and December 1962 for their fourth and fifth engagements there , which had been booked for the Star @-@ Club many months in advance . Unlike their previous three trips to Hamburg , their drummer was Starr , having replaced Best in August . The Beatles were reluctant to return for their final two @-@ week booking , which started 18 December , as they were gaining popularity in Britain and had just achieved their first charted single with " Love Me Do " .

= = = Recording = = =

Portions of The Beatles ' final Star @-@ Club performances (along with other acts) were recorded by the club 's stage manager , Adrian Barber , for Ted " Kingsize " Taylor . Barber used a Grundig home reel @-@ to @-@ reel recorder at a tape speed of 3 ¾ inches per second , with a single microphone placed in front of the stage . Taylor , leader of The Dominoes (who were also playing at the club) , said that John Lennon verbally agreed to the group being recorded in exchange for Taylor providing the beer during their performances .

The tapes were originally described as having been recorded in the spring of 1962 , an attempt to pre @-@ date The Beatles ' June 1962 contract signing with Parlophone . However , song arrangements and dialogue from the tapes pointed to late December 1962 , and a recording date of 31 December 1962 (the group 's last day in Hamburg) was commonly cited . Later researchers have proposed that the tapes are from multiple days during the last week of December ; Allan Williams (The Beatles ' booking agent at the time) recalled that a total of about three hours was recorded over three or four sessions between Christmas and New Year 's Day .

The tapes captured The Beatles performing at least 33 different titles , plus some repeated songs . Of the 30 songs that were commercially released from the tapes , only two were Lennon ? McCartney compositions . The others were an assortment of cover versions , seventeen of which would be re @-@ made by The Beatles and appear on their various studio albums or Live at the

BBC . The arrangements played at the Star @-@ Club are similar to the versions recorded later , albeit less refined , although there are a few cases with distinct differences . For example , " Mr. Moonlight " has a much quicker tempo , a guitar @-@ based instrumental break , and an intentionally altered lyric with Lennon proclaiming he is on his " nose " instead of his " knees " ; " Roll Over Beethoven " was described as " never taken at a more breakneck pace " .

The recording equipment and method resulted in the tapes being unmistakably low fidelity . The vocals , even in the best cases , sound " somewhat muffled and distant " . The vocals on a few songs are so indistinct that labelling and liner notes on early releases gave incorrect information about who was singing and the exact song being performed . Much of The Beatles ' dialogue between songs is audible , which includes addressing the audience in both English and German , as well as repartee among themselves . The banter is irreverent and coarse at times , an aspect of their stage act that would soon cease under the influence of manager Brian Epstein .

= = = Marketing attempts = = =

Taylor said he had offered to sell the tapes to Epstein in the mid @-@ 1960s , but that Epstein did not consider them to be of commercial value and offered only £ 20 . Taylor said he kept the tapes at home , largely forgotten until 1973 when he decided to look into their marketability . Williams relates a different history than Taylor , stating that after Taylor returned to Liverpool , he left the tapes with a recording engineer for editing into a potential album . The project was never finished and the engineer later relocated , with the tapes being among many items left behind . In 1972 , Williams , Taylor , and the engineer gained access to the abandoned office and recovered the tapes " from beneath a pile of rubble on the floor . "

When the existence of the tapes was first publicly reported in July 1973 , Williams was planning to ask Apple for at least £ 100 @,@ 000 . Williams said he later met with George Harrison and Starr to offer the tapes for £ 5000 , but they declined , citing financial difficulties at the time . Williams and Taylor teamed up with Paul Murphy , head of Buk Records , to find an outlet for the tapes .

= = = Release = = =

Murphy eventually bought the tapes himself and formed a new company , Lingasong , specifically for the project . He sold the worldwide distribution rights to Double H Licensing , which spent more than \$ 100 @,@ 000 on elaborate audio processing and mixing of the songs under the direction of Larry Grossberg . The sequence of songs was rearranged , and some of the individual songs were edited to bypass flawed tape sections or make up for an incomplete recording .

After an unsuccessful attempt by The Beatles to block it , the 26 @-@ song Live ! at the Star @-@ Club in Hamburg , Germany ; 1962 was released by Lingasong . The album first appeared in Germany in April 1977 in association with Bellaphon Records , and was released in the UK the following month . For the album 's June 1977 US release (in association with Atlantic Records) , four songs were removed and replaced with four different songs from the tapes .

= = = Reissues = = =

Over the next two decades , the recordings were licensed to several record companies , resulting in numerous releases with varying track selections . In 1979 , Pickwick Records performed some additional audio filtering and equalisation of the songs on the Lingasong US version , and released it over two volumes as First Live Recordings ; the set included the song " Hully Gully " that was mistakenly credited to The Beatles , but was actually performed by Cliff Bennett and the Rebel Rousers , another act on the Star @-@ Club bill . In 1981 , Audio Fidelity Enterprises released Historic Sessions in the UK , the first single package with all 30 Beatles tracks from the original Star @-@ Club releases . Several additional songs from the Star @-@ Club tapes have appeared on Beatles bootleg records over the years .

In 1985 , a bootlegger known as " Richard " , who had already found infamy by issuing several titles

with controversial covers and content , issued his own , bootleg , version of the Star Club tapes without any of the editing found on the official releases , entitled The Beatles vs. the Third Reich ? directly parodying The Beatles vs. the Four Seasons in both name and cover .

The release of the recordings on two CDs by industry giant Sony Music in 1991 sparked renewed legal attention by The Beatles (as represented by Paul McCartney , Harrison , Starr , and Yoko Ono) . Sony also produced a version specifically for their Columbia House music club , but Sony withdrew the titles in 1992 as a lawsuit was progressing . Lingasong 's CD release of the original set prompted another lawsuit from The Beatles in 1996 ; the case was decided in 1998 in favour of The Beatles , who were granted ownership of the tapes and exclusive rights to their use . Harrison appeared in person to provide evidence in the case , and his testimony was cited as an important factor in the judge 's decision . Harrison characterised the claim that Lennon gave Taylor permission for the recording as " a load of rubbish " , and added : " One drunken person recording another bunch of drunks does not constitute business deals . "

= = Reception = =

The album had limited commercial success , reaching a peak position of No. 111 during a seven @-@ week run on the US Billboard 200 album chart . Assessments of the album often weigh the poor sound quality against the historic importance and insight provided into The Beatles ' early stage act . Rolling Stone reviewer John Swenson called the album " poorly recorded but fascinating " and commented that it showed The Beatles as " raw but extremely powerful . " Allmusic , commenting on a reissue , wrote : " The results were very low @-@ fidelity , and despite The Beatles ' enormous success , it took Taylor fifteen years to find someone greedy and shameless enough to release them as a record " . Q Magazine described the recordings as having " certain historical interest " and remarked : " The show seems like a riot but the sound itself is terrible ? like one hell of a great party going on next door . " George Harrison gave the assessment : " The Star @-@ Club recording was the crummiest recording ever made in our name ! "

= = Track listing = =

= = = Germany / UK version = = =

(Bellaphon BLS5560 / Lingasong LNL1)

Side one

Introduction / " I Saw Her Standing There " (John Lennon , Paul McCartney) ? 0 : 34 / 2 : 22

" Roll Over Beethoven " (Chuck Berry) ? 2 : 15

" Hippy Hippy Shake " (Chan Romero) ? 1 : 42

" Sweet Little Sixteen " (Berry) ? 2 : 45

" Lend Me Your Comb " (Kay Twomey , Fred Wise , Ben Weisman) ? 1 : 44

" Your Feet 's Too Big " (Ada Benson , Fred Fisher) ? 2 : 18

Side two

" Twist and Shout " (Phil Medley , Bert Russell) ? 2 : 03

" Mr. Moonlight " (Roy Lee Johnson) ? 2 : 06

" A Taste of Honey " (Bobby Scott , Ric Marlow) ? 1 : 45

" Bésame Mucho " (Consuelo Velázquez , Sunny Skylar) ? 2 : 36

" Reminiscing " (King Curtis) ? 1 : 41

" Kansas City / Hey , Hey , Hey , Hey " (Jerry Leiber , Mike Stoller , Richard Penniman) ? 2 : 09

Side three

" Nothin ' Shakin ' (But the Leaves on the Trees) " (Eddie Fontaine , Cirino Colacrai , Diane Lampert , John Gluck) ? 1 : 15

" To Know Her Is to Love Her " (Phil Spector) ? 3 : 02

" Little Queenie " (Berry) ? 3 : 51

" Falling in Love Again (Can 't Help It) " (Frederick Hollander , Sammy Lerner) ? 1 : 57

" Ask Me Why " (Lennon , McCartney) ? 2 : 26

" Be @-@ Bop @-@ A @-@ Lula " (Gene Vincent , Bill Davis) ? 2 : 29

Guest lead vocal by Fred Fascher , Star @-@ Club waiter

" Hallelujah I Love Her So " (Ray Charles) ? 2 : 10

Guest lead vocal by Horst Fascher , Star @-@ Club manager

Side four

" Red Sails in the Sunset " (Jimmy Kennedy , Hugh Williams) ? 2 : 00

" Everybody 's Trying to Be My Baby " (Carl Perkins) ? 2 : 25

" Matchbox " (Carl Perkins) ? 2 : 35

" I 'm Talking About You " (Berry) ? 1 : 48

" Shimmy Like Kate " (Armand Piron , Fred Smith , Cliff Goldsmith) ? 2 : 17

Based on The Olympics ' arrangement of " I Wish I Could Shimmy Like My Sister Kate " ; sometimes misidentified as " Shimmy Shimmy " or " Shimmy Shake "

" Long Tall Sally " (Enotris Johnson , Robert Blackwell , Penniman) ? 1 : 45

" I Remember You " (Johnny Mercer , Victor Schertzinger) ? 1 : 54

= = = US version = = =

(Lingasong / Atlantic LS @-@ 2 @-@ 7001)

The US version includes the above except " I Saw Her Standing There " , " Twist and Shout " , " Reminiscing " , and " Ask Me Why " , and substitutes the following four songs :

Introduction / " I 'm Gonna Sit Right Down and Cry (Over You) " (Joe Thomas , Howard Biggs) ? 3 : 04

" Where Have You Been (All My Life) " (Barry Mann , Cynthia Weil) ? 1 : 55

" Till There Was You " (Meredith Willson) ? 1 : 59

" Sheila " (Tommy Roe) ? 1 : 56

= = Personnel = =

George Harrison ? lead guitar ; harmony and backing vocals ; lead vocal on tracks 2 , 11 , 13 , 21 , US17 .

John Lennon ? rhythm guitar ; harmony and backing vocals ; harmonica on track 26 ; lead vocal on tracks 4 , 5 (shared) , 7 , 8 , 14 , 17 , 22 , 23 , 24 , US1 , US7 .

Paul McCartney ? bass guitar ; harmony and backing vocals ; lead vocal on tracks 1 , 3 , 5 (shared) , 6 , 9 , 10 , 12 , 15 , 16 , 20 , 25 , 26 , US11 .

Ringo Starr ? drums .