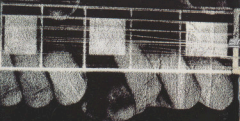


AC/DC



Let There Be Rock

LET THERE BE ROCK

AC/DC





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# Sex, snot, sweat and school kids

(Or: AC/DC are back in town)

## Let There Be Rock.

Or to quote Bon Scott at his blood curdlingly best, "Let there be rock!" It's not just a statement. It's a command. In truth, AC/DC's second international album with its mock biblical monicker should have been subtitled

"In the beginning..." The reason being it marks in scorched earth terms the point at which the Australians launched a hugely successful bid for the title left as THE world beating rock band complete with a deliciously fresh metallic sheen of a sound. Each song simply tears out of the speaker cones.

QUOTE FROM AC/DC  
penned to me: "Whenever I  
meet you you've got your shirt  
out, mate." Which we  
reference is probably true but  
there's a very obvious reason  
for it: AC/DC are the  
most intensely competitive  
heavy rock band I've ever  
experienced and I get very hot  
and malodorous listening to  
them.

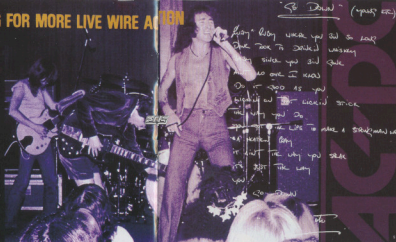
However, my reactions  
were the very epitome of cool.

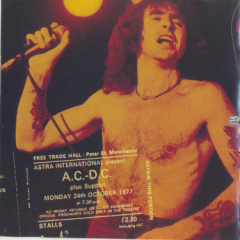
# RECHARGING FOR MORE LIVE WIRE ACTION

With that gear shift came a more serious "album" oriented approach and the shelving of any novelty type graphic imagery that up until that point had been very much a part of AC/DC's marketing.

At least part of the recording's high octane feel was drawn from what had occurred in the lead up to the recording sessions. The success of the 1976 UK and European engagements dovetailed into "The Giant Don Of Rock 'n' Roll" tour of Australia through December 1976 and January 1977. However, the homecoming joint was marred by cancellations in regional areas by authorities concerned about the band's reputation and perceived association with the "hooligans" of punk rock.

Accordingly, when AC/DC entered Alberts Studio in Sydney in the middle of January to begin two weeks of night work on the album, the raw electrical energy of the tour along with its frustrations were still charging through their systems.





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There also seemed to be an understanding that more than just a new album was in order. A mission statement, a manifesto of what AC/DC were really all about, was required and producers Harry Vanda and George Young were again brought in to help deliver the goods.

Angus set the tone and led the sessions by example during the recording of the rock 'n' roll history lesson that is the album's title track. His amplifier caught fire midway through but under frantic instructions from George he continued playing. By song's end the amp head was a smoldering puddle of wiring and valves and Angus' guitar had absorbed part of his tiny body weight in sweat.

"Let There Be Rock" is much more than the album's centerpiece. Surrounded on side one on one hand by the time-worn opening of "Go Down" and "Dog Eat Dog" and the classic blues bravado of "Bad Boy Boogie" on the other, it anchors one of AC/DC's greatest collections of aggressive body blows.

The second side kicks off with a few teasing chords to herald "Overdose." Angus and Malcolm then begin to slam down polarized sheets of guitar thunder which finally come together as one like a force of rock 'n' roll nature. From there it's back to the protective head and ear gear with "Bad Air" & "Bad Place To Be" where the guitars of

**AC/DC**

**LET THERE BE**

**\* ROCK! \***

Angus and Malcolm growl as one and Bon details the rest of tale that had set him on the highway to hell.

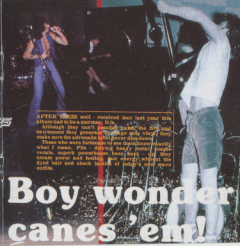
Then in keeping with the old maxim that it's never over until the fat lady sings (or something) comes "Whole Lotta Rosie," the celebrated story of Bon Scott's most infamous sexual conquest, for considerable proportions and the singer's exploits among them. It ends with Angus at the very least diving the fiery white noise frenzy of "Let There Be Rock."

Initially there were two versions of "Rock." The first had the title "Dirty Eyes" which was issued in 1977 as part of the Bonfire based set. But it was this version that came up with the required testosterone when it mattered.

In addition to the band's thunderous new sound and perhaps in recognition of their growing popularity, mystique and mythology, *Rock* is one of several actual characters (not too surprisingly all women) that emerged in Bon Scott's lyrics for the first time in addition to his usual hard-



AC/DC



AFTER THREE well-received tours last year this album had to be a stormer. It is.

Although they can't possibly match the fire and excitement they generated on stage with this, they make sure the adrenaline level never dies down.

Those who were fortunate to see them know exactly what I mean. Pile-driving heavy metal through vocals, superb powerhouses have built up they create power and feeling, raw energy without the dyed hair and shock tactics of today's new wave outfit.

# Boy wonder canes 'em!



was street wisdom. The services of Baby Lips for example are immortalized in "Go Down" which no doubt raised her local social standing on 25 March when Let There Be Rock was unleashed in Australia.

It was another three months before the album was released in America on 23 June but its rough, road-ready sound and stinging guitar attack made it perfect fodder for the band's first American conquest. Four more months passed before Let There Be Rock was released in the UK on 7 October where it would be AC/DC's first UK charting album with a peak position of Number 75 and like America a hugely powerful test with which to further their very, very, very loud cause.

The UK release came during a year which saw the emergence of the debut albums of all punk's major players, each desperate allegorically to save rock 'n' roll from the boring old guard. The fact is none of them came close to teaching the flame and the spirit of that music as powerfully and honestly as Let There Be Rock.

Let There Be Rock was the breeding sound of AC/DC

1976 (see page 44/45)

St. Pauli - February 1976 - the city of North Road, Florida, Roger Schultz (right) presented the band with the key to the city.

The band took 'n' roll hard, via creative play in the St Pauli area, one to the state of their first American tour and have been creating a counter-culture everywhere they've appeared. "Take her Atlantic shore, "Let There Be Rock", is also being recorded well.

All names at the ceremony are (L. to r.): AC/DC member ELIZ WILLIAMS; Roger Schultz; Barry Bergson of North Road; AC/DC band member Ben Jones receiving key; Michael Jennings, group's manager and BILL Jones, AC/DC drummer. Standing in front are (L. to r.) group members Rebecca Young and Roger Young.



Robert Young Associates, Inc.

Roll Roll

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AC/DC





# AC+DC

Malcolm Young, Guitar

Angus Young, Guitar

Bon Scott, Vocals

Phil Rudd, Drums

Mark Evans, Bass



1. Go Down
2. Dog Eat Dog
3. Let There Be Rock
4. Bad Boy Boogie
5. Problem Child
6. Overdose

1. Hell Ain't A Bad Place To Be
2. Whole Lotta Rosie

All Compositions by A. Young, M. Young & B. Scott  
All Titles Published by J. Storm & Son Pty Ltd

Produced by Vanda and Young for Albert  
Productions at Alberts Studio, Spinnery Lane, Perth, WA

Originally Released as 4000 04714 on June 25, 1977

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