



AC/DC '74 JAILBREAK



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By the time '74 Jailbreak was released in North America in October 1984, sandwiched between 1982's hugely under-rated *Flirt of the Devil* and 1985's *Fly de The Wall*, AC/DC was the biggest hard rock 'n' roll band on the planet. Their dominance was absolute and unarguable. No-one worked harder on stage, played louder or possessed anything anywhere near the singular conviction they so obviously carried.

Since the clearly successful induction of Angus Young, the band had gone from strength to strength, a letterboxed pill with Bon Scott's passing still a painful recent memory. The US release of the now historically popular *Back in Black* album in July 1980 set the benchmark not only for the new lineup of AC/DC but rewrite the textbook as to how a hard rock 'n' roll album should sound. The subsequent tour complete with a 1.5 ton bronze hell's bell forged new standards of festival-binger live excellence.



In November 1981, the Johnson-fronted band's second effort, the gleefully titled, *We Must About To Rock (We Salute You)* was launched simultaneously across the world. The following month AC/DC headlined their first ever show at New York's Madison Square Garden. It was a career defining moment. From then they proceeded on a tour which managed to both dazzle audiences en masse and terrify local fire marshals with the use of a battery of real cannons on stage.

The hard times however were not entirely a thing of the past. *The High of Low* album which was released in the US in August 1983 was the last with drummer, Phil Rudd. In August and September 1984 with new drummer, Simon Wright in the striker position, AC/DC headlined eight *Messiah of Rock* festivals across Spain, Sweden, Germany and Italy. The juggernaut's high point was in the UK at Castle Donington whereby AC/DC held top billing for their second appearance at the huge event. Their first was in August 1981, the second year of the festival's existence.

The release of '79 *Jailbreak* was a testament, a salute to AC/DC's tenth anniversary. It offered a gritty over the shoulder view of the band's beginnings



and gave fans the opportunity to get their hands on some early tracks that hadn't been previously available unless of course they had looked out for import copies of the original Australian albums.

In reality, '79 *Jailbreak* had little to do with its stated time frame. The opening track, "Jailbreak" was from the Australian version of the *Dirty Deeds Done Dirt Cheap* album from 1976. A classic piece of Bob Scott typical wisdom, it was released in Australia as a single in June 1976 backed with "Fling Thing," a blues and you missed it arrangement of traditional Scottish music, hence the tongue in cheek title. "Jailbreak" came to be a hit in Brazil and Brian Johnson sang it for the very first time with AC/DC at the *Rock in Rio* festival in 1985, their largest concert date to that point before an audience the size of an average city.





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AC/DC JAILBREAK

SHOW BUSINESS

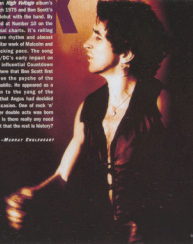



The one, two, three punch middle portion of '74 Jailbreak consists of "You Ain't Got A Hole In Me," "Show Business" and "Soul Stripper" from the band's 1975 Australian debut, *High Voltage*. None made it onto AC/DC's American debut of the same name. Each is an anthem to life on the road, loves and lusts won and lost (some deliberately) and the tough life lessons learnt along the way. Listen to "Show Business" and you'll find an early precursor to the sentiment of "It's A Long Way To The Top."

Closing '74 Jailbreak is AC/DC's version of Big Joe Williams' classic, "Baby, Please Don't Go." It had

been the Australian *High Voltage* album's first single in March 1975 and Bon Scott's looting recorded debut with the band. By April it had peaked at Number 20 on the Australian national charts. It's rolling machine gun snare rhythm and almost telepathic twin guitar work of Malcolm and Angus set a cracking pace. The song spearheaded AC/DC's early impact on ABC TV's highly influential *Countdown* program. It was there that Bon Scott first made his mark on the psyche of the nation's viewing public. He appeared as a schoolgirl, a yin to the yang of the schoolboy guitar that Angus had decided to use for the occasion. One of rock 'n' roll's greatest ever double acts was born and immortalized. Is there really any need to say at this point that the rest is history?

-MORRIS EMBLETT



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1. JAILBREAK
 2. YOU AIN'T GOT A HOLD ON ME
 3. SHOW BUSINESS
 4. SOUL STRIPPER
 5. BABY, PLEASE DON'T GO

All titles by Young / M. Young / A. Young, except

"Soul Stripper" A. Young / M. Young

"Baby, Please Don't Go" J. Williams

All titles produced by J. Wood & Son (Pty) Ltd,

except "Baby, Please Don't Go" published by EMI and Best Music (USA&CA)

Produced by: Young & Young for Albert Productions

Recorded at Albert Studios, Sydney, Australia

All titles first released in Australia in February 1975, except "Jailbreak" released in June 1976.

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