



It's funny how the mind can play tricks sometimes. Australia's *RAM* magazine ran a cover story on 21 March 1980 under the banner of "Tribute To A Fallen Warrior" to mark the tragic passing of Bon Scott. The cover shot framed Bon bathed in fiery stage lighting which accented not just the hellfire expression on his face but of his life. I'd always thought there was something on Bon's pocket that said "AC/DC Road Crew." But the word "crew" was slightly obscured which made the slogan read "AC/DC Road Screw" which would have been more fitting than any gear-lugging connotation. But when I looked at the shot recently for the first time in years I found that with the camera angle and lighting whatever it said on Bon's breast, if anything, was almost completely hidden.

Ronald Belford Scott was always going to find your average sized legend a snug if not tight fit. He was the Australian personification of the mythical Hoochie Coochie Man and Rolling Stone that blues legend, Muddy Waters bragged emphatically was on his birth certificate. But it's hard to imagine someone as quietly dignified as Muddy getting his ears pierced out of boredom when he found that one of his roadies just happened to have a safety pin.

Angus Young once declared that Bon was as significant a figure as Jimi Hendrix, an accolade that could be topped by the rumour that the names of the original members of AC/DC have been scrawled across Jim Morrison's grave in Pere-Lachaise cemetery in Paris. If so, Bon's moniker would undoubtedly be in a prominent font and position. His larger than life stature despite his five foot six inch frame was confirmed early on by his dominating presence in the cartoon artwork that made up the cover of the Australian version of the *Dirty Deeds Done Dirt Cheap* album. Balance came into the equation later. When AC/DC were in Australia in 1996 on the *Ballbreaker* tour a group of Melbourne academics are said to have responded to proposals for the erection of a statue of Michael Jackson by calling for a similar monument to wee Angus.

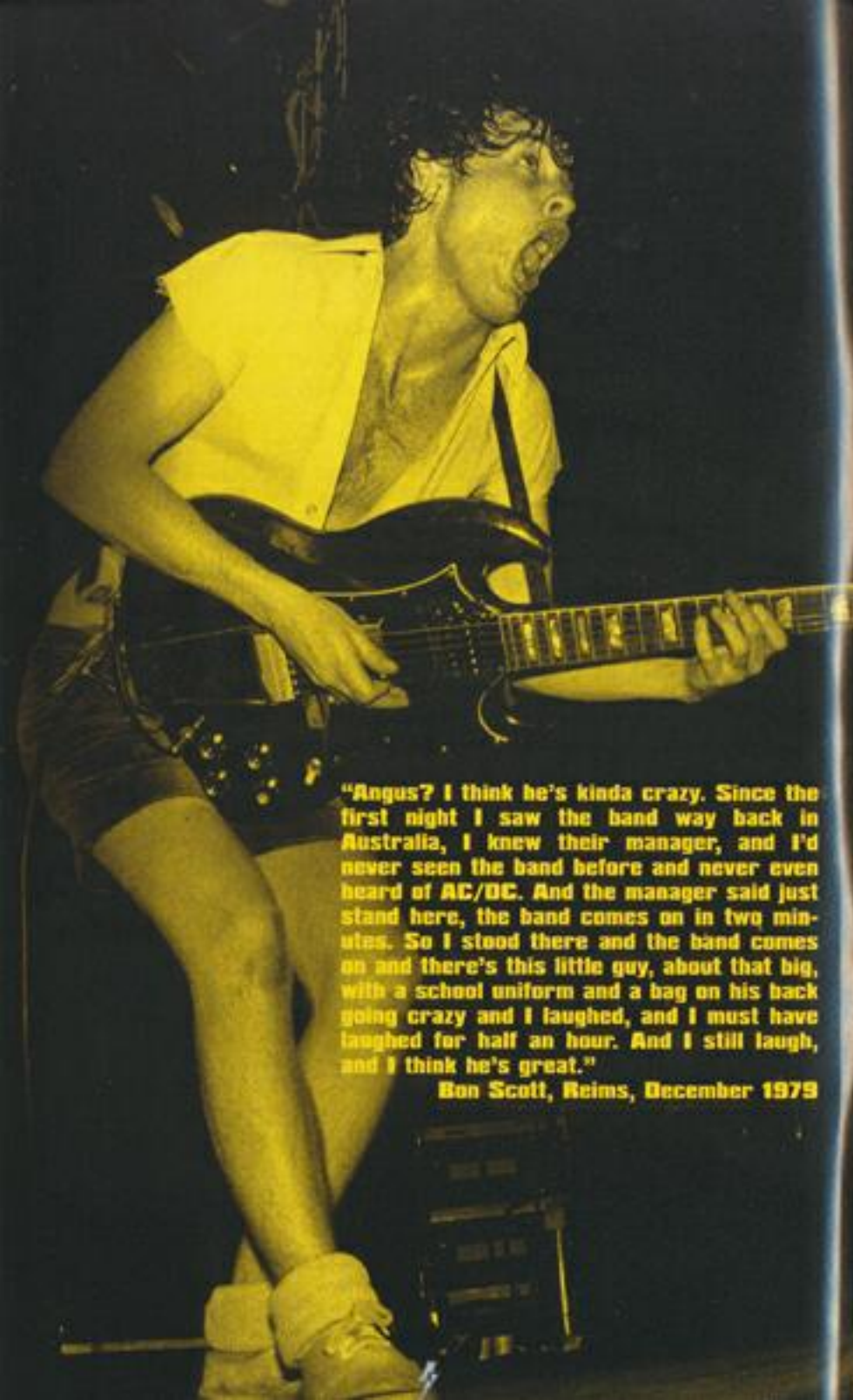
Bon was born on 9 July, 1946 in Kirriemuir, Scotland. The Scott family emigrated to Perth when he was five.



"My new schoolmates threatened to kick the sh-t out of me when they heard my Scottish accent. I had one week to learn to speak like them if I wanted to remain intact. Course, I didn't take any notice. No one 'ain't no one, and it made me all the more determined to speak my own way. That's how I got my name, you know. The Bonny Scot, see?"

Bon Scott





"Angus? I think he's kinda crazy. Since the first night I saw the band way back in Australia, I knew their manager, and I'd never seen the band before and never even heard of AC/DC. And the manager said just stand here, the band comes on in two minutes. So I stood there and the band comes on and there's this little guy, about that big, with a school uniform and a bag on his back going crazy and I laughed, and I must have laughed for half an hour. And I still laugh, and I think he's great."

Bon Scott, Reims, December 1979

"My new schoolmates threatened to kick the sh*t out of me when they heard my Scottish accent," he told U.K. magazine, *Record Mirror*. "I had one week to learn to speak like them if I wanted to remain intact. Course, I didn't take any notice. No-one railroads over me, and it made me all the more determined to speak my own way. That's how I got my name, you know. The Bonny Scott, see?" At sixteen giving off the proper level of testosterone is every self-respecting teenage male's greatest desire so "Bonnie" went in favour of just plain "Bon." Given some kid's grammar some may well have thought his name was Bomb.

As a young brother of George Young of Easybeats' fame, the direction of Malcolm Young's musical tastes were always on the right path, but hearing The Who's "My Generation" for the first time put his dick in the dirt. It was just so...heavy. The Stones' "Jumping Jack Flash" and "Honky Tonk Women" and The Beatles' "Get Back" subsequently had a similar impact but never quite the equal of Townshend's lot. Suddenly household favourites like Chuck Berry, Jerry Lee Lewis and Little Richard had competition for rotation on the Young family turntable. The band Malcolm had in mind had to reflect those same driving rock n' roll values.

"I was originally looking for a keyboard and try a little rock n' roll with piano," says Malcolm, "but it just didn't work out, probably because I just didn't feel confident enough as a solo player. I didn't even think about Angus."

Young Angus was in a band called Tantrum (could there have been a better pre-AC/DC band name for a guy who would go on to be the planet's worst school kid?). Some however couldn't wait for the kid to put his theatrical horns on his head.

"A couple of (television) journalists actually tried to bribe me and a few other school kids to actually go and look like vandals," says Angus. "A bit of doctored news. My father came walking out of the railway just at that time and told the guy where to go. The guy's going, 'But I'll pay with money!' and my father had him by the throat and said, 'and I'm paying with punches!'"

The teaming of Malcolm and Angus was a musical yin and yang. They played a number of virtual all night gigs at Chequers in Goulburn Street in the heart of Sydney on a Monday or Tuesday night as a fill-in band, but New Year's Eve 1973 at the venue was AC/DC's first official show. It was also the first time that Angus wore his all-empowering school boy get up. The outfit had a strange sense of class about it that set



"Are you aware of people like Clapton and Jeff Beck and Jimmy Page? Yeah, they've been ripping me off for years. At the time I was playing these were all the people who were famous. I'd see my brother Malcolm playing solos and he played just as good as these guys so why wasn't he famous?"

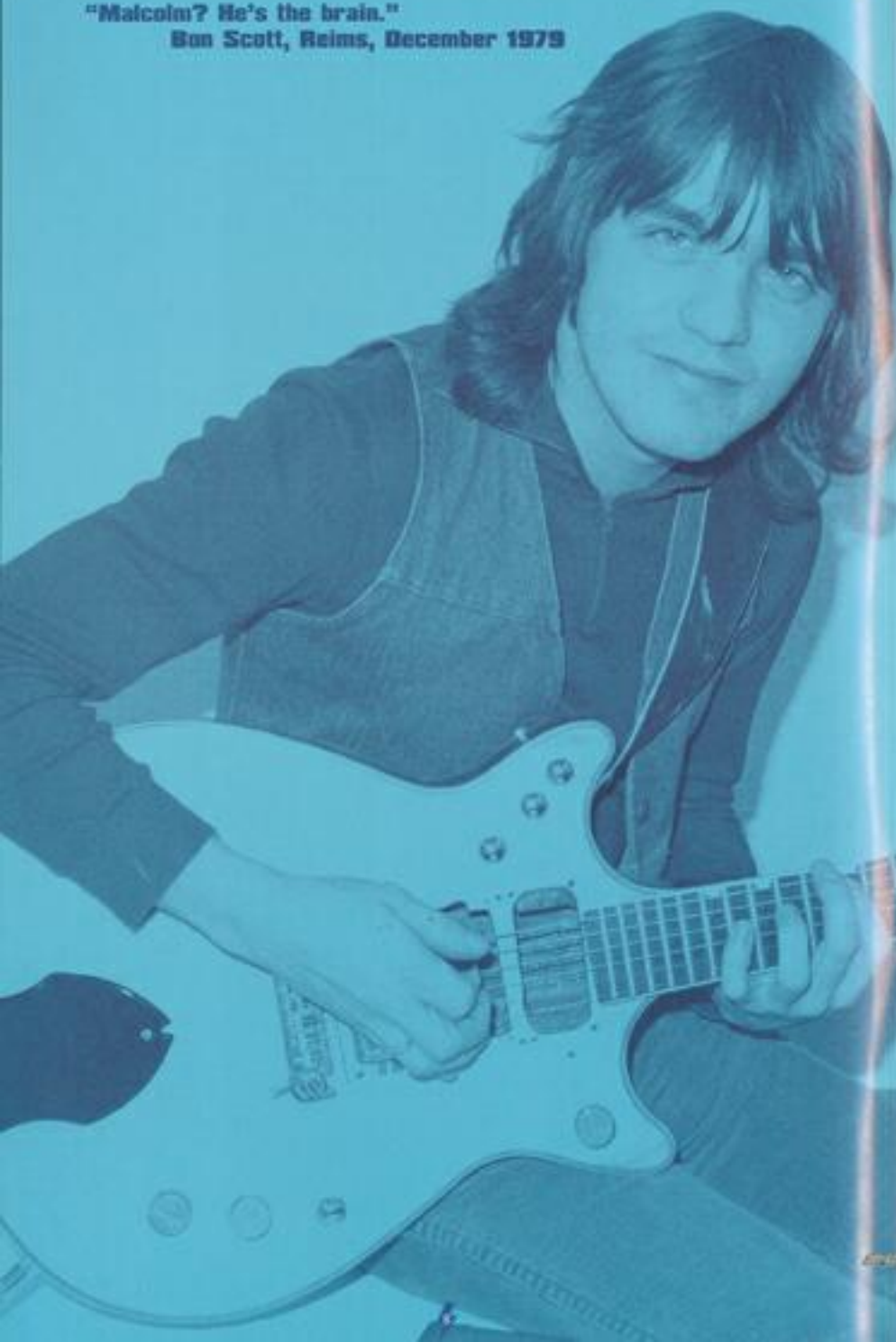
**Angus Young, Oakland 1979
(*Record Review*, USA June 87)**



"Oh we've had our share of hotels' hole' smashed and all, but that was a long time ago. You get lousy room service... I mean, there's no use throwing a TV set out the window for the sake of throwing a TV set out the window. You get a lousy picture, then you've got an excuse."

Angus Young, USA October 1979

"Malcolm? He's the brain."
Bon Scott, Reims, December 1979



well with the traditions of Chequers. Artists of the stature of Frank Sinatra, Sammy Davis Jr. and Shirley Bassey had all graced the stage of the subterranean club with its winding entrance stairway. The owner, Casey, took one look at Angus' uniform and declared that the band would be the night's headliners. That night, with a set that included The Stones' "Jumping Jack Flash," a swag of Chuck Berry songs including "School Days," "Nadine," and "No Particular Place To Go" and The Beatles' "I Want You (She's So Heavy)," AC/DC began the process of blackening faces.

That was phase one. Bon Scott had been helping the band out as a driver when they were in Adelaide, but he was never going to be too comfortable for too long in the confines between a seat and a steering wheel. One of his earliest gigs with the band was at Rockdale Masonic Hall in southern Sydney. Bon was decked out in a red satin jumpsuit, bib and brace overalls and had a shark's tooth around his neck. He spent most of the night making up the words as he went along, but there were no complaints; when it came to wordplay Bon, as the world would see in the coming years, was in a class of his own.

"We'd run through half a dozen songs with Bon," says Malcolm, "but just before he got on stage he decided to get half a bottle of whisky down him and God knows what else," he laughs. "By the time he got on stage he was beaming, he was ready though. We had this singer before Bon, and he had his own little fan club of teenie hoppy chicks that used to follow him everywhere," he laughs. "On comes Bon even before the band. He strides on and grabs the mic and announces, 'Anyone that's come to see Dave Evans sing with AC/DC ain't gonna see it tonight because the band have fired him because he got married!' and he pointed right at these little chicks. We went, f...king hell! What's this guy done! We just got on and rocked and Bon took command. He knew exactly what was going on."

As a mark of his conviction Bon, who was never one to do anything by halves, spoke at one point of getting a pair of jeans, cutting the butt out and having "AC" tattooed on one cheek and "DC" on the other. The spot in the middle would no doubt have been reserved for the band's detractors.

"Don't mention other bands around us OK?" he once instructed a gushing young fan. "We're the kings of the scene, no-one else f...king matters."

"Bon was the biggest single influence on the band. When he came in it pulled us all together. He had that real 'stick-it-to-'em' attitude. We all had it in us, but it took Bon to bring it out."

Malcolm Young



"In the early days of the band, we used to play six hours a day, seven sets!"

Angus Young, 1988

"I saw all the women and I figured that looked good. I was horny, I got a quarter of my brother and I started playing anything."

Angus Young





With Bon installed, AC/DC hit the ground running. Both the High Voltage album and the more focused TNT effort with its spare sound that would later be recaptured on the Back in Black album were released in 1975. The band managed to squeeze in a frantic opening slot for Black Sabbath at Sydney's Hordern Pavilion that same year. The title of TNT's classic, "It's A Long Way To The Top" was taken from Bon's toilet wall graffiti book that housed all his favourite lyrical phrases. George Young who, along with his Easybeats partner Harry Vanda, produced all of AC/DC's albums of the Bon era up to Highway To Hell noticed the entry when the book was sitting open on the studio console. Imagine the world if he hadn't. The band's intro tape at the time began with a storm. After a minute or so a voice began to solemnly announce the band's name. Speed and pitch increased until it sounded like a crazed robot that was as excited about what was about to be unleashed as the audience themselves.

By the time the Dirty Deeds album was released in 1976, AC/DC were the wildest act in the country, flat out, bar none, playing rock n' roll as all the Gods everywhere intended. They barnburned their way through the dance circuit that went hand in hand with Australia's legendary pub gauntlet. And things were just as crazed in the studio as on stage.

"Bon was in the recording booth which was out of sight in Alberts (studios) at the time," The Angels' Doc Neeson said, recounting the tale of the recording of the Dirty Deeds' classic, "Jailbreak," and coming up to the line of "with a bullet in his back." He'd been having a few Green Ginger wines and they were sort of saying, "Do it again Bon, a little bit more character!" or whatever they always tell you to run a few times through a part like that. So Bon was going, "With a bullet in his back!" and you could hear guzzle, guzzle, guzzle. "Bullet in his back!" guzzle, guzzle, guzzle. "Bullet in his back!".....Bon? And you know there's that little stop right then. Bon? Bon? And they went around to the booth and he was passed out on the floor. He just put so much into it he passed out. So they had to finish the song the next day."

AC/DC were straddling a ground that cast them both as a testosterone-ozing boy's band and poster fodder for the bedroom walls of screaming female fans who carried banners at their shows that read, among other things, "We Do It For AC/DC." Their parents had every right to be afraid, particularly as the band often played at high schools.



"The only rehearsal we had was just sitting around an hour before the gig, putting out every torch & roll song we knew. When we finally got there Bon dived about two bottles of beerish with dogs, cats, speed, and says, 'Right, I'm ready' and he was, too. He was fighting ill. There was this immediate transformation and he was running around with his wife's hairdresser's on, yelling at the audience. It was a magic moment. He said it made him feel young again."

Mingus Young on Bon Scott's first concert with AC/DC.



"Spotlight?" Bon called to the lighting operator at a show at Sydney's Haymarket. "Show me the crowd. Show your hands if you've had the Jack before," he asked. Angus hit a chord and let it sustain before starting to pick at something that could have been the beginning of the old chestnut, "River Deep, Mountain High." It wasn't. "Gonorrhoea," Bon sang in an initially almost operatic tone which quickly became strangled. "I've just had my first case of Gon-orr-hoe-a".

Cut to camera one. Warwick Farm Racetrack in western Sydney. The rain had finally stopped. Angus stepped from the back of the truck that had been backed against the side of the stage and the sodden crowd gasped. He seemed much smaller and looked far more fragile than the TV cameras of ABC's *Countdown* programme had been able to transmit. The man almost looked surreal. Malcolm stepped up to check his microphone. "E.king c..tl!" he cursed casually when it didn't function as expected. A clearly drunk Bon was leering and grinning madly from the moment he appeared. Much to the horror of the road crew he began doing chinups on the scaffolding that made up the stage. On a number of occasions they had to get their charge down from the framework so he wouldn't pull the whole thing down. Bon couldn't or wasn't capable of encouraging his bagpipes to work for "It's A Long Way To The Top" but it didn't matter a damn.

And...cut to camera two. A free show conducted by Sydney radio station 2SM on the foreshores of the north side of Sydney Harbour. The band played offshore on a number of pontoons that had been strapped together and which kept moving thus making playing something of a challenge even for Angus' St Vitus Dance boogying. Female fans for the most part threw themselves lemming-like into the sea to swim out to their heroes.

It was virtually impossible at this point not to believe that AC/DC - aesthetics aside - invented the use of electricity in rock n' roll. No-one did rock n' roll swing like them either. Their sense of time and timing, "that screwing feel" was frightening. Serious as a heart attack too, just more sweaty. Angus ripped it up like a fully amphetamine'd Chuck Berry while Malcolm laid it down so relentlessly that even a band leader as demanding as Howlin' Wolf would have approved. The difference was that AC/DC were playing an infinitely louder devil's music than Wolf could ever have imagined possible. In among it all is

JUST LIKE THE MAN WHO TOLD ME AIN NO FLOOD
DON'T MATTER WHILE I'M DOWN 'ERE MIGHT AS WELL
TRY N' FIND THE DOOR SCUSE ME MIGHTA BE
I YA SKEW IT IS ABOUT TWISH BIG
DO UP MAKE A PLASTIC BAG THINK I'M
GONNA BE SHOCK
OH I'M DEAD DRUNK → HEAVIN
HANGIN UPSIDE DOWN N' YEAH GETTIN UP
LEAVIN OH HONEY DON LET ME DROWN
OH WOULD A CARRY ME HOME.

Last 4 lines

"In the early days, there was not a lot of rehearsing you could do. You had to give them something at pubs and clubs; make people stop drink- ing and say, 'What's this?'"
Angus Young (*Cirrus*, Jan 85)

"[What I remember most about our first gig] is the way me and Bon used to trade off parts, a bit like a golfball. I could go sliding along the bar and the drinks could go everywhere."
Angus Young (*Cirrus*, Jan 85)

"We would play our first gig at lunch time in a school. After that, we'd bring our gear to a nearby pub to play two sets in the afternoon, and finish off by doing two sets at another club. Then we'd start the same thing the next day. That was the price to pay."
Bon Scott (on the early days of the band),
1979 (*Shock & Folk*, December 79)

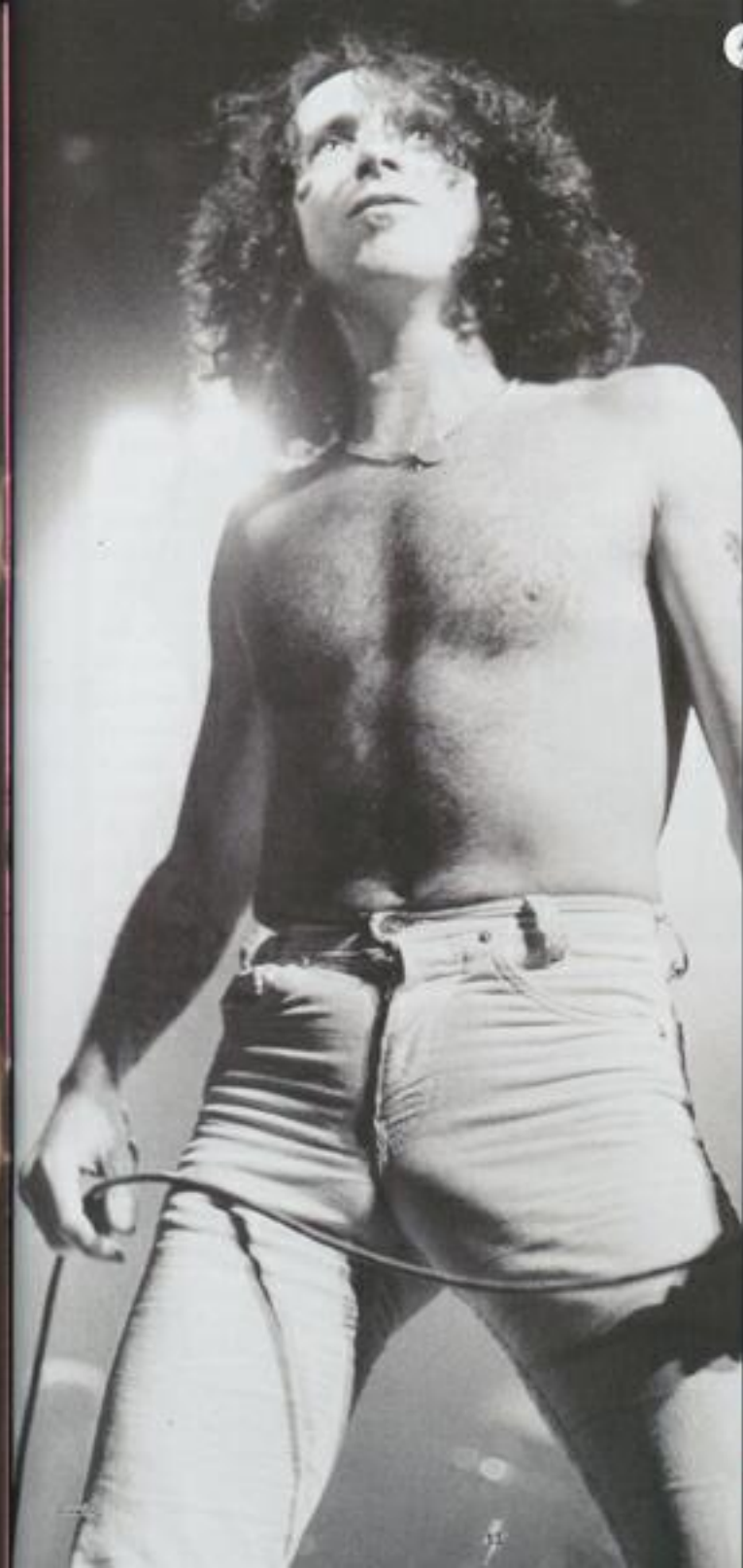
either a leather or leopard skin vest, white satin jumpsuit or green leather tails was Bon. Peter Wells, the founder of the infamous Rose Tattoo first met the man in the early seventies at Melbourne's Freeway Gardens Motel where Bon was living.

"He used to come out on the balcony and dive into the f..king pool pissed.....from the second floor! That blow me out. He used to give it an awful big nudge and be pretty crazy. You always knew he was about, you know what I mean? They'd lock you up these days. A lot of the anecdotes, some of them are true, probably some of them aren't and there's other ones that you probably couldn't talk about that are probably bigger than all of them."

In mid-1976 AC/DC headed to the U.K. for the first time and left a multitude of shell shocked English fans with severely ringing lugs in their wake. Former Jimi Hendrix Experience members Noel Redding and Mitch Mitchell were said to be among those that packed in to see the band all but level the Marquee in London. The rest of the planet would soon be at their tiny feet.

Back in Australia, the new black and white tour posters showed Angus in long red and yellow socks pointing heavenward after a particularly delicious slice of fret ramalama. Mayhem was the norm. Motels around the country felt that their furniture was better suited to the allocated rooms than the swimming pools while in other areas the band were banned outright. Tamworth wanted no part of them and their behaviour while in Albury banned the sale of the colour concert programme because the caption under a shot of Bon said that he just wanted to make enough money to be able to you know...do stuff with Britt Ekland. Elsewhere there were threats of the power being cut if Angus did his usual routine of exposing his other pair of not quite so rosy cheeks. The classy flag boxers were a luxury that came much later. At this stage Ang and the audience had to be content with something more er...crusty.

Size, in the case of AC/DC, didn't count. Angus thought nothing of belting the odd heckler. But occasionally he would have a potentially fatal experience. Hornsby Police Boys Club in Sydney's north was one of the major beacons of the dance circuit. The scourge of that loop in the first half of the seventies were the Sharps, the classier and smarter Australian version of the skinheads. One night at



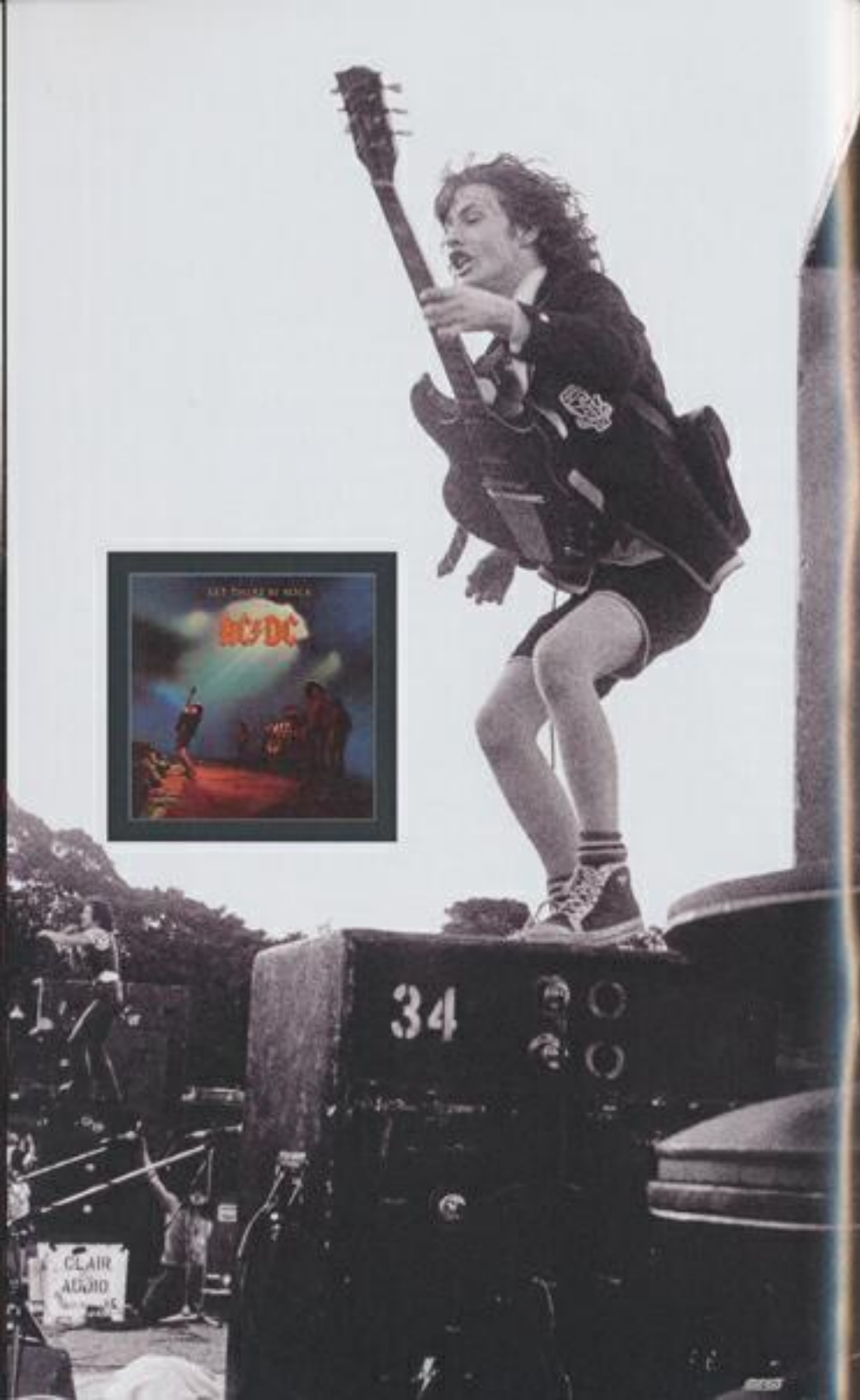
"Rock music has been held back by things like Woodstock and the hippie head band type of thing. We think we're, you know, the first breakthrough in some time from these folkie things and whatnot. It was all good, mind you, but it wasn't rock & roll. The Easybeats were the last rock band that I really liked. We're taking over where they've left off."

Bon Scott, USA 1978 (Pralin Son, IL 1978)

"No matter how long you play Rock & Roll, songs might change just as long as the balls are there, the rock balls. And that's what's important to us"

Bon Scott, Oakland 1978
(Record Review, USA June 81)





Hornsby, Angus, who himself had short cropped hair at one point decided to grab one of the Sharps' caps and prance around the stage with it. Fortunately, the Sharps were there specifically to see AC/DC so tolerated the exercise.

"Before I joined the band," Bon once told *RAM*, "Angus n' Malcolm, the ones you'd least expect to be the heavies, used to get up to some incredible things. The first gig I was with them, in Adelaide, there were a dozen guys in the front of the stage shouting 'Hey, Hey, Come down here ya...' and Angus, he walks up to the edge of the stage and screams at them 'Go and get...' So me, I'm looking for a microphone stand ready for the onslaught."

Not that Bon was any slouch at standing up and being counted when the moment was right. He once furiously demanded that whoever threw a can at the stage during a dance at Ryde show themselves. Fortunately for them they didn't.

The *Let There Be Rock* album was unleashed in 1977 and was the band's greatest testimonial yet to the sheer might of rock n' roll at a time when the English punk movement were sneering at the form but desperate to create something as singularly intense as this. The stark navy blue, yellow and silver of the Alberts label on the Australian version of the album suddenly seemed incredibly potent and the grainy black and white cover art further upped its grit factor as did lyrical matter like the classic "Whole Lotta Rosie."

"When we were finishing off that track we didn't know if we'd call it *Let There Be Rock*," says Angus, "but then when my amp started smoking at the end George said, 'I think we'll call it *Let There Be Rock*.'"

The Seedies, as they were affectionately and at that time rightly known, played in Australia for the last time with Bon in 1977 in the leadup to the release of *Powerage*. New bassist, Cliff Williams, an Englishman incredibly was unable to get an Australian working visa from immigration officials. Plan B. Billed as Live Wire International Guest Act the band played two nights at Sydney's hallowed Bondi Lifesaver. It was here on another occasion that after a particularly late night Bon decided to drive his car through the closed boom gates at a nearby carpark. The Lifesaver was also the place that Angus drew serious blood after duck walking along the bar that ran the length of the room and cutting himself on broken glasses. Roadies

"I don't like to play above or below people's heads. Basically, I just like to get up front of a crowd and rip it up."
Angus Young, London 1976
[*NME*, October 76]



"Angus: I have been a re-forming influence. You should have seen the man when I first met him. He couldn't speak English. It was all 'f**k, c**t, phis, sh**t, f**t' I introduced him to a new side of life. Sent him home with a dictionary..." Bon: He taught me how to say "Please f**k, And 'Thank you' after."
Angus Young & Bon Scott, London July 1979
[*Sounds*, July 79]

desperately tried to keep up with him and do some running repair work to his feet with gaffe tape, but after the show a trip to the hospital was in order to treat some tiny cut shins. The place was packed for both the not exactly secret shows with Cliff, and the encore on one night was not something that's ever likely to be screened on television at prime viewing time. A friend of the band returned to the stage with them. Her clothing was soon stripped away with Bon's chivalrous assistance and she returned the favour by giving him a head job through his jeans during "TNY." The ball, so to speak, was back in Bon's court when she poured a beer all over herself. He did the only thing he could do, he towelled her off - with his tongue. Rock and roll Caligula seemed only moments away.

The *Powerage* album, which Malcolm believes is the band's most underrated effort despite such heavyweight fans as Rolling Stone Keith Richards, came in 1978 following the band's first ever American tour. It contained some of the band's most ferocious work - the killer momentum of "Down Payment Blues," the warp speed of "Riff Raff" and the thoroughly vicious "Kicked In The Teeth." The fact Phil Redd was wearing a Texas T shirt - at least I think it says Texas - on the back cover seemed to indicate some of the spoils of their successful U.S. sonic pillage and plunder. The American run had after all been extremely well received. They landed a string of dates with Kiss after they saw the band's show at The Whiskey in West Hollywood which probably, much to Bon's delight, was on the same block that housed the last person standing sessions by the infamous Hollywood Vampires who included Keith Moon and Alice Cooper.

Angus returned to Australia and appeared as guest host on the ABC's *Countdown* programme when the *Powerage* album was released. Ang was in killer form leering at the cameras at every opportunity and bearing his new teeth. *Powerage*'s "Riff Raff" was, he said, "a real toe tapper."

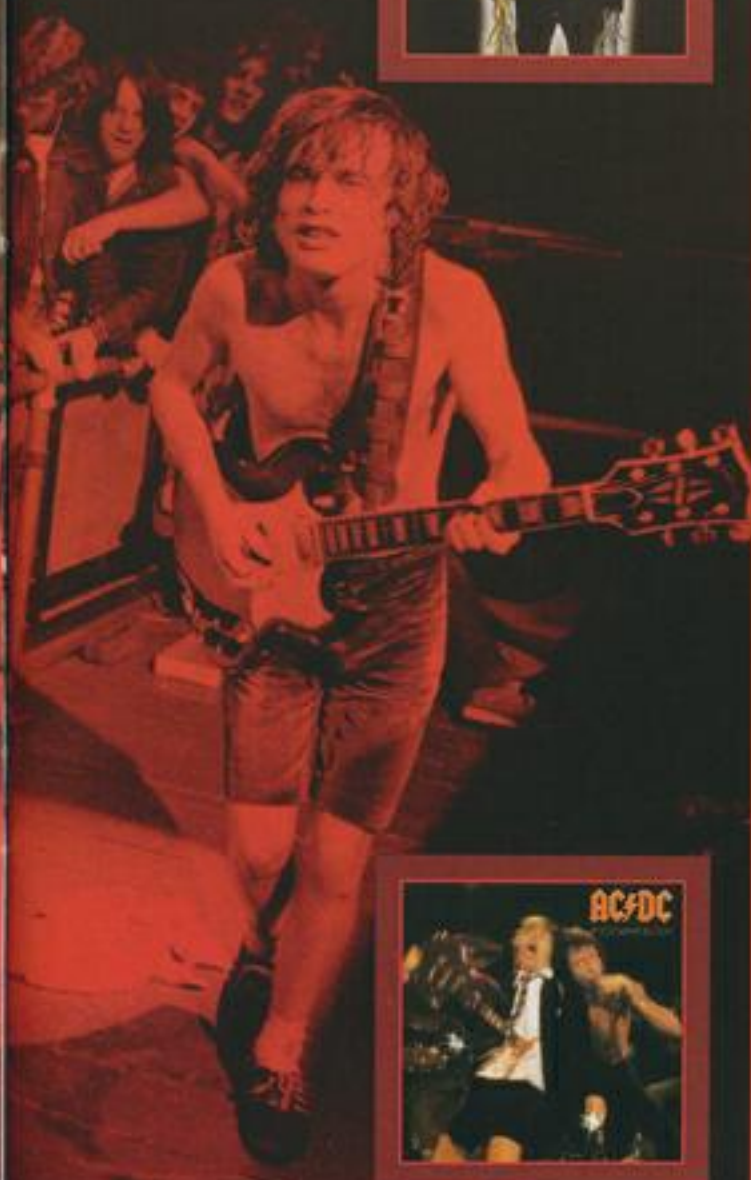
1978's live album, *If You Want Blood* was nothing short of gladiatorial with a blood and brimstone content that far exceeded any of the gory activity on the cover. It remains one of the great live albums of all time.

The unleashing of *Highway To Hell* in 1979, however, was a whole new shipping container of nitro glycerine. The savagery of the guitars on *Let There Be Rock* and *Powerage* gave some ground to previously unheard of elements like background vocals albeit, suitably AC/DC type background vocals. But despite its relative refinement the album still sounded like a



"Angus takes our moment song and try it out on keyboards with arrangements like rock or even Motown! If it's passed, the structure is proven, and the boys take it away to dirty it up again."

Angus Young, on George Young's producing techniques, Newcastle November 1978
[MNF, November 79]



"Mike catch up with you. A man you ate last year, a five-pound phone call the year before. These Australian telephone companions should be in the bus shark business. So I'll go out and buy a guitar when all I could afford is a pair of socks!"

Angus Young on the band being in debt, London, July 1978 (Sprints, July 79)





"Do you have any sympathy for Punk bands?"

Angus: None.

Bon: What's a punk band? Hey, who's got a beer?"

Angus Young, Bon Scott, Oakland 1978 (Record Review, USA June 81)

"When I'm on stage the savage in me is released. It's like going back to being a cave man. It takes me six hours to come down after a show."

Angus Young, May 1979

"We're a Rock group. We're noisy, rowdy, sensational and weird."

Angus Young, May 1979



street fight and is ironically one of the band's best hooligan recordings. It all but had the words "AC/DC and world domination" subliminally recorded through it. The album's final track is quite possibly AC/DC's greatest piece of bad arsed swagger - "Night Prowler." There are two breaths in quick succession right before the guitar rings out at the start of the song. It's undoubtedly meant to set the fear and loathing tone, but it also could well be Bon in keeping with his legend having that final toke before his vocal. The chill factor peaks after the hum of the amps fades when Bon suddenly in full comic mode takes a bow with the words "Shazbot. Nanoo, Nanoo," which were Robin Williams' transmission sign off in the *Mork And Mindy* TV programme. Bon was a great admirer of Williams' and typically threw the lines in for a laugh. Eerily, it turned out to also be his signing off. Bon would never again record with AC/DC. He died on 19 February, 1980 after a night out in London. The whole of Australia seemed to pause.

"I think after Bon I felt horribly grown up in a way," says Angus. "When you're young you always think you're immortal and that time really spun me around."

As fate would have it when Bon was in London in the early seventies he saw Brian Johnson singing in Geordie. He told Angus about this incredible guy who screamed his arse off. What Bon didn't know was that Brian had appendicitis at the time.

"F.cking good singer" Brian roars with laughter. "I was in f..king agony. I think Mal saw us as well at Chequers when I was in Geordie."

1 980's *Back In Black* looked and sounded like it had been forged at an iron mongers and caste in black granite. It was a colossus of an album that took AC/DC from stone killer Australian act to bringers of an apocalyptic rock Nuremberg. Brian Johnson sounded almost unearthly and the guitars of Angus and Malcolm rose up to meet him like full forces of nature.

"*Back In Black* is an album we're proud of because we thought it was the end of the band to be honest," says Malcolm. "Me and Angus were looking for ideas (for the album) when Bon died. We'd been together two weeks jamming. After (Bon's death) we thought well, this is it really. I just couldn't see David Coverdale singing with the band, you know what I mean? We were all quite shocked about it, but after a couple of weeks of sitting around we just had to do something





so we just decided to get back to these couple of riffs that we'd put together and we just carried on. But because Bon wasn't there it gave us so much more determination. It was a real gut wrenching thing the whole episode and we still didn't know what was going to happen. You're sort of in a limbo world and I think that came through in all the stuff we came up with on that record. We always thought that Bon was with us in that too, he was a big part of that album, his spirit was all over it. That's a special album."

The Back In Black tour blitzed Australia in February 1981 with a stage 60 feet long by 40 feet wide, a 50,000 watt PA system, 450 lights plus the Hell's Bell of course. But despite the sense of mourning, at least as far as Sydney was concerned, the shows were more like back in grey than black. The first two attempts to stage the show at the Sydney Showground were rained out. On the Monday 30,000 were finally decimated by the sheer onslaught of the world's great rock act in a show which gave rise to a host of complaints about volume from those living in surrounding areas. Phil Rudd's kick drum was probably felt in stomachs several miles from the concert site. And the AC/DC hordes were on full Saturday night active alert even though it was a Monday. Brian not only survived his greatest home test unscathed but did it with a sense of triumph. A later cover of *RAM* magazine said it all: "Season of The Seedies." In Perth - Bon's Australian home city - Brian met Bon's mum and his brother, Derek and dedicated "High Voltage" to Mrs. Scott.

"We didn't know how everyone there was going to look at us," says Angus of returning to Australia. "Brian had to go out there and fill pretty big shoes and some people would say it's not even AC/DC so my hat goes off to Brian. He did take a lot of flak especially in the beginning, but he stood his ground. He's as big a fan of Bon as anyone."

"We still think Bon's around basically," says Malcolm. "And he is around because of the music. We probably feel just like most of the kids that admire Bon. It's a sad loss but what he's left is more than enough anyway."

"He'd just write these situations and use all the experience he'd had or from other people among his own and put it all down and he did it like he's writing a letter. That was what was so magic about him."

But even in death Bon is having a laugh. When New York hard nuts Helmet were in Perth, visiting Bon's grave was mandatory. It was 1.00 a.m. and the Helmet party couldn't find the great man's final

"I remember he missed a plane just once in Detroit, when he just followed a girl that he'd met off the plane and ended up in some black ghetto, but that was 'typical of him,' that was something we could laugh at."

Angus Young, London
March 1980 [Sounds]



"He really hadn't reached his peak"

Angus Young,
London March 1980
[Sounds]



resting place. What they did find was a woman who had been beaten up. They called the police who saw to the woman then showed the stoned Helmet team where Bon's grave site was. The man who wrote about getting away from the law in "Jailbreak" would have loved the irony just as he would have approved of the alleged fate of a Young family home.

"Somebody told me that it ended up a bordello or something," says Angus. "That's an apt shrine for AC/DC", he chuckles.

Whether it's true or just the stuff of myth and legend, Bon would have been honoured.

ALFRED ENZLEHEIM

if you want Bon,
you got it

IT'S CRIMINAL
THAT ABOUT TO BE A LAW
CRIMINAL
THAT ABOUT TO BE A WHOLE LOT MORE
YOU GET WHAT YOU WANT
WHEN WE WHO CAN YOU TRUST
WE'VE GOT WHAT YOU WANT
+ YOU GOT THE REST



⚡
"It keeps you fit - the alcohol, hairy women, sweat on stage, bad food - it's all very good for you."
Bon Scott on touring,
USA 1978 (*Circus*, January 79)

"I can't even say the word, it's too early in the day to get upset."
Bon Scott on Disco
Music, USA July 1978
(*The Good Times*, August 79)

"I've never had a message for anyone in my entire life. Except maybe to give out my room number."
Bon Scott, USA July 1978
(*The Good Times*, August 79)

"I've been on the road for fifteen years and I have no intent to stop. We meet a lot of people, we drink lots of stuff and have lots of fun."
Bon Scott, Glasgow
1978 (*Great*, December 79)

11 BALANCE WAY TO THE TOP
IT UP WOUND ROCK N' ROLL

Hand
written
text

① SLOW DOWN THE HIGHWAY

A
TOWN TO A TOWN
WENT IN ALL THE BUNGLES
CAYIN ROCK N' ROLL
GETTIN' CLOSER
" STAYED
" BEST OF
CAYIN' CAYIN'
GETTIN' HARD
" TOOK

I TELL YOU FIRST

IT'S WORSE THAN IT SEEMS

* IT'S A LONG WAY TO THE TOP

IT UP WOUND ROCK N' ROLL

IT'S A LONG WAY TO THE TOP

IT UP WOUND ROCK N' ROLL

IT UP TAKE IT EASY YOU WILL NOT SLOW

D They Cayin in a Rock - Roll BAND

IT'S A LONG WAY TO THE TOP

IT UP WOUND ROCK N' ROLL

IT UP WOUND ROCK N' ROLL

② HOTEL HOTEL

A MAKE UP WANDA CRY

LADY DO THE HARD SELL

KNEW THE REASON WHY

GETTIN' OLD

" SPIN

" RITCO OFF

WALK AWAY

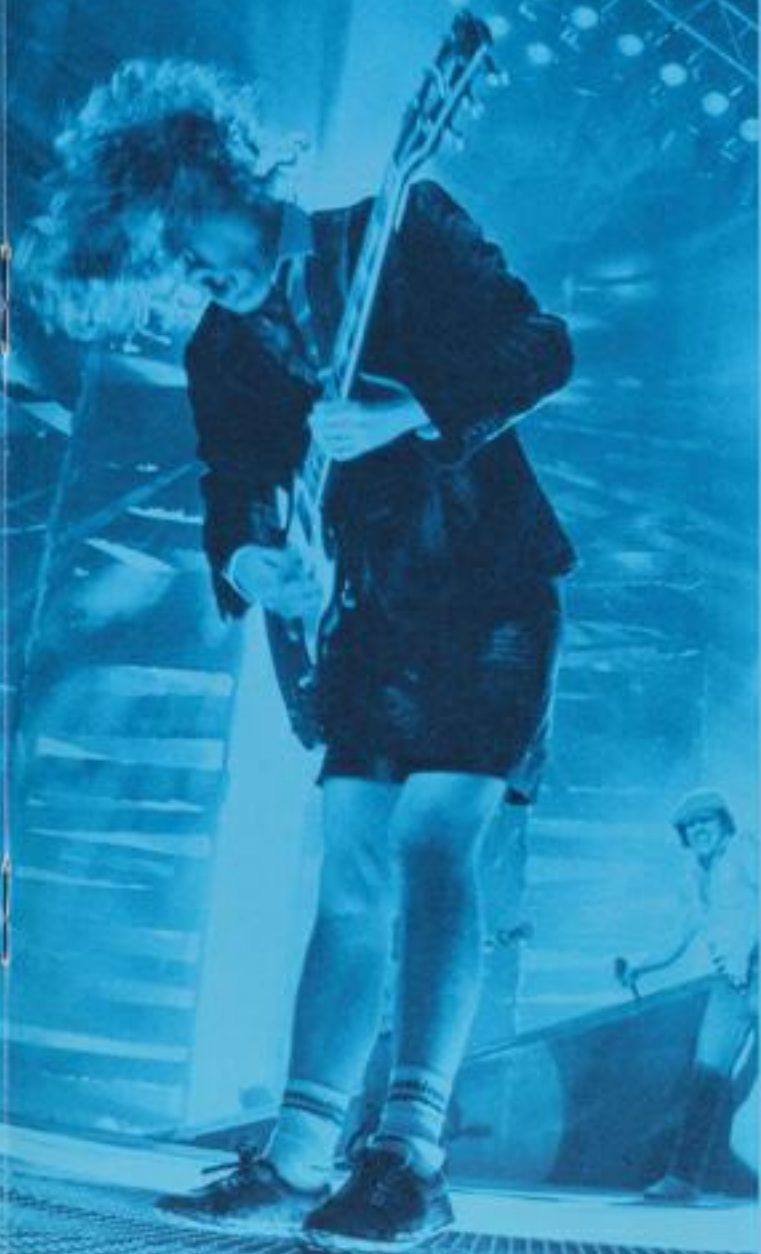
" SLOW

2ND HAND

THAT'S HOW IT GOES

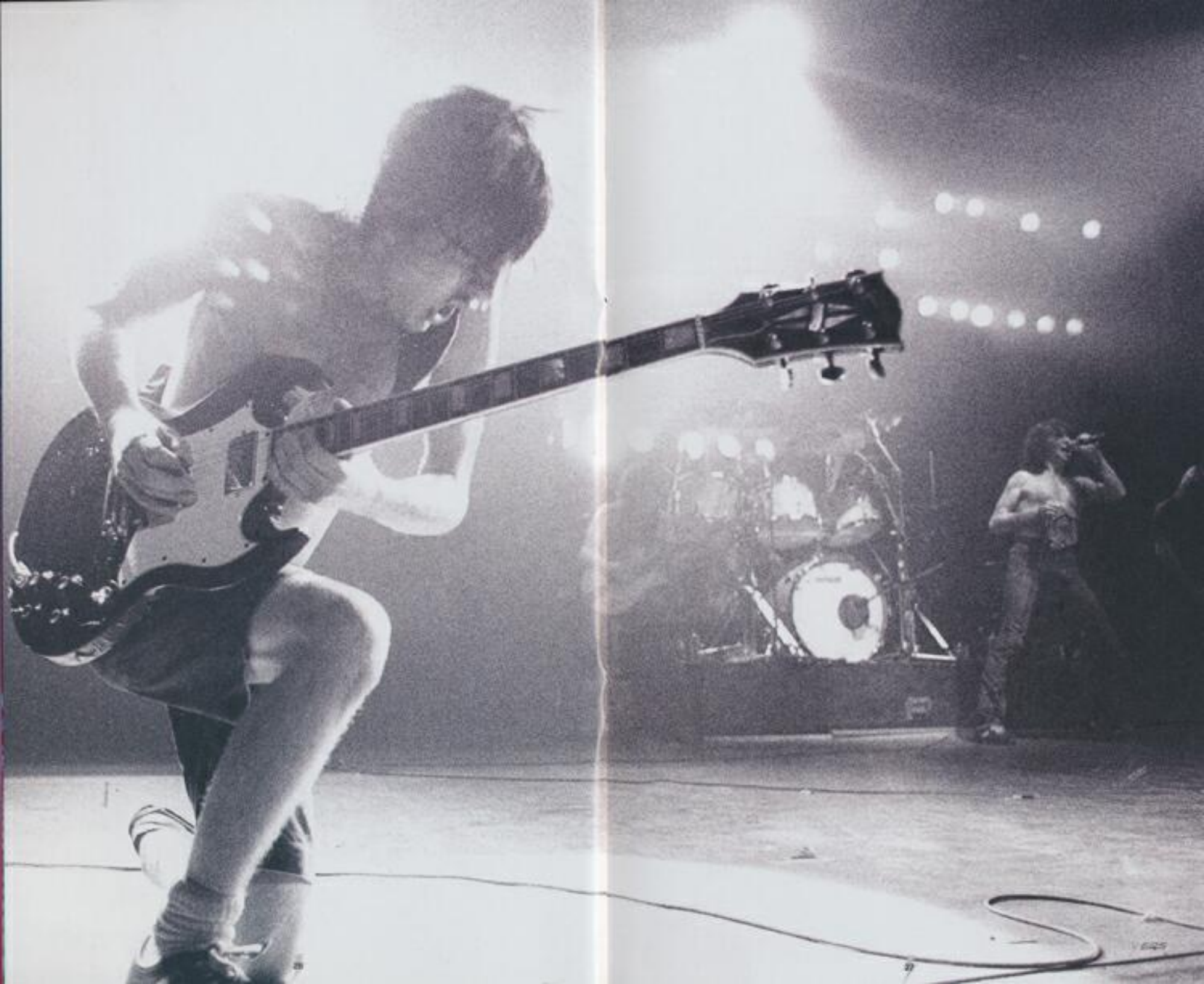
CAYIN IN A BAND

* IT'S A LONG WAY TO THE TOP



"When we were getting the band together, you'd turn on the radio and all there would be coming out was schmaltz. We figured we'd do a song and play it for what it's worth: no big harmonies, no orchestras making it sound better. We wanted to put on a record that was going on onstage."
Angus Young, Atlanta May 1979 (Atlanta Gazette, May 79)

"It's just rock & roll. A lot of times we got criticized for it. A lot of music papers came out with: 'When are they going to stop playing these three chords?' If they believe that you shouldn't play just three chords it's pretty silly on their part. To us the simplest a song is, the better, 'cause it's more in line with what the person in the street is."
Angus Young, Atlanta May 1979 (Atlanta Gazette, May 79)



Rock 'n' Roll Singer

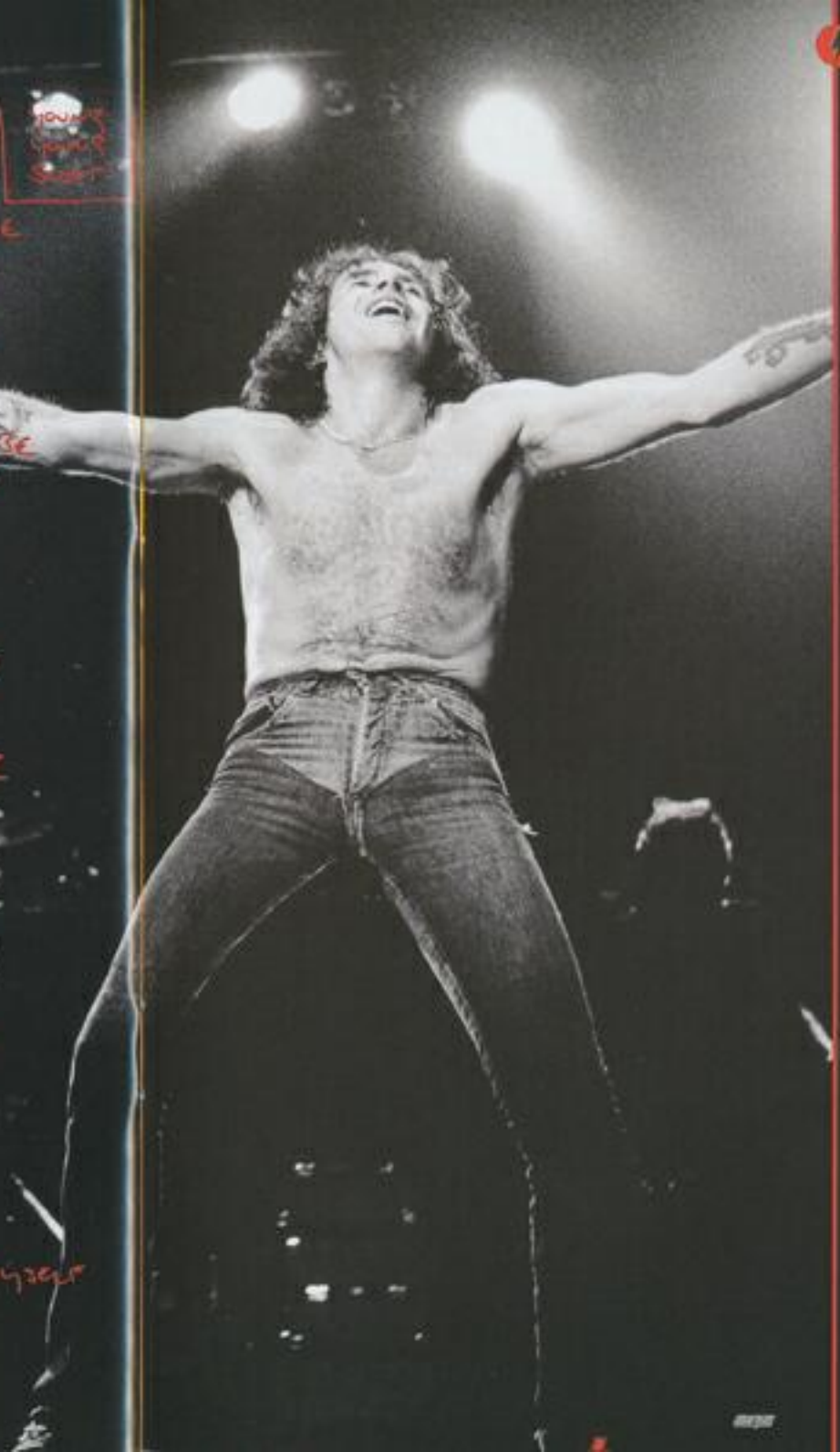
YOUR
SINGING
START

①
 MY DADDY WAS WORKIN NINE TO FIVE
 B
 WHEN MY MOMMA LETS HAVE ME
 D E B
 THE TIME I WAS HALF AGE
 THEYD RAILED WHAT I WAS GOING TO BE
 D E B
 I LEFT HOME + GREW MY HAIR
 B
 THEY DONT UNDERSTAND
 D E B
 WANTED ME TO BE RESPECTED AS
 B
 A DOCTOR OR A LAWYER MAN
 E B E
 (BUT I HAD OTHER PLANS)

CHORUS

WANNNA	BE	A	ROCK N ROLL	SINGER
B	A	-	E	→
B	A	-	E	STAR
B	A	-	E	D
B	A	-	E	SINGER
B	A	-	E	D
B	A	-	E	B
A	ROCK N ROLL	STAR		

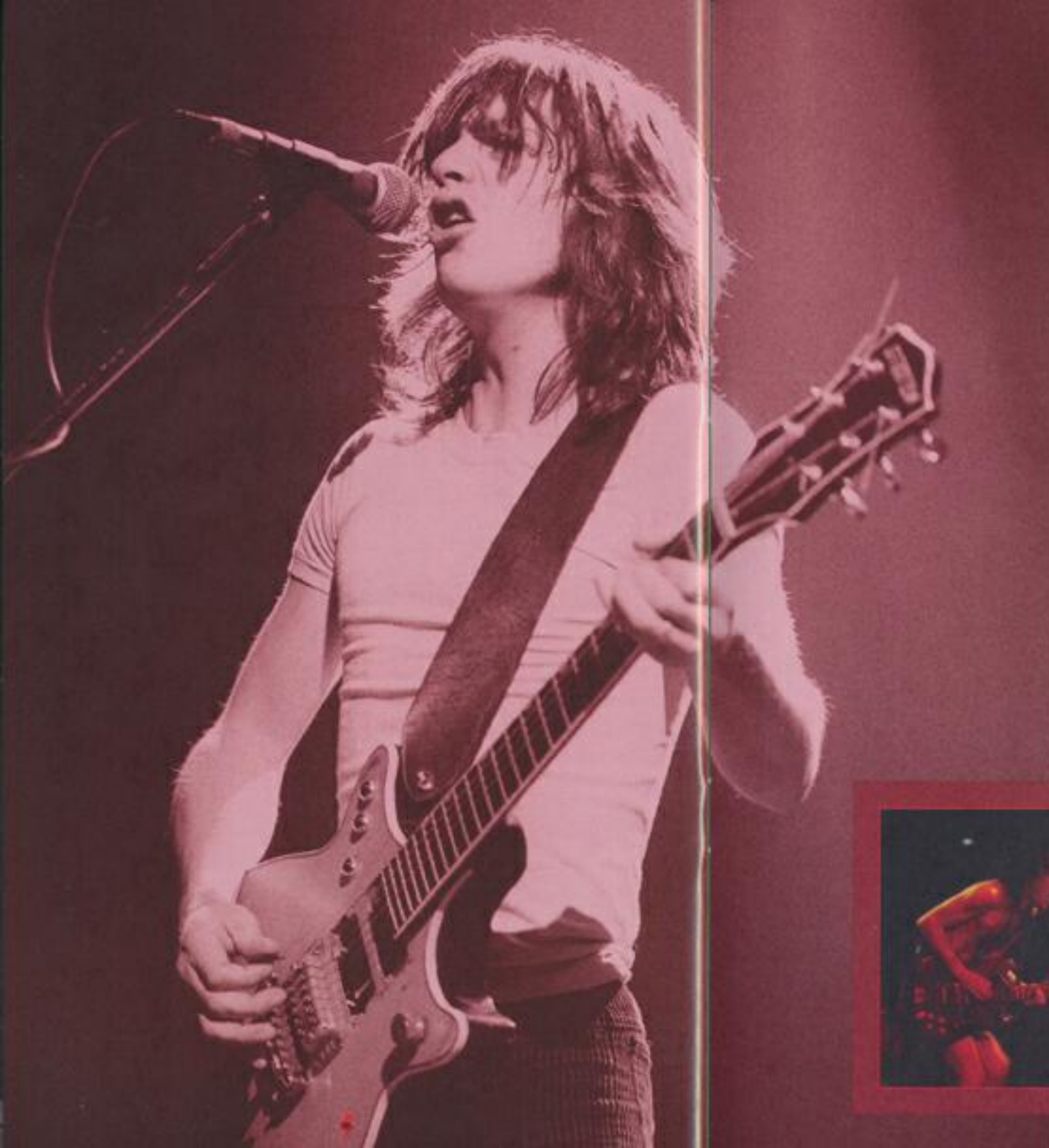
②
 WORKED REAL HARD + OBLIVENT MYSELF



"Ben: What'd he great right now would be a huge, comfortable, squatchy waterbed, a woman lying right beside you..." Angus: "...and a big pair of tits in your face."
 Ben & Angus after a club gig in England, June 1976 (Souris, June 76)

"I'm 33. Before AC/DC I've played with lots of bands in Australia. You're never too old to rock & roll."
 Ben Scott, Glasgow 1976 (Oest, December 76)

"You're not the biggest thing ever there [Australia] by any means 'cause you're not habibgenuine' all. We ain't bubblin' at all. There's the only band that's come out of Australia that's worth anything."
 Ben Scott, USA 1976 (Prahm 504, 8 1976)



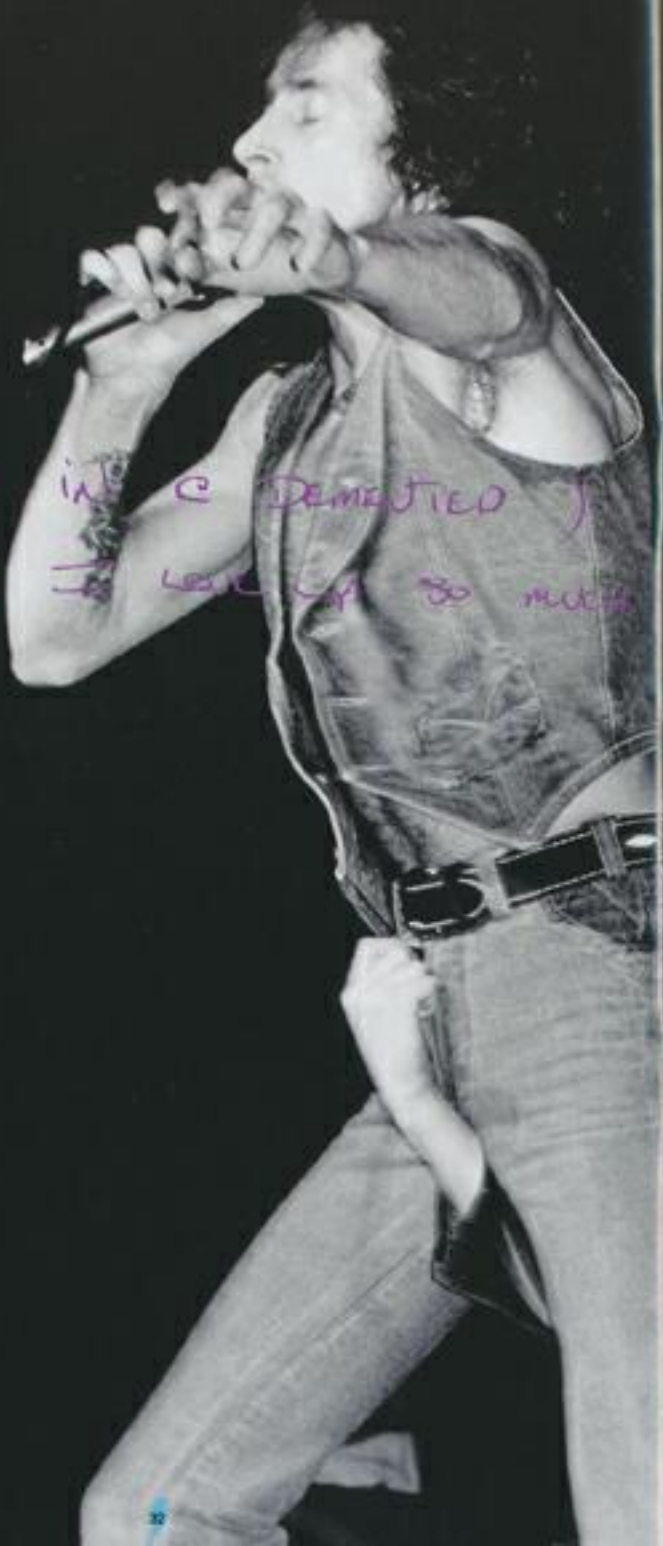
The path of a young man
who with great fanfare
was named "The King of
Rock & Roll" in 1954.
The path of a young man
who with great fanfare
was named "The King of
Rock & Roll" in 1954.



"We want to appeal to everyone and get rich quick. We want to be millionaires. I've got this plan to buy Tasmania, you see..."
Angus Young, 1971 May 1971
[*Sounds*, June 75]

"Often he would trail off with fans who came backstage after a show and go off with them to a party or something. He judged people as they were and if they invited him and he was in the right mood to go, he went. We used to call him 'Bon The Likeable'."
Angus Young, London
March 1980 [*Sounds*]

"We could be somewhere where you would never expect anyone to know him and someone would walk up and say 'Bon Scott!' and always have a bottle of beer for him."
Angus Young, London
March 1980 [*Sounds*]



ORASM
OH YEAH

IN A DEMENTED
I LOVE YOU SO MUCH



"I was married at the time when I first joined the band and my wife said: 'Why don't you write a song about me?' So I wrote 'She's Got Balls.' Then she divorced me."

Bon Scott, Detroit
1979 (WADK)

"DIRTY DEEDS"

SHEET.

IF YOU'RE HAVIN' TROUBLE WITH THE
HIGH-SCHOOL-HEAD
HE'S GIVIN' YOU THE BLENDS
YOU WANNA GRADUATE
BUT NOT IN 'IS BED
HERE'S WHAT YOU GOTTA DO
PICK UP THE PHONE
I'M ALWAYS HOME
CALL ME ANY TIME
Just RING 36-24-36 OH!
I LEAD A LIFE OF CRIME

* DIRTY DEEDS } Repeat 3
DONE DIRT CHEAP. }
Dirty deeds and they're done dirt cheap X2
YOU GOT PROBLEMS

Sunday Purple DEPRAVED SCHOOLBOY REVEALS ALL

AC/DC SHOCK OUTRAGE PROBE

The big news from AC/DC: "Dirty Deeds Done Dirt Cheap"

CRAZED ROCKERS ON RAMPAGE Their new album OUT NEXT WEEK

See inside from the album: "High Voltage" **45**

"I've seen Bon drink three bottles of Bourbon straight on...even though he did like to drink and have a bit of a crazy time, he was always there when you needed him to do his job."

Angus Young, London
March 1980 (Sawnds)

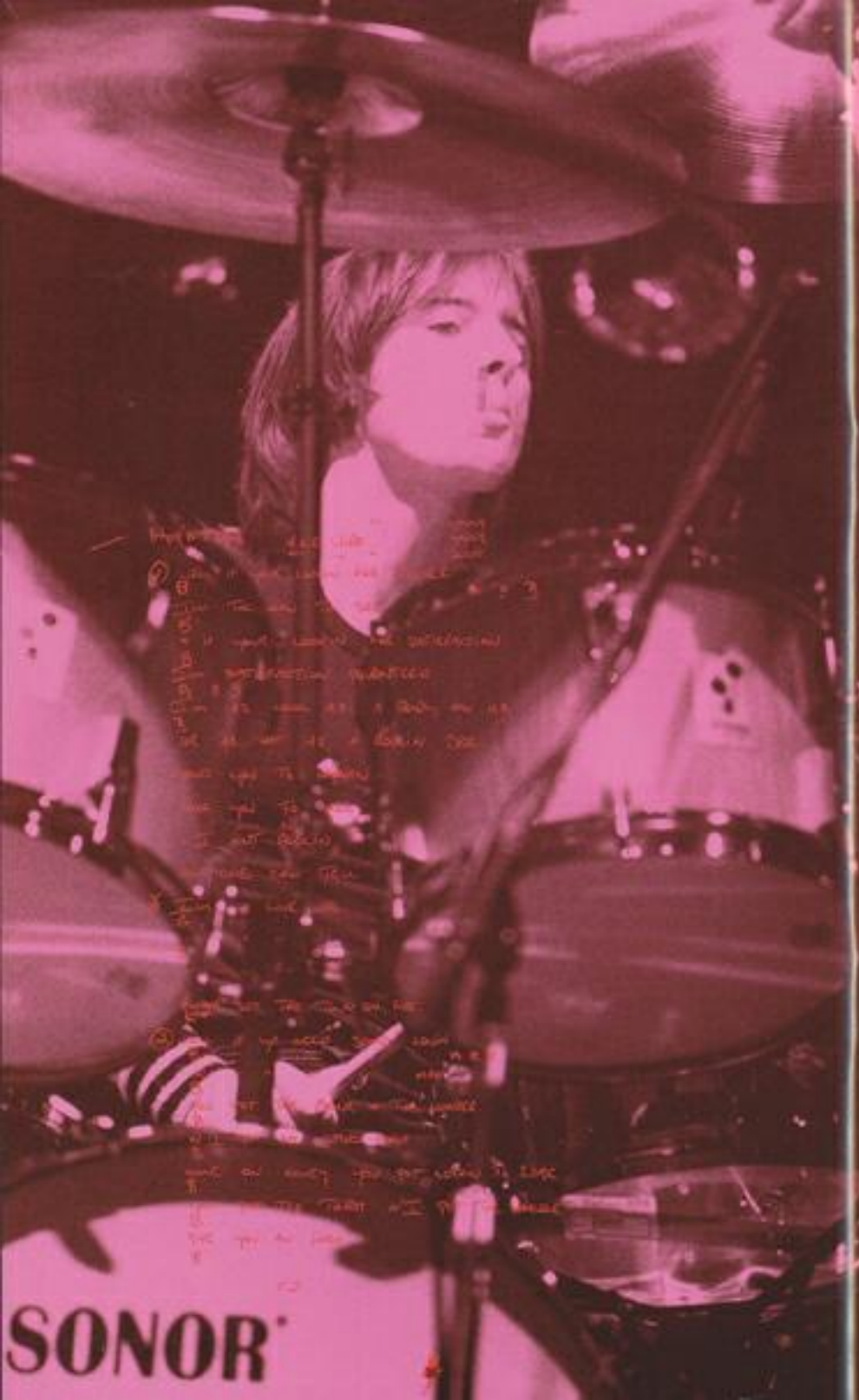


"He made a lot of friends everywhere and was always in contact with them too. Weeks before Christmas he would have piles of cards and he always wrote to anyone that he knew, keeping them informed. Even his enemies I think."

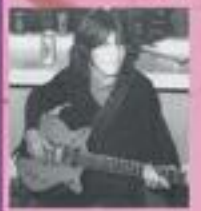
Angus Young, London
March 1980 (Sawnds)

"We saw more of [Bon] than his own family did, especially as three. It was always me, Bon & Malcolm. We hung out together. Go to clubs together, get thrown outta clubs together..."

Angus Young (Sawnds),
July 1985



"All the songs we do are basically about one of three things: booze, sex or rock & roll."
Bub Scott, Sydney 1978



"We were a scandal in Australia. They love scandal there. Means tugging their kids away from us on the street. 'Goh, look - Them!'"
Malcolm Young, London 1977 (National Rock Star, March 77)



"The only image we've ever had is what we really are. We never cover up anything. I mean if Bob's kissing a virgin down the room and someone spots him, well tough sh*t. Nobody can blackmail him."

Boyz Young,
London July 1978 [Sounds, July 78]

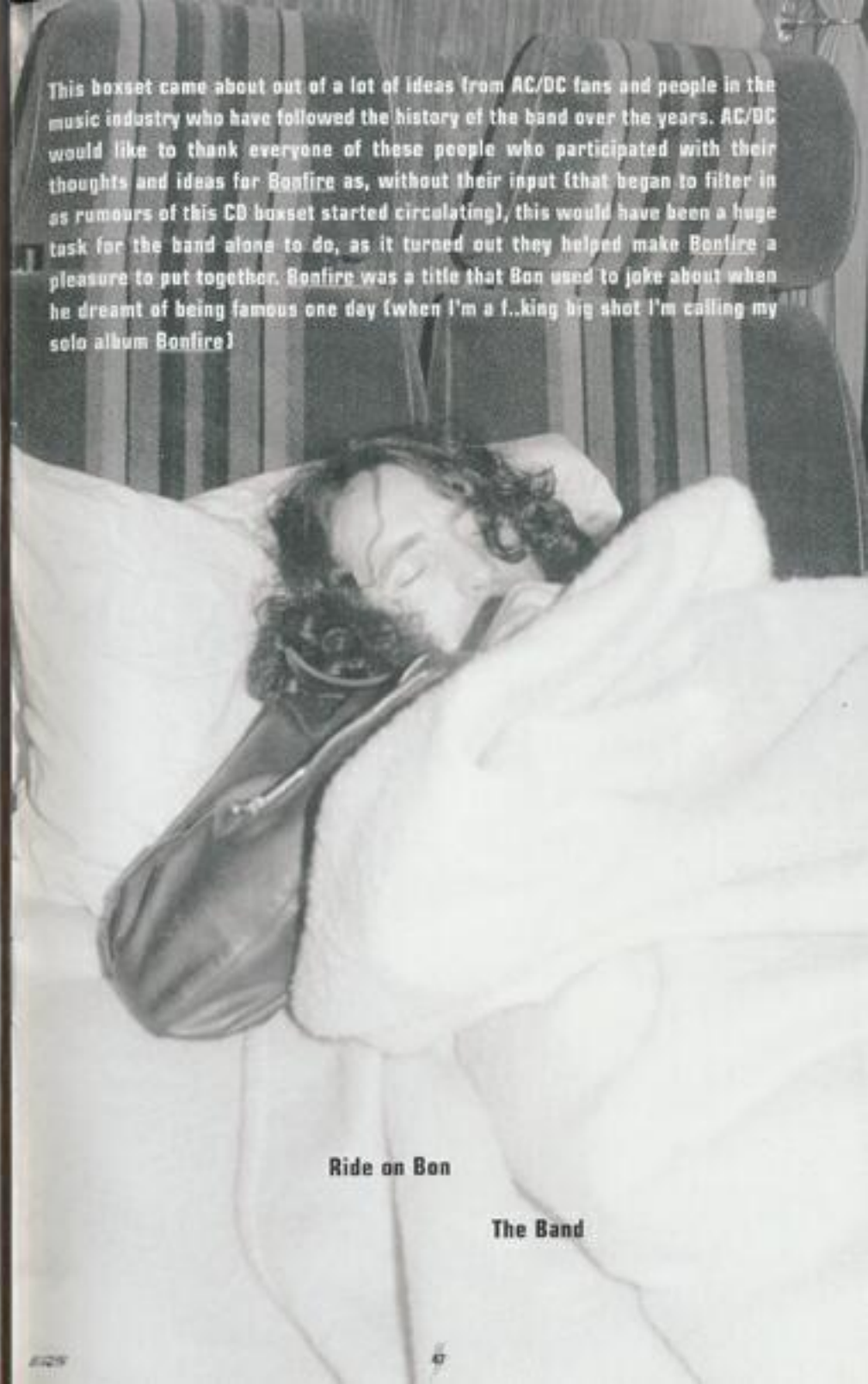
Highway to Hell

Livin' easy
Livin' free
Season ticket on a one way ride
Askin' nothin'
Leave me be
Takin' everything in my stride
Don't need reason
" " Rhymer
Aint nothin' I'd rather do
Spin' round
Party time
My friends are gonna be there too

* Ride on the highway to hell
" " " " " "
" " " " " "

NO STOP SIGNS
SPEED LIMIT
NO BOOBS GONNA SHOW ME DEAD
LIKE A WHEEL
Gonna spin it
No boys gonna mess me round
HEY BITCH
~~Playin'~~ Playin' my DUES
Playin' in a rockin' band
HEY KUMMA
LOOK AT ME
Ride on my way to the promised land

This boxset came about out of a lot of ideas from AC/DC fans and people in the music industry who have followed the history of the band over the years. AC/DC would like to thank everyone of these people who participated with their thoughts and ideas for Bonfire as, without their input (that began to filter in as rumours of this CD boxset started circulating), this would have been a huge task for the band alone to do, as it turned out they helped make Bonfire a pleasure to put together. Bonfire was a title that Bon used to joke about when he dreamt of being famous one day (when I'm a f..king big shot I'm calling my solo album Bonfire)



Ride on Bon

The Band