



HIGH
AC/DC
VOLTAGE





troupe in King Street in Sydney in November 1974 accompanied typically by an (un)healthy supply of cigarettes to record AC/DC's first Australian album, High Voltage they were anything but unsure in their approach. The eight tracks each with their almost instinctual rather than rehearsed interplay of the Youngs were blasted onto tape between gigs in about ten days with George Young and fellow former Baseball, Harry Vanda's production. It was released in Australia on 17 February 1975 by which time the band had moved into Melbourne, a move made after the album had been recorded. It was there that the first lineup of the band came into being with the arrival



POWER CRAZY!

AC/DC make the scene fly





CITY HALL
100 BATHING
MACHINE

16th June 1986



500

Destroy your brain with AC/DC



trio of drummer, Phil Rudd and their bass player, Mark Evans.

In July 1975, the re-emerged outfit returned to Albert Studios 1 in Sydney to record their second Australian album, TNT once again with Yando and Young. Released in late December, TNT was a quantum leap from High Voltage, a storming mix of hard-rock, fat-fingered, black-eyed brooding aggression crucially followed by the glorious seven word play of Ron Scott and bottles of Stone's Green Ginger Wine. Plans to take

the five man incendiary device to the world had advanced enormously earlier that month when they signed a worldwide deal with Atlantic Records out of London.

The first fruits of the Atlantic deal was this, High Voltage, a scorching compilation of the finest moments from the band's Australian debut of the same name and TNT, "Linda Lover" and "She's Got Balls," a song Ron Scott wrote out of respect for his wife were the sole representatives of High Voltage. TNT was more strongly spotlighted with the role of perch of the road of "It's A Long Way To The Top

Dear Sir,

I have been advised by my staff that the entrance in attendance at the recent concert featuring AC/DC which you produced were for most of the evening were entirely out of control and were actually standing on the seats. This has caused some damage to the upholstery and has also resulted in a back being broken off one of the seats.

The masking curtains at the rear of the stage was also removed during the course of the concert and I will have to replace it, matching the existing upholstery.

A glass section was broken in the cover when the outer doors were first opened.

I shall be in touch with you as soon as estimates for the restoration of the damage are in.

Yours faithfully,

Bob Denton



(If You Wanna Hook 'n' Roll," their show opened for years to come, "Live Wire," the unflinching statement of purpose, "High Voltage," then in his toilet literary best on the hilarious blurs of "The Jack" and the lead arced fireworks of "TNT.")

As the deal was London based, the UK had the pleasure of being beaten about with *High Voltage*, first in April, 1976. That was just three weeks after the band arrived for their first tour. Their first UK gig was arranged at the tiny Red Cow in Hammersmith on 23 April. According to legend, the crowd of fifty people at the beginning of the first set had increased ten-fold by the second thanks to word of mouth and the nearby public phones. AC/DC's English blocking there can be no finer term: it was off and running.

Initially, a patronizing sneer with the exception of *Sounds* treated the band as a dull-crackling lead novelty act and attempted to frame them as Australia's answer to the emerging birds-of-UK Punk. All thanks to the band's somewhat colourful sense of expression and general fuck 'em all attitude, the sheer volume and physical intensity of their shows, Angus' habit of dropping his pants on stage and waterlogging his guitar with sweat and then being - well, then.

Their first UK tour kicked off on 11 May. A sea of deafened and severely dehydrated heads was piled up in their wake every night. Their first headlining appearance at The Marquee came late in the tour on 4 June and was met with quiet pride. The Marquee



name of their original location had been a tradition for every band that Malcolm and Angus held dear. In the coming months the venue would also have AC/DC's name etched in print on its history.

With the UK in desperate need of oxygen, the band crossed through their first dates in Europe from 16 July. Then it was back to the UK and - in a sure sign of their growing standing - a residency at the Marquee every Monday night from 26 July until 23 August. The pint-sized Australians regularly made a mockery of the club's official physical capacity of 700 as crowds lined up late in the afternoon in order to be one of the lucky thousand or so to squeeze in for their 8pm performance. On 23 August the band's star rose even further with an appearance at the legendary Reading Festival. The rating - by force of necessity of America's record business, in fact - would almost smelt it, with the release of *High Voltage* slated for 28 September. However, a planned visit that month was postponed until November and then cancelled altogether. But everything incredibly loud and unbelievably exciting would come to those who wait.

-Murray Englishman



Produced by Vanda & Young for Albert Productions at Albert Studios, Sydney, Australia

Originally Released as Aoco 36-142 on September 28, 1976

Digitally Remastered from the original master tapes by George Marino at Sterling Sound Mastering Supervisors Mike Fraser and Al Quigley Digital assembly: SE Praxair



Cover Photo: Michael Putland

Reissue booklet design: SMAY Vision

Photography: Dick Bennett (Redfern); digipak inside left panel, pages 4-5, 12; Philip Morris; pages 2, 8 (top-left & right), 13 (inset photos), 14; Photos courtesy of Albert Productions: 4 (left), 7, 14-15; Michael Putland; Renne; pages 3, 9; Colin Stroud; pages 6, 8 (bottom-left); David Hill; page 11; Eric Eschenberg; Renne; page 13 (large photo)

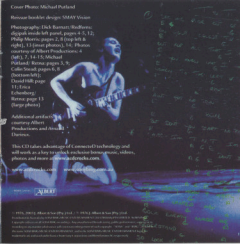
Additional artwork courtesy Albert Productions and Angus Young.

This CD takes advantage of Connected technology and will work as a key to unlock exclusive bonus music, videos, photos, and more at www.acdtracks.com.

www.acdtracks.com www.acdtracks.com.au

© 1976, 1999, 2004 Atlantic Recording Corp. / © 1976, 1999, 2004 Atlantic Recording Corp.

© 1976, 1999, 2004 Atlantic Recording Corp. / © 1976, 1999, 2004 Atlantic Recording Corp. This CD takes advantage of Connected technology and will work as a key to unlock exclusive bonus music, videos, photos, and more at www.acdtracks.com.





AG/DC



AG/DC

AG/DC
AG/DC
AG/DC



Rock 'n' Roll Singer

Intro: B, A, B, E
 Verse: G, D, E, A, B, E
 Chorus: G, D, E, A, B, E
 Bridge: G, D, E, A, B, E
 Solo: G, D, E, A, B, E
 Ending: G, D, E, A, B, E

- 1. IT'S A LONG WAY TO THE TOP (If You Wanna Rock 'n' Roll) (5:16)
- 2. ROCK 'N' ROLL SINGER (5:04)
- 3. THE JACK (5:32)
- 4. LIVE WIRE (5:50)
- 5. T.N.T. (3:04)
- 6. CAN I SIT NEXT TO YOU GIRL (4:12)
- 7. LITTLE LOVER (5:07)
- 8. SHE'S GOT BALLS (4:51)
- 9. HIGH VOLTAGE (4:03)

All titles A. Young - M. Young - B. Scott
 except "Can I Sit Next To You Girl"
 A. Young - M. Young
 All titles published by J. Albert & Son (Pty) Ltd

AC/DC are:
 Angus Young, Lead Guitar
 Malcolm Young, Guitar
 Bon Scott, Lead Singer
 Phil Rudd, Drums
 Mark Evans, Bass