



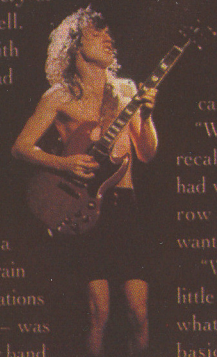
AC/DC



FLICK OF THE SWITCH

OMAHA
TUESDAY 7:30 P.M.
A CONTEMPORARY PRESENTATION
AC/DC
Price Includes 25c Users Fee
1001 112.75
1983-7-30

As 1985 dawned, AC/DC had good reason to feel satisfied. The phenomenal sales of their back-to-back blockbusters *Back In Black* (1980) and *For Those About To Rock (We Salute You)* (1981) had established them as the undisputed masters of the hard rock universe. What's more, their concert act had grown over the previous three years into a larger-than-life extravaganza, complete with an artillery of cannons and a one-and-a-half ton bell. The spectacular stage set, combined with AC/DC's thundering performances, had cemented the band's reputation as one of rock's hottest and most entertaining box office attractions.



But something about AC/DC's magnitude had begun to rub them the wrong way. The group had become a multimillion-dollar concern, and the strain of touring – combined with the expectations of their fans, management and label – was taking a toll on the once happy-go-lucky band.

And so as AC/DC prepared to write and record their follow-up to *For Those About To Rock*, a new mindset took over.

"We wanted to forget about all the big productions and get back to the bare bones," explained rhythm guitarist Malcolm Young. "It was getting pretty complicated carrying cannons and bells everywhere!"

"We were looking to go back in a way," recalled lead guitarist Angus Young. "We had worked with Mutt for three records in a row and we felt that we knew what we wanted and how to get it."

"We were just trying to become a simple little band again," said Malcolm. "That was what *Flick Of The Switch* was: a really raw, basic record. It was a slap in the face to



U.S. FANS FIRED BY A HOT AC/DC

They're back with a bang!



everything that was going at that time. We decided to knock out 10 tracks and put it out there."

The band's move to self-produce the album actually wasn't as radical as it seemed. In many respects, Angus and Malcolm Young had always produced themselves.

"When I play something in the studio," said Angus, "and the producer says, 'Oh,



ROCK BY BOB LAYMAN FOR

AC/DC light up audience with high-voltage rock pizzazz

By FRANK OCEANO
Los Angeles
The electric power company of
Southern California is the power
company of the rock world.

That's great. I always look around and say, "Yeah, but what does Malibu think?" Because Malibu knows me, and if he says "yes" or "no," it's the difference between getting to go home or staying in the studio all night. And if I really get disconnected, I can just hand Mal the guitar and say, "Here, you try it." Then he'll show me up and I'll say, "Right. I'll beat him!"

AC/DC's stripped-down aesthetic was reflected elsewhere on the project. The record's cover, for instance, featured a simple pencil-and-ink sketch by Bryan Richardson. Set against a white background, it gave *Pick Up The Sides* the rough and edgy look of a bootleg album. Likewise, the band took a fast-and-loose approach to the album's first promotional clip.

"We filmed the video for the song 'Pick Up The Sides' in a hip, unplanned hangout," said Malibu. "We basically told the crew, 'We'll



AC/DC



BACK IN BLACK

AC/DC

WILLIAMS RECORDS



AC/DC: new drummer and 'back to basics' LP

THE NEW album from AC/DC, *Back In Black*, is the band's first since 1979's *Let There Be Rock*. It was recorded in just 10 days, and is a testament to the band's ability to produce a great album in a short time.

The album features a new lineup, with Cliff Williams replacing Phil Rudd on drums. The band's new sound is a blend of hard rock and heavy metal, with a focus on the guitar and bass.

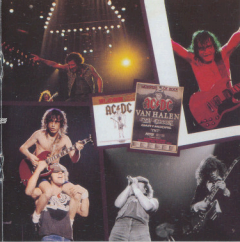
The album is a testament to the band's ability to produce a great album in a short time. It was recorded in just 10 days, and is a testament to the band's ability to produce a great album in a short time.

be playing - you film. Walk around the band - do whatever the fuck you want. We just want it done today."

The one place where the band didn't skip was the music. Recorded in Nassau at Compass Point Studios, and engineered and mixed by Tony Platt (who had worked on *Back In Black's* first off *The Switch* is one of the band's most consistent and satisfying albums. In a remarkably varied and driving 18-song set, AC/DC achieved their goal to capture the raw fury of their live show - skeptics be damned! The title track, "Kick On The Switch," evokes the boogie grandeur of *For Those About To Rock*, while "Landslide" is certainly one of the best *fastest* boogies AC/DC ever committed to tape. Other album highlights include the paranoid "Nervous Shakedown," which features a terrific vocal from singer Brian Johnson, and "Backlands," on which a snaky, leathered rhythm guitar provides an



1985



AC/DC: a quieter look ~~and~~
behind the thunder cloud

Of course, it wouldn't have been a great WDDC album if it didn't feature a substantial amount of Angus Young's ongoing lead work. The hyperactive guitarist is still working what is perhaps the best and most effective line and melody in rock, and on tracks like "Deep in The Hole" and the frantic album closer "Blast Shake," he sounds as if he is absolutely wringing his strings out by the roots.

"Tougher tend to see me as a schlem," Angel once told *Guitar World* magazine. "Five people. You'd think they'd have something better to do. I mean there's a lot of comedy on TV worth watching. I tend to think in terms of money. I don't think of songs as just something to play a note. That's just weird. Besides, my brother would beat me up if I did!"





If *Flirt Up The Switch* demonstrated anything, it was that, stripped of all the cannons, bells, producers and slick packaging, AC/DC are a remarkable band. It wasn't the hype that made them mammoth — it was their talent.

"The album is a really good rock album, that's all it is," Brian Johnson told British journalist Chris Wain. "We weren't trying to do anything else, we just wanted to make another album that would burn."

And burn it does, with little fanfare, and with just a mere flick of the switch.

—ALAN TOLSONO

