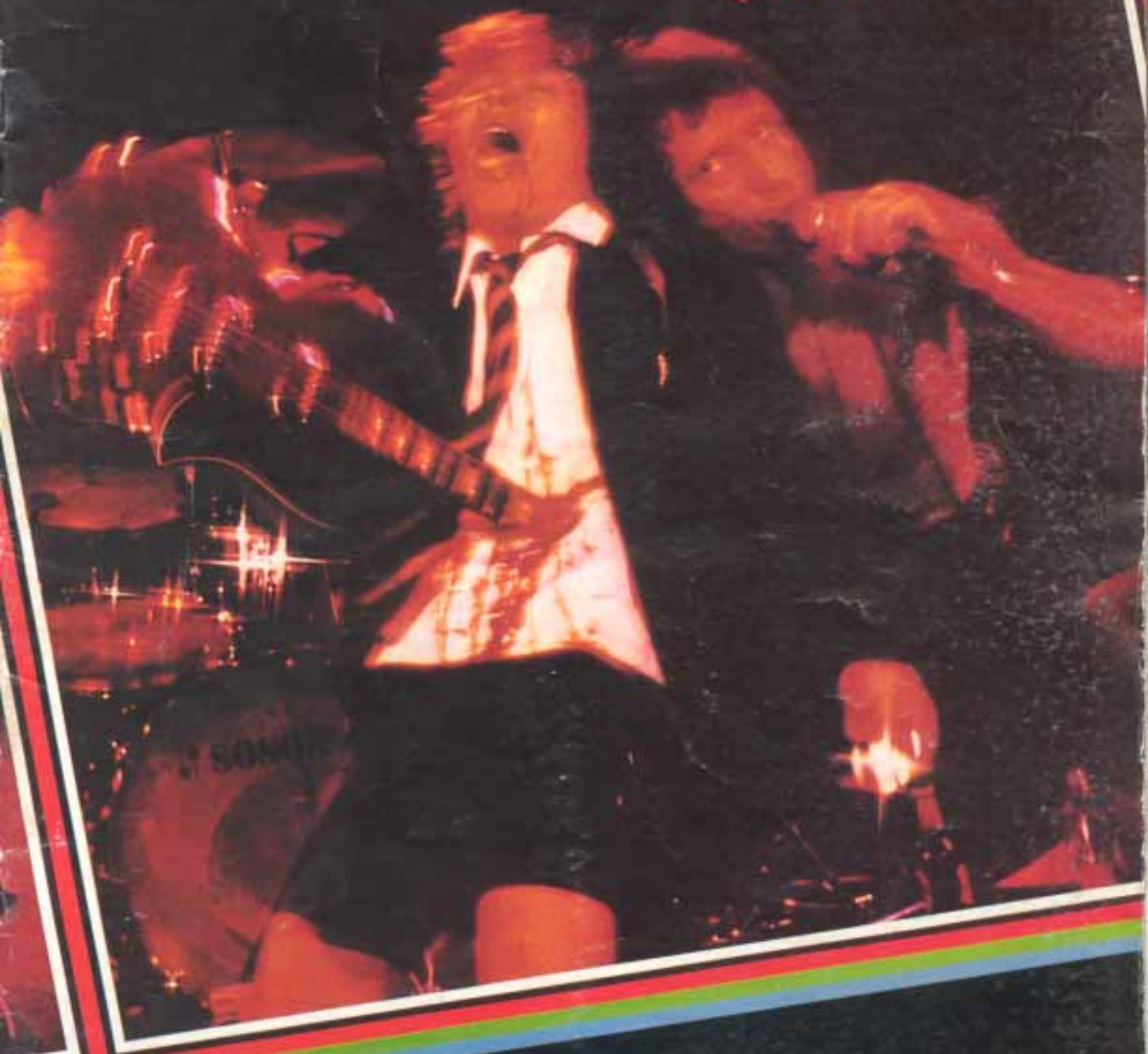


AC/DC



U.K. TOUR '78

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Cowbell presents **IF YOU WANT BLOOD YOU'VE GOT IT**



BLOOD

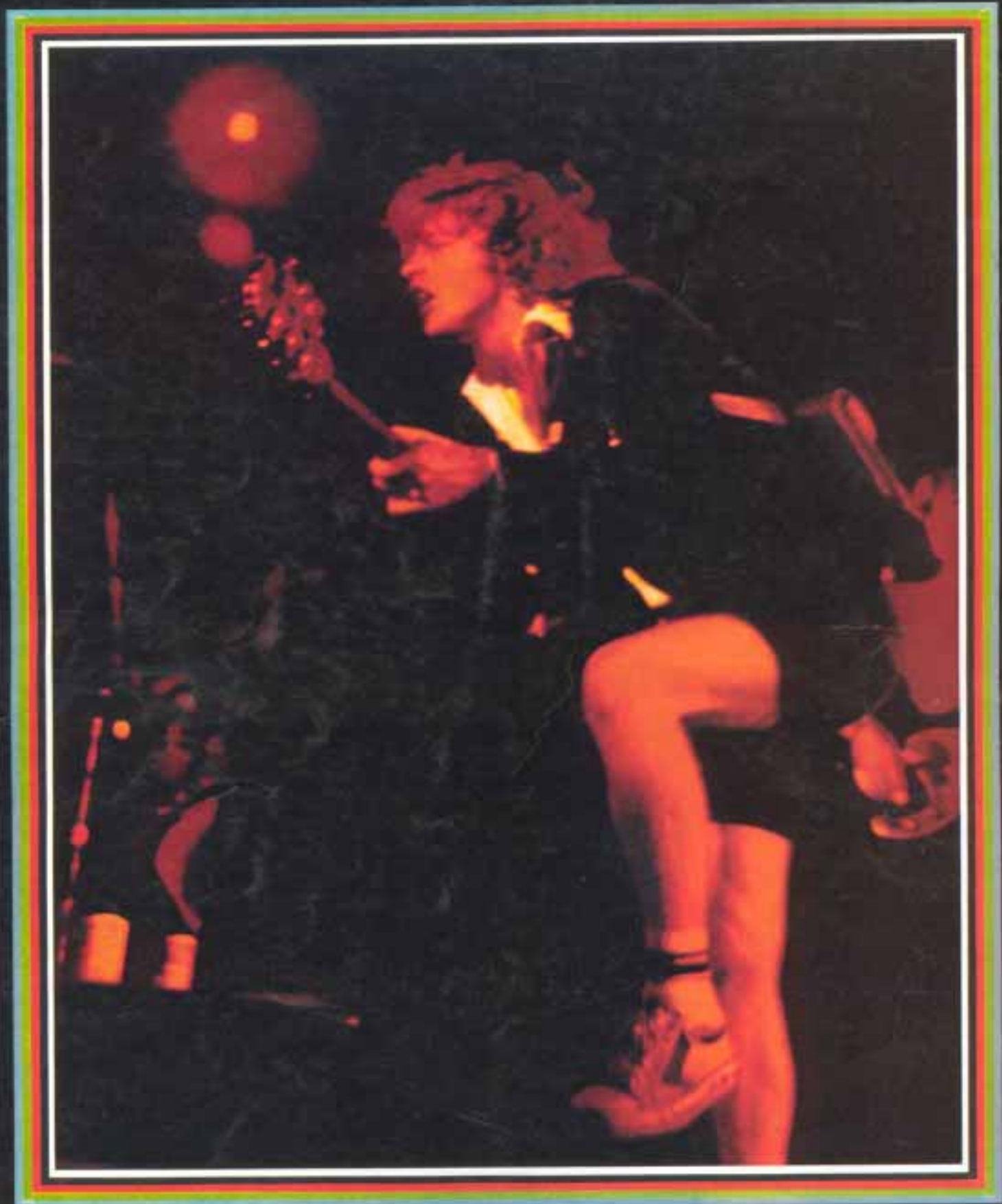
+ GUESTS

BLAZER BLAZER

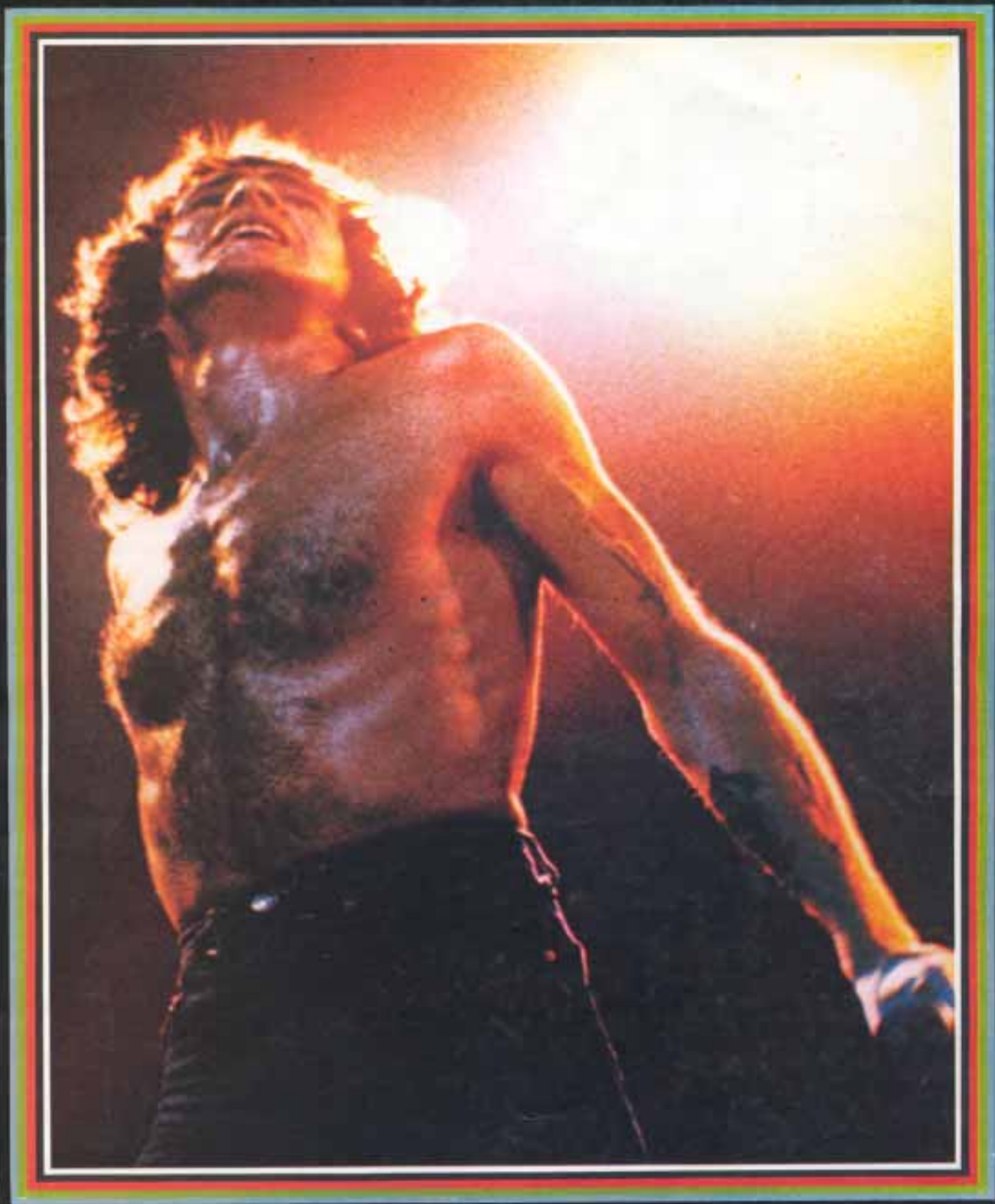
U.K. TOUR '78

P.A.	Malcolm Hill Associates	Promoter	Midland Concert Promotions Limited
Lights	Light and Sound Design	Tour Manager	Ian Jeffries
Trucking	Invicta Transport	Tour Co-ordinator	Barry Saich
Management	Michael A Browning AC/DC Concerts Corp., 1790 Broadway, NY 10019	USA 1978 Tour Photos	Ed Rottinger
Agency	John Jackson Cowbell Agency	Special thanks to : All at Atlantic Records and W.E.A., Marshall Amps, Roto Sound and Sonor Drums.	
Publicist	Coral Browning		
Record Company	Atlantic Records	Designed by PUBLICITYWISE LTD.	





Angus



Ben

AC/DC

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A stylized, handwritten-style AC/DC logo at the bottom of the page.

TALK ABOUT culture shock. Rushed to the Los Angeles Starwood (yes, rushed; there's something about this band that can get you moving quicker than milk of magnesia) straight from a preview of Frampers and the Bee Gees in the 'Sgt. Pepper' movie where everyone was dolled up and politely clapping the credits and hanging out afterwards to rub shoulders with the famous.

There were even more people passing the time of night outside the Starwood, where you could hear the music like you were on the other side of the door, and you started believing all those things illustrious ear doctors say rock and roll does to your aural.

Inside it was like a Ken Russell vision of rock and roll hell — noise so loud that it took five odd minutes before your ears would come out of hiding, hundreds of steamy bodies moving up and down in front of the stage. It was five minutes into the show; Bon Scott was looking like he'd spent a weekend in a sauna, and Angus Young was well on the way to derangement. I had a feeling I was going to be in for a good evening.

Deciding to live dangerously, I spurned the VIP lounge upstairs and wormed my way to the front row till I was eye level with Angus' flies (undone). He was dancing like a rabid chimpanzee, while Bon, God bless him, was smiling benignly and thrusting his pelvis at the other side of the stage. The band played on like they hadn't noticed a thing.

They were pounding out 'High Voltage Rock and Roll', one of the few numbers I recall. Couldn't take notes — for one thing, I was too busy enjoying myself — as my arms were pinned to my sides for much of the time by a giant wearing a Kiss necklace on my left and a dude on my right with a disco jacket that actually sported a kinetic lightshow.

A varied, fascinating and delirious audience for this, AC/DC's second US tour (the first being last autumn when they amazed the cynical crowd at the



Whisky with one of the most athletic performances on record) this time to promote their 'Powerage' album.

A couple more songs stand out. 'Whole Lotta Rosy', Bon screaming the lyrics with a voice sounding like it's been in every bar Down Under, so raw it hurts. And 'She's Got The Clap' — a whole new meaning to a clap-along song? It's audience participation time and smiles are breaking out all over as everyone sways and chants to the chorus and three guys block the stage waving a giant Aussie flag.

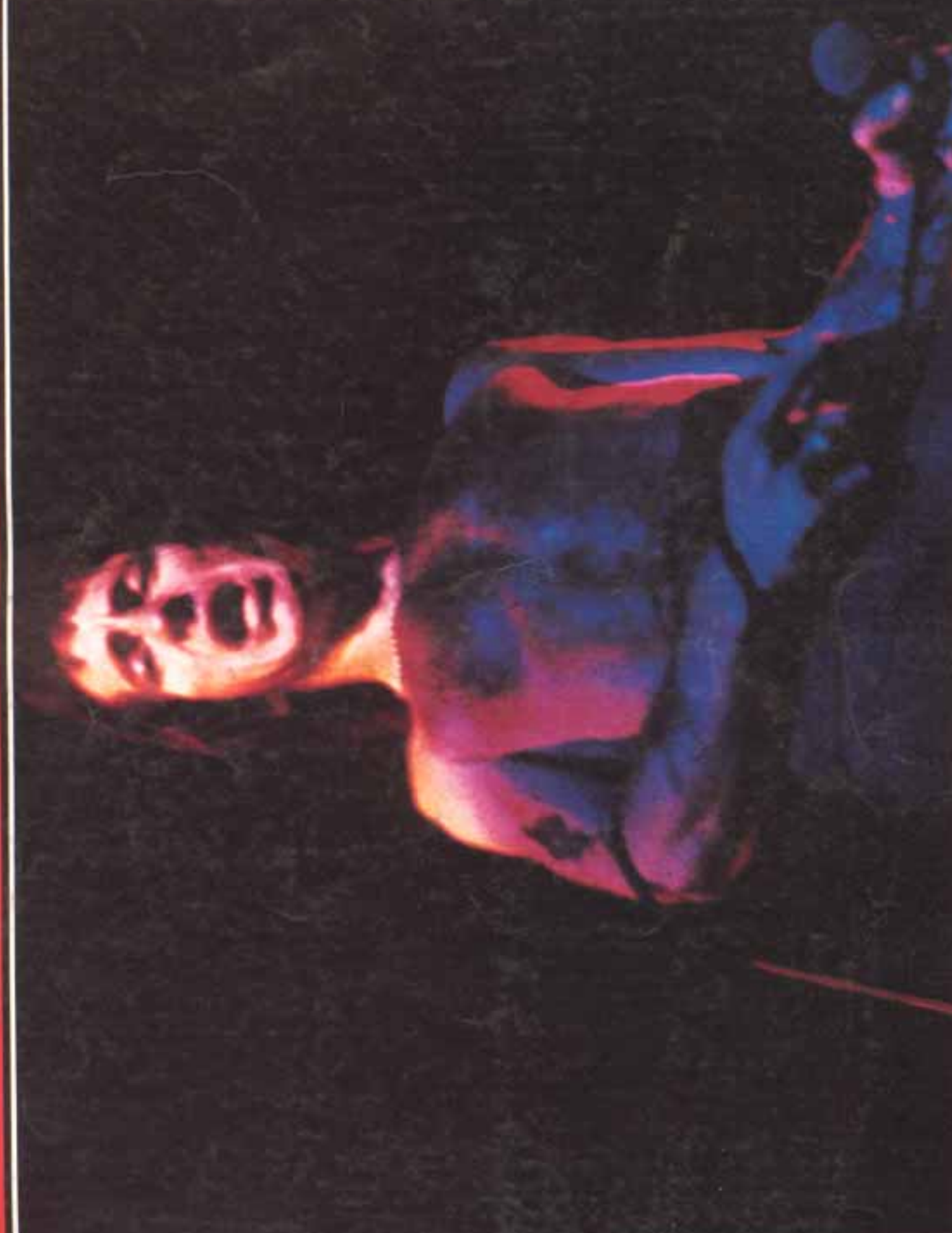
The whole place looks delightfully drunk, the band even more so. But they still manage to sound tuneful (I think) tight (in both senses) and full. Bassist Cliff Williams, added on the last US tour, helps out on the occasional backing vocals and makes for a fuller sound. Phil Rudd keeps on solidly bashing his drums and Angus Young's brother Malcolm ain't no worse.

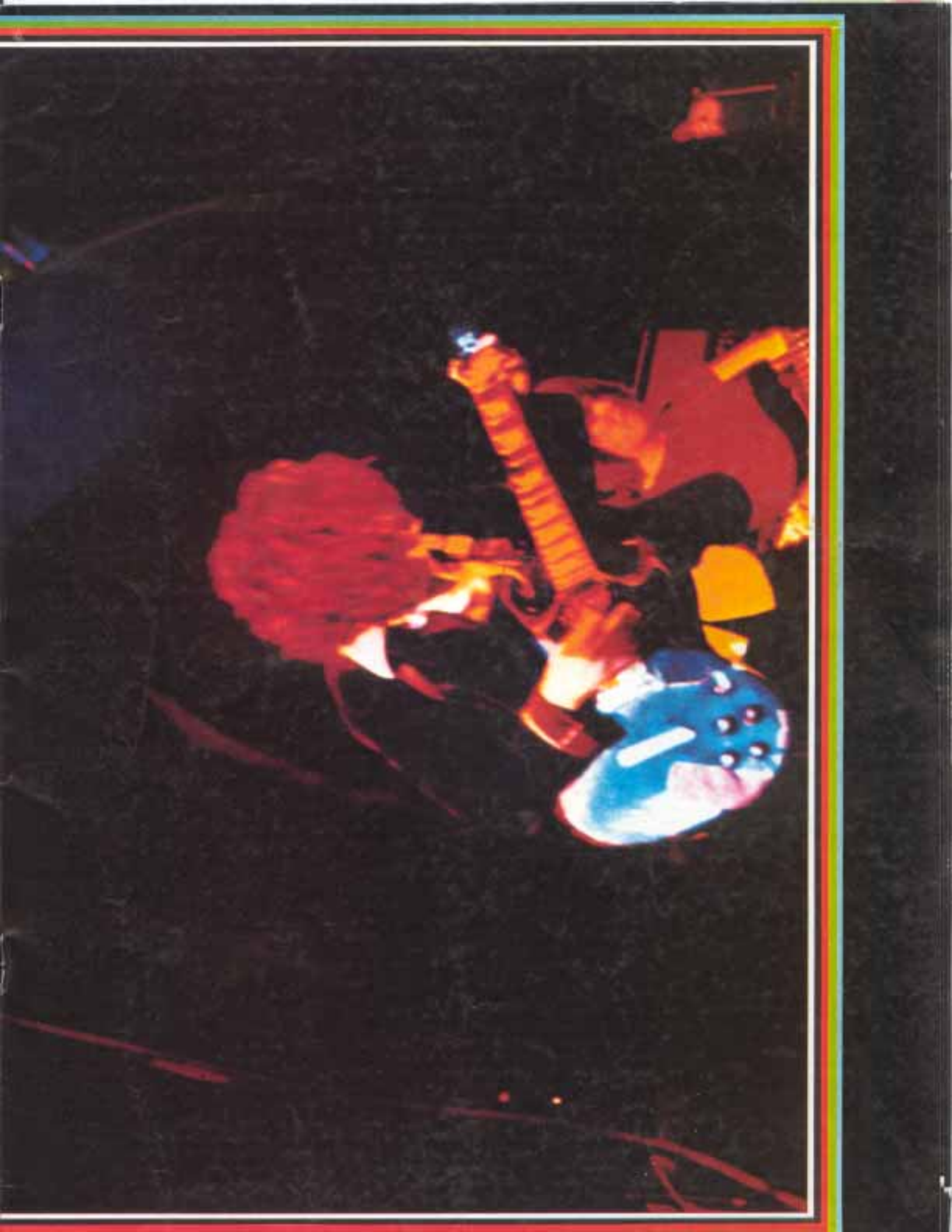
But top marks, as always, go to the brilliant if mad Angus and the old man of the band Bon Scott, for managing to drive a usually catatonic audience wild and calling for encore after encore.

Why can't more rock bands be like this?

Reproduced from SOUNDS August 5th, 1978

AC/DC







AC/DC U.K. DISCOGRAPHY

HIGH VOLTAGE K50257

DIRTY DEEDS

DONE DIRT CHEAP K50323

LET THERE BE ROCK K50366

POWERAGE K50483



AC/DC

Ottawa, the staid neo-french city of Canada's governmental bureaucracy is definitely not a conducive breeding ground for young rock musicians. So it was that in late 1975, in common with friend and fellow musician Pat Travers, Blazer Blazer's Derek O'Neil and Jeb Million departed their home town and headed for U.K. to seek out musicians that would compliment and develop their individual style.

Derek and Jeb led a local band in Canada and toured the east coast of that country extensively, however gigs were limited, and those that were available, generally required a 'Top 40' format, which seemed somehow unnatural to these two musicians who needed a forum for their own brand of rock music.

Once established amongst the musicians of London they came across bassist Steve Barnacle (22) who has been with the band since its inception. Finding a drummer became more of a problem and although gigging around England under various names the band went through several sporadic changes. The timely disintegration of Be Bop Deluxe, found their friend drummer Simon Fox available. After several intense rehearsals Jeb, Derek and Steve had, at last, found a fourth permanent member for the band.

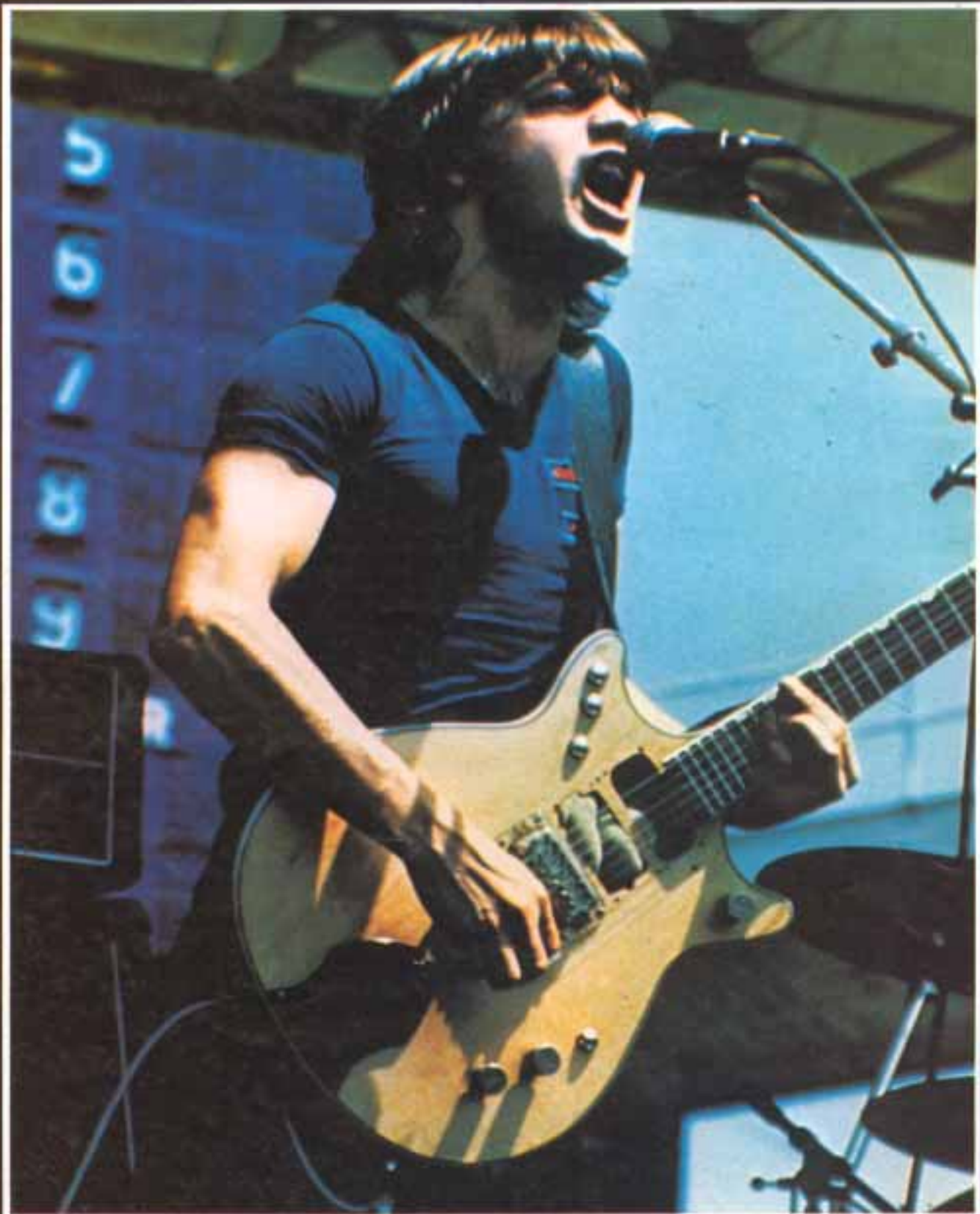
The songwriting duo of Jeb (lead vocals, keyboards, guitar) and Derek (lead guitar, vocals) is extremely prolific and their songs show a variety of styles and influences, "London Fiasco" appraises the changes they experienced whilst living in London rather than their view of how it would be from across the Atlantic; "Six O'Clock In The Morning" and "Cecil B. Devine" a biographical tale of a gay young prostitute parading his wares in Piccadilly Circus. Blazer Blazer's problem is always what to leave out of a set rather than running short on good material.

The band, now two months old, have hit the road with initial club dates in this country, followed by a major tour with 'The Pirates', during which they received great critical reviews for the energy and freshness they exude in every performance and now an extensive tour as special guests to AC/DC is underway.

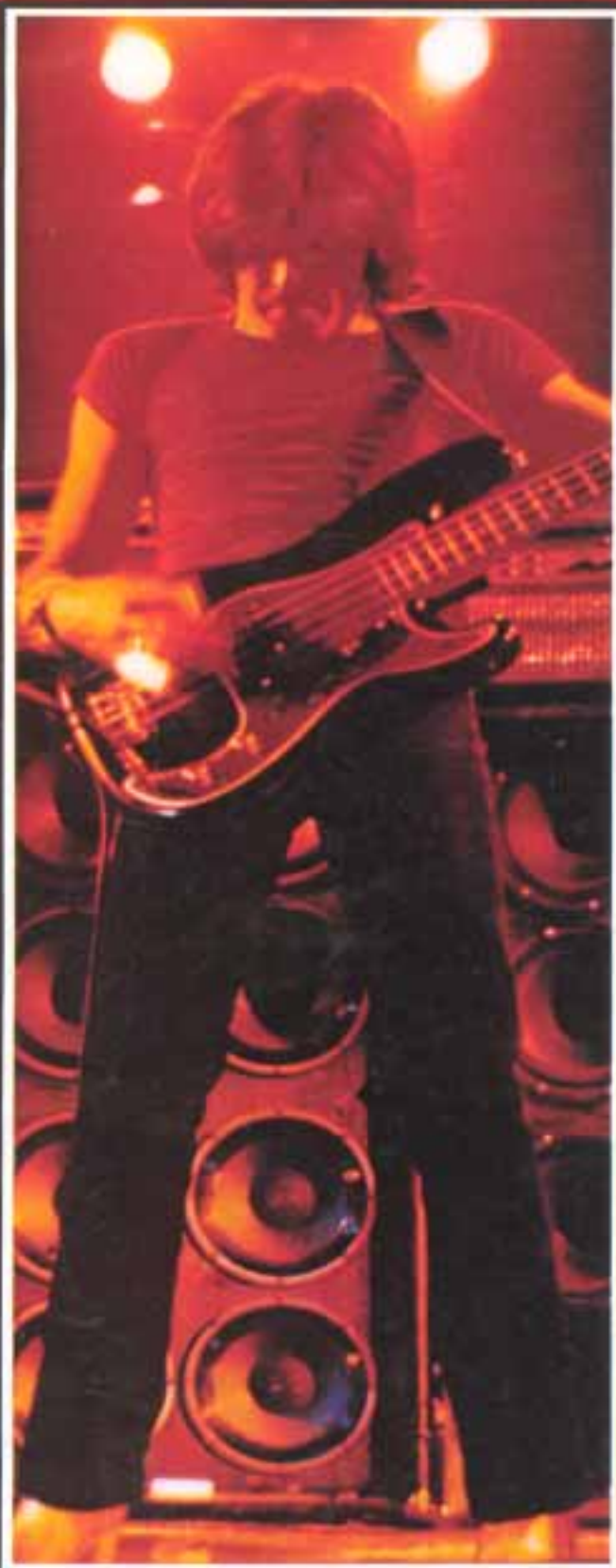
Blazer Blazer have got it all. See and hear them now. We think you'll agree that together with Simon from Birmingham and Steve from Battersea the boys from Ottawa are Canada's finest export.



AC/DC



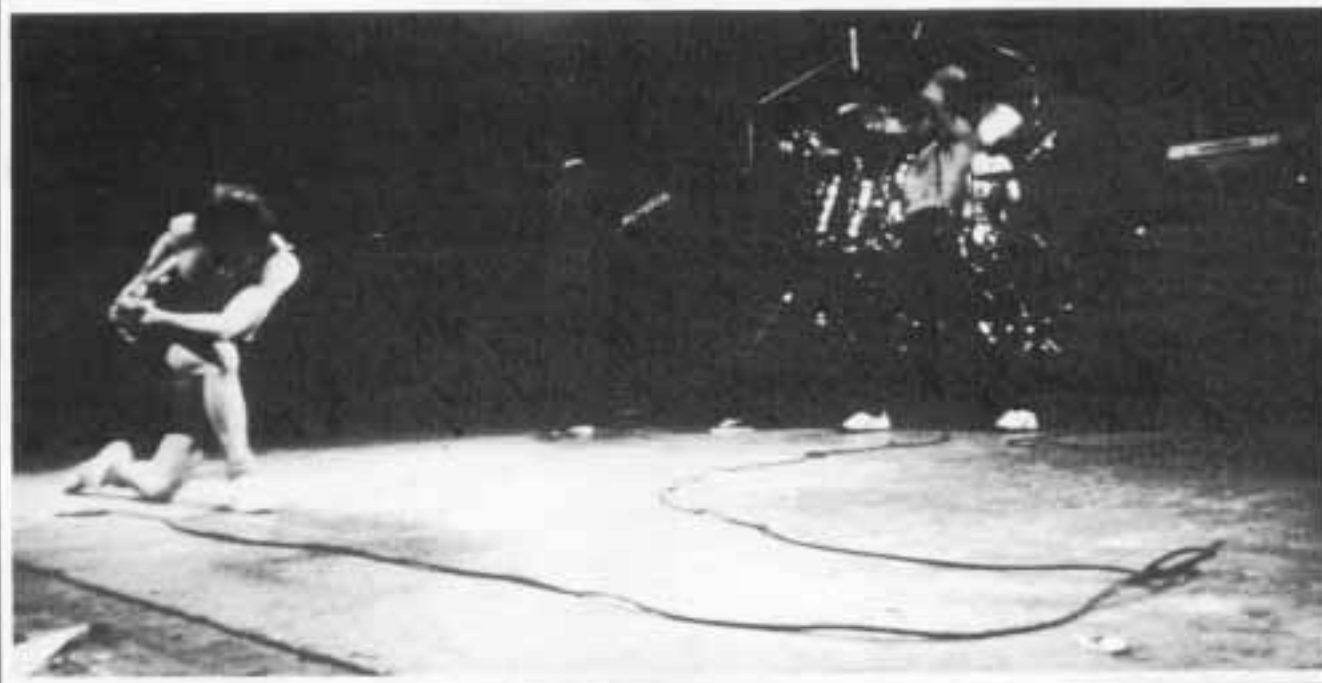
Merle Haggard



Cliff Hill



Malcolm Young
Angus Young
Bon Scott
Phill Rudd
Cliff Williams



AC/DC



If You Want Blood
You've Got It K50532

These'll kill ya!



High Voltage (LP only)
K50257



Dirty Deeds Done Dirt Cheap
K50323



Let There Be Rock
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Power Age
K50483



AC/DC Available on Atlantic Records and tapes.

AC/DC

**IF YOU WANT BLOOD
YOU'VE GOT IT**

