

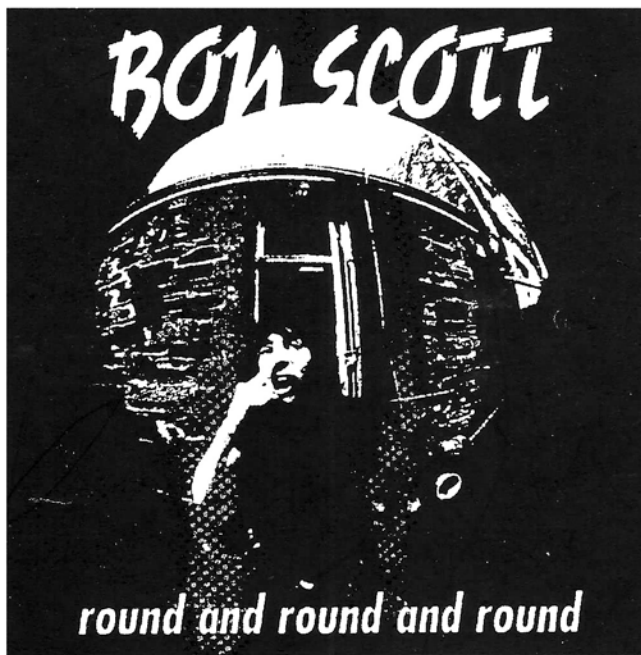
# ELECTRIC OUTLAWS

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AC/DC FAN CLUB FANZINE

SPRING 1997 NO17

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**THE NEW BOB SCOTT SINGLE**

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## Contributors

Editor Nikki Goff

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Thanks to everybody at Head Office Records, Tony Dixon, John Lennon, John Gaunt, Giacomo Baronio, Brian Carr, Mark Wightman and various others

EMA PROUDLY PRESENTS

# AC/DC



Biljettsläpp  
13 nov!!!

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*misses Goff*

AD IN THE PAPERS  
(SWEDEN)

TICKET TO THE  
STOCKHOLM GIG!

# Gossip

The news we have at the time of writing is that contrary to what Kerrang and a number of music magazines say is that the band are taking a break until the end of March when they will go to the studio with any new material. According to gossip though this time they have not been idle, Angus and Malcolm have been in Australia, writing new material, but whether we will have anything new for our collections this year is too early to say, or whether they will play any gigs, one thing is we do not expect them to take as long a break, I think we gave them enough of a guilt trip when they did reappear for the last tour.

Maybe the fact that there won't be any new material for a while was the reason that they actually approved the release of the Bon Scott single last year, though about that there has been one thing that has been niggling a lot of people for quite a while and that is the Fraternity albums and singles, we do know that Alberts have the rights to this material, so lads we think we will see these released on CD at a affordable price preferably with the original artwork, we don't have to pay over £150 a copy for an album, that is ridiculous.

we have also heard a rumour that there is a bootleg single called Alright Tonite, an unreleased song? and that the band were taking action to sit on this one.

If AC/DC need to sit on anybody it is their merchandising company, in the band's absence apparently they have decided only to sell AC/DC merchandise in the US, thus depriving them of a considerable amount of revenue. This

decision was taken completely behind the band's backs, we are going to see what we can do but the problem is that when AC/DC go off line, they really do go off line and will not take any communication from anybody but relatives, who obviously have no need to join this fan club, this is why nothing was done about the rumours of the band splitting up before the last album, they were blissfully unaware that anything was going on. If you work in any discipline of the arts you cannot turn your back or let everything just go hang, you'll have every predator in the bush after your ass, I'm not being cheeky because I've been caught a few times, I've lost count of the money and work I've lost and that's even keeping a very close eye on things. I'll leave this thought with you, The reason why the ostrich does not bury his head in the sand is because, one he cannot breathe and two lions will kick his butt.

If AC/DC's excuse for not having an official fan club is that they don't want to pay for one, or don't want the commitment, they will need to realise that they will lose a lot more money and face by not having one.

If they do want to tootle off for a few months and talk to nobody, the other purpose of having a fan club is to keep an eye on the street to alert them of any potential dangers or opportunities. we are quite capable of operating on minimal input from the band.

If it is money they are concerned about, this fan club pays for itself, though we could do with an office.

# Reviews

There are reports that the normally crooning and god fearing Pat Boone has produced an album of cover versions of rock songs, including one of an AC/DC track, thus causing a great deal of consternation among bible thumpers in America. Has anybody got any more information? the soundtrack to Beavis And Butthead Do America has been released and features Gone Shooting from Powerage, plus a whole load of various material from artists as diverse as Engelbert Humpedink and Isaac Heyes to the Red Hot Chili Peppers and White Zombie



Photo by Giacomo Baronio, AC/DC in Milan

# FLIES ON THE WALL

John Gaunt from Australia followed the Australian tour.

I attended all the Australian AC/DC concerts. Each show had exactly the same set list. The set list was the same as the "No Bull" video minus "Dog Eat Dog". During the first show my friend Clinton and I were allowed on the sound and mixing desk (we had met some roadies the night before) Bon Scott's mum Isa and brother were also there. Isa was clapping her hands to the beat of each song and appeared to be enjoying herself.

Adelaide was the next city, I got backstage and met all five band members - autographs all round, it was obviously a highlight. Next was 3 concerts in Melbourne where I had 2nd row then twice had front row seats, then 4 Sydney shows, then back to Brisbane.

Next was Darwin and Cairns, the 2 outdoor shows. AC/DC had never played in either city, let alone a band as big as AC/DC, it was front page news in both cities. There was a rumour that AC/DC were going to do a jam session with US president Bill Clinton as they were both staying in the Mirage hotel in Cairns. This never happened.

AC/DC's tour was a huge success, 13 concerts in 23 days, over 200,000 tickets sold, with record crowds in Darwin and Cairns for the concerts there.



BARONIO GIACOMO

# Sydney Entertainment Centre Australia Nov 15th 1996

This has to be one of the best days of my AC/DC side of life, seeing the band in their adopted home town. Every day as I made my way to the centre of the town I passed through Burwood where the Young clan settled down and hoped to catch a glimpse of one of them. But now Australia's biggest band were back in town to play 4 sell out shows at the S.E.C., dubbed by all to be the event of the decade, the buzz was unreal around the town. AC/DC ruled and that was that, Bill Clinton and Michael Jackson's visit to Sydney had done nothing to dampen the excitement of 15,000 fans each night. My belief is that Bill and Michael probably dropped in to catch Angus and co on tour.

The S.E.C is a dome shaped building with around 15,000 capacity, it is situated half a mile from the centre of Sydney, on Darling harbour. It is very much like the coliseum on the new video. The only difference is that it is definitely newer and it has a roof I wandered around early in the day to find out what the local stores had to offer. Souvenir packs were on offer. there denim clad crowds roamed around Sydney all waiting for the gig to start. everyone I spoke to couldn't wait to see the gig, as they had heard reports from their friends. As the day drew on I found myself like most Irish heading for the pub just across from the centre. it was called the Pump house and by god it was pumping around 6pm. At least 500 fans chanted NAH NAH NAH NANA THUNDER... to a delighted bar staff who could not keep the tills closed. I then decided to go and look for some familiar faces and the first guy I met was Daz who nearly choked on his burger when I approached him, later on Fritz and a few of his German mates arrived.

the Poor were in support and rock they did, the best support band on the last few tours. Angus' nephew is the drummer which is I

suppose, the foundation for my biased view. AC/DC took to the stage to a roof raising shout. Hello Sydney Yeah! was Brian's greeting. His quote of the night had to be "Yeah Lads This Is Where It All Began.... Let's Rock Yeah" The set took the same shape as the European tour with the exception of Dog Eat Dog which was dropped, yes I could not believe it why, well who knows.

I went to the concert hoping to hear something special dropped in but to no avail, Sentimental AC/DC are not, but it was an unbelievable night anyway. As I watched Angus make his way to the lift during Let There Be Rock, fans scurried and pushed just to touch Angus, It dawned on me, how lucky I was to have met them before. Overall a great concert which I enjoyed so much. I also went to the concert on the 17th which took the same shape. 100 out of 10 to the band and I hope they tour again real soon, before I get married as I probably won't be allowed to go around the world then.

John Lennon



Laminated Pass from the tour

# Liverpool Empire November 5th 1979

Tony Dixon wrote in with this review from the Highway To Hell tour.

This was it, the day I had waited for all summer. As soon as I got home from school, the uniform changed and tea was eaten in about 10 seconds I made my way to the train station and met my mates, Andy, Brian and Andrew. We had been looking forward to this concert for ages as it was our first gig and to us AC/DC were the band.

But as always something had to go wrong and it did, about 10 minutes into our journey, Andrew's face went as white as a ghost, "I've forgotten my ticket" he said as panic set in. We thought a while as what to do, anyway quick thinking was done and he got off at the next stop to phone home the three of us carried on into Liverpool and hoped we would meet Andrew later.

As we got to the Empire there were lots of people surrounding the doors, pushing and shoving, trying to get to the bar probably. Once in our seats, it wasn't long before the support band came on. As we sat and watched, we felt that the band were good especially as they were only a group of teenagers, as it happened they were to become one of the world's biggest rock bands, they were Def Leppard.

Anyway they got the audience warmed up ready for AC/DC, so as soon as they left the stage, the chants of Angus, Angus! rang out around the theatre, as it was getting nearer and nearer the time for AC/DC to come on stage, there was still

no sign of Andy Hell! how could he forget his ticket?

Then the lights went off and you could hear the speakers and amps start to rumble as though they were getting ready for the musical onslaught.

The drums and rhythm guitars started, then the spotlight moved across to the back of the drum kit, there was Angus, head slightly nodding to and fro and moving along the wall of speakers, then Angus jumped down and roared into Livewire, hurtling across the stage like an obsessed madman. Jeez I couldn't believe my eyes!

While Angus did his stuff, Bon coolly walked across the stage, tore off his sleeveless denim jacket, threw it to the side and began to sing to us his stories. Next came Shot Down In Flames. Just then Andrew came in he had managed to phone his dad who picked him up and brought his ticket with him (lucky sod) Sin City, hell Ain't A Bad Place To Be, soon went before Bon asked the crowd if we were alright.



photo By Giacomo Baronio



Angus tobt (noch) in kurzen Hosen auf

AC/DC in action: Bassist Cliff Williams, Drummer Philipo Rudd, Sänger Ronald Belford Scott und die Gitarristen Angus und Malcolm Young (von rechts)

**Ob in New York,  
ob bei uns in Deutsch-  
land: AC/DC, die  
Rock-Fetzer aus  
Australien, sorgen dä-  
für, daß es dem  
Publikum keine  
Sekunde langweilig ist.  
Der verrückteste  
Showmacher bei ihnen  
ist Leadgitarrist  
Angus Young. BRAVO  
nahm ihn in New York  
„in die Mangel“ ...**

... eigentlich waren die 3000 im New Yorker Palladium nur wegen der Hauptgruppe „Dictators“ gekommen. Von AC/DC, die vorher spielen sollten, erwarteten sie nicht mehr als die übliche Anheize. Doch dann passierte etwas, was man in New York nicht alle Tage erlebt: AC/DC rockte als Vorgruppe so ungeheuer gut, daß alles andere danach nur wie kalter Kaffee wirkte.

Die Ankündigung aus dem Lautsprecher „Aus Australien – AC/DC“ nahm das Publikum noch mit müdem Beifall entgegen. Doch das änderte sich Sekunden später total – niemand war auf einen so irren Typen wie Leadgitarrist Angus Young gefaßt. Und Angus schaffte sich wie ein Verrückter, er tobte in seinen kurzen Hosen auf der Bühne herum, riß sich das Hemd vom Leib, sprang auf die Verstärker, wälzte sich auf dem Boden – ohne auch nur einmal auf der Gitarre daneben zu greifen. Nach kurzer Zeit hatten AC/DC das Palladium so weit, daß alle begeistert trampelten und Beifall brüllten.

Warum zieht Angus so eine Show ab? Ist er wirklich so verrückt, oder macht er nur das, was die Leute von ihm erwarten? Wenn man

ihm gegenübersitzt, ist die Frage eigentlich schon beantwortet, da ist Angus nämlich ein ganz lieber, netter, 17jähriger Junge, dem man den herumtobenden Typen auf der Bühne gar nicht glauben möchte. „Mich macht die Musik high“, sagt er, „immer, wenn ich auf die Bühne springe, bin ich wie verheißt.“ Er wirkt so, als wenn er vor seinem Auftritt Drogen nahm. Doch das weist Angus empört von sich: „Nie, um Himmels willen, ich brauche keine Drogen, die Musik turnt mich genug an.“

Bei seiner Show springt Angus immer, wenn's geht, ins Publikum. Hat er keine Angst, daß ihn die Fans einmal nicht mehr loslassen?

„Nein, ich will einfach nicht, daß AC/DC auf der Bühne unerreichbar für die Fans ist, ich mag den persönlichen Kontakt.“ Lead-sänger Ron ist da etwas skeptisch: „Ich frage Angus ja immer auf den Schultern durch das Publikum, und einmal ist es in England passiert, daß ihn ein paar Fans herunterrissen und selbst durch den Saal schleppten. Plötzlich war er in der Menge verschwunden. Aber zum Glück ist er dann wieder aufgetaucht, denn ohne Angus ist die Show von AC/DC unvorstellbar.“

Janice Lind

A large cheer confirmed that we were, then we got it again between the eyes, Girls Got Rhythm, Highway To Hell, Bad Boy Boogie If You Want Blood, High Voltage, The Jack, Whole Lotta Rosie and Rocker. Angus never ceased for a minute and Bon jigged his way through all the songs, then the encore 'Let There Be Rock' which lit the whole stage up.

As the house lights came on I felt as though I had been hit by a steam train, but it had left a huge grin on my face. This was my first AC/DC concert and since then watched them every time they play the UK To me they are the only band worth their salt.



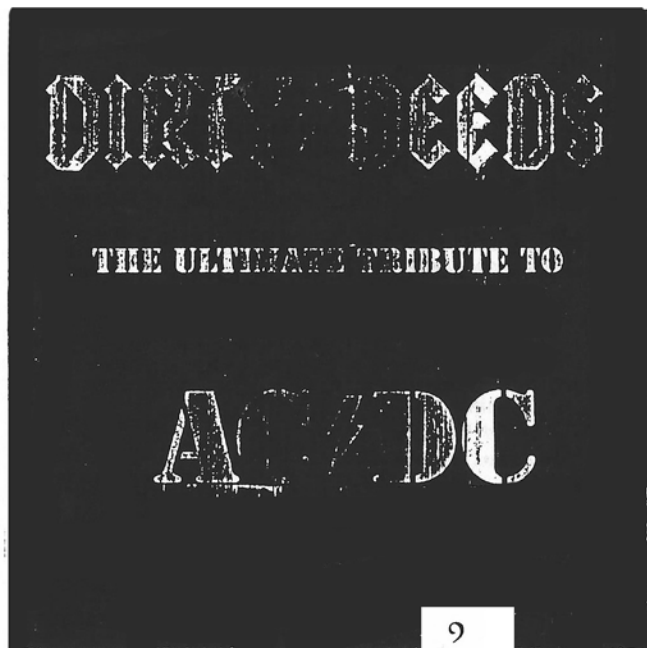
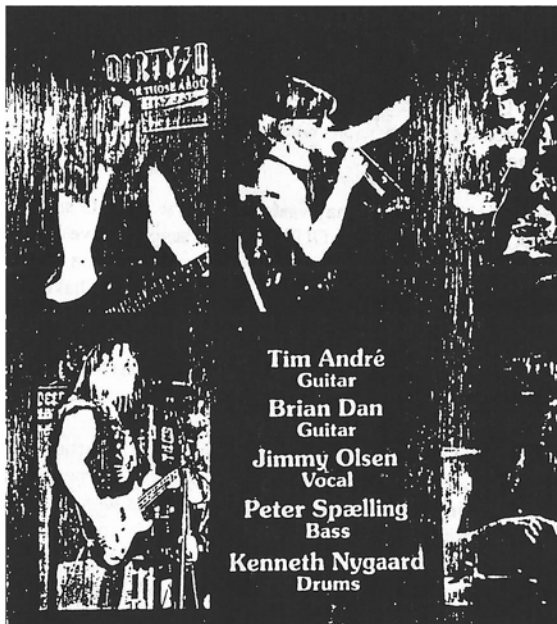
## Dirty Deeds - The Ultimate Tribute To AC/DC

This is an 8 track album by the Danish Dirty Deeds, and for the most part the cover versions are very similar to the originals, though the overall feel is more of a 'heavy metal' one than AC/DC's more blues oriented sound.

The track listing is as follows, Highway To Hell, Sin City, Hell's Bells, Dog Eat Dog, High Voltage, The Jack and Whole Lotta Rosie.

the only points of note are that the singer's voice is more like Brian's than Bon's, the bass and drums are more prominent on the tracks.

The most interesting track on the album is their rendition of Hells Bells, where they have actually ventured out and created a new guitar sound for the song. What does not work on this album though is the chanting on several of the songs, that sort of thing really only works live.



## CHASE THE ACE

AC/DC have released almost 150 songs in their 23 year old career. Most of those songs are widely spread as those are in commercial LP's and CD's. But they have done lots of material for new LP's, especially in the eighties. Band have managed to keep those "overleft" songs tightly in the record company vaults. Only few times they have put "surplus" songs on singles (etc) for fans as bonustracks.

First rare songs you may find on the first AC/DC single; CAN I SIT NEXT TO YOU and ROCKIN' IN THE PARLOUR. Both are sung by Dave Evans. Nowadays you can find these two songs on bootleg CD's. In the early days with Bon AC/DC played lots of cover songs (like Heartbreak Hotel, No Particular Place To Go and Shake, Rattle & Roll) in their live set. On the Australian only T.N.T. album you can find a cover version of Chuck Berry's SCHOOL DAYS.

On their first album (Australian only High Voltage) founds two rare songs, STICK AROUND and LOVE SONG (which was dedicated to Bon's wife at the time, Irene). Although AC/DC signed a major contract in the '76, they still recorded in Australia and again they gave to Australian fans some different songs than to rest of the world. Australian only albums Dirty Deeds Done Dirt Cheap had R.I.P. (ROCK IN PEACE) and Let There Be Rock had CRAPSODY IN BLUE. Meanwhile the band released couple of singles with some rare stuff. In the UK FLING THING saw a daylight as a B-side of Jailbreak single and in the Australia they released CARRY ME HOME as a B-side of Australian only single Dog Eat Dog. COLD HEARTED MAN is never released on CD although it was on Powerage LP.

In Brussels '81 AC/DC played a cover version of LUCILLE with special guest Phil Carson on bass (general manager of Atlantic Records at the time; he also signed AC/DC to Atlantic). This song is available on bootleg single and a tape of that concert, which both are easily available.

In the recording sessions of Blow Up Your Video AC/DC recorded some 19 tracks but only ten survived to new album. Nevertheless 14 have come to light one way or another... First CD-single had SNAKE EYE on third track. BORROWED TIME was released on Moneytalks CD single in '91, Australian only promo CD-single for Moneytalks was accompanied with Mistress For Christmas and DOWN ON THE BORDERLINE. Recently someone managed to get ALRIGHT TONIGHT (recorded for Blow Up Your Video) out of archives and it's now widely spread on a bootleg single with demo version of That's The Way I Wanna Rock N Roll (With different solo and lyrics). AC/DC also recorded HARD ON for Blow Up Your Video LP, but they haven't released it, although Angus once said that he likes that song a much.

In 1995 Angus and Brian made a radio broadcast in France where they played Johnny Lee Hooker's BOOM BOOM BOOM. This radioshow is available on a bootleg LP. It's quite easy to collect all these rare songs, unless you want them in original singles and LP's (which gives some challenge. For example bootleg CD called High Voltage contains 11 tracks of which I've mentioned earlier on this article. Happy hunting!!!

ANGUSALUTE

# Everything that comes around goes around

The Bon Scott Single

We had heard rumours about this single being released, about half way through last year, Malcolm had a CD with 2 versions of a song Bon recorded, titled Run Run Run, this now appears to be a completely different track than those featured here, and different people were responsible for putting it on CD and that the track is from an earlier session than the Mount Lofty Rangers ones released here, So anyway when this single was released we had been expecting something.

Head Office Records were really helpful and provided us with a whole load of information on this single, including a number of reviews from newspapers, so we are leaving it to them to do most of the explaining.

The single has on it , three tracks

1/ Round And Round And Round

this is the remastered and re mixed version of the track, with extra piano, keyboards and brass added, and is quite a bouncy song similar to but a bit more upbeat than the earlier Fraternity material.

2/ Carey Gully

A very easy listening Aussie folk ballad about living in tin shacks in the bush , it is given the full orchestral treatment,

3/ Round And Round And Round

This is a version of this track which belonged to Vince Lovegrove, and features the original members of the

Mount Lofty Rangers.

The producers of this CD have used the same technology as was used on the recent Beatles singles, and the cover has on it two wonderfully cheeky photos of Bon, taken by Australian artist Vitas Serelis.

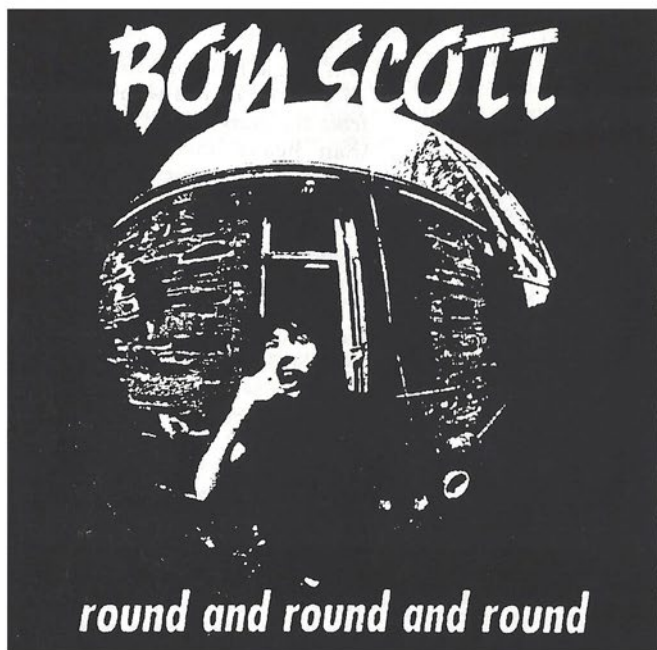
This single is a must for completists and all of those of you who are into AC/DC from the more bluesy side of rock, rather than heavy metal. If you like the Fraternity re releases, you will love this.

According to the information that we have, the events that led up to the laying down of the original demo tapes were that Fraternity had returned from their ill fated residency in Britain, and the band had been put on hold, Bon's relationship with Irene was breaking down, she wanted him to get an everyday job and start a family, he wanted to be in a band but wasn't getting anywhere, he found himself doing a string of jobs in Adelaide, mostly labouring and finally as an assistant to his old singing partner from The Valentines, Vince Lovegrove, who was working as a promoter. Various members of Fraternity drifted back with others to form the Mount Lofty Rangers and Bon joined them for a time, but he was getting very frustrated, eventually he had an argument with Irene, and went on an all day drinking session, he turned up at the studio and had an argument with the rest of the band, to the effect that he was not getting anywhere fast, still swigging from a whisky bottle he rode off on his bike at speed and collided with a car, to the result that he was in a coma for three days, nearly dying there and then.

He was in hospital for months, during that time deciding that he had to find a way out. Shortly after leaving hospital,

the tracks on this single were recorded  
Bon went back to his job with Vince,  
who one day told him that he'd hired a  
band called AC/DC to play a local venue,  
and they were looking for a singer.

Various people have speculated  
that if Bon hadn't joined AC/DC at that  
point these songs would have probably  
formed part of an album of similar  
material.



## ***BON SCOTT 'Round And Round And Round'***

Bon's back! Two new songs, three tracks, one CD single - the closest thing you're ever likely to hear to the solo album he talked about but never got the chance to complete. Now re-produced for the Nineties.

"Round And Round And Round" and "Carey Gully" are the last two songs Bon Scott committed to tape, in July 1974, a month before joining AC/DC and the only released from a three year period in his career between Fraternity's "Flaming Galah" in April 1972 and AC/DC's "Baby Please Don't Go" in March 1975.

The tracks are genuine Australian long lost 'basement tapes', recorded a few months after Bon's motorbike accident. Recently re-discovered, both "Round And Round And Round" and "Carey Gully" have been extensively reworked to create musical pieces which the project's collaborators believe Bon would have been proud of.

Songwriter Peter Head recently teamed up with producer Ted Yanni, another old friend of Bon's. Using the best technology available, Ted isolated the original vocal track from "Round And Round", and then over many months rebuilt an entirely new backing to the song, so it sounds as though it was recorded today rather than yesterday. The original version is also included on the CD single. It features former members of Headband and Fraternity, working as the Mount Lofty Rangers.

"Carey Gully" is a lilting country-flavoured ballad. The original recording - Bon singing with Peter Head backing on piano and acoustic guitar - has been tastefully augmented with strings, the Classically Blue String Quartet. The song celebrates the Rangers' stomping ground at the time, then home to one of South Australia's leading artists, Vytas Serelis, whose stunning photo portraits grace the CD cover.

The whole project has been achieved by many people - musicians and technicians, donating time, talent and studios in order to pay tribute to an old friend. The result is one of the best recordings available by Bon Scott - displaying a side to his vocal ability that wasn't as evident in subsequent releases.

"Round And Round And Round" is only available as a single and there are no plans to release it on an album. Get it while you can, because it may not be there tomorrow.



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