

## AC/DC – T.N.T. (1975)

Written by bluesever

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01. *It's A Long Way To The Top (If You Wanna Rock 'n' Roll)* – 5:12 02. *Rock 'n' Roll Singer* – 5:01 03. *The Jack* – 5:50 [play](#) 04. *Live Wire* – 5:47 05. *T.N.T.* – 3:32 [play](#) 06. *Rocker* – 2:49 07. *Can I Sit Next To You Girl (Young, Young)* – 4:09 08. *High Voltage* – 4:00 09. *School Days (Chuck Berry)* – 5:21

- Bon Scott – lead vocals, bagpipes - Angus Young – lead guitar - Malcolm Young – rhythm guitar, backing vocals - Mark Evans – bass, backing vocals - Phil Rudd – drums, percussion

Originally unveiled in December 1975, T.N.T. was the second AC/DC album released in their native Australia, but is often overlooked outside the Land Down Under because its best tracks were later combined with those from the band's first domestic album, High Voltage, for reissue as their international debut from 1976 -- also entitled High Voltage. Confused? That's actually quite understandable, since the songs culled from T.N.T. also formed the backbone of that international release, including the entire, flawless first album side, made up of such all-time classics as "It's a Long Way to the Top," "Rock 'n' Roll Singer," "The Jack," and "Live Wire." T.N.T.'s B-side was nearly as formidable: boasting both of those Australian album title tracks -- the proto-punk crunch of "T.N.T." and the suitably electrifying "High Voltage" -- as well as a much-needed remake of the group's very first single, "Can I Sit Next to You Girl," recorded two years earlier with original singer Dave Evans. All three also made it into the international edition of High Voltage, and as for the two tracks that did not: one was concert favorite, "Rocker," which would be duly unearthed for the Dirty Deeds Done Dirt Cheap LP, a short time later; and the other was a reverential but not exactly life-altering cover of Chuck Berry's "School Days," which eventually surfaced on the Bonfire box set. In other words, T.N.T., though largely lost to ancient history, was a stellar album in its own right, and especially crucial in that it marked AC/DC's definitive break with their now seemingly heretical glam rock inclinations, in order to embrace the blue collar hard rock hat would forever after be their trademark. ---Eduardo Rivadavia, AllMusic Review

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