

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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