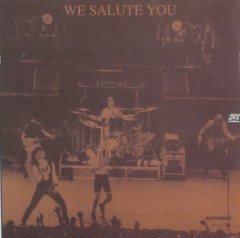
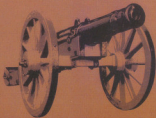


WE SALUTE YOU



AC/DC



FOR THOSE ABOUT TO ROCK

U.S. rock fans have switched raw power...

# Electrifying! —that's AC-DC

AC/DC



EMU



As the summer of 1983 rolled into its final days, AC/DC had good reason to be optimistic. After eight years of slugging it out in rock's minor leagues, the five-piece

Australian jaggermeat had risen to the majors on the bravey back of two instant classics: 1979's *Highway To Hell* and its follow-up, 1980's commercial blockbuster *Back in Black* (1980), both produced by Robert John "Mutt" Lange. AC/DC were officially one of the world's biggest groups.

They were also a group in the midst of a minor crisis.

The band—Angus Young (lead guitar), Malcolm Young (rhythm guitar), Brian Johnson (vocals), Cliff Williams (bass) and Phil Rudd (drums)—had spent most of the summer composing and rehearsing in a huge abandoned factory in France.

The work was in preparation for AC/DC's highly anticipated *Back in Black* follow-up—*For Those About to Rock We Salute You*. But once they entered the Paris-based EMI-Pathe Marconi recording facility with Lange, AC/DC



found it impossible to capture their signature sound on tape.

"The studio came highly recommended," said Johnson, "but we just couldn't get a good live sound. Matt finally said, 'This is hard work—we're missing the point.'"

Frustrated by the unproductive sessions, and eager to flee the studio, the boys were relieved when they were invited to headline the second annual Monsters of Rock Festival at England's Castle Donington. Held on August 22 before a crowd of 65,000, the prestigious event was considered the Woodstock of Hard Rock.

But as the group prepared to storm the stage, it seemed for one absurd moment as if trouble had followed them from France to Castle Donington. As Brian Johnson told the British publication *Sounds*: "The crowd was cheering like mad, but as we were going up the steps to the stage, some security guy says to Malcolm, 'Come on, get off—you haven't got a pass!' So I said, 'Oh, he's in the band!' And the guy says, 'And you can shut up—you ain't coming up here either!' The confusion was eventually straightened out, and the band was allowed onstage. The gig turned out to be a roaring success, and AC/DC's superstar status was confirmed.

Returning to France, AC/DC were pleased to discover that Lange had found a solution to their recording problems: he'd simply moved the entire operation to a rehearsal space on the



1985



AC/DC album  
just a blast  
...literally

new rage

In the past two years, the Australian group AC/DC has stunned the rock world by selling more albums than any other band, including Led Zeppelin, The Rolling Stones and The Who.

AC/DC has become the new rage of teen audiences. Yet the band claims to have retained its true, non-teen-idol, "nose-to-the-grindstone" roots.

Most agree what people want is a band that plays like AC/DC.



## REVEAL



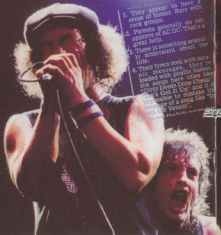
outsuits of Paris and hired the Mobile One Studio from London to record the group. The sound was deemed satisfactory, and the sessions began anew.

The band never really doubted that Mutt would come up with an appropriate solution; he hadn't let them down before. Lange had first been hired by AC/DC at the request of their record company to help the band achieve a more commercial sound. It was under his guidance that AC/DC came into their own. By refining some of their roughest edges, Lange helped sharpen their impact.

As Angus Young told *Guitar World* magazine, "Malcolm called Mutt up when we were writing *Highway To Hell* in 1979 and more or less said, 'What can you do for us?' And Mutt had the right answers. He said, 'I don't think you need to be in the studio for a long time.' We had already written most of the album, so Mutt said he'd just give it a bit of spit and polish and we'd be out in five or six weeks."

Explained Malcolm, "Mutt didn't like the fact that we raged a little too much at the end of our songs. He also made modifications to some of our arrangements that really worked, and he was great with riffs. So we thought, 'This guy's no slouch, he knows what he's doing—He got the best out of us.'"





1. They appear to have a sense of humor. Bare with rock groups.
2. Parents generally do not approve of AC/DC. That's a great help.
3. There is something sexual-ly ambivalent about the title.
4. Their lyrics reek with satanic messages. They're loaded with phallic humor. The songs have titles like "Dirty Deeds Done Cheap," "Let's Get It Up" and it is impossible to mistake the message of a song like "Let's Get It Up" for anything but a celebration of the phallic.

ENTERTAINMENT WEEKLY

BAUER  
A  
B'RY  
1  
8.2

"He realized that we were a good band who could play their instruments and he just let us go for it," Malcolm added. "A lot of musicians that play in a studio situation just can't cut the mustard. When Mut saw how organized Angus and I were with our parts, he loved it. The freedom was there. And we gave him freedom as well—we would try anything he asked us."

The band was definitely willing to experiment with its sound on *For Those About To Rock We Salute You*. While the album delivered the requisite number of party-heard anthems and instantly memorable riffs, it also contained a few new nifty twists on AC/DC's world-famous sound. For instance, the grinding "Let's Get It Up" was certainly one of the sexiest and funniest things AC/DC had ever committed to tape. And the surprisingly peppy "Night Of The Long Knives" presaged the commercial metal that dominated the late Eighties.

But the real guts of *For Those About To Rock We Salute You* were undoubtedly the rockers "I Put The Finger On You," "C.O.D.," and the staggering title track, whose inspiration came from a rather unlikely source. "We were trying to find a good name for the album," Angus told journalist Sylvia Simmons. "I remembered this book about Roman gladiators called *For Those About To Die We Salute You*. So we thought, For those about to rock...hmm, sounds better than for those about to die! Actually, that song's got a lot





1975

of meaning to it. It makes you feel a bit powerful, and I think that's what rock and roll is all about."

Millions agreed. Released worldwide in November 1981, *For Those About To Rock We Salute You* became AC/DC's first No. 1 album in the U.S. The record demonstrated remarkable authority and intensity, and it proved a worthy successor to the multi-platinum *Back in Black*. Following its release, the band embarked on its first arena tour of North America, from late 1981

to early 1982. Determined to make the sold-out concerts memorable for everyone, including themselves, AC/DC stocked their stage show with a one-and-a-half-ton bell that tolled ominously at the beginning of the set opener "Hell's Bells," and a phalanx of cannons that blasted the audience during "For Those About To Rock (We Salute You)."

But the best special effect, hands down, was AC/DC doing what they did best: play some of the tightest and most inspired music in the history of rock and roll. And for that, we salute them.

—BRAD TOLINE

1. FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)
2. I PUT THE FINGER ON YOU
3. LET'S GET IT UP
4. INJECT THE VENOM
5. SNOWBALLED
6. EVIL WALKS
7. C.O.D.
8. BREAKING THE RULES
9. NIGHT OF THE LONG KNIVES
10. SPELLBOUND

All songs written by Young, Young & Johnson

Artwork published by L. Allen & Son Pty Ltd

Produced by Robert John "Mutt" Lange

Recording Engineer: Mark Scarsley

Mixing Engineer: Dave Thomson

Assistant Engineers: Andy Reed, Mark Hobday and Nigel Green

Recorded at Marble Arch in N.S. Wales, Paris and at Ferry Studio, Paris, France

Thanks to Phil (Springhead) Dawson and Alberto

Dignally (released in Manila 11/111 on November 20, 1981)

Dignally Remastered from the original master tapes to George Marino at Sterling Sound

Mastering Supervisor: Mike Fraser and H. Quaglin

Digital Assistance: GJ Records

Release Sleeve Design: SMH Vision

Photography: inside Digipak from original LP; pages 14, 8 (right), 10 (left), 11 (right), 12 (left), 13 (left), 14 (left), 15 (left), 16 (left), 17 (left), 18 (left), 19 (left), 20 (left), 21 (left), 22 (left), 23 (left), 24 (left), 25 (left), 26 (left), 27 (left), 28 (left), 29 (left), 30 (left), 31 (left), 32 (left), 33 (left), 34 (left), 35 (left), 36 (left), 37 (left), 38 (left), 39 (left), 40 (left), 41 (left), 42 (left), 43 (left), 44 (left), 45 (left), 46 (left), 47 (left), 48 (left), 49 (left), 50 (left), 51 (left), 52 (left), 53 (left), 54 (left), 55 (left), 56 (left), 57 (left), 58 (left), 59 (left), 60 (left), 61 (left), 62 (left), 63 (left), 64 (left), 65 (left), 66 (left), 67 (left), 68 (left), 69 (left), 70 (left), 71 (left), 72 (left), 73 (left), 74 (left), 75 (left), 76 (left), 77 (left), 78 (left), 79 (left), 80 (left), 81 (left), 82 (left), 83 (left), 84 (left), 85 (left), 86 (left), 87 (left), 88 (left), 89 (left), 90 (left), 91 (left), 92 (left), 93 (left), 94 (left), 95 (left), 96 (left), 97 (left), 98 (left), 99 (left), 100 (left)

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# ON THE ROAD



AC/DC  
Blowup  
NEC

AC/DC's new album, *Back in Black*, is a testament to the band's enduring popularity and their ability to create timeless music. The album features a mix of hard-rocking anthems and more melodic tracks, showcasing the band's versatility and musical prowess. The cover art, featuring the band's iconic logo, is a classic example of rock-and-roll branding.

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