

# AC/DC



HIGHWAY TO HELL  
EUROPEAN TOUR 79

# PERNOD



La Camaraderie the French way

# AC/DC

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*Stage Manager*

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*Sounds and Lights*

MALCOLM HILL, DESIGN

*Road Crew*

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ANGUS'S GUITARS & STAGE AMPS

BARRY TAYLOR

PHIL'S DRUMS

KEITH EVANS

MALCOLM'S GUITARS & STAGE

AMPS

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# AC/DC

The release of AC/DC's fifth Atlantic U.S. LP, "HIGHWAY TO HELL", marks several significant changes in the band's career. With producer Robert John Lange (City Boy, Boomtown Rats, Outlaws, Graham Parker, Thin Lizzy) at the controls for the first time, AC/DC moved to London's Roundhouse Studios for the sessions (their first studio experience outside of Australia). In addition, Lange has brought a new depth to the group's sound, without abandoning the raw energy that has always been central to AC/DC. The blend of the Young brothers' guitars and the increased use of back-up vocal harmonies are two masterstrokes. Overall, the album possesses a higher sophistication; the variety of sound is greater than ever before. Underlying the production are some of the best tunes the band has ever written.

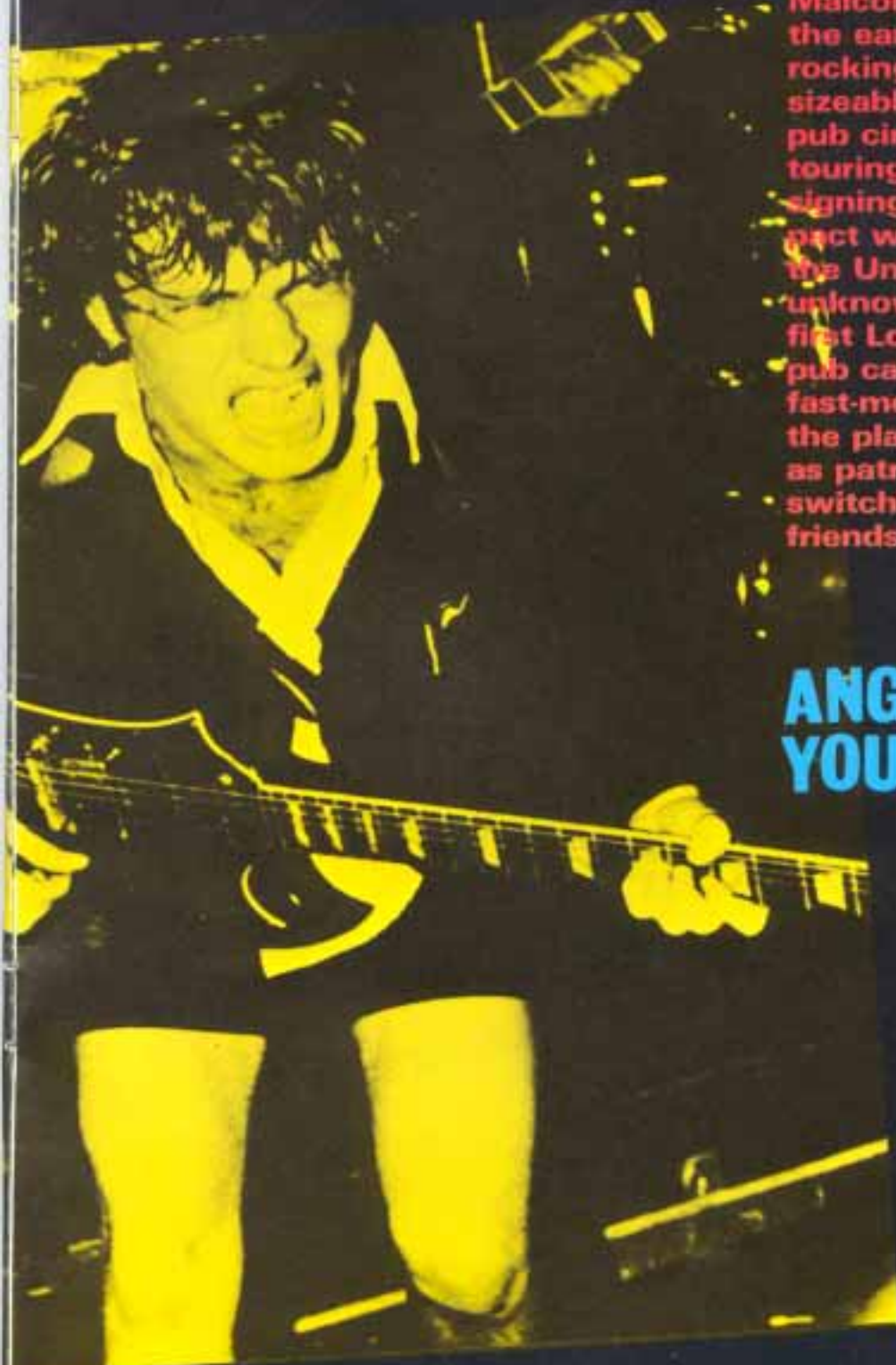


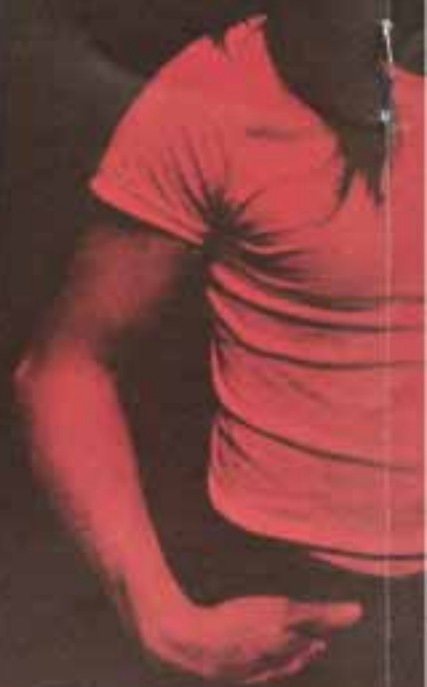
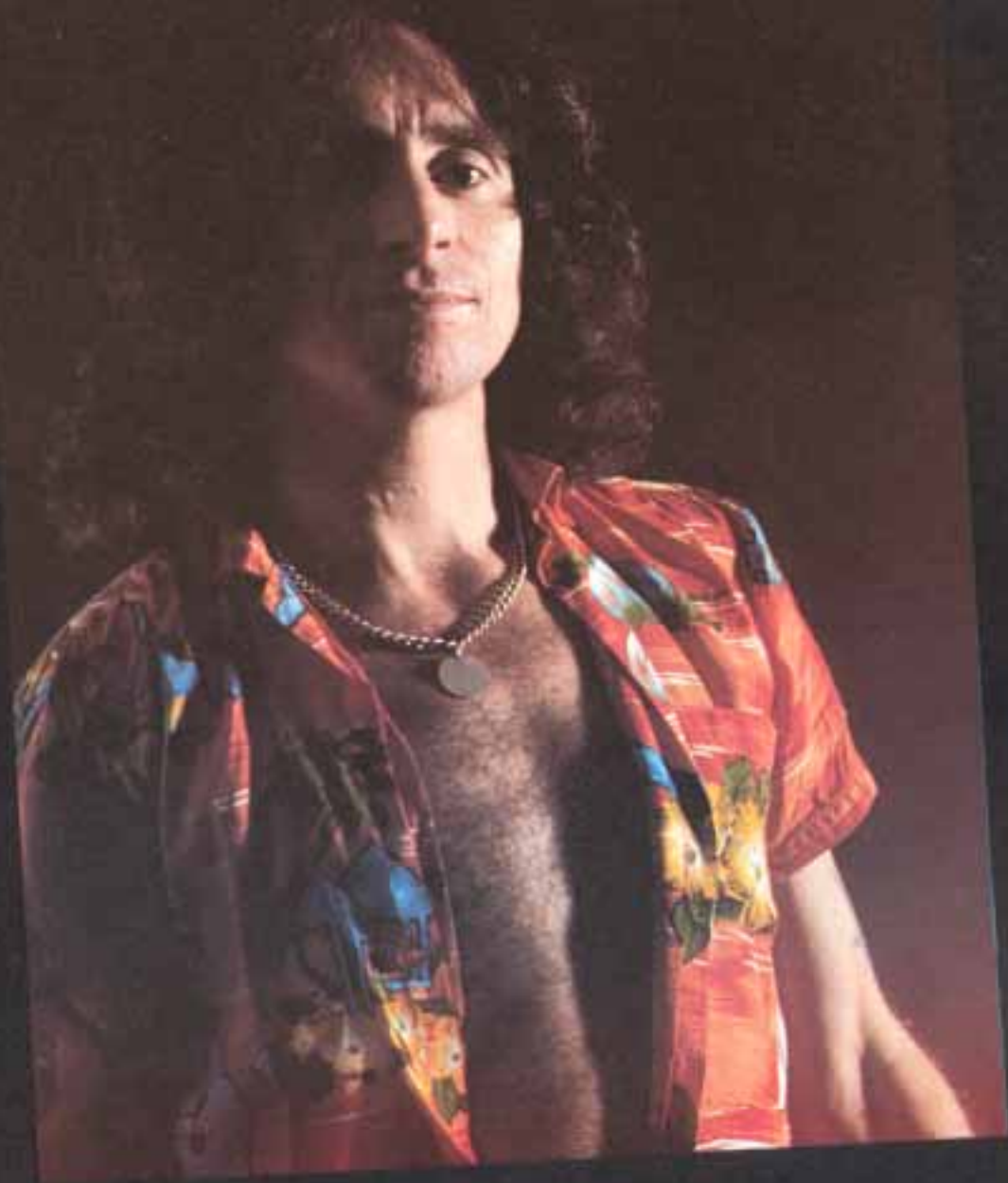


"HIGHWAY TO HELL", "GIRLS GOT RHYTHM" and "TOUCH TOO MUCH", are three Young, Young & Scott compositions that you will not forget.

Still, as anyone who has seen AC/DC live will attest, the group's true milieu is not the studio, but the stage. In the beginning, there were the Young brothers — Angus and Malcolm — who formed AC/DC in the early '70s in Australia. Playing rocking, raucous riffs, they built a sizeable following on the continent's pub circuit. After two years of steady touring across Australia, and the signing of a worldwide recording pact with Atlantic, AC/DC arrived in the United Kingdom as virtual unknowns in the spring of 1976. Their first London engagement, in a small pub called the Red Cow, resembled a fast-moving fire. By the second set, the place was filled to overflowing, as patrons lit up the London switchboards with calls to their friends.

**ANGUS  
YOUNG**









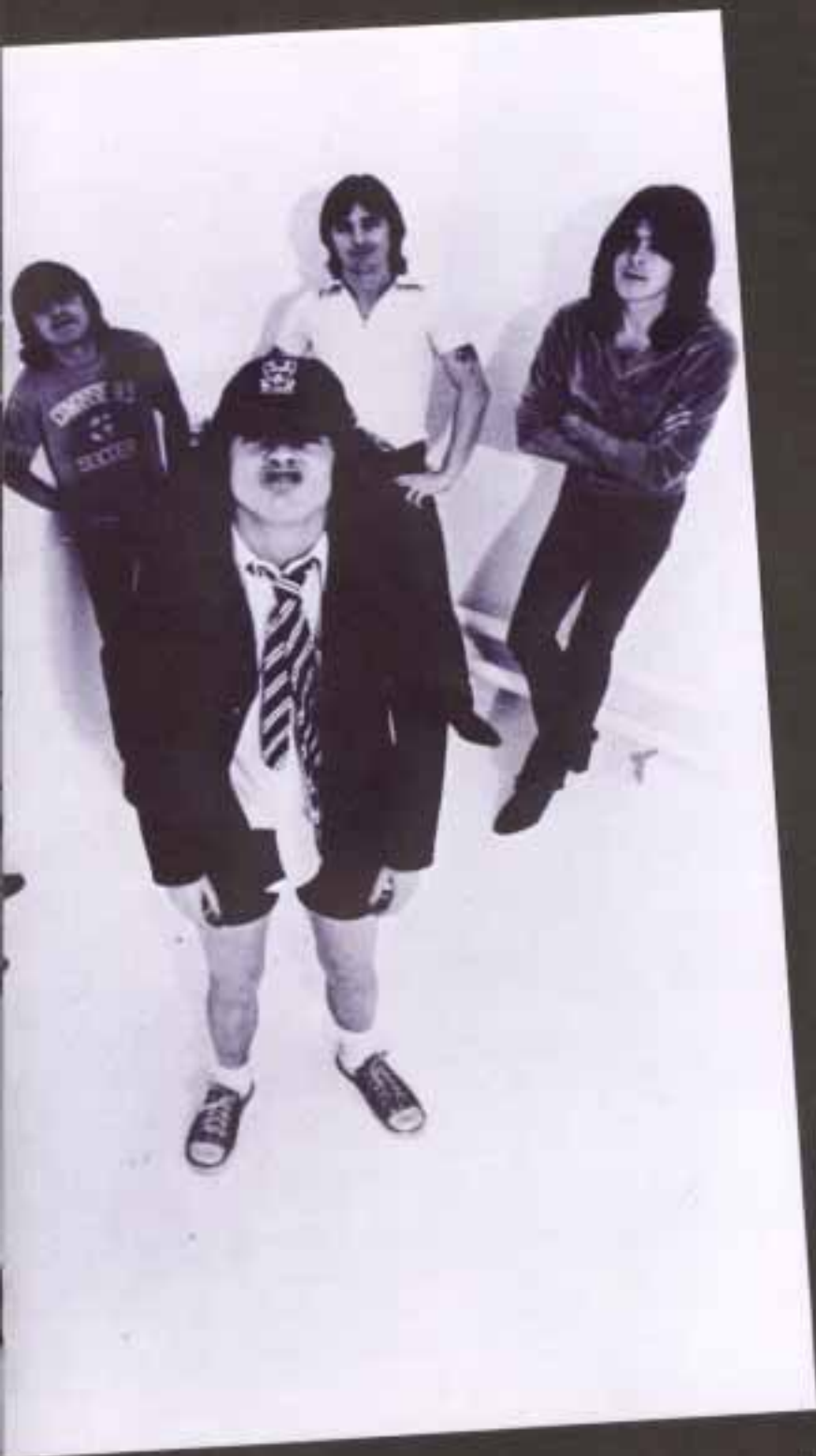
In December, 1976, the band returned to Australia for another extensive tour before entering the studio to record "LET THERE BE ROCK", released in America in the spring of 1977. AC/DC rocked the European continent once more, and finally visited America, making a hot 1977 summer even hotter with their blistering performances, featuring the wild antics of Angus Young ("I like to work up an audience and leave it with something to remember", says Angus). The band — Angus and Malcolm, Bon Scott (vocals), Phil Rudd (drums), and Cliff Williams (bass) — returned to America in the fall of that year, by which time "LET THERE BE ROCK" was bounding up the charts and receiving substantial FM airplay.



**BON  
SCOTT**

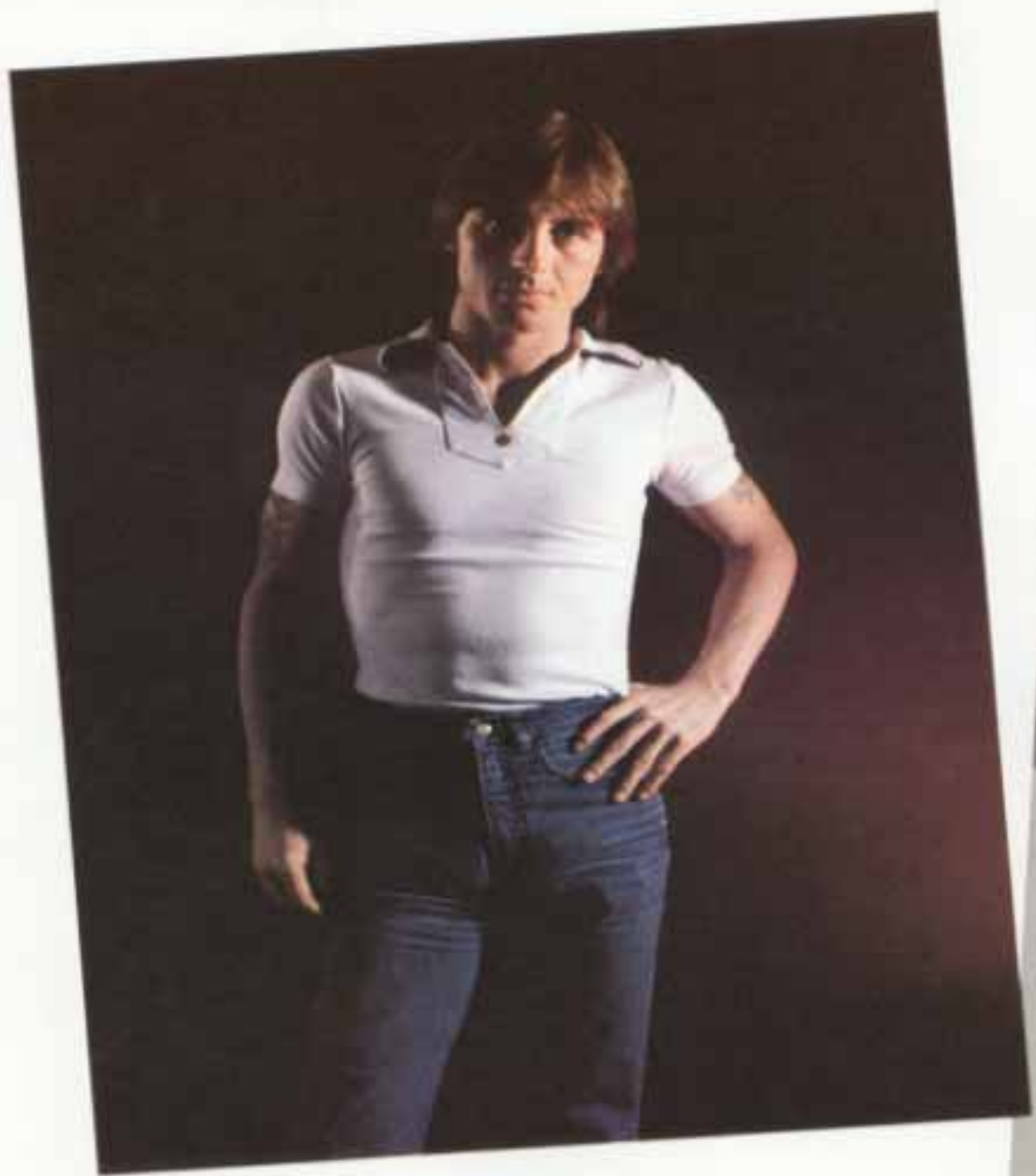
album, was released in the spring of 1978. The 1978 World Tour, after opening in the U.K., moved briskly through America from June to October. "IF YOU WANT BLOOD — YOU'VE GOT IT", the eagerly-awaited live album, was recorded during the World Tour and included such AC/DC favourites as "THE JACK", "WHOLE LOTTA ROSIE", "PROBLEM CHILD" and "ROCK'N'ROLL DAMNATION". The release of "HIGHWAY TO HELL" again finds the boys on the American road, tearing up venue after venue with pure rock.





**CLIFF  
WILLIAMS**







**PHIL  
RUDD**





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LEPPARD  
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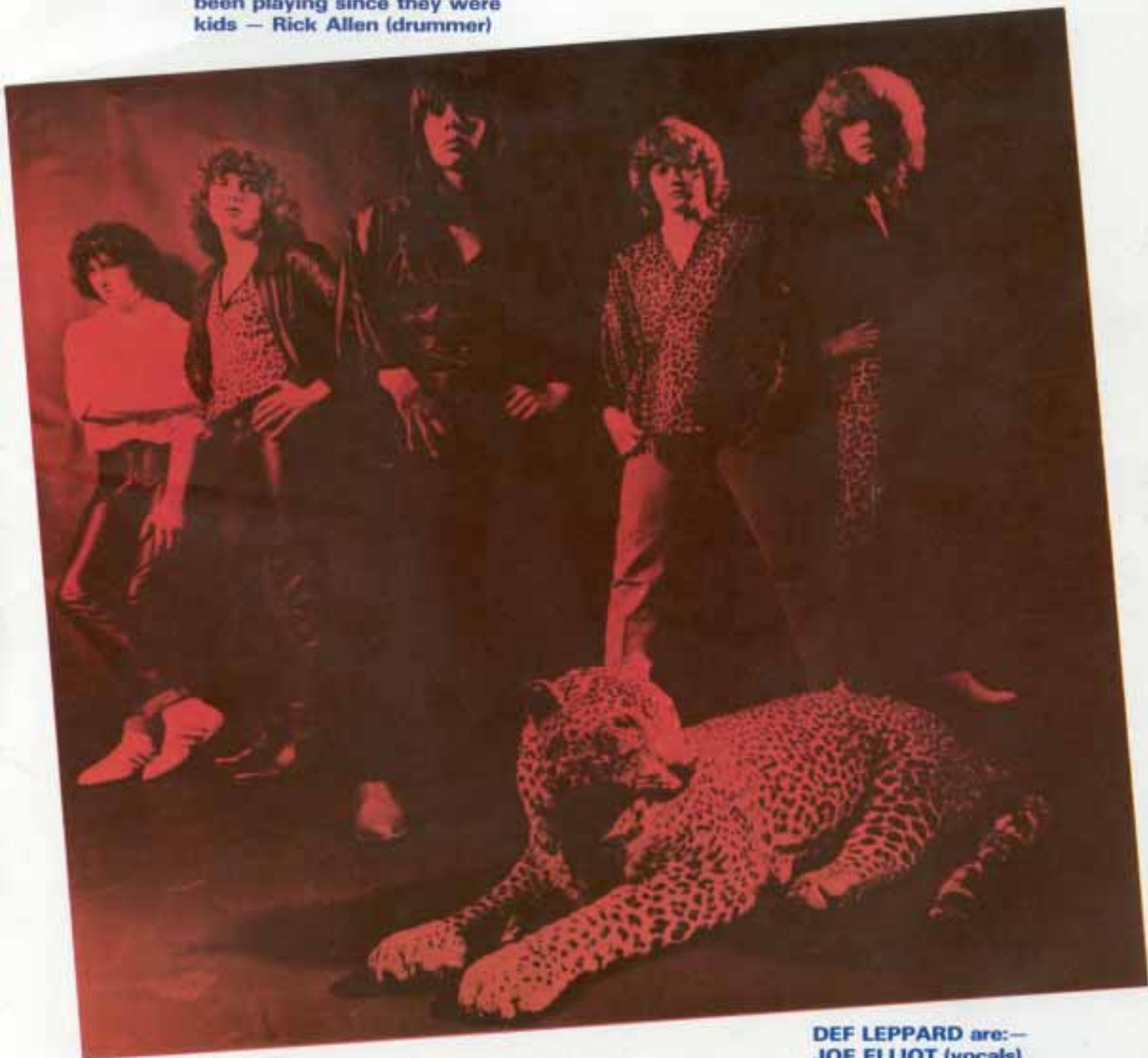


# DEF LEPPARD

— a five piece heavy rock band from Sheffield, have already gained much interest and support around the country from the release of their first maxi single which was self financed and distributed. They are a new and young outfit but despite their tender years have shown themselves capable of a competent degree of musicianship.

Average age of the band is 18 and most of the boys have been playing since they were kids — Rick Allen (drummer)

has been trained by Kenny Slade (Joe Cocker's drummer in the Grease Band) since the age of 10, Pete Willis started playing bass at six years of age and Steve has been classically trained since 15. They write collectively though Joe Elliot is responsible for the lyrics. Their individual musical influences safeguard the end product from repetition but they do admire other bands such as Rush, UFO, Styx and Thin Lizzy.



DEF LEPPARD are:—  
JOE ELLIOT (vocals)  
PETE WILLIS (guitar)  
STEVE CLARK (guitar)  
RICK SAVAGE (bass)

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*You've seen the rest  
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When prohibition hit Southern Comfort  
New Orleans discovered the Blues.

MARTINE'S BAR, FRENCH QUARTER, NEW ORLEANS, USA

In 1920 the U.S. Government, for reasons best known to itself, decided that nobody should drink anything stronger than coffee.

Which was especially tough on the citizens of New Orleans.

Not because their coffee was particularly bad, but because their alternative was particularly good.

It was called Southern Comfort.

And shortly after it disappeared, a new style of music became popular. It was called The Blues.

All over New Orleans, gravel-voiced gentlemen began to sing of their troubles.

The source of much of their distress was the lack of Southern Comfort.

This had been invented some 50 years earlier by a New Orleans man who despaired of finding any liqueur that didn't feel like sandpaper as it went down.

It was he who created a unique drink the recipe of which eventually ran to over 100 pages.

It was smoothness itself.

Yet, even when blended with ice and soda it had a warmth to bring a sparkle to the eye of even the most jaded Southern gentleman.

So it is hardly surprising that when Southern Comfort once again became available in 1933, The Blues gradually began to fade away.

Or at least, it could be the reason why the gravel-voiced gentlemen were never quite so gravel-voiced again.



225 North West Street, St. Louis, Missouri

# Prepare to burn



Album produced by Robert John Lange

Available on Album and Cassette  
K50628

