

A/C D/C





AC/DC

Band

Malcolm Young
Angus Young
Bon Scott
Phill Rudd
Cliff Williams

Management

Michael A. Browning
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Publishing
Agency
Tour Manager
Equipment Road
Managers
Lighting Design
Lighting by
Sound System by
Trucking
Travel

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EMI Music
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Light & Sound Designs
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01-253 9605



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AC/DC IS:

Angus "has to be seen to be believed" Young

Born March 31, 1959 in Glasgow, Scotland, he literally stepped out of the classroom onto the stage, as he still wears his schoolboy uniform in performance (although somehow we doubt that he's particularly inspired by old school ties). Angus, a superb electric guitarist, is also known for his highly energetic (might we say compulsive?) on-stage mannerisms — never missing a note while roaming, falling, kicking, running, writhing and sweating . . . a total showman all the way. Angus co-writes all of AC/DC's music with Malcolm and Bon.

Malcom "Riffmaker" Young

Born January 6, 1953 in Glasgow, Malcolm has been called the innovator and "brains" behind AC/DC. He plays airtight, powerchord rhythm guitar, and the others in the band have dubbed him the "Riffmaker", as his writing talent has been largely credited with giving AC/DC its unmistakable, intense sound. Malcolm played with a few Sydney Boogie bands (the Young family having emigrated to Australia) while literally waiting for Angus to get out of school so they could start AC/DC.

Bon "over the top" Scott

Born, Ronald Belford Scott on July 9, 1946 in Kirmuir, Scotland, we have been assured that Bon was once a child, although it's hard to imagine in light of his leering aggressiveness as AC/DC's lead singer. The prolific lyric writer of the band, Bon has been with various Rock and R and B groups (as singer/drummer) before linking up with AC/DC. Besides playing, he also worked as a chauffeur for other groups. It was in the latter capacity that he found AC/DC, who decided he was a better singer than driver. Bon has touched our hearts with such tributes as "The Jack" and "Whole Lotta Rosie" (the insatiable lady that she is), while also developing into one of Rock's great frontmen.



Cliff "I was good looking 'til I joined AC/DC" Williams

Born December 14, 1949 in Romford, England, Cliff is the newest addition to AC/DC. He was chosen from over 50 Bass players at auditions held in London last year, and his considerable playing experience over the past few years included stints with the English groups Home and Bandit. Besides, as the always sensible (?) Angus proclaims, his good looks would be sure to bring in the women — a past-time enthusiastically shared by the entire entourage.

Phil "can I take you for a ride" Rudd

Born May 19, 1954 in Melbourne, Australia, the story goes that Phil was nearly born in the back of a delivery van — and he later decided to take his aggressions out on life via the drums. Several local Melbourne groups provided the training ground for his entry into the intensity of AC/DC. Phil's also a car-maniac, and he even holds Trophies from England's Brand Hatch race track. Whenever possible, he drives the group when they're on tour, and his hobby has inspired him to go so far as the carry a portable electric model road-racing set with him (which has been set up in holiday inns throughout the world. Fortunately, Phil's "driving" skills apply to his music as well, and his expert stick-work provides the rhythmic backbone of AC/DC.

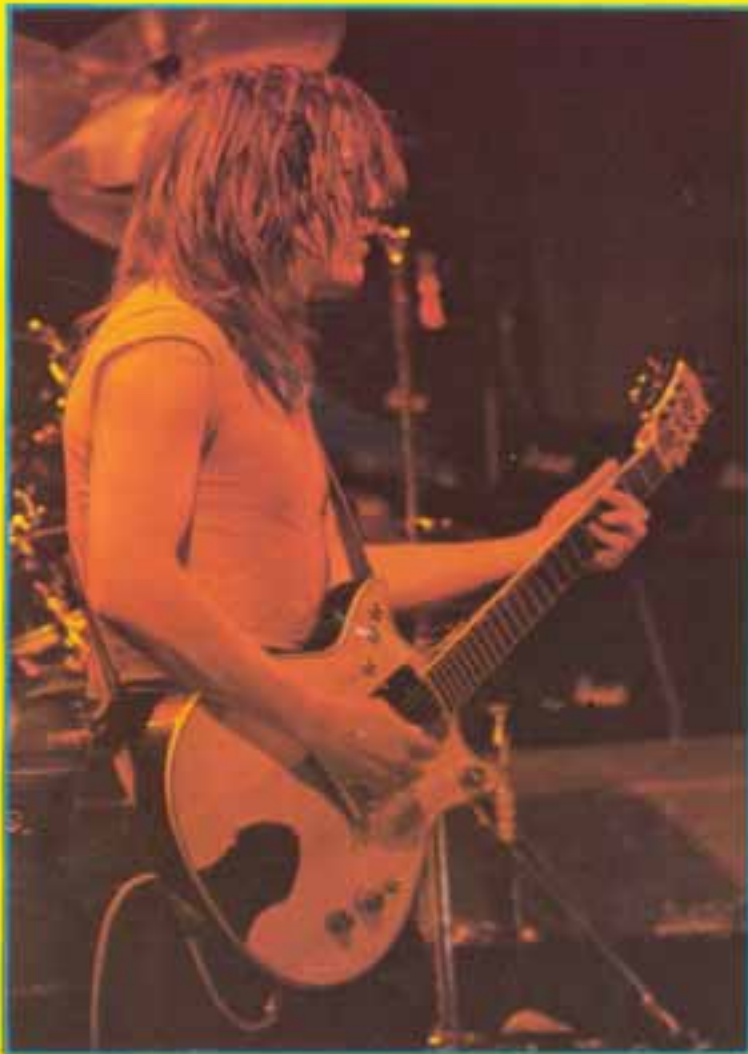
There are few groups whose name alone is such a fitting suggestion of the nature and effect of their music as is the case with AC/DC — for this is a band for whom 'Electricity' has become the by-word. Released in the spring of 1978. The appropriately-titled "Powerage" is this Scottish/English/Australian combine's third album release in the U.S. recorded at their home base of Albert Studios in Sydney, Australia during February and March — with their famed producing team of Vanda and Young at the controls, the LP captures better than ever the fresh aggressive style, the compelling high voltage rock that has already put AC/DC as the top of the charts across Europe, Britain and Australia.

In the beginning, there were the



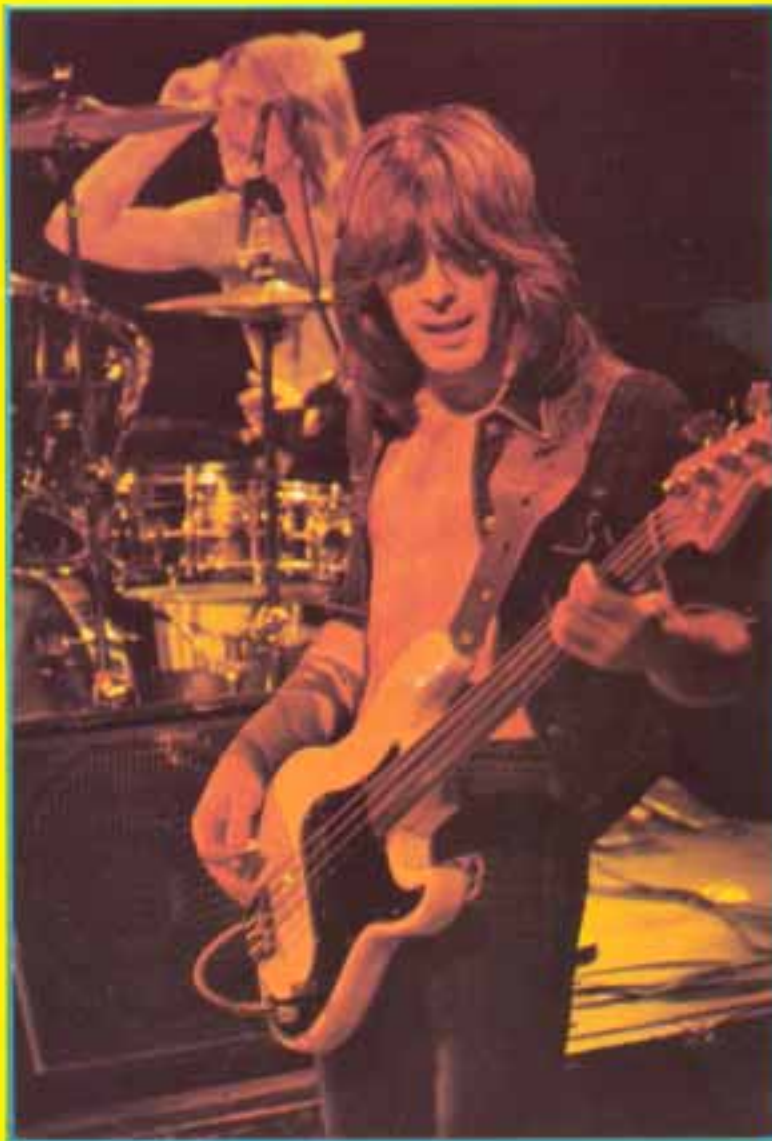
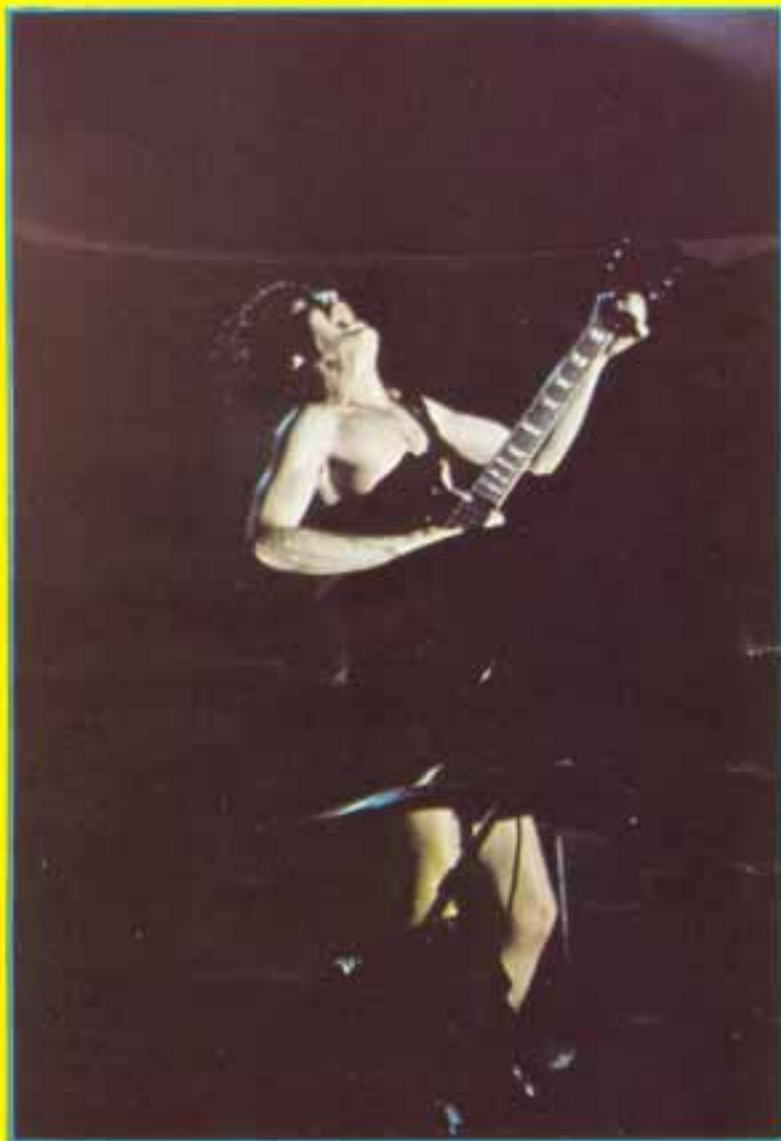
Young brothers — Angus and Malcolm, who formed AC/DC in Australia just over four years ago. With a sound that was raucous and rocky, they built up a strong initial following on the rough pub circuit throughout 1974 and into early '75. As the word spread, it wasn't long before the club crowds were swollen well beyond normal proportions. Following not too far behind were Platinum, Gold and Silver Disc awards for their first two Australian LPs, "High Voltage" and "T.N.T." (later combined into one album for their debut worldwide release) with the records hitting the number 1 spot on charts across the country.

After touring steadily for two years in Australia, AC/DC (with a worldwide Atlantic recording contract in their collective pocket) arrived in the United



Kingdom in the Spring of '76. A virtually unknown quantity, it was like starting all over again — as their first show was in a small London pub called The Red Cow (by the second set, the place was packed, as patrons from the early set lit up the switchboard with calls to their friends). It wasn't long before the group had won over the English Rock 'N' Roll constituency with their high-powered stage act. During a highly successful residency at the Marquee Club, they kept breaking their own attendance record week after week. Dates all over Europe followed, with equally ecstatic reaction. By the end of '76 (just as "High Voltage" was hitting U.S. streets), AC/DC found themselves playing at a venue just "Down the Road" from the Red Cow — for an SRO crowd at the famed Hammersmith Odeon.

Gavinlittera style, the group was making front page news across Europe. In December '76, AC/DC triumphantly returned to Australia for an extensive tour, undeniable Rock 'N' Roll heroes. Then it was back into the studio for the recording "Let There Be Rock", released in the States last Spring. As the LP topped European/U.K. charts, AC/DC rocked the continent again with a massive concert itinerary. Then, at last, AC/DC hit the U.S.A. in the hot summer of '77, introducing themselves to American Rockers with a blistering show that made all sit up and take notice. They visited the colonies again in the fall, as "Let There Be Rock" hit the national charts and FM airwaves to great response. As a result of these two initial tours, AC/DC received offers to return and headline



in cities across the country, from New York to San Francisco.

As "Powerage" makes its presence known, AC/DC begins their 1978 world tour, starting in the U.K. and hitting the U.S. for a three-month series of shows that promise to rival the summer sun for amount of energy released. As Angus describes it, "we like to work up our audiences and leave them to go home with something to remember". Whether it's on vinyl or on stage, AC/DC is one band that you're not likely to forget.



BRITISH LIONS' WINNING RECORD



Album 9102 019

marketed by
phonogram



BRITISH LIONS

It roars for British Lions that they are the first personal signing by manager Colin Johnson since he picked up Status Quo some seven years ago. The Lions are basically a combination of the old 'Mott' who featured Ray Major, Buffin, Morgan Fisher, Overend Watts with addition of John Fiddler from Medicine Head. Colin heard some tapes they put together last year and promptly signed the band.

In their own words' the group are as follows:-

BUFFIN (drums) born 24.10.50 in Ross-on-Wye, Herefordshire.

"Met Overend Watts and with the aid of an expensive drum kit given to me by me dad I wheedled my way into Watt's early 'Shadows-Ventures' group called 'The Anchors' who got £2 a week plus 4 pints of ale each at the 'Hope and Anchor' pub. We passed through several phases as 'Wild Dogs' 'Hell Hounds', 'The Soulents', 'The Silence' until Watts joined Mick Ralphs in 1966 to tour Germany in the 'Baddies' and the 'Doc Thomas Group' where I subsequently rejoined him after some work with Dave Edmonds, Andy Fairweather-low and the Ward Brothers at Rockfield. Ian Hunter stumbled into our lives in May 1969 when Overend and I were among the founder members of Mott The Hoople and in search of a singer. After its eventual collapse in 1970 we found ourselves on a collision course with John Fiddler and the Lions came to be in late '77.

JOHN FIDDLER (vocals and guitar) born 25.9.47 in Darlston, Staffs.

"I first learned 3 chords on a left handed guitar upside down and after a few solo appearances joined forces with harmonica-playing school buddy Peter Hope-Evans to form Medicine Head in 1969. John Peel discovered them trying to break into Wolverhampton Lafayette, a club where they wanted to perform that night. The Peel, realising their desperation, invited them in! From that moment on the bad luck sign was broken, and Medicine Head became the perfect vehicle for their particular type of energy and music. After a few hit records the two founder members went their own ways in the late spring of 1977.

RAY MAJOR (lead guitar) born 16.7.49 in Brixton, London.

"I worked as a trainee camera man with Hammer film studios but got the bullet for not having my hair cut. Answered the inevitable MM ad for a guitarist and got a gig touring the M1 where I was nicked for driving the wrong way up the carriageway. Joined a local bunch called 'Mad Love' and promptly got all my guitars nicked which almost did me in. I left them and auditioned for a lot of 'nowhere bands' before being offered the job in Mott. Did two tours with Mott and a couple of albums. By this time Morgan had found this Geezer called John Fiddler and now I'm a Lion!"





**OVEREND WATTS (bass) born 13.5.49
in Birmingham.**

"I left my job as a trainee architect in 1965 at the age of 16 to become a professional musician. I toured Europe with various people, namely Mick Ralphs (Bad Company), Stan Tippens and of course, Buffin. We had a reasonable amount of success in Italy with the Doc Thomas Group in '66/67. I went for an audition with 'Free' who has temporarily split up. I met Guy Stevens, then their manager, who was instrumental in the creation of Mott The Hoople. Mott went through many changes over its 8 year span until finally it sort of ...er... stopped! I hung around with Buff, Ray & Morgan for the right person to complete a new band. We had known John for several years and had always admired his work in the past. So we asked John and he leapt in with great energy and here we are

**MORGAN FISHER (keyboards) born
1.1.50 in London.**

"I joined Love Affair (then called the Soul Survivors) in 1966 and split after half a dozen hits in '71. Formed 'Morgan' a keyboard oriented band which did 2 albums in Italy. Also did a solo keyboard LP. 'Morgan' split in '73 and I joined the 'Third Ear Band' for 3 gigs and one radio show. Left to join Mott The Hoople in '73. Went to Nashville in '75 to do an album with Mike Harrison, along with Norbert Putnam & Kenny Buttrey. In '75 did a keyboard/electronics tape for an exhibition at the Institute of Contemporary Art, and music for a play about Mahler. The only band I appeared on stage with since '73 apart from Mott, is Medicine Head. When they split in March '77 they still had gigs to do and so John Fiddler a guitarist and I did the Medicine Head gigs. John Fiddler was now unemployed, so I offered him a job with the four Motts. He leapt at this golden opportunity with both feet.



AC/DC

POWER AGE

Power Age K50483

Raw, electrifying power.

Power Age is molten heavy metal. Totally new, but welded from the pure power, the electricity, of AC/DC's previous three albums. Listening to it loud is like sticking three fingers into the skirting board. And lighting up.



And the source.