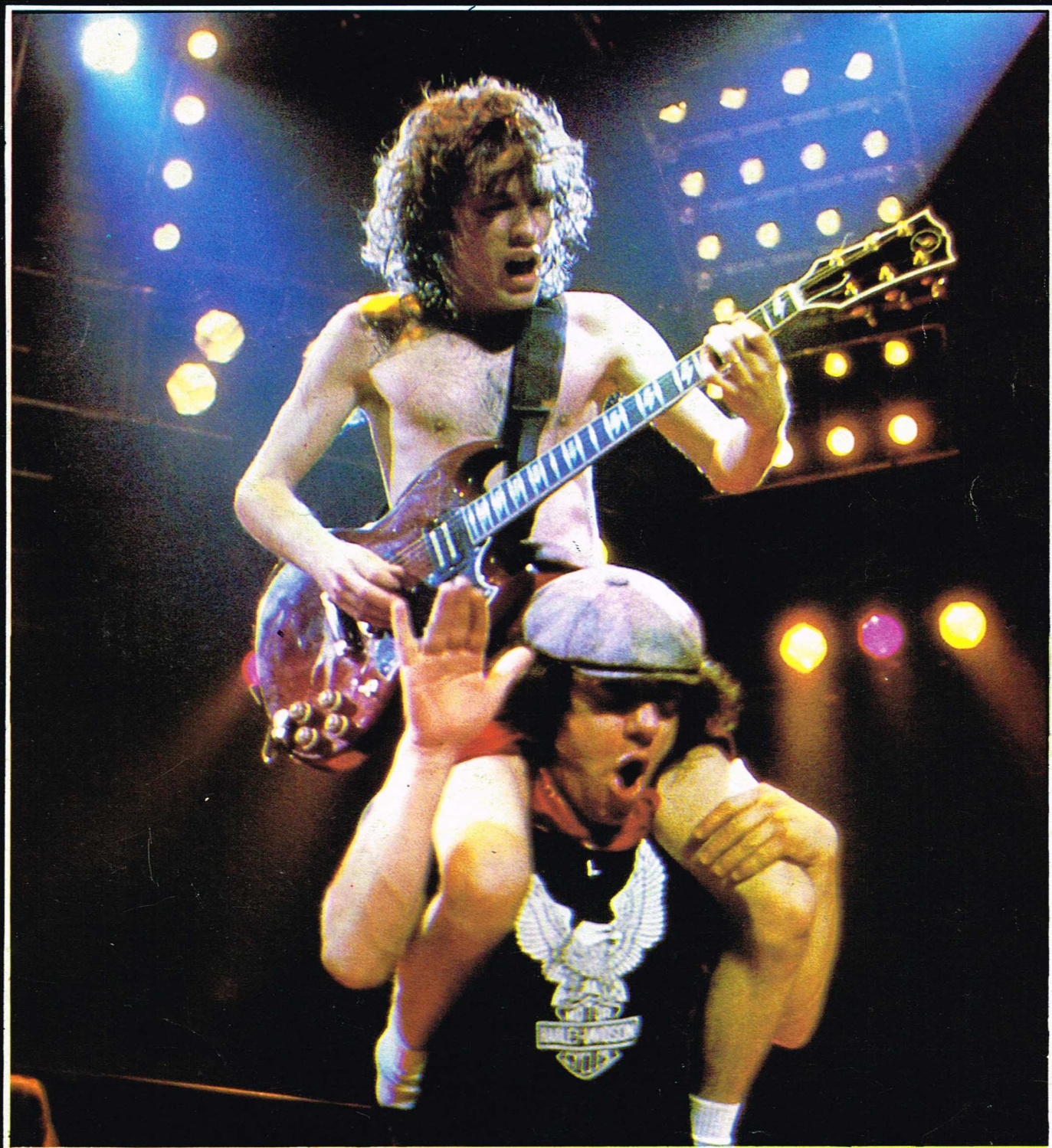
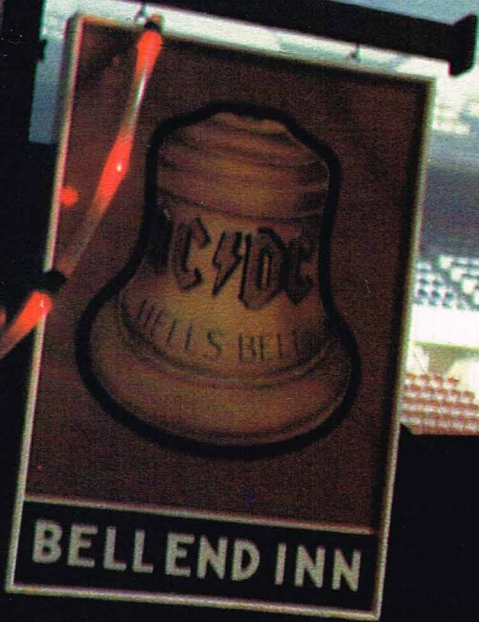


# AC/DC

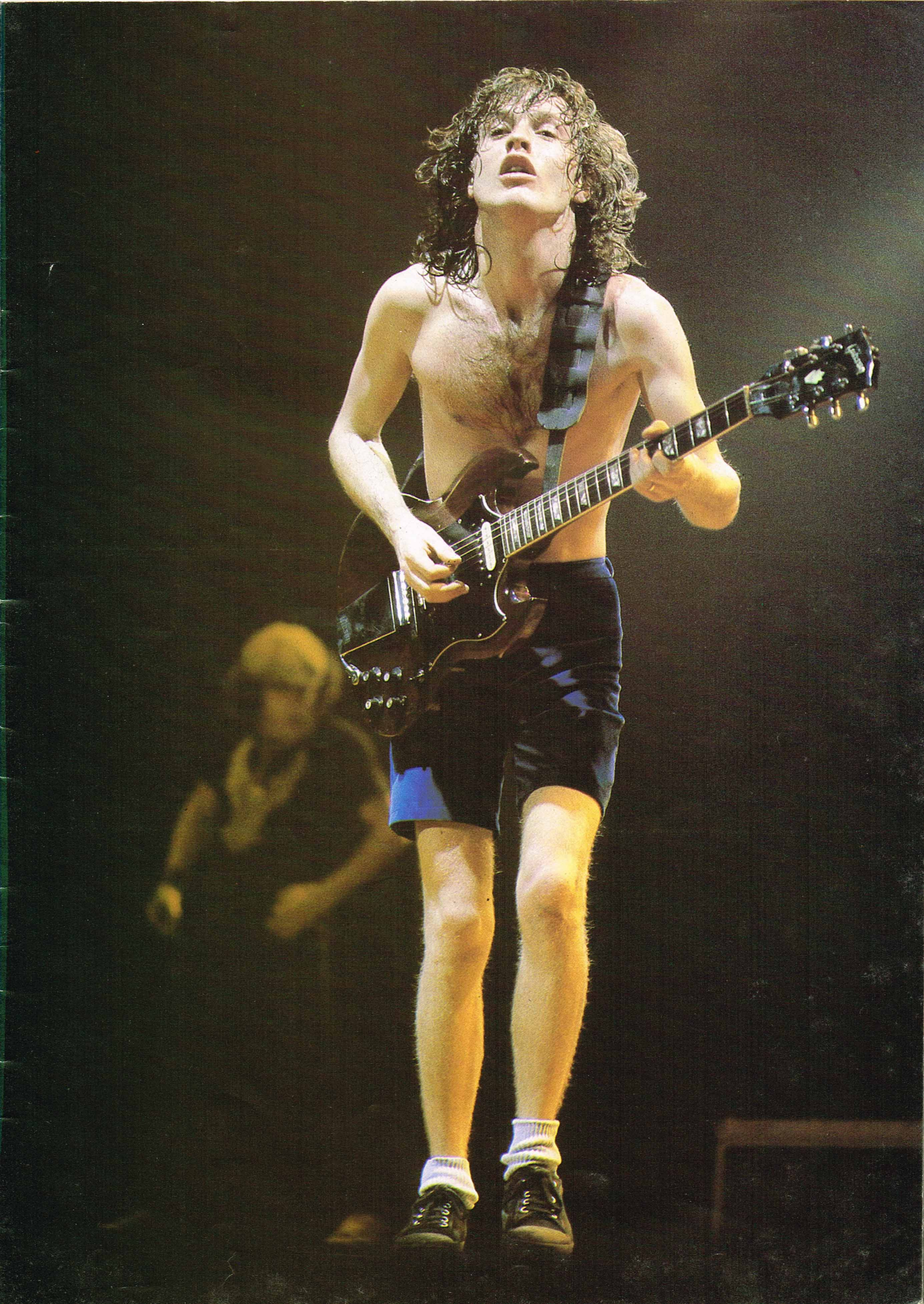


FOR THOSE ABOUT TO ROCK



## TOUR DATES 1982

- |       |      |  |
|-------|------|--|
| Sept. | 29th | National Exhibition Centre, Birmingham |
|       | 30th | National Exhibition Centre, Birmingham |
| Oct.  | 1st  | Queens Hall, Leeds                     |
|       | 3rd  | Apollo Theatre, Manchester             |
|       | 4th  | City Hall, Newcastle                   |
|       | 5th  | City Hall, Newcastle                   |
|       | 6th  | City Hall, Newcastle                   |
|       | 8th  | Apollo Theatre, Glasgow                |
|       | 9th  | Apollo Theatre, Glasgow                |
|       | 10th | Playhouse, Edinburgh                   |
|       | 11th | Playhouse, Edinburgh                   |
|       | 13th | Hammersmith Odeon, London              |
|       | 14th | Hammersmith Odeon, London              |
|       | 15th | Hammersmith Odeon, London              |
|       | 16th | Hammersmith Odeon, London              |
|       | 18th | Wembley Arena, London                  |
|       | 19th | Wembley Arena, London                  |
|       | 21st | R.D.S., Dublin                         |
|       | 22nd | R.D.S., Dublin                         |



The lighting system was custom designed and built by Light & Sound Design for AC/DC. It comprises of:-

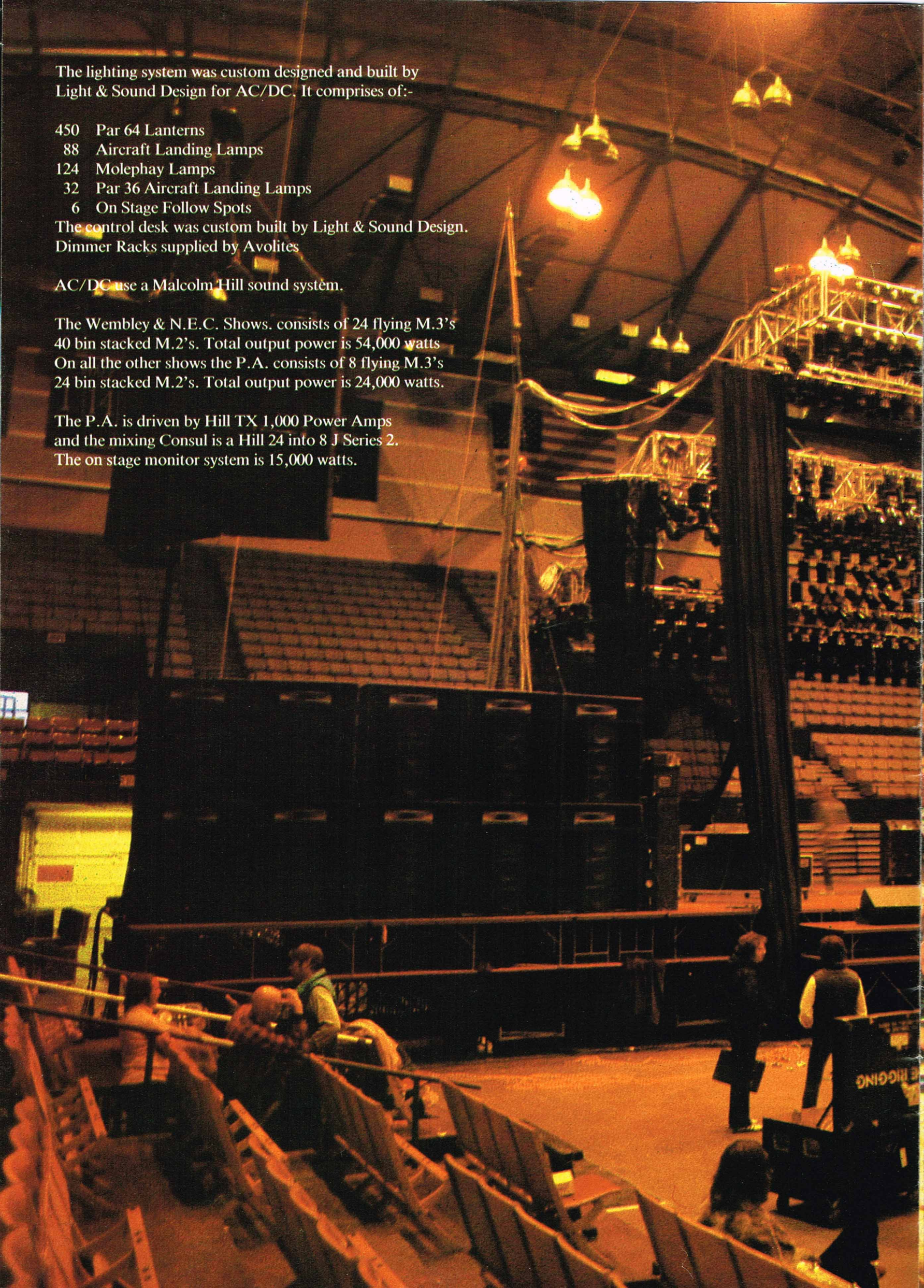
- 450 Par 64 Lanterns
- 88 Aircraft Landing Lamps
- 124 Molephay Lamps
- 32 Par 36 Aircraft Landing Lamps
- 6 On Stage Follow Spots

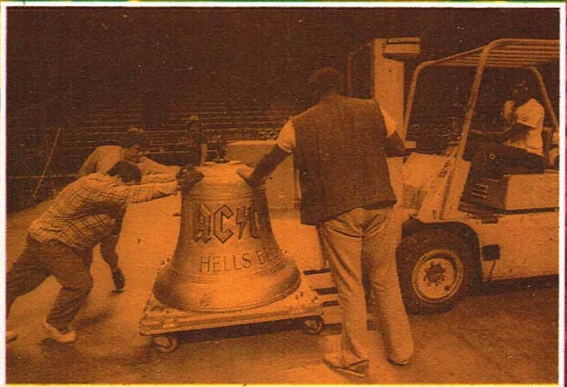
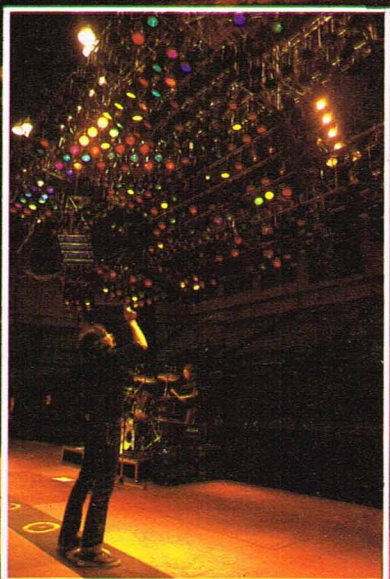
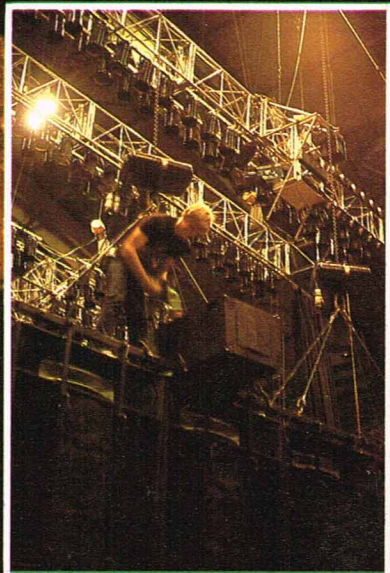
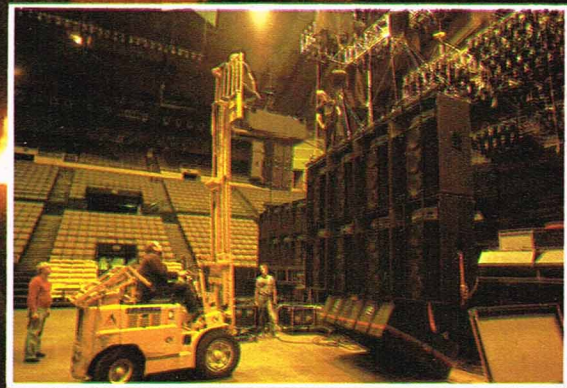
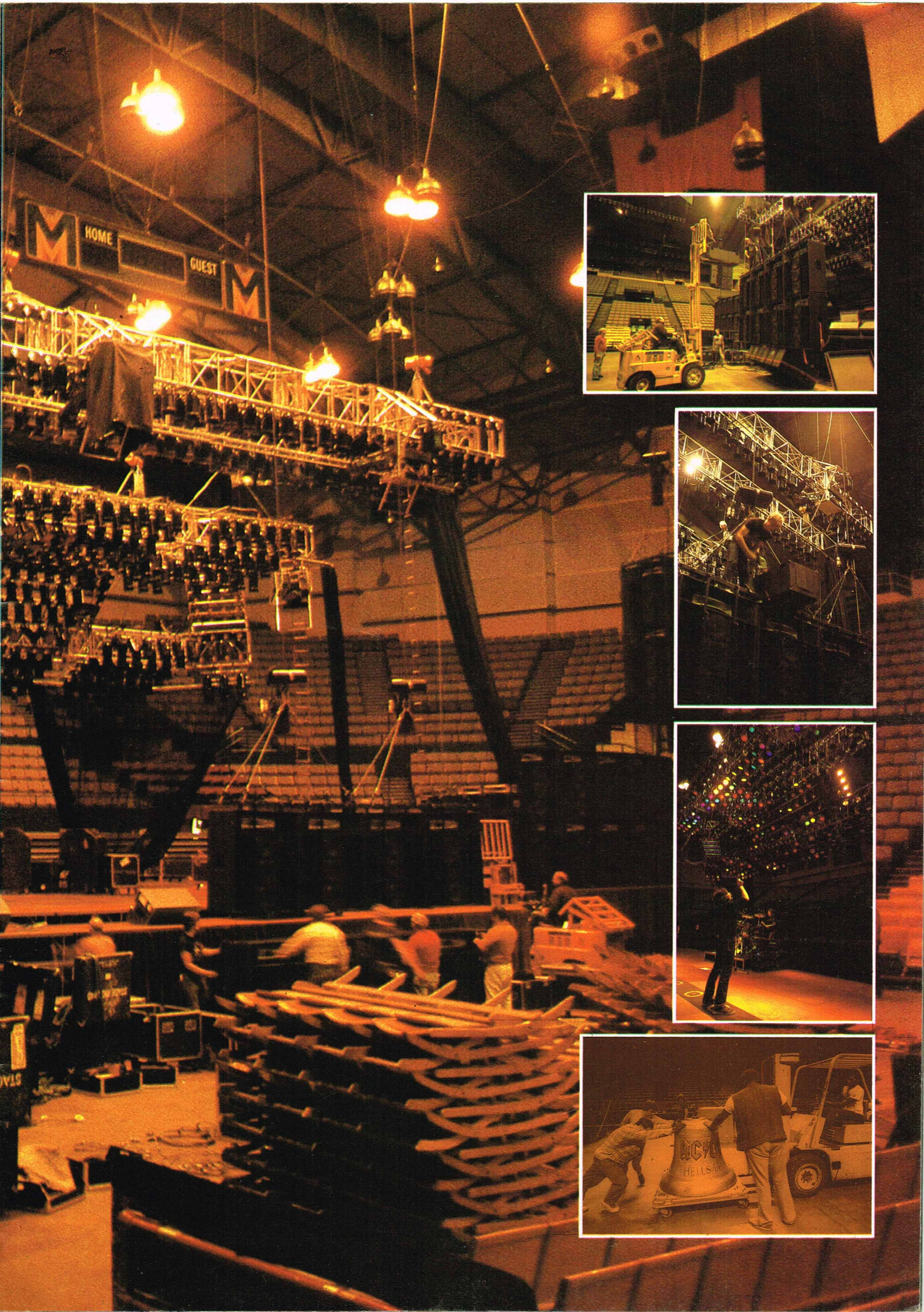
The control desk was custom built by Light & Sound Design. Dimmer Racks supplied by Avolites

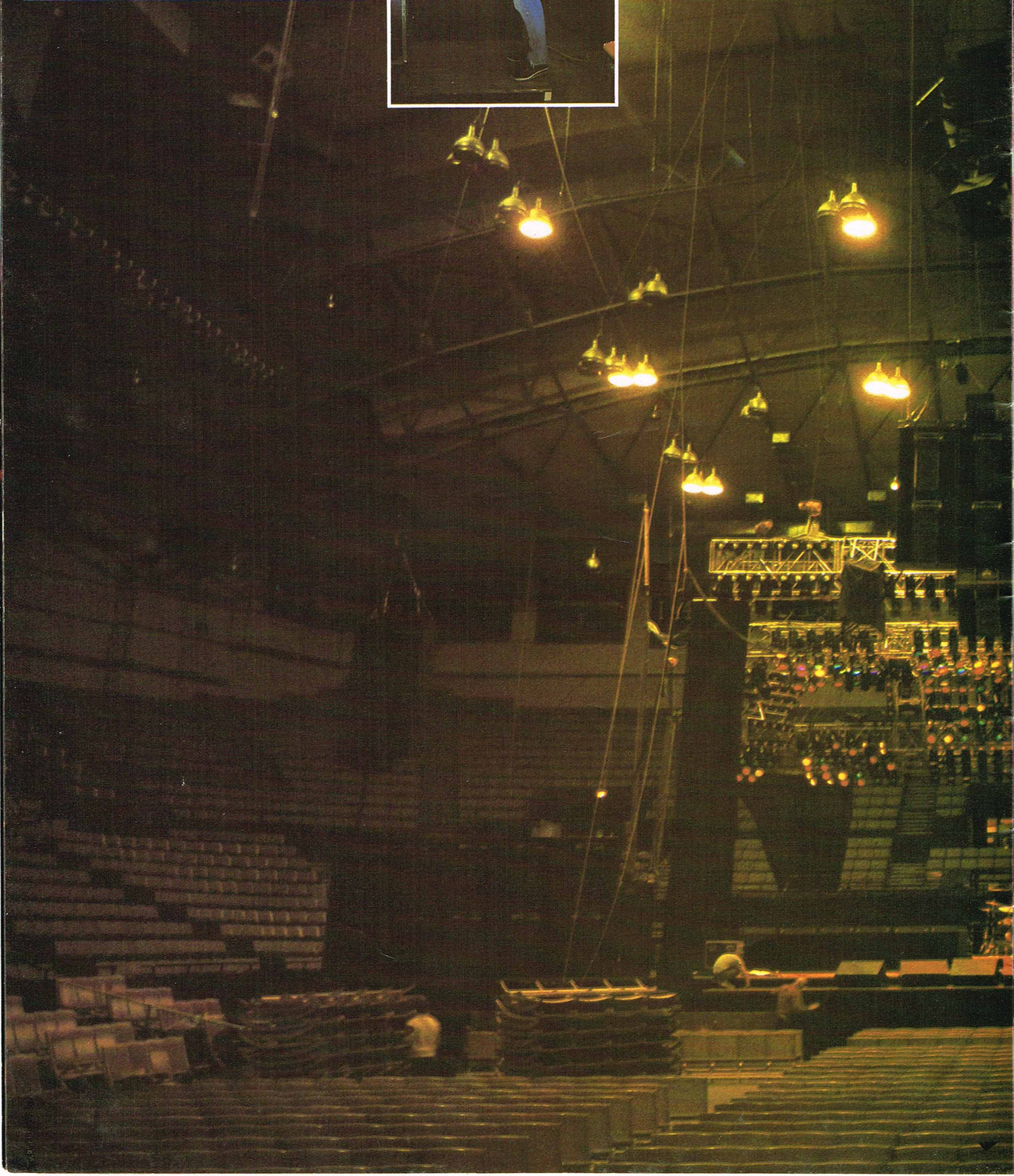
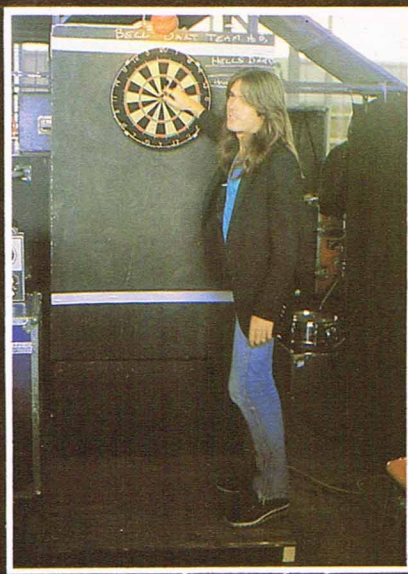
AC/DC use a Malcolm Hill sound system.

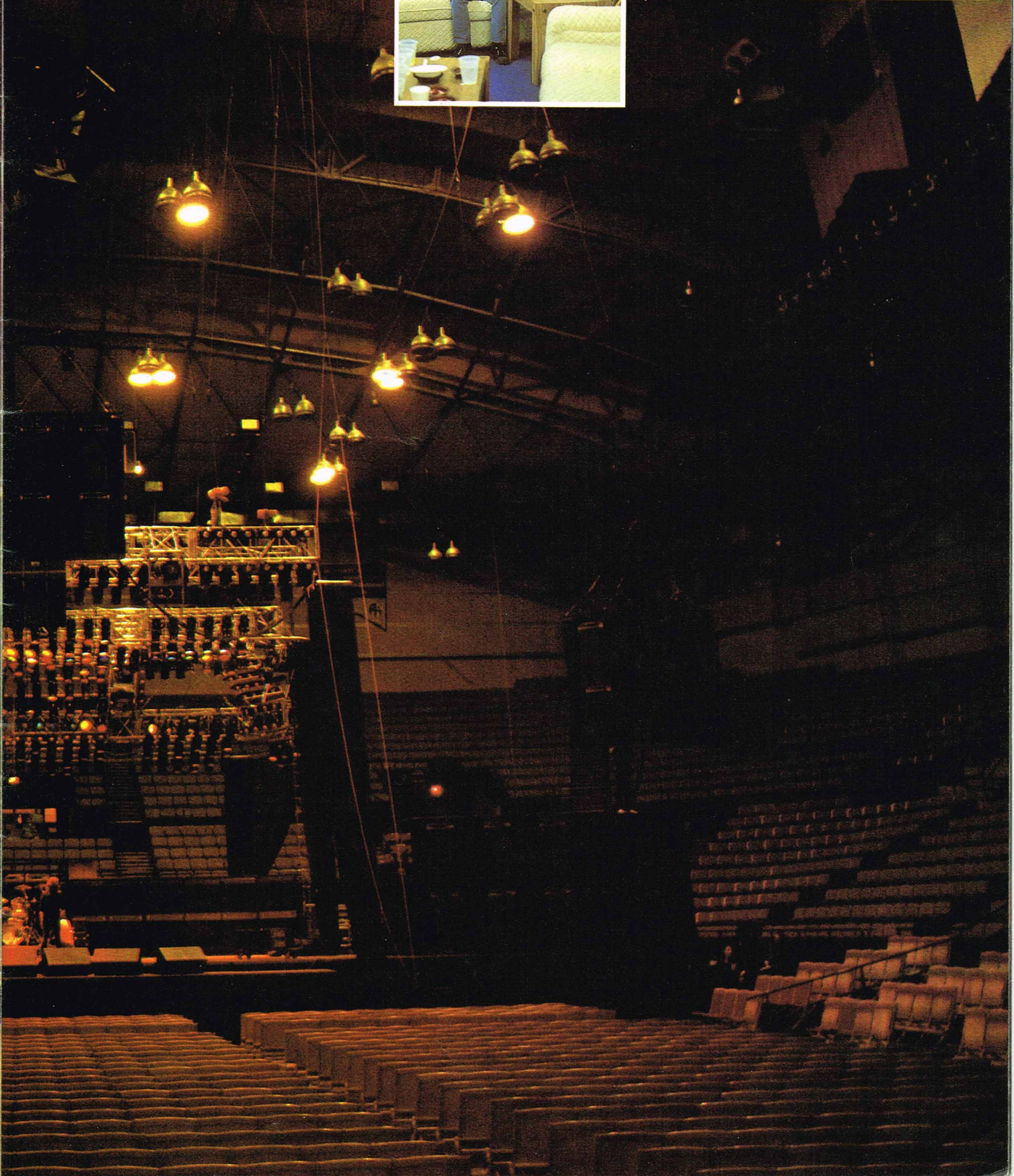
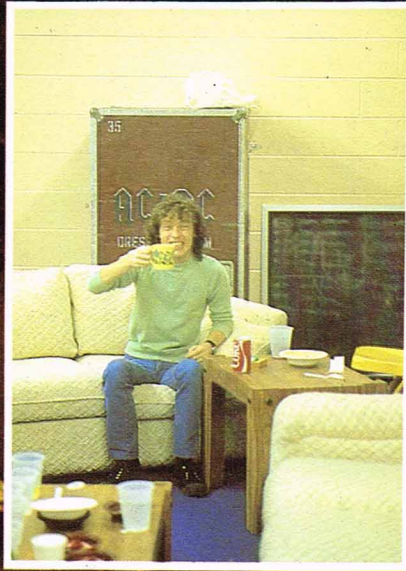
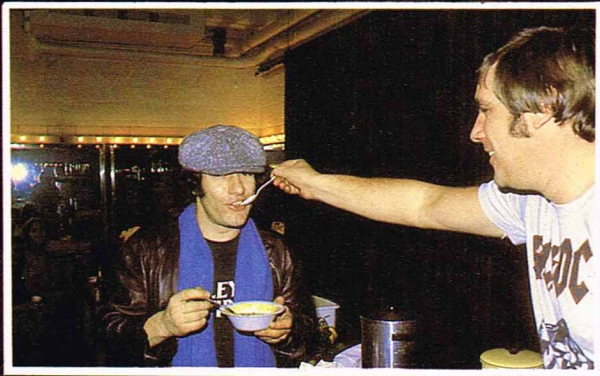
The Wembley & N.E.C. Shows. consists of 24 flying M.3's  
40 bin stacked M.2's. Total output power is 54,000 watts  
On all the other shows the P.A. consists of 8 flying M.3's  
24 bin stacked M.2's. Total output power is 24,000 watts.

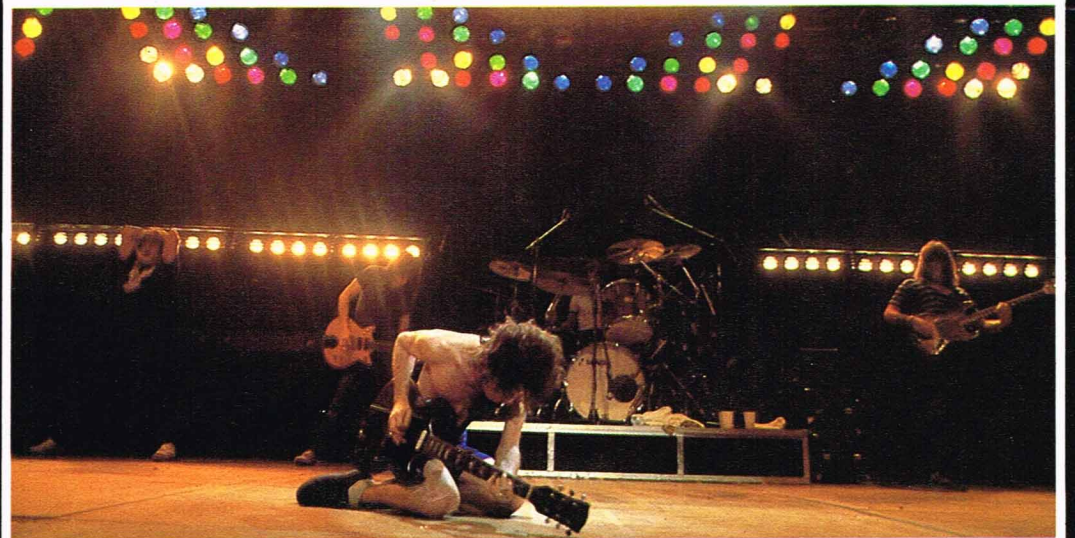
The P.A. is driven by Hill TX 1,000 Power Amps  
and the mixing Consul is a Hill 24 into 8 J Series 2.  
The on stage monitor system is 15,000 watts.







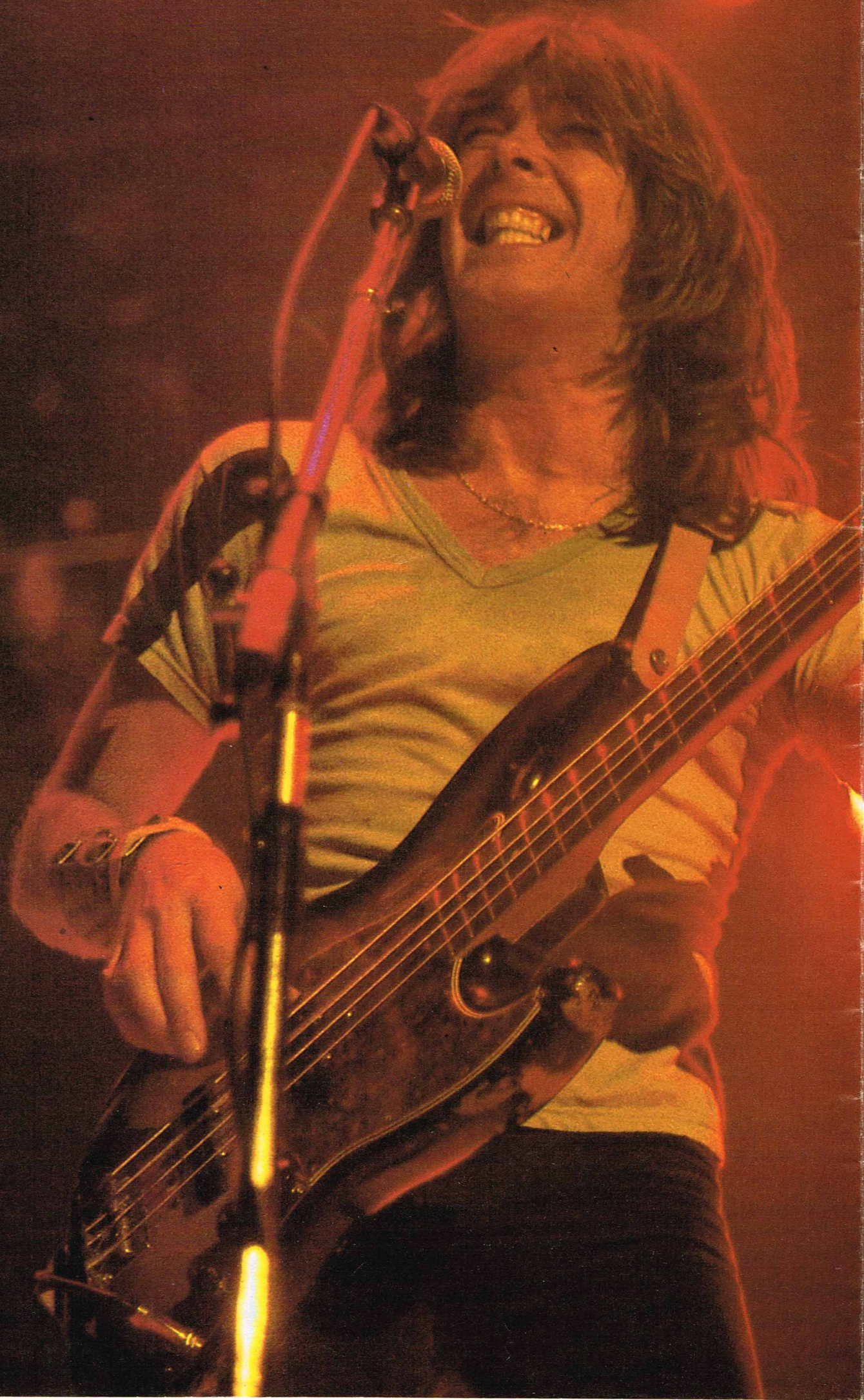


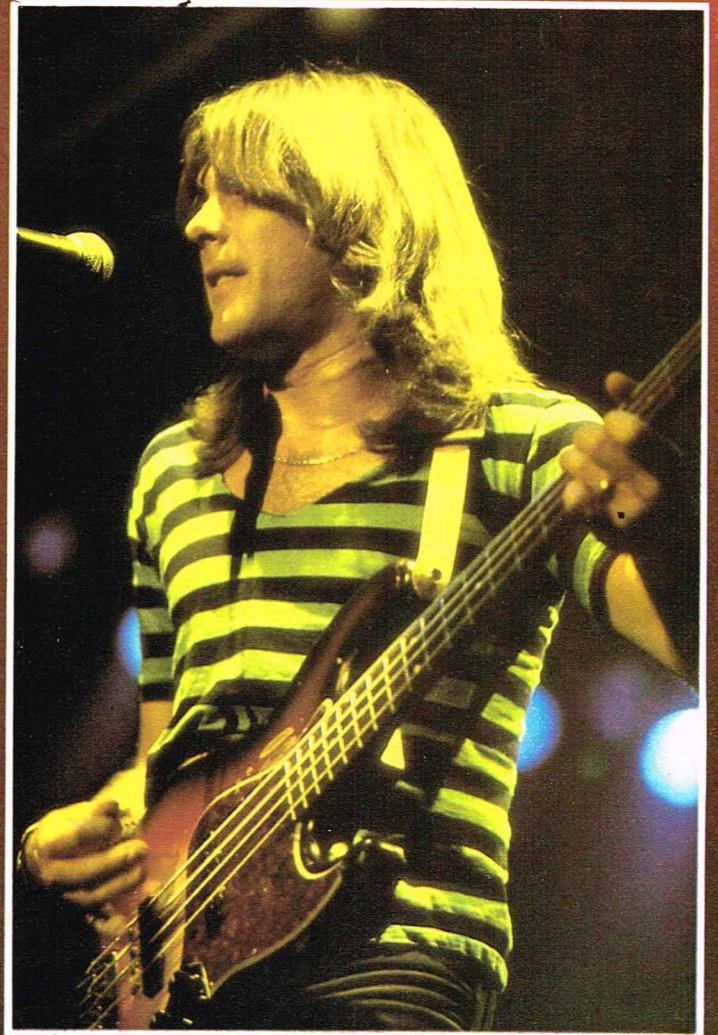
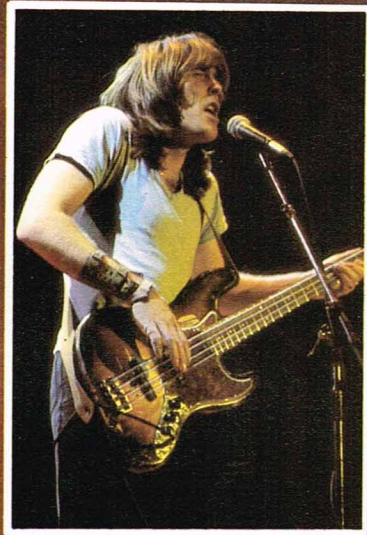
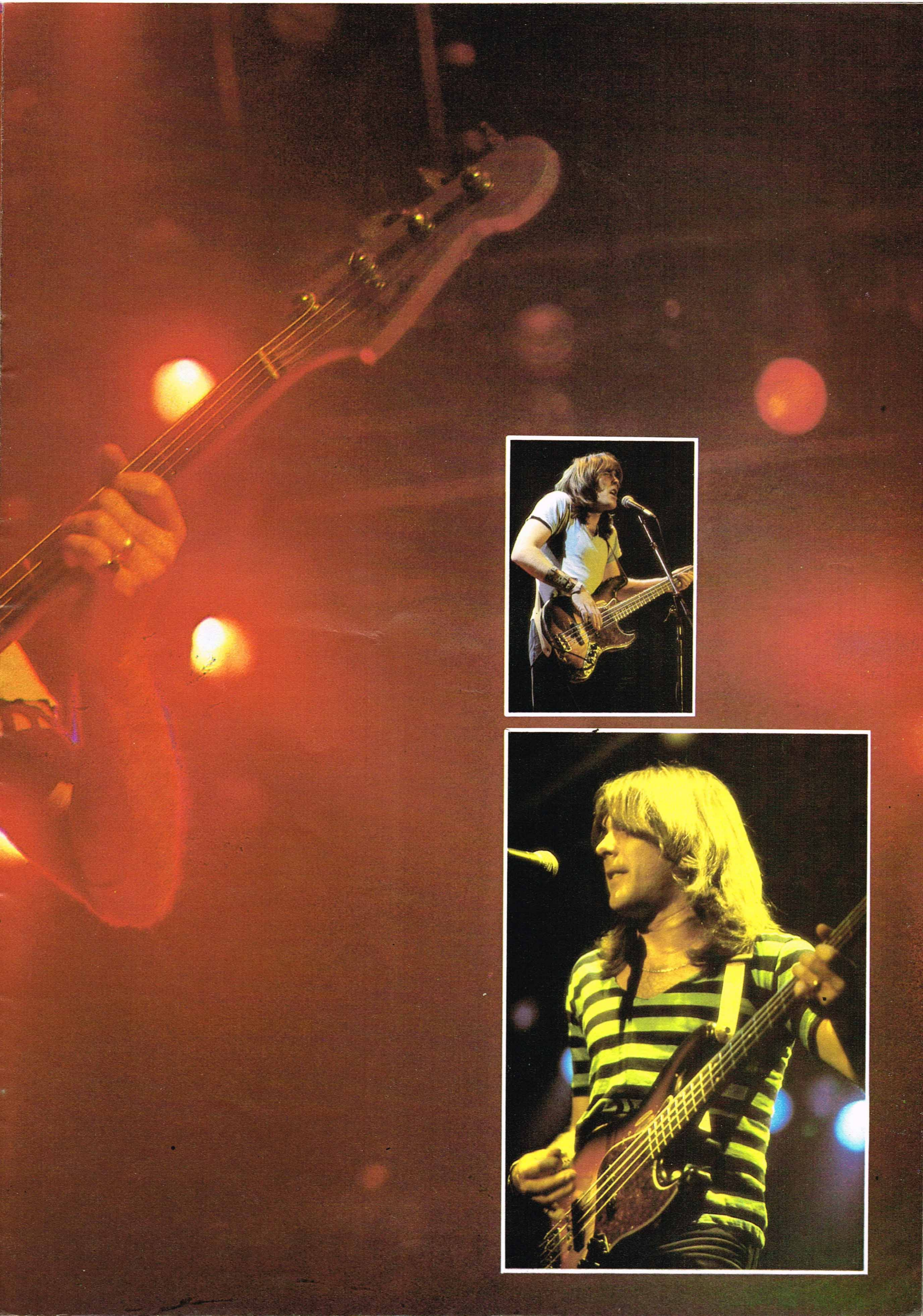




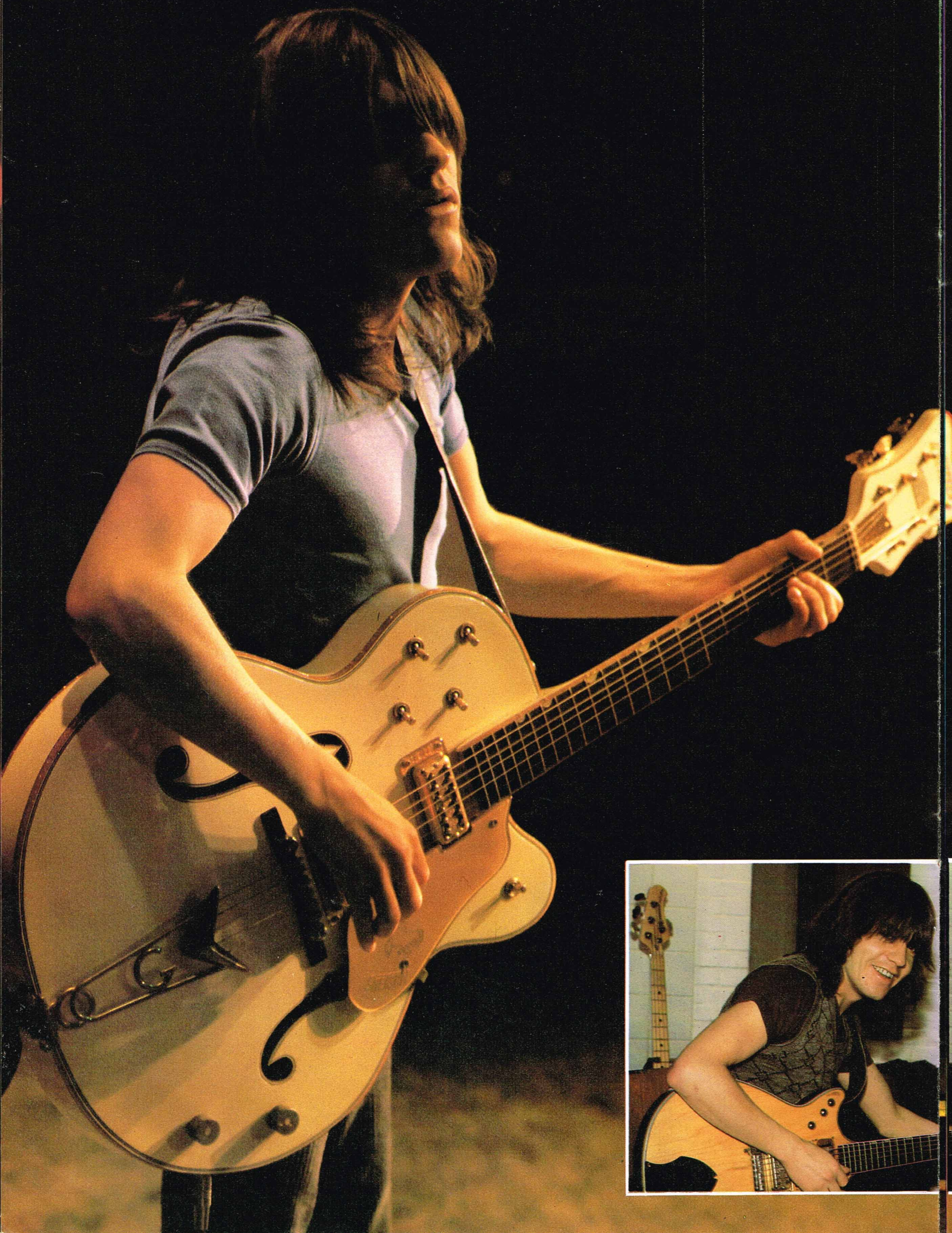


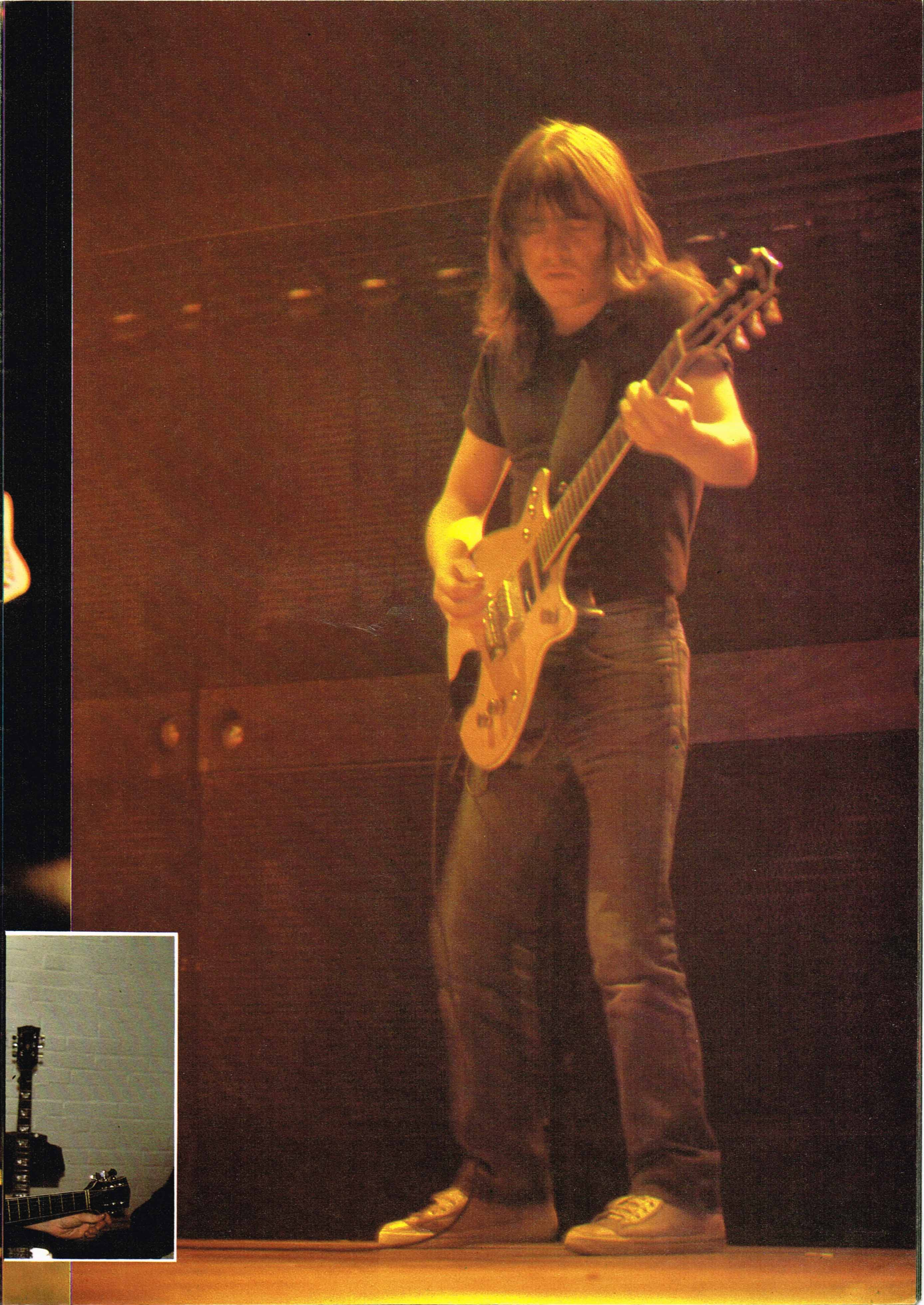
Cliff Williams



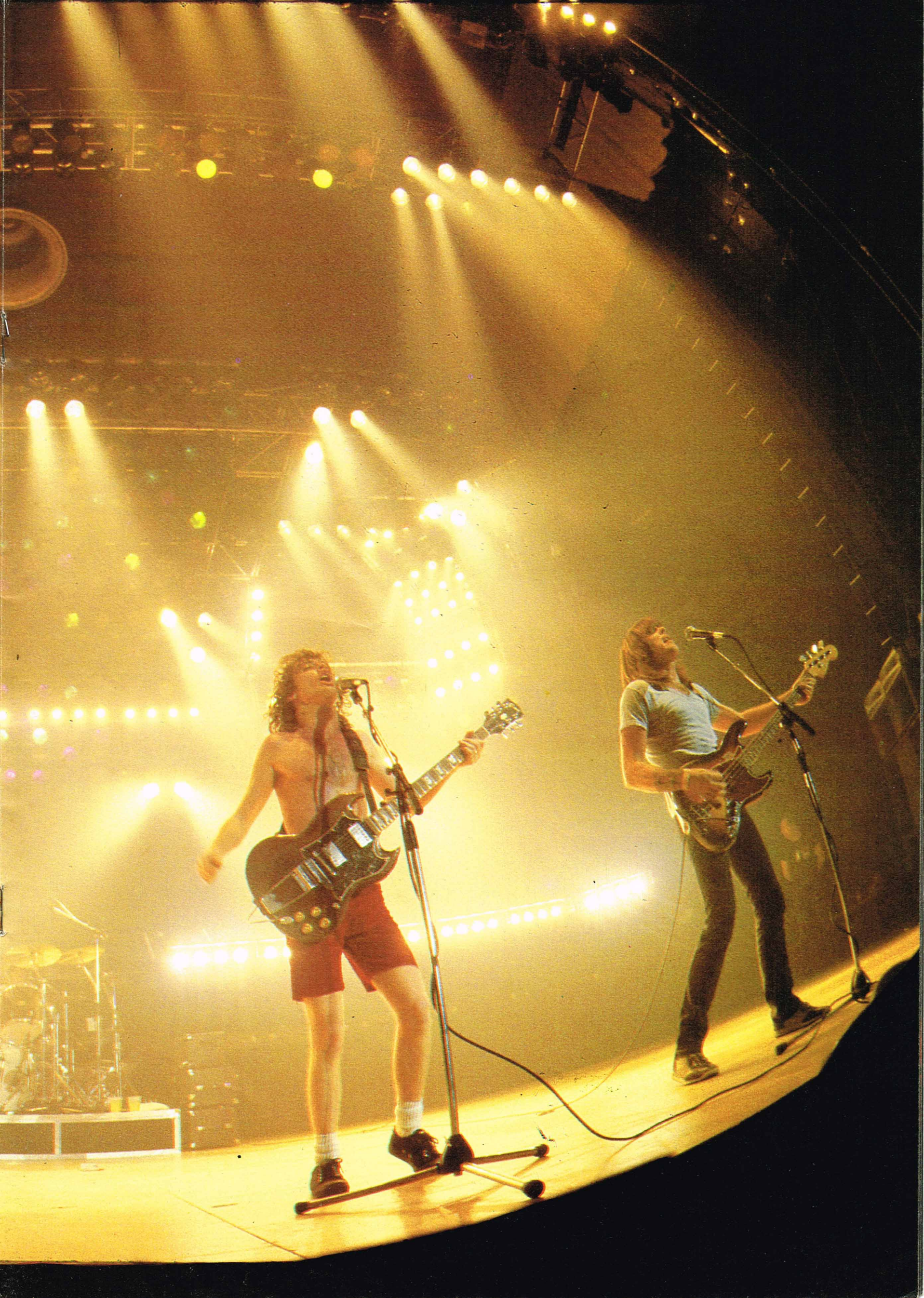


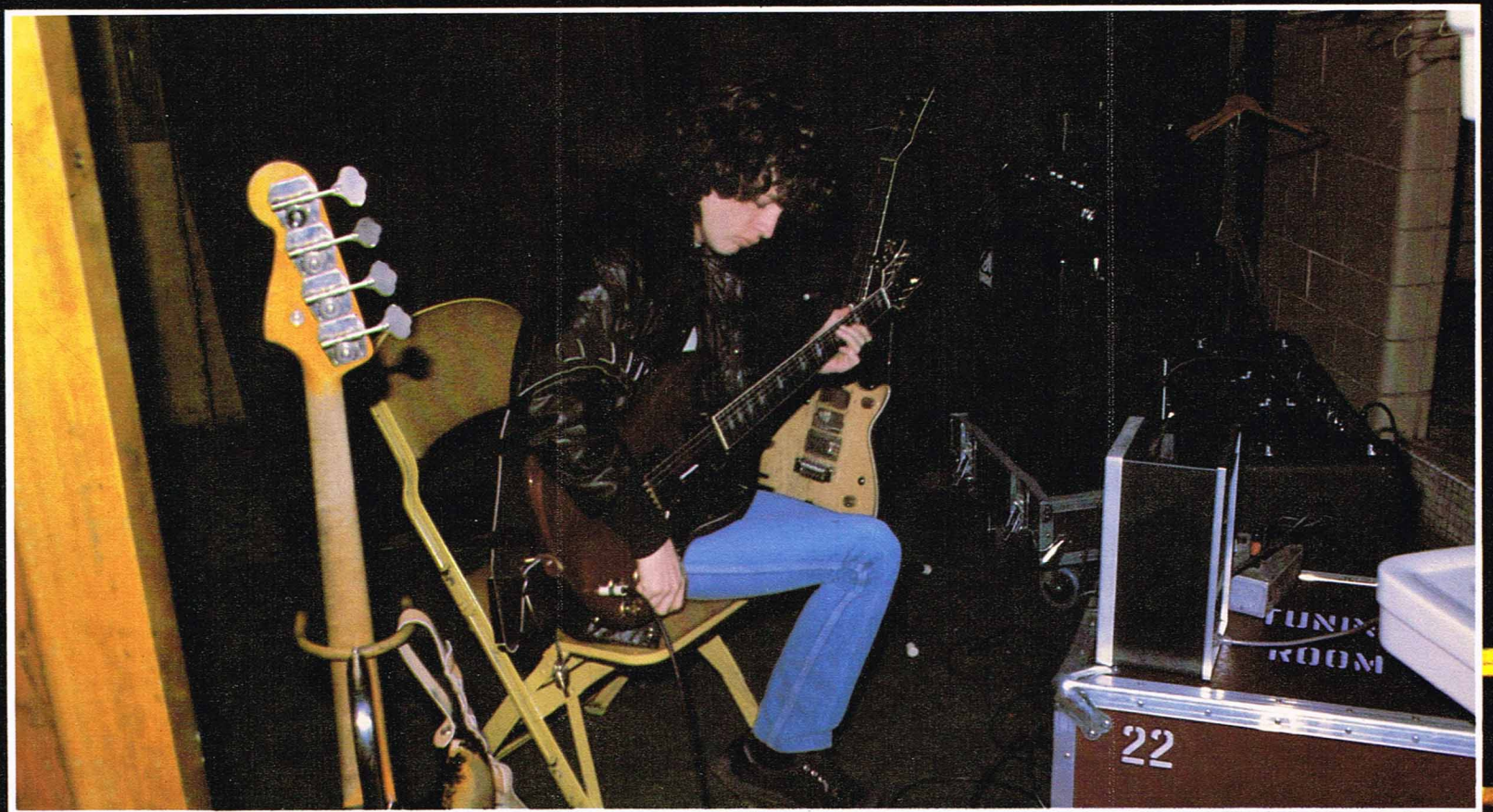
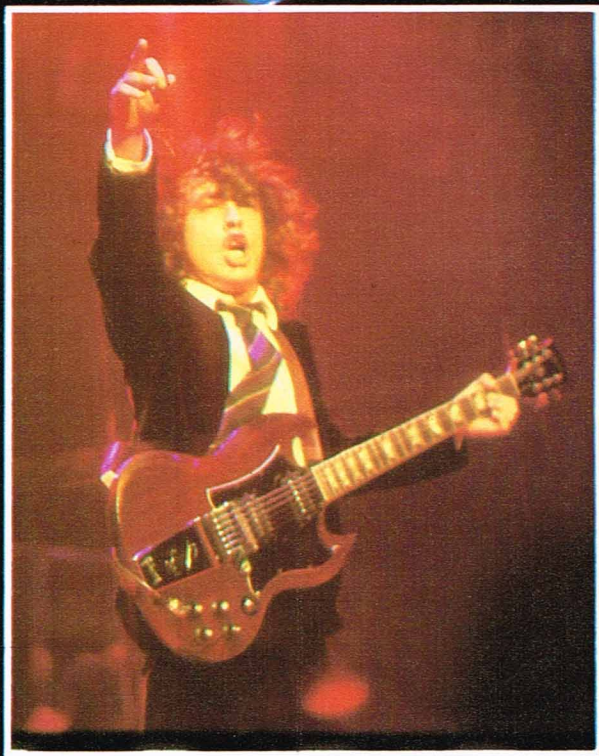
Malcolm Young





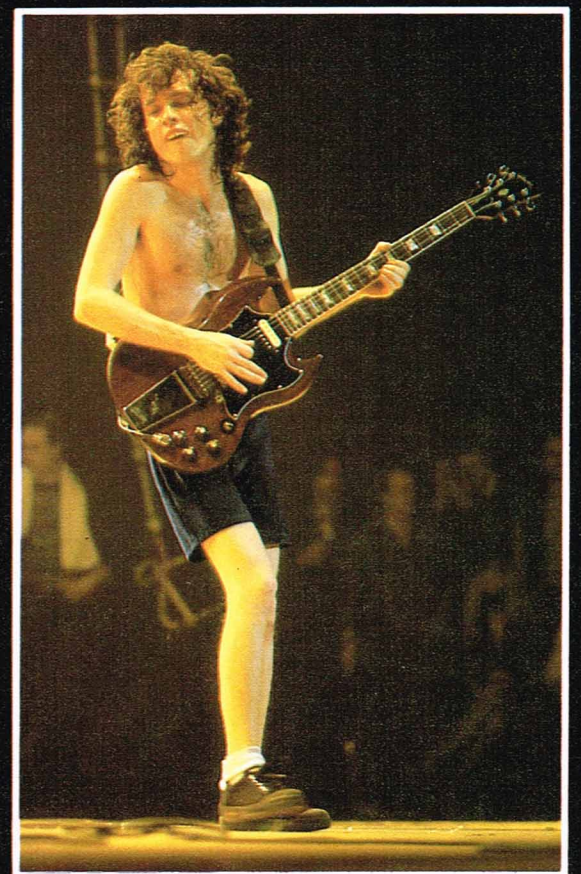






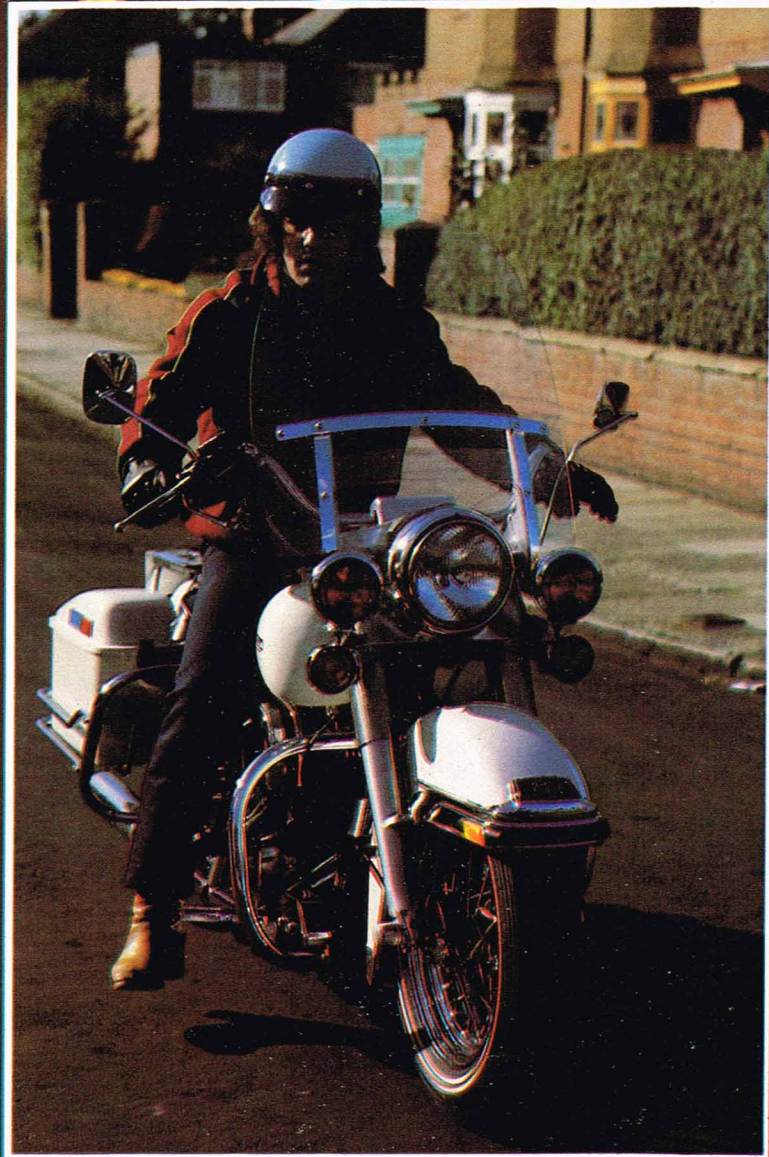
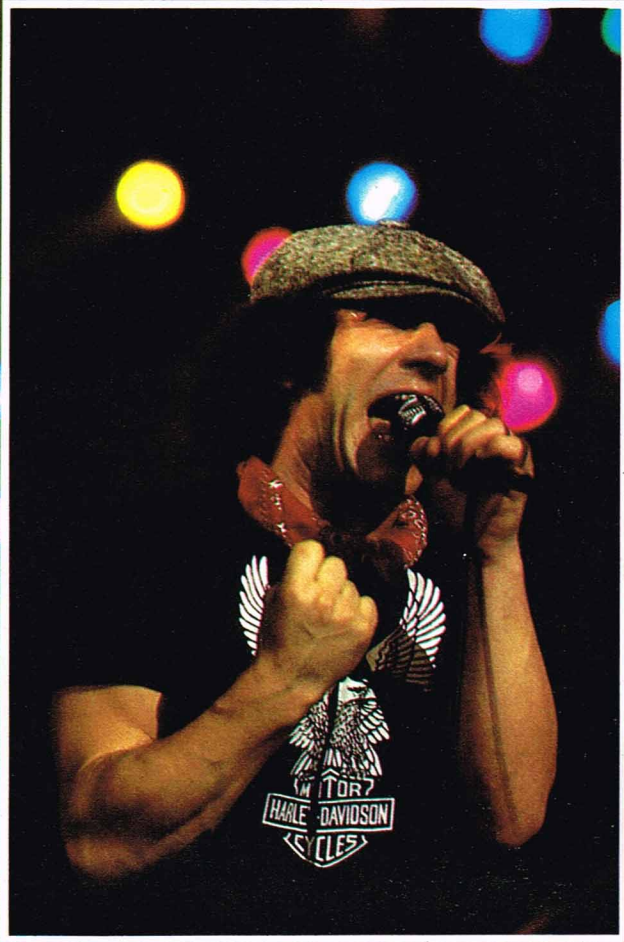


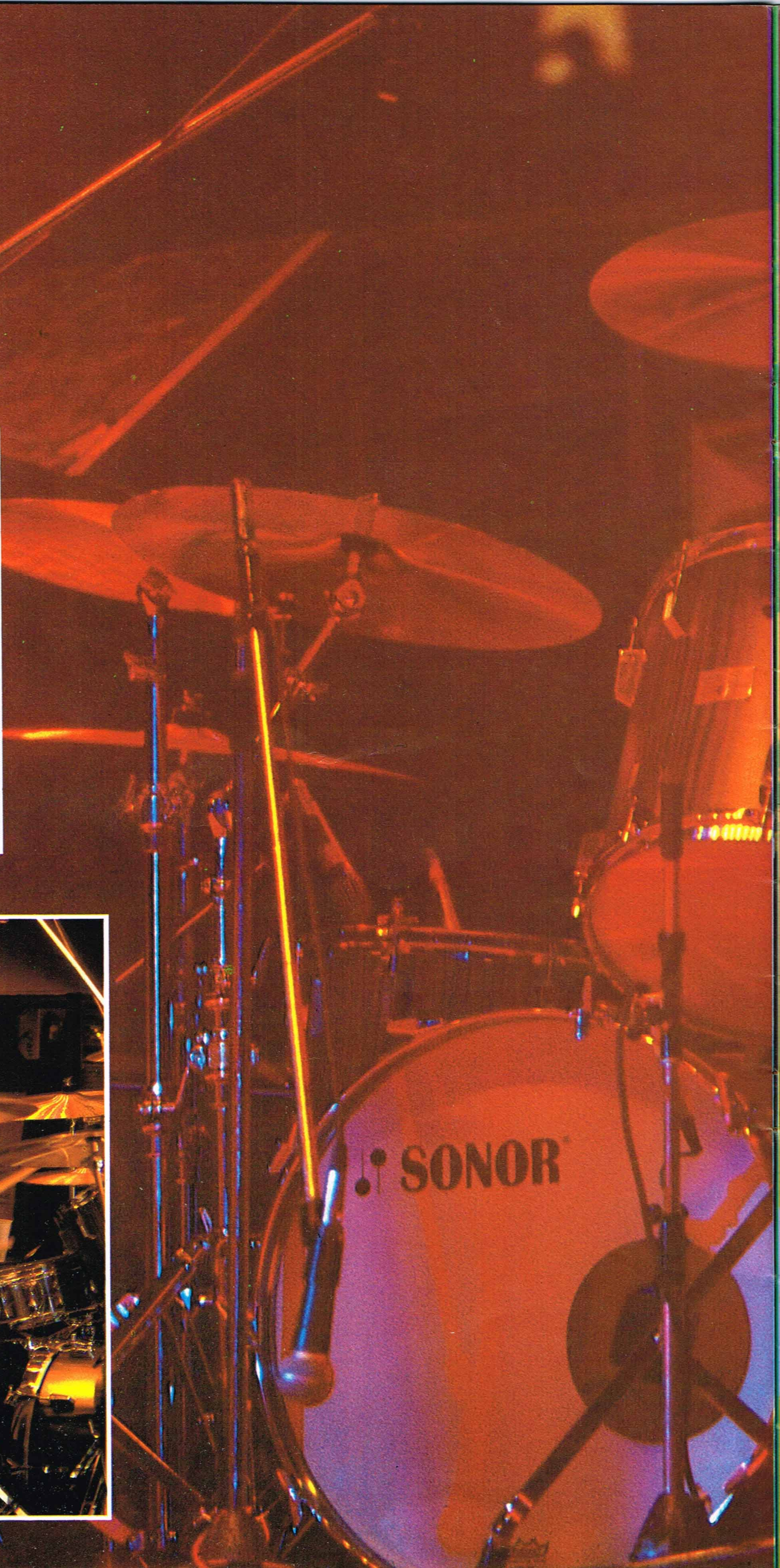
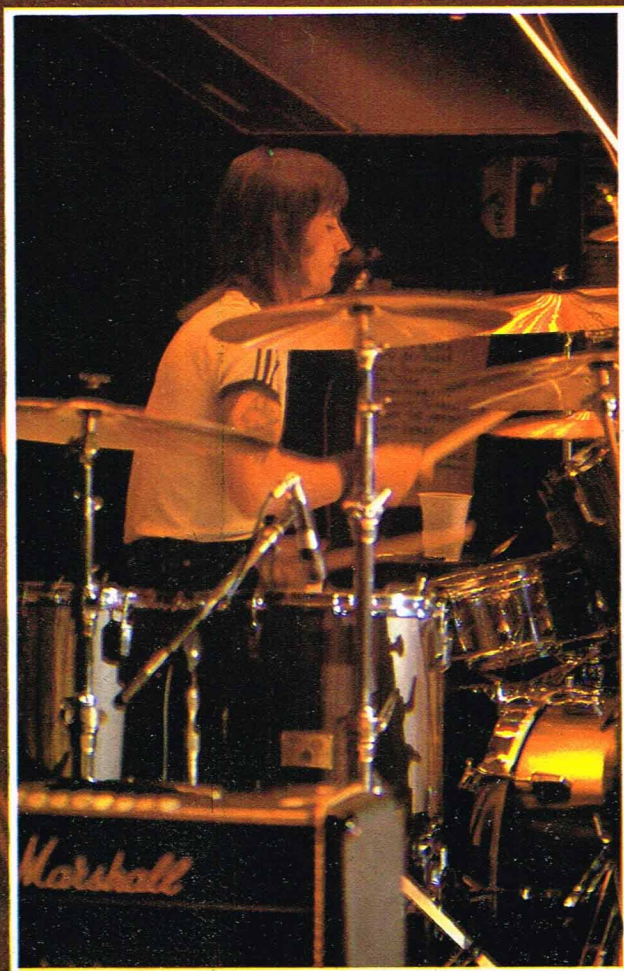
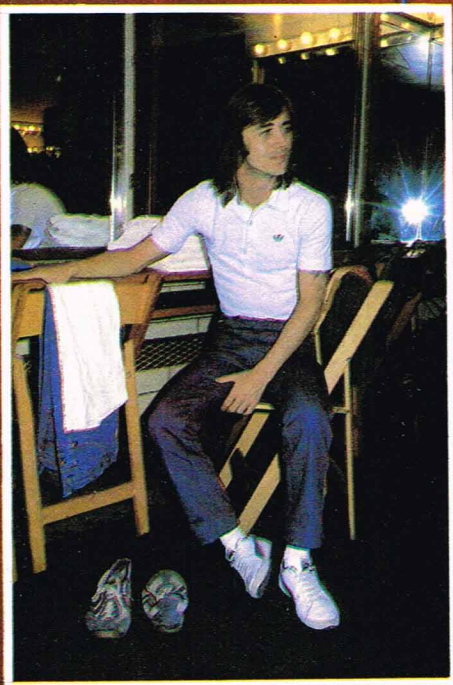
Angus Young



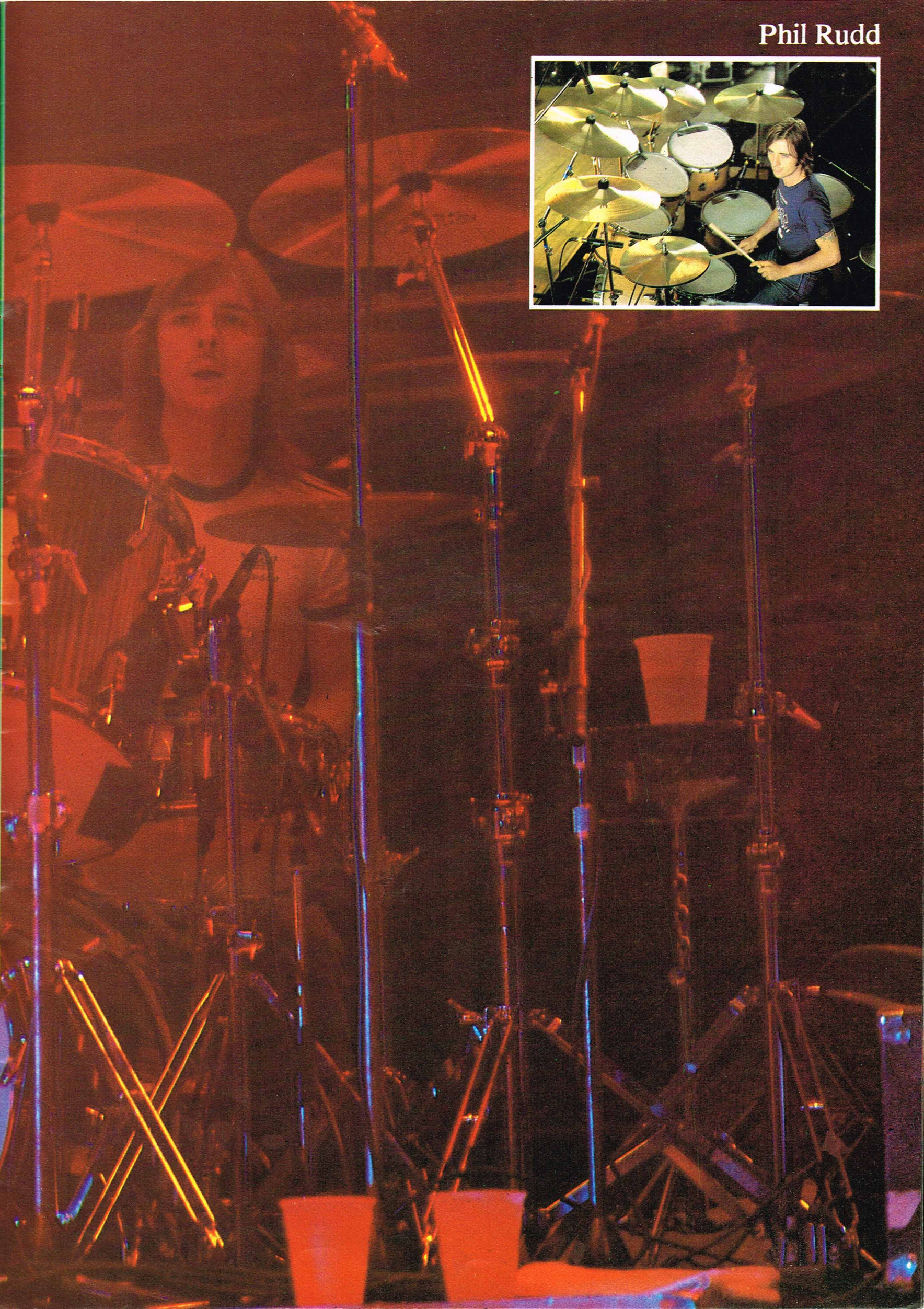
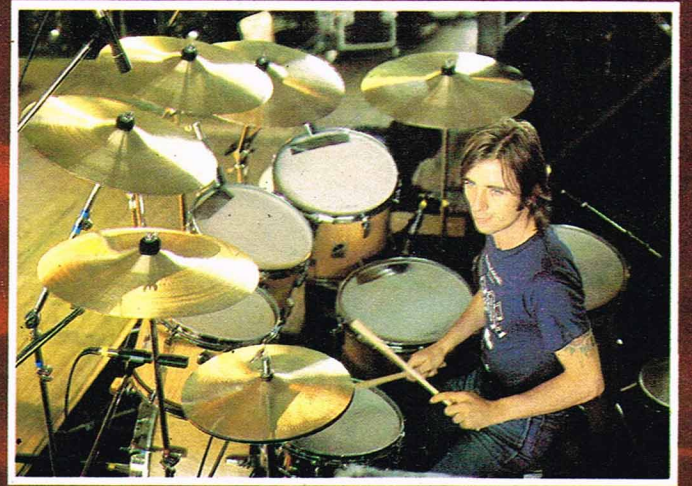


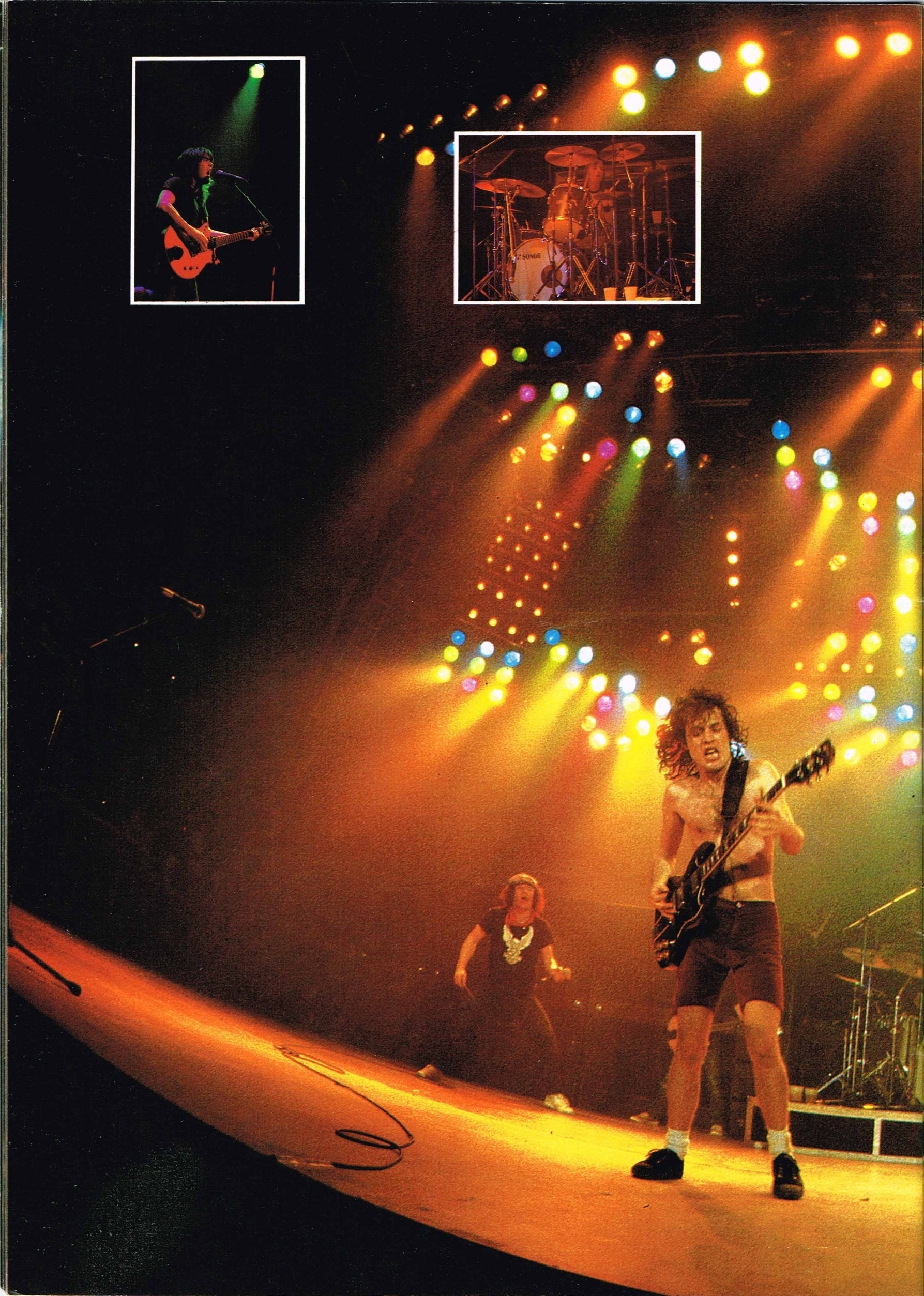
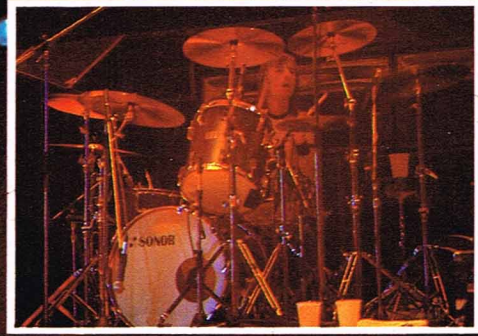
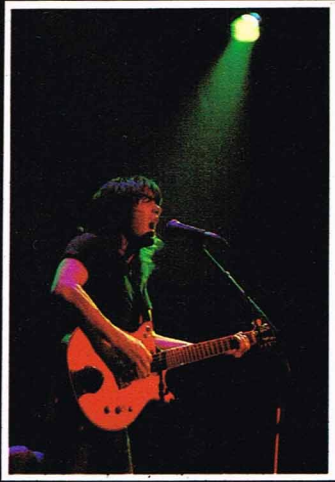
Brian Johnson

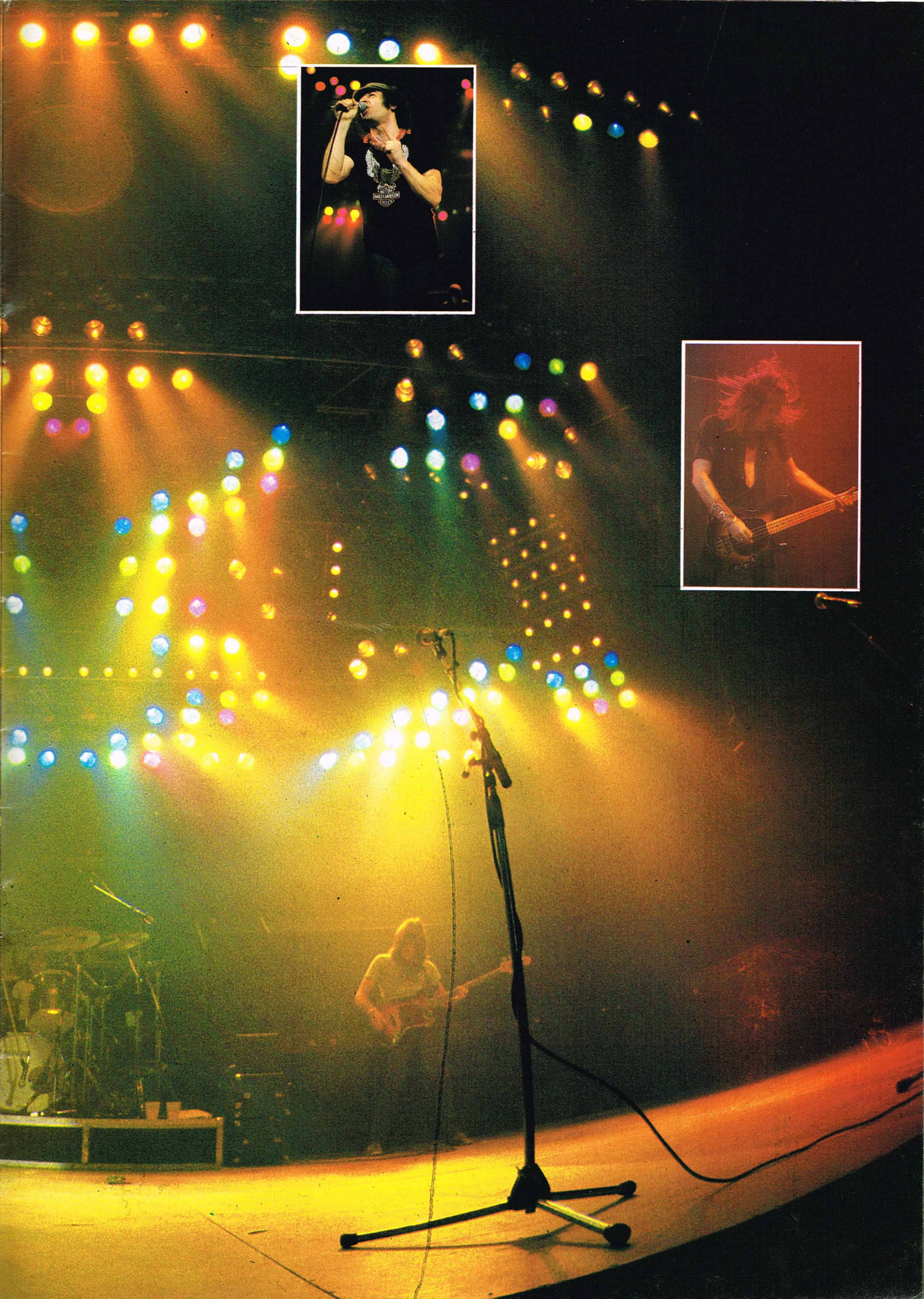
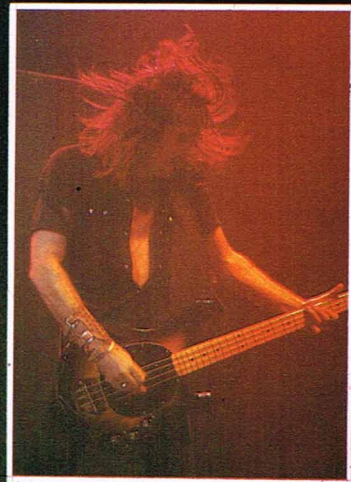
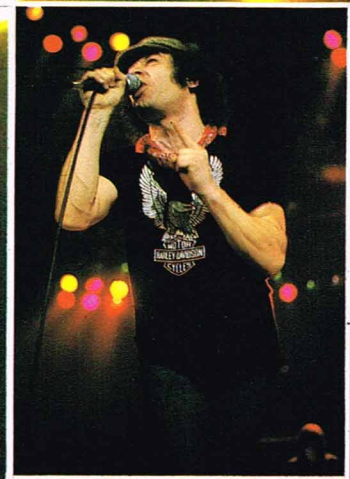




Phil Rudd







“For Those About To Rock”.



“Stand up and be counted for what you are about to receive. We are the dealers, gonna give you everything you need” —

“Me and Phil Rudd were talking the other day just before the gig as we were changing into the jeans and T-shirts that had been left out for us ready to wear on stage, and Phil goes: ‘Did ’ya have a good weekend, mate?’ Just like we were starting work and clocking on.”

“That’s what it’s like ten minutes before we go on, but as we’re walking up to the stage and you can hear them all, the roaring and that, I’m half scared and looking around for security guys who’re going to thump me cos they don’t recognise me and half feeling the tremendous buzz of the great reception we’re getting” — Malcolm Young

“I go into it every night scared as shit. Well, not *scared* exactly, but I know I’ve got to do it right. The night I go on and my guts aren’t churning is the time I know I’ll have a bad one cos I won’t really be caring” — Brian Johnson

“I always thought we could walk on and play and hold our own against any band — even when we first started I felt that. I don’t mean that I thought we would be a big thing but, well, I *have* to go out and feel confident.”

“I knew we would have a lot of trouble too, because of the way we are and cos a lot of people like you to bend to their way of thinking and we tried to avoid all that and do it our way, keeping things as simple as possible.” — Angus Young

“It’s all just a question of putting on a good show and the day we don’t is the time to say goodbye.”  
“But I think the band are still delivering the goods on stage, we’re not just getting up there and wanking, you know.” — Malcolm Young

“We can’t just sit on our arses and say the world owes us a living because we’ve paid our dues. Me, I think if I fluff a note I’m robbing the kids. You’re gonna pour it all on until you drop, so even if they hate you they can still say ‘At least they tried.’” — Angus Young

“I’ve had a lot of bumps and ups and downs along the way, but I wouldn’t change things — in fact, the only thing that disappoints me is the *bullshit* that a lot of people come out with. You get all these crap people, the ones who want to know us now who didn’t want to come near us when first started” — Angus Young



"I don't think any bastard knows who I am anyway, so I never have any trouble getting mobbed off-stage. And look at Brian, do you know what some hotel cleaner said to him the other day? She asked him if he was Neil Diamond, or his twin brother!" – Malcolm Young

"That was the final bleedin' insult! Kevin Keegan I wouldn't have minded, but bloody Neil Diamond . . . !" – Brian Johnson

"I'm lucky enough never to have to stand and queue or pay to see this band, cos I really enjoy listening to 'em. That's no bullshit, I'm really serious!" – Brian Johnson.

"Brian's gained a lot from just getting used to being on stage with us and working, cos it takes a long time to fit in, especially in his case cos he had very big shoes to fill and he had to walk on there and do it from virtually nothing." – Angus Young

"I'm really having a ball – and that's the truth. I'm really enjoying being in the band now, cos I'm not trying too hard like I was in the beginning, simply because I was out to prove I was worth being picked as I was. Now my whole life has settled down and I'm far more relaxed." – Brian Johnson, January 1982.

"The first time I met this lot, I really felt as though I could go out and have a pint with 'em and I wouldn't have to prove anything. Once you step inside the door and meet these lads, the bullshit stops right on the doorstep." – Brian Johnson, April 1980, a few days after he had taken on the job as AC/DC's new vocalist.

"I'm an out and out basic man and AC/DC are one of the best rock 'n' roll bands in the world, doing things just to the basics, you know.

"For me, you just canna whack rock 'n' roll, cos it just jusna tell any lies, knorrimean?" – Brian Johnson

"I suppose we try to keep doing things the way we always have – as unprofessionally as possible!

"We are known haters of all that slick professional shit, like telling stories to the audience between songs and so on. We'd much rather just get on with it". Angus Young.

"Whenever anyone suggests using this song or that song as a single I just cringe at the thought, cos 'Top Of The Pops' and those kind of shows are shit and I just can't see us competing with the likes of Des O'Connor or Cliff Richard to get on it." – Angus Young.

"The only image we've ever had it what we really are. We never cover up anything." – Angus Young, July 1979

"I've always had that walking and hopping thing on stage, cos I just can't play if I've got to stand still." – Angus Young.

"I like the bell cos it makes a brilliant sound and it was to fitting for the time we went through after Bon's death and 'Back In Black' and so on. It was all part of the situation at the time.

"Those cannons I'm not so sure about. If it was a real cannon out there and we could blow everyone's brains out, then that would be GREAT." – Malcolm Young.

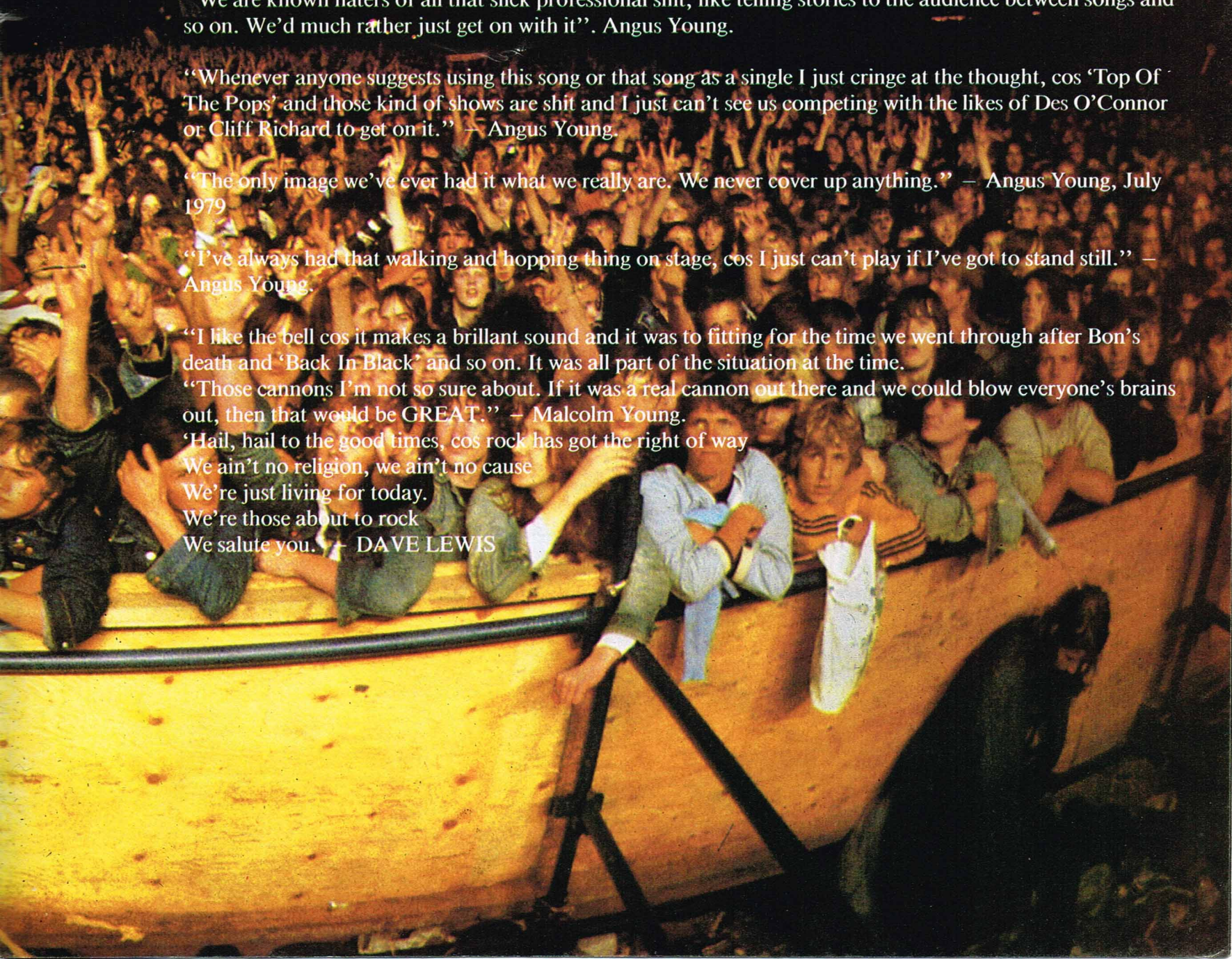
'Hail, hail to the good times, cos rock has got the right of way

We ain't no religion, we ain't no cause

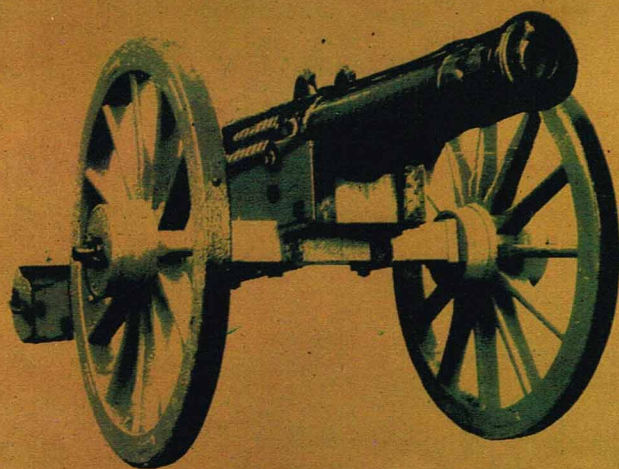
We're just living for today.

We're those about to rock

We salute you. – DAVE LEWIS

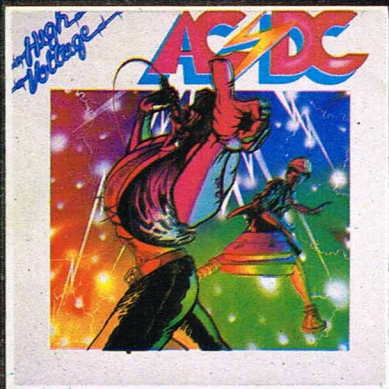


# AC/DC



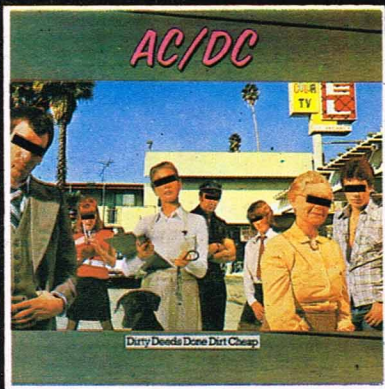
FOR THOSE ABOUT TO ROCK

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) K50851



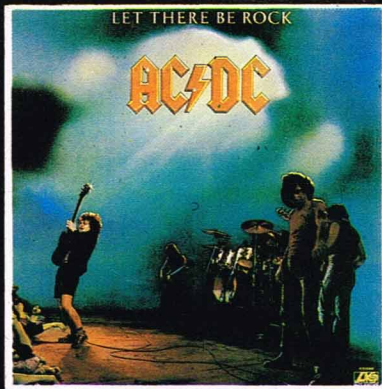
HIGH VOLTAGE

K50257



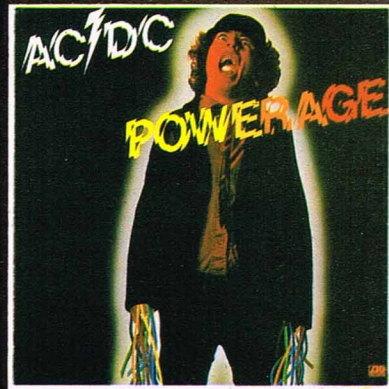
DIRTY DEEDS DONE DIRT CHEAP

K50323



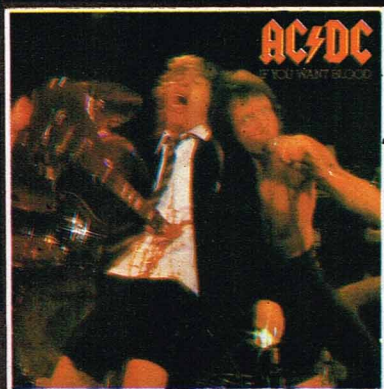
LET THERE BE ROCK

K50366



POWERAGE

K50483



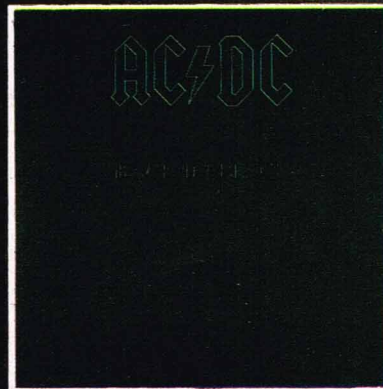
IF YOU WANT BLOOD

K50532



HIGHWAY TO HELL

K50628



BACK IN BLACK

K50735

ALL ALBUMS AVAILABLE ON CASSETTE



FOR THOSE WHO WORKED

TOUR MANAGER: Ian Jeffery

PRODUCTION MANAGER: Jake Berry

STAGE CREW: Robert "Plug" Usher Stage Amplifiers & Guitars  
Keith Evans Stage Amplifiers & Guitars  
Dick Jones Drums  
Steve Dove Drums

SECURITY: Wally Grove

SOUND SYSTEM: Malcolm Hill Associates, Hollingbourne, England  
Mike Scarfe Sound Engineer  
Martin Connolly Monitor Mixer

LIGHTING: Light & Sound Design, Birmingham, England  
Terry Lee Lighting Director

RIGGING: George Fairbanks, Ocean State Rigging, Providence, U.S.A.

TRUCKING: Trans Am Trucking, Suffolk, England.

TRAVEL: Brian Osborne, MCP Travel

BOOKING AGENCY: John Jackson At Cowbell

PROMOTER: Maurice Jones For M.C.P.

SPECIAL THANKS: Phil Carson, Perry Cooper, Daniel Urweider  
& everybody at Atlantic Records and W.E.A. International  
Marshall Amplification: Jim Marshall, Ken Brand, Mike Hill  
Sonor Drums: Oliver Link  
Gander & White Shipping: Ernie Glancy  
Packhorse Case Company: Pete, John & Steve  
Piaste Cymbals  
Dave Whitehouse, MCP

EFFECTS: Effects by La-Maitre  
Cannons By Luna-Tech Inc; Alabama, U.S.A.  
Operated by Mick Oram  
The Hells Bell was made by J. Taylor & Sons,  
Bell Founders, Loughborough

CATERING: Home Cookin

DESIGN & PHOTOGRAPHY: Robert Ellis

MERCHANDISER: Broken Arrow Productions

LITHOGRAPHY: Lindsey's Colour Service, England

AC/DC FAN CLUB: Bob & Sandra Munday  
c/o 18, Watson Close,  
Bury St. Edmunds,  
Suffolk, England (Please include self-addressed stamped envelope)

FOR THOSE WHO CAME We Thank You

WE SALUTE YOU

