

Sentences on AC/DC

by Anthony Elms

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1. AC/DC are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Repetitive choruses repeat repetitive choruses.
3. Irrational urges lead to new experience.
4. Classic Rock is essentially repetitive.
5. Irrational urges should be followed absolutely and logically.
6. If Angus Young changes his mind midway through the execution of the verse-chorus-verse he compromises the result and repeats past results.
7. Angus Young's will is secondary to the process he initiates from riff to song. His willfulness may only be ego.
8. When words such as rhythm, drink, black, satisfaction, love, or hell are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on AC/DC who would be reluctant to make rock that goes beyond the limitations.
9. The lyric and the riff are different. The former implies a general direction while the latter is the component. Riffs implement the lyric.
10. Riffs can be works of rock; they are in a chain of development that may eventually find some form. All riffs need not be made physical.
11. Riffs do not necessarily proceed in logical order. They may set one off in unexpected directions, but a riff must necessarily be completed in the mind before the next one is formed.
12. For each work of rock that becomes physical there are many variations that do not.
13. A work of rock may be understood as a conductor from AC/DC to the listener. But it may never reach the listener, or it may never leave AC/DC's practice space.
14. The words of Bon Scott or Brian Johnson to a "babe" or "honey" or "lady" or "girl" or "mama" or "woman" or "baby" or "squealer" or "Rosie" may induce a rockin' night, if they share the same urge.
15. Since no way is intrinsically superior to another, AC/DC may use any way, from a long way to the top (if you wanna rock 'n' roll) to a highway to hell, equally.
16. If words are used, and they proceed from urges about rock, then they are rock and not literature; numbers are not mathematics.
17. All riffs are rock if they are concerned with rockin' and fall within the conventions of rock.
18. One usually understands the rock of the past by applying the convention of the present, thus misunderstanding the rock of the past.
19. The conventions of rock are altered by works of rock.
20. Successful rock changes our understanding of the conventions by altering our perceptions.
21. Perception of urges leads to new urges.
22. AC/DC cannot quench its thirst for rock, and cannot satisfy it until it is complete.
23. AC/DC may misperceive (understand it differently from the artist) a work of rock but still be thunderstruck and set off in its own chain of headbanging by that misconstrual.
24. Dirty deeds are subjective.
25. AC/DC may not necessarily understand their rock. Their perception is neither better nor worse than that of Richard Meltzer.
26. AC/DC may perceive the rock of others better than their own.
27. The urge of a work of rock may involve the matter of the chorus or the process in which it is made.
28. Once the tone of the riff is established in Angus Young's mind and the final song structure is decided, the riff is carried out blindly. There are many side effects that Angus Young cannot imagine. These may be used as riffs for new songs.
29. The process is mechanical and should not be tampered with. It should run its course.
30. There are many elements involved in a work of rock. The most important are the most obvious.

31. If AC/DC uses the same riff in a group of songs, and changes the tempo, one would assume AC/DC's concept involved the tempo. Similarly, if AC/DC uses the same gender in a group of songs, and changes the terminology, one would assume AC/DC's desire involved the terminology.

32. Banal riffs cannot be rescued by beautiful execution.

33. It is difficult to bungle a good riff.

34. When AC/DC learn their craft too well AC/DC makes slick pop.

35. These sentences comment on rock, but are not rock and do not rock.