William Burroughs's *The Electronic Revolution*: The Evolution of the Cut-Up Technique as a Political Weapon

Alan Carmody

In a letter to Allen Ginsberg sent in 1955, William Burroughs claims that his novel *Naked Lunch* sketches 'the sick soul, sick unto death, of the atomic age' (Burroughs, 1994b, 255). In response to the discontent of the 'atomic age' Burroughs forges his own aesthetic arsenal that he will later claim supersedes the power of nuclear weapons. By using literature as a means to 'change fact' (Burroughs, 2010, 55), alter consciousness and 'make things happen' (Burroughs, 1994a, 32), Burroughs will, in 1970, come to realise techniques for attacking political opponents, creating 'fake news' and altering the course of the Cold War (Burroughs, 2005, 17). William Burroughs moves from forging aesthetic techniques aimed at carving out a niche for authentic subjectivity in the modern age to suggesting guerrilla methods for mass media control.

Many of Burroughs's generation grew up in the shadow of the bomb, but few could claim that they shared their *alma mater* with the nuclear weapon. In his youth, William Burroughs attended an expensive, private 'ranch' school in Los Alamos, New Mexico. Los Alamos would later play host to an even more famous guest: J. Robert Oppenheimer. It was here that Oppenheimer and his colleagues established the Manhattan Project, which developed the first atomic bomb. Of this Burroughs wrote: 'It seemed so right somehow' (qtd. in Miles, 2015, 133). Anxiety surrounding the potential for nuclear annihilation informs many works of the Beat Generation, including Burroughs's *Naked Lunch*. Famously, Gregory Corso's poem 'Bomb' is formatted to resemble the mushroom cloud that follows a nuclear explosion. Burroughs's mid-twentieth-century works track growing concerns over the proliferation of nuclear weapons while also focusing on the alternative means of engagement taking place between the vying superpowers. For instance, *Queer* articulates anxieties regarding the pursuit of mind control techniques by both the Soviet Union and the US. Here Burroughs discusses the potential of the powerful hallucinogenic drug 'yage' as a means to mind control: 'Automatic obedience, synthetic schizophrenia, mass-

produced to order. That is the Russian dream, and America is not far behind' (Burroughs, 2010, 81).

The cut-up technique can be imagined as an aesthetic approximation of the hallucinogenic intoxication experienced with drugs like 'yage' or LSD. As Burroughs states, '[the] use of consciousness-expanding drugs could show the way to obtain the useful aspects of hallucinogenic experience, without any chemical agent. Anything that can be done chemically can be done in other ways, with sufficient knowledge of the mechanisms involved' (Burroughs and Odier, 2008, 131). Burroughs's contradictory view of hallucinogenic drugs – as both 'consciousness-expanding drugs' and potential agents of mind control – informs his conception of the cut-up technique, which was initially viewed as an agent of liberation and only later, in *The Electronic Revolution*, regarded as a means towards mass control. Such contradictions remain fundamental to Burroughs's use of the cut-up technique and his attitude to writing more generally, where 'the written word was literally a virus' (Burroughs, 2005, 5) but also with the author viewing 'writing as inoculation' (Burroughs, 2010, 128). Writing, drugs, technology, weapons and the cut-up technique are, in Burroughs's view, means to both liberation and control. Burroughs's support for American citizens' right to possess firearms is emblematic of his belief that all sources of power should be freely available to the general populace. In *The Electronic Revolution* the 'cut-up technique' is suggested as a weapon, freely available, that is perhaps more effective than nuclear weapons. While Burroughs espouses explicit anti-democratic sentiment,[1] his writing, even at its most antagonistic, functions to provide the reader with tools to survive and prosper in the modern era.

The Electronic Revolution aims to situate the battleground for geo-political dominance in the consciousness of the individual. This essay explains the development of the cut-up technique, assessing its use across Burroughs's career. It then analyses Burroughs's *The Electronic Revolution*: a text that explains how 'the cut-up technique' can be applied outside the realm of literary production and used as a psychological and political weapon to hack the mass media. The article will examine Burroughs's

---

[1] 'Democracy is cancerous and bureaus are its cancer' (Burroughs, 1966, 134).

'cut-up technique' as both a creative and political tool. Unlike representative artforms, the 'cut-up' does not describe things that have happened but is designed to make things happen. The history of Burroughs's adoption of the cut-up method shows how his writing aims to blur the lines that separate fact from fiction, magic from technology and aesthetics from politics. The radical techniques described in *The Electronic Revolution* are markedly similar to those used by individuals and groups who exploited social media platforms and their data-rich, algorithm dependent architecture, helping to cause the biggest political upsets of the twenty-first century. Burroughs and his cut-up technique foreground the malleable nature of reality. These aesthetic theories and practices, when adapted to social media platforms have the potential to alter the course of history, just as Burroughs envisioned.

The 'cut-up technique', used by William Burroughs and a number of his Beat generation peers such as Gregory Corso, Brion Gysin and Sinclair Beiles, primarily involves cutting up one or more printed texts and recombining these textual fragments to form new texts. As Burroughs explains: '[The] cut-up method consists of cutting up pages of text and re-arranging them in montage combinations' (Burroughs, 1985, 61). Below is an example of one of Burroughs's first cut-up texts:

> There seemed little doubt, however, that Mr Eisenhower said 'I weigh 56 pounds less than a man', flushed and nodded curtly. Asked whether he had had a fair trial he looks inevitable and publishes: 'My sex was an advantage.' He boasted of a long string of past crimes high-lighted by a total eclipse of however stood in his path when he re-did her apartment (Burroughs, 1980, 7–8).

This text is largely produced from cut-up newspaper articles, combining a number of unrelated stories into one disjointed text. Burroughs argues that anyone who reads a newspaper does this already – unconsciously cutting across columns into other articles and news stories – but normative modes of cognition filter out these spontaneous 'cut-up' readings (Burroughs and Gyson, 1978, 4–5). Normative modes of cognitive behaviour censor the random and diffuse nature of everyday experience in order to make sense of the world. The cut-up technique aims to focus attention on the raw, unformatted data of experience prior to its ordering by cognition. Burroughs's

goal is to foreground the creativity of consciousness. For Burroughs, if consciousness creates reality then 'Nothing is true [and everything] is permitted' and, therefore it is possible to reconceptualise and augment our realities (Burroughs and Ginsberg, 1963, 60).

In his early 'cut-ups' Burroughs is already using the technique on media sources in order to attack the political status quo and the conservative modes of consciousness that sustain it. Burroughs states that '[the] word of course is one of the most powerful instruments of control as exercised by the newspaper and images as well, there are both words and images in newspapers… Now if you start cutting these up and rearranging them you are breaking down the control system' (Burroughs and Odier, 2008, 41). As suggested here, 'the cut-up technique' can be applied to other mediums, such as photography, audio tape and film reels – indeed, the technique has its origins in the visual arts and techniques such as collage. While the 'cut-up technique' is primarily associated with Burroughs, it was discovered[2] by Brion Gysin at the '"Beat Hotel" at 9 Rue Gît-le-Cœur in the Latin quarter of Paris' in 1959 (Miles, 2015, 898– 906). Describing the 'cut-up technique', Burroughs writes that 'in 1959 Brion Gysin said that writing is fifty years behind painting and applied the montage technique to writing – a technique which had been used in painting for fifty years' (Burroughs, 1985, 61). Burroughs first sought to directly apply this visual arts technique to the medium of literary writing with various degrees of success.

The 'cut-up technique' is an aleatory method that introduces random factors into literary composition, upsetting the grammatical, spatial and temporal structures of writing. The creator of the 'cut-up' cannot foresee the outcome of her artistic endeavour and thereby becomes the audience for her own creation. The resulting message of the 'cut-up' can be interpreted psychologically, as a report from the unconscious, or parapsychologically, as a form of telepathic communication, as information from the future or a communiqué from an occult realm. As a literary technique, the cut-up simultaneously demands and denies interpretation and comprehension. Oliver Harris writes that 'the cut-up process is future-oriented, in the

---

[2] Or rediscovered, as a variation of the 'cut-up' method had been used by Tristan Tzara in the 1920s.

sense that cutting up pre-existent texts reverses the sequence that is axiomatic to mimesis, so that the sign creates its referent; production replaces reproduction, and meaning becomes contingent, a coded message awaiting the "intersection point" that will decipher it' (Harris, 2004, 178). The original aim of Burroughs and his fellow early adopters of 'the cut-up method' was to disrupt common linguistic patterns as a means of breaking out of psychological, cultural and ideological control which they perceived as being built into language. This is what Burroughs describes as 'the word virus':

> The Word is literally a virus, and it has not been recognised as such because it has achieved a state of relatively stable symbiosis with its human host… But the Word clearly bears the single identifying feature of virus: it is an organism with no internal function other than to replicate itself (Burroughs, 1985, 47).

Burroughs's position here is similar to Adorno's, who states, '[words]… once uttered, take on a life of their own, bringing woe on anyone who goes near them. They form a zone of paranoiac infection' (Adorno, 2010, 138). In Adorno's estimation words become infectious '[in] an all-embracing system [where] conversation becomes ventriloquism' (137). Language in such a society structures it to the point where dissent becomes ungrammatical and therefore unthinkable. Burroughs uses the 'cut-up technique' to sabotage this linguistic hegemony and break out of the semantic cocoon of modern society: what Burroughs calls the 'reality film' (Burroughs, 1964, 15). The 'cut-up' succeeds by challenging the mainstream modes of cognition that create 'reality'.

Burroughs also believes that 'cut-up' texts accurately reflect how the mind functions: 'consciousness is a cut-up' (Burroughs, 1985, 61). Furthermore, for Burroughs the cut-up is a more faithful representation of phenomenal experience. The 'cut-up':

> would be actually closer to the facts of perception than would, say, a sequential narrative. For example, you walk down the street. You see it and you put it on canvas. That's what they did first. But that's not how you really see it or remember it. It's more jumbled. There are the street signs and the vendors and the houses and people walking. You don't see them like a photograph. You look at diverse images. Painting it

that way is montage. I merely applied it to writing. So there's nothing very new there (qtd. in Kramer, 1981, 96).

Like the stream of consciousness technique employed by authors such as James Joyce, the 'cut-up' method attempts to more accurately reflect consciousness and reality. However, for Burroughs the 'cut-up' not only reflects these but has the ability to predict future events:

> I've made many cut-ups and then later recognized that the cut-up referred to something that I read later in a newspaper or in a book, or something that happened… Perhaps events are pre-written and pre-recorded and when you cut word lines the future leaks out. I have seen enough examples to convince me that the cut-ups are a basic key to the nature and function of words (Burroughs and Odier, 2008, 32).

The 'cut-up technique' revealed to Burroughs the all-encompassing power of language. Burroughs views the 'cut-up technique' as a means to literally hack the system of language and its ability to control the individual and future events. The cut-up technique, Burroughs argues, is thus both a method for revealing the power of the collective linguistic unconscious and a means towards achieving unconscious control over others:

> The original purpose of scrambling devices was to make the message unintelligible without the unscrambling code. Another use for speech scramblers could be to impose thought control on a mass scale. Consider the human body and nervous system as unscrambling devices... Remember that when the human nervous system unscrambles a scrambled message this will seem to the subject like his very own ideas which just occurred to him, which indeed it did…In most cases he will not suspect its extraneous origin. That is the run of the mill newspaper reader who receives the scrambled message uncritically and assumes that it reflects his own opinions independently arrived at. On the other hand, the subject may recognize or suspect the extraneous origin of voices that are literally hatching out in his head (Burroughs and Odier, 2008, 297).

The power of 'the cut-up technique' as a means towards psychological control of others lies in its ability to make its targets believe that they have spontaneously come

to conclusions that have been introduced to them extraneously. The target of this form of 'cut-up' coercion is like the cyborg and '[what] makes this figure so tragic is the extent to which he has been programmed to believe in his own autonomy' (Plant, 1997, 99). The 1992 film Baraka, directed by Ron Fricke, contains an example of the 'cut-up' method being used in this way. In one section, footage of eggs and chicks on conveyor belts is spliced together with images of human beings on escalators in subway stations: the implication 'literally hatching' out of the viewer's head is that the fate of modern humans is that of battery chickens. The need to unscramble data means that the viewer feels as though they have freely come to conclusions that have been written in advance.

The works that William Burroughs produced in the two decades after *Naked Lunch* (1959) heavily employed the cut-up technique. While Burroughs obsessively used the cut-up method in the production of his novels throughout the 1960s and 1970s, he later came to regret his overzealous adoption of it (Acker, 1988). One of the first cut-ups that Brion Gysin produced revealed the message 'It is impossible to estimate the damage', which Oliver Harris suggests answers the question, 'What will be the effect of the cut-up project?' (Harris, 2004, 175). It is indeed 'impossible to estimate the damage' that the cut-up had on the quality of Burroughs's literary output and its corresponding critical reception: 'for many critics, Burroughs's use of the cut-up technique… was proof that his writing could no longer be interrogated for objective meaning or structure' (Murphy, 1997, 10).[3] However, the effects of the cut-up method as 'A Project for Disastrous Success' has potential outside literature and the arts (Burroughs and Gysin, 1978, 2).

In *Minutes to Go* Burroughs anticipates the wide-ranging potential of the 'cut-up' method: 'As to the distant future say 100 years Dr. Stanley sees the entire DNA code being cracked "We will be able to write out the message that is you"' (Burroughs, 1960, 61). Here Burroughs suggests that the cut-up method can be applied as readily to genetic code as to the written word. For Burroughs, the cut-up method was a means towards empowerment: that it is not just a way to break out of control systems, but a

---

[3] Burroughs was aware of this problem and complained that, 'if you apply montage method to writing, you are accused of promulgating a cult of unintelligibility' (Burroughs, 1985, 61).

method for creating new ones. Given that, in the realm of the cut-up, 'Nothing is true [and everything] is permitted', one can remake reality according to one's own desires. While Albert Camus writes that, '[if] we believe in nothing, if nothing has any meaning and if we can affirm no values whatsoever, then everything is possible and nothing has any importance', Burroughs's view is completely opposite (Camus, 1971, 7). Atheism, nihilism and the aleatory power of the 'cut-up method' allow for the possibility of mythic belief becoming a radical form of self-creation which in turn involves forging new realities. Burroughs aim for the cut-up involves seizing the means of cognitive and epistemological production in order to create new realities. Michael Hardt and Antonio Negri's state that the 'real revolutionary practice refers to the level of *production*. Truth will not make us free, but taking control of the production of truth will' (156). The cut-up is thus envisioned as a means for creating new truths, new forms of consciousness and new realities.

In his extended essay *The Electronic Revolution* (1970), Burroughs provides practical advice for applying the cut-up to everyday life using media technology. Burroughs describes how cameras and tape-machines can be used to attack businesses, politicians and the public in general. This method involves taking photographs, making tape recordings and playing these recordings back on location. Applying the cut-up method as an occult weapon, Burroughs reports some uncanny results. Simply using a camera and tape machine, Burroughs believes he helped to close down London's first espresso café, the Moka Bar:

'Reason for operation was outrageous and unprovoked discourtesy and poisoned cheese cake'

Now to close in on The Moka Bar. Record. Take pictures. Stand around and they know it.

'You boys have a rep for making trouble. Well come on out and make some. Pull a camera breaking act and I'll call a Bobby. I gotta right to do what I like in the public street.'

If it came to that I would explain to the policeman that I was taking street recordings and making a documentary of Soho. This was after all London's First

Expresso Bar was it not? I was doing them a favor. They couldnt say what both of us knew without being ridiculous… (Burroughs, 2005, 11).

After Burroughs's cut-up attack, strange occurrences began to happen at the Moka Bar. Fights broke out, fires started and eventually it closed down[4] (11). Similar attempts at psychic warfare targeting the London Scientology Headquarters had mixed results. While Burroughs believes his experiments caused the scientologists to change their location (10), further attempts to remove them from their new location had no effect and a branch of the Church of Scientology remains at 68 Tottenham Court Road to this day (Miles, 2015, 1306).

The Electronic Revolution also outlines other forms of 'cut-up' guerrilla warfare. One technique involves playing an audio recording of a riot on location at a public event in order to cause a riot (13). The book also describes methods for attacking political opponents, suggesting splicing together audio of a politician's speeches with recordings of sex acts, disdainful voices, coughs and sneezes. These recordings, when played back over mass media networks would, Burroughs suggests, make that politician immediately unpopular (13). Furthermore, Burroughs's offers instructions on how to make fake news:

you scramble your fabricated news in with actual news broadcasts. You have an advantage which your opposing player does not have. He must conceal his manipulations. You are under no such necessity. In fact you can advertise the fact that you are writing the news in advance and trying to make it happen by techniques which anybody can use. And that makes you NEWS' (17)

In a reflexive move, Burroughs creates his own 'fake news' in the opening section of *The Electronic Revolution*:

---

[4] Hardy Cabell described similar results when he and Burroughs used a tape recorder to attack a Greek delicatessen in Boulder, Colorado. Much to Cabell's surprise, he reports, on playback of the tape recording in situ, fights broke out in the kitchen and the owner began arguing with staff and customers. One of the waitresses reported that the owner had just gone crazy for no reason. 'I told you it would work!', Burroughs said to Cabell. 'Now, aren't you glad we didn't take photos, too?' (Miles, 2015, 1399).

> Doktor Kurt Unruh von Steinplatz has put forward an interesting theory as to the origins and history of this word virus. He postulates that the word was a virus of what he calls biologic mutation effecting a biologic change in its host which was then genetically conveyed. One reason that apes cannot talk is because the structure of their inner throats is simply not designed to formulate words. He postulates that alteration in inner throat structure were occasioned by a virus illness… (Burroughs, 2005, 5–6).

'Doktor Kurt Unruh von Steinplatz' along with his theories are in fact Burroughs's inventions. As Burroughs suggests in an essay entitled 'The Fall of Art', the purpose of writing is not that of representational art, which creates an image of reality, rather the 'purpose of writing is to make it happen' (Burroughs, 1985, 61). Burroughs's identifies that, 'the Beats wrote a world-wide cultural revolution' and, furthermore, '[what] we call art… is magical in origin' (61). *The Electronic Revolution* attempts to provide its readers with a magical means – the cut-up technique – towards gaining similar powers.

The Electronic Revolution opens up a dialogue between technology and the occult, demonstrating that '[any] sufficiently advanced technology is indistinguishable from magic' (Clarke, 2000, 65). However, Burroughs's instincts at the time of writing *The Electronic Revolution* appear to have been far ahead of the available technology. Despite this, the chaotic form of the 'cut-up' matches well with how digital media is produced and consumed. In the mind of the user, the apparently arbitrary structure of the 'newsfeed' of various social media platforms is unconsciously unscrambled, whereby a reading of this digital 'cut-up' can 'seem to the subject like his very own ideas which just occurred to him' (Burroughs and Odier, 2008, 297). Furthermore, the apparently 'cut-up' structure of the social media 'newsfeed' is frequently controlled by advertisers and other parties who have paid to not only gain access to social media users' 'newsfeeds', but also to have their campaigns finely tailored based on the data that social media users often unwittingly provide to their chosen social media platforms. Social media functions like 'junk [heroin] … the ideal product... the ultimate merchandise. [...] The junk merchant does not sell his product to the consumer, he sells the consumer to his product. He does not improve and simplify his merchandise. He degrades and simplifies the client' (Burroughs, 1966, xxxix). As Aral Balkan states, '[there] are only two professions that call the people who use their products "users".

One is drug dealers, the other is us [software developers]' (qtd. by Gilroy-Ware, 2017, 74). However, this degradation of users may have some practical end. As Burroughs suggests in *The Electronic Revolution*, the type of mass control enabled by the application of the cut-up technique to the mass media may lead to the end of war itself.

The Electronic Revolution details how the cut-up technique can be used to create 'fake news broadcasts' (Burroughs, 2005, 17) suggesting 'cut/up techniques could swamp the mass media with total illusion' (18). Burroughs foresees that using media manipulation as 'weapons that change consciousness' (35) is the new frontier in the Cold War and could be used as an alternative to the atomic bomb:

> That is what this revolution is about. End of game. New games? There are no new games from here to eternity.'
> END OF THE WAR GAME (36).

The only thing we have to lose by ending 'THE WAR GAME' is our minds, which instead will be fought over in the virtual domain of electronic media. It seems apparent that the end result of Burroughs's compulsive transgressions is the end of the possibility of transgression itself.

Despite the deterministic potential of the 'cut-up technique' outlined in *The Electronic Revolution*, transgression remains a possibility for Burroughs. In his essay 'The Limits of Control', Burroughs writes:

> words are still the principal instruments of control. Suggestions are words. Persuasions are words. Orders are words. No control machine so far devised can operate without words, and any control machine which attempts to do so relying entirely on external force or entirely on physical control of the mind will soon encounter the limits of control (Burroughs, 1985, 116).

Since control requires language to function and language is subject to critical analysis and interpretation it is both the site of historical oppression and the source of subjective freedom. 'Control' in Burroughs's estimation requires participation on the part of those controlled:

> A basic impasse of all control machines is this: Control needs time in which to exercise control. Because control also needs opposition or acquiescence; otherwise it ceases to be control. I control a hypnotized subject (at least partially); I control a slave, a dog, a worker; but if I establish complete control somehow, as by implanting electrodes in the brain, then my subject is little more than a tape recorder, a camera, a robot. You don't control a tape recorder — you use it. Consider the distinction, and the impasse implicit here. All control systems try to make control as tight as possible, but at the same time, if they succeeded completely, there would be nothing left to control. Suppose for example a control system installed electrodes in the brains of all prospective workers at birth. Control is now complete. Even the thought of rebellion is neurologically impossible. No police force is necessary. No psychological control is necessary, other than pressing buttons to achieve certain activations and operations (Burroughs, 1985, 116).

What is established here is akin to Lacan's interpersonal concept of desire: 'Man's desire is the desire of the Other' (Lacan, 2009, 235). In other words: 'Desire full stop is always the desire of the Other. Which basically means that we are always asking the Other what he desires' (38). In Burroughs's novel *Queer*, desire is simply another name for control. Early in the novel Lee describes his desire as 'an amoeboid protoplasmic projection, straining with a blind worm hunger to enter the other's body, to breathe with his lungs, see with his eyes, learn the feel of his viscera and genitals' (Burroughs and Harris, 2008, 36). In other words, desire is always the desire to control the desire of the Other: to become their desire. What is established in *Queer* is that 'control', like desire, requires a resistant Other. As Burroughs writes, '[when] there is no more opposition, control becomes a meaningless proposition. It is highly questionable whether a human organism could survive complete control. There would be nothing there. No persons there' (Burroughs, 1985, 117). However, 'The Limits of Control' also articulates Burroughs's fear that technological and psychological advancements, particularly if they remain secret and the preserve of the rich and powerful, could achieve heretofore unimaginable levels of societal control (118–120). If control systems can construct and interpellate the desires of its subjects, 'Control' may become complete control.

Burroughs's conception of control thus has its basis in his experience of interpersonal, sexual desire. Having established this in *Queer*, Burroughs invents many terms such as 'word virus' and 'control addict' to represent how the line dividing self and Other is difficult to ascertain. This relationship can be regarded as parasitic, where 'parasites occupy a complex position between inside and out, neither wholly supplementary nor essential to the subject' (Melley, 47). Burroughs's influence on modern western culture is similarly parasitic. As Graham Caveney observes, Burroughs is 'a disc jockey of the word, sampling and restructuring the languages that society speaks. Small wonder then that his novels can be reified without being read – his work already exists all around us, his material constantly affecting us almost by a kind of osmosis' (18). Like the parasite, Burroughs's influence can be regarded as benign, benevolent and destructive, but there is no denying its force. Burroughs spoke about the prescient power of the 'cut-up technique' and its ability to cut through spatial and temporal structures, and the 'cut-up technique' similarly intersects with a digital age that was only coming into being at the time of Burroughs's death in 1997. When encountering Burroughs's *The Electronic Revolution* in the time of 'fake news', electronic media and the re-emergence of Cold War tensions, it can be difficult to tell who is reading whom.

Works cited

Acker, Kathy (1988), 'Kathy Acker Interviews William S. Burroughs – Part 2/3', *YouTube*, N.p., web, 26 November 2017.

Adorno, Theodor W. (2010), *Minima Moralia*, London: Verso.

Burroughs, William, and Allen Ginsberg (1963), *The Yage Letters*, San Francisco: City Lights Books.

Burroughs, William, and Brion Gysin (1978), *The Third Mind*, New York: Viking Press.

Burroughs, William, and Daniel Odier (2008), *The Job*, London: Penguin.

Burroughs, William, and Oliver Harris (2008), *Junky: The Definitive Text of Junk*, London: Penguin Books.

Burroughs, William, and Oliver Harris (2010), *Queer: 25th Anniversary Edition*, London: Penguin Books.

Burroughs, William, et al. (1960), *Minutes to Go*, Paris: Two Cities Editions.

Burroughs, William (1966), *Naked Lunch*, New York: Grove Press.

Burroughs, William (1964), *Nova Express*, New York: Grove Press.

Burroughs, William (1994a), *Painting & Guns*, Madras: Hanuman Books.

Burroughs, William (1985), *The Adding Machine*: Collected Essays, London: John Calder.

Burroughs, William (2005), *The Electronic Revolution*, Ubu Classics, web, 9 December 2015.

Burroughs, William (1994b), *The Letters of William S. Burroughs, 1945 to 1959*, London: Picador.

Camus, Albert (1971), *The Rebel*, Harmondsworth: Penguin.

Caveney, Graham (1998), *The 'Priest', They Called Him: The Life and Legacy of William S. Burroughs*, London: Bloomsbury.

Clarke, Arthur C. (2000), *Profiles of The Future*, London: Phoenix Press.

Connor, Steven (2004), *Dumbstruck: A Cultural History of Ventriloquism*, Oxford: Oxford University Press.

Fricke, Ron (1992), *Baraka*. Magidson Films.

Gilroy-Ware, Marcus (2017), Filling the Void: Emotion, Capitalism and Social Media, London: Repeater, Kindle Edition.

Hardt, Michael, and Antonio Negri (2011), *Empire*, Charlesbourg, Québec: Braille Jymico Inc.

Harris, Oliver (2004), 'Cutting Up Politics', in D. Schneiderman and P. Walsh (eds.), *Retaking the Universe: William S. Burroughs in the Age of Globalisation*, London: Pluto Press, pp. 175–202.

Heidegger, Martin (1971), *Poetry, Language, Thought*, New York: Harper Collins.

Kramer, John C. (1981), 'William Burroughs – A Sketch', *Journal of Psychoactive Drugs*, 13:1, pp. 95–97.

Lacan, Jacques (2009), *My Teaching*, London: Verso.

Lacan, Jacques (1998), *The Four Fundamental Concepts of Psychoanalysis: The Seminar of Jacques Lacan XI*, New York: Norton.

Marks, John (1992), *The Search for the Manchurian Candidate: The CIA and Mind Control*, New York: W.W. Norton.

Melley, Timothy (2002), 'A Terminal Case: William Burroughs and the Logic of Addiction' in *High Anxieties: Cultural Studies in Addiction*, ed. Janet Farrell Brodie and Marc Redfield, Berkley and Los Angeles: University of California Press, pp. 38–62.

Miles, Barry (2015), *Call Me Burroughs: A Life*, New York: Twelve, Kindle edition.

Mottram, Eric (1977), *William Burroughs: The Algebra of Need*, London: Boyars.

Murphy, Timothy S. (1997), *Wising Up the Marks: The Amodern William Burroughs*, London: University of California Press.

Plant, Sadie (1997), *Zeroes and Ones: Digital Women + the New Technoculture*, New York: Doubleday.