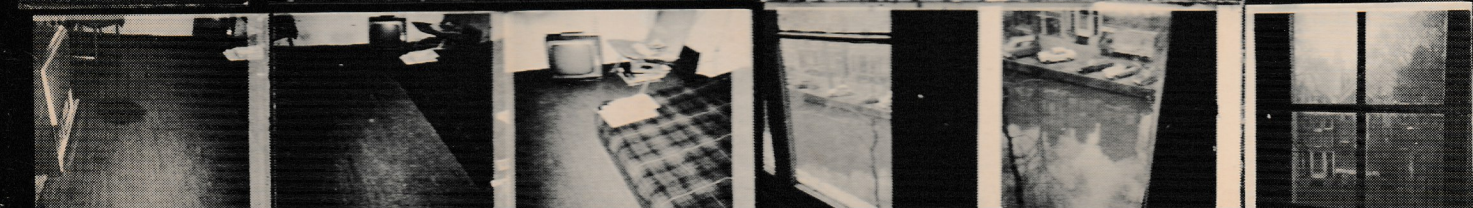


AMSTERDAM I



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THE JOB - Interview with WILLIAM BURROUGHS

'It is necessary to travel. It is not necessary to live' — inspired early navigators in 19th. space is new frontier. regions literally unthinkable in verbal terms.

'To travel in space you must leave the old verbal garbage behind: God talk, country talk, mother talk. You must exist with no religion, no country, no allies, you must learn to live alone in silence.

MANY ROADS TO SPACE - TO ACHIEVE COMPLETE FREEDOM FROM PAST CONDITIONING IS TO BE IN SPACE.

Novelistic form outmoded future — people read only illustrated books and magazines — or abbreviated form of reading matter.

To compete with T.V. and photo magazines, writers will have to develop more precise techniques producing same effect on reader as a lurid action photo.

WRITING 50 YEARS BEHIND PAINTING!

Painter can touch and handle his medium — writer does not know what words are. Painters handling medium led to montage techniques 60 yrs ago.

Hope extension of cut up techniques will lead to precise verbal experiments giving new dimension to writing. Could lead to a precise science of words and show how certain word combinations produce certain effects on the human nervous system.

Tape-recorder cut-up-recording some material and then cutting in passages at random — the words are wiped off the tape where these cut-ins occur — so get interesting juxtapositions.

Do not simply get random juxtapositions of words, they mean something and often refer to some future event. 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 cut-ups are a basic key to the nature and function of words.

TAPES — simultaneous, echoes, speed-ups, slow-downs, playing 3 tracks at once.

Concept of simultaneity cannot be indicated on printed page except very crudely through use of columns, and then reader must follow one column at a time — we're used to reading from left to right & then back. This conditioning is not easy to break down.

Man in a black tuxedo, standing a little apart, in profile.

He set his empty champagne glass down, on the white wrinkled cloth.

His legs slightly apart, his right hand resting on the leather holster of his revolver, against a deep.

A black alligator purse hung from one arm, and she wore black alligator pumps.

One hand clutched the back of the other, and she held them but pressed against her waist.

His skin has a glossy sheen and freshness, a tinge of pink under the white.

He has one hand extended. It remains suspended about six inches from the brimming glass.

Thin black silk of the clinging dress — several series of tiny divergent creases: at the top of the thighs, at the waist over the breasts, at the armpits.

His right shoulder drawn back and his left hand resting on the right arm of the chair.

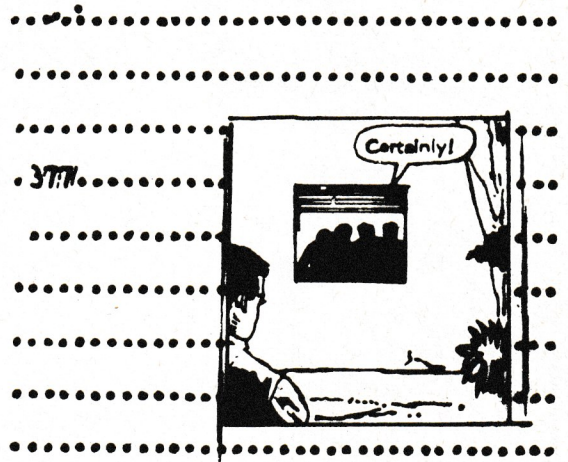
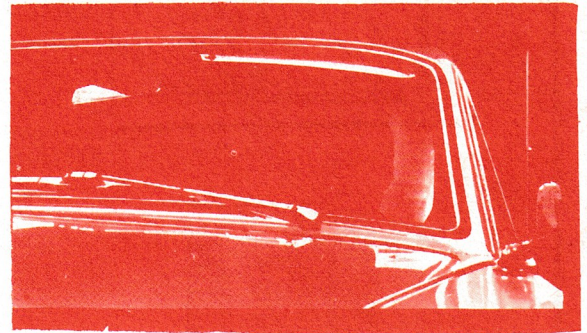


Image on artists retina - never was one image but endless succession of innumerable images as the painter scanned the landscape in front of him, and these images sent a complex pattern of impulses through optic nerve to the brain.