

“I WAS IN A POSITION TO DISMANTLE IT”: INDUSTRIAL MUSIC
APPROPRIATIONS OF WILLIAM S. BURROUGHS

by

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DEDICATION

To Ruth, with all of my love.

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ABSTRACT

Industrial music, contains many extra-musical influences, not the least of which is literature, and, since the formation of Throbbing Gristle (1975), one of the most pervasive influences is the writer William S. Burroughs, specifically his famous cut-up method.

Burroughs has often detailed his pedagogy of the cut-up as applied to the written word and sound recordings. While most sources on industrial music do acknowledge Burroughs' influence, they do not conduct deep readings of Burroughs in order to link specific instances in his work to particular instances in industrial music. In this thesis I will explore how industrial music, especially in its first and second waves, reflects the ideas of William S. Burroughs as both a compositional and philosophical pedagogy. The ramifications of Burroughs' writings will be explored and deciphered as they relate to industrial compositional processes such as the cut-up method, sampling, and the use of such technologies as tape recorders and studio effects. Through examining the music, lyrics, writings, and visual art of various industrial artists and connecting them to the writings and audio experiments of Burroughs, I argue that early industrial artists have appropriated Burroughsian ideas into their music and culture as a *modus operandi*. Much more than being merely appropriated, though, I will show that Burroughs' ideas are pedagogical in the sense that they laid a framework for the way in which industrial musicians composed using the cut-up method. To support this claim, I will link specific Burroughs passages and ideas with specific instances in industrial music that reflect those passages and ideas.

CHAPTER I

Introduction and Method

Industrial music scholars agree that the genre originated in the mid-1970s with the advent of the English group Throbbing Gristle, whose origins lie in the performance art group COUM Transmissions which morphed into the band after integrating more music into their performances.¹ The founding members, Genesis P-Orridge and Cosey Fanni Tutti, cultivated a confrontational, noisy, and avant-garde music that pushed the boundaries of what can be considered musical. The members of Throbbing Gristle were not instrumentally proficient, which was seen by followers and practitioners as a benefit rather than a hindrance. Utilizing guitars, synthesizers, and drum machines, the group began to proliferate their confrontational walls of noise throughout England, documenting every gig with a live recording. All of these recordings were released as a boxed set called *24 Hours of Throbbing Gristle*.² This material makes up a significant portion of the first two of their four albums. The remaining albums were created in the studio. All four of Throbbing Gristle's albums have recently been reissued by the band's label, Industrial Records, which began with the advent of Throbbing Gristle's constant aural documentation of each live gig.³ The label later expanded to release records by

¹ The best source on Throbbing Gristle and COUM Transmissions is Simon Ford, *Wreckers of Civilisation: The Story of Coum Transmissions and Throbbing Gristle* (London: Black Dog Publishing, 1999).

² Throbbing Gristle, *TG24*, The Grey Area of Mute TG CD 24, CD, 2002.

³ The reissues are as follows: Throbbing Gristle, *The Second Annual Report of Throbbing Gristle*, Industrial Records IRLCD001, CD, 2011; *D.o.A.: The Third and Final Report of Throbbing Gristle*, Industrial Records IRLCD002, CD, 2011; *20 Jazz Funk Greats*, Industrial Records IRLCD003, CD, 2011; *Heathen Earth: The Live Sound of TG*, Industrial Records IRLCD004, CD, 2011; and, *Greatest Hits: Entertainment Through Pain*, Industrial Records IRLCD005, CD, 2011.

SPK, Robert Rental, and the American author William S. Burroughs.

As Throbbing Gristle's music spread through the underground music scene, more bands began to jump onto the industrial music bandwagon. The Sheffield, England, group Cabaret Voltaire released a number of early industrial albums in the late 70s and 80s and became closely aligned with Throbbing Gristle. The Australian group SPK also released a number of influential industrial albums along with a single release on Industrial Records.⁴ Throbbing Gristle collaborator Monte Cazazza coined the phrase "Industrial Music for Industrial People" from which Industrial Records and industrial music take their names.⁵

One aspect of industrial music that gives it a philosophical bent is its insistence on the proliferation of its ideas and theories, often engaging and using the writings of such critical theorists as Michel Foucault and Jean Baudrillard as justifications for their work. One of the most influential early publications of industrial music, *The Industrial Culture Handbook* brought together interviews from Throbbing Gristle, SPK, Cabaret Voltaire, and others along with recommended reading and listening lists provided by each band. These reading lists reveal a significant awareness of critical theory and philosophy that is arguably as integral a part of the music as the sonic artifact itself. The author that has had the most profound impact on industrial music's pedagogy and philosophy is Burroughs,⁶

⁴ SPK, *Meat Processing Section*, Industrial Records IR0011, LP. 1980.

⁵ Andrea Juno and V. Vale, eds., *RE/Search #6/7: Industrial Culture Handbook* (San Francisco: V/Search, 1983), 10-11.

⁶ Burroughs is first mentioned in Throbbing Gristle's section, noting that there were "deliberate attempts to apply the cut-up technique of William S. Burroughs and Brion Gysin." Throbbing Gristle also includes Burroughs in a listening list simply as "W. S. Burroughs (many)." It is not clear which recordings they are speaking of. Mark Pauline, associated with industrial culture but not a musician, mentions reading all of Burroughs' books in college but says that he "Prefer[s] Cut-up Novels by WS Burroughs," a reference to the "Nova Trilogy." Cabaret Voltaire is noted to be inspired by Burroughs and mentions *The Third Mind* by Burroughs and Gysin, calling it "a good reference book." Monte Cazazza lists "*Naked Lunch*, *The Soft*

whose applications of the cut-up method and ideas of resistance against control provide a theoretical thread for nearly all early industrial music. The cut-up method was first used at length by Burroughs in his “Nova Trilogy” and includes a slew of philosophical statements on how control mechanisms work and proposed ways in which one may dismantle these mechanisms. Though not composed using the cut-up method, Burroughs’ *Naked Lunch* is also an important book containing *pedagogies* and devices that would later be used by industrial musicians. Although the cut-up method was first defined by the poet and painter Brion Gysin, it was fully developed by Burroughs and became the basis for much of his work after *Naked Lunch*.⁷ The cut-up method takes pre-existing material, cuts it into pieces (cutting a page of prose into pieces, splicing tapes together, etc.), and reassembles it as a new work. This is akin to the collage technique that had been in use in the visual arts for some time. A caveat of the cut-up method is that the pre-existing material must be manipulated in some fashion in order to produce a cut-up. The act of cutting up material is a destructive act that ultimately yields new life for the old material, a process that I will define below as the “Frankenstein effect.” I use the term pedagogy because Burroughs’ writings, as I will show below, are partly didactic in nature; the cut-up method is itself a pedagogical tool in the fight against control systems. Burroughs’ writings on the nature of control and how to subvert it can be seen as manuals intended for use by the general public in order to undertake their own liberation from control systems. Two more terms that I will use below are *routine* and *didactic*. Routine

Machine, The Ticket That Exploded, The Job, etc.” Sordide Sentimentale, a record label, lists *The Soft Machine*. Rhythm & Noise, a video production company, talks about the cut-up method but does not mention Burroughs directly.

⁷ Gysin’s influence upon Burroughs is heavily noted by writers on the subject, especially by Barry Miles, Jennie Skerl, and by Burroughs himself who makes many references to Gysin’s creation of the cut-up method. Burroughs makes this connection implicitly clear on “Origin and Theory of the Tape Cut-ups” which was released on the CD *Break Through In Grey Room*, about which will be mentioned at length below.

is a word that Burroughs used to describe his outlandish and humorous writings. Didactic is my term used to describe Burroughs' teaching and pedagogical prose.

Burroughs' methodology of the cut-up method can be seen in the music of early industrialists through the use of sampling and appropriation of media.⁸ This method also extends into devices used by Burroughs such as parody and didacticism. A famous quote from *Naked Lunch* states that "Naked Lunch is a blueprint, a How-To Book;"⁹ Burroughs is purposefully putting himself in the role of teacher whose curriculum is the destruction of control mechanisms. One important interpretation of Burroughs' *Naked Lunch* and the "Nova Trilogy" is the pedagogical aspect. These books were written to demonstrate ways in which one could free oneself from control. Although Burroughs is widely acknowledged as having had an influence on industrial music, there has not been an extended exploration of this influence and how it works by relating particular Burroughs passages and ideas to specific instances in industrial music.¹⁰ Through the use of comparative analysis between Burroughs' texts and industrial music pieces, I argue that Burroughs' writings and ideas are more manifest in industrial music, both literally and figuratively, than has been acknowledged. Industrial music scholars such as Karen Collins, Jason J. Hanley, and S. Alexander Reed have noted Burroughs' influence but have not attempted to link Burroughs' prose directly to specific compositional techniques and worldviews as expressed in industrial music. The link between Burroughs and industrial music must be discussed in any serious inquiry into industrial music, and

⁸ I do not mean to imply here that all musicians who use sampling techniques are indebted to Burroughs.

⁹ Burroughs, *Naked Lunch*, 187.

¹⁰ S. Alexander Reed, cited below, addressed more details of the Burroughs/industrial music connection in *Assimilate: A Critical History of Industrial Music*, specifically dealing with Throbbing Gristle's track "Still Walking." Reed analyzes ways in which Burroughs' cut-up method works in the song's lyrics, but does not compare "Still Walking" to any of Burroughs writings.

Collins, Hanley, and Reed certainly do that. In order to highlight the specifics of my argument, I will proceed from two fronts: identifying both conceptual and literal borrowings from Burroughs in/on industrial music. Through identifying these two types of influences that Burroughs exerts on industrial music, I will further document the specifics of the Burroughs/industrial music connection.

Industrial music as a genre has taken on many influences as it has developed. For example, many newer groups do not compose with Burroughs' ideas in mind, such as using the cut-up method. While this thesis will discuss a few instances of newer industrial music applying Burroughs' methods, a discussion of the entire evolution of industrial music is beyond the scope of this thesis.

I will first explore the idea of "downward metamorphosis," a concept first identified in Burroughs' writings by Beat scholar Jennie Skerl. From this concept, I will show how industrial musicians create spaces where control is subverted and inverted specifically when they apply the cut-up method to their music. This thesis will then explore the concepts of didacticism and routine, two modes of writing that Burroughs frequently adopts. These modes have pervaded industrial music as well and have served as compositional pedagogies both musically and lyrically.

CHAPTER II

Review of Literature

Only recently has industrial music received scholarly attention, and while there are a few sources which comprehensively address industrial music, they are broad in scope and do not undertake a deep reading of Burroughs' works in order to directly link particular passages to those mirrored in specific instances in industrial music or culture. Sources on Burroughs as a literary figure are numerous, and typically address the cut-up method at length. These writings are helpful in detailing his pedagogy of the cut-up as applied to the written word and sound recordings, but they do not explain how his work was used by industrial music musicians. Given these situations, sources of both industrial music and Burroughs must be synthesized in order to help extrapolate ways in which Burroughs' influence appears in industrial music.

Re/Search #4/5, William S. Burroughs, Brion Gysin, and Throbbing Gristle (1982)¹¹ contains works by Burroughs and Gysin with theoretical statements about the cut-up method. Most of the Burroughs excerpts, however, do not utilize the cut-up method. Nevertheless, interviews with the seminal industrial group Throbbing Gristle are insightful and mention connections with Burroughs. Throbbing Gristle founder Genesis P-Orridge conducts a number of interviews with Burroughs, detailing their philosophies on control and other matters. These interviews are important in helping to locate the shared ideas and pedagogies of Burroughs and industrial music.

One of the earliest and best sources on industrial music is *Re/Search #6/7*,

¹¹ Andrea Juno and V. Vale, eds., *RE/Search #5/6: William S. Burroughs, Brion Gysin, and Throbbing Gristle* (San Francisco: V/Search, 1982).

Industrial Culture Handbook (1983)¹² which consists of a series of interviews with the most prominent early industrial artists such as Throbbing Gristle, Cabaret Voltaire, and SPK. Detailed and in-depth, the interviews include many comments on the aesthetics and philosophy behind industrial music. Most interviews conclude with a list of books, movies, and recordings that were selected by each interviewee, clearly showing influences and interests. Burroughs is present in many of these lists, though the interviews do not detail how his influence works in the music. These lists document several significant influences on industrial music.

Discographies of most groups are also provided, usefully highlighting many recordings that are long out-of-print. Jon Savage, a music journalist, wrote the foreword and suggests five distinct categories that are common to all early industrial musicians, and this is also a valuable tool upon which many later authors have expanded.¹³ Burroughs is not among Savage's five categories but he is mentioned in Savage's foreword.

Bret D. Woods' 2007 Master's thesis, "Industrial Music for Industrial People: The History and Development of an Underground Genre,"¹⁴ provides one of the first musicological looks at industrial music. Woods, a musicologist, classifies industrial music into *waves* and attempts to show its bedrock and evolution. Woods delves into issues of industrial subgenre taxonomy and points out that, although there are diverse subgenres of industrial music, they all have certain aesthetics and musical devices in

¹² Andrea Juno and V. Vale, eds., *RE/Search #6/7: Industrial Culture Handbook* (San Francisco: V/Search, 1983).

¹³ Savage's five categories are organizational autonomy, access to information, use of synthesizers and anti-music, extra-musical elements and shock tactics.

¹⁴ Bret D. Woods, "Industrial Music for Industrial People: The History and Development of an Underground Genre" (master's thesis, Florida State University, 2007).

common. The discussion of Burroughs, however, is limited in scope. Although Woods acknowledges Burroughs' influence on industrial music, Burroughs is not given ample enough coverage considering his profound influence upon the genre.

Jason J. Hanley's 2011 musicological dissertation, "Metal Machine Music: Technology, Noise and the Body in Industrial Music 1975-1995"¹⁵ addresses Burroughs at length and offers insightful comments on some ways in which Burroughs had influenced industrial music. Hanley situates Burroughs as one of the forefathers of industrial music. His dissertation includes more industrial music from the post-1990 era and also covers such pop-oriented groups with industrial influences as Nine Inch Nails and Marilyn Manson. Still, Hanley does not set out to document in detail specific ways in which Burroughs' influence can be accounted for in industrial music. With this dissertation, however, Hanley has produced a monograph that is invaluable to the study of industrial music, and prior to my thesis, provides the most thorough discussion of the Burroughs-industrial music connection.

Karen Collins' 2012 book *A Bang, A Whimper and a Beat: Industrial Music and Dystopia*,¹⁶ addresses Burroughs' influence and dedicates a small amount of space to the discussion of his influence on the genre. Burroughs is presented as being influenced by Dada, and indeed Burroughs' experiments had their roots with Dadaists such as Tristan Tzara. Collins rightfully points out that "Burroughs saw his automatic writing and cut-up methods as a way of dismantling the machines of control."¹⁷ Industrial musicians also saw their work with the Burroughs' methods as achieving the same result, the takedown

¹⁵ Jason Hanley, "Metal Machine Music: Technology, Noise and Modernism in Industrial Music 1975-1996" (PhD diss., Stony Brook University, 2011).

¹⁶ Karen Collins, *A Bang, A Whimper and A Beat: Industrial Music and Dystopia* (New York: Mass Media Music Scholars' Press, 2012, Amazon Kindle edition).

¹⁷ Collins, Location 577.

of apparatuses of control, as I will further document below. Since Collins is dealing with the idea of dystopia within industrial music, one would expect Burroughs to be a major part of her book, considering his affinity for the dystopian. Nevertheless, Collins' discussion, in my view, does not go far enough in demonstrating ways in which Burroughs' influence is at work in industrial music. The dystopian qualities of Burroughs' writings are not afforded the prominence that they deserve in Collins' book and thus the discussion does not turn to Burroughs as a major influence, dystopian or otherwise.

S. Alexander Reed's *Assimilate: A Critical History of Industrial Music*¹⁸ is one of the more recent works on the subject and has proven to be a valuable resource for my thesis. Reed's commentary is insightful and takes into account recent developments in industrial music, whereas many sources up until 2013 have focused on the early days of the genre. While Reed shows how the cut-up method works in various Throbbing Gristle tracks, he does not link Throbbing Gristle's use of the cut-up method to specific passages in Burroughs' prose that would arguably provide further evidence of this influence. Reed's writing is overall comprehensive and his discussion of the ways in which the Burroughsian influence works is most welcome. Nevertheless, Burroughs' influence is not discussed at greater length than in the ideas presented above.

William S. Burroughs and Brion Gysin's *The Third Mind*¹⁹ helped codify the cut-up process, which is essential to the philosophy and composition of industrial music. The book is essentially a how-to guide interspersed with copious literary cut-up examples.

The title, *The Third Mind*, refers to "the complete fusion in a praxis of two subjectivities,

¹⁸ S. Alexander Reed, *Assimilate: A Critical History of Industrial Music* (Oxford University Press, 2013, Amazon Kindle edition).

¹⁹ William S. Burroughs and Brion Gysin, *The Third Mind* (New York: Seaver/Viking, 1978).

two subjectivities that metamorphose into a third; it is from this collusion that a new author emerges, an absent third person, invisible and beyond grasp, decoding the silence.”²⁰ Processes of industrial music such as sampling, remixing, and editing are simply musical applications of the cut-up method.²¹ This text discusses and demonstrates the possibilities of a new consciousness emerging from the use of the cut-up method, one that, according to industrial musicians, has revolutionary applications.

Similarly, *Shift Linguals: Cut-up Narratives from William S. Burroughs to the Present*²² showcases the cut-up method as applied by many different artists and writers, including many mentions of various industrial music artists and their work. Together with the aforementioned *The Third Mind*, this is an excellent reference book in understanding the nature and process of the cut-up.

Eric Mottram’s *William Burroughs: The Algebra of Need* is one of the first literary analyses of Burroughs’ work. Its title refers to a concept first developed by Burroughs in *Naked Lunch*. The Algebra of Need is one of the central concepts, according to Burroughs, by which humans internalize control. This is one of the foci of Mottram’s criticism of Burroughs’ oeuvre; many of Burroughs’ ideas are framed as ways in which this internalization of control operates.

Jennie Skerl’s *William Burroughs* is another critical study of Burroughs’ works. Her close readings of *Naked Lunch* and the “Nova Trilogy” reveal her concept of “downward metamorphosis” which, as I argue below, is a central theme of industrial

²⁰ Burroughs and Gysin, 18.

²¹ The cut-up method was disseminated through Throbbing Gristle and into the general practice of early industrial musicians. The cut-up method as practiced in industrial music includes sampling, remixing and editing. All are acts of direct manipulation of material.

²² Edward S. Robinson, *Shift Linguals: Cut-Up Narratives from William S. Burroughs to the Present* (Amsterdam: Rodopi, 2011).

music and, indeed, one that has yet to be so identified by other industrial music writers. Industrial music appropriates popular culture through audio sampling and, as I will argue below, causes the material to undergo a downward metamorphosis, using it in ways in which it was not intended and causing it to lose its identity and power in the process. The samples lose their controlling power and are thus devolved. For the purpose of this thesis, downward metamorphosis is a process which decenters control and allows control to change hands: the previous controller becomes the controlled. As much as Burroughs and industrial music would like to cut control completely out of the equation, they have not found a way to do so.

*William Burroughs: El Hombre Invisible*²³ by Barry Miles is a recent biography of Burroughs that contains many revelations about Burroughs' personal life that affected his work. Burroughs believed in the cut-up method as a way to confound control mechanisms and used it frequently in the early 1960s, Miles confirms. David S. Wills provides further evidence in support of this view in his 2013 book *Scientologist! William S. Burroughs and the Weird Cult*²⁴ where he contextualizes passages of Burroughs' work as they relate to certain frames of his mind. In addition, *Scientologist!* helps us to fill in an aspect of Burroughs' life which has not been well-examined: namely, his involvement with Scientology. Burroughs took the methods of Scientology and used them in his style of the cut-up. One principle that was highly attractive to Burroughs was the concept of the engram, a memory that can be destroyed by recalling the memory until it poses no psychological reaction, a state called "clear." Burroughs likened this process to running a magnetic tape back and forth across the head until the sound was wiped from it. This

²³ Barry Miles, *William Burroughs: El Hombre Invisible* (London: Virgin Books, 2010).

²⁴ David S. Wills, *Scientologist! William S. Burroughs and the Weird Cult* (United Kingdom: Beatdom Books, 2013, Amazon Kindle edition).

concept of *playback*, created by Burroughs, is central to the cut-up method. Playback is also a primary pedagogical method in industrial music; samples of media must be played back in order for them to be used as weapons against control. This is one of the salient features of industrial music.

CHAPTER III

Downward Metamorphosis

This chapter will show how the works of William S. Burroughs, specifically *Naked Lunch*,²⁵ *The Soft Machine*,²⁶ *The Ticket That Exploded*,²⁷ and *Nova Express*,²⁸ have specifically influenced industrial music.

I selected *Naked Lunch* because it is an infamous text with a documented history of confrontation and was Burroughs' breakout novel. Many of his ideas about the nature of control were more fully developed here, though he had indulged in the concepts in his previous two novels, *Junkie* and *Queer*. Composed before his discovery of the cut-up method, it uses the ideas of juxtaposition and nonlinearity in an attempt to explain ways in which the concept of control operates. Here, control is exemplified in the concept of junk, whether heroin or other drugs.

The Soft Machine, *The Ticket That Exploded*, and *Nova Express* were selected for this thesis because they are the first major works produced by Burroughs using the cut-up method, and as such they have a more fully realized concept on how to break the bonds of control. These works can be viewed as pedagogical, as they intend to demonstrate how to actually use the cut-up method to free oneself from control.

The Soft Machine (1961, revised 1966), the first novel in Burroughs' "Nova Trilogy," is Burroughs' first novel to use the cut-up method. The novel begins by telling the tale of the fight against the Nova Mob, the primary agents of control in Burroughs'

²⁵ William S. Burroughs, *Naked Lunch: The Restored Text* (New York: Grove Press, 2001, Amazon Kindle edition).

²⁶ Burroughs, *The Soft Machine* (New York: Grove Press, 1966, Amazon Kindle edition).

²⁷ Burroughs, *The Ticket That Exploded* (New York: Grove Press, 1967, Amazon Kindle edition).

²⁸ Burroughs, *Nova Express* (New York: Grove Press, 1992, Amazon Kindle edition).

cosmology, using the cut-up method as a weapon. The novel itself details this clearly in the only straight narrative section of the book, “The Mayan Caper.” “The Mayan Caper” explains highly important concepts that appear frequently in industrial music, the specifics of which I will explore in more detail below.

The Ticket That Exploded (1962, revised 1967) further expands Burroughs’ cut-up war against control. The final section of the novel entitled “The Invisible Generation” explains ways in which to use the cut-ups of recorded sound as weapons with which to dismantle control. “The Invisible Generation” was later expanded into an influential essay called “The Electronic Revolution,” which was also highly influential on industrial music practices. “The Invisible Generation” is important, however, because it is an early statement of Burroughs’ revolutionary ideas of aural collage, which basically foreshadow modern sampling procedures.

Nova Express (1964), the final book in the “Nova Trilogy,” begins with “Last Words,” a succinct summation of Burroughs’ ideas of control. Here, Burroughs frames control as an entity (the “boards and governments of the earth”) that can be manipulated and destroyed through the use of the cut-up method. Burroughs’ own reading of “Last Words” was released on Throbbing Gristle’s Industrial Records label and has been sampled by numerous industrial musicians such as Factrix and Mark Stewart. “Last Words” contains important ideas—namely the fight against corporate and capitalist control over society—that would become hallmarks of industrial music.

As I outlined in chapter 2, many scholars on industrial music have noted the impact of Burroughs’ writings on the music; however there have been few attempts to trace specifically those influences from the pages of Burroughs’ manuscripts into the

music. Nor have writers on industrial music cited the work of Burroughs scholar Jennie Skerl who has identified the recurrent theme of “downward metamorphosis” in Burroughs’ work.²⁹ According to Skerl, one character that undergoes downward metamorphosis is Bradley the Buyer in *Naked Lunch*, a narcotics agent who eventually degenerates into a gelatinous mass, absorbing drug addicts in order to maintain his fix. The concept of downward metamorphosis, I contend, has implications for the study of industrial music. Bradley the Buyer is a simultaneous representation of the control machine and the effects of the control machine on human beings. He is a representation of the control machine because he is a narcotics agent who must enforce the law, and he indeed does so with such success that he is easily mistaken for a junkie. This is because, however, he has become a junkie, the very thing which he had been commissioned to arrest. He is now a victim of junk.

Throbbing Gristle, SPK, and other early industrial groups tended to saturate their music with significant amounts of noise; this practice arguably can be seen as a type of downward metamorphosis in musical terms, moving from clear timbres and forms into less clear, more chaotic areas. Many of Throbbing Gristle’s pieces are made up of chaotic, noisy elements that lack conventional musical structure. “Live at Rat Club, London,” appearing on the first Throbbing Gristle album *The Second Annual Report of Throbbing Gristle*, is one such example. Though the track begins with a harsh, rhythmic pulse resembling grating metal, the track starts to take on more noisy elements in the

²⁹ Jennie Skerl, *William Burroughs* (Boston: Twayne Publishers, 1985), 39-40, 53. The occurrence of the phrase “downward metamorphosis” appears four times in Skerl’s work, but the majority of metamorphoses which take place in Burroughs’ work can be viewed as downward. Along with the Bradley the Buyer example below, there are many prominent scenes of devolution that deserve notice. It would be beyond the scope of this study to include all of them. One such instance addressed later in this chapter is in “The Mayan Caper,” where a Mayan priest suddenly morphs into a crab-creature during sexual intercourse.

form of loud distortion which obscures the rhythmic pulse. The structure becomes blurred with more noise and manipulated dialogue samples are introduced to further distort notions of musical structure. Another way in which noise is produced is by using Burroughs' signature cut-up method which takes existing texts, whether his own or those from other authors, and rearranges them into a brand new whole. This practice often introduces "noise" into the new text in the form of a destruction of syntax and meaning. Burroughs' own recordings on *Break Through in Grey Room*³⁰ contain several instances of aural noise, from radio static to tape-manipulated samples of Moroccan Joujouka musicians. Cut-up scholar Edward S. Robinson notes the similarities between this practice and the ideas of John Cage: "Cage's compositions employed 'found sounds' and manipulated pre-existing sounds in much the same way as Burroughs and Gysin manipulated pre-existing text with the cut-ups."³¹ Cage's postmodern musical aesthetic as laid out in *The Future of Music: Credo*³² resembles Burroughs' cut-up method.

According to Robinson,

The idea [from Cage's *Credo*]...bears remarkable parallels with Burroughs' contention that 'life is a cut-up' and the suggestion that 'every time you walk down the street, your stream of consciousness is cut by random factors...take a walk down a city street...you have seen half a person cut in two by a car, bits and pieces of street signs and advertisements, reflections from shop windows – a montage of fragments.'³³

Robinson asserts that Burroughs was fond of Cage's work, especially *Imaginary*

³⁰ William S. Burroughs, *Break Through In Grey Room*, Sub Rosa SR08, CD, 1986. The recordings on this album were selected by Throbbing Gristle members Genesis P-Orridge and Peter "Sleazy" Christopherson. Throbbing Gristle's own label, Industrial Records, also released an album of Burroughs recordings in 1981 called *Nothing Here Now But the Recordings*.

³¹ Robinson, 10.

³² John Cage, *The Future of Music: Credo in Silence: Lectures and Writings 50th Anniversary Edition* (Middletown, CT: Wesleyan University Press, 2011), 3-6.

³³ Robinson, 10.

Landscape No. 4 (1951), which calls for the aleatory use of radios as instruments.³⁴

Noise can also be seen as a disruption of typical musical syntax. This disruption of syntax works similarly in music and the written word. For example, Futurist founder F.T. Marinetti holds the destruction of syntax to be a chief aim of Futurist poetry.³⁵ Much of Marinetti's poetry resembles Burroughsian cut-up prose, though the compositional process differs. According to Marinetti, "[i]t is imperative to destroy syntax and scatter one's nouns at random, just as they are born."³⁶ The cut-up method, employed by both Burroughs and industrial artists, destroys syntax as well as context.³⁷ This decontextualizing and decentering process occurs because the media, whether it is on the page or aural, is physically manipulated and repurposed in ways in which the original authors did not intend. Like Bradley the Buyer, early industrial music, as I will show below, assimilated the musical technology and mass media of its time into a grotesque collage. Control has never been fully subverted; it has only changed hands. These downward metamorphoses are almost always the result of some external locus of control, as was the drug addiction of Bradley the Buyer. The devolution of music into noise, such as that found above in "Live at Rat Club, London," is practiced by many early industrial groups; it is a result of controls taken by the groups and applied to music. Regardless of the instrumental proficiency of early industrial musicians, the creation of noise in favor of more standard music seemed a deliberate choice. Much early industrial music groups, such as Throbbing Gristle and SPK, contain numerous tracks that center around abstract

³⁴ Ibid., 10. Cage's influence has been discussed by many industrial music scholars, and his ideas on music are similar to those of industrial musicians.

³⁵ F.T. Marinetti, *Technical Manifesto of Futurist Literature* in *Futurism: An Anthology*, 119.

³⁶ Ibid.

³⁷ "Live at Southampton," the third track on Throbbing Gristle's *Second Annual Report*, is comprised of seemingly random aural events with no recognizable musical structure. Most of the sounds on the track are harsh and grating, further disrupting a sense of structured music.

noise that does not necessarily contain a musical structure.³⁸ Throbbing Gristle, the seminal industrial band and the creators of the genre, formed out of a performance art troupe called COUM Transmissions. The members of Throbbing Gristle repurposed musical technologies and instruments and created a deliberately non-virtuosic music that, in its early days, eschewed any allusions to standard musical forms.

Like Bradley the Buyer, industrial music tended to digest other music with which it came into contact. A most representative example is Throbbing Gristle, whose 1979 album *20 Jazz Funk Greats*³⁹ marked the first great industrial music send-up of popular music. The track “Hot on the Heels of Love” comes dangerously near to the slickness of late 1970s dance music, though the album taken as a whole gives the song a distinctly sardonic air that is very much a tactic of industrial music. Throbbing Gristle and their contemporaries tended to subvert popular music forms and genres by using them in their compositions. Another example of this subversion can be heard on *Urban Gamelan*,⁴⁰ the third studio album of the experimental industrial group 23 Skidoo. It includes an absorption and devolution of traditional Gamelan music played with sheet metal percussion.

Instead of popular styles being a controlling influence upon industrial music, industrial musicians take control of the media that surrounds them. Popular music often adheres to specific forms or genres such as rock, pop, and hip-hop.⁴¹ Industrial music eschews these conventions in a calculated way. The procedure of sampling, one of the

³⁸ Much of Throbbing Gristle’s work prior to *20 Jazz Funk Greats* adheres to this pattern. Other groups, such as SPK, usually have a steady, underlying pulse in their music which helps temporally anchor the noise elements of the music.

³⁹ Throbbing Gristle, *20 Jazz Funk Greats*, IRLCD003, CD, reissue 2011.

⁴⁰ 23 Skidoo, *Urban Gamelan*, LTMCD 2530, CD, reissue 2008.

⁴¹ For instance, the verse-chorus form of most rock, pop and hip-hop music are stylistic conventions that are usually enforced. Many newer industrial music acts also regularly use the verse-chorus form.

dominant compositional modes of industrial music as well as being an application of the cut-up method, allows for popular music and any type of media at large to be manipulated, used, and controlled. This sardonic, forced prostitution of popular media is part of industrial music's purposeful downward metamorphosis of popular culture into a biting commentary against itself. Sampling procedures also destroy the syntax and context of the media being sampled. These procedures not only touch on Burroughs, but on the Futurists and Cage as well. The Futurists did not see noise as a downward evolution of music but rather as a necessary evolution in creating a more modern, relevant music. Russolo, in his manifesto, calls for whole orchestras of noise to simulate the noises that are heard in everyday life. Russolo's mantra was that "[w]e must break out of this restricted circle of pure sounds and conquer the infinite variety of noise-sounds."⁴² Russolo declares that listeners have had their fill of conventional music⁴³, and although Futurists themselves had enjoyed the music of the great composers of the past, "we are satiated with them, and we derive far more pleasure from ideally combining the noises of trams, internal-combustion engines, carriages and noisy crowds than from rehearing, for example, the 'Eroica' or the 'Pastorale.'"⁴⁴

Genesis P-Orridge of Throbbing Gristle has expressed similar sentiments as Russolo, that music should be made up of everyday sounds and noises:

I don't like using the word "real," but in a sense we were trying to make everything more real...and to portray, the same way that a Cut-up theoretically does: what it's like to be in a house and go along the street and have a car go past or a train and work in a factory or walk past a factory. Just a kind of industrial life, or a suburban-urban-industrial life. When we finished that first record [*The Second Annual*

⁴² Russolo, *The Art of Noises: A Futurist Manifesto*, 134.

⁴³ John Cage has expressed similar sentiments in many of his writings on music.

⁴⁴ *Ibid.*, 135.

Report of Throbbing Gristle], we went outside and we suddenly heard trains going past, and little workshops under the railway arches and the lathes going, and electric saws, and we suddenly thought, “We haven’t actually created anything at all, we’ve just taken it in subconsciously and *re-created* it. The funny thing is, we didn’t sit there to make industrial noises, per se. Afterwards, we discovered that one could actually sort of describe in a very documentary way, exactly where we’d created the sounds, in and around [our studio in] Martello Street.⁴⁵

P-Orridge’s acknowledgement of the cut-up method and its application in *Throbbing Gristle* shows an awareness of critical theory. The use of noise and the application of the cut-up method establish lines that pass through the philosophical nodes of Futurism, Cage and Burroughs. It brings them together in its final product, the music. Industrial music, therefore, is Futurist music, while at the same time it is a downward metamorphosis of traditional music.⁴⁶ It is a weapon, in musical form, wielded by Burroughs and honed by industrial artists to combat control. It is an expression of the closely aligned ideas of the Futurists and Cage at the same time as it is a regression to a more natural, noisy state of sound.⁴⁷

Burroughs uses the cut-up method to fight against control, to liberate from forces that cause these downward metamorphoses. The cut-up, likened to the apomorphine cure which temporarily relieved Burroughs of his drug habit on a few occasions, can begin to provide an escape from the control of any kind of junk. Burroughs relates a voice of control:

⁴⁵ Andrea Juno and V. Vale, *Re/Search #6/7: Industrial Culture Handbook*. (San Francisco: Re/Search Publications, 1983), 11.

⁴⁶ I believe that the Futurists would regard industrial music as a positive result of their initial work in music.

⁴⁷ These ideas are both those of Russolo and Cage. They argued that composed music, with its rigid forms and rules was an unnatural phenomenon that was mistaken for a natural one. See quotes above of Russolo and Cage.

Your worth controllers of planet earth speaking. Yes understandable that any individual or uh cogulate [sic] of such should seek escape by any means. What I find it difficult to understand is that they have persistently and deliberately blocked the rest of you dumb earth hicks your one hope of safety: apomorphine.⁴⁸

Industrial music fights against these “worth controllers of planet earth” through the cut-up method. When the cut-up method is applied to music, it becomes a means of escape from the linear progression of music and indeed from traditional musical syntax. Samples themselves become instruments. Electronic, programmed instruments replace instrumental virtuosity. Though apomorphine was an actual medical cure that Burroughs took, it should be seen as a metaphor in the writing of “The Nova Trilogy,” where it is used like the cut-up method.

P-Orridge surmises that, “control needs time like a junky needs junk.”⁴⁹ The implications for noise music as a form of apomorphine, of decontrol, are then made clear: the chaotic noise of early industrial music such as Throbbing Gristle seeks to destroy conventional senses of rhythm and meter, the apparatuses which mark time in music. The linear nature also suggests its evasion by time travel. Burroughs relates the cut-up method to time travel in many instances. The cut-up method as time travel is used throughout “The Nova Trilogy” as a way to escape the earth, a point of control. Again, “The Mayan Caper” chapter from *The Soft Machine* depicts this process:

Now when I fold in today’s paper with yesterday’s paper that is traveling back in time to yesterday... The next step was carried out in a film studio—I learned to talk and think backward on all levels—This was done by running film and soundtrack backward—For example a picture of myself eating a full meal was reversed, from satiety back to

⁴⁸ William S. Burroughs, *APO-33: A Metabolic Regulator*. (Beach Books, 1968), 3.

⁴⁹ Genesis P-Orridge, *A Hollow Cost*. Visionary Communications VICD 003, CD, 1994. The original Burroughs quote that this is based off of is: “Death needs time like a junkie needs junk.”

hunger—First the film was run at normal speed, then in slow-motion—The same procedure was extended to other physiological processes including orgasm—(It was explained to me that I must put aside all sexual prudery and reticence, that sex was perhaps the heaviest anchor holding one in present time.)⁵⁰

Sex is a control point that Burroughs repeatedly identifies in his work. The above process is essentially describing the process of manipulating a cut-up to act as time travel. The samples taken of the protagonist are processed in various ways to ultimately move through time. Though this particular scene involves a character traveling backward in time, it echoes Burroughs' sentiment "when you cut into the present, the future leaks out."⁵¹ The cut-up procedure is then applied to the protagonist and a person of Mayan descent:

He arranged us side by side naked on the operating table under floodlights—With a phosphorescent pencil he traced the middle line of our bodies from the cleft under the nose down to the rectum...From a remote Polar distance I could see the doctor separate the two halves of our bodies and fitting together a composite being.⁵²

This process allows for the protagonist to enter ancient Maya and dismantle the calendar, the instrument used by priests to control the workers. It creates a malleable past and a malleable future through the physical manipulation of media. It creates a new media that is timeless, existing outside of established control points.⁵³

The Mayan calendar is a major Burroughsian icon for control. It is a calendar that worked with a combination of word and image, working together to yolk the people into

⁵⁰ Burroughs, *The Soft Machine*, 86.

⁵¹ Burroughs, *Break Through In Grey Room*, Track 2.

⁵² Burroughs, *The Soft Machine*, 86.

⁵³ One could argue that this act takes control from one site and places it in another, that control can never really be completely excised. It is true, however, that is at the very least an act of decentering and deconstructing points of control. This may be a limitation of the cut-up method and industrial music's appropriation thereof. The ultimate aim, however, is the excision of control in all of its forms.

servitude. These words and image are trapped in the linear progression of a calendar, and that means that they can be subverted by disrupting the flow of time. By applying the cut-up method to the Mayan calendar, the protagonist in effect takes samples of it and uses the samples in ways that were not intended. This is the same process that industrial musicians use when dealing with sampling. It is a type of time travel, breaking the linear time cycle and rearranging it as they see fit. Burroughs relates the method for dismantling the Mayan calendar:

Equipped now with the sound and image track of the control machine I was in a position to dismantle it—I had only to mix the order of recordings and the order of images and the changed order would be picked up and fed back into the machine—I had recordings of all agricultural operations, cutting and burning brush etc.—I now correlated the recordings of burning brush with the image track of this operation, and shuffled the time so that the order to burn came late and a year’s crop was lost—Famine weakening control lines, I cut radio static into the control music and festival recordings together with the sound and image track of rebellion.

“Cut word lines—Cut music lines—Smash the control machine—Burn the books—Kill the priests—Kill!—Kill!—Kill!”

Inexorably as the machine had controlled thought feeling and sensory impressions of the workers, the machine now gave the order to dismantle itself and kill the priests—I had the satisfaction of seeing the overseer pegged out in the field, his intestines perforated with hot planting sticks and crammed with corn—I broke out my camera gun and rushed the temple—This weapon takes and vibrates image to radio static—You see the priests *were* nothing but word and image, an old film rolling on and on with dead actors—Priests and temple guards went up in silver smoke as I blasted my way into the control room and burned the codices—Earthquake tremors under my feet I got out of there fast, blocks of limestone raining all around me—A great weight fell from the sky, winds of the earth whipping palm trees to the ground—Tidal waves rolled over the Mayan control calendar.⁵⁴

⁵⁴ Burroughs, *The Soft Machine*, 92-93.

This evocative passage provides a blueprint for the use of the cut-up method as a guerilla weapon. The elements of time displacement are key; in this passage they disrupt the crop harvesting cycle and create a famine that helped ease the control of the populace. The fact that the priests were “nothing but word and image” suggests that it is word and image that drive control. Burroughs thought of the big media conglomerates as having the largest image bank in the world, and this was used as a means of control. Indeed, industrial music treats the big media conglomerates as “nothing but word and image.” The words and images of these conglomerates become compositional tools, devoid of their initial influence. In an interview with *The Paris Review*, Burroughs identifies analogues of the Mayan codices in popular culture:

INTERVIEWER: Do you admire Mr. [Henry] Luce [the media mogul and founder of *Time*, *Life* and *Fortune* magazines]?⁵⁵

BURROUGHS: I don't admire him at all. He has set up one of the greatest word and image banks in the world. I mean, there are thousands of photos, thousands of words about anything and everything, all in his files. All the best pictures go into the files. Of course, they're reduced to microphotos now. I've been interested in the Mayan system, which was a control calendar. You see, their calendar postulated really how everyone should feel at a given time, with lucky days, unlucky days, et cetera. And I feel that Luce's system is comparable to that. It is a control system. It has nothing to do with reporting. *Time*, *Life*, *Fortune* is some sort of a police organization.⁵⁶

Although these control methods are tangible and able to be physically manipulated, Burroughs postulates a more sinister kind of control, an internalized control. In *Naked*

⁵⁵ Henry Luce was the media mogul who owned *Time*, *Life* and *Fortune* magazines.

⁵⁶ Conrad Knickerbocker, “William S. Burroughs, the Art of Fiction No. 36,” *The Paris Review*, Fall, 1965.

Lunch, Dr. Benway discusses this process at length, calling it “T.D.—Total Demoralization:”

“I deplore brutality,” [Dr. Benway] said. “It’s not efficient. On the other hand, prolonged mistreatment, short of physical violence, gives rise, when skillfully applied, to anxiety and a feeling of special guilt. A few rules or rather guiding principles are to be borne in mind. The subject must not realize that the mistreatment is a deliberate attack of an anti-human enemy on his personal identity. He must be made to feel that he deserves *any* treatment he receives because there is something (never specified) horribly wrong with him. The naked need of control addicts must be decently covered by an arbitrary and intricate bureaucracy so that the subject cannot contact his enemy direct.”⁵⁷

If this tactic of Total Demoralization obscures those in power from view, the cut-up method can reveal their mechanisms and thus reveal them. In fact, “The Mayan Caper” depicts this process as the cut-up method, with time travel being an important aspect. The linear nature of time is usually not thought of as a “deliberate attack” from an enemy, but time is an imposition that is never agreed upon *a priori*. Time is something that we are simply thrust into, whether we accept it or not, and we are bound to its ever-forward march. Time is disrupted by industrial musicians using the counterattack of the sample. Indeed, the insidious nature of Total Demoralization, of which time is a large part, can be combatted with the manipulation of samples. When the flow of time is disrupted by sampling, it creates an acousmatic effect. The presence of the creator of the media being sampled is excised, unseen, and even divested of its inherent identity; it is appropriated for and interpellated because of an alternative use. The sample is pressed into service and unable to retaliate. This is seen clearly in Skinny Puppy’s “Smothered Hope”⁵⁸ which

⁵⁷ Burroughs, *Naked Lunch*, 19.

⁵⁸ Skinny Puppy, *Remission*, Nettwerk 0 6700 30211 2 8, CD, 2001.

takes samples from Alfred Hitchcock's movie *Shadow of a Doubt*⁵⁹ and appropriates them to fit with the overall lyrical theme. Literally ripped from the movie in which they occur, these dialogue samples, once divorced from the original media, simply become sounds devoid of context until they are inserted into another piece of media. These *Shadow of a Doubt* samples are no longer part of the original movie; they are now a part of the Skinny Puppy song. Skinny Puppy has put the sample through the process of Total Demoralization.

These samples are also demoralized because they are electronically filtered. The filtering has a number of implications for the sampling process. This may be done for aesthetic reasons, to add a more electronic sound to the samples to fall more in line with the timbre of the track. This may also be done as a way to further control and demoralize the samples. This creates a point of decontrol, from the point of view of taking the sample from its original context and appropriating it. This decontrol is a definitive part of the cut-up method. Even if done for purely aesthetic reasons, this sense of decontrol is pertinent.

Skinny Puppy's live shows are a blend of performance art and music concert. The vocalist, Nivek Ogre, often dons costumes and enacts certain scenes for each track that evoke certain types of imagery. This performance art-like setting of a Skinny Puppy concert serves to further demoralize the samples being used. The samples become an integral aspect of the performance art aspects that further strips the samples of their old, unappropriated identities; they simply become part of the performance and their past history is lost. A recent Skinny Puppy concert on January 30, 2014, included a performance of the track "Smothered Hope." Though not all industrial groups indulge in performance art during their live performances, live performances help cement the new

⁵⁹ *Shadow of a Doubt*, directed by Alfred Hitchcock (Universal Pictures, 1943).

ownership of the sample as belonging to the musicians. Like a single instrument in an orchestra, the sample is now simply a player, or simply a passage to be played. The triggering of the sample is also an instance of demoralization.

Burroughs famously stated that, “control is controlled by its need to control,”⁶⁰ which clearly shows that control is a never-ending process. In order for appropriation to take place, control must be taken from the piece of media that is to be sampled. The power shifts from the issuers of the media to the appropriators; the torch of control is passed at this same time that illuminates the power relationships involved. It is impossible to fight control without exercising a modicum of control over that which is being fought against. Control cannot be absent from Total Demoralization and control cannot be absent from appropriation. The quandary becomes, then, how to create a means of combatting control without using mechanisms of control. This is a quandary that Burroughs and industrial music seem to be unable to answer.

The acousmatic effects of sampling are the Total Demoralization of the sample. To the industrial musician, the appropriated media “deserves *any* treatment [it] receives because there is something (never specified) horribly wrong with [it].”⁶¹ The media, before its appropriation, was an instrument of control. The media after being sampled is still an instrument of control now wielded by different hands. The mechanism of oppression remains the selfsame; it is only the roles in the power relationship that are switched.

⁶⁰ Burroughs, *Dead City Radio*, Track 4.

⁶¹ Burroughs, *Naked Lunch*, 19.

The origin of the sample within the music ceases to matter. Although there are many fan communities that seek out the sources of these samples,⁶² the process of sampling destroys connections to the original media through appropriation. I will call this phenomenon the “Frankenstein effect.” Just as Frankenstein’s monster is made of body materials from various corpses, so the samples used in industrial music are made to function together as a new being. The distinction of the corpse is a key point: the materials used must be severed from their original sources and placed into a new composite being. This act of severing implies the death of the sampled material and the Frankenstein effect pumps new life into the material. It should not be lost that the Frankenstein effect is accomplished through electrical and mechanical means, whether as the manual cut-up method in the early days of industrial music or the use of sampling hardware or software when it became available. Every act of tape splicing and every act of digital sampling creates the Frankenstein effect in industrial music. Industrial musicians, like Dr. Frankenstein, are aiming to create a monster.

One potent example of the Frankenstein effect is SPK’s track “Macht Schrecken,”⁶³ driven by pornographic samples mingled with detailed descriptions of the effects of chemical weapons. The juxtaposition is startling, and the effect conflates pornography and chemical weapons into a nightmarish scenario. Like their original intentions, the source of the samples becomes irrelevant. The samples are forever bound together like the parts of a hideous Frankenstein within the music. While this cut-up of pornography and chemical weapons produces morbid results, the result becomes quite philosophical. It exposes the primal metaphorical mirroring between sex and war, where

⁶² The website www.skinypuppy.eu has an extensive section that shows the sources from which various samples are taken in the music of Skinny Puppy, a seminal second-wave industrial group.

⁶³ SPK, *Information Overload Unit*, The Grey Area of Mute SPK 1 CD, CD, 1992

the ecstasy is murder and the miasma of chemical weapons is its ejaculate. This conflation of pornography and violence is also a hallmark trait of Burroughs' writing. "The Mayan Caper" again provides an excellent example: the protagonist is forced to have sex with a Mayan priest who has "metamorphosed himself into a green crab from the waist up, retaining human legs and genitals that secreted a caustic erogenous slime, while a horrible stench filled the hut."⁶⁴ This hideous image blends both the pornographic and the chemical that was later expressed through SPK's cut-up music. This image of the priest's metamorphosis also shows similarities to Bradley The Buyer.

As shown above, Burroughs' own writing gives readers many instances of this phenomenon at work, whether it is the explicit use of the cut-up method in the "Nova Trilogy" or the juxtapositions of *Naked Lunch*.

In an essay appended to *The Ticket That Exploded* called "The Invisible Generation,"⁶⁵ Burroughs creates different scenarios where the use of the cut-up method via the tape recorder causes real-world effects. He quotes a reference to the tape recorder as "god's little toy"⁶⁶ because of its theoretical reality-altering properties. The essay postulates that the essential power of the tape recorder (or any sampling device) is its ability to play its creations back. Burroughs refers to this as playback. "[P]layback in the street will show the influence of your sound track in operation."⁶⁷

This is echoed by a sample of Burroughs in Mark Stewart's 1985 album *As The Veneer of Democracy Starts to Fade*.⁶⁸ The sample declaims, "pay it all, pay it all, pay it

⁶⁴ Burroughs, *The Soft Machine*, 91.

⁶⁵ Burroughs, *The Ticket That Exploded*, 205-217.

⁶⁶ *Ibid.*, 207.

⁶⁷ *Ibid.*

⁶⁸ Mark Stewart, *As the Veneer of Democracy Starts to Fade*, CD STUMM 24, 1988.

all back. Play it all, play it all, play it all back.”⁶⁹ The call to pay/play it all back is levied against control mechanisms. Stewart is using deliberate Burroughsian tactics in order to compose his music and get his point across. In an interesting twist, Burroughs’ own voice is subject to the Frankenstein effect. Stewart uses many direct Burroughs samples or lyrical allusions to Burroughs throughout his early work. One of Stewart’s most brutal pieces, “The Wrong Name and the Wrong Number (DJ Battle)”⁷⁰ is titled after a Burroughs phrase uttered by Hassan i Sabbah in *Nova Express*. This track was later reworked and titled “Bastards”⁷¹ on *As the Veneer of Democracy Starts to Fade*. Whether “Bastards” can be considered a remix of “The Wrong Name and the Wrong Number” is a question that is beyond the scope of this thesis, but it does show the willingness for the industrial music community to rework and remix its music. Such reworkings and remixes also fall under the purview of the Frankenstein effect. Taking one’s own music or the music of a fellow group and recomposing it, often using the original components of the track as a basis, is engaging with the cut-up method. A great many industrial groups produce remixes or reworkings of industrial music. It is almost a rite of passage within the industrial community for one group’s tracks to be remixed by another. The remixing process uses a remix kit that is comprised of all of the sounds, loops, samples, and vocals used in the piece. These are made available, all separately, so that they may be reconstructed as the remixer wishes. Each available piece by piece. These individual parts are usually filtered, distorted or otherwise manipulated into new sounds.

⁶⁹ See “Pay It All Back” on *As The Veneer of Democracy Starts to Fade*. The phrase “play it all back” was used numerous times by Mark Stewart and the On-U Sound collective of musicians centered around producer Adrian Sherwood. On-U Sound has released at least three compilations entitled *Pay It All Back*. Much of the On-U Sound roster, all produced by Adrian Sherwood, uses these Burroughsian cut-up tactics in varying amounts.

⁷⁰ Mark Stewart, *Learning to Cope with Cowardice*, EMI 0946 375018 2 5, CD, 2006.

⁷¹ Mark Stewart, *Veneer*.

Burroughs himself often used his own writing as fodder for the cut-up method, which was mixed in with cut-ups of various other sources such as Charles Baudelaire, T.S. Eliot, and Scientology literature.⁷² In effect, Burroughs is remixing himself when he engages in this practice. He is creating a Frankenstein with parts of his own corpse. These are also elements of Bradley the Buyer, the gelatinous ooze assimilating things around it, including itself. For all of its cold metallic imagery and sound, industrial music has many moments where it could be described as quite gelatinous and viscous, where timbres become eerie, soft, organic, and disquieting.

Skinny Puppy recently reworked one of its own 1984 tracks called “Solvent,” originally released the *Remission*⁷³ EP. The 2013 reworking, appearing on their most recent album *Weapon*⁷⁴ is quite similar to the original 1984 track. The same vocal style and distortion is used in both the original and the remix track. The instrumentation is quite close to the original, retaining the primary sequencer rhythm, melodic contour, and drum machine pattern of the original. The biggest differences occur in the production values that have obviously improved in the twenty-nine-year interim and in some of the added effects. By contrast, Autechre’s remix of Skinny Puppy’s “Killing Game” retains no hint of the structure of the original track; the remix is a chaotic blend of elements of the original “Killing Game” made into an ambient collage of seemingly random order. Autechre’s remix is composed using the cut-up method (although Autechre is not necessarily thought of as an industrial group) and, like Burroughs’ cut-up writings, it destroys syntax. This remix does have attributes of Luigi Russolo’s noise music as well,

⁷² These aspects have been discussed at length by Jennie Skerl, Barry Miles, David S. Wills, and a host of other Burroughs scholars.

⁷³ Skinny Puppy, *Remission*.

⁷⁴ Skinny Puppy, *Weapon*, Metropolis MET 870, CD, 2013.

with its seemingly random sounds and abrupt shifts in timbre. The track sounds as if it were a recording of one of Russolo's *intonarumori* concerts, with no recognizable form.

That is not to say that the Frankenstein effect must create a downward metamorphosis. While Burroughs' cut-ups can be difficult to read and often destroy syntax, industrial music's remixes or reworkings that use the cut-up method usually retain hallmarks of musical syntax. Indeed, much of Burroughs' prose, apart from that composed with the cut-up method, is syntactic and entirely conventional.⁷⁵

Industrial music contains these same dichotomies; it can be noisy and incomprehensible, bearing no recognizable syntax, or it can be quite conventional and perhaps even tuneful. These dichotomies are most evident in the music of Throbbing Gristle. While much of their early output is abstract noise, songs like the aforementioned "Hot on the Heels of Love" and others such as "United" are clearly tuneful and devoid of noise.

When industrial music seeks to destroy syntax using the cut-up method, it engages in the practice of re-interpellating sources when it appropriates them. Burroughs' famous character Hassan i Sabbah suggests the following reason:

Who monopolized Immortality? Who monopolized Cosmic Consciousness? Who monopolized Love Sex and Dream? Who monopolized Life Time and Fortune? Who took from you what is yours? Now will they give it all back? Did they ever give anything away for nothing? Did they ever give any more than they had to give? Did they not always take back what they gave when possible and it always was? Listen: Their Garden of Delights is a terminal sewer... Stay out of the Garden of Delights—It is a man-eating trap that ends in green goo.⁷⁶

⁷⁵ Burroughs novels such as *Junkie*, *Queer* and the "Red Night" trilogy are written in a far more conventional, syntactic style.

⁷⁶ Burroughs, *Nova Express*, 5.

The controlling monopolies of “Love Sex and Dream” control us through a proliferation of media; it is this media which industrial musicians subject to the cut-up method. “Life Time and Fortune” is a direct reference to the magazine empire built up by Henry Luce. It is clear that industrial musicians harbor the same feelings towards large media conglomerates. Many samples in industrial music are left uncredited because the process of appropriation dislodges ownership. When sampled, a piece of media no longer belongs to its source. It is temporary liberated from control during appropriation. The sample, then, becomes subject to control by the artist who uses it. Control of this type can never be eradicated; it only changes hands.

CHAPTER IV

Didactic and Routine

In *Naked Lunch* and the “Nova Trilogy” Burroughs has two overall modes of writing: didactic and routine. One is always present in the other, regardless of the dominant mode; these basic modes are mirrored in early industrial music. Burroughs’ didactic mode usually contains lessons on how to perceive, disrupt, and ultimately break free from control. The routine is a grotesquerie, an overblown and manic comedic situation rife with black humor.

In the original 1985 preface to *Queer*, Burroughs famously recognizes the extent to which he has been interpellated, subjected to control:

I am forced to the appalling conclusion that I would never have become a writer but for Joan’s death, and to a realization of the extent to which this event has motivated and formulated my writing. I live with the constant threat of possession, and a constant need to escape from possession, from Control. So the death of Joan brought me in contact with the invader, the Ugly Spirit, and maneuvered me into a lifelong struggle, in which I had no choice except to write my way out.⁷⁷

The “Ugly Spirit” is a conceptual manifestation of Burroughs’ fear of control; he indeed believed that he was possessed by this spirit, which caused him to shoot his wife, Joan Vollmer Burroughs. I contend that this “constant need to escape...from Control” forms the nexus of Burroughs’ didactic writing mode.

Naked Lunch, while rife with routine, is full of didactic fables and outright teaching moments about the nature of control. In fact, a telling line in Burroughs’ “Atrophied Preface” reads: “*Naked Lunch* is a blueprint, a How-To Book...Abstract

⁷⁷ William S. Burroughs, *Queer - 25th Anniversary Edition* (Odyssey Editions, 2010, Location 2038, Amazon Kindle edition).

concepts, bare as algebra, narrowed down to a black turd or a pair of aging *cajones*.⁷⁸

The fact that this “preface” comes near the end of the book is significant. Although Burroughs, at this point, has yet to be introduced to the cut-up method, he tells the reader that, “you can cut into *Naked Lunch* at any intersection point...I have written many prefaces. They atrophy and amputate spontaneous...”⁷⁹ This is a clear disruption of conventional writing form, which is a type of control placed upon the author. Burroughs clearly rejects these notions in his execution of the book. As such, the book does not progress in a linear fashion; it is, rather, a series of juxtapositions.

Much early industrial music is a series of juxtapositions—of harsh, grating noise and more ambient sounds, of conventional musical structure and aleatory chaos, of didactic and routine. Skinny Puppy’s 1992 track “Love In Vein”⁸⁰ offers one example of this type of juxtaposition. Samples from what appear to be classical vocal and instrumental recordings are juxtaposed against electronic effects, distorted vocals and a pounding drum machine. The instrumental samples provide most of the melodic elements of the track, whether they are presented altered or unaltered. The sources of the samples are unclear and ultimately, in this context, do not matter. It is an instance of juxtaposition of two different styles of music.

One particularly horrific didactic fable in *Naked Lunch* tells us about a “man who taught his asshole to talk.”⁸¹ The fable is related by Dr. Benway, one of Burroughs’ most infamous characters. At first, the unnamed subject uses his talking asshole in a ventriloquist act, but it soon learns how to talk on its own. It achieves a degree of relative

⁷⁸ Burroughs, *Naked Lunch*, 187.

⁷⁹ Ibid.

⁸⁰ Skinny Puppy, *Last Rights*, Capitol Records CDP 7 98037 2, CD, 1992.

⁸¹ Burroughs, *Naked Lunch*, 110-113.

autonomy that grows as it begins to disrupt the protagonist's life. The threat of the complete erasure of the protagonist is made clear: "it is you who will shut up in the end. Not me. Because we don't need you around here anymore. I can talk and eat *and* shit."⁸² The use of "we" suggests infiltration by a multitude of unknown forces, a cryptic Kafkaesque punishment by an unknown yet powerful agency. This "we" is a Burroughsian metaphor for control by outside forces. At the culmination of the fable, the subject witnesses his mouth sealing over with "what the scientists call un-D.T., Undifferentiated Tissue, which can grow into any kind of flesh on the human body."⁸³ The subject is thus robbed of his personality, degrading into a lifeless shell; this is intended to show the final result of control. The accession of the talking asshole, and the final downfall of the subject, is made possible because the subject gave up some of its power by teaching the asshole how to talk. Burroughs illustrates this monopolization of the human subject:

- 1-Never give anything away for nothing.
- 2-Never give more than you have to give (always catch the buyer hungry and make him wait).
- 3-Always take everything back if you possibly can.⁸⁴

In this particular fable, power was given away for nothing by elevating the asshole to be the equal of the human by teaching it to talk. The asshole takes more and more power until it fully subordinates and ultimately kills the human host. The asshole has taken everything back, monopolized and thus destroyed the human being. The lesson is clear: do not voluntarily give up personal power, for it will cause one's destruction.

The talking asshole fable also possesses the qualities of a Burroughsian routine,

⁸² Ibid., 111, Burroughs' emphasis.

⁸³ Ibid., 111.

⁸⁴ Ibid., 200.

namely a wildly grotesque scenario that is often as silly as it is gross. The sheer black humor of the fable clearly provides this alternate reading. Much of Throbbing Gristle's music operates with these dual readings. The track "Slug Bait"⁸⁵ from *Second Annual Report* relates a disgusting tale of a murderer mutilating and killing a family. This track is rife with a darker brand of black humor and is thus in the vein of a Burroughsian routine. Although the vocals consist of the lyrics growled out by front man Genesis P-Orridge, there are a few humorous allusions to pop music present. For example, when P-Orridge intones the word "knife," it is echoed with a shriek much in the manner of an echoed voice in popular music. This device occurs again in the next line on the word "wife." This type of subtle appropriation and mutation of a popular music device demonstrates the power of parody. Just as the talking asshole fable is a medical grotesquerie, as it is a conversation between two doctors, "Slug Bait" creates a grotesquerie of popular music style shrouded in harsh industrial noise. This is one of the subtler moments of Throbbing Gristle's appropriation of popular music, and in that respect it may be viewed as a didactic moment inserted into the predominant structure of a routine. Any appropriation that occurs in industrial music is a potentially didactic moment.

The routine aspect of "Slug Bait" also occurs within its lyrics. The lyrics are admittedly disgusting, but there are also moments of black humor present. The most prominent moment occurs in the line "I don't give a cat's whiskers!,"⁸⁶ the murderer's response to the pleas of the wife to not eviscerate her. One would expect the murderer to respond with something profane and harsh, yet he uses a rather innocent phrase. In this context, the line becomes humorous in its apparent prudishness. It also helps to create a

⁸⁵ Throbbing Gristle, *The Second Annual Report of Throbbing Gristle*, Industrial Records IRLCD001, CD, 2011.

⁸⁶ Throbbing Gristle, *Second Annual Report*.

more disturbing atmosphere, which is something that Burroughsian routines usually strive to do. Though the routine elements of “Slug Bait” are more pronounced than its didactic moments, the track holds a special place of infamy amongst Throbbing Gristle’s fan base.⁸⁷ It is one of the most grotesque and disgusting moments within Throbbing Gristle’s oeuvre, just as the talking asshole fable is arguably one of the most grotesque and disgusting moments within Burroughs’ oeuvre.

The cut-up method, as practiced in industrial music, is a way of retaining personal and artistic power, thus fighting against control. In a live introduction track called “Weapon Training,”⁸⁸ the members of Throbbing Gristle introduce themselves while a sampled narrator names various weapons of mass destruction with their accompanying sounds. The fact that these events occur simultaneously is quite significant: it is clear that Throbbing Gristle sees their music as a weapon against control. Throbbing Gristle have become soldiers on the front lines and introducing themselves amidst these samples clearly shows a subversion of the sounds of military technology. This military technology has been appropriated, catalogued, and turned against itself. The didacticism of this moment becomes clear: to use every aspect of the control machine, the war machine, against itself. This track also relies on the Burroughsian concept of *playback*. When the sounds of the weapons were used at this concert, the concept of playback says that the scene of the weapons testing that was originally recorded is being recreated for the audience. The sampled event is happening again. While it is not evident on the recording, Burroughs would claim that the same fear and terror that these firing weapons would cause is passed along to the audience, creating a reaction. These sentiments are prevalent

⁸⁷ It does at least based on my unscientific survey of industrial music fans.

⁸⁸ Throbbing Gristle, *20 Jazz Funk Greats*.

within Burroughs' essay "The Invisible Generation." Throbbing Gristle is clearly and deliberately using this strategy. This introductory material frames the entire concert from which it was taken. This is a war against control, against government, against armed forces.

Curiously, during "Weapon Training," Genesis P-Orridge introduces the members of Throbbing Gristle as hailing from Dallas, Texas, and being "the son of Red Dockers [sic] and the Kansas City Poker Chips." This track was actually recorded live in Manchester, England, in 1979, so this is probably a humorous attempt at subversion. It may be read as a parody of American warmongering, as the narrator has a clear American accent and the weapons are presumably in the employment of the United States armed forces. This introduction was recorded during the Cold War, so the tensions of the world were very high. This also may be read as another didactic moment because of its appropriation of so-called Americanisms. Throbbing Gristle is using the tools of the American war machine against itself in the manner of "The Mayan Caper": this is the caper in action, smashing the control machine with its own parts.

In "The Invisible Generation," Burroughs says that "it's all done with tape recorders consider this machine and what it can do it can record and play back activating a past time set by precise association."⁸⁹ Burroughs believed that playing back the sounds of past events would trigger those events to occur in the present. This playback of tapes can also be used to realize the methods of interpellation which control uses to ensnare individuals:

you are a programmed tape recorder set to record and
playback
who programs you

⁸⁹ Burroughs. *The Ticket That Exploded*, 205.

who decides what tapes play back in present time
who plays back your old humiliations and defeats holding
you in prerecorded preset time
you don't have to listen to that sound you can program
your own playback you can decide what tapes you want
played back in present time study your associational
patterns and find out what cases in what prerecordings for
playback program those old tapes out it's all done with tape
recorders⁹⁰

This passage, along with countless others in the “Nova Trilogy,” describes the mechanism of subversive sampling. Sampling in industrial music is an integral part of the cut-up method, which is a primary compositional technique of early industrial music. The practice of subversive sampling, as I described in the previous chapter, takes an audio sample, usually from television, radio, movies or another commercial media source, and uses it in a context that it was not originally intended. The context is usually didactic, routine, or a mix of both. The concept of playback is clearly articulated here, and it is put clearly into practice in “Weapon Training.”

Another prominent didactic moment in *Naked Lunch* occurs in the chapter “Islam Incorporated and the Parties of Interzone.” The Senders, the most dangerous of the four parties, vividly represent Burroughs’ fear of control. The Factualists are shown to be opposed to the other three parties, especially the Senders. It is important to note here that, prior to writing his first novel, Burroughs developed a philosophy called *factualism*: “All arguments, all nonsensical considerations as to what people ‘should do’ are irrelevant.”⁹¹ Industrial musicians often take the stance of these Factualists against the Senders. The Senders must be thought of in terms of the control machine; the control machine “has to send all the time. [It] can never receive, because if [it] receives that means someone else

⁹⁰ Ibid., 213.

⁹¹ Wills, *Scientologist!*, Location 354.

has feelings of his own could louse up his continuity.”⁹² The control machine is in a constant state of sending, a constant state of wrangling to influence people. Industrial music, like Burroughs, attempts to use the emissions of the Senders against themselves, causing the Senders to become a receiver, using the Sender’s power against itself. The Factualist position against the Senders is articulated further:

We oppose, as we oppose atomic war, the use of such knowledge to control, coerce, debase, exploit or annihilate the individuality of another living creature. Telepathy is not, by its nature, a one-way process. To attempt to set up a one-way telepathic broadcast must be regarded as an unqualified evil.⁹³

The control machine, personified by the Senders, places people constantly under the assault of media with which to mold people’s perceptions and tastes; it operates like a constant, invasive radio broadcast beamed directly into one’s brain. Before the advent of the internet and during Throbbing Gristle’s heyday, media was controlled by distinct entities, and it was more difficult to proliferate underground countermedia. Information was disseminated by very particular monopolies. It would have been very difficult to get into a position to counter these monopolies of Senders; one could not simply post contrary thoughts on the internet. The industrial music scene became a space where alternative ideas could disseminate.⁹⁴

The next three novels completed after *Naked Lunch* were the “Nova Trilogy”: *The Soft Machine*, *The Ticket That Exploded* and *Nova Express*. The “Nova Trilogy” is a grand didactic-mythological exegesis on the nature of control and how to subvert it. In

⁹² Burroughs, *Naked Lunch*, 137.

⁹³ *Ibid.*, 140.

⁹⁴ For instance, the *Industrial Culture Handbook* contains many reading lists designed to propagate these ideas. Accompanying literature with early SPK releases also contain manifestos that attempt to clearly articulate the band’s countercultural vision.

Burroughs' words, "It is a precise operation—It is difficult—It is dangerous...But it belongs to *anyone* who has the courage and know-how to enter—It belongs to *you*."⁹⁵ Burroughs speaks here, at the beginning of "The Mayan Caper" chapter from *The Soft Machine*, of time travel. The concept of time travel is shown in multiple ways in Burroughs' work, the most relevant to this thesis being the use of the tape recorder. For Burroughs, the tape recorder (and eventually, the camera) captures history and human affect. If history can be recorded, it can be changed. This process is analogous to the Roman practice of *damnatio memoriae*, which caused disreputable figures to have their names and monuments destroyed, erased from history. Of course, the written word has been the primary means of recording history; the advent of the tape recorder allows the sounds and human affects of history to be recorded. These recordings can be manipulated, and the manipulation of these recordings in favor of subverting control is the primary focus of the "Nova Trilogy."

One track by the seminal San Francisco group Factrix, "ProManSon," uses sampled dialogue of William S. Burroughs' recording of "Last Words" which originally appeared on the Industrial Records release *Nothing Here Now But The Recordings*. The track opens with Burroughs' own reading of "Last Words" which continues throughout the entire track. Industrial Records collaborator Monte Cazazza provides a monologue over the Burroughs recording. This monologue sheds light on the compositional practice used in the track: "you are not you, you are just reflections; reflections of everything that you know and everything that you have been taught. Each one of you is just a reflection

⁹⁵ Burroughs, *The Soft Machine*, 81. It is important to note that the ethos of early industrial music was the fact that "it belongs to *anyone* who has the courage and know-how to enter." This attitude was analogous to that of late 70's punk music, but early industrial musicians saw themselves as picking up where punk failed; the heavy commercialization of punk music deluded its message and ultimately deluded its music, industrial music fans would argue.

of each one of you.”⁹⁶ Burroughs himself has been reflected through this track, inserted into it against his will, a victim of the Frankenstein effect. After Cazazza’s monologue ends, a drum machine pattern enters with heavily distorted guitar noise soon after, which nearly completely obscures the Burroughs sample. It is only during sections of the piece where the noise abates that we can hear Burroughs’ sampled monologue underneath. Factrix is, in effect, performing the time travel similar to that which was discussed in “The Mayan Caper,” creating a composite of a previous time (the time when Burroughs made his original recording) and a then-current time, Factrix’ performance. A composite musical being now exists due to the application of the cut-up method. The then-current performance is reflected through Burroughs and vice-versa. Both are now summarily linked together, in the recording, forever. If a listener were to encounter this Factrix track without knowledge of Burroughs, the listener may very well assume that the dialogue samples were simply created for the piece. In that case, Burroughs’ original recording is divested of meaning; it becomes simply another appropriated sample to be used at the whim of the samplers. If one were to have had exposure to the Burroughs recording prior to their hearing of the Factrix track, one might recognize the Burroughs example as a once-separate entity that has been appropriated for use in this track. That recognition may cause the Burroughs sample to retain some of its original meaning but it has now acquired a dual meaning; it exists both in its original form as Burroughs intended and simultaneously as a Frankenstein hybrid of Factrix’ music. “ProManSon” is unique in the Factrix catalogue as it is one of their only tracks that engages in large-scale sampling throughout an entire track. The choice of sample, then, is given even more significance. Burroughs had taught the cut-up method to the world in the “Nova Trilogy” and, in

⁹⁶ Factrix, *Artifact*, Storm STRM 08, CD, 2003.

“ProManSon,” has himself been subject to the cut-up method. Although Burroughs had frequently cut his own writings and recordings up, he had been the one to do so.

“ProManSon” is a new paradigm, cutting up the founder of the cut-up.

The significance of Cazazza’s monologue within “ProManSon” cannot be overstated. It lays out the pedagogy used in the track quite baldly and shows that the creators of the track were quite conscious of what they were doing. The source of the sampled sound matters and Factrix are also aware that the act of sampling drains the meaning out of the sample. Cazazza continues in his monologue:

I am just a reflection of each one of you and I sit and look at you from nowhere...but I don’t care. My reality is my reality and I exist within my reality. Yours is yours and I don’t care what it is. The truth is now, the truth is this minute, the truth is right here, and this minute we exist.⁹⁷

The fact that Cazazza sees these reflections but does not care is a direct statement concerning the Frankenstein effect. The draining of the meaning of the original sample simply does not matter to the musicians involved. The samples serve a compositional purpose and provide an element of temporal structure to an industrial piece. Like Cazazza’s remarks, the sample exists in the reality of being sampled, and he does not care that the sample has to deal with this new reality. The truth of the sample, then, *does* exist this minute because the nature of its reality has been changed. It can no longer live in the past, it must live now, this minute and right here. It is in the composition that the sample exists. This track exemplifies the didactic mode of both Burroughs’ writing and industrial music’s compositional procedures.

⁹⁷ Factrix , *Artifact*.

CHAPTER V

Conclusion

No understanding of industrial music is complete without acknowledging the depth of the Burroughs influence upon it. In this thesis I have provided two modes of understanding the Burroughs connection to industrial music: namely, the concept of downward metamorphosis and co-concepts of didactic and routine. In my comparative analysis of selected Burroughs' writings and industrial music, I have uncovered deep relationships between the two: the archetype of these relationships is that of the master and the student, with Burroughs being the master. I have argued that his ideas became pedagogical bedrock from which musicians built the edifice of industrial music. By documenting specific instances of Burroughs' influence on industrial music, I suggest that the connection between the two is much deeper than current scholars of industrial music have acknowledged.

Jennie Skerl's concept of downward metamorphosis in Burroughs has not, until now, been applied to industrial music. In its application to the genre, downward metamorphosis, as I have shown in this thesis, helps solidify the link between Burroughs' literary practices and industrial music's composition and philosophy. Downward metamorphosis is a practice that aids the industrial musician in his or her appropriation of media, the transformation of that media into a musical device, and the realization of the complete work that includes that media.

Industrial music also falls broadly into either the didactic or routine camp that mirrors Burroughs' creative output. An understanding of these two modes of composition arguably will provide one with another perspective of the types of music that industrial

musicians produce. That is not to say that categories of didactic and routine are rigid; they should be seen as a spectrum upon which industrial music and Burroughs' writings move across.

Further areas of study of the connection between industrial music and Burroughs might include the impact, if any, of Burroughs' paintings and visual cut-ups and the influence of post-Burroughsian cut-up on industrial music.

Finally, Burroughs should be thought of as a sort of proto-industrial musician insofar as his writings and audio experiments have been a seminal event in the formation of industrial music. Industrial music, then, should be seen as a rich crossroads of countercultural ideas that takes Burroughs' message of liberation from control and provides for it a musical outlet.

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