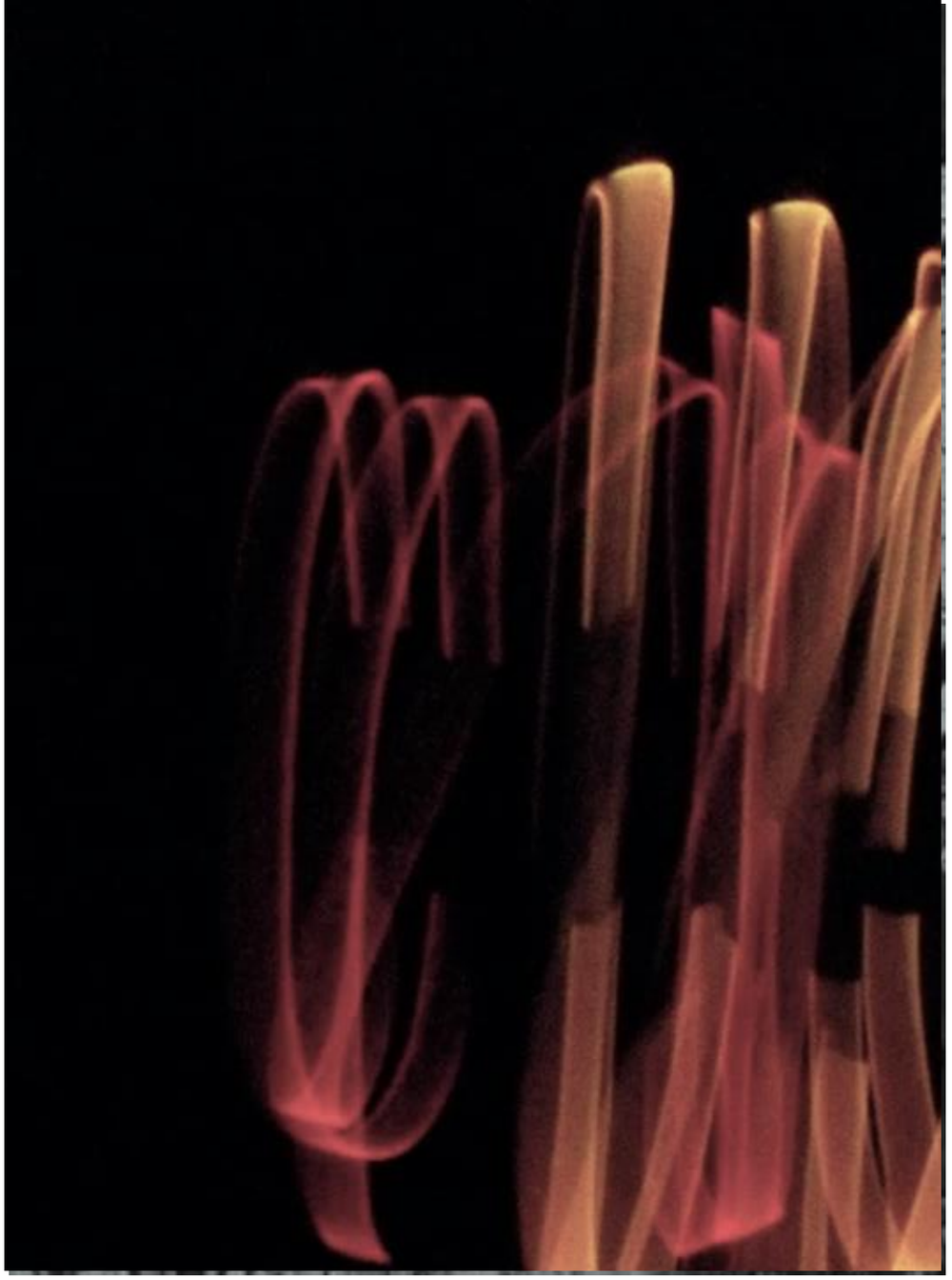


BURROUGHS

Paul Beaudoin



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[] Track list:

1. ***Open Word Wound***: 04:52
2. ***Grey Time***: 05:07
3. ***Control Language***: 04:49
4. ***Slow Lines for Kit Carson***: 08:51
5. ***Message Body***: 05:00
6. ***Repeat Virus***: 05:05
7. ***Future Machine***: 04:41
8. ***Junk Wind***: 05:02

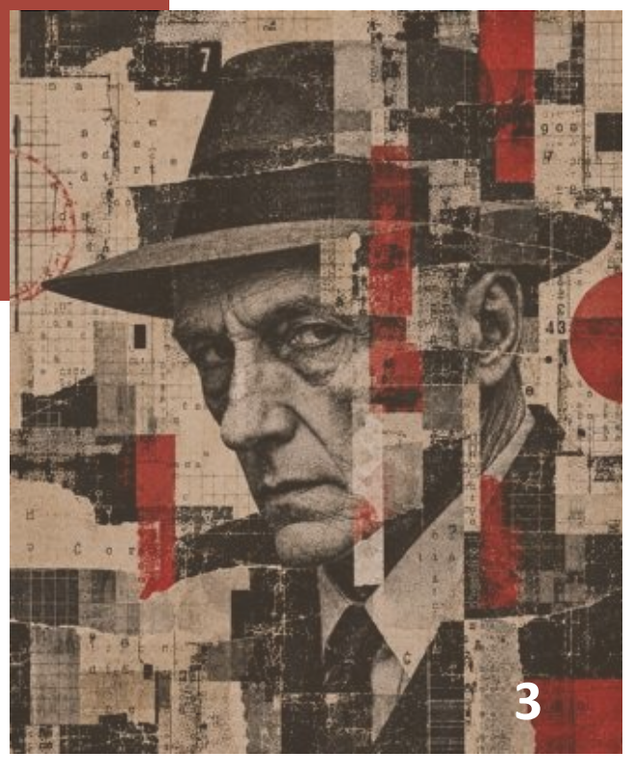


[] For American writer William S. Burroughs, language was “a virus”:

a force capable of infiltrating thought, shaping behavior, and exercising control. From *Junkie* and *Queer* to *Naked Lunch*, *Nova Express*, *The Ticket That Exploded*, and *The Wild Boys*, his writing explored the unstable boundaries between addiction, sexuality, technology, and authority. Bodies merge with machines, identities dissolve, and words become instruments of contamination. Language ceases to be a transparent means of communication; it acquires a life of its own, both seductive and menacing.

[] Introduced to Burroughs by Brion Gysin, the cut-up technique dismantled existing texts and recombined their fragments into unexpected meanings. Burroughs extended the procedure to magnetic tape, recorded voices, and visual images, dissolving the boundaries between literature, sound, and art. *Burroughs* adopts this method without illustrating the writer's work or attempting a portrait. Cutting, splicing, interruption, and repetition become musical principles. Sounds emerge, vanish, and return in altered contexts; sequences accumulate and collapse. A nearly imperceptible detail may carry as much weight as a violent gesture. Each recurrence transforms what came before, and every fragment suggests another connection.





[] In *Burroughs*, Paul Beaudoin transposes the writer's cut-up method

into a fractured and hallucinatory soundscape. A vocabulary drawn from his work — *word, time, control, behavior, body, virus, machine, junk* — mutates into strange verbal constellations: *open word wound,*
grey time, control language, slow
lines for kit carson, message body, repeat virus, future machine, junk wind. The music follows the same logic of dislocation and recombination. Between organic textures and mechanical disturbances, sounds collide, recur, and dissolve, drawing the listener into a shifting dystopian landscape where identity, memory, and meaning remain perpetually unstable.

[] Beaudoin is an American composer and interdisciplinary artist based in Tallinn, Estonia. His work spans chamber music, electroacoustic composition, sound installation, and visual art, exploring memory, silence, fragmentation, and the boundaries between presence and absence. A Fulbright Scholar with a PhD from Brandeis University, he belongs to the Estonian Composers' Union and the international Wandelweiser collective, and has released recordings on labels including Wandelweiser, Dragon's Eye Recordings, and Audiobulb.



[] Credits

Composed and produced by Paul Beaudoin, Tallinn, September 2026

Mixing and mastering: Paul Haslinger, Large Array (Los Angeles), September – October 2026.

Artwork: Paul Beaudoin and Axel Le Roy

Illustrations:

- Covers : original artwork by Paul Beaudoin.
- 1. William S. Burroughs, 1973. Photograph published in *Panorama*, no. 297, January 1973. Wikimedia Commons.
- 2. Kurt Schwitters, *Merz 50 (Composition)*, 1922. Paper collage. Museum of Fine Arts, Budapest. Wikimedia Commons / Google Art Project.
- 3. Original artwork by Paul Beaudoin.

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