

## Online Library Junky By William Burroughs

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A man, dispirited by ageing, endeavours to steal a younger man's face; a doctor yearns for a virus that might eliminate his discomfort by turning everyone else into doubles of himself; a Colonel lays out the precepts of the life of DE (Do Easy); conspirators posthumously succeed in blowing up a train full of nerve gas; a mandrill known as the Purple Better One runs for the presidency with brutal results; and the world drifts towards apocalypses of violence, climate and plague. The hallucinatory landscape of William Burroughs's compellingly bizarre, fragmented novel is constantly shifting, something sinister always just beneath the surface.

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With the publication of *Naked Lunch* in 1959, William Burroughs abruptly brought international letters into the postmodern age. Beginning with his very early writing (including a chapter from his and Jack Kerouac's never-before-seen collaborative novel), *Word Virus* follows the arc of Burroughs's remarkable career, from his darkly hilarious "routines" to the experimental cut-up novels to *Cities of the Red Night* and *The Cat Inside*. Beautifully edited and complemented by James Grauerholz's illuminating biographical essays, *Word Virus* charts Burroughs's major themes and places the work in the context of the life. It is an excellent tool for the scholar and a delight for the general reader. Throughout a career that spanned half of the twentieth century, William S. Burroughs managed continually to be

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a visionary among writers. When he died in 1997, the world of letters lost its most elegant outsider.

Trenchant writings by that sardonic ""hombre invisible,"" William Seward Burroughs, perpetrator of Naked Lunch and other shockers. These malefic and beatific, mordant and hilarious straight-face reports on life are mostly from scatter-shot...

A methedrine-inspired odyssey, a painfully candid exploration of the horizons of the speed freak's world, from the drug-hazed fantasy of New York's infamous East Village to the terrifying reality of a Federal narcotics hospital, Burroughs Jr.'s two novels present a vision of alienated youth at its most raw and uncensored. Speed follows Billy as he hustles for dope and money, crashing in garbage-strewn apartments and guiding a paranoid

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friend through the perilous city streets. With tough, gritty detachment, he describes the stages of his own drug addiction and physical and emotional deterioration. Kentucky Ham takes him from the squalor of the East Village crash pads to his father's literary hideaway in Tangier, and finally to incarceration at the Federal Narcotics Hospital in Lexington, Kentucky. Through both these autobiographical novels, William S. Burroughs, Jr., tells a story of generational isolation that is as relevant today as when it was first written.

The Portable Beat Reader

The Finger

The William Burroughs Experiment

The Lotus Crew

Naked Lunch

In Naked Lunch, William S. Burroughs

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revealed his genius. In *The Soft Machine* he begins an adventure that will take us even further into the dark recesses of his imagination, a region where nothing is sacred, nothing taboo. Continuing his ferocious verbal assault on hatred, hype, poverty, war, bureaucracy, and addiction in all its forms, Burroughs gives us a surreal space odyssey through the wounded galaxies in a book only he could create.

Since its original publication in Paris in 1959, *Naked Lunch* has become one of the most important novels of the twentieth century. Exerting its influence on the relationship of art and obscenity, it is one of the books that redefined not just literature but American culture. For the Burroughs enthusiast and the neophyte, this volume—that contains final-draft

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typescripts, numerous unpublished contemporaneous writings by Burroughs, his own later introductions to the book, and his essay on psychoactive drugs—is a valuable and fresh experience of a novel that has lost none of its relevance or satirical bite.

A masterful collection of tales from the faded border between our day-to-day world and the horrifying unknown on the other side of midnight. An old woman living alone on the edge of a bog gets an unexpected -- and unsettling -- visitor, throwing her quiet life into a long-buried mystery. An isolated backwoods family stumbles into good fortune for a time with a monstrous discovery in the lake behind their house, but that time is running short. And a misfit little girl, struggling to

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make friends, meets an understanding soul one day at the beach: but why will he only play with her alone at night? All these lonely souls -- and more -- have reached out into the darkness, not knowing what they might find. Around the dark edges of reality lurk unknown beings with unknowable intentions -- ordinary objects can become cursed possessions, entities who seem like friends can become monstrous, and those who seem monstrous can become the truest companions. In this collection of evocative, unnerving slice-of-life horror, five stories explore what happens when one is desperate enough to seek solace in the unnatural, and what might be waiting for us at the Crossroads at Midnight. Tar loves Gemma, but Gemma doesn't want to be tied down - not to anyone

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or anything. Gemma wants to fly. But no one can fly forever. One day, somehow, finally you have to come down. Commissioned and produced by Oxford Stage Company, Junk premiered at The Castle, Wellingborough, in January 1998 and went on to tour throughout the UK in 1998 and 1999. "John Retallack's excellent adaptation of Melvin Burgess's controversial Carnegie Medal winning novel is splendidly unpatronising...a truly cautionary tale" (Independent)

Mentored by a Madman: The William Burroughs Experiment

The Life and Legacy of William S. Burroughs

The Adding Machine

The William S. Burroughs Reader

The Stray Bullet

Nova Express



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Remember the days of longing for the hands on the classroom clock to move faster? Most of us would say we love to learn, but we hated school. Why is that? What happens to creativity and individuality as we pass through the educational system? *Walking on Water* is a startling and provocative look at teaching, writing, creativity, and life by a writer increasingly recognized for his passionate and articulate critique of modern civilization. This time Derrick Jensen brings us into his classroom--whether college or maximum security prison--where he teaches writing. He reveals how schools perpetuate the great illusion that happiness lies outside of ourselves and that learning to please and submit to those in power makes us into lifelong

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clock-watchers. As a writing teacher Jensen guides his students out of the confines of traditional education to find their own voices, freedom, and creativity. Jensen's great gift as a teacher and writer is to bring us fully alive at the same moment he is making us confront our losses and count our defeats. It is at the center of *Walking on Water*, a book that is not only a hard-hitting and sometimes scathing critique of our current educational system and not only a hands-on method for learning how to write, but, like Julia Cameron's *The Artist's Way*, a lesson on how to connect to the core of our creative selves, to the miracle of waking up and arriving breathless (but with dry feet) on the far shore.

Last Words: The Final Journals of

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William S. Burroughs is the most intimate book ever written by William S. Burroughs, author of *Naked Lunch* and one of the most celebrated literary outlaws of our time. Laid out as diary entries of the last nine months of Burroughs's life, *Last Words* spans the realms of cultural criticism, personal memoir, and fiction. Classic Burroughs concerns -- literature, U.S. drug policy, the state of humanity, his love for his cats -- permeate the book. Most significantly, *Last Words* contains some of the most personal work Burroughs has ever written, a final reckoning with his life and regrets, and his reflections on the deaths of his friends Allen Ginsberg and Timothy Leary. It is a poignant portrait of the man, his life, and his creative process -- one that

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never quit, not even in the shadow of death.

Set in Mexico City during the early fifties, this title follows William Lee's hopeless pursuit of desire from bar to bar in the American expatriate scene. In *The Ticket That Exploded*, William S. Burroughs's grand "cut-up" trilogy that starts with *The Soft Machine* and continues through *Nova Express* reaches its climax as inspector Lee and the Nova Police engage the Nova Mob in a decisive battle for the planet. Only Burroughs could make such a nightmare vision of scientists and combat troops, of ad men and con men whose deceitful language has spread like an incurable disease be at once so frightening and so enthralling.

Junk

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Junkie

The Wild Boys

A Book of the Dead

The Final Journals of William S.  
Burroughs

A Time to Be Born

Set against an atmospheric backdrop of New York City in the months just before America ' s entry into World War II, A Time To Be Born is a scathing and hilarious study of cynical New Yorkers stalking each other for various selfish ends. At the center of the story are a wealthy, self-involved newspaper publisher and his scheming, novelist wife, Amanda Keeler. Powell always denied that Amanda Keeler was

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based upon the real-life Clare Boothe Luce, until years later when she discovered a memo she ' d written to herself in 1939 that said, “ Why not do a novel on Clare Luce? ” Which prompted Powell to write in her diary “ Who can I believe? Me or myself? ”

A fascinating account by one of the world's leading neurologists of the profound influence of William Burroughs on his medical career. Lees relates how Burroughs, author of Naked Lunch and troubled drug addict, inspired him to discover a ground-breaking treatment for Parkinson's Disease. Lees journeys to the Amazonian

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rainforest in search of cures, and through self-experimentation seeks to find the answers his patients crave. He enters a powerful plea for the return of imagination to medical research.

'He felt a sudden deep pity for the finger joint that lay there on the dresser, a few drops of blood gathering around the white bone.' A deliberately severed finger, a junky's Christmas miracle and a Tangier con-artist, among others, feature in these hallucinogenic sketches and stories from the infamous Beat legend. Penguin Modern: fifty new books celebrating the pioneering spirit

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of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space. 'Junk is not, like alcohol or weed, a means to increased enjoyment in life. Junk is not a kick. It is a way of life.'



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Burrough's cult classic is a raw, semi-autobiographical account of drug addiction, which outraged America and influenced generations of writers to come. He relates with unflinching realism the highs and lows of dependency- euphoria, hallucinations, ghostly nocturnal wanderings and strange sexual encounters. Junky is a dark, powerful and mesmerizing account of one man's challenge to turn self-destruction into art.

Reading, Writing and Revolution  
Interviews with William S.

Burroughs

Everything Lost

A Book of Dreams

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### My Education

The Latin American Notebook of William S. Burroughs  
*Analyzes the cycle of addiction through the eyes of a former heroin addict. It is a personal study of crime and drugs and their affect upon the mind and body.*

*An anthology of writing from the Beat Generation features the surrealism of Burroughs, the poetry of Ginsberg, the zen prose of Gary Snyder, and essays, songs lyrics, letters, and memoirs by Cassady, Corso, Di Prima, Dylan, Baraka, and Kerouac. Reprint.*

*My Education is Burroughs's last novel, first published two*

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*years before his death in 1997. It is a book of dreams, collected over several decades and as close to a memoir as we will see. The dreams cover themes from the mundane and ordinary - conversations with his friends Allen Ginsberg or Ian Sommerville, feeding his cats, procuring drugs or sex - to the erotic, bizarre and visionary. Always a rich source of imagery in Burroughs's own fiction, in this book dreams become a direct and powerful force in themselves. Thirteen original essays explore the qualities and challenges of urban life (in Europe, Asia, and the*

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*Americas) from a variety of disciplinary perspectives that illustrate the aesthetic, cultural, and political roles of bodies in the city streets.*

*The Letters*

*William S. Burroughs and the Cult of Rock 'n' Roll*

*You and Me on Vacation*

*The Job*

*Last Words*

*Interzone*

***The author, an employee of the Federal Bureau of Narcotics for fifteen years, viewed the drug trade as being closely allied with crime, organized prostitution, alcohol, and various types of criminal syndicates. A central theme is the increasingly***

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***penal nature of federal policy towards narcotics in the period from the 1920's through the 1940's.***

***The Soft Machine introduced us to the conditions of a universe where endemic lusts of the mind and body pray upon men, hook them, and turn them into beasts. Nova Express takes William S. Burroughs's nightmarish futuristic tale one step further. The diabolical Nova Criminals—Sammy The Butcher, Green Tony, Iron Claws, The Brown Artist, Jacky Blue Note, Izzy The Push, to name only a few—have gained control and plan on wreaking untold destruction. It's up to Inspector Lee of the Nova***

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***Police to attack and dismantle the word and imagery machine of these “control addicts” before it’s too late. This surrealist novel is part sci-fi, part Swiftian parody, and always pure Burroughs. The first collection of letters between the two leading figures of the Beat movement Writers and cultural icons Jack Kerouac and Allen Ginsberg are the most celebrated names of the Beat Generation, linked together not only by their shared artistic sensibility but also by a deep and abiding friendship, one that colored their lives and greatly influenced their writing. Editors Bill Morgan and David Stanford shed new***

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***light on this intimate and influential friendship in this fascinating exchange of letters between Kerouac and Ginsberg, two thirds of which have never been published before. Commencing in 1944 while Ginsberg was a student at Columbia University and continuing until shortly before Kerouac's death in 1969, the two hundred letters included in this book provide astonishing insight into their lives and their writing. While not always in agreement, Ginsberg and Kerouac inspired each other spiritually and creatively, and their letters became a vital workshop for their art. Vivid, engaging, and enthralling,***

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***Jack Kerouac and Allen Ginsberg: The Letters provides an unparalleled portrait of the two men who led the cultural and artistic movement that defined their generation.***

***Dope, duplicity, and violence fill this gasser of a novel from a protégé of William S.***

***Burroughs Set in the scorched cityscape of the Reagan-era Lower East Side of Manhattan, The Lotus Crew is Stewart Meyer's harrowing yet humorous tale of loyalty and betrayal in the face of heroin addiction. Two street junkies, the introverted Alvira and the gregarious Tommy, team up to spark a street-retailing crew pushing the best heroin***



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*in town. In the abandoned buildings and back alleys of an Alphabet City that is as dangerous as the Wild West, the stamp of the Triad crew on a glassine bag of dope means it's a smoker. The duo is wildly successful until someone counterfeits the Triad seal and triggers a reaction from Tommy that leads to violence—and to a rude awakening for Alvira. The Ticket That Exploded Walking on Water The Restored Text The Place of Dead Roads Tiktok made me buy it! Escape with 2021's New York Times #1 bestselling laugh-out-loud love story And the Hippos Were Boiled*

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***in Their Tanks***

***A good old-fashioned shoot-out in the American West of the frontier days serves as the springboard for this hyperkinetic adventure in which gunslingers, led by Kim Carson, fight for galactic freedom. The Place of Dead Roads is the second novel in the trilogy with Cities of the Red Night and The Western Lands. Depicts the addict's life: his hallucinations, his ghostly nocturnal wanderings, his strange sexuality, and his hunger for the needle. Following its hero from his midwestern birthplace to New York, New Orleans, and Mexico City. Based on the author's own experiences.***

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***William S. Burroughs arrived in Mexico City in 1949, having slipped out of New Orleans while awaiting trial on drug and weapons charges that would almost certainly have resulted in a lengthy prison sentence. Still uncertain about being a writer, he had left behind a series of failed business ventures—including a scheme to grow marijuana in Texas and sell it in New York—and an already long history of drug use and arrests. He would remain in Mexico for three years, a period that culminated in the defining incident of his life: Burroughs shot his common-law wife, Joan Vollmer, while playing William***

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***Tell with a loaded pistol. (He would be tried and convicted of murder in absentia after fleeing Mexico.) First published in 1995 in Mexico, where it received the Malcolm Lowry literary essay award, The Stray Bullet is an imaginative and riveting account of Burroughs's formative experiences in Mexico, his fascination with Mexico City's demimonde, his acquaintances and friendships there, and his contradictory attitudes toward the country and its culture. Mexico, Jorge García-Robles makes clear, was the place in which Burroughs embarked on his "fatal vocation as a writer." Through meticulous research***

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***and interviews with those who knew Burroughs and his circle in Mexico City, García-Robles brilliantly portrays a time in Burroughs's life that has been overshadowed by the tragedy of Joan Vollmer's death. He re-creates the bohemian Roma neighborhood where Burroughs resided with Joan and their children, the streets of postwar Mexico City that Burroughs explored, and such infamous figures as Lola la Chata, queen of the city's drug trade. This compelling book also offers a contribution by Burroughs himself—an evocative sketch of his shady Mexican attorney, Bernabé Jurado.***

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***A portrait of the iconoclastic literary pioneer describes his early life and education, his growing addiction to heroin, his role in the Beat movement, his landmark works, and his influence on the late twentieth century arts.***

***William S. Burroughs in Mexico  
Junky***

***The Soft Machine***

***Queer***

***Exterminator!***

***Word Virus***

***Interzone portrays the development of Burroughs's mature writing style by presenting a selection of pieces from the mid-1950s. His outrageous tone of voice represents the exorcism of four***

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***decades of oppressive sexual and social conditioning. Burroughs's close observations of humanity - its ugliness and ignorance - invites the reader to dispense with their traditional notions of decorum, and taste the world as he sees it.***

***The Wild Boys is a futuristic tale of global warfare in which a guerrilla gang of boys dedicated to freedom battles the organized armies of repressive police states. Making full use of his inimitable humor, wild imagination, and style, Burroughs creates a world that is as terrifying as it is fascinating.***

***Set in Mexico City during the early fifties, the story follows William Lee from bar to bar in the American expatriate scene as***

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*he pursues a young man named  
Allerton.*

*Junky*  
The Definitive Text of  
Junk  
Grove Press

*Jack Kerouac and Allen Ginsberg  
Speed and Kentucky Ham*

*Bodies in the Streets: The  
Somaesthetics of City Life*

*The Crossroads at Midnight*

*The Definitive Text of Junk*

*A Neuroscientist Examines his  
Former Life on Drugs*

*In the summer of 1944, a  
shocking murder rocked  
the fledgling Beats.*

*William S. Burroughs and  
Jack Kerouac, both still  
unknown, we inspired by  
the crime to collaborate  
on a novel, a hard-boiled*



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***tale of bohemian New York during World War II, full of drugs and art, obsession and brutality, with scenes and characters drawn from their own lives. Finally published after more than sixty years, this is a captivating read, and incomparable literary artifact, and a window into the lives and art of two of the twentieth century's most influential writers.***

***"Sheer pleasure. . . . Wonderfully entertaining."--Chicago***

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***Sun-Times Acclaimed by Norman Mailer more than twenty years ago as "possibly the only American writer of genius," William S. Burroughs has produced a body of work unique in our time. In these scintillating essays, he writes wittily and wisely about himself, his interests, his influences, his friends and foes. He offers candid and not always flattering assessments of such diverse writers as Ernest Hemingway, F. Scott***

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***Fitzgerald, Joseph  
Conrad, Graham Greene,  
Jack Kerouac, Allen  
Ginsberg, Samuel  
Beckett, and Marcel  
Proust. He ruminates on  
science and the often  
dubious paths into which  
it seems intent on  
leading us, whether into  
outer or inner space. He  
reviews his reviewers,  
explains his famous "cut-  
up" method, and  
discusses the role  
coincidence has played in  
his life and work. As  
satirist and parodist,  
William Burroughs has no***

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***peer, as these varied works, written over three decades, amply reveal. "William Burroughs' work was dedicated to an assault upon language, traditional values and all agents of control. Produced at a time when he was at his most extreme and messianic, The Job lays out his abrasive, incisive, paranoiac, maddened and maddening worldview in interviews interspersed with stories and other writing. On the Beat movement, the***

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***importance of the cut-up technique, the press, Scientology, capital punishment, drugs, good and evil, the destruction of nations, Deadly Orgone Radiation and whether violence just in words is violence enough - Burroughs' insights show why he was one of the most influential writers and one of the sharpest, most startling and strangest minds of his generation." -- Book cover.***

***A gripping, ultimately triumphant memoir that's***

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***also the most comprehensive and comprehensible study of the neuroscience of addiction written for the general public. FROM THE INTRODUCTION: "We are prone to a cycle of craving what we don't have, finding it, using it up or losing it, and then craving it all the more. This cycle is at the root of all addictions, addictions to drugs, sex, love, cigarettes, soap operas, wealth, and wisdom itself. But why should this be so? Why are we***

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***desperate for what we don't have, or can't have, often at great cost to what we do have, thereby risking our peace and contentment, our safety, and even our lives?" The answer, says Dr. Marc Lewis, lies in the structure and function of the human brain. Marc Lewis is a distinguished neuroscientist. And, for many years, he was a drug addict himself, dependent on a series of dangerous substances, from LSD to heroin. His narrative moves back and***

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***forth between the often dark, compellingly recounted story of his relationship with drugs and a revelatory analysis of what was going on in his brain. He shows how drugs speak to the brain - which is designed to seek rewards and soothe pain - in its own language. He shows in detail the neural mechanics of a variety of powerful drugs and of the onset of addiction, itself a distortion of normal perception. Dr. Lewis freed himself from addiction and ended up***



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***studying it. At the age of 30 he traded in his pharmaceutical supplies for the life of a graduate student, eventually becoming a professor of developmental psychology, and then of neuroscience - his field for the last 12 years. This is the story of his journey, seen from the inside out.***

***A Novel***

***Adapted for the Stage***

***Gentleman Junkie***

***Memoirs of an Addicted Brain***

***Literary Tribes For The***

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***Internet Age***

***The Burroughs File***

Two friends. Ten trips. Their last chance to fall in love... ----- 'One of my favourite authors' Colleen Hoover, *It Ends With Us* 'A gorgeous romance' Beth O'Leary, *The No-Show* 'Loveable characters, hilarious wit and steamy sexual chemistry' Laura Jane Williams, *Our Stop* \*Also known as *People We Meet On Vacation*\* 12 YEARS AGO: Poppy and Alex meet. They hate each other, and are pretty confident they'll never speak again. 11 YEARS AGO: They're forced to share a ride home from college and by the end of it a friendship is formed. And a pact: every year, one vacation together. 10

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**YEARS AGO: Alex discovers his fear of flying on the way to Vancouver. Poppy holds his hand the whole way. 7 YEARS AGO: They get far too drunk and narrowly avoid getting matching tattoos in New Orleans. 2 YEARS AGO: It all goes wrong. THIS YEAR: Poppy asks Alex to join her on one last trip. A trip that will determine the rest of their lives. You and Me on Vacation is a New York Times bestselling love story for fans of When Harry Met Sally, One Day and Casey McQuiston. Get ready to travel the world, snort with laughter and - most of all - lose your heart to Poppy and Alex. ----- 'Our generation's answer to Nora Ephron' Sophie Cousens, This Time Next Year 'So warm and funny' Paige Toon, The**

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**Minute I Saw You 'The hottest book of the summer - the pages simply sizzle!' Josie Silver, One Night on the Island 'Emily Henry is my newest automatic-buy author . . . a heartfelt, funny, tender escape that you wish could last forever' Jodi Picoult, Wish You Were Here 'A compulsively readable book full of sparkling wit, dazzling prose and a romance that grabbed me by the heart and wouldn't let me go' Abby Jiminez, Part of Your World 'Funny, and seriously sizzling' BEST 'If whipcrack banter and sexual tension is your catnip, you'll adore this book' Sally Thorne, The Hating Game 'What an absolute flipping triumph of a novel!!! I LOVED it ' Emma Cooper, It Was Always You**

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**In late summer 1953, as he returned to Mexico City after a seven-month expedition through the jungles of Ecuador, Colombia, and Peru, William Burroughs began a notebook of final reflections on his four years in Latin America. His first novel, *Junkie*, had just been published and he would soon be back in New York to meet Allen Ginsberg and together complete the manuscripts of what became *The Yage Letters* and *Queer*. Yet this notebook, the sole survivor from that period, reveals Burroughs not as a writer on the verge of success, but as a man staring down personal catastrophe and visions of looming cultural disaster. Losses that will not let go of him haunt Burroughs**

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**throughout the notebook: “Bits of it keep floating back to me like memories of a daytime nightmare.” However, out of these dark reflections we see emerge vivid fragments of Burroughs’ fiction and, even more tellingly, unique, primary evidence for the remarkable ways in which his early manuscripts evolved. Assembled in facsimile and transcribed by Geoffrey D. Smith, John M. Bennett, and Burroughs scholar Oliver Harris, the notebook forces us to change the way we see both Burroughs and his writing at a turning point in his literary biography. William S. Burroughs's fiction and essays are legendary, but his influence on music's**

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**counterculture has been less well documented—until now. Examining how one of America's most controversial literary figures altered the destinies of many notable and varied musicians, William S. Burroughs and the Cult of Rock 'n' Roll reveals the transformations in music history that can be traced to Burroughs. A heroin addict and a gay man, Burroughs rose to notoriety outside the conventional literary world; his masterpiece, Naked Lunch, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs's parallel rise to fame among daring musicians of the 1960s, '70s, and '80s, when it**

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**became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs's backstage impact will transform the way you see America's cultural revolution—and the way you hear its music.**

**Narcotic Agent  
Action Poetry**