

HAROLD CHAPMAN _ THE BEAT HOTEL



William S Burroughs in the cafe of the Beat Hotel in Paris Early 1960's William Seward Burroughs, born in St. Louis 1914. Encouraged by Jack Kerouac whom he met in 1943, Burroughs was able to develop a childhood interest in writing to become a novelist.



Allen Ginsberg in Room 25 of the Beat Hotel 9 rue Git le Coeur Paris France Christmas 1956. The American poet sits in front of a portrait of Arthur Rimbaud. Rimbaud, with Baudelaire, Lautreamont and later Artaud and Michaux, greatly influenced the Beats.



William Burroughs in the cafe of the Beat Hotel, Paris circa. 1958/61 William Burroughs, "Sherlock Holmes poker-faced impassive"...(Allen Ginsberg, in a letter to Peter Orlovsky). Young people would seek him out as their mentor and spend hours with him in the cafe.



William Burroughs in the Beat Hotel, Paris, France. 1960.



Brion Gysin, American poet, writer and painter. He met William Burroughs in Tangier, and through him, Ian Sommerville.



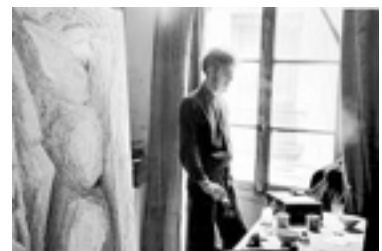
American Poets Peter Orlovsky & Allen Ginsberg December 1956



Room 34. Notice for casual work, painting and plastering at a Polyclinic in Paris.



Eyla with Mirtaud. Madame Rachou provided white wine for the occasion.



William Guthrie. Winter 1956

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Almost but not quite! These 2 sharp-eyed nuns spotted us before we could carry out our plan. Gregory Corso turned away, embarrassed, but I still took the picture, even though it was unsuitable for his conceptual book, "Church", for which he was collecting pictures of himself, behind nuns & monks, in the streets of Paris. Boulevard St-Michel spring 1957.



William Burroughs, outside the Beat Hotel. 1958



Piero Heliczer, poet of the "Dead Language Press, visiting the hotel for a free haircut.



Alex Campbell relaxing in the Monaco Bar, which was popular with the Beats..."My advice to the young men of Britain is, give up your job, come to Paris with old Campbell and live a life of Guts, Sex, Sin, Literature, Arts". Before devaluation of the franc, the prices of drinks were painted underneath saucers, and with each drink one ordered, another saucer was added to the pile.



William Burroughs' hands, described by Anne Sharpley in 1963 as "narrow red" hands, which are "his only touch of colour".



Dominique's room.



Room 41. Myself and "Cyclops" Lester, taken by delayed action release, with prints of Stella Benjamin and Gregory Corso. For a short time, I had an improvised dark room in an alcove no larger than a small wardrobe, blacked out with two blankets which I nailed up to the walls at night. I printed with an enlarger bought in a flea market, which stood on a couple of orange crates nailed together. I washed my prints in the sink and hung them up to dry on a clothes-line in the room. My films were scraps given to me by a cine cameraman.



Room 41. Shumsky and her Swedish friend Gun, who both helped to sell my Polaroid pictures in the cafes. The bed served as a sofa during the day.



Kaja stored some of her paintings on the top landing, which was blocked by a folded mattress.

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During my long stay in the hotel, I photographed several people who stayed in Room 40, the smallest room. With no table, one had to make do with knees at meal times.



Eyla, a pin-up model for the French photographer Serge Jacques, poses for me at the top of the stairs, which was a favorite spot with photographers for dramatic posed pictures.



Mirja.



John Hammer avoids banging his head in the groove on the ceiling, formed by many less fortunate than him.



Room 38. Liza Ames, Dixie's American wife.



Room 38. Dixie Nimmo, West Indian poet and novelist. On the walls is part of his large art collection.



William Burroughs' grey trilby.



Room 32. Uta, a German model, resting during a photographic session.



Patrick Shelley, the English sensualist painter, and Allen Ginsberg, Room 25. Christmas 1956. Shelley introduced me to the Beat Hotel in the winter of that year.

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Mural by "Goofy" Godfrey.



Mural by "Goofy" Godfrey, in Barbara Shumsky's room.



Verta Kali Smart from Philadelphia and Bob Grosvenor in Room 9. January 1958.



Bob Grosvenor and Verta Kali Smart in their room, surrounded by objects from flea markets, which Bob later exhibited in a New York gallery, and sold as "objets"



"Cyclops" Lester with Bob Grosvenor's easel and paintings behind him, and Herb Kohl, at the "Fete des Rois". January 1958



December 13th, at 7.00am, in Room 38. Having lit candles, made crowns of tinsel and wrapped themselves in sheets, Annika, Eyla and Liza were about to sing, knock on people's doors and offer them coffee and biscuits. It was the Nordic festival of Santa Lucia, the patron saint of opticians and photographers.



Jean Swanson cutting hair in number 4, a "cell" room on the first floor. At 400 francs a night, the "cells" were the cheapest rooms, with windows which opened on to the stairs and with no direct daylight. They contained a was basin with a cold tap, an iron bed, a chair, a small radiator, and a naked 25 watt bulb. There was one "cell" on each landing.



The stair well. Owing to the less stringent laws in force at the time, the smoking of hashish and marijuana was, among some of the residents, a social activity like any other in the hotel. The distinctive smell would, day or night, drift from some of the ill-fitting doors on to the stairs..



Madame Madeleine, a concierge from Place St-Michel. with Biquette.

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Madame Rachou counting out 40 centimes, the price of a cup of coffee, for which Keith forgot to pay.



Bob Grosvenor with tuba, "Pug" with guitar, and Verta Kali Smart in headscarf. 1958.



Rue Git-le-Coeur.



Madame Rachou, described by Dixie Nimmo as "pugnacious" and "kindly".



The Beat Hotel; a thirteenth-class establishment; looking towards the Quai des Grands Augustins.



Nick Smart, from the USA, in Place St-Andre-des-Arts. He organized the selling of "Left Bank This Month", a one-shot magazine of poetry, prose and local information, produced in the Beat Hotel.



William Guthrie in Rue Git-le-Coeur, winter 1956. In "Left Bank This Month", Verta Kali Smart wrote that the Beat Hotel was "impossible to get into unless you know the key people, say the right things, carry a canvas under your arm".



Rue Git-le-Coeur, on the corner of the Quai des Grands Augustins. Left to right Tove, Eunice Richards, Stella Tohl, Keith, Ken Tindall, "Cyclops" Lester. The folding handcart was borrowed from the local "charbonnier" to collect Tindall's trunk from the Mistral.



Daytime at the Tabac St-Michel; one of the waiters whom at night I would try to avoid. A loudly dressed conjurer changed my life: after a quick demonstration, I learned how to speedily take pictures of people before they became aware of the camera. This way, I earned a living at night as a Polaroid photographer, creeping round local cafes, dodging the waiters. An assistant would accompany me, talk to customers, smear each picture with a fixative, and collect the cash.



Thomas Neurath in a fashionable trench coat, with Diane Wells, an English schoolteacher. Pont St Michel, on which they are standing, joins the Ile de la Cite with the Latin Quarter.



Peter Orlovsky and Allen Ginsberg in Rue St. Andre-des-Arts, December 1956. At that time, they were living in Room 25 of the Beat Hotel.



Allen Ginsberg with Lee Forest in her room at the Hotel de Londres. December 1956



On the road. A band of hitch-hikers resting in a popular meeting-place on the corner of Rue de la Huchette, opposite the bar Chez Popov.



Gregory Corso at 'Le Mistral' Bookstore Paris 1957