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Anything but Routine: A Selectively Annotated Bibliography of William S. Burroughs v. 1.0.

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**ANYTHING BUT ROUTINE:**

**A Selectively Annotated Bibliography of William S. Burroughs**

**v. 1.0**

by

**Brian E. C. Schottlaender**

*The Audrey Geisel University Librarian*

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**2008**

## INTRODUCTION

The bibliography of William S. Burroughs is as challenging as the man was himself. He wrote voluminously and kaleidoscopically. He rearranged, recycled, and reiterated obsessively. He produced across five decades and four continents. He was a novelist, a poet, an essayist, and a correspondent at home in all media. He never met a “little magazine” or an interviewer he wouldn’t share with.

There have been a few attempts at documenting the range of Burroughs’ prodigious output over the years—some better than others. I initially conceived of this bibliography as an update of Joe Maynard’s and Barry Miles’ definitive *William S. Burroughs: A Bibliography, 1953–73: Unlocking Inspector Lee’s Word Hoard* (University of Virginia, 1978). Readers familiar with Maynard and Miles (referred to herein as M&M) will know that this bibliography differs somewhat from that in scope, as it does in organization and in the kind and quantity of detail in- or excluded. These differences notwithstanding, my hope is that the two will be found to complement one another, to which end I have made a systematic effort to explicitly link the entries in Maynard and Miles to those in my own bibliography when such entries appear in both.

For verification purposes, I have personally examined the great majority of items described in the bibliography. In a few instances, I have gotten by with a little help from my friends: booksellers, collectors, and librarians. In fewer instances still, the hunt continues—as I imagine, and hope, it will.

The A section of this bibliography details Burroughs’ publications in book, broadside, and pamphlet form. Foreign titles are included only if they have no English-language analogue (e.g., A16) or represent the first publication of a particular title (e.g., A34a). Entries are arranged chronologically, then alphabetically by title.

The B section details Burroughs’ art books (several of which were co-authored) and catalogs of exhibitions of his art. This section has no analogue in Maynard and Miles, and substitutes for their own B section: “Contributions to Books and Anthologies” (which are excluded from the present work). Entries are arranged alphabetically by author, then alphabetically by title.

The C section details Burroughs’ many hundreds of contributions to periodicals. In this section, I have made a particular effort to rationalize some of the most complex elements of Burroughs’ bibliography, including the “publications within publications” *The Burrough* and *The Moving Times*. Entries are arranged chronologically, then alphabetically by periodical title.

Section D details foreign translations of Burroughs’ work. Entries are arranged alphabetically by English-language title, then alphabetically by language of translation.

Section E details Burroughs’ own sound recordings, and his contributions to or appearances on those by others. Entries are arranged alphabetically by artist, then alphabetically by title.

Section F details various miscellaneous items which, while most are not by Burroughs, are nevertheless relevant in and to his bibliography. Entries are arranged alphabetically by author, then alphabetically by title.

Section G details biographies of, interviews with, and letters by Burroughs; Section H details bibliographies and criticism of him. Bibliographic and critical works are included only if issued as stand-alone publications, and only if they deal exclusively with Burroughs or if he is named in the title. Entries in both sections are arranged alphabetically by author, then alphabetically by title.

## SOURCES CONSULTED

In compiling *Anything but Routine*, I have made extensive use of many, if not most, of the other Burroughs bibliographies, in addition to a number of auction and bookseller catalogs. These have proven invaluable, especially insofar as the annotations were concerned. I have found particularly useful the following, to which the reader will find occasional attribution throughout; abbreviations used for attribution purposes are noted below.

Am Here Books. *Catalogue*, No. 5. Santa Barbara, Calif.: Am Here Books, 1981. Softbound (no hardbound issued). [Am Here]

Atticus Books. *William S. Burroughs: The Hombre Invisible*. With an introduction by Burroughs. (Catalogue, 8) San Diego, Calif.: Atticus Books, 1981. Softbound.

BeatBooks. *Burroughs*. (Catalogue, 36) London: BeatBooks, [2004?]. Softbound. [BeatBooks]

———. *Allen Ginsberg, Beat Art, and Beatniks*. (Catalogue, 39) London: Beatbooks, 2005. Softbound.

———. *William S. Burroughs, British & American Poetry, & Lowbrow, Oddball & Comic Art*. (Catalogue, 42) London: Beatbooks, [2006]. Softbound.

———. *Beat, Concrete, & Experimental Writing*. (Catalogue, 45) London: Beatbooks, [2007]. Softbound.

———. *Beat Art, Film, & Photography; William S. Burroughs, Brion Gysin, and The Cut-Up Method; Beatniks, Hipsters, & Bohemians*. (Catalogue, 48) London: Beatbooks, [2008]. Softbound.

Black Ace Books. *Beat + Other Lit.* (Catalog, No. 3) Los Angeles: Black Ace Books, 1990. Softbound.

Goodman, Michael B. *William S. Burroughs: An Annotated Bibliography of His Works and Criticism*. (Garland Reference Library of the Humanities, Vol. 24) New York: Garland Publishing, 1975. Hardbound (issued without dustjacket). [MBG]

Goodman, Michael B., and Lemuel B. Coley. *William S. Burroughs: A Reference Guide*. (Garland Reference Library of the Humanities, Vol. 635) New York: Garland Publishing, 1990. Hardbound (issued without dustjacket).

Ken Lopez—Bookseller (Hadley, Mass.). Various catalogs. [Ken Lopez]

Maynard, Joe, and Barry Miles, comps. *William S. Burroughs: A Bibliography, 1953–73: Unlocking Inspector Lee's Word Hoard*. 1<sup>st</sup> ed. Charlottesville, Va.: Published for the Bibliographical Society of the University of Virginia by the University Press of Virginia, 1978. Hardbound (issued without dustjacket). [M&M]

Miles, Barry. "A Checklist of Books of William Seward Burroughs" in *The Final Academy: Statements of a Kind*, compiled by Roger Ely. London: The Final Academy, 1982. Softbound. [Miles]

Morgan & Rosenthal (New York). Various catalogs.

Pacific Book Auction Galleries. *Sale 32: Southern California Book Fair Miscellany*. San Francisco: Pacific Book Auction Galleries, 1993. Softbound. [PBA]

———. *Sale 198 . . . Fine Modern Literature, Including the Nelson Lyon Collection of William S. Burroughs*. San Francisco: Pacific Book Auction Galleries, 1999. Softbound.

———. *Sale 233 . . . Modern Literature with William S. Burroughs*. San Francisco: Pacific Book Auction Galleries, 2001. Softbound.

———. *Sale 327 . . . The Edwin Blair Collection of Beat Literature, plus Modern Literature*. San Francisco: Pacific Book Auction Galleries, 2006. Softbound.

Red House Books. *Beat, Hip, & Underground Voices*. (Catalog 4) San Francisco: Red House Books, [1989]. Softbound. [Red House 4]

Red Snapper Books (London). Various catalogs.

Shoaf, Eric. *Collecting William S. Burroughs in Print: A Checklist*. Rumford, R.I.: Ratishna Books, 2000. Softbound. [Shoaf]

Skyline Books (Forest Knolls, Calif.). Various catalogs and listings (including those on ABEBOOKS.com). [Skyline]

Sotheby's. *Sale 7351: Allen Ginsberg and Friends, Including Property from the Estates of Allen Ginsberg, Jack Kerouac, and William S. Burroughs*. New York: Sotheby's, 1999.

Ursus Rare Books. *Catalogue 244: Literature*. New York: Ursus Rare Books, [2004?].

## ACKNOWLEDGMENTS AND THANKS

A great number of individuals—librarians, booksellers, collectors, publishers—have helped me to assemble both my own Burroughs collection and this bibliography over the years. I am grateful to each and every one. They have made the endeavor not only possible, but genuinely pleasurable! All thanks to them for their contributions; all blame to me alone for errors either of omission or commission.

At Arizona State University:

- Sherrie Schmidt, Dean of University Libraries
- Marilyn Wurzbarger, Special Collections Librarian

At Columbia University:

- Gerald W. Cloud, Librarian for Reference and Research in the Rare Book and Manuscript Library

At Cornell University:

- Katherine Reagan, Curator of Rare Books and Manuscripts in the Carl A. Kroch Library

At New York Public Library:

- Isaac Gewirtz, Curator of the Henry W. and Albert A. Berg Collection of English and American Literature

At Ohio State University:

- Joe Branin, Director of Libraries
- John M. Bennett, Curator, Avant Writing Collection
- Rebecca Jewett, Assistant Curator, Rare Books and Manuscripts
- Geoffrey D. Smith, Head of Rare Books and Manuscripts

At Oxford University:

- Sarah E. Thomas, Bodley's Librarian and Director of Oxford University Library Services

At Southern Methodist University:

- Daniel J. Slive, Head of Special Collections at the Bridwell Library

At UC San Diego:

- Lynda Corey Claassen, Director of the Mandeville Special Collections Library
- Rob Melton, Librarian for Literature, Linguistics, Theater, and Dance in the Social Sciences and Humanities Library, UCSD

At UCLA:

- Victoria Steele, Head of Special Collections

At University of Arizona:

- Carla J. Stoffle, Dean of Libraries
- Roger Myers, Associate Librarian and Archivist in Special Collections

At University of Minnesota:

- R. Arvid Nelsen, Archivist at the Charles Babbage Institute

At University of Texas, San Antonio:

- Eric Shoaf, Associate Dean of Libraries for Administration

Booksellers:

- Richard Aaron, Am Here Books
- James Musser, Skyline Books
- Andrew Sclanders, BeatBooks
- Carl Williams and Ed Maggs, Maggs Brothers
- Joe Zinnato, Eros Archives
- Alan Zipkin, Derringer Books

Collectors:

- Robert H. Jackson of Cleveland
- Alan Kurtzman (R.I.P.) of Los Angeles
- Newton D. Werner (R.I.P.) of Los Angeles

Publishers:

- Jim Pennington, Aloes Books
- Kevin Ring, Beat Scene
- Michael Stevens, Benjiman Spooner Books

Finally, my wife Sherri has been an absolute saint, in this and everything else. How did I get so lucky?!



## A. BOOKS, BROADSIDES, AND PAMPHLETS

1953

A1. *Junkie*.

- a. ———. New York: Ace Books, 1953. Softbound (no hardbound issued).  
{M&M A1a}  
Published under the pseudonym William Lee.  
Title on cover: *Junkie: Confessions of an Unredeemed Drug Addict*.  
Issued bound back-to-back with Maurice Helbrant's *Narcotic Agent*.
- b. *Junkie: Confessions of an Unredeemed Drug Addict*. London: Digit Books, [1957?]. Softbound (no hardbound issued). {M&M A1b}  
Published under the pseudonym William Lee.  
Subsequently withdrawn and remaining copies pulped. [Miles]
- c. *Junkie*. Foreword by Carl Solomon. (Ace Star, K202) New York: Ace Books, [1964], ©1953. Softbound (no hardbound issued). {M&M A1c}  
Reprinted in 1970 and 1973 (the latter with a different cover). [M&M]
- d. ———. (The Olympia Press Traveller's Companion Series, No. 114) London: New English Library, 1966, ©1953. Softbound (no hardbound issued). {M&M A1d}  
Issued in clear tissue jacket. [PBA 327]  
Reprinted in 1969 and 1972 with different covers. [M&M]
- e. ———. London: David Bruce & Watson, 1973. Hardbound in dustjacket.  
{M&M A1e}
- f. *Junky*. With an introduction by Allen Ginsberg. 1<sup>st</sup> complete and unexpurgated ed. Harmondsworth, England; New York: Penguin Books, 1977. Softbound.  
Later 1977 printing with different cover design. [Schoaf]
- g. ———. London: Penguin-UK, 1999.
- h. *Junky: The Definitive Text of "Junk."* Edited and with an introduction by Oliver Harris. 50<sup>th</sup> Anniversary ed. New York: Penguin, 2003. Softbound.  
"Apart from making just over a hundred small corrections or changes, this present edition adds to *Junky* approximately the same amount of new material (around four thousand words) as *Junky* added to *Junkie*, but the way it does is, and had to be, quite different."—Introduction.

1959

A2. *Naked Lunch*.

- a. *The Naked Lunch*. (The Traveller's Companion Series, No. 76) Paris: Olympia Press, 1959. Softbound in dustjacket (no hardbound issued). {M&M A2a}  
All copies of the book were issued exactly the same. Some copies, however (so-called "second issue"), had a price change ("New Price NF18") stamped on back cover following the revaluation of the franc in January 1960.  
2<sup>nd</sup> printing [not to be confused with the "second issue" of the first printing (above)] issued without dustjacket. [Atticus]  
3<sup>rd</sup> printing (1965) issued without dustjacket. [BeatBooks 36]

- b. *Naked Lunch*. New York: Grove Press, [1962], ©1959. Hardbound in dustjacket.  
 {M&M A2b}  
 Some copies issued in wraparound band. [M&M]  
 “First issue jacket [printed] with no zip code on rear panel and no roman [*sic*] numerals on lower spine near back panel.” [PBA 327]  
 Printings after the third have lower case Roman numeral printing enumeration on rear panel of dustjacket. [Schoaf]  
 Includes “Deposition: Testimony Concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.”
- c. *The Naked Lunch*. London: John Calder, 1964, ©1959. Hardbound in dustjacket.  
 {M&M A2c}  
 Reprinted 1965 (3 times), 1966, and 1970.
- d. *Naked Lunch*. 1<sup>st</sup> Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-115) New York: Grove Press, 1966, ©1959. Softbound (no hardbound issued).  
 {M&M A2d}  
 Includes “*Naked Lunch* on Trial: The Massachusetts Supreme Court Decision and Excerpts from the Boston Trial,” “Deposition: Testimony Concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.”
- e. *The Naked Lunch*. London: Corgi Books, 1968, ©1959. Softbound (no hardbound issued).  
 {M&M A2e}  
 Reprinted in 1974, with different cover.
- f. *Naked Lunch*. Secaucus, N.J.: Castle Books, [1973?]. Hardbound in dustjacket, and softbound. {M&M A2f}
- g. ———. New York: Ballantine Books, 1973. Softbound (no hardbound issued).  
 {M&M A2g}
- h. ———. (A Calderbook, CB 380) London: John Calder, 1982. Softbound (no hardbound issued).  
 Cover: “A new edition containing the ‘Ugh’ correspondence.”
- i. ———. With an introduction by Jennie Skerl. 25<sup>th</sup> Anniversary ed. New York: Grove Press, 1984, ©1959. Hardbound in dustjacket.  
 Includes 500 numbered, signed copies issued without dustjacket in publisher’s slipcase.
- j. *The Naked Lunch*. London: Paladin/Grafton Books, 1986, ©1982. Softbound.  
 Reprinted in 1992, with different cover and titled: *Naked Lunch*.
- k. *Naked Lunch*. New York: Grove Press, 1990. Softbound (no hardbound issued).
- l. ———. 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1992, ©1990. Softbound (no hardbound issued).  
 Includes “Deposition: Testimony Concerning a Sickness,” “Afterthoughts on a Deposition,” and “Letter from a Master Addict to Dangerous Drugs.”
- m. *Naked Lunch: The Restored Text*. Edited by James Grauerholz and Barry Miles. 1<sup>st</sup> ed. New York: Grove Press, [2003?], ©2001. Hardbound in dustjacket, and softbound.  
 “... corrects numerous textual errors accumulated over the years. ... also incorporates Burroughs’s own notes on the text, all the accompanying essays that he added to later editions [i.e., to editions later than the first, but preceding this edition], and ... an appendix of abundant, newly discovered material and alternate drafts from the original manuscript ...”—Dustjacket.

## 1960

A3. *The Exterminator*.

- a. ———. With Brion Gysin. San Francisco: Auerhahn Press, 1960. Softbound (no hardbound issued). {M&M A4a}  
Designed and printed by Dave Haselwood.
- b. ———. 2<sup>nd</sup> ed. San Francisco: Dave Haselwood Books, 1967, ©1960; distributed by City Lights Books. Softbound (no hardbound issued). {M&M A4b}

A4. *Minutes To Go*.

- a. ———. With Sinclair Beiles, Gregory Corso, and Brion Gysin. [Paris]: Two Cities Editions, [1960]. Softbound (no hardbound issued). {M&M A3a}  
“Some [early] copies were issued with a white wraparound band . . .” [M&M]  
Includes 10 numbered copies (of which only 5 were offered for sale), signed by the publisher and including a manuscript page from each of the four authors. Not on “fine paper,” as M&M claims. [Schoaf]
- b. ———. 1<sup>st</sup> American ed. San Francisco: Beach Books, Texts, & Documents, 1968; distributed by City Lights Books. Softbound (no hardbound issued). {M&M A3b}

## 1961

A5. *The Soft Machine*.

- a. ———. (The Traveller’s Companion Series, No. 88) Paris: The Olympia Press, 1961. Softbound in dustjacket (no hardbound issued). {M&M A5a}  
First version.  
Jacket designed by Brion Gysin.  
All copies of the book were issued exactly the same. Some copies, however (so-called “second issue”), had a price change (“New Price NF18”) stamped on (or added on sticker on) back cover at a later date.
- b. ———. New York: Grove Press, 1966. Hardbound in dustjacket (no softbound issued). {M&M A5b}  
Second version: a rearrangement of the Olympia Press text, with additions and expansions. [M&M]  
2<sup>nd</sup> printing, 1966. [BeatBooks]
- c. ———. 1<sup>st</sup> Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-131) New York: Grove Press, 1967, ©1966. Softbound (no hardbound issued). {M&M A5c}
- d. *The Soft Machine: A Novel*. Rev. ed. London: Calder and Boyars, 1968. Hardbound in dustjacket, and softbound. {M&M A5d and A5e}  
Third version: second version, with additions and expansions. [M&M]
- e. *The Soft Machine*. London: Corgi Books, 1970. Softbound (no hardbound issued). {M&M A5f}  
Reissued in 1974 with different cover.
- f. ———. New York: Ballantine Books, 1973. Softbound (no hardbound issued). {M&M A5g}
- g. ———. London: Paladin/Grafton Books, 1986. Softbound.
- h. ———. (A Flamingo Modern Classic) London: Flamingo, 1992. Softbound.  
Reissued in 2001 with different cover.
- i. ———. 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1992, ©1966. Softbound (no hardbound issued).

## 1962

A6. *The Ticket That Exploded*.

- a. ———. (The Traveller's Companion Series, No. 91) Paris: Olympia Press, 1962. Softbound with dustjacket (no hardbound issued). {M&M A6a}  
First version.  
A "new rev. and enl. ed." planned by Olympia Press for publication in 1963 was never published.
- b. ———. New York: Grove Press, 1967. Hardbound in dustjacket (no softbound issued). {M&M A6b}  
Second version—a rearrangement of the Olympia Press text, with additions and expansions. [M&M]
- c. ———. (An Evergreen Black Cat Book, B-164) New York: Grove Press, 1968. Softbound (no hardbound issued). {M&M A6c}  
Includes "The Invisible Generation."
- d. ———. London: Calder and Boyars, 1968. Hardbound in dustjacket, and softbound. {M&M A6d&e}
- e. ———. London: Corgi Books, 1971. Softbound (no hardbound issued). {M&M A6f}
- f. ———. 2<sup>nd</sup> ed. London: Calder, 1985. Softbound.
- g. ———. 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1987, ©1967. Softbound (no hardbound issued).

## 1963

A7. *Dead Fingers Talk*.

- a. ———. London: John Calder in association with Olympia Press, 1963. Hardbound in dustjacket (no softbound issued). {M&M A7a}  
"This is a rewrite of *Naked Lunch*, using some material found in other novels [*The Soft Machine* and *The Ticket That Exploded*] and some of the pieces of the NL [*Naked Lunch*] collage placed together again . . ." [MBG]
- b. ———. London: Tandem Books, 1966. Softbound (no hardbound issued). {M&M A7b&c}  
Reprinted (by Universal-Tandem) in 1970 with different cover. [M&M]
- c. ———. (A Star Book) London: W. H. Allen, 1977. Softbound (no hardbound issued).

A8. *The Yage Letters*.

- a. ———. With Allen Ginsberg. San Francisco: City Lights Books, 1963. Softbound (no hardbound issued). {M&M A8a}  
2<sup>nd</sup> printing, 1965.  
3<sup>rd</sup> printing, 1966.
- b. ———. With Allen Ginsberg. 2<sup>nd</sup> ed. San Francisco: City Lights Books, 1975, ©1963. Softbound (no hardbound issued).  
Expanded to include additional letter, dated 10 July 1953 (originally published in *Black Mountain Review*, No. 7, 1957).
- c. ———. With Allen Ginsberg. 3<sup>rd</sup> ed. San Francisco: City Lights Books, 1988. Softbound (no hardbound issued).  
Expanded to include "Roosevelt After Inauguration" (originally published in *The Floating Bear*, No. 9, 1961).
- d. ———. With Allen Ginsberg. 4<sup>th</sup> [sic] ed. San Francisco: City Lights Books, 1990, ©1975. Softbound (no hardbound issued).  
This actually appears to be a new printing of the 3<sup>rd</sup> ed., above.

- e. *The Yage Letters Redux*. With Allen Ginsberg. Edited and with an Introduction by Oliver Harris. 4<sup>th</sup> ed. San Francisco: City Lights Books, 2006. Softbound (no hardbound issued). Expanded to include extensive Introduction, Appendices, and Notes.

## 1964

- A9. *The Coldspring News: All the News That Fits We Print; Sunday, September 17, 1899*. [N.p.]: Fenian Head Centre Press, 1964. Broadside.  
Two printings: one with copyright statement and date, one without.
- A10. *Nova Express*.
- . New York: Grove Press, 1964. Hardbound in dustjacket (no softbound issued). {M&M A10a}
  - . 1<sup>st</sup> Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-102) New York: Grove Press, 1965. Softbound (no hardbound issued). {M&M A10b}
  - . London: Jonathan Cape, 1966, ©1964. Hardbound in dustjacket (no softbound issued). {M&M A10c}
  - . (Panther Science Fiction) London: Panther Books/Granada Publishing, 1968. Softbound (no hardbound issued). {M&M A10d–f}  
Reprinted in 1969 and 1972 with different covers (per M&M), in 1978, and in 1982 (per Schoaf).  
1978 printing: title misspelled as *Nova Express* on title page.
  - . 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1992.
- A11. *Roosevelt After Inauguration*. New York: Fuck You Press, 1964.  
Staplebound mimeograph (no hardbound issued). {M&M A9a}  
Covers by Allen Ginsberg.  
Published under the pseudonym Willy Lee.  
First separate appearance of material suppressed from *The Yage Letters* and originally published in *The Floating Bear*, No. 9, 1961.  
Limited to 500 copies. [PBA, 233]  
“Some copies . . . released . . . with the spines not stapled.” [Schoaf]

## 1965

- A12. *Health Bulletin: APO-33, A Metabolic Regulator. A Report on the Synthesis of the Apomorphine Formula*.
- . (Burroughs Monograph, 1) New York: Fuck You Press, 1965. Staplebound.  
{M&M A12a}  
“...aborted edition ... about 10 or 20 of which were distributed before the edition was abandoned.”  
[Red House 4]  
“If 10 or 20 copies did exist [as Fuck You Press publisher Ed Sanders claimed], far fewer have been accounted for.” [Skyline]
  - APO-33 Bulletin: A Metabolic Regulator*. Collection compiled by Mary Beach and Claude Pélieu. [San Francisco]: Beach Books, Texts, & Documents, [1966?]; distributed by City Lights. Staplebound (no hardbound issued). {M&M A12b}  
“Number One.”  
Lacks “Locked Out of Time” and “Apomorphine Statement 2” from *Health Bulletin: APO-33, A Metabolic Regulator. A Report on the Synthesis of the Apomorphine Formula*, above. [M&M]  
“First Burroughs-approved edition.” [PBA 198]  
Reprinted, 1967.

- c. ———. [San Francisco]: Beach Books, Texts, & Documents, 1968; distributed by City Lights. Staplebound (no hardbound issued). {M&M A12c}  
 “Number One.”  
 “Second printing.”

A13. *Time*.

- a. ———. With 4 drawings by Brion Gysin. New York: “C” Press, 1965. Hardbound, and softbound. {M&M A11a}  
 Limited to 1,000 copies, including: 100 numbered softbound copies signed by Burroughs and Gysin, and 4 numbered hardbound *hors commerce* copies and 10 hardbound copies lettered A–J signed by Burroughs and Gysin and containing an original manuscript page by Burroughs and an original drawing by Gysin, signed by each.
- b. ———. Sussex, England: Urgency Press Rip-Off, [1972?]. Staplebound (no hardbound issued). {M&M A11b}  
 “. . . bought [*sic*] for you . . . using anarchist duplicator . . . 5 runs of 99 copies each . . .”  
 Legal-size mimeographed sheets, stapled. An admitted piracy, by Roy Pennington, of the “C” Press edition. [M&M]  
 “Reproduces the contents of the first edition, though in slightly different order, and leaving out p. 9 of the original.” [BeatBooks]  
 “Estimates are that only about 100 copies were actually distributed.” [Schoaf]

A14. *Valentine’s Day Reading*. New York: American Theatre for Poets, 1965. Staplebound. {M&M F12}

A mimeographed pamphlet containing a script (“Transcript of Dutch Schultz’s Last Words”) for a reading presented by the American Theatre for Poets on February 14, 1965, at the East End Theatre in New York. Unnumbered page at end: “The Coldspring News . . . Sunday, September 17, 1899 . . . (William Burroughs, Editor) . . . On the Back Porch of His Farm.”

## 1967

A15. *So Who Owns Death TV?*

- a. ———. With Claude Pélieu and Carl Weissner. (A Black Bag Pamphlet) San Francisco: Beach Books, Texts, & Documents, 1967; distributed by City Lights Books. Staplebound (no hardbound issued). {M&M A13a}  
 Two printings—one printed in silver ink on black paper (ca. 200 copies), one printed in black and red ink on white paper (with 50¢ price; ca. 3,000 copies) [M&M]
- b. ———. [2<sup>nd</sup> “state,” expanded]. (A Black Bag Pamphlet) San Francisco: Beach Books, Texts, & Documents, 1967. Staplebound (no hardbound issued). {M&M A13b}  
 With 75¢ price.
- c. ———. Birmingham, England: TOPY Heart, [n.d.]. Softbound.  
 Pirate edition, printed in b&w only and lacking the photo of Claude Pélieu from the original. [BeatBooks 42]

A16. *William Burroughs, Claude Pélieu, Bob Kaufman*. In French. Translation of Burroughs and Kaufman texts by Mary Beach and Claude Pélieu. (L’Herne, No. 9) (L’Écriture des Vivants 1: Etats-Unis) Paris: Editions de L’Herne, 1967. Softbound (no hardbound issued). {M&M D11}

Includes 55 copies—with uncut signatures—numbered 1–40 and lettered A–O with lithograph by Jean Hélon.

Cover title: *L’Herne Textes: Burroughs, Pélieu, Kaufman*.

Includes two previously unpublished letters from Burroughs to Pélieu.

No comparable U.S. or U.K. edition.

## 1968

- A17. *Scientology Revisited*. [N.p., 1968?]. Pamphlet.  
 “Reprinted from *Mayfair* magazine [Vol. 3, No. 1 (January 1968)] as a free public service.”

## 1969

- A18. *Apomorphine*. In French; Translated by Mary Beach and Claude Pélieu. (Les Livres Noirs) Paris: Editions L’Herne, 1969. Softbound (no hardbound issued). {M&M D14}  
 Includes translations of “Apomorphine,” “The Day the Records Went Up,” “Coldspring News,” “The Conspiracy,” “Exterminator!,” “Parenthetically 7 Hertz,” and “*Chappaqua*, a Film by Conrad Rooks.”  
 No comparable U.S. or U.K. edition.
- A19. *The Dead Star*. (Nova Broadcast, No. 5) San Francisco: Nova Broadcast Press, 1969; distributed by City Lights Books. Staplebound (no hardbound issued). {M&M A14a}  
 Pamphlet with long folding broadside tipped in. First separate printing of piece that originally appeared in a different form in *My Own Mag*, No. 13.  
 Variant printing exists with copyright page blank and “©1969 by William Burroughs” in holograph on first page of text. [Atticus]

## 1970

- A20. *The Last Words of Dutch Schultz*.
- a. ———. 1<sup>st</sup> ed. London: Cape Goliard Press, 1970. Hardbound in dustjacket, and softbound. {M&M 17a&b}  
 Hardbound printing includes 100 numbered copies signed by Burroughs with unprinted glassine dustjacket.
  - b. *The Last Words of Dutch Schultz: A Fiction in the Form of a Film Script*. New York: Viking Press, 1975. Hardbound in dustjacket.  
 “First American edition, extensively revised and augmented with reproductions of police photographs, and more exacting film directions.” [Ursus]
  - c. ———. 1<sup>st</sup> paperbound ed. New York: Seaver Books, 1981, ©1975; distributed by Grove Press. Softbound.
  - d. ———. London: John Calder, 1986. Softbound.
  - e. ———. New York: Arcade, 1993.

## 1971

- A21. *Ali’s Smile*.
- a. ———. Brighton, England: Unicorn Books, 1971. Hardbound, issued without dustjacket in cardboard carton with 12” LP record [blank labels—Side A, white; Side B, black; matrix number: UB LP 1 A S/S]. {M&M A19a}  
 Limited to 99 numbered copies signed by Burroughs, “of which . . . numbers 1 to 99 are *hors commerce*.”  
 Side A of record features Burroughs reading second draft of text.  
 “According to the publisher, a good many of the [LP] records were destroyed by heat, so not all copies of the book were accompanied by the record.” [Skyline]  
 “There were probably less [*sic*] than 50 full sets distributed including a number of which went to libraries.” [Schoaf (quoting the publisher)]

- b. ———. (e.m.e., 12) In English and German; German translation by Carl Weissner. 1<sup>st</sup> ed. Göttingen: Expanded Media Editions, 1973. Softbound (no hardbound issued). Includes 100 numbered copies signed by Burroughs. Printed in green on ochre paper, on one side only.

A22. [*Am Here Books Publicity Folding Broadside*]. Olon, Switzerland: Am Here Books, 1971. Broadside. Contains an untitled piece which is an earlier version of the “Seeing Red” chapter in *Exterminator!* Limited to 70 copies, each sealed with a Fluxus stamp. [Am Here]

A23. *Electronic Revolution 1970–71*.

- a. ———. In English and French; French translation by Jean Chopin. (Collection OU, No. 2) Cambridge: Blackmoor Head Press, 1971. Softbound (no hardbound issued). {M&M A21a}  
Cover drawings by Brion Gysin.  
501 numbered copies:
- o one signed by Burroughs, on special paper, lettered “A,” in cardboard wallet containing all manuscripts and two silkscreens signed by Brion Gysin;
  - o 50 signed by Burroughs, on Hayle paper, numbered 1–50, issued loose in cardboard folder along with two silkscreens signed by Brion Gysin in a separate folder, in publisher’s slipcase with printed paper label;
  - o 450 softbound and numbered 51–500.
- b. *Electronic Revolution = Die elektronische Revolution*. In English and German. Göttingen: Expanded Media Editions, 1971. Softbound in dustjacket (no hardbound issued). Limited to 900 trade edition copies, plus 100 numbered copies signed by Burroughs and bound in stiff black card covers with photographic blue dustjacket.
- c. ———. In English and German. 2<sup>nd</sup> ed., exp. Bonn: Expanded Media Editions, 1976. Softbound with dustjacket (no hardbound issued).
- d. ———. In English and German. German translation by Carl Weissner. 3<sup>rd</sup> ed., exp. [Bonn]: Expanded Media Editions, 1982. Softbound. Includes “Feedback from Watergate to the Garden of Eden.”
- e. ———. In English and German. 5<sup>th</sup> ed. Bonn: Expanded Media Editions, 1991. Softbound.

A24. *Jack Kerouac*. With Claude Pélieu. In French. (Les Livres Noirs) [Paris]: L’Herne, 1971. Softbound (no hardbound issued). {M&M A18a}  
A memorial to Kerouac, with interviews, poems, and prose by Kerouac, Burroughs, Ginsberg, Alfred Aronowitz, and Pélieu.  
No comparable English-language edition.

A25. *The Wild Boys: A Book of the Dead*.

- a. ———. New York: Grove Press, 1971. Hardbound in dustjacket. {M&M A20a}
- b. ———. London: Calder & Boyars, 1972, ©1971. Hardbound in dustjacket, and softbound. {M&M A20b&c}
- c. ———. New York: Grove Press, 1972. Softbound (no hardbound issued). {M&M A20d}  
“Later printings of this edition had the Grove Press/Evergreen Black Cat publisher’s design and number (B-370) . . .” [M&M]
- d. ———. [London]: Corgi Books, 1973. Softbound (no hardbound issued). {M&M A20e}
- e. ———. London: John Calder, 1982. Softbound.
- f. ———. 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1992, ©1971. Softbound.



## 1973

A26. *Exterminator! A Novel.*

- a. ———. New York: Viking Press, 1973. Hardbound in dustjacket (no softbound issued).  
{M&M A23a}  
“A collection of short routines and other material, mostly from *The Wild Boys . . .*” [BeatBooks 31]
- b. ———. (A Calderbook; CB 294) London: Calder and Boyars, 1974. Hardbound in dustjacket, and softbound.
- c. ———. New York: Viking Compass, 1974. Softbound.
- d. *Exterminator!* London: Corgi Books, 1976. Softbound (no hardbound issued).
- e. ———. New York: Penguin Books, 1979. Softbound.

A27. *Mayfair Academy* [sic] *Series <More or Less>*. Brighton, England: Urgency Press Rip-Off, [1973?]. Staplebound (no hardbound issued). {M&M A25a}  
Collects several “Bulletins . . . written as part of a series entitled “The Burroughs Academy” [sic] for the magazine *Mayfair*, magazine along with “related articles [by Burroughs] from other mags.”  
Limited to 650 copies printed on different colored papers.

A28. *Port of Saints.*

- a. ———. Limited 1<sup>st</sup> ed. London: Covent Garden Press; Olon, Switzerland: Am Here Books, 1973 [i.e., 1975]. Hardbound in dustjacket.  
Limited to 200 copies, including 100 numbered copies signed by Burroughs and issued in publisher's slipcase.  
“The t.p. says 1973, but publication was delayed by the London paper shortage. A re-working of *Wild Boys* material.” [Miles]
- b. ———. 1<sup>st</sup> [American] ed. Berkeley, Calif.: Blue Wind Press, 1980. Hardbound in dustjacket, and softbound.  
Lacks the illustrations in Covent Garden/Am Here ed., above.  
“This new edition . . . has been extensively rewritten and revised by the author.”  
Hardbound ed. includes 200 numbered copies signed by Burroughs and issued in publisher's slipcase.  
“All copies of the signed limited edition were issued in dustjackets with the upper left-hand corner clipped off since the printed price was correct only for the hardbound trade edition and incorrect for the limited edition. They were clipped and sold at a higher price.” [Shoaf (eBay listing)]
- c. ———. London: John Calder, 1983, ©1980. Hardbound in dustjacket, and softbound.

A29. *White Subway*. London: Aloes seolA [i.e., Aloes Books], 1973. Softbound (no hardbound issued).  
{M&M A24a}  
First printing limited to 1,000 copies, including 25 numbered copies signed by Burroughs.  
Second printing (also 1973) limited to 500 copies, with silver-gray covers. Per BeatBooks 42, includes variant issue, omitting title and author on upper wrapper and printing statement on lower wrapper.  
Third printing: [197?]

## 1974

A30. *The Book of Breathing* [= *Le Livre des Respirations* = *Het Boek der Adembaligen*].

- a. ———. Drawings by Bob Gale. In English, French, and Dutch; French translation by Jean Chopin; Dutch translation by Jo Verbrugghen. Ingatestone, Essex, England: OU-Editions, 1974. Softbound (no hardbound issued).  
Limited to 400 copies, of which the colophon describes 50 copies as being numbered I through L in Roman numerals and signed by Burroughs “in de luxe presentation” and 350 copies as being numbered 1–350. Per BeatBooks 36, none of the latter 350 copies were actually numbered and, per an eBay listing posted by Red Snapper Books (London), there is “the possibility that most copies were not distributed at publication.”

- b. *The Book of Breething*. Illustrations by Robert F. Gale. 1<sup>st</sup> [American] ed. (“An Overdrive Book”) Berkeley, Calif.: Blue Wind Press, 1975. Hardbound (issued without dustjacket), and softbound.  
Hardbound ed. limited to 250 copies.
- c. ———. 2<sup>nd</sup> [American] ed. Berkeley, Calif.: Blue Wind Press, 1980. Hardbound (issued without dustjacket), and softbound.  
Hardbound ed. includes 175 numbered copies signed by Burroughs.

## 1975

- A31. *Snack . . .* With Eric Mottram. London: Aloes Books, 1975. Staplebound (no hardbound issued).  
Title on cover: *Snack . . . : Two Tape Transcripts*.  
Contains the transcript of a radio broadcast made in 1964 by Mottram, including passages of Burroughs reading from his work, and the transcript of a conversation in 1973 between Burroughs, Mottram, Jim Pennington [the publisher], and Graham Dawes.
- A32. *Verdelgen*. [Holland]: Agathon, 1975. Softbound.  
“A Dutch collection of Burroughs material. There is no English-language equivalent of this title.” [Skyline]

## 1976

- A33. *Cobble Stone Gardens*. 1<sup>st</sup> ed. Cherry Valley, N.Y.: Cherry Valley Editions, 1976.  
Hardbound (issued without dustjacket), and softbound.  
“50 copies hand bound by Michael Scott Cain numbered and signed by the author.”  
“Although the colophon calls for . . . [the hardbound ed.] . . . to be numbered, we don't believe any copies actually were.” [Skyline]
- A34. *The Third Mind*.
- Oeuvre Croisée*. French translation by Gérard-Georges Lemaire and Christine Taylor. (Connections) Paris: Flammarion, 1976. Softbound.  
True 1<sup>st</sup> ed.
  - The Third Mind*. With Brion Gysin. [1<sup>st</sup> American ed.]. New York: Viking Press, 1978.  
Hardbound in dustjacket (no softbound issued).  
Announced for publication by Grove Press in 1970 but never released. First published as *Oeuvre Croisée*, above. [Atticus]
  - . With Brion Gysin. London: J. Calder, 1979. Hardbound in dustjacket, and softbound.
  - . With Brion Gysin. New York: Seaver Books, 1982. Softbound.
- A35. *The Retreat Diaries*. With *The Dream of Tibet* by Allen Ginsberg. (City Moon Broadcast; No. 3) New York: City Moon, 1976. Staplebound (no hardbound issued).  
“Printed in an edition of 2,000 copies with a limited edition of 100 [numbered/lettered and] wrapt [*sic*] in a color jacket, 26 of them signed and numbered [i.e., lettered] by the author [and, per Skyline and BeatBooks 42, enclosed in a printed envelope with a die-cut window on the front].”  
“The cover lettering for this limited edition of one hundred copies . . . is from the handwriting of the author, William S. Burroughs.”  
Two planned special signed editions totalling 100 copies, 74 numbered and 26 lettered, “were never released for sale.” [Schoaf]

## 1978

- A36. *Ali's Smile; Naked Scientology*.  
 a. ———. In German and English; translated into German and edited by Carl Weissner. 1<sup>st</sup> ed. Bonn: Expanded Media Editions, 1978. Softbound (no hardbound issued). Reprinted in 1985.  
 b. ———. Seattle: Left Bank, 1985. Softbound.
- A37. *Naked Scientology*. Bonn: Expanded Media Editions, 1978.
- A38. *Short Novels*. London: John Calder, 1978.
- A39. *Where Naked Troubadours Shoot Snotty Baboons*. Illustrated by James R. Silke. Northridge, [UK]: Lord John Press, 1978. Broadside.  
 Limited to 100 numbered and 26 lettered copies, signed by Burroughs and Silke.  
 A fragment of *Cities of the Red Night*.

## 1979

- A40. *Ab Pook Is Here, and Other Texts*.  
 a. ———. London: John Calder, 1979. Hardbound in dustjacket, and softbound.  
 Contains the texts of *Ab Pook Is Here*, *The Book of Breething*, and *Electronic Revolution*.  
 “The title piece was originally planned as a picture book modelled on surviving Mayan codices, with illustrations by Malcolm McNeill. . . . The McNeill illustrations can be found in *Cyclops* [Section C below] . . .”  
 [BeatBooks 36]  
 b. ———. New York: Riverrun, 1982. Softbound.
- A41. *Blade Runner: A Movie*. 1<sup>st</sup> ed. Berkeley, Calif.: Blue Wind Press, 1979. Hardbound in dustjacket, and softbound.  
 “The author wishes to thank Alan E. Nourse, upon whose book *The Bladerunner*, characters and situations in this book are based.”  
 Unrelated to the 1982 feature film with the same title.  
 Hardbound ed. includes 100 numbered copies signed by Burroughs.
- A42. *Doctor Benway: A [Varian] Passage from The Naked Lunch*. With a new introduction by Burroughs. Santa Barbara, Calif.: Bradford Morrow, 1979. Hardbound in dustjacket, and softbound.  
 “This edition . . . published on the 20th anniversary of the original appearance of *The Naked Lunch*, consists of 324 numbered copies in wrappers, 150 numbered copies signed by the author & bound in cloth & boards, & 26 lettered copies which are *hors commerce* [and signed by Burroughs, Patrick Reagh (the printer), and K. Anders (the illustrator)].”  
 “. . . the first publication of the earliest known version of the Doctor Benway chapter from . . . *The Naked Lunch* . . .”  
 [Publisher’s prospectus]
- A43. *Roosevelt After Inauguration and Other Atrocities*. San Francisco: City Lights Books, 1979. Softbound (no hardbound issued).
- A44. *Scrapbook 3*. [Geneva: Editions Claude Givaudan, 1979].  
 Limited to 30 numbered, signed copies.  
 “Color facsimile of one of Burroughs’ personal scrapbooks, reproducing his handwritten and typed manuscripts, photographs, newspaper articles, collages, etc.” [Skyline]

- A45. *Wouldn't You Polish Pine Floors With a South African . . .* [St. Paul, Minn.]: Bookslinger, 1979. Broadside.  
 Limited to 125 numbered and 26 lettered copies, signed by Burroughs.  
 "... printed at the Toothpaste Press for Bookslinger on the occasion of the author's reading at the Walker Art Center, October 24, 1979."  
 Also issued as part of: *16 Broad sides: Walker Art Center Reading Series, 1979–1980* (St. Paul, Minn.: Bookslinger, 1980).

## 1980

- A46. *The Soft Machine; Nova Express; The Wild Boys: Three Novels*.  
 a. ———. With an epilogue by Allen Ginsberg; an interview with William Burroughs. 1<sup>st</sup> Black Cat ed. New York: Grove Press, 1980; distributed by Random House. Softbound. Reprinted in 1982.  
 b. ———. 1<sup>st</sup> Evergreen ed. New York: Grove Weidenfeld, 1988, ©1980. Softbound. Lacks epilogue.

## 1981

- A47. *Cities of the Red Night*.  
 a. ———. 1<sup>st</sup> ed. New York: Holt, Rinehart, and Winston, 1981. Hardbound in dustjacket. Includes 500 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher's slipcase.  
 b. ———. London: John Calder, 1981. Hardbound in dustjacket, and softbound.  
 c. ———. 1<sup>st</sup> Owl Book ed. (An Owl Book) New York: H. Holt, 1982, ©1981. Softbound.  
 d. ———. London: Picador, 1982. Softbound.  
 e. ———. 2<sup>nd</sup> Owl Book ed. (An Owl Book) New York: H. Holt, 1995, ©1981. Softbound.
- A48. *Early Routines*.  
 a. 1<sup>st</sup> ed. Santa Barbara, Calif.: Cadmus Editions, 1981. Hardbound in tissue dustjacket, and softbound.  
 Limited to 125 numbered hardbound copies signed by Burroughs, with portrait by David Hockney on upper board; 26 lettered, specially bound hardbound copies signed by Burroughs and Hockney; and 349 numbered softbound copies, with photo of Burroughs by Ian Sommerville. [Skyline]  
 b. ———. Trade ed. Santa Barbara, Calif.: Cadmus Editions, 1982. Hardbound, and softbound.
- A49. *Essais*. Compiled by G. Lemaire and Philippe Mikriammos. 2 vols. Paris: Christian Bourgois Éditeur, 1981–1984.  
 Essays by and about Burroughs.  
 No comparable English-language edition.

- A50. *The Streets of Chance*. Drawings by Howard Buchwald. New York: Red Ozier Press, 1981. Hardbound, issued without dustjacket.  
 Limited to 160 numbered copies signed by Burroughs and Buchwald.  
 "The Streets of Chance is a complete story found in the 1968 version [of *The Soft Machine*] and nowhere else. On 30 January 1981, Mr. Burroughs oversaw revisions of the text by James Grauerholz and Steve Miller, and this is that version."

## 1982

- A51. *Mummies*. With etchings by Carl Apfelschnitt. 1st ed. Düsseldorf; New York: Edition Gunnar A. Kaldewey, 1982. Hardbound with hand-made orange tissue guards inserted.  
Limited to 75 copies, of which 70 are printed in black on Scheufelen paper (with etchings printed in black) and 5 are printed in gold on black Japanese paper (with etchings printed in red). All etchings are signed by the artist.
- A52. *Sinki's Sauna*.
- a. ———. Illustrated by James Kearns. New York: Pequod Press, 1982. Staplebound (no hardbound issued).  
Limited to 500 numbered copies.
  - b. ———. New York: [n.d.].  
“An apparent piracy of the Pequod edition, printed on bond and bound in . . . handmade paper but really just a photocopy of the original work.” [Schoaf]  
Limited to 50 copies.
- A53. *A William Burroughs Reader*. Edited by John Calder. London: Pan Books/Picador, 1982. Softbound (no hardbound issued).

## 1984

- A54. *The Burroughs File*. San Francisco: City Lights Books, 1984. Hardbound, and softbound.  
Includes *The White Subway*, *The Retreat Diaries*, and *Cobble Stone Gardens*, along with facsimile pages from Burroughs' scrapbooks, and essays on Burroughs by Paul Bowles and Alan Ansen.  
Hardbound ed. limited to 300 copies. [BeatBooks 42]
- A55. *The Four Horsemen of the Apocalypse = Die vier apokalyptischen Reiter*.
- a. ———. Illustrated by Christof Kohlhöfer. In English and German. 1<sup>st</sup> German ed. Bonn: Expanded Media Editions, 1984. Softbound (no hardbound issued).  
“Speech delivered 1980 at the occasion of the Institute of Ecotechnics' '1980 Planet Earth Conference' in Aix-en-Provence.”
  - b. ———. Bonn: Expanded Media Editions, 1988. Softbound.
  - c. ———. 5<sup>th</sup> ed. Bonn: Expanded Media Editions, 2003. Softbound.
  - d. ———.
- A56. *The Place of Dead Roads*.
- a. ———. 1<sup>st</sup> ed. New York: Holt, Rinehart, and Winston, 1984, ©1983. Hardbound in dustjacket.  
Includes 300 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher's slipcase.  
Two “issues” of first printing—one in brown cloth full binding with bronze spine lettering, one in orange-brown cloth quarter binding with silver spine lettering. [Schoaf]
  - b. ———. London: John Calder, 1984, ©1983. Hardbound in dustjacket, and softbound.
  - c. ———. 1<sup>st</sup> Owl Book ed. (An Owl Book) New York: Holt, Rinehart, and Winston, 1985, ©1983. Softbound.
  - d. ———. 2<sup>nd</sup> Owl Book ed. (An Owl Book) New York: H. Holt, 1995, ©1983. Softbound.
- A57. *Ruski*.
- a. ———. Brooklyn, N.Y.: Hand-Job Press, 1984.  
Limited to 500 numbered copies.

- b. ———. New York: Odd-Job Press, 1984.  
 “An apparent piracy of the Hand-Job edition . . .” [Schoaf]  
 “Limited to 50 [numbered] copies bound in hand-made paper.”

## 1985

### A58. *The Adding Machine: Collected Essays*.

- a. ———. London: John Calder, 1985. Hardbound in dustjacket, and softbound.  
 b. *The Adding Machine: Selected Essays*. 1<sup>st</sup> American ed. New York: Seaver Books, 1986; distributed by H. Holt. Hardbound in dustjacket.  
 Includes “Bugger the Queen,” excluded from Calder ed., above.  
 c. ———. 1<sup>st</sup> Arcade paperback ed. New York: Arcade, 1993. Softbound.

### A59. *Queer*.

- a. ———. New York: Viking/Penguin, 1985. Hardbound in dustjacket.  
 “With grateful acknowledgement [*sic*] of the kind cooperation of Robert H. Jackson, and for his aid in the publication of this book.”  
 b. ———. London: Pan/Picador, 1986, ©1985. Hardbound in dustjacket, and softbound.  
 c. ———. New York: Penguin Books, 1987, ©1985. Softbound.

## 1986

### A60. *The Cat Inside*.

- a. ———. Drawings by Brion Gysin. New York: Grenfell Press, 1986. Hardbound.  
 Limited to 133 numbered copies, all signed by Burroughs and Gysin: 1–115 bound in quarter vellum with red and black hand-painted paper over boards; i–xviii bound in full vellum with a Gysin drawing stamped in gold on the front cover, in quarter vellum clamshell box.  
 b. ———. New York: Viking Penguin, 1992. Hardbound (issued without dustjacket).  
 c. ———. New York: Penguin Books, 2002, ©1992. Softbound.

## 1987

### A61. *From The Western Lands*. Santa Fe, N.M.: Casa Sin Nombre, 1987. Broadside. Limited to 750 copies.

### A62. *The Western Lands*.

- a. ———. New York: Viking Penguin, 1987. Hardbound in dustjacket.  
 b. ———. New York: Penguin Books, 1988, ©1987. Softbound.  
 c. ———. London: Pan/Picador, 1988. Hardbound in dustjacket.

## 1989

### A63. *Clause 27 Is Proposition 6 Is the Whole Tamale*. [N.p.]: The Horse Press, [1989?]. Pamphlet. Issued with two different cover colors, green and blue. “Short text concerning the anti-gay Proposition 6 in the U.S., reprinted here in an abridged form in response to the Tories’ Clause 27.” [BeatBooks 36]

A64. *Interzone*.

- a. ———. Edited by James Grauerholz. New York: Viking Penguin, 1989. Hardbound in dustjacket.
- b. ———. London: Picador, 1989. Hardbound in dustjacket.
- c. ———. New York: Penguin Books, 1990. Softbound.

A65. *Tornado Alley*. Illustrations by S. Clay Wilson. 1<sup>st</sup> ed. Cherry Valley, N.Y.: Cherry Valley Editions, 1989. Hardbound (issued without dustjacket), and softbound.  
Hardbound edition limited to 400 copies, of which 90 signed by Burroughs and 10 signed by Burroughs and Wilson.

**1991**A66. *Ghost of Chance*.

- a. ———. [Edited by James Grauerholz.] Illustrated by George Condo. New York: Library Fellows of the Whitney Museum of American Art, 1991. Hardbound; handbound (issued without dustjacket in slipcase).  
Limited to 160 copies printed at the Grenfell Press, signed by Burroughs and Condo.
- b. ———. New York: Serpent's Tail/High Risk Books, 1995. Hardbound, issued without dustjacket.  
Includes 125 Arabic-numbered and Roman-numbered copies signed by Burroughs, issued in publisher's slipcase with pullout ribbon.
- c. ———. London: Serpent's Tail, 2002. Softbound.

**1992**

A67. *Painting & Guns*. (Hanuman Books; 46) Madras, India; New York: Hanuman Books, 1992. Softbound in dustjacket (no hardbound issued).

**1993**

A68. *Le Temps des Assassins*. (Collection du Starscrewer, 3) Berguette, France: Station Underground d'Emerveillement Littéraire, 1993. Softbound (no hardbound issued).  
Originally published in *The Starscrewer*, No. 7 (1978) and No. 12 (1979).  
French translation by Lucien Suel of "Time of the Assassins," originally published in *Crawdaddy* in 1977 and 1978 (see Section C below).  
No comparable English-language edition.

**1994**

A69. *Photos, and Remembering Jack Kerouac*. 1<sup>st</sup> ed. (Heaven Chapbook Series; No. 46) Louisville, Ky.: White Fields Press, [1994]. Staplebound (no hardbound issued).  
Limited to 250 copies, including 49 numbered and 26 lettered copies signed by Burroughs.  
Features photos of Burroughs by Ginsberg and Burroughs' text about Kerouac, also published separately as a broadside titled *Remembering Jack Kerouac* (below).

- A70. *Remembering Jack Kerouac*. (Heaven Poster Series; No. 10) [Louisville, Ky.]: White Fields Press, [1994]. Broadsheet.  
Limited to 500 copies signed by Burroughs, 49 of which are numbered and 26 of which are lettered.
- A71. *Rien Que Des Mots, Ce Qui En Sort Rugit Sur Cette Page*. Translated into French by Mary Beach and Claude Pélieu. Caen, France: Cahiers de Nuit, 1994. Softbound.  
No comparable English-language edition.

## 1995

- A72. *Junky; Queer; Naked Lunch*. New York: Quality Paperback Book Club, 1995. Softbound.
- A73. *My Education: A Book of Dreams*.  
a. ———. New York: Viking/Penguin, 1995. Hardbound in dustjacket, and softbound.  
b. ———. 1<sup>st</sup> British ed. [London]: Picador, [1995]. Hardbound in dustjacket, and softbound.  
c. ———. New York: Viking/Penguin, 1996. Softbound.
- A74. *Pantopon Rose*. Charleston, W.Va.: Parchment Gallery Graphics, Department of Humanities, the University of Charleston, 1995. Broadsheet.  
Silkscreen print (from the author's handwriting) and colophon page enclosed in a printed folder, which is, in turn, enclosed in a printed envelope.  
Limited to 60 numbered copies signed by Burroughs.

## 1998

- A75. *A Spiritual Exercise*. [Lawrence, Kans.?]: Kavyayantra Press, 1998. Broadsheet.  
Limited to 200 copies.
- A76. *Word Virus: The William S. Burroughs Reader*.  
a. ———. Edited by James Grauerholz and Ira Silverberg, with an Introduction by Ann Douglas. 1<sup>st</sup> ed. New York: Grove Press, 1998. Hardbound in dustjacket, issued with compact disc bound in rear.  
Includes a chapter from Burroughs' previously unpublished novel written collaboratively with Jack Kerouac, *And the Hippos Were Boiled in Their Tanks*.  
b. ———. (Modern Classic) London: Flamingo, 1999. Softbound.  
c. ———. 1st paperback ed. New York: Grove Press, 2000, ©1998. Softbound.

## 1999

- A77. *In Search of Yage: A William S. Burroughs Pictorial*. Forest Knolls, Calif.: Skyline Books, 1999.  
Softbound; handbound (no hardbound issued).  
Limited to 26 lettered copies.  
Contains three original b&w photographs, “. . . two of which are previously unpublished . . . taken by an unknown person who accompanied Burroughs on his expedition through the Amazon.”



**2001**

- A78. *Words of Advice for Young People*. (FreeThought Flyer, No. 16) [Encinitas, Calif.]: FreeThought Publications, 2001. Staplebound (no hardbound issued).  
Cover photo of Burroughs by Michael Montfort.  
Limited to 250 numbered copies signed by the photographer.

**2008**

- A79. *Everything Lost: The Latin American Notebook of William S. Burroughs*. General editors, Geoffrey D. Smith and John M. Bennett; volume editor, Oliver Harris. Columbus, Ohio: The Ohio State University Press, 2008. Hardbound (issued without dustjacket).  
“ . . . written by William Burroughs in Latin America during July and August 1953 . . . ”
- A80. *And the Hippos Were Boiled in Their Tanks*. With Jack Kerouac. 1<sup>st</sup> ed. New York: Grove Press, 2008. Hardbound in dustjacket.  
Written by the authors in 1945 as a fictionalized account of Lucien Carr’s relationship with, and eventual murder of, David Kammerer.  
“Will Dennison chapters written by William Lee, Mike Ryko chapters by John Kerouac.”—p. [1].

## B. ART BOOKS, ART EXHIBITION CATALOGUES, AND RELATED ITEMS

- B1. Burroughs, William S. *Concrete and Buckshot: William S. Burroughs, Paintings 1987–1996*. Texts by Timothy Leary and Benjamin Weissman. Santa Monica, Calif.: Smart Art Press, 1996. Softbound. “[Exhibition] presented jointly by Track 16 Gallery and Robert Berman Gallery.”
- B2. ———. *Dead Aim: The Unseen Art of William S. Burroughs*. London: Rifle-maker, 2005. Softbound. “A Rifle-maker Exhibition ... Paintings, Targets, Soundworks, Scrapbooks, Cut-Ups, Fold-Ins, Film & Documentary Evidence: September–December, 2005.”
- B3. ———. *Neue Bilder*. Basel: Galerie Carzaniga + Ueker, 1991. Softbound.
- B4. ———. *Paintings*. Basel: Galerie Carzaniga + Ueker, 1989. Softbound. Catalogue of an exhibition at Galerie Carzaniga + Ueker, 27 April–20 May 1989. Includes James Grauerholz’s “On Burroughs’ Art,” along with German translation by Udo Breger.
- B5. ———. *Paper Cloud, Thick Pages*. (ArT Random, No. 102) Kyoto: Kyoto Shoin International, 1992. Hardbound, issued without dustjacket.
- B6. ———. *Peinture, Poésie, Musique: David Budd Rencontre William Burroughs et Earl Brown Chez Rodolphe Stadler*. Paris: Galerie Stadler, 1964. One sheet, folded to make 12 panels (6 on each side).  
{M&M F11}  
“A two-column piece by Burroughs printed alternately in red and orange ink occupies half of the catalogue, both in English and in a French translation.” [BeatBooks]
- B7. ———. *Pinturas*. Madrid: Galeria Sephira, 1990. Oblong sheet, folded in four.
- B8. ———. *The Seven Deadly Sins*.
- a. New York: Lococo/Mulder, 1991. Hardbound, issued without dustjacket. Bound in black cloth, with a small plywood “shotgun” painting affixed to the front cover. 150 numbered copies signed by Burroughs, bound in black leather with a small, plywood “shotgun” painting affixed to the front cover. Features color reproductions of Burroughs’ paintings illustrating the seven deadly sins, with text by Burroughs.
  - b. Deluxe ed. New York: Lococo/Mulder, 1991. Portfolio, in Luan Crate. Consists of serigraphed woodcuts (seven images and seven pages of text), each 32 x 46 inches. Limited to 90 signed copies, with 10 artist proofs, 4 *hors commerce*, 3 printer’s proofs, and one right to print.
- B9. ———. *Shotgun Paintings, Works on Wood & Paper: William S. Burroughs Exhibition*. Edited by Makito Hayashi and Takashi Momma. Tokyo: Sezon Museum of Art, 1990. Softbound. Catalogue accompanying exhibitions at the Seed Hall in Tokyo, 14 June–3 July 1990, and Akarenga Hall in Sapporo, 12–30 July 1990. Organized by Sezon Museum of Art and the Hokkaido Shimbun Press. Supervised by Mitsuhiro Takemura. Includes “William S. Burroughs” by James Grauerholz, in Japanese and English.
- B10. ———. *William Burroughs: Painting*. Amsterdam: Suzanne Biederberg Gallery; London: October Gallery, [1988]. Catalogue accompanying an exhibition at Suzanne Biederberg/October Galleries, with essay “On Burroughs’ Art” by James Grauerholz.

- B11. ———. *William S. Burroughs*. New York: Tony Shafrazi Gallery, 1988. Single sheet of cardstock, folded four times.  
Catalogue accompanying Burroughs' first one-man show, 19 December–24 January 1988. With a text by Burroughs, "Entrance to the Museum of Lost Species."
- B12. ———. *William S. Burroughs*. Santa Fe, N.M.: Gallery Casa Sin Nombre, 1988. Softbound (no hardbound issued).  
"Exhibition catalogue for Burroughs' second one-man show . . . Prints James Grauerholz's essay 'On Burroughs' Art'." [BeatBooks]
- B13. ———. *William S. Burroughs*. London: The October Gallery, 1988. Single sheet, folded three times.  
Catalogue accompanying Burroughs' third one-man show ["1 June–2<sup>nd</sup> July 1988"] . . . including [excerpts from] James Grauerholz's essay 'On Burroughs' Art'."
- B14. ———. *William S. Burroughs*. Rome: Cleto Polcina Artemoderna, 1989. Softbound.  
"Exhibition catalogue for Burroughs' fifth one-man show . . . Includes Burroughs' essay 'Nagual Art' [accompanied by an Italian translation]." [BeatBooks]  
Limited to 1,500 copies.
- B15. ———. *William S. Burroughs: Exposition, 23 Mars/21 Avril 1990*. Paris: Galerie K, 1990. Softbound.  
"Introductory essay by Burroughs, 'Nagual Art' (text in French) . . . Burroughs' first exhibition in France." [BeatBooks]
- B16. Burroughs, William S., and David Bradshaw. *Propagation Hazard*. [N.p.]: Graphicstudio, 1993.  
8 sheets in folding cloth case and welded aluminum treadplate slipcase.  
4 lithography and etching plates by Burroughs and 4 by Bradshaw, each signed and numbered on verso.  
Limited to 90 copies and 18 numbered Artist's Proofs.
- B17. Burroughs, William S., Cozette de Charmoy, and François Lagarde. *Poste Vaticana*. Geneva: Les Editions Ottezec; Paris: Les Editions Terra Incognita, 1976. 17 sheets in glossy card folder.  
Limited to 25 copies numbered I–XXV, signed by de Charmoy and Lagarde.
- B18. Burroughs, William S., Henri Chopin, and Cozette de Charmoy. *Ruby Editions Portfolio, No. 1*. London: Wallrich Books, 1974. 3 sheets in printed card folder.  
Limited to 100 numbered and 30 numbered *bors commerce* copies, with each print signed by the artist.
- B19. Galerie Carzaniga + Ueker. *Clignett/Burroughs*. Basel: Carzaniga + Ueker, 1989. Single sheet, folded to make 8 panels (4 on each side).  
Brochure for exhibition of works by Burroughs and Robine Clignett, 27 April–20 May 1989 [see above].  
Includes reproduction of *Fuck Door* by Burroughs.
- B20. Klein Gallery. *William S. Burroughs, October 21–November 26, 1988*. Chicago: Klein Gallery, 1988.  
Postcard [8½ x 5½ in.].  
Postcard for exhibition of works by Burroughs, 21 October–26 November 1988.  
Reproduces *Fluck You! Fluck You!* by Burroughs.
- B21. Sobieszek, Robert A. *Ports of Entry: William S. Burroughs and the Arts*. With an Afterword by Burroughs. Los Angeles: Los Angeles County Museum of Art, 1996; distributed by Thames and Hudson. Softbound (no hardbound issued).  
". . . published in conjunction with the exhibition . . . organized by the Los Angeles County Museum of Art and held there from July 18 through October 6, 1996."

## C. CONTRIBUTIONS TO PERIODICALS

### 1957

- C1. *The Black Mountain Review*, [No.] 7 (Autumn 1957). {M&M C2}  
 “From *Naked Lunch*, Book III: In Search of Yage.”  
 Published under the pseudonym William Lee.
- C2. *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957). {M&M C1}  
 “Letter from a Master Addict to Dangerous Drugs.”  
 Letter dated “August 3<sup>rd</sup> 1956.”  
 50 copies printed separately [Skyline: “for Burroughs’ personal use”].

### 1958

- C3. *Chicago Review*, Vol. 12, No. 1 (Spring 1958). {M&M C4}  
 “Excerpt: *Naked Lunch*.”
- C4. *Chicago Review*, Vol. 12, No. 3 (Autumn 1958). {M&M C5}  
 “Chapter 2 of *Naked Lunch*.”
- C5. *Yūgen*, [No.] 3 (1958). {M&M C3}  
 “Have You Seen Pantapon Rose?”

### 1959

- C6. *Big Table*, No. 1 (Spring 1959). {M&M C6}  
 “Ten Episodes from *Naked Lunch*.”
- C7. *Big Table*, No. 2 (Summer 1959). {M&M C7}  
 “In Quest of Yage.”
- C8. *Jabberwock*, [No. 1] (1959). {M&M C9}  
 “And Start West.”
- C9. *Man’s Wildcat Adventures*, Vol. 1, No. 1 (June 1959).  
 “The Amazing Truth About a Junkie.”  
 Published under the pseudonym William Lee.
- C10. *New Departures*, No. 1 (Summer 1959). {M&M C8}  
 • “1: The Exterminator Does a Good Job.”  
 • “2: Coke Bugs.”  
 TOC: “Two Scenes.”

- C11. *Semina*, No. 4 (1959). {M&M C11}  
 “Excerpt from ‘Pantapon Rose.’”

## 1960

- C12. *Between Worlds*, Vol. 1, No. 1 (Summer 1960). {M&M C17}  
 “Ten Age Future Time.”
- C13. *Big Table*, Vol. 1, No. 4 (Spring 1960). {M&M C16}  
 “But Is All Back Seat of Dreaming.”
- C14. *Evergreen Review*, Vol. 4, No. 11 (January–February 1960). {M&M C12 & C14}
- “Deposition: Testimony Concerning a Sickness.”
  - “A Newspeak Précis of the Article Made in Its Image with Its Materials.”
- C15. *Haute Société*, Vol. 1, No. 1 (June 1960). {M&M C18}  
 “Nothing Is True, Everything Is Permitted.”
- C16. *Kulchur*, [No. 1] (Spring 1960). {M&M C19}  
 “The Conspiracy.”
- C17. *Mademoiselle*, Vol. 50, No. 3 (January 1960). {M&M C15}  
 “Quo Vadis?”  
 TOC: “A symposium by William Seward Burroughs, Allen Ginsberg, Lorraine Hansberry, Christopher Logue, Norman Podhoretz, François Truffaut, and John Wain.”
- C18. *Nomad*, [No.] 5/6 (Winter–Spring 1960). {M&M C10}  
 “Open Letter to *Life Magazine*” (with Brion Gysin, Sinclair Beiles, and Gregory Corso).
- C19. *La Nouvelle Revue Française*, No. 85 (1 January 1960). {M&M C13}  
 “Témoignage a propos d’une Maladie.”  
 French translation by Eric Kahane of “Deposition: Testimony Concerning a Sickness.”
- C20. *Sidewalk*, Vol. 1, No. 2 (1960?). {M&M C20}  
 “Have You Seen Slotless City?”

## 1961

- C21. *Evergreen Review*, Vol. 5, No. 16 (January–February 1961). {M&M C24}  
 “From *Naked Lunch*.”
- C22. *Evergreen Review*, Vol. 5, No. 20 (September–October 1961). {M&M C30}  
 “Comments on ‘The Night Before Thinking.’”  
 Commentary by Burroughs on Ahmed Yacoubi’s “The Night Before Thinking,” included in the same issue.

- C23. *The Floating Bear*, No. 5 (1961). {M&M C31 & C32}  
 • “Out Show Window and We’re Proud of It.”  
 • [Letter:] “Dear Allen: There is no thing to fear. . . .” [Letter dated 21 June 1960.]
- C24. *The Floating Bear*, No. 9 (1961). {M&M C33}  
 “Routine: Roosevelt After Inauguration.”
- C25. *Journal for the Protection of All Beings*, No. 1 (1961). {M&M E1}  
 “Interview with William Burroughs” (by Gregory Corso and Allen Ginsberg).
- C26. *Kulchur*, [No.] 3 (1961). {M&M C36}  
 “In Search of Yage.”
- C27. *Locus Solus*, [No.] 2 (Summer 1961). {M&M C26 & C27}  
 • “Everywhere March Your Head.”  
 • “Sons of Your In.”  
 “Fifty copies . . . have been printed in a limited numbered edition.”  
 Both are cut-ups of Arthur Rimbaud’s “To a Reason,” “arranged” by Burroughs and Gregory Corso.
- C28. *Metronome*, Vol. 78, No. 5 (May 1961). {M&M C25}  
 “No Bueno, from *The Soft Machine*.”
- C29. *Metronome*, Vol. 78, No. 8 (August 1961). {M&M C29}  
 “This Is the Time of the Assassins.”
- C30. *Olympia*, No. 1 (December 1961, ©January 1962). {M&M C37}  
 “Ten Episodes from *The Soft Machine*.”
- C31. *The Outsider*, Vol. 1, No. 1 (Fall 1961). {M&M C35}  
 “Operation: ‘Soft Machine’/Cut.”  
 In facsimile typescript, with a photograph of Burroughs by Brion Gysin.
- C32. *Rhinozeros*, No. 5 (1961). {M&M C38}  
 “Windhand in die Tür verklemmt/Wind Hand Caught in the Door.”  
 German translation by Anselm Hollo.  
 “. . . a hand-lettered version of the penultimate paragraph in the American edition of *The Soft Machine* . . .”
- C33. *Swank*, Vol. 8, No. 3 (July 1961). {M&M C34}  
 “The Word.”  
 “. . . first draft of a section of . . . [*Naked Lunch*] . . .”
- C34. *Two Cities*, No. 6 (Summer 1961). {M&M C28}  
 “Transitional Period.”

## 1962

- C35. *Bonniers Litterara Magasin*, No. 6 (July–August 1962).  
 “Novia [*sic*] Express.”

- C36. *Evergreen Review*, Vol. 6, No. 22 (January–February 1962). {M&M C39}
- “Introduction to *Naked Lunch*, *The Soft Machine*, *Novia* [*sic*] *Express*.”
  - “Episodes from *Novia* [*sic*] *Express*.”
- Also includes “The Cannibal Feast: [Review of] *Naked Lunch* by William Burroughs” by E. S. Seldon.
- C37. *Evergreen Review*, Vol. 6, No. 25 (July–August 1962). {M&M C44}
- “Outskirts of the City.”
- C38. *The Floating Bear*, No. 24 (1962). {M&M C47–C49}
- “Spain & 42 St.”
  - “Dead Whistle Stop Already End.”
  - “Where Flesh Circulates.”
- C39. *Nul*, No. 5 (2 January 1962). {M&M C40}
- “Take That Business to Wallgreens [*sic*].”
- C40. *Nul*, No. 6 (1962). {M&M C41}
- “Routine: Roosevelt After Inauguration.”
- C41. *The Outsider*, Vol. 1, No. 2 (Summer 1962). {M&M C46}
- “Wilt Caught in Time.”
- C42. *Rhinozeros*, No. 6 (2 July 1962). {M&M C43}
- “*Novia* [*sic*] *Express*.”
- C43. *Rhinozeros*, No. 7 (1962). {M&M C45}
- “Be Cheerful Sir, Our Revels Touching Circumstance.”
- C44. *The Second Coming Magazine*, Vol. 1, No. 3 (March 1962). {M&M C42}
- “One Chapter from *The Novia* [*sic*] *Express*.”
- C45. *The Transatlantic Review*, No. 11 (Winter 1962). {M&M C51}
- “Censorship.”
  - “The Future of the Novel.”
  - “Notes on These Pages.”
  - “Nova Police Besieged McEwan Hall.”
- C46. *Yugen*, No. 8 (1962). {M&M C50}
- “The Cut-Up Method of Brion Gysin.”

### 1963

- C47. *Akzente*, No. 3 (June 1963). {M&M C62}  
 “Grenzstadt.”  
 German translation by Katharina and Peter Behrens.
- C48. *Birmingham Bulletin*, No. 2 (Autumn 1963). {M&M C63}  
 “Unfinished Cigarette.”
- C49. *City Lights Journal*, No. 1 (1963). {M&M C66}  
 “I Am Dying, Meester?”
- C50. *Cleft*, Vol. 1, No. 1 (June 1963). {M&M C60}  
 “Martin’s Folly.”
- C51. *Evergreen Review*, Vol. 7, No. 29 (March–April 1963). {M&M C53}  
 “Two Episodes from *Nova Express*.”
- C52. *Film: Quarterly Magazine of the Federation of Film Societies*, No. 37 (Autumn 1963). {M&M C65}  
 “Towers Open Fire.”
- C53. *Gambit* (Spring 1963). {M&M C58}  
 “The Mayan Caper.”
- C54. *The Harvard Advocate*, Vol. 97, No. 3 (Spring 1963). {M&M C59}  
 “Who Him? Don’t Let Him Out There.”  
 Cover: “Summer 1963.”
- C55. *Olympia*, No. 4 (April 1963). {M&M C54}  
 “Habit, the Detonator Vice: The Charge in William Burroughs’ *The Ticket That Exploded*.”  
 “. . . a continuous excerpt from his latest novel, *The Ticket That Exploded* . . .”
- C56. *The Outsider*, Vol. 1, No. 3 (Spring 1963). {M&M C57}  
 “Take It to Cut City—U.S.A.”
- C57. *Randstad*, No. 4 (January 1963). {M&M C52}  
 “Aan de rand van de stad = Outskirts of the City.”  
 Dutch translation by Cornelis Bastiaan Vaandrager and Simon Vinkenoog.
- C58. *The Transatlantic Review*, No. 14 (Autumn 1963). {M&M C64}  
 “The Beginning Is Also the End.”
- C59. *Il Verri*, No. 8 (June 1963). {M&M C61}  
 “Le Censura e il Romanzo.”  
 Italian translation of “Censorship” [see above].
- C60. *The Yale Literary Magazine*, Vol. 131, Nos. 3 & 4 (April 1963). {M&M C55}  
 “Call the Old Doctor Twice?”



## 1964

- C61. *Ambit*, No. 20 (1964). {M&M C92}  
 “Martin’s Mag.”
- C62. *Arcade*, No. 1 (1964). {M&M C84-86}  
 • “The Border City.”  
 • “The Danish Operation.”  
 • “The Cut.”  
 Label on cover: “William Burroughs Special.”  
 1<sup>st</sup> state has red 2s./6p. price label. [BeatBooks]  
 2<sup>nd</sup> state was 3s. [PBA 198]
- C63. *Art and Literature*, [No.] 2 (Summer 1964). {M&M C82}  
 “Who Is the Third That Walks Beside You?”
- C64. *The Burrough*, [No. 1] (1964) {M&M C95}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. 5, below.  
 “Afternoon Ticker Tape.”
- C65. *The Burrough*, [No. 2 (1964)]. {M&M C99}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 7], below.  
 “What in Horton Hotel Rue Vernet . . .”
- C66. *C: A Journal of Poetry*, Vol. 1, No. 9 (Summer 1964). {M&M C75-76}  
 • “Intersections Shifts and Scanning from ‘Literary Days’ by Tom Veitch.”  
 • “Giver of Winds Is My Name.”  
 “Notes and formulae by Ian Sommerville.”
- C67. *Chicago Review*, Vol. 17, No. 1 (1964). {M&M C91}  
 “The Boys Magazine: Gone Away. Back When.”  
 Three-column-style layout.
- C68. *Cleft*, Vol. 1, No. 2 (May 1964). {M&M C74}  
 “A Distant Hand Lifted.”
- C69. *Esquire*, Vol. 62, No. 3, Whole No. 370 (September 1964). {M&M C83}  
 “Photo-Optical, Cartographical, & Literary Footnotes to a Survey of the American Socio-Intellectual Enclave in the City of Tangier.”  
 TOC: “Tangier.”
- C70. *España*, No. 8752 (4 September 1964). {M&M E2}  
 “Tangier Cosmopolita William Burroughs . . .” [Burroughs interviewed by staff reporter.]
- C71. *Evergreen Review*, Vol. 8, No. 32 (April–May 1964). {M&M C73}  
 “They Just Fade Away.”

- C72. *Evergreen Review*, Vol. 8, No. 34 (December 1964). {M&M C89}  
 “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
- C73. *Ex*, No. 3 (1964). {M&M C96}  
 “Afternoon Ticker Tape.”  
 Run-off copies of “Afternoon Ticker Tape” [from *The Burrough*, No. 1, above], issued in a folder with a variety of other loose and stapled items. [M&M]
- C74. *Fuck You/ A Magazine of the Arts*, Vol. 7, No. 5 (September 1964). {M&M C80}  
 “Fluck [*sic*] You Fluck [*sic*] You Fluck [*sic*] You.”
- C75. *Gnaoua*, No. 1 (Spring 1964). {M&M C68–71}  
 • “Pry Yourself Loose and Listen.”  
 • “Notes on Page One.”  
 • “Ancient Face Gone Out.”  
 • “Just So Long and Long Enough.”  
 “Pry Yourself Loose and Listen” also printed separately. [PBA 198]
- C76. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}  
 • “Burning Heavens, Idiot.”  
 • “Grids.”  
 “Grids” includes facsimile manuscript of grid layout.
- C77. *Mother*, No. 3 (November/December 1964). {M&M C88}  
 “We Called Her ‘Mother.’ Wouldn’t You?”  
 Three-column-style manuscript reproduced in three-color facsimile, accompanied by its covering note.  
 [M&M/BeatBooks]
- C78. *The Moving Times*, [No. 1 (1964)]. {M&M C98}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 6], below.  
 “Over the Last Skyscrapers a Silent Kite.”
- C79. *The Moving Times*, [No. 2] (10 February 1964). {M&M C100}  
 A magazine edited by Burroughs, appearing as pages [3] and [4] of *My Own Mag*, [No. 8], below.  
 • “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”  
 • “January 17, 1947. English Made Easy for Beginners. It Revolves Flexible Formula.”  
 • “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper, September 17, 1899.”
- C80. *The Moving Times*, [No. 3 (1964)]. {M&M C101–102}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 9], below.  
 • “Extracts from Letter to Homosap.”  
 • “Personals Special to *The Moving Times*.”
- C81. *My Own Mag*, No. 2 (1964). {M&M C93}  
 “From H. B. William S. Burroughs.”

- C82. *My Own Mag*, No. 4 (1964). {M&M C94}  
 “Warning Warning Warning Warning Warning Warning Warning Warning Warning.”
- C83. *My Own Mag*, No. 5 (1964).  
 [Includes *The Burrough*, [No. 1], above.]
- C84. *My Own Mag*, [No. 6 (1964)]. {M&M C97}  
 “Bring Your Problems to Lady Sutton Fix.”  
 [Includes *The Moving Times*, [No. 1], above.]
- C85. *My Own Mag*, No. 7 [(1964)].  
 [Includes *The Burrough*, [No. 2], above.]
- C86. *My Own Mag*, [No. 8 (1964)].  
 [Includes *The Moving Times*, [No. 2], above.]  
 “Special Tangier edition. . . . Special William Burroughs issue.”
- C87. *My Own Mag*, No. 9 (1 November 1964).  
 [Includes *The Moving Times*, [No. 3], above.]  
 “Special post election [*sic*] issue.”
- C88. *Rhinozeros*, No. 9 (1964). {M&M C90}  
 “Text.”  
 German translation by Anselm Hollo.
- C89. *Signals*, No. 1 (October 1964) {M&M C87}  
 “Takis.”
- C90. *Something to Say*, No. 4 (27 January 1964).  
 [Daniel Farson interviews Burroughs and Alexander Trocchi.]
- C91. *The Times Literary Supplement*, No. 3,258 (6 August 1964). {M&M C81}  
 “The Literary Techniques of Lady Sutton-Smith.”
- C92. *The Transatlantic Review*, No. 15 (Spring 1964). {M&M C72}  
 “From ‘A Distant Hand Lifted.’”

## 1965

- C93. *The Apomorphic Times*, [No. 1 (May 1965)]. {M&M C113}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. 12, below.  
 [Letter to *Sunday Times*.]

- C94. *Brown Paper* (1965). {M&M C116}  
 “If You Take Baloney and Cut It Yup [*sic*], You Get Baloney. This is Gestalt Spelled Backwards . . .”  
 Titled “November 20, 1962” in M&M.  
 “. . . printed in a limited edition of 243 copies at the Philadelphia College of Art.”  
 Inserted in back flap (“Manuscripts & Notes”).  
 “This is a parody of Burroughs’ *The Exterminator*, generally putting down the cutup method, which [Daniel] Lauffer sent (sneakily) to William Burroughs as a lost manuscript! Burroughs enjoyed the putdown and promptly produced this cutup of the putdown! Feeling the whole thing was incomplete, he wrote this multidirectional and altogether groovy cutup of November 20, 1962.”
- C95. *Bulletin from Nothing*, No. 1 ([1965]). {M&M C117}  
 “Composite Text.”
- C96. *Bulletin from Nothing*, No. 2 (1965). {M&M C123}  
 “Palm Sunday Tape.”
- C97. *C: A Journal of Poetry*, Vol. 1, No. 10 (14 February 1965). {M&M C104}  
 “Fits of Nerves With a Fix.”
- C98. *Icarus*, No. 46 (May 1965). {M&M C125}  
 “A Short Piece.”
- C99. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}  
 “File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier.”
- C100. *Intrepid*, No. 5 (March 1965). {M&M C111}  
 “Last Awning Flaps on the Pier.”
- C101. *Krea*, No. 6 (1965). {M&M C130}  
 “The Coldspring News (op de veranda achterer zijn breerderij . . .”  
 Dutch translation by Peter H. Van Lieshout.
- C102. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}  
 “Transcript of Dutch Schultz’ Last Words.”  
 Reprinted from *Valentine’s Day Reading*. [M&M]
- C103. *Lines*, No. 5 (May 1965). {M&M C114}  
 • “Chlorhydrate d’apomorphine chabre.”  
 • “Rex Morgan M.D.”
- C104. *Lines*, No. 6 (November 1965). {M&M C128}  
 “The Last Post: Danger Ahead.”  
 “A three-column style layout containing photographic collage material, reproduced in facsimile.” [M&M]
- C105. *The Marijuana Newsletter*, No. 1 (30 January 1965). {M&M C103}  
 “William Burroughs Speaks!”

- C106. *The Marijuana Newsletter*, No. 2 (15 March 1965). {M&M C110}  
 “William Burroughs Answers Jim Bishop!”
- C107. *Mother*, No. 5 (Summer 1965). {M&M C120}  
 “Pieces” (with Brion Gysin).  
 Includes three pages of facsimile manuscripts.
- C108. *The Moving Times*, [No. 4 (1965)]. {M&M C105 & C107}  
 A magazine edited by Burroughs, issued as the last two pages of *My Own Mag*, No. 11, below.  
 “Tomorrow’s News Today, December 28/December 29, Tuesday Was the Last Day for Singing Years.”
- C109. *The Moving Times*, [No. 5 (1965)]. {M&M C109}  
 “Martin’s Folly.”  
 Entire issue “presented as a single-sided poster sheet.” [M&M]  
 Issued, folded in eighths, as *Sigma Portfolio*, [No. 1], below.  
 “. . . a variant of the full-size poster designed for display on the advertising walls of London’s underground stations.”  
 [BeatBooks 42]
- C110. *The Moving Times*, [No. 6] (19 October 1965). {M&M C131}  
 A magazine edited by Burroughs, issued as the last three pages of *My Own Mag*, No. 14, below.  
 [Contains quotes by Burroughs in collaged material by Carl Weissner.]
- C111. *My Own Mag*, No. 11 (February 1965). {M&M C106 & C108}  
 [Includes: letter to Jeff Nuttall; letters, quotes from newsclippings; and *The Moving Times*, [No. 4], above.]
- C112. *My Own Mag*, No. 12 (May 1965). {M&M C112}  
 “The Last Words of Dutch Schultz.”  
 [Includes *The Apomorphine Times*, [No. 1], above.]
- C113. *My Own Mag*, No. 13 (August 1965). {M&M C122}  
 “The Dead Star.”  
 Prints Burroughs’ text in its entirety.  
 Limited to 500 numbered copies.  
 “Dutch Schultz Special.”
- C114. *My Own Mag*, No. 14 (December 1965).  
 [Includes *The Moving Times*, [No. 6], above.]
- C115. *Now Now Now*, [i.e., *Now*, No. 3] (1965). {M&M C129}  
 “Method Text.”  
 Facsimile reproduction of three-column newspaper layout. [M&M]
- C116. *The Paris Review*, Vol. 9, No. 35 (Fall 1965). {M&M C127 & E3}
- “William Burroughs: An Interview” (by Conrad Knickerbocker).  
 (“The Art of Fiction XXXVI”)  
 Includes two facsimile manuscript pages.
  - “St. Louis Return.”  
 Includes one facsimile manuscript page.

- C117. *Randstad*, No. 9 (1965). {M&M C126}  
 “Beedige verklaring: Een getuigenis over een ziekte.”
- C118. *SF Horizons*, No. 2 (Winter 1965). {M&M E4}  
 “The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]
- C119. *Sigma Portfolio*, [No. 1 (1965)].  
 [Entire issue consists of *The Moving Times*, [No. 5], above.]
- C120. *The Spero*, Vol. 1, No. 1 (1965). {M&M C124}  
 “The Coldspring News.”  
 Limited to 100 numbered copies.  
 Designed as a poster in three-column-style newspaper layout, ©1964; folded in three. Some copies have item bound in; others tipped in. Also issued separately in unfolded state, and in later state that lacks copyright statement. [M&M]

## 1966

- C121. *Apparatus* (December 1966). {M&M E6}  
 “La Douce Machine à Écrire.”  
 French translation by Jean-Jacques Lebel of the Burroughs interview by Corso and Ginsberg in *Journal for the Protection of All Beings*, No. 1 (1961), above. [M&M]
- C122. *Books and Bookmen*, Vol. 12, No. 2 (November 1966). {M&M C156}  
 “Anti-Junk.”
- C123. *East Side Review*, Vol. 1, No. 1 (January–February 1966). {M&M C132}  
 “Fun & Games, What?”
- C124. *Esquire*, Vol. 65, No. 5, Whole No. 390 (May 1966). {M&M C143}  
 “They Do Not Always Remember.”
- C125. *Golden Nugget*, Vol. 1, No. 6 (August 1966).  
 “An Interview with William Burroughs” (by Bill Butler).  
 Includes “Myth-Maker of the 20<sup>th</sup> Century,” an article about Burroughs by J. G. Ballard.
- C126. *Gorilla* (1966). {M&M C142}  
 “Substitute Flesh.”
- C127. *Grist*, No. 10 (1966). {M&M C150}  
 “Afterbirth of Dream Now.”  
 Reprint of “Method Text” from *Now*, No. 3, above. [M&M]  
 Includes “Homage to William Seward Burroughs” by Philip Whalen.
- C128. *International Times*, No. 2 (31 October–13 November 1966). {M&M C155}  
 “Towers Open Fire.”  
 Burroughs’ script for Antony Balch’s film.

- C129. *The International Times*, No. 3 (14–27 November 1966). {M&M C157}  
 “The Invisible Generation.”
- C130. *International Times*, No. 5.5 (24 December 1966). {M&M C160}  
 “The Invisible Generation (Continued).”  
 Poster on stiff card, designed so that part of card could be cut out and assembled to make a word-machine. Two eds.:  
 ca. 200 copies, silkscreened silver ink; ca. 1,600 copies, silkscreened gold ink. [M&M]
- C131. *Intrepid*, No. 6 (1966). {M&M C146}  
 “Salt Chunk Mary.”
- C132. *Jaguar*, Vol. 2, No. 1 (January 1966). {M&M E5}  
 “William Burroughs: Prophet or Pornographer?” [Burroughs interviewed by unnamed staff reporter.]
- C133. *King* (July 1966). {M&M C148}  
 “Exterminator!”
- C134. *Klactoveedsedsteen*, No. 3 (May 1966). {M&M C144}  
 “A Tape Recorder Experiment.”  
 Limited to 120 hand-printed and numbered copies; 1–40 with original serigraph by Vilmos K. Last.
- C135. *Klactoveedsedsteen*, No. 4 (Fall/Winter [November] 1966). {M&M C151}  
 “Tape Recorder Mutations” (with Claude Pélieu and Carl Weissner).  
 Limited to 300 copies.
- C136. *Los Angeles Free Press*, Vol. 3, No. 39 (6 December 1966). {M&M C158}  
 “The Invisible Generation.”
- C137. *Mama*, No. 16 (March 1966). {M&M C133}  
 “Martins Torheit.”  
 German translation of “Martin’s Folly.”
- C138. *The Moving Times*, [No. 7 (1966)]. {M&M C137–C140}  
 A magazine edited by Burroughs, issued as the last six pages of *My Own Mag*, No. 15, below.
  - “Nut Note on the Column Cutup Thing.”
  - “WB Talking.”
  - “Quantities of the Gas Girls.”
  - [Untitled (“There I Was in the Corpse Finger . . .”).]
- C139. *My Own Mag*, No. 15 (April 1966).  
 [Includes *The Moving Times*, [No. 7], above.]
- C140. *New Statesman*, Vol. 71, No. 1825 (4 March 1966). {M&M C134}  
 “The Death of Opium Jones.”
- C141. *New Statesman*, Vol. 71, No. 1826 (11 March 1966). {M&M C135}  
 “Literature and Drugs.”  
 A letter to the editor.

- C142. *Ole*, No. 5 [1966]. {M&M C147}  
 “From William S. Burroughs, Writing of Norse’s Exhibition in Paris of Cosmographs . . .”  
 “Harold Norse Special Issue.”  
 “Reprinted from the exhibition leaflet . . .” [M&M]
- C143. [*Project Sigma* (December 1966)]. {M&M C159}  
 “The Invisible Generation.”  
 Reprinted from *International Times*, No. 3, above.  
 “. . . no evidence exists to show distribution except by *International Times* itself . . .” [M&M]  
 “. . . produced and distributed by *International Times* after [Alexander] Trocchi’s request for a contribution from Burroughs to his *Sigma Portfolio* was not forthcoming.” [BeatBooks 42]
- C144. *Residu*, No. 2 (Spring 1966). {M&M C141}  
 “Martin’s Folly.”
- C145. *Royal’s World Countdown*, No. 2 (March 1966). {M&M C136}  
 “Chappaqua, a Film by Conrad Rooks.”  
 “Taken from the press kit of the film.” [M&M]
- C146. *The Transatlantic Review*, No. 21 (Summer 1966).  
 “‘Speaking Clock’ Speaking in Present Time, June 18, 1964. 12.45 p.m.”
- C147. *Venture*, Vol. 3, No. 4 (August 1966) {M&M C149}  
 “Wish I Were There.”  
 “An assembled symposium title.” [M&M]

## 1967

- C148. *Argosy*, Vol. 28, No. 3 (March 1967). {M&M C163}  
 “They Do Not Always Remember.”
- C149. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).  
 “*Nova Express* (1964): (Excerpts).”  
 7” flexidisc [see Section E, below].
- C150. *The City of San Francisco Oracle*, Vol. 1, No. 10 (October 1967). {M&M C176}  
 “Academy 23: A Deconditioning.”
- C151. *Evergreen Club News*, No. 2 (July 1967). {M&M C171}  
 “A Sample Section of *The Ticket That Exploded*.”
- C152. *Evergreen Review*, Vol. 11, No. 46 (April 1967). {M&M C164}  
 “Exterminator!”
- C153. *The Great Society*, [No. 1] ([June] 1967). {M&M C168}  
 “Adios of Saturn.”  
 A cut-up by Burroughs of a poem by his son. [M&M]



- C154. *Harper's Bazaar*, No. 3069 (August 1967). {M&M C173}  
 "The Third Mind."  
 Facsimile manuscript in three-column style. [M&M]
- C155. *Harpers Magazine*, Vol. 235, No. 1406 (July 1967). {M&M C170}  
 "Kicking Drugs: A Very Personal Story."
- C156. *The International Times*, No. 6 (16–29 January 1967). {M&M C162}  
 "The Invisible Generation (Cont.)."
- C157. *The International Times*, No. 18 (31 August–13 September 1967). {M&M C172}  
 "23 Skidoo Eristic Elite."
- C158. *Klacto/23 Special* (September 1967). {M&M C174}  
 "Parenthetically 7 Hertz."  
 Limited to 500 copies.  
 "... published concurrently with an hour-long audio recording [see Section E below] of readings by *Klacto* contributors and others . . ." [Ken Lopez]
- C159. *Last Times*, Vol. 1, No. 1 (Fall 1967). {M&M C185}  
 "Day the Records Went Up."
- C160. *London Magazine*, New Ser. Vol. 7, No. 9 (December 1967). {M&M C186}  
 "The Perfect Servant."
- C161. *Mayfair*, Vol. 2, No. 10 (October 1967). {M&M C178 & E9}  
 • [Untitled Interview.]  
 • "The Future of Sex and Drugs." (The Burroughs Academy Bulletin 1)
- C162. *Mayfair*, Vol. 2, No. 11 (November 1967). {M&M C179}  
 "The Engram Theory." (The Burroughs Academy Bulletin 2)
- C163. *Mayfair*, Vol. 2, No. 12 (December 1967). {M&M C180}  
 "Where's Our Killer Whistle?" (The Burroughs Academy Bulletin 3)
- C164. *Opus International*, No. 4 (December 1967). {M&M C181}  
 "Cieux brûlants, idiot." (Fragment)  
 French translation by Mary Beach and Claude Pélieu of "Burning Heavens, Idiot."
- C165. *Planeta Fresco*, No. 1 (12 December 1967). {M&M C184}  
 "Accademia 23: Un decondizionamento."  
 Italian translation by Giulio Saponaro of "Academy 23: A Deconditioning."
- C166. *La Quinzaine Littéraire*, No. 40 (1–15 December 1967). {M&M C182 & 183}  
 • "L'Avenir du Roman."  
 • "Censure."  
 French translation by Mary Beach and Claude Pélieu of "The Future of the Novel" and "Censorship."

- C167. *The Rat: Subterranean News* (13 December 1967–2 January 1968).  
“On Scientific Suppression.”
- C168. *Renaissance* (1967). {M&M C166}  
“Old Fashioned Books.”  
Distributed as a supplement to *Open City*, No. 52. [M&M]
- C169. *The San Francisco Earthquake*, Vol. 1, No. 1 (Fall 1967). {M&M C175}  
“Word Authority More Habit Forming Than Heroin.”
- C170. *The Transatlantic Review*, No. 25 (Summer 1967). {M&M C167}  
“23 Skidoo.”
- C171. *The Village Voice*, Vol. 12, No. 38 (6 July 1967). {M&M C169}  
“Academy 23: A Deconditioning.”
- C172. *Weekend Telegraph (Colour Magazine)*, No. 132 (14 April 1967). {M&M C165}  
“The ‘Priest’ They Called Him.”  
A section of *The Daily Telegraph*, No. 34825.

## 1968

- C173. *Ambit*, No. 37 (1968). {M&M C199}  
“Johnny 23.”
- C174. *Asylum*, No. 3 (January 1968). {M&M C188}  
“Un Poeme Moderne.”
- C175. *Cavalier*, Vol. 18, No. 12 (October 1968). {M&M C212}  
“The Perfect Servant.”  
Titled “Oh Say Can You See If Bently’s Who He Appears to Be?” in M&M.
- C176. *Esquire*, Vol. 70, No. 2, Whole No. 417 (August 1968).  
“Wind Die. You Die. We Die.”
- C177. *Esquire*, Vol. 70, No. 5, Whole No. 420 (November 1968). {M&M C214}  
“The Coming of the Purple Better One.”
- C178. *Evergreen Review*, Vol. 12, No. 52 (March 1968). {M&M C191}  
“Johnny 23.”
- C179. *Evergreen Review*, Vol. 12, No. 60 (November 1968). {M&M C215}  
“Day the Records Went Up.”
- C180. *Georgia Straight*, Vol. 2, No. 24 (9–22 [i.e., 15] August 1968). {M&M C203}  
“Parenthetically 7 Hertz.”

- C181. *Georgia Straight*, Vol. 2, No. 36 (8–14 November 1968). {M&M E16}  
 “I’m Tired of Sitting on My Ass.”  
 Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, below.
- C182. *Georgia Straight*, Vol. 2, No. 37 (15–21 November 1968). {M&M E17}  
 “I Went Much Further Than the So-Called Radicals.”  
 Reprint of “William Burroughs Interview [Part 2]” by Jeff Shero in *Rat*, Vol. 1, No. 19, below.
- C183. *Georgia Straight*, Vol. 2, No. 38 (22–28 November 1968). {M&M C216}  
 “The Burroughs Academy: Bulletin 4—Scientology Revisited.”  
 “. . . reprint from *Mayfair* [January] 1968 [below] is preceded by a short facsimile TLS cover note from WSB.” [M&M]
- C184. *Glebe*, Vol. 1, No. 2 (1968).  
 “The Literary Techniques of Lady Sutton-Smith.”
- C185. *Los Angeles Free Press*, Vol. 5, No. 46 (Issue 226) (15-21 November 1968). {M&M E21}  
 “Interview: William Burroughs” (by Jeff Shero).  
 Reprint of “William Burroughs Interview [Part 1],” below.
- C186. *Love Underground Press*, Vol. 1, No. 11 (1 November 1968). {M&M E18}  
 “William Burroughs Interview.”  
 Reprint of “William Burroughs Interview [Part 1],” below.
- C187. *Love Underground Press*, Vol. 1, No. 12 (15 November 1968). {M&M E19}  
 “William Burroughs Interview.”  
 Reprint of “William Burroughs Interview [Part 1],” below.
- C188. *Mayfair*, Vol. 3, No. 1 (January 1968). {M&M C187}  
 “Scientology Revisited.” (The Burroughs Academy Bulletin 4)  
 TOC: “Why I Was Converted.”
- C189. *Mayfair*, Vol. 3, No. 2 (February 1968). {M&M C189}  
 “The Last Broadcast.” (The Burroughs Academy Bulletin 5)
- C190. *Mayfair*, Vol. 3, No. 3 (March 1968). {M&M C190}  
 “By Far the Most Efficient and Precise Language We Possess Is the Common Cold.”  
 (The Burroughs Academy Bulletin 6)
- C191. *Mayfair*, Vol. 3, No. 4 (April 1968). {M&M C193}  
 “The Fire Breaks Out.” (The Burroughs Academy Bulletin 7)
- C192. *Mayfair*, Vol. 3, No. 5 (May 1968). {M&M C196}  
 “In That Year of 1969, Astonished Motorists Were Hustled at Random Into the Death Cells for Parking Offences.” (The Burroughs Academy Bulletin 8)
- C193. *Mayfair*, Vol 3, No. 6 (June 1968). {M&M C198}  
 “Switch On and Be Your Own Hero.” (The Burroughs Academy Bulletin 9)

- C194. *Mayfair*, Vol. 3, No. 7 (July 1968). {M&M C200}  
 “The Academy’s Ultimate Offer—Immunity to Death.”  
 (The Burroughs Academy Bulletin 10)
- C195. *Mayfair*, Vol. 3, No. 8 (August 1968). {M&M C201}  
 “Do You Remember Tomorrow?” (The Burroughs Academy Bulletin 11)
- C196. *Mayfair*, Vol. 3, No. 9 (September 1968). {M&M C204}  
 “Oh God, Get Me Out of This!” (The Burroughs Academy Bulletin 12)
- C197. *Mayfair*, Vol. 3, No. 10 (October 1968). {M&M C211}  
 “Wind Die You Die We Die” (The Burroughs Academy Bulletin 13)
- C198. *Mayfair*, Vol. 3, No. 12 (December 1968). {M&M C219}  
 “Man, You Voted for a Goddam [*sic*] Ape.” (The Burroughs Academy Bulletin 14)
- C199. *New York Free Press*, Vol. 1, No. 35 (5 September 1968). {M&M C208}  
 [Untitled reprint of “Writer’s Report” from *Rat*, Vol. 1, No. 16, below.]
- C200. *Orpheus Magazine*, No. 3 (1968). {M&M C192}  
 “Academy 23: A Deconditioning.”
- C201. *Planeta Fresco*, No. 2/3 (1968). {M&M C195}  
 “23 skidoo elite eristica.”  
 Italian translation by Giulio Saponaro of “23 Skidoo Eristic Elite.”
- C202. *Rat*, Vol. 1, No. 16 (6–19 September 1968). {M&M C207}  
 “Writer’s Report.”  
 Dated August 27, 1968.
- C203. *Rat*, Vol. 1, No. 18 (4–17 October 1968). {M&M E12}  
 “William Burroughs Interview [Part 1]” (by Jeff Shero).
- C204. *Rat*, Vol. 1, No. 19 (18–31 October 1968). {M&M E13}  
 “William Burroughs Interview [Part 2]” (by Jeff Shero).
- C205. *Rat*, Vol. 1, No. 23 (13 December 1968–2 January 1969). {M&M C220 & E23}
  - “Suppressed Discoveries.”  
 “Synopsis of his new book . . .”
  - “Interview” (by Jeffrey Shero).
- C206. *Revista de Bellas Artes*, No. 23 (September 1968). {M&M C205 & 206}
  - “Censura.”
  - “La novela del porvenir.”  
 Spanish translation by Roberto Baresa of “Censorship” and “The Future of the Novel.”

- C207. *The San Francisco Earthquake*, Vol. 1, No. 2 (Winter 1968). {M&M C217 & C218}  
 • “Salt Chunk Mary.”  
 • “Last Awning Flaps on the Pier.”
- C208. *The San Francisco Earthquake*, Vol. 1, No. 4 (Summer/Fall 1968). {M&M C209}  
 “The Coldspring News.”
- C209. *San Francisco Express Times*, Vol. 1, No. 38 (9 October 1968). {M&M E14}  
 “I’m Tired of Sitting on My Ass.”  
 Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero, above.
- C210. *San Francisco Express Times*, Vol. 1, No. 41 (30 October 1968). {M&M E15}  
 “I Went Much Further Than the So-Called Radicals.”  
 Reprint of “William Burroughs Interview [Part 2]” by Jeff Shero, above.
- C211. *The Scimitar*, Vol. 1, No. 7 (10 December 1968). {M&M E22}  
 “I’m Tired of Sitting on My Ass.”  
 Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, above.
- C212. *SF*, [No.] 12 (1968).  
 “They Do Not Always Remember.”
- C213. *Spokane Natural*, Vol. 2, No. 23 (8–21 November 1968). {M&M E20}  
 “The Most Anti-Political Revolt . . . Ever . . . in History.”  
 Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, above.
- C214. *Světová Literatura*, Vol. 13, No. 4 (13 April 1968). {M&M C213}  
 “Smrt Opiového Jonese.”  
 Czech translation of “The Death of Opium Jones.”
- C215. *Sydsvenska Dagbladet Snällposten*, No. 1848 (26 March 1968). {M&M E11}  
 “Västerlanders Framtid.” [Burroughs interviewed by Knut Lagrup.]
- C216. *Vibra, Fri Norske Presse*, No. 1 (1968). {M&M C197}  
 “Flesket son Eksplođerte.”  
 Norwegian translation of extract from *The Ticket That Exploded*.
- C217. *The Village Voice*, Vol. 13, No. 48 (12 September 1968). {M&M C210}  
 “Astronaut’s Return.”
- C218. *Warren-Forest-Sun*, Vol. 7, No. 4 (19 April 1968). {M&M C194}  
 “Academy 23: A Deconditioning.”

## 1969

- C219. *Architectural Design*, Vol. 39, No. 6 (June 1969). {M&M C229}  
 “St. Peter’s Building (1888), 24 Peter Street, London, W1.”  
 Included in “Treasure Island,” an article in which “one hundred and fifty people, some famous, some virtually unknown, were asked to name one place in England, Scotland, or Wales that has for them a special, extraordinary quality. About a hundred people complied.”
- C220. *The Atlantic Monthly*, Vol. 223, No. 6 (June 1969). {M&M C228}  
 “The Last Words of Dutch Schultz.”
- C221. *Best & Company* (1969). {M&M C246}  
 “Abstract.”
- C222. *Dock of the Bay*, Vol. 1, No. 5 (2 September 1969).  
 “Mind Parasites!”
- C223. *Evergreen Review*, Vol. 13, No. 67 (June 1969). {M&M C227 & E26}  
 • “My Mother and I Would Like to Know.”  
 • “Journey Through Time-Space: An Interview with William S. Burroughs by Daniel Odier.”
- C224. *Fruit Cup*, No. 0 (1969). {M&M C243 & C244}  
 • “Abstract.”  
 • “Post Script [*sic*] to ‘The Invisible Generation.’”
- C225. *Gaudie*, Ser. II, Vol. 6, No. 20 (30 April 1969). {M&M E28}  
 “William Burroughs interviewed by Driss Drissi.”
- C226. *Georgia Straight*, Vol. 3, No. 73 (3–10 September 1969). {M&M 242}  
 “Mind Parasites!”  
 A review of *The Mind Parasites* by Colin Wilson.
- C227. *Guardian* (London), Vol. 21, No. 39 (5 July 1969). {M&M E25}  
 “In Search of the Connection.” [Burroughs interviewed by Nina Sutton.]
- C228. *Intrepid*, No. 14/15 (Fall/Winter 1969/1970). [M&M C256–C264]  
 “Special Burroughs Issue.” Entire issue devoted to writings about and by Burroughs, including :  
 • “[Note on Alfred Chester].”  
 • “Last Awning Flaps on the Pier.”  
 • “Salt Chunk Mary.”  
 • “Abstract.”  
 • “Roosevelt After Inauguration.”  
 • “Transcript of Dutch Schultz’s Last Words.”  
 • “[From] The Cold Spring News.”  
 • “[Letter to Allen Ginsberg].”  
 • “On the E Meter.”

- C229. *IT*, No. 57 (23 May–5 June 1969). {M&M E24}  
 “Tactics of Deconditioning: William Burroughs Speaks.” [Burroughs interviewed by Felix Scorpio.]
- C230. *Klacto/23 International*, [No. 1] (17 September 1899 [*sic*; i.e., 1969]). {M&M 240 & 241}  
 • “The Invisible Generation.”  
 “. . . a postscript to ‘The Invisible Generation (Continued).’” [M&M]  
 • “Abstract.”
- C231. *Lip*, No. 1 (Fall 1969). {M&M C251}  
 • “Abstract.”  
 • “Abstract.”  
 TOC: “Two Abstracts.”
- C232. *Mayfair*, Vol. 4, No. 1 (January 1969). {M&M C221}  
 “Rally Round the Secrets, Boys.” (The Burroughs Academy, Bulletin 15)  
 TOC: “The Help You Can’t Have.”
- C233. *Mayfair*, Vol. 4, No. 2 (February 1969). {M&M C222}  
 “Infiltration.” (The Burroughs Academy Bulletin 16)
- C234. *Mayfair*, Vol. 4, No. 4 (April 1969). {M&M C223}  
 “The Brain Grinders.” (The Burroughs Academy Bulletin 17)
- C235. *Mayfair*, Vol. 4, No. 5 (May 1969). {M&M C224}  
 “I’m Scared, I’m Scared, I’m Not.” (The Burroughs Academy Bulletin 18)  
 TOC: “The Electric Bloodhound.”
- C236. *Mayfair*, Vol. 4, No. 6 (June 1969). {M&M C226}  
 “The Final Crusade of the Veteran Warriors.” (The Burroughs Academy Bulletin 19)
- C237. *Mayfair*, Vol. 4, No. 8 (October 1969). {M&M C234}  
 “The Voracious Aliens.” (The Burroughs Academy Bulletin 20)
- C238. *Mayfair*, Vol. 4, No. 9 (November 1969). {M&M C237}  
 “Days of Grand Luxury Are Coming Back: Hire Me a Bodyguard for When the Poor Find Out.”  
 (The Burroughs Academy Bulletin 21)
- C239. *Mikrokosmos*, No. 14 (1969). {M&M C238}  
 “Abstract.”
- C240. *The Moving Times* (1969). {M&M C232}  
 • “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”  
 • “January 17, 1947. English Made Easy for Beginners. It Revolves Flexible Formula.”  
 • “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper September 17, 1899.”  
 “*The Moving Times* is reprinted here, for the first time in the United States, by courtesy of the author and by courtesy of Jeff Nuttall, who first published it in England in *My Own Mag* [No. 8 (1964), above].”  
 A magazine edited by Burroughs, issued as part of *VDRSVP* (San Francisco: Nova Broadcast Press, 1969) on one of three large sheets of newsprint. *VDRSVP* appeared as [Vol. 1], No. 5 of *The San Francisco Earthquake* (see below) and as *Kaleidoscope*, No. 17 (4 July 1969).

- C241. *NOLA Express*, No. 42 (7–20 November 1969). {M&M C253}  
“Abstract.”
- C242. *Le Nouvel Observateur*, No. 260 (3–9 November 1969). {M&M C252}  
“Épitaphe pour un Beatnik.”  
An obituary of Jack Kerouac. [M&M]
- C243. *Plexus*, No. 28 (October 1969). {M&M E26}  
“Entretiens avec William Burroughs” (by Nina Sutton).
- C244. *ppH0069 Intercontinental* (1969). {M&M C248}  
“So Who Owns Death TV?”  
“Contains a facsimile edition of the Beach Books edition of *So Who Owns Death TV?*” [M&M]
- C245. *Rat: Subterranean News*, Vol. 2, No. 13 (19 June–July 1969). {M&M C231}  
“Mind Parasites!”  
A review of *The Mind Parasites* by Colin Wilson.
- C246. *Rat*, Vol. 2, No. 14 (9–23 July 1969). {M&M C233}  
“*The Farm* by Clarence Cooper.”  
A “review” of the novel.
- C247. *Rat*, Vol. 2, No. 16 (12–26 August 1969). {M&M 236}  
“Burroughs on *Bloodworld*.”  
A review of the novel by Lawrence M. Jennifer.
- C248. *Rat*, Vol. 2, No. 18 (10–23 September 1969). {M&M 239}  
“Disconnect Notice.”
- C249. *Rat*, [Vol. 2, No. 21] (29 October–12 November 1969). {M&M C250}
  - “Burroughs Back Again.”  
Letter to the Editor, “In answer to Mr. Lingeman’s letter in the last issue of *Rat* . . .”
  - “Burroughs: Woodstock.”
- C250. *Rat*, [Vol. 2, No. 23 (3–24 December 1969)]. {M&M C254}  
“Burroughs’ Last Word on Lomitol.”  
Letter to the Editor.
- C251. *Rat*, Vol. 2, No. 24 (25 December [1969]–7 January 1970). {M&M C255}  
“Uncle Bill Burroughs (Alias Technical Tilly) on Scientology.”
- C252. *The San Francisco Earthquake*, [Vol. 1], No. 5 (1969).  
[Includes *The Moving Times*, [No. 8], above.]
- C253. *Swakal*, No. 79 (July–September 1969?).  
“The Cut Up Method of Brion Gysin.”



- C254. *The Umi (The Sea)*, Vol. 1, No. 1 (1969).  
[Untitled answer to questionnaire.]
- C255. *The Village Voice*, Vol. 14, No. 43 (8 August 1969). {M&M C235}  
“The Process.”  
A review of the novel by Brion Gysin.
- C256. *The Wormwood Review*, Vol. 9, No. 4, Issue 36 (1969). {M&M C247}  
• “Academy 23.”  
• “Postscript to Academy 23.”  
Limited to 700 numbered copies.

## 1970

- C257. *Actuel*, New Ser., No. 2 (November 1970). {M&M C297 & E30}  
• “*Le Ticket Qui . . . Junkie . . . Nova . . . Machine Molle . . . Festin Nu . . .* William Burroughs.”  
[Burroughs interviewed by Jean-François Bizot.]  
• “Ecoutez Mes Derniers Mots.”  
An extract from *Nova Express*, translated by Mary Beach and Bob Kaufman.
- C258. *Contact*, No. 1 (July 1970). {M&M C280}  
“M.O.B.”
- C259. *Corpus*, No. 5 (18 March 1970). {M&M C271}  
“Postscript—The Invisible Generation.”
- C260. *Crawdaddy*, Vol. 4, No. 5 [Summer 1970]. {M&M C289 & E31}  
[“Out-takes:” A Flower Pot from a High Window: A View of Contemporary America.”  
“Compiled [from *The Job*], Edited, and Presented by Michael March.”
- C261. *Crawdaddy*, Vol. 4, No. 10 (6 July 1970). {M&M C283}  
“Cut Ups as Underground Weapons.”
- C262. *Crawdaddy*, Vol. 5, No. 1 (22 November 1970). {M&M C298}  
“The Unspeakable Mr. Hart (Part One).”
- C263. *Cyclops*, No. 1 (July 1970). {M&M C281}  
“The Unspeakable Mr. Hart [Part One].”
- C264. *Cyclops*, No. 2 (August 1970). {M&M C290}  
“The Unspeakable Mr. Hart [Part Two].”
- C265. *Cyclops*, No. 3 (September 1970). {M&M C294}  
“The Unspeakable Mr. Hart [Part Three].”

- C266. *Cyclops*, No. 4 (October 1970). {M&M C295}  
 “The Unspeakable Mr. Hart [Part Four].”
- C267. *The East Village Other*, Vol. 5, No. 3 [i.e., 32] (7 July 1970). {M&M C285 & C286}  
 • “Open Letter to Mister Gorden [*sic*] Mustain.”  
 • “M.O.B.”
- C268. *The East Village Other*, Vol. 5, No. 36 (4 August 1970).  
 “Storming the Reality Studios.”
- C269. *Friends*, No. 5 (14 April 1970). {M&M C274}  
 “W. S. Burroughs, Alias Inspector J. Lee of the Nova Police.” [Burroughs interviewed by mail.]
- C270. *Friends*, No. 9 (10 July 1970). {M&M C287}  
 “Storm the Reality Studios.”
- C271. *Georgia Straight*, Vol. 4, No. 91 (7–14 January 1970). {M&M C265}  
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- C272. *The Guardian* (London) (23 April 1970). {M&M C275}  
 “Sensible Job.”
- C273. *Hotcha*, No. 39 [?] (April 1970). {M&M C273}  
 “Akademie 23—Eine Entwöhnung.”  
 German translation of “Academy 23: A Deconditioning.” [M&M]
- C274. *IT*, No. 74 (27 February–13 March 1970). {M&M C269}  
 “Mind Control.”
- C275. *IT*, No. 81 (18 June–2 July 1970). {M&M C277}  
 “William Burroughs Answers Criticism of His Latest Book *The Job* Made by Julian Mitchell in a Recent *Guardian* Article.”
- C276. *IT*, No. 83 (17 July–July 1970). {M&M C288}  
 “Scrambles.”
- C277. *Los Angeles Free Press*, Vol. 7, No. 10 (Issue 294) (6–12 March 1970). {M&M C272}  
 “Burroughs on Scientology.”
- C278. *Los Angeles Free Press*, Vol. 7, No. 26 (Issue 310) (26 June–2 July 1970). {M&M C278}  
 “Cut Ups as Underground Weapons.”
- C279. *Los Angeles Free Press*, Vol. 7, No. 34 (Issue 318) (21–27 August 1970). {M&M C292}  
 “This Man Has Been Scrambled.”  
 Reprint of “Scrambles” from *IT*, No. 83, above.

- C280. *Mayfair*, Vol. 5, No. 1 (January 1970).  
“My Challenge to Scientology.”
- C281. *Mayfair*, Vol. 5, No. 2 (February 1970). {M&M C267}  
“The Transplant Apocalypse.”
- C282. *Mayfair*, Vol. 5, No. 3 (May 1970). {M&M C270}  
“Without Your Name, Who Are You?”
- Includes “Burroughs vs. Hubbard: The Scientologists Reply” by David Gaiman.
- C283. *Mayfair*, Vol. 5, No. 6 (June 1970). {M&M C276}  
“. . . And a Final Word from William Burroughs.”
- C284. *Mayfair*, Vol. 5, No. 7 (July 1970). {M&M C279}  
“D.E. My Super-Efficiency System.”
- C285. *Mayfair*, Vol. 5, No. 12 (December 1970). {M&M C299}  
“Twilight’s Last Gleamings.”
- C286. *NOLA Express*, No. 62 (21 August–3 September 1970). {M&M C291}  
“Storm the Reality Studios.”
- C287. *Notes from Underground*, No. 3 ([1970?]). {M&M C293}  
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“*Roosevelt After Inauguration* text with the names changed to those of contemporary politicians by John Bryan and Jan Herman, the editors.” [M&M]
- C288. *Pardon*, Vol. 99, No. 2 (February 1970). {M&M E32}  
“Zwischen Marx und Haschish.”
- C289. *Playboy*, Vol. 17, No. 2 (February 1970). {M&M C266}  
“Playboy Panel: The Drug Revolution.”
- C290. *Rat*, Vol. 2 (February 1970). {M&M C268}  
“Mind Control.”
- C291. *Rolling Stone*, No. 69 (29 October 1970). {M&M C296}  
“The Discipline of DE.”  
“. . . a chapter excerpted from William Burroughs’ forthcoming novel, *The Revised Boy Scout Manual*.”
- C292. *Sigma Portfolio*, No. 37 (1970). {M&M C284}  
“M.O.B.”

## 1971

- C293. *Antaeus*, No. 2 (Spring 1971). {M&M C304}  
 “Pages from Chaos.”
- C294. *East Village Other* (1971). {M&M C313}  
 “Who Is the Third That Walks Beside You?”
- C295. *Evergreen Review*, Vol. 15, No. 94 (December 1971). {M&M C321}  
 “The Dead Child.”  
 Extract from *The Wild Boys*. [M&M]
- C296. *Global Tapestry Journal* [1971?]. {M&M E35}  
 “Patchen Lives Issue” [Title Page]; “Homage to Patchen Issue” [Cover].  
 “William Burroughs Rapping on Revolutionary Techniques: Interviewer, Dan Georgakas; London, Summer 1970.”
- C297. *Gummibaum* (1971). {M&M C312}  
 “Windhand in die Tür verklemmt.”  
 German translation of “Wind Hand Caught in the Door.” [M&M]
- C298. *Ink*, No. 19 (5 October 1971). {M&M C318}  
 “The Writer.”
- C299. *The Marijuana Review*, Vol. 1, No. 6 (January–June 1971). {M&M C300}  
 “Carrion Road.”
- C300. *New Society*, No. 454 (10 June 1971). {M&M C310}  
 “A Nice Run Thing.”  
 A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.
- C301. *NOLA Express*, No. 73 (22 January–4 February 1971). {M&M C301}  
 “Navigare Necesses Es. Vivare No Es Necesses.”  
 “A quote from the opening of *The Job* . . . accompanying a long review of the book [by Rich Mangelsdorff] . . .” [M&M]
- C302. *Organ* (July 1971). {M&M C315}  
 “Who Is the Third that Walks Beside You?”
- C303. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}  
 “William Burroughs, Mind Engineer: *Penthouse* Interview” (by Graham Masterson and Andrew Rossabi).
- C304. *Renaissance*, No. 8, Supplement [1971?]. {M&M C314}  
 • “Who Is the Third That Walks Beside You?”  
 • “O Hungry Self.”  
 “Incorporating *Notes [from Underground]* #4.”

- C305. *Suck*, No. 5 (Summer 1971). {M&M C316}  
 “The Penny Arcade Peep Show/The Wild Boys Smile.”  
 Extract from *The Wild Boys*. [M&M]
- C306. *Suck*, No. 6 (1971). {M&M C319 & 320}  
 • “William S. Burroughs Takes a Look at Sex Films.”  
 • “Blue Movie/Who Are These Boys?”  
 Extract from *The Wild Boys*. [M&M].
- C307. *UFO*, No. 1 (June 1971). {M&M C308 & 309}  
 • “UFO Space Bulletin—‘Revolution durch Information.’”  
 German translation . . . by “Bradley Martin/Space Agent 23.” [M&M]  
 • “Deconditioning—der nicht-chemische Trip.”  
 German translation. [M&M]
- C308. *UFO*, No. 2 (October 1971). {M&M C317}  
 “Blütiger Nittwock.”
- C309. *La Veuve Joyeuse—Journal Souterrain pour Adulte Eclairé*, No. 1, 2, 3 [*sic*] (Spring 1971).  
 {M&M C306}  
 “M.O.B.”  
 French translation. [M&M]
- C310. *Virginity*, No. 14/25 (June–July 1971). {M&M C311}  
 “Befreit euch, Gefangene.”  
 A 14-line extract from the German translation of *Nona Express*. [M&M]
- C311. *Whole Earth Catalog, Supplement* [No. 10] (March 1971). {M&M C303}  
 “Prisoners, Come Out.”  
 “The Last Supplement to the *Whole Earth Catalog*.”
- C312. *Zoom*, No. 1 (May 1971). {M&M C305}  
 “Top Secret M.O.B.”  
 German translation of “M.O.B.” [M&M]

## 1972

- C313. *Adventures in Poetry*, No. 9 (Spring 1972). {M&M C327}  
 “Distant Heels.”
- C314. *Antaeus*, No. 6 (Summer 1972). {M&M C334}  
 “Electricals.”
- C315. *Apeiros*, No. 2 (1972).  
 “Electronic Revolution” (with Brion Gysin).  
 Facsimile manuscript of grid layout.  
 Includes 40 copies with a numbered, signed serigraph by contributor Gil J. Wolman.

- C316. *Bastard Angel*, No. 1 (Spring 1972). {M&M C329}  
 “Do Not Disturb the Mongrels.”
- C317. *Big Table*, No. 8 (October 1972). {M&M C340}  
 “Ich muss sterben, Miester?”  
 German translation of “I am Dying, Meester?” [M&M]
- C318. *Contrasts* (Summer 1972). {M&M C335}  
 “La Chute de l’Art une Poème Moderne.”
- C319. *Fervent Valley*, No. 2 (Summer 1972). {M&M C338}  
 “Soldier’s Pay.”
- C320. *Frendz*, No. 31 (14 July [1972]). {M&M E39}  
 “Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).
- C321. *Ginger Snaps*, [No. 1] (March 1972). {M&M C324}  
 “Abstract.”  
 Limited to 300 copies.
- C322. *Hard*, No. 1 (Summer 1972). {M&M C333}  
 “Lie, Lie, Lie.”
- C323. *Honk*, No. 1 (June 1972). {M&M C328}  
 “Teil 1: Was ist Sucht?”  
 German translation of “Points of Distinction between Sedative and Consciousness-Expanding Drugs.” [M&M]
- C324. *The Image*, No. 7 (1972).  
 “DC 49.”
- C325. *The Iowa Review*, Vol. 3, No. 2 (Spring 1972).  
 “The End.”
- C326. OU, No. 40–41 (March 1972). {M&M C325}  
 “Valentine [s*iz*] Day Reading.”  
 “Item is present as approximately 9¾ minutes of Side A of a 10-inch . . . phono-disc [see Section E, below].” [M&M]
- C327. *Out of Sight*, No. 44 (14 February 1972). {M&M C323}  
 “Abstract.”
- C328. *Parvis à l’Echo des Cils* (8 June 1972). {M&M C330}  
 “Page from Burroughs’ St. Louis Journal.”
- C329. *Penthouse* (New York), Vol. 3, No. 7 (March 1972). {M&M E37}  
 “William Burroughs: *Penthouse* Interview” (by Graham Masterton and Andrew Rossabi).  
 Reprint of “William Burroughs, Mind Engineer: *Penthouse* Interview” (above).

- C330. *Pot*, No. 7, No. 1 [*sic*] (July 1972). {M&M C331}  
[Untitled.]
- C331. *Rolling Stone*, No. 108 (11 May 1972). {M&M E36}  
“William Burroughs: Rolling Stone Interview” (by Robert Palmer).
- C332. *Rolling Stone*, No. 120 (26 October 1972). {M&M C341}  
“*Inside Scientology* by Robert Kaufman.” [A book review by Burroughs.]
- C333. *Rolling Stone* (London), No. 121 (9 November 1972). {M&M C342}  
“Inside Scientology.”
- C334. *Shantib International Writings*, Vol. 2, No. 2 (Summer 1972). {M&M C332}  
“Tickertape.”
- C335. *Sixpack*, No. 2 (August 1972). {M&M C337}  
“Ali’s Smile.”
- C336. *Unmuzzled Ox*, Vol. 1, No. 2 (February 1972). {M&M C322}  
[Statement on Claude Pélieu.]  
“. . . intended as an introduction to one of Claude Pélieu’s books . . .” [M&M]

### 1973

- C337. [*Adventures in Poetry*, No. 10 (1973)]. {M&M C355}  
“Fits of Nerves with a Fix.”
- C338. *Antæus*, No. 8 (Winter 1973). {M&M C343}  
“Your Name My Face.”
- C339. *AQ*, No. 14 ([Autumn?] 1973). {M&M C350–C352}  
  - “Die Stadt der Mutanten.”  
German translation by Carl Weissner [M&M].
  - “Cut/up of Ezra Pound Made in 1959 Using Only the Very Own Words of Ezra Pound.”
  - “Cut/up Made in 1973 Using the Words of William Burroughs and Arthur Rimbaud.”
- C340. *GUM’s Moving Review* (December 1973). {M&M C354}  
“M.O.B.”
- C341. *Harpers Magazine*, Vol. 247, No. 1482 (November 1973). {M&M C353}  
“Playback from Eden to Watergate.”
- C342. *Oeuf*, No. 15/16/17 (Spring 1973). {M&M C347}  
“Tant qu’on à la Censure.”  
French translation of “Censorship” by Claude Pélieu and Mary Beach. [M&M]

- C343. *OU*, No. 42–44 (10 October 1973).  
 “Reading.”  
 Item is present as approximately 8½ minutes of Side A of 10” LP [see Section E, below].
- C344. *Oui*, Vol. 2, No. 8 (August 1973). {M&M C348}  
 “Face to Face With the Goat God.”  
 “William Burroughs Observes Its Rites . . . And Is, In Turn, Himself Observed by Craig Karpel.”
- C345. *Poudrie de Dent* (June 1973). {M&M C346}  
 “Qui est le—marche à vos côtés—écrit 3e.”  
 French translation of “Who Is the/Walks Beside You/Written Third” by Claude Pélieu and Mary Beach.
- C346. *Second Aeon*, No. 16/17 [1973]. {M&M C345}  
 “My Legs Señor.”
- C347. *Sixpack*, No. 6 (Winter 1973/74). {M&M C357}  
 “Pershing Avenue St Louis Missouri in the 1920s . . .”  
 TOC: “Story”
- C348. *Soft Need*, No. 8 (September 1973). {M&M C349}  
 “Kerouac.”  
 “First English-language version of . . . “Epitaphe pour un Beatnik.” [M&M]
- C349. *Via/Structure Implicit and Explicit*, No. 2 (1973). {M&M C356}  
 “Abstract.”

## 1974

- C350. *Bastard Angel*, No. 3 (Fall 1974).  
 “Cut Throat Trout.”
- C351. *Doris*, No. 4 (August 1974).  
 “Letter Out of Nowhere.”
- C352. *The Expatriate Review*, No. 4 (Winter/Spring 1974).  
 “Cold Lost Marbles.”
- C353. *Gay Sunshine*, No. 21 (Spring 1974).  
 “William Burroughs: An Interview” (by Laurence Collinson and Roger Baker).
- C354. *The Michigan Quarterly Review*, Vol. 13, No. 1 (Winter 1974).  
 “An Evening With William Burroughs.” [Interview by Richard Goodman Jr.]
- C355. *National Lampoon*, Vol. 1, No. 47 (February 1974).  
 “Strange Sex We Have Known.” [with Terry Southern]
- C356. *The Project Poetry Newsletter*, No. 18 (1 October 1974).  
 “A Man of Letters . . .”



C357. *Rolling Stone*, No. 155 (28 February 1974).  
 “Beat Godfather Meets Glitter Mainman.” [Burroughs interviews David Bowie.]

C358. *The Story So Far*, No. 3 (1974).  
 “The Health Officer.”

## 1975

C359. *Antaus*, No. 19 (Autumn, 1975).  
 [Contribution to] “Neglected Books of the Twentieth Century, Part Two.”

C360. *Arcade: The Comics Review*, Vol. 1, No. 4 (Winter 1975).  
 “Fun City in Ba’Dan.”  
 Illustrated by S. Clay Wilson.

C361. *Bananas*, No. 1 (January/February 1975).  
 “Eras Are Written Into Existence.”

C362. *Bananas*, No. 2.  
 “A Man of Letters . . .”

C363. *Crawdaddy* (June 1975).  
 “Rock Magic.” [Burroughs interviews Led Zeppelin’s Jimmy Page.]

C364. *Crawdaddy* (August 1975).  
 “[Column]: Time of the Assassins.”

C365. *Crawdaddy* (September 1975).  
 “[Column]: Time of the Assassins.”

C366. *Crawdaddy* (October 1975).  
 “[Column]: Time of the Assassins.”

C367. *Crawdaddy* (November 1975).  
 “[Column]: Time of the Assassins.”

C368. *Crawdaddy* (December 1975).  
 “[Column]: Time of the Assassins.”

C369. *Gasolin 23*, No. 7 (1975).  
 “Sonntag, 17. August 1975.”

C370. *New Departures*, No. 7/8 + 10/11 (1975).  
 “Fourfold visionary number . . . to celebrate sixteen sweet years of the ND series (& Live New Departures).”

- “The Evening News.”
- [Letter to the editor.]

## 1976

- C371. *Andy Warhol's Interview*, Vol. 6, No. 5 (May 1976).  
 "William Burroughs." [Interviewed by Paul Getty III.]
- C372. *Crawdaddy* (January 1976).  
 "[Column]: Time of the Assassins."
- C373. *Crawdaddy* (February 1976).  
 "[Column]: Time of the Assassins."
- C374. *Crawdaddy* (March 1976).  
 "[Column]: Time of the Assassins."
- C375. *Crawdaddy* (April 1976).  
 "[Column]: Time of the Assassins."
- C376. *Crawdaddy* (May 1976).  
 "[Column]: Time of the Assassins."
- C377. *Crawdaddy* (June 1976).  
 "[Column]: Time of the Assassins."
- C378. *Crawdaddy* (July 1976).  
 "Edible Corpses, Killers Drugs, and the Psychic CIA."
- C379. *Crawdaddy* (August 1976).  
 "[Column]: Time of the Assassins."
- C380. *Crawdaddy* (September 1976).  
 "[Column]: Time of the Assassins."
- C381. *Crawdaddy* (October 1976).  
 "[Column]: Time of the Assassins."
- C382. *Crawdaddy* (November 1976).  
 "[Column]: Time of the Assassins."
- C383. *Crawdaddy* (December 1976).  
 "[Column]: Time of the Assassins."
- C384. *Kontexts*, No. 8 (Spring 1976).  
 "From *The Third Mind*."  
 "Page 9/10 (laid in loose . . .) prints two full-page reproductions of collaged manuscript pages from *The Third Mind*." [Skyline]

- C385. *Lightworks* (December 1976).  
 “From Here to Eternity,” plus an interview with Burroughs.
- C386. *Loka: A Journal from Naropa Institute*, No. 2 (1976).  
 “A Lecture.”
- C387. *Roof*, [No. 1] (Summer 1976).  
 • “A Cut-Up from W. S. Burroughs Jr.’s Column in the September 1976 *Crawdaddy*.”  
 • “Do-Rights.”
- C388. *Rush: The Magazine of High Entertainment*, Vol. 1, No. 1 (August 1976).  
 “Cobble Stone Gardens.”
- C389. *Rush: The Magazine of High Entertainment*, Vol. 1, No. 3 (December 1976).  
 “Ah Pook Is Here.”
- C390. *Soft Need*, No. 9 (Spring 1976).  
 “William Burroughs on the Painting of Brion Gysin.”
- C391. *Tel Quel*, No. 66 (Spring 1976).  
 “[Excerpt from] *Cities of the Red Night*.”  
 French translation by Philippe Mikriammos.

## 1977

- C392. *Andy Warhol's Interview*, Vol. 7, No. 2 (February 1977).  
 “Christopher Isherwood Meets William Burroughs for the First Time.” [Burroughs and Isherwood interviewed by Victor Bockris.]
- C393. *Bombay Gin*, No. 4 (Summer/Fall 1977).  
 “Friday, Mary Celeste 17, 1970.”
- C394. *Club* (October 1977).  
 “The Health Officer.”
- C395. *The CoEvolution Quarterly*, No. 13 (20 March 1977).  
 “Obeying Chögyam Trungpa.”
- C396. *The CoEvolution Quarterly*, No. 16 (21 December 1977).  
 “From *The Third Mind*.”
- C397. *Crawdaddy* (January 1977).  
 “[Column]: Time of the Assassins.”
- C398. *Crawdaddy* (February 1977).  
 “[Column]: Time of the Assassins.”

- C399. *Crawdaddy* (March 1977).  
“[Column]: Time of the Assassins.”
- C400. *Crawdaddy* (April 1977).  
“[Column]: Time of the Assassins.”  
“ . . . the prologue from Mr. Burrough’s [*sic*] book *Junky*, which will be published later this month by Penguin Books . . . ”
- C401. *Crawdaddy* (May 1977).  
“[Column]: Time of the Assassins.”
- C402. *Crawdaddy* (June 1977).  
“[Column]: Time of the Assassins.”
- C403. *Crawdaddy* (July 1977).  
“[Column]: Time of the Assassins.”
- C404. *Crawdaddy* (August 1977).  
“[Column]: Time of the Assassins.”
- C405. *Crawdaddy* (September 1977).  
“[Column]: Time of the Assassins.”
- C406. *Crawdaddy* (October 1977).  
“[Column]: Time of the Assassins.”
- C407. *Crawdaddy* (November 1977).  
“[Column]: Time of the Assassins.”
- C408. *High Times*, No. 28 (December 1977).  
“M.O.B.—My Own Business.”
- C409. *In Touch: The Magazine for a Different Point of View*, No. 27 (January–February 1977).  
“California Men.”
- C410. *Lightworks*, No. 8/9 (Winter 1977).  
“Take Nirvana: From “Time of the Assassins.””  
“ . . . originally written to accompany a screening of “Street Film Part Zero,” a film composition . . . by Robert E. Fulton.”
- C411. *National Screw* (April 1977).  
“First Meetings: One Dozen Memories from the Files of William Burroughs” (as told to Victor Bockris).
- C412. *National Screw*, Vol. 1, No. 7 (June 1977).  
“Los Niños Locos.”

- C413. *National Screw*, Vol. 1, No. 9 (August 1977).  
 “Day is Done.”  
 “...excerpted from [the then-] unpublished novel *Port of Saints*, a companion volume to *The Wild Boys*.”
- C414. *New Times*, Vol. 9, No. 10 (11 November 1977).  
 “Heroin Maintenance: Methadone Kills You Faster Than Junk.”
- C415. *Oui*, Vol. 6, No. 10 (October 1977).  
 “My Life in Orgone Boxes.”
- C416. *The Paris Review*, Vol. 18, No. 69 (Spring 1977).  
 “The Valley.”
- C417. *The Poetry Mailing List*, Vol. 3, No. 3 (January 1977).  
 “Quien es?”
- C418. *Quest* (July 1977).  
 Includes Burroughs’ review of book.
- C419. *Shell*, No. 2/3 (Spring/Summer 1977).  
 “Afterbirth of Dream Now.”  
 Includes facsimile manuscript of grid layout.
- C420. *The Transatlantic Review*, No. 60 (June 1977).  
 “To Talk for Joe.”
- C421. *Traveller’s Digest*, Vol. 1, No. 2 (Winter 1977).  
 “Letter to Kerouac.”
- 1978**
- C422. *The Blue Ridge Review*, No. 3 (Fall 1978).  
 “It Is Possible—World War III.”
- C423. *Blueboy*, Vol. [sic] 19 (April 1978).  
 “Dear Allen . . . Love, Bill.”  
 “Excerpts from *Letters to Allen Ginsberg, 1953–1957*. (Soon to be available in limited edition from Editions Claude Givaudan/Am Here Books, 1874 Champéry, Valais, Switzerland.)”
- C424. *Bombay Gin*, No. 6 (Summer 1978–Spring 1979).  
 “Fear and the Monkey.”
- C425. *Cahiers Critiques de la Littérature*, No. 5 (Autumn 1978).  
 “Cobble Stone Gardens.”  
 French translation by Gérard-Georges Lemaire. Includes “Note sur *Cobble Stone Gardens*” by J.-F. Chevrier and Philippe Roussin.

- C426. *Pearl*, No. 6 (Fall–Winter 1978).  
“Fear and the Monkey.”
- C427. *Playgirl*, Vol. 5, No. 10 (March 1978).  
“Women: A Biological Mistake?”
- C428. *Roof*, [No.] 5 (1978).  
“815 Circle Drive.”  
“For John D.C.”
- C429. *Search and Destroy*, No. 10 (1978).  
“Call Me . . . Burroughs.” [Burroughs interviewed by Ray Rumor.]  
Reprinted 1988.
- C430. *Semiotext(e)*, Vol. 3, No. 2 (1978).  
“The Limits of Control.”
- C431. *Starscrewer*, No. 7 (1978).  
“Les Temps des Assassins.”  
French translation by Lucien Suel of “Time of the Assassins,” originally published in *Crawdaddy* in 1977 and 1978, above.
- C432. *Street Magazine*, Vol. 2, No. 4 (Issue 8) (1978).  
“William Burroughs & Allen DeLoach Conversation.”  
Includes “Riding the Energy Train With William Burroughs” by Lem Coley.

## 1979

- C433. *Bananas*, No. 17 (Autumn 1979).  
“*Ab Pook Is Here*: Excerpt.”
- C434. *Departures*, Vol. 1, No. 1 (1979).  
“Interview with William Burroughs” (by Clarence Major and Michael Tucker).
- C435. *En Attendant*, No. 22 (November 1979).  
Includes interview of Burroughs by Michel Duval.
- C436. *High Times*, No. 42 (February 1979).  
“Interview: William Burroughs” (by Victor Bockris).
- C437. *High Times*, No. 43 (March 1979).  
“Kerouac.”
- C438. *High Times*, No. 47 (July 1979).  
“God’s Law.”
- C439. *High Times*, No. 48 (August 1979).  
“DE: My Super-Efficiency System.”

- C440. *Little Caesar*, No. 9 (1979).  
 “A Special Report from William S. Burroughs: Bugger the Queen, Read Live at the Nova Convention.”
- C441. *New Edinburgh Review* (Summer 1979).  
 “M.O.B.”
- C442. *New Writing and Writers*, No. 16 (1979).  
 “Cobble Stone Gardens.”
- C443. *Rocky Ledge*, No. 3 (November/December 1979).  
 “Wouldn’t You Polish Pine Floors With a . . . ”
- C444. *Rolling Stone College Papers*, No. 1 (Fall 1979).  
 “The Beat Goes On: An Interview With William Burroughs” (by Richard Goldstein and the Editors of *College Papers*).
- C445. *Sphinx Magazine*, No. 5 (1979).  
 Includes conversation between Burroughs and Victor Bockris.
- C446. *Starscrewer*, No. 12 (1979).  
 “Les Temps des Assassins.”  
 French translation by Lucien Suel of “Time of the Assassins,” originally published in *Crawdaddy* in 1977 and 1978, above.

## 1980

- C447. *Alternate*, Vol. 2, No. 12 (March/April 1980).  
 “*Port of Saints*: Excerpt from His Novel.”
- C448. *Blueboy*, Vol. [sic] 48 (October 1980).  
 “Dinner With Andy [Warhol] and Bill [Burroughs]: Media Mavens Dish It Out to Victor Bockris.”  
 [Interview]  
 “. . . Andre Leon Talley was also present . . . ”
- C449. *Boiled Owl*, [No. 3] (1980).  
 “The Pop Corn Kid.”  
 Illustrated by S. Clay Wilson.
- C450. *International Times*, Vol. 5, No. 5 (January/February 1980).  
 “Bugger the Queen.”

- C451. *Magazine Littéraire*, No. 157 (February 1980).
- “La Fonction de l’Art.” [Burroughs interviewed by Gérard-Georges Lemaire]  
Translated with the collaboration of Jane Gozzett.
  - “Les Limites du Contrôle.”  
Translated by Gérard-Georges Lemaire.
- C452. *Northeast Rising Sun*, Vol. 4, No. 17 (1980).  
“Lou Reed Meets William Burroughs.” [Interview by Victor Bockris.]
- C453. *Rolling Stone*, No. 309 (24 January 1980).  
“‘Heart Beat’: Fifties Heroes as Soap Opera.”
- C454. *Talk Talk*, Vol. 2, No. 12 (November 1980).  
“Interview: Burroughs and Ginsberg” (by Jim Schwada).
- C455. *Wet*, Vol. 4, No. 5 (March/April 1980).  
“New Lines.”

## 1981

- C456. *Am Here Books Catalogue*, No. 5 (1981/82, ©1981).  
“The Last Words of Hassan-i-Sabbah.”  
Includes special edition with EP record.
- C457. *Atticus Books Catalogue*, No. 8 (1981).  
“The Future of the Novel.”  
“Burroughs essay . . . was read in a slightly different form at the International Writer’s Conference at Edinburgh in 1962. It is revised and reprinted here . . .”
- C458. *Benzene*, Vol. 1, No. 2 (Winter 1981).  
“Conversations.” [Burroughs interviewed by Allen DeLoach.]
- C459. *Heavy Metal*, Vol. 4, No. 11 (February 1981).  
“Civilian Defense.”
- C460. *Heavy Metal*, Vol. 5, No. 2 (May 1981).  
“Immortality.”
- C461. *High Times*, No. 66 (February 1981).  
“Interview: Terry Southern With Bill Burroughs” (by Victor Bockris).
- C462. *High Times*, No. 71 (July 1981).  
“*Cities of the Red Night*.” [Excerpt]  
Illustrated by Ralph Steadman.
- C463. *Luna-Park*, No. 7 (1981).  
“[Scrapbook].”



- C464. *The Rocket*, (July 1981).  
 “The Pop Corn Kid.”  
 Illustrated by S. Clay Wilson.
- C465. *Semiotext(e)*, Vol. 4, No. 1, Whole No. 10 (1981).  
 “The Popling.”
- C466. *Talk Talk*, Vol. 3, No. 6 (Autumn 1981).  
 “Interview: William S. Burroughs” (by Bill Rich).  
 Issued with flexidisc containing “Abandoned Artifacts” and  
 “On the Nova Lark” (see Section E, below). Limited to 2,000 copies.
- C467. *This Is Important*, No. 3 (1981).  
 Small sheet, accordion-folded.  
 “Now to Say a Word About Falwell . . .”
- C468. *The Village Voice*, Vol. 26, No. 18 (29 April–5 May 1981).  
 “Loaded Questions.”  
 Letter to the Editor.

## 1982

- C469. *Griming Idiot* (1982).  
 • “Heavily Muscled Randy Scott.”  
 • “Sung by the.”
- C470. *Isaac Asimov’s Science Fiction Magazine*, Vol. 6, No. 9, Whole No. 56 (September 1982).  
 “Profile: William Burroughs.” [Burroughs interviewed by Charles Platt.]
- C471. *The New York Times Book Review*, No. 87 (5 December 1982).  
 “Symposium: Books That Gave Me Pleasure.” [With Mario M. Cuomo et al.]
- C472. *NME* (3 April 1982).  
 “Beat Meets Blank.” [Burroughs interviews Devo.]
- C473. *Radar*, [No.] 1 (1982).  
 Entire issue—featuring essays, interviews, and photographs—is devoted to Burroughs. In German.  
 This 1<sup>st</sup> issue accompanied by a photograph of Burroughs by Robert Mapplethorpe.

- C474. *Re/Search*, No. 4/5.  
 a. (1982). Softbound.  
 • *The Revised Boy Scout Manual* [Excerpt (Cassette #1)].  
 “. . . a novel in the form of three one-hour cassettes.”  
 • *Early Routines*: [Two Excerpts].  
 • *The Place of Dead Roads*: [Two Excerpts].  
 • “W. S. Burroughs Interview” (by Vale).  
 • *Cities of the Red Night* [A Chapter Not Included].  
 • “The Cut-Up Method of Brion Gysin.”  
 b. 2<sup>nd</sup> exp. ed. (2007). Hardbound, and softbound.  
 Content as above, plus “V. Vale’s Last Taping of William Seward Burroughs, Lawrence, Kansas, April 27, 1997. WSB died August 2, 1997.”
- C475. *Semiotext(e)*, Vol. 4, No. 2, Whole No. 11 (1982).  
 “Exterminating.” [Burroughs interviewed by Sylvère Lotringer.]
- C476. *Stereo Headphones: An Occasional Magazine of the New Poetries*, No. 8-9-10 (1982).  
 Includes contribution from Burroughs.  
 Includes flexidisc.
- C477. *Trouser Press*, Vol. 8, No. 12 (February 1982).  
 “Devo Meets Burroughs.” [Burroughs interviews Devo’s Jerry Casale and Mark Mothersbaugh.]

## 1983

- C478. *Ambit*, No. 95 (1983).  
 “The Burroughs Workshops.” [Burroughs interviewed by John Bassett.]
- C479. *Gateavisa*, No. 7 (December 1983).  
 Includes interview with WSB.
- C480. *Long Shot*, Vol. 2 (1983).  
 “A Conversation With William Burroughs” (by Michael Folly).
- C481. *New Departures*, No. 15 (1983).  
 “Sections from *The Place of Dead Roads*.”
- C482. *Penthouse* (London), Vol. 18, No. 1 (April 1983).  
 “William Burroughs: Penthouse Interview” (by Duncan Fallowell).
- C483. *Rampike*, Vol. 3, No. 2 (1983?).  
 “Diary Excerpts.”
- C484. *Red Bass*, Vol. 3, No. 1 (1983?).  
 Includes interview of Burroughs by Jay Murphy.

C485. *The Review of Contemporary Fiction*, Vol. 3, No. 2 (Summer 1983).  
 “Kerouac.”

C486. *Vanity Fair*, Vol. 46, No. 9 (November 1983).  
 “The Baron Says These Things.”

## 1984

C487. *Fotografie*, No. 32/33 (1984).  
 “Notizen zu Playback-Experimenten.”

C488. *High Times*, No. 108 (August 1984).  
 “The Book of Hours, 1964–1973: A Reproduction of the Moroccan Scrapbooks of William S. Burroughs.”

C489. *Kansas Alumni Magazine*, Vol. 82, No. 4 (January 1984).  
 “Remembering Jack Kerouac.”  
 Includes “On William Burroughs” by James Grauerholz.

C490. *The New York Review of Books*, Vol. 31, No. 12 (19 July 1984).  
 “Dead Roads.”  
 Letter to the Editor.

C491. *The New York Times Book Review*, Vol. 89, No. 8 (19 February 1984).  
 “My Purpose Is to Write for the Space Age.”

C492. *The Review of Contemporary Fiction*, Vol. 4, No. 1 (Spring 1984).  
 “William S. Burroughs Number,” including:

- “Creative Reading.”
- “Revenge of the Icebox.”
- “Ruski.”

C493. *Third Rail*, No. 6 (1984).  
 “Interview with William S. Burroughs” (by Uri Hertz).

## 1985

C494. *Aperture*, No. 101 (Winter 1985).  
 “Robert Walker’s Spliced New York.”

C495. *Frank*, No. 4 (Summer–Autumn 1985).  
 “Ten Years and a Billion Dollars.”

C496. *Inkblot*, [No. 5] (1986, ©1987).  
 “Introductory Note.”

## 1986

- C497. *Conjunctions*, No. 9 (1986).  
 “[From] *The Cat Inside*.”
- C498. *Harpers Magazine*, Vol. 273, No. 1638 (November 1986).  
 “Forum: Notes in an Interplanetary Bottle.”  
 Burroughs is a contributor, along with several others.
- C499. *Journal: A Contemporary Art Magazine* (Winter 1986).  
 “Shoot-Out in Boulder.”
- C500. *The Missouri Review*, Vol. 9, No. 2 (1986).  
 “Meet Señor Kaposi.”
- C501. *New Statesman* (19–26 December 1986).  
 “The Ghost Lemurs of Madagascar.”
- C502. *Radium 226.05 Magazine*, No. 1 (Spring 1986).  
 “A Crimsom [*sic*] Path They Go.”
- C503. *Samurai*, No. 7 (1986).  
 “Academy 23.”
- C504. *This Is Important*, No. 12 (1986).  
 Small sheet, accordion-folded.  
 “From *The Place of Dead Roads*.”

## 1987

- C505. *Omni*, Vol. 9, No. 7 (April 1987).  
 “The Ghost Lemurs of Madagascar.”
- C506. *The Review of Contemporary Fiction*, Vol. 7, No. 2 (Summer 1987).  
 “Beckett and Proust.”  
 Includes “A Footnote to William Burroughs’s Article ‘Beckett and Proust’” by Nicholas Zurbrugg, Guest Editor of the issue.
- C507. *Semiotext(e)*, No. 13 (1987).  
 “Sects and Death.”
- C508. *Water Row Review*, Vol. 1 (1987).  
 “Excerpt from *The Western Lands*.”

## 1988

- C509. *Augenblick*, No. 5 (Spring 1988).  
 “William Burroughs: Interview” (by Tom H. and Paul Dickerson).  
 In English and Japanese.
- C510. *Avec*, Vol. 1, No. 1 (1988).  
 “An Excerpt from ‘Word,’ the Lost Chapter of *Naked Lunch*.”
- C511. *Bombay Gin*, New Series Vol. 1, No. 3 (Summer 1988).  
 “. . . excerpts . . . from a lecture . . . at The Naropa Institute, July, 1987.”
- C512. *Caliban*, No. 4 (1988).  
 “From *Interzone*:  
 • ‘Lee and the Boys’  
 • ‘Excerpts from Lee’s Journals.’”
- C513. *Cottonwood*, [No.] 41 (Fall 1988).  
 The “River City Reunion” issue.  
 “An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).
- C514. *Cuz*, No. 2 (1988).  
 “In the Café Central.”
- C515. *Gay Times*, No. 119 (August 1988).  
 “The Naked Lunch.” [Burroughs interviewed by Kris Kirk.]
- C516. *National Student Magazine: The Magazine of the National Union of Students*, No. 4 (February 1988).  
 Burroughs interviewed by Kam Haroohar. Includes article on Burroughs, Bukowski, et al., by Ian Penman.
- C517. *New Letters*, Vol. 55, No. 1 (Fall 1988).  
 • “The Conspiracy.”  
 • “Lee and the Boys.”  
 • “From *WORD*.”  
 Includes “On *Interzone* by William S. Burroughs” by James Grauerholz.
- C518. *The Paris Review*, Vol. 30, No. 109 (Winter 1988).  
 “Twilight’s Last Gleamings.”
- C519. *The Rocket*, No. 105 (July 1988).  
 “Criminal Mind: Jesse Bernstein Interviews William S. Burroughs.”
- C520. *Spin*, Vol. 4, No. 1 (April 1988).  
 “When Patti Rocked.” [Burroughs interviews Patti Smith.]

- C521. *This Is Important*, No. 15 (1988).  
Small sheet, accordion-folded.  
“From *The Western Lands*.”

## 1989

- C522. *ARTnews*, Vol. 88, No. 8 (October 1989).  
[Prints a short definition of pornography by Burroughs as part of the article “What Is Pornography.”]
- C523. *Conjunctions*, No. 13 (1989).  
“Christ and the Museum of Extinct Species.”
- C524. *The Fenris Wolf*, No. 1 (June 1989).  
Reprinted July, 1991.  
“Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
- C525. *Giorno Poetry Systems Catalogue*, No. 19 (1989).  
“Señor Kaposi.”
- C526. *Impulse*, Vol. 15, No. 1 (Winter 1989).  
“Blade Runner.”
- C527. *Onthebus*, No. 4 (Winter 1989).  
“William S. Burroughs and Allen Ginsberg Interviewed by Daniel Ritkes.”
- C528. *Radium 226.05 Magazine*, No. 2 (Summer 1989).  
“The Conspiracy (from *Interzone*).”
- C529. *Semiotext(e)*, Vol. 5, No. 2, Whole No. 14 (1989).  
• “The CIA Reporter.”  
• “The New Boy.”
- C530. *Stiletto*, No. 1 (April 1989).  
“From the *Interzone*: Twilight’s Last Gleaming.”
- C531. *Unmuzzled Ox*, Vol. 12, No. 4 (Issue No. 26) (1989, ©1988).  
“My Punk Face Is Death.”

## 1990

- C532. *Contemporanea*, No. 23 (December 1990).  
“A Conversation With William Burroughs” (by Simone Ellis).

- C533. *The Dirty Goat*, [No. 4] (1990).  
 “The Time of the Wart: From ‘The Cat That Walks Alone.’” [Burroughs interviewed by David Ohle.]  
 TOC: “Interview with William Burroughs.”
- C534. *Impulse Magazine*, Vol. 15, No. 4 (March 1990).  
 “Tiger Terry.”
- C535. *Journal Wired*, [No. 3] (Summer/Fall 1990).  
 “William S. Burroughs: Interview” (by Gregory Daurer).
- C536. *Kiosk*, Vol. 3 (1990).  
 “An Interview With William S. Burroughs” (by George Gurley).
- C537. *Northwest EXTRA!*, Vol. 1, No. 12 (April 1990).  
 “Book of Shadows.”  
 Cover portrait of Burroughs by R. Crumb.
- C538. *Note*, Vol. 5, No. 11 (November 1990).  
 “The Power of Words: ‘All Censorship Is Ultimately Political’—William Burroughs on Art, Censorship, and Image.” [Burroughs interviewed by Patrick Quinn.]
- C539. *Spin*, Vol. 5, No. 11 (February 1990).  
 “An Interesting Case of Mass Hysteria . . .”  
 Opinion piece for “Antihero” column.

## 1991

- C540. *The Advocate*, No. 581 (16 July 1991).  
 “Burroughs on Tear Gas, Queers, *Naked Lunch*, and the Ginsberg Affair.”  
 [Burroughs interviewed by David Ehrenstein.]
- C541. *Grand Street*, Vol. 10, No. 1, Whole No. 37 (1991).  
 “The War Universe: Interviews with Raymond Foye.”
- C542. *Interview*, Vol. 21, No. 4 (April 1991).  
 “Wm. Burroughs.” [Burroughs interviewed by Victor Bockris.]
- C543. *Mondo 2000*, No. 3 (Winter 1991).  
 “A Thanksgiving Prayer.”
- C544. *Spin*. Vol. 7, No. 7 (October 1991).  
 “William Spins.” [Burroughs interviewed by Legs McNeil.]

## 1992

- C545. *The San Francisco Review of Books*, Vol. 17, No. 1 (1992).  
 “Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation.”

## 1993

- C546. *Ben Is Dead* (Summer 1993).  
 “Q & A w/ W.S.B.” [Burroughs interviewed by Mark Ewert.]

- C547. *Details Magazine* (September 1993).  
 “Wild Bill.” [Interview.]

## 1994

- C548. *City Lights Review*, No. 6 (1994).  
 “Part of a Telephone Call from Lawrence, Kansas, to NYU Beat Conference at Town Hall, N.Y.C.”

- C549. *Kaos Magick: Journal of the I.O.T. USA*, Vol. 1, No. 1 (Summer 1994).  
 “Frater Dahlfa Addresses the Pact.”

## 1995

- C550. *Grand Street*, Vol. 13, No. 3, Whole No. 51 (Winter 1995, ©1994).  
 “[From] *My Education: A Book of Dreams*.”

- C551. *Grand Street*, Vol. 14, No. 2, Whole No. 54 (Fall 1995).  
 “[From] *Ghost of Chance*.”

## 1996

- C552. *Beat Scene*, No. 25 ([1 April 1996]).  
 “The Ticket Is Exploding” ([telephone interview] by Ron Whitehead).

- C553. *Ray Gun*, No. 32 (December [1995]/January 1996).  
 “Gray Magician.” [Burroughs interviewed by Roger Clarke.]

- C554. *SoHo Journal* (1995/96).  
 “Fear and Desire, Red Alert.”



**1997**

- C555. *First Intensity*, Vol. 5, No. 1, Whole No. 9 (Summer 1997).  
“Six Paintings.”
- C556. *Five Points*, Vol. 2, No. 1 (Fall 1997).  
“Bucktooth Sheriff.”  
“This issue is dedicated to the memory of William S. Burroughs (1914–1997).”
- C557. *Grand Street*, Vol. 15, No. 3, Whole No. 59 (Winter 1997, ©1996).  
“Ports of Entry” (with Brion Gysin).
- C558. *New Yorker*, Vol. 73, No. 24 (18 August 1997).  
“Last Words.”
- C559. *Smelt Money*, No. 10 (1997?).  
“Punch a Hole in the Big Lie.”

**2000**

- C560. *Free Thought*, Vol. 2, No. 2 (Fall 2000).  
Burroughs retrospective. Includes:  
• “Words of Advice for Young People.”  
Also published in limited numbered edition of 150.
- C561. *Global Tapestry Journal (2<sup>nd</sup> Coming)*, No. 23 (2000).  
“William Burroughs Rapping on Revolutionary Techniques.”
- C562. *Steamshovel Press*, No. 17 (2000).  
“William S. Burroughs: Previously Unpublished Interview” (by Kenn Thomas).

**2001**

- C563. *The Anchor*, Vol. 74, No. 14 (11 December 2001).  
“An Interview With William S. Burroughs” (by George McFadden and Robert Mayoh).  
Reprinted from 1974.
- C564. *The Anchor*, Vol. 74, No. 15 (18 December 2001).  
“An Interview With William S. Burroughs, Part 2” (by George McFadden and Robert Mayoh).  
Reprinted from 1974.

**2002**

- C565. *Du*, No. 731 (November 2002).  
“Dead Man Blues.”  
Excerpt from *The Western Lands*. English and German. German translation by Carl Weissner.

## 2003

C566. *Headpress*, [No.] 25 (2003).

“The Burroughs Brain Machine: An Interview with William Burroughs” (by Johnny Strike and Gregory Ego).

Amalgamated reprint of Strike’s interview in *Ambit*, No. 95 (1983) and Ego’s in *Journal Wired*, [No. 3] (Summer/Fall 1990) (under the name Gregory Daurer), above.

Issue title: “William Burroughs & The Flicker Machine.”

## 2007

C567. *Inkblot*. [No.] 11 (2007).

“Drawer Smell of Summer Sky . . . ” [with Brion Gysin].

“ . . . 1965, from ‘The Cut-Ups’ (an unpublished collaboration).” Three-column style manuscript reproduced in three-color facsimile as the inside front and rear covers of the issue.

Accompanied by a facsimile of the verso of a postcard from WSB to Theo Green (editor of *Inkblot*), dated December 1983.

## D. FOREIGN TRANSLATIONS

*Ab Pook Is Here.*

### French

- D1. In *Ab Pook Est La et Autres Contes*. Paris: Christian Bourgois Éditeur, 1979. Softbound.  
Translation by Philippe Mikriammos and Gérard-Georges Lemaire.  
Includes *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.

### Greek

- D2. *Ab Pook Is Here*. Athens: Eleutheros, 1983.  
Translation by George Goutas.

### Italian

- D3. In *È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica*. (Tasco; 31) Milan: SugarCo Edizioni, 1980. Softbound.  
Translation by Giulio Saponaro.

*Ab Pook Is Here and Other Texts.*

### Japanese

- D4. *A Poku Izū Hia*. Tokyo: Farao Kikaku, 1992.  
Translation by Takaaki Iida.

*Ali's Smile.*

### German

- See Section A above.

*Ali's Smile; Naked Scientology.*

### German

- See Section A above.

*Blade Runner: A Movie.*

### German

- D5. *Blade Runner: ein Film*. 1<sup>st</sup> German ed. (Literatheke; 2) Zürich: Eco-Verlag, 1980.  
Softbound.  
Translation by Udo Breger.

*The Book of Breeathing.*

### Dutch

- See Section A above.

### French

- D6. *Le Livre des Respirations*. Grand Bretagne: Collection OU, 1980.  
• See also Section A above.

### German

- D7. *Das Buch vom Aaatmen*. (Mitfreude-Edition) Rheinberg: Zero Verlag, 1982. Softbound.  
Translation by Udo Breger.

**Italian**

- D8. In *È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica*. (Tasco; 31) Milan: SugarCo Edizioni, 1980. Softbound.  
Translation by Giulio Saponaro.

*The Cat Inside.***German**

- D9. *The Cat Inside*. 1<sup>st</sup> German ed. Berlin: Druckhaus Galrev, 1994. Softbound.  
Translation by Esther and Udo Breger.  
Limited to 500 copies.

*Cities of the Red Night.***French**

- D10. *Les Cités de la Nuit Écarlate*. (Collection les Derniers Mots) Paris: Christian Bourgois Éditeur, 1981. Softbound.  
Translation by Philippe Mikriammos.

**German**

- D11. In *William S. Burroughs*. Vol. 3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1982. Hardbound without dustjacket in slipcase.  
Illustrated by S. Clay Wilson.
- D12. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Hungarian**

- D13. *A Vörös Éjszaka Városai*. Budapest: József Attila Kör, 2001. Hardbound, issued without dustjacket.  
Translation by Tornai Szabolcs.

**Italian**

- D14. *Citta' della Notte Rossa*. Introduction by Fernanda PivaNo. Milan: Arcana Editrice, 1982. Softbound.  
Translation by Giulio Saponaro.

**Portuguese**

- D15. *Cidades da Noite Vermelha*. Lisbon: DIFEL, [1984?].  
Translation by Maria Dulce Teles de Menezes and Salvato Teles de Menezes.

*Cobble Stone Gardens.***French**

- D16. In *Ab Pook Est La et Autres Contes*. Paris: Christian Bourgois Éditeur, 1979. Softbound.  
Translation by Philippe Mikriammos and Gérard-Georges Lemaire.  
Includes *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.
- D17. *Cobble Stone Gardens*. Paris: Christian Bourgois Éditeur, 1981.

**German**

- D18. *Die alten Filme*. Edited and translated by Carl Weissner. Augsburg: Maro Verlag, 1979. Softbound.  
Includes translations of various other texts, including three ("La Iguana," "Der graue Fotograf," and "Der Kid vom Pluto") previously unpublished.

**Greek**

- D19. *Cobblestone Gardens*. Athens: Apopeira, 1983.

*Dead Star.***French**

- D20. *In Révolution Électronique suivi de Time et de Étoile Morte.* [Paris]: Editions Champ Libre, 1974. Softbound.  
Translation by Jean Chopin.

*Electronic Revolution 1970–71.***Dutch**

- D21. *Electronische Revolutie.* Introduction by John Balance. The Hague: Stichting Maldoror. Softbound.  
Translation by Anthony Blokdijk.  
Limited to 500 copies.

**French**

- D22. *In Révolution Électronique suivi de Time et de Étoile Morte.* [Paris]: Editions Champ Libre, 1974. Softbound.  
Translation by Jean Chopin.

- See also Section A above.

**German**

- See Section A above.

**Italian**

- D23. In *È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica.* (Tasco; 31) Milan: SugarCo Edizioni, 1980. Softbound.  
Translation by Giulio Saponaro.

*Exterminator!***French**

- D24. *Exterminateur!* Introduction by [Barry] Miles. Paris: Christian Bourgois Éditeur, 1974. Softbound.  
Translation by Mary Beach and Claude Pélieu-Washburn.

**German**

- D25. In *William S. Burroughs.* Vol. 4. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1987. Hardbound without dustjacket in labeled slipcase, and softbound.

**Italian**

- D26. *Sterminatore! et Altri Testi.* (I Giorni; 28) Milan: Sugar Editore, 1969. Hardbound in dustjacket.  
Translation by Giulio Saponaro of *Exterminator!* and various other texts.

- D27. *Johnny 23.* (I Giorni; 55) Milan: SugarCo Edizioni, 1975, ©1973. Softbound.  
Translation by Maria Gallone and Giulio Saponaro.

**Spanish**

- D28. *Exterminador.* 1<sup>st</sup> ed. (Azanca: Narrativa Contemporánea; 13) Madrid: Ediciones Júcar, 1976. Softbound.  
Translation by Martín Léndinez.

*The Four Horsemen of the Apocalypse.***German**

- See Section A above.

*Interzone.***French**

- D29. *Interzone*. Preface by Gérard-Georges Lemaire; Introduction by James Grauerholz. (Les Derniers Mots) Paris: Christian Bourgois Éditeur, 1991. Softbound.  
Translation by Sylvie Durastanti.

*The Job.***French**

- D30. *Le Job: Entretiens avec Daniel Odier*. Ed. “augmented and entirely reviewed” by Philippe Mikriammos. Paris: P. Belfond, 1979.

**German**

- D31. *Der Job*. Cologne: Verlag Kiepenheuer & Witsch, 1973. Softbound.  
Translation by Hans Hermann and Peter Behrens (“The Invisible Generation”).

**Spanish**

- D32. *El Trabajo*. Barcelona: Editorial Mateau, 1972.

*Junkie.***Danish**

- D33. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekær's Forlag, 1966.  
Softbound.  
Translation by Harry Mortensen.

**Dutch**

- D34. *Junkie*. (Meulenhoffreeks; nr 14) Amsterdam: Meulenhoff, 1970. Softbound.  
Translation by Riekus Waskowsky.

**French**

- D35. *Junkie*. Paris: Éditions Pierre Belfond, 1972. Softbound.  
Translation by Catherine Cullaz and Jean-René Major.
- D36. *Le Camé*. Unexpurgated ed., “completely and entirely reviewed” by Philippe Mikriammos. Introduction by Allen Ginsberg. (Littératures Étrangères) Paris: Pierre Belfond, 1979. Softbound.  
Translation by Catherine Cullaz and Jean-René Major.

**German**

- D37. *Junkie: Bekenntnisse eines unbekehrten Rauschgiftsüchtigen*. Wiesbaden: Limes Verlag, 1963.  
Hardbound [in dustjacket?].  
Translation by Katharina Behrens.
- D38. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

**Hungarian**

- D39. *A Narkos*. Budapest: Lord Könyvkiadó, 1995. Softbound  
Translation by Tornai Szabolcs.
- a. ———. Budapest: Cartaphilus Kiadó, 2001. Hardbound in dustjacket.

**Italian**

- D40. *La Scimmia Sulla Schiena*. Milan: Rizzoli Editore, 1962. Hardbound in glassine dustjacket, with bookmark bearing a photograph of Burroughs and a blurb about the book.  
Translation by Bruno Oddera, with 20-page introduction by Beat scholar Fernanda Pivano dated 5 January 1962.
- a. ———. Introduction by Fernanda Pivano. (BUR; L80) Milan: Biblioteca Universale Rizzoli, 1976. Softbound.  
Translation by Bruno Oddera.

**Japanese**

- D41. *Wuiriam Barouzu = Junnie [sic]*. (Fantastique) Tokyo: Shichosha Publishers, 1967.  
Softbound in dustjacket with wraparound band.  
Translation [by Ayukawa Nobuo?]
- D42. *Jiyanki*. Tokyo: Kawade Shobo Shinsha, 2003. Softbound in dustjacket.

**Polish**

- D43. *Ćpun*. Warsaw: Amber, 1994.  
Translation by Andrzej Ziembicki.

**Spanish**

- D44. *Yonqui*: (“*Junkie*”). (Azanca: Narrative Contemporanea; 16) Madrid: Ediciones Júcar, 1976. Softbound.  
Translation by Martín Léndinez.
- a. ———. (Libro Amigo) Barcelona: Editorial Bruguera, 1980. Softbound.

**Swedish**

- D45. *Tjacket*. Stockholm: AWE/Gebbers, 1987. Softbound.  
Translation by Einar Heckscher.

*The Last Words of Dutch Schultz***French**

- D46. *Les Derniers Mots de Dutch Schultz*. (1018; 921) Paris: Christian Bourgois Éditeur, 1972.  
Softbound.  
Translation by Mary Beach and Claude Pélieu.

**German**

- D47. In *William S. Burroughs*. Vol. 4. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1987. Hardbound without dustjacket in labeled slipcase, and softbound.

**Italian**

- D48. *Le Ultime Parole di Dutch Schultz*. (I Giorni; 39) Milan: Sugar Editore, 1971, ©1970.  
Softbound.  
Translation by Giulio Saponaro.

**Spanish**

- D49. *Las Ultimas Palabras de Dutch Schultz*. (Azanca; 2) Valencia: Las Ediciones de los Papeles de Son Armadans, 1971, ©1970. Softbound.  
Translation by J. M. Álvarez Flórez.
- a. ———. 2<sup>nd</sup> ed. (Azanca: Narrativa Contemporánea; 2) Madrid: Ediciones Júcar, 1978. Softbound.  
Translation by J. M. Álvarez Flórez.
- b. ———. (Biblioteca Júcar; #91) Madrid: Ediciones Júcar, 1986. Softbound.

*Letters to Allen Ginsberg, 1953–1957.***French**

- See Section G below.

**German**

- D50. In *William S. Burroughs*. Vol. 5. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, [1989]. Hardbound without dustjacket in labeled, illustrated slipcase, and softbound.

*Minutes To Go.***French**

- D51. In *Le Métro Blanc*. (Fiction & Cie) Paris: Bourgois/Seuil, 1976. Softbound.  
Translation by Mary Beach and Claude Pélieu-Washburn of *White Subway*, *Minutes To Go*, and various other texts.

*My Education***Japanese**

- D52. *Waga Kyouiku*. [N.p., 1998.] Hardbound in dustjacket.

*Naked Lunch.***Catalan**

- D53. *El Almuerzo Desnudo*. 1<sup>st</sup> ed. (Azanca: Narrativa Contemporanea; 17) Madrid: Ediciones Júcar, 1978. Softbound.  
Translation by Martín Léndinez.

**Czech**

- D54. *Naby Obed*. Prague: Mata, 2003. Hardbound, issued without dustjacket.  
Translation by Josef Rauwolf, illustrated by Miroslav Bodansky.

**Danish**

- D55. *Nøgen Frokost*. Copenhagen: Gyldendal, 1967. Softbound in dustjacket.  
Translation by Finn Holten Hansen.  
a. ————. 2<sup>nd</sup> ed. Copenhagen: Gyldendals Paperbacks, 1984. Softbound.  
Translation by Finn Holten Hansen.

**Dutch**

- D56. *Naakte Lunch*. (Grote ABC; Nr. 334) Amsterdam: Uitgeverij De Arbeiderspers, 1979. Softbound.  
Translation by “Joyce & Co.”

**French**

- D57. *Le Festin Nu*. Paris: Gallimard, 1964. Softbound (no hardbound issued).  
Translation by Eric Kahane.  
Includes 3,750 numbered copies.

**German**

- D58. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

**Hebrew**

- D59. *Arubah 'erumah*. Tel Aviv: Shdorian, 2001.  
Translation by Ehud Tagari.

**Hungarian**

- D60. *Meztelen Ebéd*. Budapest: Holnap Kiado, 1992. Softbound.  
Translation by Elmi Jozsef.



**Italian**

- D61. *Il Pasto Nudo*. Milan: Sugar Editore, 1964. Hardbound, issued without dustjacket.  
Translation by Claudio Gorlier and Donatella Manganotti.
- a. ———. (I Giorni; 30) Milan: Sugar Editore, 1970. Hardbound in dustjacket.
  - b. ———. Milan: SugarCo Edizioni, 1992.  
Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.

**Japanese**

- D62. *Hadaka No Ranchi*. Tokyo: Kawadeshoboshinsha, 1995. Hardbound in dustjacket, with wraparound band.  
Translation by Ayukawa Nobuo.

**Polish**

- D63. *Nagi Lunch*. (Seria “Z Piórem”) Warsaw: Prima, 1995.

**Serbian**

- D64. *Goli rucak*. (Biblioteka Erotikon; 31) Beograd: Prosveta, 1986.  
Translation by Dragana Masovic.

**Spanish**

- D65. *Almuerzo Desnudo*. Buenos Aires: Ediciones Siglo Veinte, 1971. Softbound.  
Translation by Anibal Leal.
- D66. *El Almuerzo Desnudo*. 2<sup>nd</sup> ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1982, ©1980. Hardbound, issued without dustjacket.  
Translation by Martín Lendínez.

**Swedish**

- D67. *Den Nakna Lunchen*. Östervåla: Bo Cavefors Bokförlag, 1978. Softbound.  
Translation by Peter Stewart.
- a. ———. (MM: Moderna Mästare) Stockholm: AWE/Gebbers, 1991. Hardbound in dustjacket.  
Translation by Peter Stewart.

*Nova Express*.**Catalan**

- D68. *Nova Express*. 1<sup>st</sup> ed. (Libro Amigo) Barcelona: Bruguera, 1980. Softbound.  
Translation by Martín Léndínez.

**Danish**

- D69. *Nova-Ekspres*. (Farlige Bøger) Copenhagen: Stig Vendelkærs Forlag, 1967, ©1964. Softbound.  
Translation by Erik Wiedemann.

**Dutch**

- D70. *Nova Express*. Bussum, Netherlands: Uitgeverij Agathon, 1975. Softbound.  
Translation by Annelies Jorna.

**French**

- D71. *Nova Express*. Paris: L’Herne, 1967.
- a. ———. (Édition 10/18; 662) Paris: Christian Bourgois, 1970. Softbound.  
Translation by Mary Beach; “adapted” by Claude Pélieu.

**German**

- D72. *Nova Express*. Wiesbaden: Limes, 1970. Hardbound in dustjacket.  
Translation by Peter Behrens.
- D73. *Nova Express*. (Ullstein Buch; Nr. 2960) Frankfurt: Ullstein, 1973, ©1970. Softbound.  
Translation by Peter Behrens.
- D74. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

**Italian**

- D75. *Nova Express*: Romanzo. (I Giorni; 21) Milan: Sugar Editore, 1967. Hardbound in dustjacket.  
Translation by Donatella Manganotti.

**Japanese**

- D76. *Nova Kyubo*. Tokyo: Sanrio, Kabushiki Kaisha, 1978. Softbound with wraparound band.  
Translation by Yu Suwa.

**Spanish**

- D77. *Expreso Nova*. (Coleccion Metamorfosis) Buenos Aires: Ediciones Minotauro, 1972. Softbound.  
Translation by Enrique Pezzoni.
- D78. *Nova Express*. (Azanca; 5 [i.e., 6]) Madrid: Las Ediciones de los Papeles de Son Armadans, 1973. Softbound with wraparound band.  
Translation by Martín Léndinez.

**Swedish**

- D79. *Nova Express*. Stockholm: Bonniers, 1968, ©1964. Softbound.  
Translation by Torsten Ekbom.

*The Place of Dead Roads.***French**

- D80. *Parages des Voies Mortes*. Paris: Christian Bourgois Éditeur, 1987.  
Translation by Sylvie Durastanti.

**German**

- D81. *Dead Roads: Roman*. 1<sup>st</sup> ed. (New Age: Modelle für Morgen) Munich: Goldmann Verlag, 1985. Softbound.  
Translation by Rose Aichele.

**Italian**

- D82. *Strade Morte*. Milan: SugarCo Edizioni, 1984. Hardbound in dustjacket.  
Translation by Giulio Saponaro.

*Port of Saints.***French**

- D83. *Havre des Saints*. (Connections) Paris: Flammarion, 1977. Softbound with wraparound band.  
Translation by Philippe Mikriammos.

**German**

- D84. In *William S. Burroughs*. Vol. 2. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1980. Hardbound without dustjacket in labeled slipcase, and softbound.
- D85. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Italian**

- D86. *Porto dei Santi: Romanzo*. (Tasco; 44) Milan: SugarCo Edizioni, 1981. Softbound.  
Translation by Giulio Saponaro.

*Queer.***Czech**

- D87. *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.  
Translation by Josef Rauwolf.
- D88. *Teplous*. Prague: Mata, 2004. Hardbound, issued without dustjacket.  
Translation by Josef Rauwolf; illustrated by Andrej Sujetov Kostic.

**French**

- D89. *Queer*. Paris: Christian Bourgois Éditeur, 1986.

**German**

- D90. In *William S. Burroughs*. Vol. 5. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1989. Hardbound without dustjacket in labeled, illustrated slipcase, and softbound.

**Polish**

- D91. *Pedał*. Gdansk: Phantom Press International, 1993. Softbound.  
Translation by Pawel Lipszyc.

**Swedish**

- D92. *Svängd*. Stockholm: AWE/Gebbers, 1988, ©1985. Softbound.  
Translation by Einar Hecksher.

*The Retreat Diaries.***French**

- D93. In *Ab Pook Est La et Autres Contes*. Paris: Christian Bourgois Éditeur, 1979. Softbound.  
Translation by Philippe Mikriammos and Gérard-Georges Lemaire.  
Includes *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.
- D94. *Les Journaux de Retraite*. Paris: Christian Bourgois Éditeur, 1980.

**German**

- D95. *Zwischen Mitternacht und Morgen: ein Traumtagebuch mit dem Traum von Tibet von Allen Ginsberg*. (Sphinx Pocket; 5). Basel: Sphinx Verlag, 1980. Softbound.  
Translation by Udo Breger.

*Roosevelt After Inauguration.***Dutch**

- D96. *Roosevelt na de Ambtsinwijding*. Rotterdam: Cold Turkey, 1972.  
Translation by Jan Oudenaarde of *Roosevelt After Inauguration* and other texts.  
Limited to 250 numbered copies.

*Snack.***Spanish**

- D97. *Snack . . .* (Pre-Textos; 20) Valencia: Pre-Textos, 1978. Softbound.  
Translation by Pedro García Montalvo.

*So Who Owns Death TV?***French**

- D98. *Alors a qui Appartient la Mort Télévisée?* With Claude Pélieu and Carl Weissner.  
La Souterraine, France: La Main Courante, 1997. Softbound.  
Translation by Mary Beach-Pélieu.

**German**

- D99. *Fernseh-Tuberkulose*. With Claude Pélieu and Carl Weissner. Frankfurt: Nova Press, 1969. Softbound.  
Translation by Carl Weissner.

**Greek**

- D100. *Se poion anekei loipon e thanatephoros TV?* With Claude Pélieu and Carl Weissner. (Xenē logotechnia; 7) Athens: Eleytheros Typos, 1983. Softbound.  
Translation by Demetres Arvanites.

*The Soft Machine.***Dutch**

- D101. *De Zachte Machine*. Bussum: Uitgeverij Agathon, 1974. Softbound.  
Translation by Annelies Jorna.

**French**

- D102. *La Machine Molle*. (1018; 545) Paris: Christian Bourgois Éditeur, 1968. Softbound (no hardbound issued). {M&M D12}  
Translation by Mary Beach; “adapted” by Claude Pélieu.  
Includes 15 numbered copies on Alfa Mousse paper issued in glassine wrapper.

**German**

- D103. *Soft Machine*. Cologne: Verlag Kiepenheuer & Witsch, 1971. Softbound.  
Translation by Peter Behrens of the third version of *The Soft Machine*.  
D104. *Soft Machine*. (Ullstein Buch; Nr. 3018) Frankfurt: Ullstein, 1974, ©1971. Softbound.  
Translation by Peter Behrens of the third version of *The Soft Machine*.

**Italian**

- D105. *La Morbida macchina*. (Tasco; 10) Milan: SugarCo Edizioni, 1978. Softbound.  
Translation by Donatella Manganotti.  
D106. In *I Ragazzi Selvaggi; La Morbida Macchina*. Milan: Club Italiano dei Lettori, 1981.  
Hardbound, issued without dustjacket.  
Translation by Donatella Manganotti.

**Japanese**

- D107. *Sofuto Mashin*. Tokyo: Kawade Shobo Shinsha, 2004. Softbound in dustjacket.  
Translation by Yamagata Hino and Yamashita Kiichiro.

*The Ticket That Exploded.***French**

- D108. *Le Ticket qui Explosa: Roman = The Ticket That Exploded*. Ed. originale. Paris: Christian Bourgois Éditeur, 1969. Softbound. {M&M D13}  
Translation by Mary Beach; “adapted” by Claude Pélieu.  
Includes 20 numbered copies on Alfa Mousse paper issued in glassine wrapper, and 5 *bors commerce* copies numbered H.C. 1–5.  
D109. *Le Ticket qui Explosa: Roman = The Ticket That Exploded*. (1018; 700) Paris: Christian Bourgois Éditeur, 1972, ©1969. Softbound.  
Translation by Mary Beach; “adapted” by Claude Pélieu.

**Italian**

- D110. *Il Biglietto che è esploso*. (I Giorni; 31) Milan: Sugar Editore, 1970. Hardbound in dustjacket.  
Translation by Giulio Saponaro.

**Japanese**

- D111. *Bakubatsu Shita Kippu*. Tokyo: Sanrio, Kabushiki Kaisha, 1979. Softbound with wraparound band.  
Translation by Takaki Iida.

*Time.***French**

- D112. *In Révolution Électronique suivi de Time et de Étoile Morte.* [Paris]: Éditions Champ Libre, 1974. Softbound.  
Translation by Jean Chopin.

*Tornado Alley***Japanese**

- D113. *Toruneido Arei.* Tokyo: Shichosha, 1992. Softbound in dustjacket, with wraparound band.  
Translation by Shimizu Arika.

*The Western Lands.***Czech**

- D114. *Západní Zeme.* Prague: Mata, 2004. Hardbound, issued without dustjacket.  
Translation by Josef Rauvolf.

**Dutch**

- D115. *Het Land in Het Westen.* Utrecht: Veen, 1990. Softbound.  
Translation by Maarten Polman.

**French**

- D116. *Les Terres Occidentales.* (Les Derniers Mots) Paris: Christian Bourgois Éditeur, 1990. Softbound.  
Translation by Sylvie Durastanti.

**German**

- D117. *Western Lands.* Wiesbaden: Frankfurt: Limes Verlag, 1988, ©1987. Hardbound in dustjacket.  
Translation and with an afterword by Carl Weissner.

*White Subway.***French**

- D118. In *Le Métro Blanc.* (Fiction & Cie) Paris: Bourgois/Seuil, 1976. Softbound.  
Translation by Mary Beach and Claude Pélieu-Washburn of *White Subway*, *Minutes To Go*, and various other texts.

**Spanish**

- D119. *El Metro Blanco.* (Pre-Textos; 8) Valencia: Pre-Textos, 1977. Softbound.  
Translation by Francisco Sanz. With other contributions by Burroughs, Alan Ansen, and Paul Bowles.

*The Wild Boys: A Book of the Dead.***Dutch**

- D120. *Wilde Jongens: Een Doden Boek.* Bussum: Uitgeverij Agathon, 1973.

**Finnish**

- D121. *Hurjat Pojat: Kuolleiden Kirja.* Helsinki: Kustannus oy Odessa, 1983. Softbound.  
Translation by Kari Lempinen.

**French**

- D122. *Les Garçons Sauvages: Un Livre de Morts.* (1018; 1142) Paris: Christian Bourgois Éditeur, 1973. Softbound.  
Translation by Mary Beach; “adapted” by Claude Pélieu.

**German**

D123. In *William S. Burroughs*. Vol. 2. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1980. Hardbound without dustjacket in labeled slipcase, and softbound.

D124. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Italian**

D125. *Ragazzi Selvaggi*. (I Giorni; 44) Milan: Sugar Editore, 1973. Softbound.

Translation by Giulio Saponaro.

D126. In *I Ragazzi Selvaggi; La Morbida Macchina*. Milan: Club Italiano dei Lettori, 1981. Hardbound, issued without dustjacket.

Translation by Giulio Saponaro.

*The Yage Letters.***Czech**

D127. In *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.

Translation by Josef Rauvolf.

**Danish**

D128. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekær's Forlag, 1966. Softbound.

Translation by Mogens Toft.

**French**

D129. *Les Lettres du Yage*. (Les Livres Noirs) Paris: L'Herne, 1967. Softbound.

Translation by Mary Beach; "adapted" by Claude Pélieu.

**German**

D130. *Auf der Suche nach Yage = In Search of Yage*. 1<sup>st</sup> German ed. Wiesbaden: Limes Verlag, 1964. Hardbound with dustjacket.

Translation of *In Search of Yage*, the earlier title of *The Yage Letters*.

D131. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

Translation of *In Search of Yage*, the earlier title of *The Yage Letters*.

**Italian**

D132. *Le Lettere dello Yage*. Milan: Sugar, 1967.

**Japanese**

D133. *Mayaku Shokan*. Tokyo: Shichosha, 1966.

**Portuguese**

D134. *Carta del yage*. Buenos Aires: Signos, 1971.

**Spanish**

D135. *Cartas del yage*. Barcelona: Star Books, 1977.

**Swedish**

D136. *Yagebreven*. Lund: Bakhåll, 1988. Softbound.

Translation by Peter Stewart.

## E. SOUND RECORDINGS

- E1. Burroughs, William S. "Abandoned Artifacts"/"On the Nova Lark." Lawrence, Kans: Fresh Sounds, 1981 (Fresh Flexi 003). 7" flexidisc.  
Limited edition of 2,000 copies issued with *Talk, Talk*, Vol. 3, No. 6 (September 1981) [above].
- E2. ———. ["Ali's Smile." Brighton, England: Unicorn Books, 1971.] (UB LP 1). 12" LP record. {M&M G6}  
Issued with some copies of limited edition of 99 copies of *Ali's Smile* (Brighton, England: Unicorn Books, 1971) [see Section A above]. Labels—A side, white; B side, one white—are blank.
- E3. ———. *The Best of William Burroughs from Giorno Poetry Systems*. New York: Giorno Poetry Systems Institute; manufactured and marketed by Mercury Records, 1998 (314-536-703-2). Four compact discs in box, with book.
- E4. ———. *"Best of William Burroughs" Sampler*. [New York?]: Mouth Almighty/Mercury Records, 1998. Cassette tape.  
"For promotional use only."  
Does not contain the same selections as those on *Selections from The Best of William Burroughs from Giorno Poetry Systems* [below].
- E5. ———. *Break Through in Grey Room*. Brussels: Sub Rosa, [1986?] (Sub 33005-8). 12" LP record, with illustrated inner sleeve.
- E6. ———. *Call Me Burroughs*.  
Burroughs reads from *The Naked Lunch* and *Nova Express*; recorded in Paris and engineered by Ian Sommerville.
- a. Paris: The English Bookshop, 1965 (LAGF). 12" LP record. {M&M G1a}  
Program notes in English by Emmett Williams and in French by Jean-Jacques Lebel on back cover of jacket.
  - b. New York: ESP-Disk, [1966?] (ESP-1050). 12" LP record with inserted reproduction (24 x 58 mm, folded once) of Hieronymus Bosch's "The Garden of Delights." {M&M G1b}  
Program notes in English by Emmett Williams and in French by Jean-Jacques Lebel on back cover of jacket.
  - c. Göttingen: Expanded Media Editions, [197x?]. C-60 cassette tape. {M&M G1c}
  - d. [Los Angeles]: Rhino Records, 1995. Compact disc (R2-71848); cassette tape in cardboard box (R4-71848).  
CD insert includes original program notes in English by Emmett Williams and in French by Jean-Jacques Lebel, and new introductory essay by Barry Miles.
- E7. ———. *Dead City Radio*. New York: Island Records, 1990 (422-846-264-1, 422-846-264-2, 422-846-264-4). 12" LP record; compact disc; cassette tape.
- E8. ———. *The Doctor Is on the Market*.
- a. [Edinburgh]: Les Temps Modernes, 1986 (LTM V:XX). 12" LP record.
  - b. [N.p.]: Interior Music, 1987 (IM 003); marketed and distributed by Play It Again Sam Records. 12" LP record.  
Track 3, Side 1 retitled from "Old Sarge Smiles" to "The Green Nun."

- E9. ———. *The Elvis of Letters*. With Gus Van Sant, music. Portland, Ore.: T/K Records, 1985 (9112001). 12" EP record on blue vinyl.
- E10. ———. *The Instrument of Control: William S. Burroughs in Conversation and Readings*. Florence: Archivio Letterario, 2006 (0604WB). Compact disc.
- E11. ———. *Junky*. Read by William S. Burroughs; produced by James Grauerholz. Original music by Carter Burwell. New York: Penguin Audiobooks, ©1996. Two cassette tapes in cardboard box; three compact discs.
- E12. ———. "The Last Words of Hassan-I-Sabbah." Santa Barbara, Calif.: Am Here Books, 1981. 7" record.  
Issued with limited ed. of 500 copies of *Catalogue*, No. 5, from Am Here Books, and also issued separately.
- E13. ———. *Live at the Kabuki*. Mill Valley, Calif.: Sound Photosynthesis, 1983 (D41-83). Compact disc.
- E14. ———. "Millions of Images"/"The Hipster Be-bop Junkie." With Gus Van Sant, music. [N.p.]: Singles Only Label, 1990; manufactured and distributed by Dutch East India Trading (SOL 910-7). 7" record on black, red, [blue?], and clear vinyl.  
"Taken from the T/K Records EP *The Elvis of Letters*."
- E15. ———. *Naked Lunch*. Read by William S. Burroughs; produced by Hal Wilner and James Grauerholz; abridged by Nelson Lyon. Original Score by Bill Frisell, Wayne Horvitz, and Eyvind Kang. Los Angeles: Warner Brothers Records, ©1995. Two cassette tapes in cardboard box; three compact discs.
- E16. ———. *Nothing Here Now But the Recordings: From the Archive[s] of William S. Burroughs*. [London?]: Industrial Records, 1981 (IR 0016). 12" LP record.  
Sleeve notes by Genesis P-Orridge.
- E17. ———. "Nova Express (1964): (Excerpts)." [New York, 1967] (A-1801-B). 7" flexidisc.  
{M&M C177}  
Included in *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).  
"Contained in a box, among 28 sections of folded sheets and records. . . . a recording on 7-inch flexible disc taken from the *Call Me Burroughs* album. . . . Two tracks comprising the whole of one side running at 33 1/3 rpm." [M&M]
- E18. ———. *Oddities*. [N.p., n.d.] Compact disc.  
"This is a limited edition, individually made release. Less [*sic*] than 200 of these were made for collectors only. This CD-R is of rare material that will never be officially pressed by any record label and is ONLY available in this format."—Insert.  
Compiles various Burroughs recordings, most of which have been released previously..
- E19. ———. *Place of the [*sic*] Dead Roads*. New York: A Moveable Feast, [19--?] (AMF 5). Cassette tape.  
Burroughs talks about his life and work, and reads excerpts from *The Place of Dead Roads*.  
Host: Tom Vitale.
- E20. ———. *The "Priest," They Called Him*. With Kurt Cobain. Portland, Ore.: Tim Kerr Records, 1992 (TK 9210044). 10" one-sided EP record (with Burroughs' and Cobain's facsimile signatures etched on one side); 10" one-sided EP picture disk record (limited to 5,000 numbered copies with Burroughs' and Cobain's facsimile signatures etched on one side); compact disc.



- E21. ———. *Real English Tea Made Here*. Curated by Colin Fallows and Barry Miles. Introduction by Colin Fallows. Essay (“William S. Burroughs: Real English Tea Made Here”) by Barry Miles. [Liverpool]: Audio Research Editions, 2007 (ARECD 301). Three compact discs in illustrated sleeves, accompanied by booklet, all housed in illustrated slipcase.  
“ . . . an anthology of the cut-up tapes of William S. Burroughs . . . ,” recorded in 1964 and 1965 in London, New York, and Tangier.
- E22. ———. *Selections from The Best of William Burroughs from Giorno Poetry Systems*. New York: Giorno Poetry Systems Institute; manufactured and marketed by Mercury Records, 1998 (314-538-039-2). Compact disc.  
Does not contain the same selections as those on “*Best of William Burroughs*” *Sampler* [above].
- E23. ———. *Spare Ass Annie and Other Tales*. Music constructed by the Disposable Heroes of Hiphoprisy and Hal Wilner.
- a. [London?]: Fourth and Broadway, 1993; distributed by I.L.S. (BRLP 600). 12” LP record, with CD insert.  
“Audiophile Limited Vinyl Edition.”
  - b. New York: Island Red Label, 1993; distributed by I.L.S. (162-535-003-2). Compact disc.
  - c. [London?]: Fourth and Broadway, a division of Island Records, 1993 (BRCA 600).  
Cassette tape.
- E24. ———. *Spare Ass Annie and Other Tales: The Operator’s Manual*. New York: Island Red Label, 1993 (PRCD 5003-2). Compact disc.  
“William S. Burroughs, Hal Wilner, and Michael Franti talk about the making of *Spare Ass Annie and Other Tales*.”
- E25. ———. *Uncommon Quotes*. Produced by Kathelin Hoffman. Fort Worth, Tex.: Caravan of Dreams Productions, 1988 (CDPT 8501-1; Dreams 011). Cassette tape in box, with insert (“A Shift in Vision” by Robert Palmer) and postcard; compact disc, with insert.
- E26. ———. *Vaudeville Voices*. England: Grey Matter, [1993] (GM02CD). Compact disc.  
“Tracks 1-8 . . . [originally] released as *Call Me Burroughs* [above] . . . in October 1965. Track 9 . . . [originally] released in October 1971 on a one-sided LP with accompanying book [*Ali’s Smile*] . . .”
- E27. ———. *William S. Burroughs/John Giorno*. New York: Giorno Poetry Systems, 1975 (GPS 006–007). Two 12” LP records in gatefold cover.
- E28. ———. “Words of Advice for Young People.” New York: Island Red Label, 1993 (162-535-501-1DJ). 12” EP record.
- E29. ———. *You’re the Guy I Want to Share My Money With*. With Laurie Anderson and John Giorno. New York: Giorno Poetry Systems, 1981 (GPS 020–021). Two 12” LP records in gatefold cover; two cassette tapes.  
“Introducing John Stanley Hart; He Entered the Bar with the Best Intentions.” “Twilight’s Last Gleamings.” “My Protagonist Kim Carsons.” “Salt Chunk Mary; Like Mr. Hart, Kim Has a Dark Side to His Character.” “Progressive Education.” “The Wild Fruits.” “The Unworthy Vessel.” (Los Angeles, 9 May 1981; Santa Cruz, 13 May 1981; San Francisco, 16 May 1981; Toronto, 31 May 1981)  
“The Name Is Clem Snide.” “Mr. Hart Couldn’t Hear the Word Death.” (Santa Cruz, 13 May 1981)

- E30. ———. *Zero Time to the Sick Tracks*. [N.p., n.d.] (WSB 001). Cassette tape.
- E31. The Dial-a-Poem Poets. *Big Ego*. With Patti Smith et al. New York: Giorno Poetry Systems, 1978 (GPS 012–013). Two 12” LP records in gatefold cover.  
“Excerpt from *Naked Lunch*: ‘The Laboratory Has Been Locked for Three Hours Solid.’” (St. Mark’s Church, New York; 9 April 1977)
- E32. ———. *Biting Off the Tongue of a Corpse*. With Gary Snyder et al. New York: Giorno Poetry Systems, 1975 (GPS 005). 12” LP record.  
“From *The Wild Boys*: A Top-Level Conference Is in Progress.” (St. Mark’s Church, New York; 24 April 1974)
- E33. ———. *The Dial-a-Poem Poets*. With Allen Ginsberg et al. New York: Giorno Poetry Systems, 1972 (GPS 001 [sic]). Two 12” LP records in gatefold cover.  
“Excerpts from *The Wild Boys*. (Duke Street, London; 19 November 1971)
- E34. ———. *Disconnected*. With Allen Ginsberg et al. New York: Giorno Poetry Systems, 1974 (GPS 003–004). Two 12” LP records in gatefold cover.  
“What Washington, What Orders.”  
“From *Exterminator* (recorded GPS, April 1, 1974).”
- E35. ———. *Life Is a Killer*. With John Giorno et al. New York: Giorno Poetry Systems, 1982 (GPS 027). 12” LP record.  
“The Mummy Piece.” (Market Street Cinema, San Francisco; 17 September 1981)
- E36. ———. *Sugar, Alcohol, & Meat*. New York: Giorno Poetry Systems, 1980 (GPS 018–019). Two 12” LP records in gatefold cover.  
“From *Nova Express*: I Was Travelling with The Intolerable Kid on The Nova Lark.” (Mudd Club, 4 April 1979).
- E37. ———. *Totally Corrupt*. With Charles Bukowski et al. New York: Giorno Poetry Systems, 1976 (GPS 008–009). Two 12” LP records in gatefold cover.  
“When Did I Stop Wanting to Be President?” (St. Mark’s Church, New York; 29 October 1975)
- E38. DJ Spooky, That Subliminal Kid. *Rhythm Science: Excerpts and Allegories from the Sub Rosa Audio Archive*. Brussels: Sub Rosa, 2003 (SR 201). Compact disc in double-gatefold digipack.  
Includes “Fuse” by Scanner mixed with “The Five Steps” by William S. Burroughs and Martin Olson.
- E39. Hall, Glen. *Hallucinations: Words and Music for William S. Burroughs*. [Newton Abbot: England]: Leo Records, 1999 (LR273). Compact disc.  
“. . . inspired by two novels by William S. Burroughs, *Nova Express* and *The Wild Boys*.”
- E40. Hedayat, Dashiell. *Obsolete*.  
Burroughs vocals on “Long Song for Zelda.”  
a. [Saint-Paul de Vence, France]: Shandar Records, [1971] (SR10.009). 12” record (blue label, with vertical logo).  
b. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512). 12” record (orange label, with disc logo).

- E41. Lang, Bernhard. *Das Theater der Wiederholungen: Musiktheater in drei Erzählungen*. [N.p.]: Kairos, 2006 (0012532KAI). 2 compact discs, with booklet.  
Act 2 (of 3) is based on Burroughs' *The Place of Dead Roads*.
- E42. Manapsara. *Queer: A Soundtrack to the Novel by William S. Burroughs*. Brussels: Sub Rosa, 1988 [?] (Sub 33017-22). 12" LP record.
- E43. ———. "Routine (Extended Mix)"/"Marketplace (Common Market Mix)." Brussels: Sub Rosa, [1988?] (Sub 12006-23). 12" EP record.  
"Both . . . are further developments of original versions found on *Queer: A Soundtrack to the Novel by William S. Burroughs* . . ."
- E44. Material. "Equation"/"Ineffect." Beverly Hills, Calif.: Virgin Records, 1989 (PR3380). 12" record.  
From the LP *Seven Souls* [see below]; "Ineffect" features Burroughs' voice and incorporates excerpts from *The Western Lands*.
- E45. ———. *The Road to the Western Lands*. New York: Triloka Records, 1998; manufactured and marketed by Mercury Records (314-558-021-2). Two 12" LP records; compact disc.  
". . . a collection of radical mix translations from Material's *Seven Souls*. This work revolves around the words and voice of the late William S. Burroughs . . ."
- E46. ———. *Seven Souls*.  
Features Burroughs' voice and incorporates excerpts from *The Western Lands*.  
a. London: Virgin Records, 1989 (V2596). 12" LP record.  
b. Beverly Hills, Calif.: Virgin Records America, 1989 (2-91360). Compact disc.  
c. New York: Triloka Records, 1997; manufactured and marketed by Mercury Records (314 534 905 2). Compact disc.  
Includes three tracks not included in Virgin Records release, above.
- E47. Ministry. "Just One Fix." New York: Sire Records, 1992 (9-40677-2). Compact disc in digipack.  
With text and spoken word by Burroughs.
- E48. The Mortal Micronotz. *The Mortal Micronotz*. Lawrence, Kans.: Fresh Sounds, 1982 (FS201).  
12" LP record, with insert.  
"Lyrics to 'Old Lady Sloan' written by William S. Burroughs for The Mortal Micronotz." [See *The Mortal Micronotz Tribute*, below.]
- E49. Poe, Edgar Allan. *The Masque of the Red Death*. Read by William S. Burroughs. [N.p.]: Inscape, 1995.  
Compact disc.  
". . . excerpted from *The Dark Eye*, a CD-ROM created by Inscape."
- E50. Shore, Howard. *Naked Lunch: Music from the Original Soundtrack*. With Ornette Coleman. [N.p.]: Milan America, 1992; manufactured and distributed by BMG Music (73138-35614-2).  
Compact disc.
- E51. Various Artists. *10%: File Under Burroughs*. With the Master Musicians of Joujouka et al. Brussels: Sub Rosa, 1996; manufactured and distributed by Dutch East India Trading (DE 12040-2).  
Two compact discs, with booklet.  
"For [The] 'Here To Go.' [Show]"

- E52. ———. *An Anthology of Noise and Electronic Music. Vol. 4: A Chronology, 1937–2005*. Curated by Guy Marc Hinant. With Halim el-Dabh et al. Brussels: Sub Rosa, [2005?] (SR 250). Two compact discs, with booklet.  
 “Present Time Exercises.”  
 “. . . a study in sound based on cassettes on which radio news flashes and TV movies had been recorded . . . realized in 1971 . . .”
- E53. ———. *Archive I*. With Stilluppsteypa et al. [Berlin]: 90% Wasser, [2005] (WCD 005). Compact disc.  
 “Archive.”
- E54. ———. *The Beat Generation Sampler*. With Jack Kerouac et al. Santa Monica, Calif.: Rhino Records, 1992 (PRO4 90133). Cassette tape.  
 “*Naked Lunch* (Excerpt).”
- E55. ———. *Better an Old Demon Than a New God*. With David Johansen et al. New York: Giorno Poetry Systems, 1984 (GPS 033). 12” LP record, with illustrated inner sleeve.  
 “Dinosaurs.” (San Francisco, 20 March 1984)
- E56. ———. *Big Hard Disk, Vol. 2*. With Sheep on Drugs et al. New York: Smash Records, 1994; distributed by I.L.S. (162-448-008-2). Compact disc.  
 “Words of Advice for Young People (Pete Arden Mix).”
- E57. ———. *Cough It Up: The Hairball Story*. With Priss et al. [Portland, Ore.]: Tim Kerr Records, 1995 (TK 94CD092). Compact disc.  
 “Mr. Rich Parts.” (Terra Nova Books, Lawrence, Kans., 1995)
- E58. ———. *Decoder Soundtrack*. Hamburg, Germany: What’s So Funny About, 1985 (SF 18). 12” LP record in gatefold cover.  
 “Dream” by Dave Ball and Genesis P-Orridge includes lyrics excerpted from *Nothing Here Now But the Recordings* [see above].
- E59. ———. *A Diamond Hidden in the Mouth of a Corpse*. With Hüsker Dü et al. New York: Giorno Poetry Systems, 1985 (GPS 035). 12” LP record in gatefold cover, with illustrated inner sleeve.  
 “Excerpts from *The Western Land* [sic]: The President; Colonel Bradford; Every Man a God.” (Naropa Institute, Boulder, Colo.; 28 July 1985)
- E60. ———. *ESP Sampler*. With Pearls Before Swine, etc. New York: ESP, [1967] (ESP 1051). 12” LP record with insert that continues track listing from back cover. {Referenced in M&M G1b}  
 “Immensely engrossing, electric presentation of excerpts from *Naked Lunch* and *Nova Express* by the famed author.”
- E61. ———. *Expand-o*. With The Posies, etc. (CD Tune Up; No. 6). [N.p.]: The Album Network, 1990. Compact disc.  
 “Thanksgiving Prayer.”

- E62. ———. *The Fruit of the Original Sin*. With Peter Gordon et al. [Brussels]: Les Disques du Crépuscule, 1981 (TWI 035). Two 12" LP records in gatefold cover, with insert.  
"Twilight's Last Gleaming." (Keystone Corner, San Francisco; 16 May 1981)
- E63. ———. *F\*ck Dance: This Is Art*. With Marc Ribot et al. New York: Island Records, 1990 (PR 6638-2). 12" LP record; compact disc.  
Excerpts from *Dead City Radio*: "Ah Pook the Destroyer/Brion Gysin's All Purpose Bedtime Story."  
"A Thanksgiving Prayer."  
Compact disc includes "... special interview excerpts with William Burroughs."
- E64. ———. *Hashisheen: The End of Law*. With Susan Deyhim et al. Brussels: Sub Rosa, 1998 (SR 154).  
Compact disc.  
"The Western Lands: Introduction."
- E65. ———. *The Industrial Records Story*. With Throbbing Gristle et al. [England]: Illuminated Records, 1984 (JAMS 39). 12" LP record.  
"Nothing Here Now . . ."
- E66. ———. *Klacto/23*. Frankfurt: Klactoveedsedsteen, 1967. Cassette tape. {M&M G2}
- E67. ———. *Like a Girl I Want You to Keep Coming*. With Debbie Harry et al. New York: Giorno Poetry Systems, 1989 (GPS 040). 12" LP record, with illustrated inner sleeve; cassette; compact disc.  
"Just Say No to Drug Hysteria (Excerpt)." "Dead Souls." (Wichita Art Association Theatre, Wichita, Kans.; 10 April 1987)
- E68. ———. *Minutes*. With Louis Philippe et al. Edinburgh: Les Temps Modernes, 1987 (LTM V: XV). 12" LP record.  
"Abandoned Artifacts." "On the Nova Lark."  
"Both tracks originally released as a Fresh Sounds flexidisc (Fresh Flexi 003) [above] in a run of 2,000 copies, available only with *Talk Talk* magazine, Vol. 3, No. 56 [above] in September/October 1981."
- E69. ———. *Minutes To Go!* With the Anti Group et al. [N.p.]: Interior Music, 1987 (IM 001).  
12" LP record.  
"Abandoned Artifacts." "Towers Open Fire."  
"On the Nova Lark." "Twilight's Last Gleamings."
- E70. ———. *The Mortal Micronotz Tribute*. With Mopar Funeral et al. Lawrence, Kans.: Iconoclastic Pop Records, [1986?]; distributed by Dutch East India Trading and Twin Cities International (Iconoclastic Pop 002). Compact disc.  
"Old Lady Sloan." [with The Eudoras; see *The Mortal Micronotz*, above]
- E71. ———. *Myths 1: Instructions*. With Mark Stewart + Maffia et al.  
"The Five Steps." With Martin Olson, electronics and percussion. (Ramona Records; Lawrence, Kans.; June 1983)  
a. Brussels: Sub Rosa, 1984 (Sub 33001-1). 12" LP record, with insert.  
Limited to 2,000 copies.  
Text of "The Five Steps" reproduced on insert in English and translated into French by Philippe Mikriammos.

- b. Brussels: Sub Rosa, [n.d.] (Sub 33001-1). 12" LP record.  
 "This record is the reprint of of the first volume of our *Myths* collection—originally available early october [*sic*] 1984 in a 2000 copies limited edition."
- c. *Myths 1: Instructions for Survival*. Brussels: Sub Rosa, [n.d.] (SR01). Compact disc.  
 Text of "The Five Steps" reproduced in accompanying CD booklet.
- E72. ———. *The Nova Convention*. With Terry Southern et al. New York: Giorno Poetry Systems, 1979 (GPS 014–015; GPS 016–017). Two 12" LP records in gatefold cover; two cassette tapes.
- "Keynote Commentary and 'Roosevelt After Inauguration.'"
  - "Benway."
  - From *The Gay Gun* [*sic*]: "This Is Kim Carson"; "Just Like the Collage of Any Currency"; "The Whole Tamale."
  - "What the Nova Convention Is About."
  - "Conversations." [with Brion Gysin et al.]
- E73. ———. *One World Poetry*. With Ed Sanders et al. Amsterdam: Milkyway Records; distribution for the United States by Giorno Poetry Systems Records, [1982?] (BF-211108-1; GPS 028–029). Two 12" LP records in gatefold cover.  
 "Cold-Hearted Bastard."  
 "Recorded live at the One World Poetry Festival, 1981 in The Melkweg, Amsterdam . . . Thanks to Open Studio Amsterdam for Paradiso recordings of . . . William Burroughs . . ."
- E74. ———. *OU—Cinquième Saison: Complete Recordings*. With Bernard Heidsieck et al. 1<sup>st</sup> ed. [Italy]: Alga Marghen, 2002 (15 Vocson 45). Four compact discs in LP-sized box, with inserts and book.  
 Limited to 1,500 copies, of which "35 copies are signed and numbered by Henri Chopin and additionally contain a signed original typewriter poem."  
 "Valentine [*sic*] Day Reading." (1965) "Reading." (1965)
- E75. ———. *OU Revue-Disque*, [No.] 40-41. With I.A. de Silva, et al. Ingatestone, Essex, England: OU, [1972]. 10" LP record. {M&M G8}  
 "Valentine [*sic*] Day Reading."  
 ". . . tape recorded in New York, Feb. 14, 1965 . . ." [M&M]  
 Issued with *OU* magazine, No. 40-41. [see Section C, above].  
 "Some copies of the record were issued in a separate white cover [with a tissue inner sleeve] . . . about 75 copies)." [M&M]
- E76. ———. *OU Revue-Disque*, [No.] 42-43-44. With Ake Hodell, et al. Ingatestone, Essex: OU, [1973]. 10" LP record. {M&M G9}  
 "Reading."  
 From "Valentine's Day Reading."  
 ". . . tape recorded in New York, Feb. 14, 1965 . . ." [M&M]  
 Issued with *OU* magazine, No. 42-43-44 [see Section C, above].  
 "A few copies of the record were available separately but lacked any cover except a thin tissue inner sleeve." [M&M]
- E77. ———. *PLG Holiday Sampler*. New York: PolyGram Records, 1993 (SACD 771). Compact disc.  
 "The Junky's Christmas \$\$."

- E78. ———. *Revolutions Per Minute (The Art Record)*. With Jud Fine et al. New York: Ronald Feldman, 1982 (RPM). Two 12” LP records in gatefold cover.  
 “You Only Call the Old Doctor Once” (with Piotr Kowalski).  
 “Released . . . in a Deluxe Edition of 500 (including a signed and numbered print created by each artist) and Regular Edition (including a pull out [*siz*] poster).”
- E79. ———. *The Sacred Sawdust Ring*. With Paul and Graham [of Test Dept.] et al. London: Sawdust Communications, [1993] (SEED 1). Compact disc, with folded poster.  
 Limited to 888 copies.  
 “The Wicker Man Song.” [with Coco]
- E80. ———. *September Songs: The Music of Kurt Weill*. With Nick Cave et al. New York: Sony, 1997 (SK 63046). Compact disc.  
 “What Keeps Mankind Alive?”
- E81. *Smack My Crack*. With Butthole Surfers et al. New York: Giorno Poetry Systems, 1987 (GPS 038). 12” LP record in gatefold cover, with illustrated inner sleeve.  
 “Words of Advice; Kim Like the Great Gatsby.” (Caravan of Dreams; Fort Worth, Tex.; 11 September 1986).
- E82. ———. *Songs in the Key of X*. With Mark Snow et al. Burbank, Calif.: Warner Bros. Records, 1996 (9-46079-2). Compact disc.  
 “Star Me Kitten.” (Burroughs and R.E.M.)
- E83. ———. *Stoned Immaculate: The Music of The Doors*. With Stone Temple Pilots et al. New York: Elektra, 2000 (PRCD-1547-2). Compact disc.  
 “Is Everybody In?” [with Robbie Krieger, Ray Manzarek, and John Densmore]
- E84. ———. *Up From the Archives*. With Gerard Malanga et al. Brussels: Sub Rosa, 1999 (Naïve AD073). Compact disc, with booklet.  
 “. . . [Gerard Malanga’s] personal collection of past, present, and future memories . . .”  
 “Dream” [Burroughs interviewed by Malanga] (New York, 21 July 1974).
- E85. ———. *You’re a Hook: The 15-Year Anniversary of Dial-A-Poem (1968–1983)*. With John Giorno et al. New York: Giorno Poetry Systems, 1983 (GPS 030). 12” LP record, with illustrated inner sleeve.  
 “Old Man Bickford.” (The Nova Convention, New York; 29 April 1977)
- E86. Waits, Tom. *The Black Rider*. With Robert Wilson and William Burroughs.  
 Songs written by Waits for the play written and directed by Wilson and co-written by Burroughs.
- a. New York: Island Records, 1993 (314-518-559-2). Compact disc, with booklet.  
 “William Burroughs . . . his text was the bundle this branch would swing from. His cut-up text and open process of finding a language for this story became a river of words for me to draw from in the lyrics for the songs.”  
 Recorded in 1989 and 1993.
  - b. “Uraufführung.” [Germany]: Alka-Seltzer, 1999, <sup>(p)</sup>1990 (IW 88). 12” LP record on black, red, or marbled light blue vinyl.  
 Liner notes in German.  
 Recorded in 1989. Track order and some tracks different from (a) above.

## F. MISCELLANEOUS

- F1. Anderson, Simon, and John McWhinnie. *Heretical Visions: Words and Images by Jack Kerouac, William S. Burroughs, Allen Ginsberg, and Brion Gysin*. [New York: Glenn Horowitz Bookseller, 2002.] Spiral-bound.  
Limited to 1,500 copies.  
“Published in conjunction with the exhibition ‘Heretical Visions’ held simultaneously at Glenn Horowitz Bookseller, New York [and] Roth Horowitz Associates/Ferrini & Biondi, Los Angeles . . . May 16–July 13<sup>th</sup>, 2002.”
- F2. *Ansichten: W. S. Burroughs: The Naked Lunch; René de Obaldia: Der Hunderjährige*. [Wiesbaden]: Limes, [1965?]. Softbound.  
Compilation [promotional?] of previously published reviews of and commentary on *Naked Lunch* by various authors including Mary McCarthy, Horst Bienek, Hubert Fichte, Jack Kerouac, and Norman Mailer.
- F3. Bennett, John M., and Geoffrey D. Smith. *An American Avant-Garde: First Wave, An Exhibit*. With an Introduction by James Grauerholz. Columbus, Ohio: Rare Books and Manuscripts Library, The Ohio State University, 2001. Softbound.  
“Featuring the William S. Burroughs Collection and work by other avant garde artists. Catalog of an exhibit at The Ohio State University, Columbus, Ohio, May 15, 2001–August 25, 2001.”
- F4. “The Best of William Burroughs from Giorno Poetry Systems.” New York: Giorno Poetry Institute, 1998. Poster.
- F5. Brite, Poppy Z. *R.I.P.* Springfield, Pa.: Gauntlet Press, 2000. Staplebound (no hardbound issued).  
Limited to 200 numbered copies.  
A letter from Brite to Burroughs, written upon Brite’s learning of Burroughs’ death. Reproduced in autograph and typescript.
- F6. Brown, James. *The Moroccan*. 1<sup>st</sup> ed. St. Louis: Lococo Mulder, 1993. Softbound.  
Reproductions of Brown’s art and photographs of Tangier by Jellel Gasteli, accompanied by texts by Paul Bowles, Burroughs, and Allen Ginsberg.
- F7. Brusse, Mark. *Reliefs & Machines*. Paris: Galerie Ursula Girardon, 1963. Broadside, folded in eighths.  
Catalogue accompanying exhibition held 23 October–30 November 1963.  
Burroughs text accompanies Michel Haberland’s b&w photographs of Brusse’s art.
- F8. Burns, Charles. “William S. Burroughs, b. Feb. 5, 1914, St. Louis, MO.” (Crackpots and Visionaries) [N.p., n.d.] Trading card, 9.5 cm x 7 cm.
- F9. ———. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?].  
Limited to 100 numbered copies signed by Burns.
- F10. “The Burroughs Adding Machine.” (Discoveries and Inventions) [N.p.]: Grolier, 1997. Trading card, 6.25 x 4.375 inches.
- F11. Burroughs, Laura Lee. *Flower Arranging: A Fascinating Hobby*. Atlanta: Coca-Cola Co., 1940–1942. 3 vols. Softbound in illustrated envelopes.  
Three volumes on flower arranging by Burroughs’ mother.  
Vol. 3 titled: *Homes and Flowers: Refreshing Arrangements*.



- F12. Burroughs, William S. "Ome Oston. And . . . rd books. 'Mist and fro . . .'" Unpublished manuscript fragment.  
cf. *A Descriptive Catalogue of the William S. Burroughs Archive*, folio No. 163: "Group of cards w/circular cut-out TS pasted on them . . ."  
"You will find a circular piece of typescript . . . it is a cut up by William Burroughs . . . Brion Gysin took a stack of such typescripts and cut them into circles to be used in a divination game that he had devised. The ones actually employed w[ou]ld have ink glyphs and were mounted on card. What I have sent you was not used and dribbled between the cracks of the larger archive."—Personal correspondence to author from Richard Aaron.
- F13. Cecil, Paul, ed. *A William Burroughs Birthday Book*. London: Temple Press, 1994. Softbound (no hardbound issued).  
". . . prepared for the 'Burroughsday' celebrations that took place at the Phoenix Gallery, Brighton, on 5<sup>th</sup> February 1994, the occasion of the 80<sup>th</sup> birthday of William S. Burroughs."
- F14. Chambas, Jean-Paul. *Exposition de Dessins à Propos de W. S. Burroughs*. Text by Peter Handke translated into French by Georges-Arthur Goldschmidt. Paris: Librairie-Galerie du Rhinocéros, 1975. Softbound.  
Catalogue accompanying exhibition held at the Galerie du Rhinocéros in Paris, 19 November–31 December 1975. Contains the works "Hero/APO 33," "Naked Lunch," "Portrait," "Cut-up Rimbaud/Burroughs (détail)," "Cut-up The Wild Boys," "Lands End," and "Cut-up Chambas/Burroughs."
- F15. Condo, George. *Recent Paintings: April 30–June 11 1994, The Pace Gallery, 142 Greene Street, New York City*. New York: Pace Wildenstein, 1994.  
Includes "You can't tell anyone anything . . ." by Burroughs.
- F16. Crumb, R. "William S. Burroughs." (Meet the Beats Poster; No. 2) Sudbury, Mass.: Water Row Press, 1985. Broadside.  
Portrait of Burroughs by Crumb.  
Limited to 100 numbered copies.
- F17. DeLoach, Allen. *Buffalo Cold Spring Precinct 23 Bulletin*. (The 23 Club Series) Buffalo, N.Y.: Intrepid Press, 1971. Softbound (no hardbound issued).  
". . . evolved out of various letters the author was writing concurrently to William Burroughs, Brion Gysin, Eric Mottram and members of The Grey Insurrection, as well as other friends/writers in Europe whom the author planned to visit. The Occurrence [*sic*] of the *Bulletin* subverted the letters then in progress . . ."  
". . . the first in a new series of (experimental) publications from Intrepid Press . . ."
- F18. *Destroy All Rational Thought*. Lytham St. Annes, England: Visionary Communications, [1992] (MJ016). NTSC videotape in box.  
"Filmed in Dublin during The 'Here To Go' Show [1992] . . ."—Video box liner notes.
- F19. Ely, Roger, comp. *The Final Academy: Statements of a Kind*. London: The Final Academy, 1982. Softbound (no hardbound issued).  
Designed by Neville Brody.  
Program for a series of events celebrating Burroughs that took place in London in 1982.  
"The Final Academy is presented by David Dawson, Roger Ely, and Genesis P-Orridge."
- F20. *Evergreen Review*, Vol. 9, No. 36 (June 1965). Softbound (no hardbound issued).  
"The Boston Trial of *Naked Lunch*."  
Prints excerpts from the Boston obscenity trial, featuring testimony by Norman Mailer and Allen Ginsberg.

- F21. Gatewood, Charles. *Sidetriping*. Text by Burroughs. New York: Strawberry Hill, 1975; distributed by Derbiboooks. Softbound (no hardbound issued).  
Burroughs text accompanies Gatewood photographs.
- F22. ———. *The Dream Machine*. [New York: Self-Published], 1973.  
Limited to 10 copies.  
“Small artist book containing 7 original prints of William Burroughs and Brion Gysin with a Dream Machine, portrait shots of Burroughs and Gysin, and two shots of Burroughs with the Scientology e-meter. The volume also contains text about Burroughs and Gysin’s experiments with flicker and the Dream Machine.” [Red Snapper]
- F23. Gette. *Gette’s Crystals*. [Paris?, 1970?] Softbound (no hardbound issued). {M&M F22}  
“Gysin contributes a poem and Burroughs and [Bernard] Heidsieck untitled prose texts on the work of Gette.” [BeatBooks]
- F24. Gysin, Brion. *Brion Gysin Let The Mice In*. With texts by Burroughs and Ian Sommerville. Edited by Jan Herman. West Glover, Vt.: Something Else Press, 1973. Hardbound in dustjacket, and softbound. {M&M A22a-b}  
Limited to 1,000 softbound and 500 hardbound copies.
- F25. ———. *Here To Go: Planet R-101*. Brion Gysin interviewed by Terry Wilson, with introduction and texts by William S. Burroughs and Brion Gysin.  
a. San Francisco: Re/Search Publications, 1982. Hardbound, and softbound.  
Hardbound limited 100 copies. [Publisher’s Web site]  
b. London: Quartet, 1985. Hardbound in dustjacket.
- F26. ———. *Orgy Boys*. West Park, N.Y.: Hat Hut Records, 1982 (hat MUSICS 3504).  
12” LP record in gatefold cover.  
Includes “*Naked Lunch* Lyrics:  
1. The Fear  
2. Naked Lunch  
3. Dead Weight 1  
4. Dead Weight 2  
5. The Needle  
6. The Fix.”  
“Songs for *Naked Lunch* by William S. Burroughs, from the screenplay by Brion Gysin.”
- F27. ———. *Permutations*. Paris: Galerie Weiller, 1973. One sheet, folded to make 12 panels (6 on each side). {M&M F30}  
Catalogue of an exhibition at Galerie Weiller, 20 March–20 April 1973. Includes “William Burroughs on the Painting of Brion Gysin,” an interview of Gysin by Burroughs, in French and English.
- F28. Hamlin, Bradley Mason. *Love Virus*. (FreeThought Flyer; No. 2) [Encinitas, Calif.]: FreeThought Publications, 2000. Folded broadside in illustrated envelope.  
Limited to 150 numbered copies.  
Includes thirteen quotes by Burroughs.
- F29. Haring, Keith. *Apocalypse*. Text by Burroughs.  
a. New York: George Mulder Fine Arts, [1988]. Hardbound, and softbound in dustjacket.  
Burroughs text accompanies Haring art.  
“Limited luxe [hardbound] edition of 250.”  
b. Spiral-bound photocopied piracy (?); unique (?).

- c. Paris: Le Dernier Terrain Vague, 1993. Text in English and French. French translation by Thierry Marignac. Softbound.
- F30. ———. *The Valley*. Text by Burroughs. New York: George Mulder Fine Arts, 1990. Hardbound in clamshell box.  
Burroughs text accompanies Haring art.  
Limited to 80 numbered and dated copies, 13 numbered Artist's Proofs, 4 numbered *hors commerce* copies, one "Bon a Tirer" copy, each with 15 etchings signed by Haring and 1 signed by Burroughs.
- F31. Harris, Anthony B. *Letter Out of No Where*. London: Anthony Harris, 1971. Broadside, folded in quarters, in labeled envelope.  
"Sequences: Sir Cyril Osborne: a cut-in by W. S. Burroughs from the TIMES obituary 1969 with a scene of Porky Snut from the novel WE ALL DROP DEAD (OVER OVER OVER) by A. B. Harris; excerpt It's over Porky: the speech of Melia Tope, from WE ALL DROP DEAD, in farewell to his blond lover Porky."
- F32. Heitmann, Michael. *William S. Burroughs*. (Radar-Reihe; 4) Basel: Edition C.L.A.G., 1982. Hardbound.  
Includes 99 copies with signed photograph by Michael Heitmann.
- F33. Helnwein, Gottfried. *Helnwein Faces*. German and English text[s] by William S. Burroughs (translated by Tobias C. Biancone), Heiner Müller (translated by Philip Mattson), and Reinhold Misselbeck (translated by Stephen Reader). Schaffhausen, Germany: Edition Stemmler, 1992. Hardbound.  
Burroughs et al. text accompanies Helnwein photographs.
- F34. *The "Here To Go" Show*. Boxed work including:
- Ambrose, Joe, Terry Wilson, and Frank Rynne. *Man from Nowhere: Storming the Citadels of Enlightenment with William Burroughs and Brion Gysin*. [Dublin?]: Subliminal Books, 1992. Softbound (no hardbound issued). [See also Section G below.]
  - 16 postcards of photographs of and paintings by Burroughs and Gysin.  
Issued in conjunction with a series of events that took place in Dublin, September–October 1992, "to promote the lifelong collaborations between William Burroughs . . . and Brion Gysin . . ."  
Includes 50 numbered copies, issued by Autonomedia and Subliminal Books..
- F35. Lagarde, François. *Le Colloque de Tanger*. Geneva: Éditions Ottézac, 1976. Ten sheets in folder.  
Portfolio of ten photographs of Burroughs and Brion Gysin.  
Limited to 80 copies, including five numbered *hors commerce* copies.
- F36. ———. "The New Reformers." Geneva: Le Colloque de Tanger, 1975. Poster.  
Photo collage of Burroughs' and Brion Gysin's heads superimposed on statue of Martin Luther and friend in Geneva.  
Limited to 50 numbered copies signed by Burroughs and Gysin.
- F37. ———. "W. S. Burroughs, Brion Gysin, W. S. B. Gysin, W. S. B. G., Brion Burroughs, Brion Gysin, W. S. Burroughs: The Three Minds." [Geneva]: Images Nuit Blanche, 1978. Folded card.  
Limited to 35 numbered copies signed by Burroughs, Gysin, and Lagarde.  
Tryptich of three photographs: one each of Brion Gysin (left) and William Burroughs (right), and one of the two images superimposed on each other (center).

- F38. Laszlo, Carl, ed. *William S. Burroughs: Photo-Portraits*. (Radar-Reihe; 2) Basel: Edition C.L.A.G., 1982. Hardbound.  
Includes 99 copies with signed photograph by Michael Heitmann.  
“A collection of b/w photographs of Burroughs taken during the 1970s. . . . Also includes two brief extracts from interviews.” [BeatBooks]
- F39. Laughlin, Bill, and Andrew Murphy and Joe Dunn. “Wm. S. Burroughs (1914–).” (Famous Dope Fiends Trading Card Set, 23) Berlin, N.J.: Zone Productions, 1993. Trading card, 8.8 x 6.3 cm.
- F40. Melton, Robert W. *William S. Burroughs: An Exhibit of His Work from the Department of Special Collections, University of Kansas Libraries*. [Lawrence, Kans.: Department of Special Collections, University of Kansas Libraries], 1986. Two sheets, stapled.
- F41. Minihan, John. *Bacon Beckett Burroughs*. London: The October Gallery, 1990.  
Exhibition catalogue for a showing of photographs by Minihan of the three artists.
- F42. *Naked Lunch*. Produced by Jeremy Thomas. Written and directed by David Cronenberg. (The Criterion Collection; 220) [N.p.]: The Criterion Collection, 2003. Two digital video discs with accompanying booklet.  
Originally released as a motion picture in 1991.  
Booklet includes “On David Cronenberg and *Naked Lunch*” by Burroughs, originally published as the introduction to *Everything Is Permitted: The Making of Naked Lunch* [above].
- F43. “NO XMAS Magazine Presents: The Legendary William S. Burroughs [. . .] & Renown [*sic*] New York Poetry Innovator John Giorno [. . .] with Tao Chemical, 8 p.m. Wednesday, May 13, 1981 [. . .]” [Santa Cruz, Calif.: Greenhouse Review Press, 1981.] Poster.
- F44. Norse, Harold. *Harold Norse Exhibition*. Paris: Cave de la Librairie Anglais, 1961. Folded card.  
{M&M F4}  
Catalogue accompanying exhibition.  
Includes “Cosmographies Harold Norse” by Burroughs.
- F45. “The Nova Convention: New York, November 30<sup>th</sup>/December 1<sup>st</sup> & 2<sup>nd</sup>, 1978.” New York: Giorno Poetry Systems Institute, 1978. Poster.
- F46. *The Penny Arcade Peep Show*. [N.p., 1975?]  
“14 loose, quarto broadsides printed in color on both sides. Issued as a program/promotional packet for this avant-garde theatrical production based on Burroughs’ *The Wild Boys*. The ensemble Plan K performed this show throughout Europe in 1975 and 1976. The broadsides print scenes from the show . . . images of Burroughs, and substantive excerpts from *The Wild Boys* and *Naked Lunch*.” [Skyline]
- F47. *A Portents Semina: (For Wallace Berman)*. (Portents; 6) [N.p.]: Samuel Charters, 1967. Folder containing 16 cards inside pocket pasted onto inside back cover.  
Limited to 100 copies.  
“Gold and white fragment; one of 100 pieces of ‘The Invisible Generation’ by William Burroughs, *International Times* broadside No. 5.5, London, 1966.”
- F48. Press Kit for the film *Burroughs* by Howard Brookner. [N.p.]: Citifilmworks, 1984.  
Folder of photocopied material, including: a compilation of reviews of the film; “Burroughs in 1984,” a listing of events; and complete credits for and a synopsis of the film

- F49. Press Kit for the film *Naked Lunch* by David Cronenberg. Beverly Hills, Calif.: Twentieth-Century Fox, 1991.  
Folder including long (42 pp.) and short (2 pp.) promotional descriptions of the film, complete credits, and a “mini-set [of] 6 stills.”
- F50. Press Kit for the novel *The Place of Dead Roads*. New York: Holt, Rinehart and Winston, 1984.  
Full-color preview of dustjacket and photocopied “Brief Description” on HRW letterhead.
- F51. Press Kit for the sound recording *Dead City Radio*. New York: Island Records, [1990?].  
“Biography” and one 8-x-10-inch black-and-white photograph by Nelson Lyon of Burroughs holding a handgun while standing in front of targets at a shooting range.
- F52. Press Kit for the sound recording *Spare Ass and Other Tales*. New York: Island Records, [1993].  
Press Release, “Biography,” and two 8-x-10-inch black and white photographs by Kate Simon and Nelson Lyon respectively: one of Burroughs and one of Burroughs with Rono Tse and Michael Franti (Disposable Heroes of Hiphoprisy).
- F53. Press Release for and list of works from Burroughs exhibition at the October Gallery, 1 June–2 July 1988, along with untitled offprint of “On Burroughs’ Art” by James Grauerholz and photocopy of 1988 British newspaper article about Burroughs. [See Section B above.]
- F54. Press Release for exhibition of *Apocalypse* and *The Valley* by Burroughs and Keith Haring [see above] and price list for accompanying exhibition of “recent paintings” by Burroughs at the October Gallery, 29 March–5 May 1990.
- F55. Prospectus for the Bradford Morrow edition of *Doctor Benway: A Variant Passage from The Naked Lunch*. Santa Barbara, Calif.: Bradford Morrow, 1979. Letterpress-printed card on canary card stock.
- F56. Prospectus for the Cherry Valley edition of *Tornado Alley*. Berkeley, Calif.: Small Press Distribution, [1989?]. Illustrated postcard.  
Features one of the illustrations in the volume, by S. Clay Wilson.
- F57. Prospectus for the Cherry Valley edition of *Tornado Alley*. Sudbury, Mass.: Water Row Books [distributor, 1989?]. Illustrated postcard on cream cardstock.  
Features one of the illustrations in the volume, by S. Clay Wilson.
- F58. Prospectus for the Expanded Media Editions edition of *Electronic Revolution*. Göttingen, Germany: Expanded Media Editions, 1972. Pamphlet folded in thirds.  
Features a photograph of Burroughs and German and English description of, and quote from, the title.
- F59. Prospectus for the Grove Press edition of *Naked Lunch*. New York: Grove Press, [1962].  
{M&M F7}  
Contains reviews of and an excerpt from *Naked Lunch*. Reviews and comments by: Terry Southern, E. S. Seldon, John Ciardi, Norman Mailer, Robert Lowell, and Jack Kerouac.  
Limited to 100 copies. [PBA 198]
- F60. Prospectus for the Grove Press editions of *Naked Lunch* and *One Hundred Dollar Misunderstanding* (by Robert Gover). [New York]: The Book of the Month Club, [1962?].  
Features a photograph of the two titles with texts about them and blurbs by Jack Kerouac, Henry Miller, Norman Mailer, and others.

- F61. Prospectus for the Red Ozier Press editions of *The Streets of Chance* and *The Woman & The Knife* (by Aimé Césaire). New York: Red Ozier Press, 1981. Letterpress-printed pamphlet, folded in half.
- F62. Rauschenberg, Robert. *American Pewter*. Los Angeles: Gemini G.E.L., 1981.  
Six lithographs (some with embossing) by Rauschenberg with texts by Burroughs.  
Lithographs measure 31.5 x 23.5 inches, are signed by Rauschenberg, and are “issued in small editions ranging from 36 to 46 copies.” [Am Here (1983)]
- F63. *Ruby Editions Portfolio One*. London: Wallrich Books, 1974.  
Portfolio containing three prints, one each by Burroughs, Henri Chopin, and Cozette de Charmoy.  
“This edition consists of one hundred numbered copies, and thirty [numbered] copies *hors commerce*; each print signed by the [respective] artist.”
- F64. Shoaf, Eric C., ed. *William S. Burroughs: Time, Place, Word—An Exhibit at the John Hay Library, Brown University, Providence, Rhode Island, October Through December, 2000*. Providence, R.I.: Brown University Library, 2000. Softbound (no hardbound issued).
- F65. Silverberg, Ira, ed. *Everything Is Permitted: The Making of “Naked Lunch.”* 1<sup>st</sup> ed. New York: Grove Weidenfeld, 1992. Softbound (no hardbound issued).
- F66. Smith, Patti. “*Psalm 23 Revisited: For William Burroughs.*” Woodstock, N.Y.: Printed at the Grenfell Press for Hanuman Books, 1994. Broadside.  
Includes poem by Patti Smith (from *Early Work*) and illustration by Burroughs, “The Sheriff vs. W. S. Burroughs.”
- F67. Taaffe, Philip, and William S. Burroughs. *Drawing Dialogue*. Edited by Diego Cortez and James Grauerholz. New York: Pat Hearn Gallery, 1987. Softbound (no hardbound issued).  
“Excerpts from a dialogue made during a drawing collaboration recorded in Lawrence, Kansas, on 1 February 1987. . . . Published on the occasion of an exhibition of new paintings by Philip Taaffe at the Pat Hearn Gallery, New York, 1987.”
- F68. Takis. *Evidence of the Unseen*. Cambridge, Mass.: MIT Press, 1968. Softbound.  
Catalogue accompanying exhibition held at MIT’s Hayden Gallery 15 November–8 December 1968.  
Includes untitled contribution by Burroughs.
- F69. ———. *Iris Clert Présente L’Impossible par Takis*. Paris: Iris Clert Gallery, 1960. {M&M F1}  
Catalogue accompanying exhibition.  
Includes “Song cut along topographical magnetic lines . . .” by Burroughs.
- F70. ———. *Magnetic Sculpture*. New York: Howard Wise Gallery, 1967. Softbound. {M&M F20}  
Catalogue accompanying exhibition held 7–29 April 1967.  
Includes “Paris 1960” by Burroughs.
- F71. ———. *Magnetic Sculpture and the White Signals*. London: Indica Gallery, 1966. Softbound.  
{M&M F15}  
Catalogue accompanying exhibition held 25 November–December 1966, with texts by Takis, Burroughs, Marcel Duchamp, and Allen Ginsberg.
- F72. ———. *Takis*. Milan: Galleria Schwarz, 1962. Softbound. {M&M F5}  
Catalogue accompanying exhibition.  
Includes “Takis is working with and expressing . . .” by Burroughs.

- F73. ———. *Takis: Telesculptures, Telephota, Telemagnets*. New York: Alexander Iolas Gallery, 1963.  
Portfolio containing two prints.  
Catalogue accompanying exhibition held October 15–November 2, 1963.  
Includes “Takis is working with and expressing . . .” by Burroughs.
- F74. [*Texts and Documents*]. Rouen, France: Derrière la Salle de Bains, [1996].  
Cellophane envelope containing 3 cream-colored cards (4 $\frac{1}{8}$  x 5 $\frac{7}{8}$  inches); 3 brown- and 5 cream-colored sheets (8 $\frac{1}{2}$  x 11 $\frac{3}{4}$  inches, folded to 4 $\frac{3}{4}$  x 5 $\frac{7}{8}$  inches); and 1 cream-colored sheet (8 $\frac{1}{4}$  x 5 $\frac{7}{8}$  inches, folded to 4 $\frac{1}{8}$  x 5 $\frac{7}{8}$  inches).  
Includes:
- “Will I Am . . .” [card]
  - “Sur l’œuvre de Burroughs, San José[sic], 1954.” by Allen Ginsberg. [card]
  - “J’ai été une fois emprisonné . . .” by Burroughs. [card]
  - “Claude Pelieu [sic], Kali Yug Express . . .” by Burroughs. [cream sheet]
  - “Burroughs in *Towers Open Fire* . . .” [brown sheet]
  - “Burroughs in the garden of the Villa Muneiria, Tangier, in 1957 . . .” [brown sheet]
- F75. Walker, Robert. *New York Inside Out*. Introduction by Burroughs. Toronto: Skyline Press, 1984.  
Hardbound in dustjacket.
- F76. Weber, Bruce. *An Exhibition by Bruce Weber at Fabey/Klein Gallery, Los Angeles, California, May, Nineteen Ninety-One and at Parco Exposure Gallery, Tokyo, May, Ninety-One*. Text by Burroughs. 1<sup>st</sup> ed. Tokyo: Treville, 1991; distributed by Bulfinch Press. Softbound.  
Burroughs text accompanies Weber photographs.
- F77. Weissner, Carl. *The Braille Film*. With a counterscript by William S. Burroughs. San Francisco: Nova Broadcast Press, 1970. Softbound.
- F78. “William Burroughs.” (Beat Characters; 15) [N.p., n.d.] Trading card, 9.5 x 6.7 cm.
- F79. William S. Burroughs Memorial Service Materials.  
Folding card announcement with xeroxed color photograph of Burroughs on cover, captioned “Old Man of Letter [sic], Embalmed in Cats and Roses” + folded, 8.5-x-11-inch double-sided sheet listing, on one side, the casket bearers, honorary casket bearers, “appreciation,” and music selections “played at the beginning and end of the service” (per the announcement)—and, on the other side, Alfred, Lord Tennyson’s “Ulysses,” read at the service.

## G. BIOGRAPHY, INTERVIEWS, AND LETTERS

- G1. Ambrose, Joe, Terry Wilson and Frank Rynne. *Man from Nowhere: Storming the Citadels of Enlightenment with William Burroughs and Brion Gysin*. [Dublin, Ireland?]: Subliminal Books, 1992. Softbound (no hardbound issued). [See also Section F above.]
- G2. Ansen, Alan. *William Burroughs: An Essay*. 1<sup>st</sup> ed. Sudbury, Mass.: Water Row Press, 1986. Hardbound, and softbound.  
Softbound edition limited to 500 numbered copies; hardbound edition limited to 50 copies, numbered and signed by Burroughs and Ansen, issued without dustjacket.
- G3. Beyer, Marcel, and Andreas Kramer, eds. *William S. Burroughs*. (Porträt; 4) Eggingen, Germany: Edition Isele, 1995. Softbound.
- G4. Bockris, Victor. *Con Burroughs: Conversazioni Inedite, 1974–1979*. (Collana Situazioni) Rome: Arcana Editrice, 1979. Softbound.  
Italian translation by Alessandro Gebbia and Sergio Duichin.  
True 1<sup>st</sup> ed. of *With William Burroughs*, below.
- G5. ———. *My Files on William Burroughs: Literary Soldier, Private Pilot*. [New York: n.p.], 1979. Xerox sheets in plastic binder.  
Limited to 50 copies: “Twenty-five were distributed to friends and twenty-five were privately sold in order to cover the expense of their production.”
- G6. ———. *With William Burroughs: A Report from the Bunker*.  
a. 1<sup>st</sup> ed. New York: Seaver Books, 1981; distributed by Grove Press. Hardbound in dustjacket, and softbound.  
b. Rev. ed. New York: St. Martin’s Griffin, 1996, ©1981. Softbound.
- G7. Burroughs, William S. *Burroughs Live: The Collected Interviews of William S. Burroughs, 1960–1997*. Edited by Sylvère Lotringer. (Semiotext(e) Double Agents Series) Los Angeles: Semiotext(e), 2001; distributed by MIT Press. Softbound (no hardbound issued).
- G8. ———. *Conversations with William S. Burroughs*. Edited by Allen Hibbard. (Literary Conversations Series) Jackson, Miss.: University Press of Mississippi, 1999. Hardbound (issued without dustjacket), and softbound.
- G9. ———. *The Job*.  
a. *Entretiens avec William Burroughs*. Interviews by Daniel Odier. (Collection “Entretiens”) Paris: Éditions Pierre Belfond, 1969. Softbound (no hardbound issued). {M&M A15a}  
True 1<sup>st</sup> ed.  
b. *The Job: Interviews with William S. Burroughs*. By Daniel Odier. New York: Grove Press, 1970. Hardbound in dustjacket (no softbound issued). {M&M A16a}  
Translation of *Entretiens avec William Burroughs*, rev. and enl. (including new introduction by Burroughs). “Portions of this book were originally published in *Books and Bookmen* and *Mayfair*.”  
c. *The Job: Interview with William S. Burroughs*. London: Jonathan Cape, 1970, ©1969. Hardbound in dustjacket (no softbound issued). {M&M A16b}  
“Same text as the first U.S. edition . . . except for some corrections and minor deletions.” [BeatBooks]



- d. *The Job: Interviews with William S. Burroughs*. Rev. and enl. ed., including “Playback from Eden to Watergate” and “Electronic Revolution, 1970–71.” (An Evergreen Book) New York: Grove Press, 1974; distributed by Random House. Softbound (no hardbound issued).
- e. *Le Job: Entretiens avec Daniel Odier*. Augmented and reviewed by Philippe Mikriammos. Preface by Gérard-Georges Lemaire. (Collection “Entretiens”) Paris: Pierre Belfond, 1979. Softbound.
- f. *The Job: Topical Writings and Interviews*. With Daniel Odier. (A Calderbook, CB 408) London: John Calder, 1984. Softbound.
- g. *The Job: Interviews with William S. Burroughs*. By Daniel Odier. [Rev. and enl. ed., including “Playback from Eden to Watergate” and “Electronic Revolution, 1970–71.”] New York: Penguin Books, 1989. Softbound (no hardbound issued).
- G10. ———. *Last Words: The Final Journals of William S. Burroughs*. Edited and with an introduction by James Grauerholz. 1<sup>st</sup> ed. New York: Grove Press, 2000. Hardbound in dustjacket, and softbound.
- G11. ———. *The Letters of William S. Burroughs, 1945–1959*. Edited and with an introduction by Oliver Harris.
- a. New York: Viking Penguin, 1993. Hardbound in dustjacket.
- b. London: Picador, 1993. Hardbound in dustjacket.
- c. New York: Penguin Books, 1994, ©1993. Softbound.
- G12. ———. *Letters to Allen Ginsberg, 1953–1957*.
- a. [Preface by Burroughs.] Script corrected by James Grauerholz. 1<sup>st</sup> ed. Geneva: Editions Claude Givaudan, 1978. Hardbound.  
Limited to 500 numbered copies, including 100 signed by Burroughs.  
“Heavily edited letters with no indication to show where cuts have been made . . .” [Miles]
- b. *Letters to Allen Ginsberg = Lettres à Allen Ginsberg, 1953–1957*. Script corrected by James Grauerholz. English and French text on facing pages. Translated into French by Jean Chopin. Geneva: Editions Claude Givaudan/Am Here Books, 1978. Hardbound, in clear mylar dustjacket.  
Limited to 500 numbered copies, including 100 signed by Burroughs, in addition to six *hors commerce* copies numbered HC I–VI [?].
- c. *Letters to Allen Ginsberg, 1953–1957*. [Preface by Burroughs. Introduction and footnotes by Allen Ginsberg. 1<sup>st</sup> American ed.] New York: Full Court Press, 1982. Hardbound in dustjacket, and softbound.  
Includes 100 numbered and 12 lettered *hors commerce* copies signed by Burroughs and Ginsberg.
- G13. ———. *Trip to Hell and Back*. Interview by Jerry Bauer. Unlimited ed. (Heart Archive Catalogue; HAC 4) Birmingham, England: T.O.P.Y. (Heart), 1989. Staplebound (no hardbound issued).  
“Originally produced by the Cold Wind Press (January 1986. Limited Edition of 100 copies.)”
- G14. ———. *You Can’t Win: An Interview*. By Anne Waldman and John Oughton. 1st ed. Salt Lake City, Utah: Elike Press, 2001. Softbound (no hardbound issued).  
“...previously unpublished 1978 interview from the archives of The Jack Kerouac School of Disembodied Poetics...”  
Includes 100 numbered copies signed by both interviewers.
- G15. Caveney, Graham. *The “Priest,” They Called Him: The Life and Legacy of William S. Burroughs*.
- a. London: Bloomsbury, 1997, ©1998. Hardbound in dustjacket.

- b. *Gentleman Junkie: The Life and Legacy of William S. Burroughs*. 1<sup>st</sup> [American] ed. Boston: Little, Brown, 1998. Hardbound in dustjacket.
- G16. Chapman, Harold. *The Beat Hotel*. Nostalgia by William S. Burroughs and Brion Gysin; captions by Claire Parry; translated by Brice Matthieussent. English and French. Geneva: Gris Banal, 1984. Softbound.
- G17. Finlayson, Iain. *Tangier: City of the Dream*.
- a. London: Harper Collins, 1992. Hardbound.  
A description of life in Tangier, Morocco, featuring Burroughs, Paul Bowles, David Herbert, and Joe Orton.
  - b. London: Flamingo, 1993, ©1992. Softbound.
- G18. García-Robles, Jorge. *La Bala Perdida: William S. Burroughs en México (1949–1952)*. With the collaboration of James Grauerholz. 1<sup>st</sup> ed. Mexico City: Ediciones del Milenio, 1995. Softbound.
- G19. Johnson, Rob. *The Lost Years of William S. Burroughs: Beats in South Texas*. 1<sup>st</sup> ed. (Tarleton State University Southwestern Studies in the Humanities; No. 21) College Station, Tex.: Texas A&M University Press, 2006. Hardbound (issued without dustjacket).
- G20. Lemaire, Gérard-Georges. *Burroughs*. (Les Plumes du Temps; 22) Paris: Editions Artefact, 1986. Softbound.
- G21. Mahoney, Dennis, Richard L. Martin, and Ron Whitehead, eds. *A Burroughs Compendium: Calling the Toads*. Watch Hill, R.I.: Ring Tarigh, 1998. Softbound (no hardbound issued).
- G22. Mikriammos, Philippe. *William S. Burroughs: [La Vie at L'Oeuvre]*. (P.S.) Paris: Seghers, 1975. Softbound.
- G23. Miles, Barry. *The Beat Hotel: Ginsberg, Burroughs, and Corso in Paris, 1958–1963*. 1<sup>st</sup> ed. New York: Grove Press, 2000. Hardbound in dustjacket.  
Cover title: *The Beat Hotel: Ginsberg, Burroughs, and Corso in Paris, 1957–1963*.
- G24. ———. *William Burroughs: El Hombre Invisible*.
- a. London: Virgin, 1992. Hardbound in dustjacket.
  - b. *William Burroughs, El Hombre Invisible: A Portrait*. 1<sup>st</sup> [American] ed. New York: Hyperion, 1993. Hardbound in dustjacket, and softbound.
  - c. *William Burroughs: El Hombre Invisible*. Rev. and updated ed. London: Virgin, 2002. Softbound.
- G25. Morgan, Ted. *Literary Outlaw: The Life and Times of William S. Burroughs*.
- a. 1<sup>st</sup> ed. New York: H. Holt, 1988. Hardbound in dustjacket.
  - b. [Book of the Month Club ed.] New York: H. Holt, 1988. Softbound.
- G26. Ohle, David. *Mutate Or Die—With Burroughs in Kansas*. (The Beat Scene Press Pocket Book Series; No. 11) Coventry, England: The Beat Scene Press, 2007. Softbound (no hardbound issued).  
Limited to 125 signed and numbered copies.  
“A longer, sometimes different, version of this piece appeared in *The Dirty Goat*, Host Publications, Austin, TX., 1990” [see above].

- G27. Peters, Robert. *A Visit with William S. Burroughs; Lawrence, Kansas; 2 February 1991*. Private ed. [N.p.: Robert Peters], 1991. Softbound (two-hole punched in clasp folder; no hardbound issued).  
 “. . . limited to 20 [numbered] copies signed by the author.”  
 Cover title: *Peters & W. S. Burroughs Meet; Lawrence, KS; 3 March 1991*.
- G28. Rodway, Keith. *Diggin' the New Breed: The Beat Generation & Postwar America*. New Malden, Surrey, U.K.: Chrome Dreams, [2005] (EN 9004). Picture-disc compact disc in foldout digipack, including 15-page “information directory” containing bio- and bibliographical information.  
 “Accounts of the inspirational power of madness versus the clean life.”  
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