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### Title

Anything but Routine: A Selectively Annotated Bibliography of William S. Burroughs, v. 3.0

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ANYTHING BUT ROUTINE:  
A Selectively Annotated Bibliography of  
William S. Burroughs  
v. 3.0

by

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*The Audrey Geisel University Librarian*

UC San Diego Libraries  
2012

## PREFACE to v. 3.0

This third edition of *Anything but Routine* includes an entirely new section, “Video Recordings” (Section F). Not only is Burroughs’ film work with Antony Balch and others well documented in various video formats, but a number of Burroughs’ readings over the years are likewise well documented. Section F represents a first attempt to pull these disparate materials together in one place.

In addition, particular attention has been paid in this v. 3.0 to promotional materials, including:

- Press Kits
- Press Releases
- Posters, and
- Publishers’ Prospectuses.

These can be found in Section G.

Quantitatively, v. 3.0 includes 1,127 numbered entries (and hundreds more sub-entries), as compared to the 1,077 entries in v 2.0., an increase of almost 5%.

## 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 the video formats in which Burroughs' early film work has been made available, along with various of Burroughs' readings that have also been made available as video recordings. Entries are arranged alphabetically by title.

Section G 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 H details biographies of, interviews with, and letters by Burroughs; Section I 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.

Aftermath Books. *Beats, Bowles, Burroughs, and Assorted Groovies*. (Catalogue, 21) Providence, Rhode Island: Aftermath Books, 2009. Softbound (no hardbound issued). [Aftermath 21]

———. *William S. Burroughs, Deviants, & Allsorts*. (Catalogue, 17) Providence, Rhode Island: Aftermath Books, 2009. Softbound (no hardbound issued). [Aftermath 17]

Am Here Books. *Catalogue 3*. Valais, Switzerland: Am Here Books, [1975]. Softbound (no hardbound issued). [Am Here 3]

———. *Catalogue 1978*. Champéry, Switzerland: Am Here Books; Geneva: Editions Claude Givaudan, 1978. Softbound (no hardbound issued). [Am Here 4]  
 “This catalogue is a collaborative effort [between] Editions Claude Givaudan in Geneva ... and Am Here Books in Champéry which over the last 6 years has issued 3 catalogues ...”

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

———. [*Catalogue 6* [?]] Santa Barbara, Calif.: Am Here Books, [1983]. Softbound (no hardbound issued). [Am Here 6]

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

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

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

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

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

———. *Burroughs* (Catalogue, 56) Longborough, Compton: BeatBooks, [2011]

———. *Burroughs, Beat, & Modern Literature*. (Catalogue, 51) London: BeatBooks, [2009].

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

- Susan Allen, Chief Librarian

At the University of Kansas

- Lorraine Haricombe, Dean of Libraries
- Elspeth Healey, Special Collections Librarian in the Spencer Research Library

At New York Public Library:

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

At New York University

- Marvin Taylor, Director of the Fales Library & Special Collections

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 RealityStudio

- Jed Birmingham
- Keith Seward

## 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
- Theo Green, Aftermath Books
- James Musser, Skyline Books
- Andrew Sclanders, BeatBooks
- Carl Williams and Ed Maggs, Maggs Brothers
- Joe Zinnato, Exploded Views Books/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, Benjamin Spooner Books/Suicide Press

Researchers:

- Jed Birmingham
- Dave Teeuwen

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}  
1<sup>st</sup> state: .50¢ cover price; 2<sup>nd</sup> state: (Ace Star, 41841) and .60¢ cover price. [BeatBooks 51]  
Includes expanded publisher's note.  
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}  
"... editor's notes, originally printed in the text, are published in a separate section." [BeatBooks 51]  
Issued in clear tissue jacket. [PBA 327]  
Reprinted in 1969 and 1972 with different covers. [M&M]
- e. ———. Foreword by Carl Solomon. Preface by Burroughs. London: David Bruce & Watson, 1973. Hardbound in dustjacket. {M&M A1e}  
Includes "Glossary."
- f. *Junky*. With an introduction by Allen Ginsberg. 1<sup>st</sup> complete and unexpurgated ed. Harmondworth, England; New York: Penguin Books, 1977. Softbound.  
Later 1977 printing with different cover design. [Shoaf]
- g. ———. London: Penguin-UK, 1999.
- h. ———. Introduction by Will Self. London: Penguin, 2002. Softbound.
- i. *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}  
Dustjacket designed by Burroughs.  
First copies printed issued without dustjacket. [M&M]
  - 1<sup>st</sup> printing comprised two "issues:"
    - 1<sup>st</sup> issue: Price ("Francs: 1,500") printed in lower right corner of back cover.
    - 2<sup>nd</sup> issue: Price ("New Price NF 18") stamped over old price in lower right corner of 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 or decorative border around title page, and with price (“18 francs”) printed on back cover.
  - 3<sup>rd</sup> printing (1965) issued without dustjacket or decorative border around title page, and with price (“Francs: 18”) printed on back cover.
- b. *Naked Lunch*. New York: Grove Press, [1962], ©1959. Hardbound in dustjacket. {M&M A2b}  
Includes “Deposition: Testimony Concerning a Sickness” and “Letter from a Master Addict to Dangerous Drugs.”  
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]
- 2<sup>nd</sup> printing: dustjacket identical to 1<sup>st</sup> printing; “second printing” noted on collation page. [Shoaf]
  - 3<sup>rd</sup>–7<sup>th</sup> printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket. [Shoaf]
  - 8<sup>th</sup>–15<sup>th</sup> printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket and Zip code in publisher’s address. [Shoaf]
- c. ———. New York: Grove Press, [n.d.] Hardbound in dustjacket.  
“Taiwan piracy of Grove Press first edition, smaller in both height and width than the Grove edition and thinner as well, but having the same dust jacket design, printed on cheap paper, some copies with Taiwan Booksellers’ stamp on rear leaf.” [Shoaf]
- d. *The Naked Lunch*. London: John Calder, 1964, ©1959. Hardbound in dustjacket. {M&M A2c}  
Cover photo of Burroughs by Ian Sommerville.  
Reprinted 1965 (3 times: February, March, August), 1966, and 1970.
- e. *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” (an expansion of “The Boston Trial of *Naked Lunch*,” originally published in Evergreen Review), “Deposition: Testimony Concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.”  
Reprinted several (17?) times.
- f. *The Naked Lunch*. London: Corgi Books, 1968, ©1959. Softbound (no hardbound issued). {M&M A2e}  
Reprinted in 1969, 1972, and 1974 (with different cover).
- g. *Naked Lunch*. Secaucus, N.J.: Castle Books, [1973?]. Hardbound in dustjacket, and softbound. {M&M A2f}
- h. ———. New York: Ballantine Books, 1973. Softbound (no hardbound issued). {M&M A2g}
- i. *The Naked Lunch*. With a Foreword by John Calder. (A Calderbook, CB 380) London: John Calder, 1982. Softbound (no hardbound issued).  
Cover: “A new edition containing the ‘Ugh’ correspondence [originally printed in the *Times Literary Supplement* in 1964].”
- j. *Naked Lunch*. 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 slipcase.
- k. *The Naked Lunch*. London: Paladin/Grafton Books, 1986, ©1982. Softbound.  
Reprinted in 1990 and 1992 (with different cover and titled: *Naked Lunch*).
- l. *Naked Lunch*. New York: Grove Press, 1990. Softbound (no hardbound issued).
- m. ———. 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.”  
Reprinted several times, including in 2000 with an Introduction by Terry Southern.

- n. ———. Introduction by J.G. Ballard. London: Flamingo, 1993. Softbound.
- o. ———. London: Flamingo, 2001. Softbound.  
Printed separately and as part of nine-volume box set titled *The Swinging Sixties*.
- p. *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.
- q. ———. Edited by James Grauerholz and Barry Miles. Afterword by David L. Ulin. 50<sup>th</sup> Anniversary ed. New York: Grove Press, [2009], ©2001. Hardbound, issued without dustjacket in publisher’s slipcase.  
Cover emulates colors and design of 1<sup>st</sup> edition, 1<sup>st</sup> printing dustjacket; slipcase emulates color of 1<sup>st</sup> edition cover.

## 1960

- A3. *The Exterminator*. With Brion Gysin.
- a. San Francisco: Auerhahn Press, 1960. Softbound (no hardbound issued). {M&M A4a}  
Designed and printed by Dave Haselwood. Cover calligraphy by Brion Gysin.
- 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}  
New cover design, with calligraphy by Brion Gysin.
- A4. *Minutes To Go*. With Sinclair Beiles, Gregory Corso, and Brion Gysin.
- a. [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. [Shoaf]
- 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.  
Dustjacket reproduces calligraphic drawing 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 (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. “Burroughs completely rewrote the text for this edition, partly as a response to criticisms that the first edition had been difficult to read.” [BeatBooks]  
“This constitutes the revised expanded edition advertised but never published by Olympia.” [Am Here 3]  
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).
- j. London: Flamingo, 2001. Softbound.

## 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.  
Dustjacket photo-collage by Ian Sommerville.  
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.  
Includes new Preface by publisher.
- g. 1<sup>st</sup> Evergreen ed. New York: Grove Press, 1987, ©1967. Softbound (no hardbound issued).
- h. London: Paladin Books, 1987. Softbound.
- i. New York: Grove Weidenfeld, 1992. Softbound.
- j. London: Flamingo, 2001. Softbound.

## 1963

### A7. *Dead Fingers Talk*.

- a. London: John Calder in association with Olympia Press, 1963. Hardbound in dustjacket (no softbound issued). {M&M A7a}  
"Dead Fingers Talk is not a book of selections but a new novel constructed out of these three earlier books [*The Naked Lunch*, *The Soft Machine*, and *The Ticket That Exploded*] together with some new material."  
"Dustjacket reproduces an Ian Sommerville photo-collage of Burroughs' Olympia Press editions." [BeatBooks 51]
- 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*. With Allen Ginsberg.
- a. ———. San Francisco: City Lights Books, 1963. Softbound (no hardbound issued). {M&M A8a}  
An epistolary novel.  
“The 1953 letters were ... [originally] published in *Big Table* [No. 2, below] and *Kulchur* [No. 3, below]. Burroughs’ 1960 letter was in [*The*] *Floating Bear* No. 5 [below]. ‘I am Dying, Meester?’ was in *City Lights Journal* No. 1 [below].”  
2<sup>nd</sup> printing, 1965.  
3<sup>rd</sup> printing, 1966.
  - b. ———. 2<sup>nd</sup> ed. San Francisco: City Lights Books, 1975, ©1963. Softbound (no hardbound issued).  
Expanded to include an additional letter, dated 10 July 1953 (originally published in *Black Mountain Review*, No. 7, below).
  - c. ———. 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. ———. 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*. 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*. [Flint, Michigan]: Fenian Head Centre Press, 1964. Broadside.  
“Issued simultaneously bound-in to *The Spero*, Vol. 1, No. 1 [see Section C below], and in unfolded state.”  
[Am Here 3]  
Two printings [or states?]: one with copyright statement and date, one without.
- A10. *Nova Express*.
- a. New York: Grove Press, 1964. Hardbound in dustjacket (no softbound issued).  
{M&M A10a}
  - b. 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}
  - c. London: Jonathan Cape, 1966, ©1964. Hardbound in dustjacket (no softbound issued).  
{M&M A10c}
  - d. (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 Shoaf).  
1978 printing: title misspelled as *Nova Express* on title page.
  - e. 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 [see Section C below].  
Limited to 500 copies. [PBA, 233]  
“Some copies . . . released . . . with the spines not stapled.” [Shoaf]



## 1965

- A12. *Health Bulletin: APO-33, A Metabolic Regulator. A Report on the Synthesis of the Apomorphine Formula.*
- a. ———. (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]
  - b. *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.  
 "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. *The Invisible Generation.* London, 1965. Folio broadside.  
 "... printed in silver ink. Only 80 copies were produced—less [*sic*] were distributed." [Am Here 3]
- A14. *Time.*
- a. With 4 drawings by Brion Gysin. New York: "C" Press, 1965. Hardbound, and softbound.  
 {M&M A11a}  
 Cover by Burroughs.  
 "... first printing appears in 4 editions: 4 copies hors commerce; 10 copies numbered A-J, hardbound, each containing an original [signed] manuscript page by Burroughs and an original [signed] drawing by Gysin, signed by both; 100 numbered and signed [by both] copies; 886 copies in a trade edition."  
 "... the November 30, 1962 issue of *Time* magazine, with the title "India's Lost Illusions," was apparently chosen by Burroughs for parody because that issue includes a savage review of *Naked Lunch*, as well as Burroughs' other Olympia Press works, in which Burroughs and other Beat writers are put down as frauds." [Shoaf]
  - 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 51]  
 "Estimates are that only about 100 copies were actually distributed." [Shoaf]
- A15. *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 ... (William Burroughs, Editor) ... On the Back Porch of His Farm."

## 1967

- A16. *So Who Owns Death TV?* 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. Latter [per Shoaf] exists in two states: one with 50¢ price; one with 75¢ price.
  - [2<sup>nd</sup> ed.] (A Black Bag Pamphlet) San Francisco: Beach Books, Texts, & Documents, 1967. Staplebound (no hardbound issued). {M&M A13b}  
Includes four pages of collaged photographs; with 75¢ price.
  - 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]
- A17. *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: Éditions 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.
  - Paris Éditions L'Herne, 1998. Softbound.

## 1968

- A18. *Scientology Revisited*. [N.p., 1968?]. Pamphlet.  
“Reprinted from *Mayfair* magazine [Vol. 3, No. 1 (January 1968)] as a free public service.”

## 1969

- A19. *Apomorphine*. In French; Translated by Mary Beach and Claude Pélieu. (Les Livres Noirs) Paris: Éditions 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.
- A20. *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

- A21. *The Last Words of Dutch Schultz*.
- . 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. Softbound.

## 1971

A22. *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}  
A section of the novel *Exterminator!* [see below].  
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.” [Shoaf (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.

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. *Die elektronische Revolution = Electronic Revolution*. In German and English. German translation by Carl Weissner. (e.m.e.; 1) Göttingen: Expanded Media Editions, 1972. Softbound in dustjacket (no hardbound issued).  
Limited to 900 trade edition copies, plus 100 numbered and signed copies.  
NOTE: Berg collection at NYPL holds one unnumbered, signed copy.
- c. ———. In German and English. German translation by Carl Weissner. 2<sup>nd</sup> ed., exp. [Bonn]: Expanded Media Editions, 1976. Softbound (no hardbound issued).  
Includes “Feedback from Watergate to the Garden of Eden.”  
German and English text bound tête-bêche.
- d. ———. In German and English. 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.”  
German and English text bound tête-bêche.

- e. ———. In *German and English*. 5<sup>th</sup> ed. Bonn: Expanded Media Editions, 1991. Softbound. German and English text bound tête-bêche.  
 ———. In *German and English*. 8<sup>th</sup> ed. Bonn: Expanded Media Editions, 1994, ©1976. Softbound (no hardbound issued). German and English text bound tête-bêche.
- f. ———. In *German and English*. 9<sup>th</sup> ed. Bonn: Expanded Media Editions, 1996. Softbound. German and English text bound tête-bêche.
- g. ———. In *German and English*. 10<sup>th</sup> ed. Bonn: Expanded Media Editions, 1998. Softbound. German and English text bound tête-bêche.

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 Aranowitz, 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}  
 “Portions of this volume have been previously published, in somewhat different form, in the following publications: *Antaeus*, *Atlantic Monthly*, *Cavalier*, *Daily Telegraph* (London), *Esquire*, *Evergreen Review*, *The Expatriate Review*, *Mayfair*, *Rolling Stone*, [and] *The Village Voice*.”  
 “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, ©1973. Softbound.  
 2<sup>nd</sup> printing: 1985.  
 f. ———. 2<sup>nd</sup> ed. London: Calder and Boyars, 1984. Softbound (no hardbound issued).

A27. *Mayfair Academy* [sic] *Series <More or Less>*. Brighton, England: Urgency Press Rip-Off, [1973?]. Staplebound (no hardbound issued). {M&M A25a}  
 Collects ten “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; Olton, 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)]  
"The publisher reports that when the first printing hardcover sold out, they were getting ready to do the fourth printing of the softcover. So the second printing of the hardcover is actually labeled "fourth printing." There were some leftover dust jackets from the first printing, so those were used with the "fourth printing" until they ran out. The "fourth printing" hardcover was still available from the publisher as late as 2002 but without the dust jacket." [Shoaf]
- 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 Breathing*. 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.  
 “A mixture of autobiographical fiction about the author’s youth and family in St. Louis and material drawn from *Naked Lunch* and *The Wild Boys*.” [BeatBooks 51]  
 “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*. With Brion Gysin.
- Œuvre Croisée*. French translation by Gérard-Georges Lemaire and Christine Taylor. (Connections) Paris: Flammarion, 1976. Softbound.  
 True 1<sup>st</sup> ed.
  - The Third Mind*. [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 *Œuvre Croisée*, above. [Atticus]
  - . London: J. Calder, 1979. Hardbound in dustjacket, and softbound.
  - . 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.” The “color jacket” is a manila-colored clasp envelope with a die cut window in the front, behind which is affixed a sticker that reads:  
 “The cover lettering for this limited edition of one hundred copies ... is from the handwriting of the Author, William S. Burroughs.”

## 1978

- A36. *Ali's Smile; Naked Scientology*.
- 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.
  - Seattle: Left Bank, 1985. Softbound.
- A37. *Short Novels*. London: John Calder, 1978.
- A38. *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 from a forthcoming novel, *Cities of the Red Night* ...”

## 1979

A39. *Ab Pook Is Here, and Other Texts*.

- a. London: John Calder, 1979. Hardbound in dustjacket.  
Contains the texts of *Ab Pook Is Here*, *The Book of Breeathing*, 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* [see Section C below] . . .” [BeatBooks 36]
- b. (A Calderbook, CB 371) London: John Calder; New York: Riverrun Press, 1979. Softbound.

A40. *Blade Runner: A Movie*.

- a. 1<sup>st</sup> ed. Berkeley, Calif.: Blue Wind Press, 1979. Hardbound in dustjacket, and softbound.  
“The author wishes to thank Alan E. Norse, 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.
- b. 2<sup>nd</sup> ed. Berkeley, Calif.: Blue Wind Press, 1986. Softbound.

A41. *Doctor Benway: A [Variant] 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]

A42. *Roosevelt After Inauguration and Other Atrocities*. San Francisco: City Lights Books, 1979. Softbound (no hardbound issued).

Includes “A New Introduction” by Burroughs, facsimile of covers of original edition (see above), plus three other routines: “Sects and Death,” “The Whole Tamale,” and “When Did I Stop Wanting To Be President?”  
2<sup>nd</sup> printing (1980) includes frontispiece photo not present in 1<sup>st</sup> printing.

A43. *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]

A44. *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

A45. *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

A46. *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.
- f. 1<sup>st</sup> Picador USA ed. New York: Picador USA, 2001, §1981. Softbound (no hardbound issued).

A47. *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.

A48. *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.

A49. *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

A50. *Mummies*. With etchings by Carl Apfelschnitt. 1st ed. (Edition; Vol. 5) 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.

A51. *Sinki's Sauna*. Illustrated by James Kearns.

- a. 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.” [Shoaf]  
Limited to 50 copies.

A52. *A William Burroughs Reader*. Edited by John Calder. London: Pan Books/Picador, 1982. Softbound (no hardbound issued).



## 1984

- A53. *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] 2<sup>nd</sup> printing, 1991.
- A54. *The Four Horsemen of the Apocalypse = Die vier apokalyptischen Reiter*. 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."
  - Bonn: Expanded Media Editions, 1988. Softbound.
  - 5<sup>th</sup> ed. Bonn: Expanded Media Editions, 2003. Softbound.
- A55. *The Place of Dead Roads*.
- 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. [Shoaf]
  - London: John Calder, 1984, ©1983. Hardbound in dustjacket, and softbound.
  - 1<sup>st</sup> Owl Book ed. (An Owl Book) New York: Holt, Rinehart, and Winston, 1985, ©1983. Softbound.
  - 2<sup>nd</sup> Owl Book ed. (An Owl Book) New York: H. Holt, 1995, ©1983. Softbound.
  - 1<sup>st</sup> Picador USA ed. New York: Picador USA, 2001, ©1983. Softbound (no hardbound issued).
- A56. *Ruski*.
- Brooklyn, N.Y.: Hand-Job Press, 1984. Limited to 500 numbered copies.
  - New York: Odd-Job Press, 1984. "An apparent piracy of the Hand-Job edition . . ." [Shoaf] "Limited to 50 [numbered] copies bound in hand-made paper."

## 1985

- A57. *The Adding Machine: Collected Essays*.
- . London: John Calder, 1985. Hardbound in dustjacket, and softbound.
  - 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.
  - . 1<sup>st</sup> Arcade paperback ed. New York: Arcade, 1993. Softbound.
- A58. *Queer*.  
Written in 1953.
- 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."
  - London: Pan/Picador, 1986, ©1985. Hardbound in dustjacket, and softbound.
  - New York: Penguin Books, 1987, ©1985. Softbound.

- d. Edited and with an Introduction by Oliver Harris. 25<sup>th</sup> Anniversary ed. New York: Penguin Books, 2010. Softbound.

## 1986

- A59. *The Cat Inside*. 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.
  - New York: Viking Penguin, 1992. Hardbound (issued without dustjacket).  
Excludes the drawings by Brion Gysin, except as incorporated into the cover, title page, and endpapers.
  - New York: Penguin Books, 2002, ©1992. Softbound.

## 1987

- A60. *From The Western Lands*. Santa Fe, N.M.: Casa Sin Nombre, 1987. Broadside.  
Limited to 750 copies.
- A61. *The Western Lands*.
- New York: Viking Penguin, 1987. Hardbound in dustjacket.
  - New York: Penguin Books, 1988, ©1987. Softbound.
  - London: Pan/Picador, 1988. Hardbound in dustjacket.

## 1989

- A62. *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’ homophobic Clause 27 (which later became Clause 28).” [BeatBooks 51]
- A63. *Interzone*. Edited by James Grauerholz.  
“A collection of previously unpublished short stories, routines, letters, and notebook entries, dating from the mid-50s, rediscovered among Allen Ginsberg’s papers at Columbia University in 1984.” [BeatBooks 51]
- New York: Viking Penguin, 1989. Hardbound in dustjacket.
  - London: Picador, 1989. Hardbound in dustjacket.
  - New York: Penguin Books, 1990. Softbound.
- A64. *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

- A65. *Ghost of Chance*. [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.
  - 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

- A66. *Painting & Guns*. (Hanuman Books; 46) Madras, India; New York: Hanuman Books, 1992. Softbound in dustjacket (no hardbound issued). Includes "The Creative Observer," which originated as an interview with Burroughs by Raymond Foye and Francesco Clemente, excerpts from which were originally published in a different form in the exhibition catalogue accompanying Burroughs' first one-man show, 19 December–24 January 1988, at the Tony Safari Gallery [see Section B below]; and "The War Universe," an interview with Burroughs by Foye, originally published in a slightly different form in *Grand Street*, Vol. 10, No. 1 [see Section C below].

## 1993

- A67. *Le Temps des Assassins*. (Collection du Starscrewer, 3) Berguette, France: Station Underground d'Émerveillement Littéraire, 1993. Softbound (no hardbound issued). Originally published in *The Starscrewer*, No. 7 (1978) and No. 12 (1979) [see Section C below]. French translation by Lucien Suel of "Time of the Assassins," originally published in *Crandaddy* in 1977 and 1978 [see Section C below]. No comparable English-language edition.

## 1994

- A68. *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).
- A69. *Remembering Jack Kerouac*. (Heaven Poster Series; No. 10) [Louisville, Ky.]: White Fields Press, [1994]. Broadside. Limited to 500 copies signed by Burroughs, 49 of which are numbered and 26 of which are lettered.
- A70. *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

- A71. *Junky; Queer; Naked Lunch*. New York: Quality Paperback Book Club, 1995. Softbound.
- A72. *My Education: A Book of Dreams*.
- New York: Viking/Penguin, 1995. Hardbound in dustjacket, and softbound. "Jacket art collage derived from [3] paintings by William S. Burroughs"—dustjacket.
  - 1<sup>st</sup> British ed. [London]: Picador, [1995]. Hardbound in dustjacket, and softbound.
  - New York: Viking/Penguin, 1995. Softbound.
  - New York: Penguin Books, 1996, ©1995. Softbound (no hardbound issued).

- A73. *Pantopon Rose*. Charleston, W.Va.: Parchment Gallery Graphics, Department of Humanities, the University of Charleston, 1995. Broadside.  
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.  
"The lyrics for the song 'Pantopon Rose,' written in January 1995, are based on a real character ... She appears in several of Burroughs' books, including *The Naked Lunch* ..."

## 1998

- A74. *A Spiritual Exercise*. [Lawrence, Kans.?]: Kavyayantra Press, 1998. Broadside.  
Limited to 200 copies.
- A75. *Word Virus: The William S. Burroughs Reader*.
- 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* [see below].  
Compact disc: *Selections from The Best of William Burroughs* from Giorno Poetry Systems [also issued separately; see Section E below].
  - (Modern Classic) London: Flamingo, 1999. Softbound.
  - 1<sup>st</sup> paperback ed. New York: Grove Press, 2000, ©1998. Softbound.

## 1999

- A76. *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

- A77. *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

- A78. *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 ..."
- A79. *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*.
- a. ———. Basel: Galerie Carzaniga + Ueker, 1989. Softbound.  
Catalogue accompanying exhibition at Galerie Carzaniga + Ueker, 27 April–20 May 1989.  
Includes “On Burroughs’ Art” by James Grauerholz, along with a German translation by Udo Breger.
  - b. *Clignett/Burroughs*. Basel: Carzaniga + Ueker, 1989. Single sheet, folded to make 8 panels (4 on each side).  
Brochure accompanying exhibition of works by Burroughs and Robine Clignett, 27 April–20 May 1989.  
Includes reproduction of *Fuck Door* by Burroughs.
- B5. ———. *Paper Cloud, Thick Pages*. (ArT Random, No. 102) Kyoto: Kyoto Shoin International, 1992. Hardbound, issued without dustjacket.
- B6. ———. *Peinture, Poésie, Musique: David Budd Becontree 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.  
Frontispiece photo of Burroughs by Robert Mapplethorpe.
  - 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 one-man exhibitions at 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 Hokkaido Shimbun Press. Supervised by Mitsuhiro Takemura.  
 Includes “William S. Burroughs” by James Grauerholz, in Japanese and English.  
 Publication advertisement laid in.
- B10. ———. *William Burroughs: Painting*.  
 a. ———. Amsterdam: Suzanne Biederberg Gallery; London: October Gallery, [1988]. Softbound (no hardbound issued)  
 Catalogue accompanying one-man exhibition at Suzanne Biederberg/October Galleries.  
 Includes “On Burroughs’ Art” by James Grauerholz.  
 b. *William S. Burroughs*. London: The October Gallery, 1988. Single sheet, folded three times.  
 Brochure accompanying one-man exhibition at October Gallery, [“1 June–2nd July 1988”].  
 Includes excerpts from “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 one-man exhibition at Shafrazi Gallery, 19 December 1987–24 January 1988, organized by Diego Cortez.  
 Includes “Entrance to the Museum of Lost Species” by Burroughs, edited by James Grauerholz.
- B12. ———. *William S. Burroughs*. Santa Fe, N.M.: Gallery Casa Sin Nombre, 1988. Softbound (no hardbound issued).  
 Catalogue accompanying one-man exhibition at Gallery Casa Sin Nombre, [April-May 1988?].  
 Includes “On Burroughs’ Art” by James Grauerholz.
- B13. ———. *William S. Burroughs*. Introduction by Achille Bonito Oliva. Rome: Cleto Polcina Artemoderna, 1989. Softbound.  
 Catalogue accompanying one-man exhibition at Cleto Polcina Artemoderna, [1989].  
 Includes “Nagual Art” by Burroughs, in Italian and English.  
 Limited to 1,500 copies.
- B14. ———. *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]
- B15. Burroughs, William S., and David Bradshaw. *Propagation Hazard*. [Tampa, Fla.]: Graphicstudio, University of South Florida, 1993.  
 “... a folio of eight lithographs, etchings, and pages of text ... signed and numbered ... presented in a clamshell box which is housed in an aluminum [welded] tread plate slipcase.”  
 “The edition consists of 60 Arabic Numbered, 20 Roman Numbered, 18 Artist’s Proofs, 3 Archive Proofs, and 7 Studio Proofs [plus 4 Presentation Proofs], for a total of 108 [i.e., 112] folios.”
- B16. Burroughs, William S., Cozette de Charmoy, and François Lagarde. *Poste Vaticana*. Geneva: Les Editions Ottezec; Paris: Les Editions Terra Incognita, 1976. 17 sheets in printed card folder.  
 Limited to 25 copies numbered I–XXV, signed by de Charmoy and Lagarde.  
 “... featuring photographs of collages that incorporate images of Burroughs and Gysin, as well as Odier, Chopin, and others. Also included is an original signed collage by De Charmoy of two postage stamps utilizing Burroughs’ and Gysin’s images underneath the motto ‘We hold these truths ...’” [Skyline]

- B17. Burroughs, William S., Cozette de Charmoy, and Henri Chopin. *Ruby Editions Portfolio, One*. Designed by Henri Chopin. London: Wallrich Books, 1974. 3 sheets and vellum title page in printed card folder.  
Cover title: *Ruby Editions Portfolio 1*.  
Portfolio containing three prints, one each by Burroughs, de Charmoy, and Chopin.  
“This edition consists of One Hundred numbered copies, and Thirty [numbered] copies *Hors Commerce*, each print signed by the [respective] artist.”
- B18. Kellas Gallery. *William Burroughs, Paintings, Sept 30–Nov 11, 1989*. Lawrence, Kansas: Kellas Gallery, 1989. Postcard [5½ x 3½ in.].  
Postcard for one-man exhibition at Kellas Gallery, 30 September–11 November 1989.  
Reproduces *Hell Is Where You Find It* by Burroughs.
- B19. Klein Gallery. *William S. Burroughs, October 21–November 26, 1988*. Chicago: Klein Gallery, 1988.  
Postcard [8½ x 5½ in.].  
Postcard for one-man exhibition at Klein Gallery, 21 October–26 November 1988.  
Reproduces *Fluck You! Fluck You!* by Burroughs.
- B20. Rifleman Gallery. *Life-File: The Private File-Folders of William S. Burroughs*. London: Rifleman, [2008]. Postcard [7¼ x 4½ in.].  
Postcard for one-man exhibition at Rifleman Gallery, 16 December 2008–10 January 2009.
- 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.”  
 “Approximately fifty copies or less were off-printed for the use of the author at his request.” [Am Here 4]  
 Burroughs’ first appearance in print under his own name.

### 1958

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

### 1959

- C6. *Big Table*, No. 1 (Spring 1959). {M&M C6}  
 “Ten Episodes from *Naked Lunch*.”  
 Episodes 2 and 5 “reprinted from *Chicago Review*, Spring 1958,” above.
- 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.”  
 Excerpt from *Naked Lunch*.
- 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.”  
 Excerpts from *Naked Lunch*.



- C11. *Semina*, No. 4 (1959). {M&M C11}  
 “Excerpt from ‘[Have You Seen] Pantapon [*sic*] Rose[?].’”  
 Excerpt from *Naked Lunch*.  
 “. . . many copes destroyed during police raid.” [Am Here 3]

## 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.”  
 “‘Back Seat of Dreaming’ is part of my current novel.”
- 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*, No. 1 (June 1960). {M&M C18}  
 “Nothing Is True, Everything Is Permitted: Hassan Sabbah” = “Rien n’est vrai, Tout est permis: Hassan Sabbah.”  
 English and French in parallel columns.
- C16. *Kulchur*, [No. 1] (Spring 1960). {M&M C19}  
 “The Conspiracy.”  
 “. . . a section from the original manuscript of *Naked Lunch*. It was not available and does not appear in the otherwise complete edition of *Naked Lunch*, published by Olympia Press, Paris, 1959.”
- 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*”  
 • “1. Meeting of International Conference of Technological Psychiatry.”  
 • “2. The Country Clerk.”  
 • “3. Interzone.”

- 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}  
 “Fifty copies . . . have been printed in a limited numbered edition.”  
 • “Everywhere March Your Head.”  
 • “Sons of Your In.”  
 TOC: “Two Cut Ups.”  
 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.”  
 “. . . from a work in progress.”  
 In three-column layout 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 the book [*Naked Lunch*] . . .”  
 Preceded by “Uncle Bill Burroughs’ Guided Tour: *Naked Lunch*” by John Fles, “an ex-*Chicago Review* editor.”

- C34. *Two Cities*, No. 6 (Summer 1961). {M&M C28}  
 “Transitional Period.”

## 1962

- C35. *BLM: Bonniers Litterära Magasin*, No. 6 (July–August 1962).  
 • “Novia [*sic*; i.e. Nova] Express: Inledning till *The Naked Lunch*, *The Soft Machine*, *Novia* [*sic*; i.e. *Nova*] *Express*.”  
 • “Episoder ur *Novia* [*sic*; i.e. *Nova*] *Express*.”  
 Swedish translation by Lars Wilson.
- C36. *Evergreen Review*, Vol. 6, No. 22 (January–February 1962). {M&M C39}  
 Also includes “The Cannibal Feast: [Review of] *Naked Lunch* by William Burroughs” by E. S. Seldon.  
 • “Introduction to *Naked Lunch*, *The Soft Machine*, *Novia* [*sic*; i.e. *Nova*] *Express*.”  
 • “Episodes from *Novia* [*sic*; i.e. *Nova*] *Express*.”  
 ▪ “Towers Open Fire.”  
 ▪ “Twilight’s Last Gleamings.”  
 ▪ “Photo Falling—Word Falling.”  
 ▪ “Pure Song of New Before the Traveller.”
- C37. *Evergreen Review*, Vol. 6, No. 25 (July–August 1962). {M&M C44}  
 “Outskirts of the City.”  
 An excerpt from *Novia* [*sic*; i.e. *Nova*] *Express*.
- 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*; i.e. *Nova*] *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* [*sic*] *Novia* [*sic*; i.e. *Nova*] *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?”  
 An excerpt from *The Yage Letters*.

- C50. *Cleft*, Vol. 1, No. 1 (June 1963). {M&M C60}  
 “Martin’s Folly.”  
 Followed by “A Note on the Method Used in This Text.”

- C51. *Evergreen Review*, Vol. 7, No. 29 (March–April 1963). {M&M C53}  
 “Two Episodes from *Nova Express*.”
- “1. Gave Proof Through the Night—”
  - “2. The Fish Poison Con.”

- C52. *Film: Quarterly Magazine of the [British] Federation of Film Societies*, No. 37 (Autumn 1963).  
 {M&M C65}  
 “Towers Open Fire.”

- C53. *Gambit: The New [Edinburgh, Scotland] University Review* (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. *My Own Mag*, [No. 2 (December 1963)]. {M&M C93}  
 Cover: “An Odour-Fill [*sic*] Periodical.”  
 Limited to 50 copies.  
 Printed on recto only.  
 “From H. B. William S. Burroughs.”

- C56. *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* . . .”
- C57. *The Outsider*, Vol. 1, No. 3 (Spring 1963). {M&M C57}  
 “Take It to Cut City—U.S.A.”  
 TOC: “Story.”  
 “. . . a slightly different version of one [“Have You Seen Slotless City?”] that appeared in *Sidewalk* [Vol. 1, No. 2 (1960?)]  
 . . .” [above].
- C58. *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.
- C59. *The Transatlantic Review*, No. 14 (Autumn 1963). {M&M C64}  
 “The Beginning Is Also the End.”
- C60. *Il Verri*, No. 8 (June 1963). {M&M C61}  
 “Le Censura e il Romanzo.”  
 Italian translation of “Censorship” [see above].
- C61. *The Yale Literary Magazine*, Vol. 131, Nos. 3 & 4 (April 1963). {M&M C55}  
 “Call the Old Doctor Twice?”

## 1964

- C62. *Ambit*, No. 20 (1964). {M&M C92}  
 “Martin’s Mag.”  
 A three-column style layout.
- C63. *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]
- C64. *Art and Literature*, [No.] 2 (Summer 1964). {M&M C82}  
 “Who Is the Third That Walks Beside You?”
- C65. *The Burrough*, [No. 1 (1964)]. {M&M C95}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. [6], below.  
 “Afternoon Ticker Tape.”
- C66. *The Burrough*, [No. 2 (1964)]. {M&M C99}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 8], below.  
 “What in Horton Hotel Rue Vernet . . .”

- C67. *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.”
- C68. *Chicago Review*, Vol. 17, No. 1, [Whole No.] 54 (1964). {M&M C91}
- “The Boys Magazine: Gone Away. Back When.”  
Three-column-style layout.
- C69. *Cleft*, Vol. 1, No. 2 (May 1964). {M&M C74}
- “A Distant Hand Lifted.”
- C70. *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.”
- C71. *España*, No. 8752 (4 September 1964). {M&M E2}
- “Tangier Cosmopolita William Burroughs . . .” [Burroughs interviewed by staff reporter.]
- C72. *Evergreen Review*, Vol. 8, No. 32 (April–May 1964). {M&M C73}
- “They Just Fade Away.”
- C73. *Evergreen Review*, Vol. 8, No. 34 (December 1964). {M&M C89}
- “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”  
“... first delivered ... as an address before the American Psychological Symposium ...”
- C74. *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]
- C75. *Fuck You/ A Magazine of the Arts*, No. 5, Vol. 7 [*sic*] (September 1964). {M&M C80}
- “Fluck [*sic*] You Fluck [*sic*] You Fluck [*sic*] You.”
- C76. *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]
- C77. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}
- “Burning Heavens, Idiot.”
  - “Grids.”
- “Grids” includes facsimile manuscript of grid layout.

- C78. *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.
- C79. *The Moving Times*, [No. 1]. {M&M C100 and C232}
- a. A magazine edited by Burroughs, appearing as pages [3] and [4] of *My Own Mag*, [No. 5 (May 1964)], below.
  - b. 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 (1969) of *The San Francisco Earthquake* [below] and as *Kaleidoscope*, No. 17 (4 July 1969) [below].  
 “*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. 5 (1964)].”
- “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. 2 (1964)]. {M&M C98}  
 A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 7], below.  
 “Over the Last Skyscrapers a Silent Kite.”
- C81. *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*.”
- C82. *My Own Mag*, [No. 4 (March 1964)]. {M&M C94}  
 Cover: Bottom fifth burned away.  
 Limited to 100 copies.  
 “Warning Warning Warning Warning Warning Warning Warning Warning Warning.”
- C83. *My Own Mag*, [No. 5 (May 1964)].  
 Cover: “Special Tangier edition. . . . Special William Burroughs issue,” with drawing of Burroughs wearing fez.  
 [Includes *The Moving Times*, [No. 1], above.]
- C84. *My Own Mag*, [No. 6 (July 1964)].  
 Most pages cut into eight squares which are stapled at edges to backing sheet.  
 [Includes *The Burrough*, [No. 1], above.]
- C85. *My Own Mag*, [No. 7 (July 1964)]. {M&M C97}  
 Cover: hole burned into top quarter.  
 “Bring Your Problems to Lady Sutton Fix.”  
 [Includes *The Moving Times*, [No. 1], above.]
- C86. *My Own Mag*, [No. 8 (August 1964)].  
 Cover: “Festival Special.”  
 [Includes *The Burrough*, [No. 2], above.]

- C87. *My Own Mag*, [No. 9] (1 November 1964).  
Cover: "Special Post-Election Issue," with brown-green stain running down entire length and small oblong cut-out in right of lower margin..  
[Includes *The Moving Times*, [No. 3], above.]  
"Special post election [*sic*] issue."
- C88. *Rhinozeros*, No. 9 (1964). {M&M C90}  
"Brion Gysin, ein amerikanischer Maler, der in Paris lebt, hat, was er die 'Messermethode' nennt, verwendet ..."  
German translation by Anselm Hollo.  
Text of Burroughs' remarks on his literary methods, delivered at the 1962 International Writers Conference held in Edinburgh.
- C89. *Signals: Newbulletin of Signals, London*, Vol. 1, Nos. 3 & 4 (October–November 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. 3,230 (23 January 1964).  
"Sir,—It seems to me that any author/ ..." [Letter to the Editor]
- C92. *The Times Literary Supplement*, No. 3,258 (6 August 1964). {M&M C81}  
"The Literary Techniques of Lady Sutton-Smith."
- C93. *The Transatlantic Review*, No. 15 (Spring 1964). {M&M C72}  
"From 'A Distant Hand Lifted.'"

## 1965

- C94. *The Apomorphine Times*, [No. 1 (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*.]
- C95. *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" "... though the editor has stated that 'there were probably less [*sic*] than 100 issued?'" [BeatBooks 56]  
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."
- C96. *Bulletin from Nothing*, No. 1 ([1965]). {M&M C117}  
"Composite Text."
- C97. *Bulletin from Nothing*, No. 2 (1965). {M&M C123}  
"Palm Sunday Tape."  
Two-column style layout.



- C98. *C: A Journal of Poetry*, Vol. 1, No. 10 (14 February 1965). {M&M C104}  
“Fits of Nerves With a Fix.”
- C99. *Icarus*, No. 46 (May 1965). {M&M C125}  
“A Short Piece.”
- C100. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}  
“File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier.”
- C101. *Intrepid*, No. 5 (March 1965). {M&M C111}  
“Last Awning Flaps on the Pier.”  
Two-column style layout.
- C102. *Krea*, No. 6 (1965). {M&M C130}  
“The Coldspring News (op de veranda achterer zijn brederderij . . .)”  
Dutch translation by Peter H. Van Lieshout.
- C103. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}  
“Transcript of Dutch Schultz’ Last Words.”  
Reprinted from *Valentine’s Day Reading*. [M&M]
- C104. *Lines*, No. 5 (May 1965). {M&M C114}
- “Chlorhydrate d’apomorphine chabre.”  
Facsimile manuscript in two-column style layout.
  - “Rex Morgan M.D.”  
Facsimile manuscript in three- and two-column style layout, including collaged graphic and photographic material.
- C105. *Lines*, No. 6 (November 1965). {M&M C128}  
“The Last Post: Danger Ahead.”  
Facsimile manuscript in three-column style layout, including collaged photographic material.
- C106. *The Marijuana Newsletter*, No. 1 (30 January 1965). {M&M C103}  
“William Burroughs Speaks!”
- C107. *The Marijuana Newsletter*, No. 2 (15 March 1965). {M&M C110}  
“William Burroughs Answers Jim Bishop!”
- C108. *Mother*, No. 5 (Summer 1965). {M&M C120}  
“Pieces” (with Brion Gysin).  
Includes three pages of facsimile manuscripts.
- C109. *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.”

- C110. *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]
- C111. *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.]
- C112. *My Own Mag*, No. 11 (February 1965). {M&M C106 & C108}  
 First dated/numbered issue.  
 Cover: small square cut-out in middle of left margin.  
 [Includes: letter to Jeff Nuttall; letters, quotes from newsclippings; and *The Moving Times*, [No. 4], above.]
- C113. *My Own Mag*, No. 12 (May 1965). {M&M C112}  
 Cover: three triangular cut-outs, along with attached leaf from *Our Own Magazine*.  
 “The Last Words of Dutch Schultz, Found and Transcribed [*sic*] with Intersection Points Underlined.”  
 [Includes *The Apomorphine Times*, [No. 1], above.]
- C114. *My Own Mag*, No. 13 (August 1965). {M&M C122}  
 Cover: “Dutch Schultz Special.” Limited to 500 numbered copies.  
 “The Dead Star.”  
 Prints facsimile of Burroughs’ three-column layout manuscript.
- C115. *My Own Mag*, No. 14 (December 1965).  
 Cover: “Interrogation Unit,” with several small pieces of pink paper stapled to top third of left margin.  
 [Includes *The Moving Times*, [No. 6], above.]
- C116. *Now Now* [i.e., *Now*, No. 2] (1965).  
 “Boards Syndicates Governments of the earth . . .”  
 Extract from *Nova Express*.
- C117. *Now Now Now*, [i.e., *Now*, No. 3] (1965). {M&M C129}  
 “Method Text.”  
 Facsimile reproduction of three-column style layout.
- C118. *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 from Burroughs’ journals.  
 • “St. Louis Return.”  
 Includes one facsimile manuscript page from Burroughs’ journals.
- C119. *Randstad*, No. 9 (1965). {M&M C126}  
 “Beedige verklaring: Een getuigenis over een ziekte.”

- C120. *SF Horizons*, No. 2 (Winter 1965). {M&M E4}  
 “The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]
- C121. *Sigma Portfolio*, [No. 1 (1965)].  
 [Entire issue consists of *The Moving Times*, [No. 5], above.]
- C122. *The Spero*, Vol. 1, No. 1 (1965). {M&M C124}  
 “The Coldspring News.”  
 Limited to 500 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

- C123. *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]
- C124. *Books and Bookmen*, Vol. 12, No. 2 (November 1966). {M&M C156}  
 “Anti-Junk.”
- C125. *East Side Review*, Vol. 1, No. 1 (January–February 1966). {M&M C132}  
 “Fun & Games, What?”
- C126. *Esquire*, Vol. 65, No. 5, Whole No. 390 (May 1966). {M&M C143}  
 “They Do Not Always Remember.”
- C127. *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.
- C128. *Gorilla* (1966). {M&M C142}  
 “Substitute Flesh.”  
 From *The Ticket That Exploded*.
- C129. *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.
- C130. *IT: The International Times*, [No. 2] (31 October–13 November [1966]). {M&M C155}  
 “Antony Balch: ‘Towers Open Fire!’”  
 “The following commentary is by William Burroughs for the film ‘Towers Open Fire,’ in which he appears.”
- C131. *IT: The International Times*, No. 3 (14–27 November 1966). {M&M C157}  
 “The Invisible Generation.”

- C132. [IT:] *The 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]
- C133. *Intrepid*, No. 6 (1966). {M&M C146}  
 “Salt Chunk Mary.”
- C134. *Jaguar*, Vol. 2, No. 1 (January 1966). {M&M E5}  
 “William Burroughs: Prophet or Pornographer?” [Burroughs interviewed by unnamed staff reporter.]
- C135. *King* (July 1966). {M&M C148}  
 “Exterminator!”
- C136. *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.
- C137. *Klactoveedsedsteen*, No. 4 (Fall/Winter [November] 1966). {M&M C151}  
 “Tape Recorder Mutations” (with Claude Pélieu and Carl Weissner).  
 Limited to 300 copies.
- C138. *Los Angeles Free Press*, Vol. 3, No. 49 (Issue 125) (9 December 1966). {M&M C158}  
 “The Invisible Generation.”
- C139. *Mama*, No. 16 (March 1966). {M&M C133}  
 “Martins Torheit.”  
 German translation of “Martin’s Folly.”
- C140. *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 . . .”).]
- C141. *My Own Mag*, No. 15 (April 1966).  
 [Includes *The Moving Times*, [No. 7], above.]
- C142. *New Statesman*, Vol. 71, No. 1825 (4 March 1966). {M&M C134}  
 “The Death of Opium Jones.”
- C143. *New Statesman*, Vol. 71, No. 1826 (11 March 1966). {M&M C135}  
 “Literature and Drugs.”  
 A letter to the editor.

- C144. *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]
- C145. [*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]
- C146. *Residu*, No. 2 (Spring 1966). {M&M C141}  
 “Martin’s Folly.”  
 “From *Sigma*’s ‘Moving Times’ No. 1” [i.e., *Moving Times*, [No. 5], which was issued as *Sigma Portfolio*, [No. 1] (above)].
- C147. *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]
- C148. *The Transatlantic Review*, No. 21 (Summer 1966).  
 “‘Speaking Clock’ Speaking in Present Time, June 18, 1964. 12.45 p.m.”
- C149. *Venture*, Vol. 3, No. 4 (August 1966) {M&M C149}  
 “Wish I Were There.”  
 “An assembled symposium title.” [M&M]
- ## 1967
- C150. *Argosy*, Vol. 28, No. 3 (March 1967). {M&M C163}  
 “They Do Not Always Remember.”
- C151. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).  
 “*Nova Express* (1964): (Excerpts).”  
 7” flexidisc [see Section E, below].
- C152. *The City of San Francisco Oracle*, Vol. 1, No. 10 (October 1967). {M&M C176}  
 “Academy 23: A Deconditioning.”
- C153. *Evergreen Club News*, No. 2 (July 1967). {M&M C171}  
 “A Sample Section of *The Ticket That Exploded*.”
- C154. *Evergreen Review*, Vol. 11, No. 46 (April 1967). {M&M C164}  
 “Exterminator!”
- C155. *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]

- C156. *Harper's Bazaar*, No. 3069 (August 1967). {M&M C173}  
 "The Third Mind."  
 Facsimile manuscript in three-column style. [M&M]
- C157. *Harper's Magazine*, Vol. 235, No. 1406 (July 1967). {M&M C170}  
 "Kicking Drugs: A Very Personal Story."
- C158. *IT: The International Times*, No. 6 (16–29 January 1967). {M&M C162}  
 "The Invisible Generation (Cont.)."
- C159. [*IT: The*] *International Times*, [No. 12] (28 April–12 May [1967]).  
 Cover: "*it* Presents a 14-Hour Technicolor Read-In Issue."  
 "Cut me up, Brion Gysin, cut me up ..."  
 "... taken from *Minutes To Go*, a cut-up laboratory work put together by William Burroughs, Gregory Corso, Brion Gysin, and Sinclair Beiles some years ago, but still not on worldwide circulation channels."  
 Also includes an interview with Conrad Rooks and a review of his film *Chappaqua*.
- C160. [*IT:*] *The International Times*, No. 18 (31 August–13 September 1967). {M&M C172}  
 "23 Skidoo Eristic Elite."
- C161. *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]
- C162. *Last Times*, Vol. 1, No. 1 (Fall 1967). {M&M C185}  
 "Day the Records Went Up."
- C163. *London Magazine*, New Ser. Vol. 7, No. 9 (December 1967). {M&M C186}  
 "The Perfect Servant."
- C164. *Mayfair*, Vol. 2, No. 10 (October 1967). {M&M C178 & E9}
  - [Untitled Interview.]
  - "The Future of Sex and Drugs." (The Burroughs Academy Bulletin 1)
- C165. *Mayfair*, Vol. 2, No. 11 [November 1967]. {M&M C179}  
 "The Engram Theory." (The Burroughs Academy Bulletin 2)  
 TOC: "With This Tape-Recorder, Any Criminal Could be Dictator Tomorrow."
- C166. *Mayfair*, Vol. 2, No. 12 [December 1967]. {M&M C180}  
 "Where's Our Killer Whistle?" (The Burroughs Academy Bulletin 3)  
 TOC: "How to Kill a Man With a Whistle."
- C167. *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."

- C168. *Planeta Fresco*, No. 1 (12 December 1967). {M&M C184}  
 “Accademia 23: Un decondizionamento.”  
 Italian translation by Giulio Saponaro of “Academy 23: A Deconditioning.”
- C169. *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.”
- C170. *The Rat: Subterranean News* (13 December 1967–2 January 1968).  
 “On Scientific Suppression.”
- C171. *Renaissance*, No. 1 (May-June 1967). {M&M C166}  
 “Old Fashioned Books.”  
 Distributed as a supplement to *Open City*, No. 52.
- C172. *The San Francisco Earthquake*, Vol. 1, No. 1 (Fall 1967). {M&M C175}  
 “Word Authority More Habit Forming Than Heroin.”
- C173. *The Transatlantic Review*, No. 25 (Summer 1967). {M&M C167}  
 “23 Skidoo.”
- C174. *The Village Voice*, Vol. 12, No. 38 (6 July 1967). {M&M C169}  
 “Academy 23: A Deconditioning.”
- C175. *Weekend Telegraph* [Color Magazine], No. 132 (14 April 1967). {M&M C165}  
 “The ‘Priest’ They Called Him.”  
 A section of *The Daily Telegraph*, No. 34825.

## 1968

- C176. *Ambit*, No. 37 (1968). {M&M C199}  
 “Johnny 23.”
- C177. *Asylum*, No. 3 (January 1968). {M&M C188}  
 “Un Poeme Moderne.”
- C178. *Baltimore Free Press*, Vol. 1, No. 5 [November 1968?].  
 “William S. Burroughs: Right On. Right On: William S. Burroughs.”  
 Interview reprinted from *Rat* [see below].
- C179. *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.
- C180. *Esquire*, Vol. 70, No. 2, Whole No. 417 (August 1968).  
 “Wind Die. You Die. We Die.”
- C181. *Esquire*, Vol. 70, No. 5, Whole No. 420 (November 1968). {M&M C214}  
 “The Coming of the Purple Better One.”

- C182. *Evergreen Review*, Vol. 12, No. 52 (March 1968). {M&M C191}  
 “Johnny 23.”
- C183. *Evergreen Review*, Vol. 12, No. 60 (November 1968). {M&M C215}  
 “Day the Records Went Up.”
- C184. *Georgia Straight*, Vol. 2, No. 24 (9–22 [i.e., 15] August 1968). {M&M C203}  
 “Parenthetically 7 Hertz.”
- C185. *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.
- C186. *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.
- C187. *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]
- C188. *Glebe*, Vol. 1, No. 2 (1968).  
 “The Literary Techniques of Lady Sutton-Smith.”
- C189. *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.
- C190. *Love Underground Press*, Vol. 1, No. 11 (1 November 1968). {M&M E18}  
 “William Burroughs Interview.”  
 Reprint of “William Burroughs Interview [Part 1],” below.
- C191. *Love Underground Press*, Vol. 1, No. 12 (15 November 1968). {M&M E19}  
 “William Burroughs Interview.”  
 Reprint of “William Burroughs Interview [Part 1],” below.
- C192. *Mayfair*, Vol. 3, No. 1 (January 1968). {M&M C187}  
 “Scientology Revisited.” (The Burroughs Academy Bulletin 4)  
 TOC: “Why I Was Converted.”
- C193. *Mayfair*, Vol. 3, No. 2 (February 1968). {M&M C189}  
 “The Last Broadcast.” (The Burroughs Academy Bulletin 5)
- C194. *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)
- C195. *Mayfair*, Vol. 3, No. 4 [April 1968]. {M&M C193}  
 “The Fire Breaks Out.” (The Burroughs Academy Bulletin 7)



- C196. *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)  
 TOC: “The Death Cell for Motorists.”
- C197. *Mayfair*, Vol. 3, No. 6 [June 1968]. {M&M C198}  
 “Switch On and Be Your Own Hero.” (The Burroughs Academy Bulletin 9)  
 TOC: “How to be Humphrey Bogart.”
- C198. *Mayfair*, Vol. 3, No. 7 (July 1968). {M&M C200}  
 “The Academy’s Ultimate Offer—Immunity to Death.”  
 (The Burroughs Academy Bulletin 10)
- C199. *Mayfair*, Vol. 3, No. 8 (August 1968). {M&M C201}  
 “Do You Remember Tomorrow?” (The Burroughs Academy Bulletin 11)
- C200. *Mayfair*, Vol. 3, No. 9 [September 1968]. {M&M C204}  
 “Oh God, Get Me Out of This!” (The Burroughs Academy Bulletin 12)  
 TOC: “God, Get Me Out of This!”
- C201. *Mayfair*, Vol. 3, No. 10 (October 1968). {M&M C211}  
 “Wind Die You Die We Die” (The Burroughs Academy Bulletin 13)
- C202. *Mayfair*, Vol. 3, No. 12 [December 1968]. {M&M C219}  
 “Man, You Voted for a Goddam [*sic*] Ape.” (The Burroughs Academy Bulletin 14)  
 TOC: “Man, You Elected an Ape.”
- C203. *New York Free Press*, Vol. 1, No. 35 (5–12 September 1968). {M&M C208}  
 [Untitled reprint of “Writer’s Report” from *Rat*, Vol. 1, No. 16, below.]
- C204. *Orpheus Magazine*, Vol. 1, No. 3 [1968?]. {M&M C192}  
 “Academy Twenty Three: A Deconditioning.”  
 TOC: “Academy 23: A Deconditioning.”
- C205. *Planeta Fresco*, No. 2/3 (1968). {M&M C195}  
 “23 skidoo elite eristica.”  
 Italian translation by Giulio Saponaro of “23 Skidoo Eristic Elite.”
- C206. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 16 (6–19 September 1968). {M&M C207}  
 “Writer’s Report.”  
 Dated August 27, 1968.
- C207. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 18 (4–17 October 1968). {M&M E12}  
 “William Burroughs Interview [Part 1]” (by Jeff Shero).
- C208. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 19 (18–31 October 1968). {M&M E13}  
 “William Burroughs Interview [Part 2]” (by Jeff Shero).

- C209. [*The Rat*: [*Subterranean News*], 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).
- C210. *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.”
- C211. *The San Francisco Earthquake*, Vol. 1, No. 2 (Winter 1968). {M&M C217 & C218}  
 • “Salt Chunk Mary.”  
 • “Last Awning Flaps on the Pier.”
- C212. *The San Francisco Earthquake*, Vol. 1, No. 4 (Summer/Fall 1968). {M&M C209}  
 “The Coldspring News . . . (William Burroughs, Editor) . . . On the Back Porch of His Farm.”
- C213. *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.
- C214. *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.
- C215. *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.
- C216. *SF*, [No.] 12 (1968).  
 “They Do Not Always Remember.”
- C217. *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.
- C218. *Světová Literatura*, Vol. 13, No. 4 (13 April 1968). {M&M C213}  
 “Smrt Opiového Jonese.”  
 Czech translation of “The Death of Opium Jones.”
- C219. *Sydsvenska Dagbladet Snällposten*, No. 1848 (26 March 1968). {M&M E11}  
 “Västerlanders Framtid.” [Burroughs interviewed by Knut Lagrup.]
- C220. *Vibra, Fri Norsk Presse*, No. 1 (1968). {M&M C197}  
 “Flesket son Eksploderte.”  
 Norwegian translation of extract from *The Ticket That Exploded*.

C221. *The Village Voice*, Vol. 13, No. 48 (12 September 1968). {M&M C210}  
 “Astronaut’s Return.”

C222. *Warren-Forest-Sun*, Vol. 7, No. 4 (19 April 1968). {M&M C194}  
 “Academy 23: A Deconditioning.”

## 1969

C223. *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.”

C224. *The Atlantic Monthly*, Vol. 223, No. 6 (June 1969). {M&M C228}  
 “The Last Words of Dutch Schultz.”

C225. *Best & Company*, [No. 1] (1969). {M&M C246}  
 • “Abstract.”  
 • “Une Poeme Moderne.”

C226. *Dock of the Bay*, Vol. 1, No. 5 (2 September 1969).  
 “Mind Parasites!”

C227. *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).

C228. *Fruit Cup*, No. 0 (1969). {M&M C243 & C244}  
 • “Abstract.”  
 • “Post Script [*sic*] to ‘The Invisible Generation.’”

C229. *Gaudie*, Ser. II, Vol. 6, No. 20 (30 April 1969). {M&M E28}  
 “William Burroughs interviewed by Driss Drissi.”

C230. *Georgia Straight*, Vol. 3, No. 73 (3–10 September 1969). {M&M 242}  
 “Mind Parasites!”  
 A review of *The Mind Parasites* by Colin Wilson.

C231. *Guardian* (London), Vol. 21, No. 39 (5 July 1969). {M&M E25}  
 “In Search of the Connection.” [Burroughs interviewed by Nina Sutton.]

- C232. *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.”  
Single-column style layout.
  - “Salt Chunk Mary.”
  - “Abstract.”
  - “Roosevelt After Inauguration.”
  - “Valentine’s Day Reading: Transcript of Dutch Schultz’s Last Words.”
  - “The Coldspring News . . . (William Burroughs, Editor) . . . On the Back Porch of His Farm.”
  - “[Letter to Allen Ginsberg dated] March 23, 1969.”
  - “On the E Meter.”
- C233. *IT*: [*The International Times*], No. 57 (23 May–5 June 1969). {M&M E24}  
 “Tactics of Deconditioning: William Burroughs Speaks.” [Burroughs interviewed by Felix Scorpio.]
- C234. *Kaleidoscope*, No. 17 (4 July 1969).  
 [Includes reprint of *The Moving Times*, [No. 1], above.]
- C235. *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.”
- C236. *Lip*, No. 1 (Fall 1969). {M&M C251}  
  - “Abstract.”
  - “Abstract.”
 TOC: “Two Abstracts.”
- C237. *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.”
- C238. *Mayfair*, Vol. 4, No. 2 (February 1969). {M&M C222}  
 “Infiltration.” (The Burroughs Academy Bulletin 16)
- C239. *Mayfair*, Vol. 4, No. 4 [April 1969]. {M&M C223}  
 “The Brain Grinders.” (The Burroughs Academy Bulletin 17)  
 TOC: “An Ancient Secret Rules You.”
- C240. *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.”
- C241. *Mayfair*, Vol. 4, No. 6 [June 1969]. {M&M C226}  
 “The Final Crusade of the Veteran Warriors.” (The Burroughs Academy Bulletin 19)  
 TOC: “This Was Their Final Hour”

- C242. *Mayfair*, Vol. 4, No. 8 [October 1969]. {M&M C234}  
 “The Voracious Aliens.” (The Burroughs Academy Bulletin 20)  
 TOC: “The Horror Inside You.”
- C243. *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)  
 TOC: “Mix It with the Maxi.”
- C244. *Mikrokosmos*, No. 14 (1969). {M&M C238}  
 “Abstract.”
- C245. *NOLA Express*, No. 42 (7–20 November 1969). {M&M C253}  
 “Abstract.”
- C246. *Le Nouvel Observateur*, No. 260 (3–9 November 1969). {M&M C252}  
 “Épitaphe pour un Beatnik.”  
 An obituary of Jack Kerouac. [M&M]
- C247. *Plexus*, No. 28 (October 1969). {M&M E26}  
 “Entretiens avec William Burroughs” (by Nina Sutton).
- C248. *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]
- C249. [*The 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.
- C250. [*The Rat: [Subterranean News]*, Vol. 2, No. 14 (9–23 July 1969). {M&M C233}  
 “*The Farm* by Clarence Cooper.”  
 A “review” of the novel.
- C251. [*The Rat: [Subterranean News]*, Vol. 2, No. 16 (12–26 August 1969). {M&M 236}  
 “Burroughs on *Bloodworld*.”  
 A review of the novel by Lawrence M. Jennifer.
- C252. [*The Rat: [Subterranean News]*, Vol. 2, No. 18 (10–23 September 1969). {M&M 239}  
 “Disconnect Notice.”
- C253. [*The Rat: [Subterranean News]*, [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.”
- C254. [*The Rat: [Subterranean News]*, [Vol. 2, No. 23 (3–24 December 1969)]. {M&M C254}  
 “Burroughs’ Last Word on Lomitol.”  
 Letter to the Editor.

- C255. [*The Rat: Subterranean News*, Vol. 2, No. 24 (25 December [1969]–7 January 1970). {M&M C255}  
“Uncle Bill Burroughs (alias Technical Tilly) on Scientology.”
- C256. *The San Francisco Earthquake*, [Vol. 1], No. 5 (1969).  
[Includes reprint of *The Moving Times*, [No. 1], above.]
- C257. *Swakal*, No. 79 (July–September 1969?).  
“The Cut Up Method of Brion Gysin.”
- C258. *The Umi (The Sea)*, Vol. 1, No. 1 (1969).  
[Untitled answer to questionnaire.]
- C259. *The Village Voice*, Vol. 14, No. 43 (8 August 1969). {M&M C235}  
“The Process.”  
A review of the novel by Brion Gysin.
- C260. *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

- C261. *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.
- C262. *Contact*, [No. 1] (July 1970). {M&M C280}  
“MOB.”  
Edited by William Burroughs and Alexander Trocchi.  
“This original MOB statement provides the editorial for the first of a regular CONTACT feature.”
- C263. *Corpus*, Vol. 1, No. 5 (18 February 1970). {M&M C271}  
“Postscript—The Invisible Generation.”
- C264. *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.”
- C265. *Crawdaddy*, Vol. 4, No. 10 (6 July 1970). {M&M C283}  
“Cut Ups as Underground Weapons.”
- C266. *Crawdaddy*, Vol. 5, No. 1 (22 November 1970). {M&M C298}  
“The Unspeakable Mr. Hart (Part One).”

- C267. *Cyclops*, No. 1 (July 1970). {M&M C281}  
 “The Unspeakable Mr. Hart [Part One].”
- C268. *Cyclops*, No. 2 (August 1970). {M&M C290}  
 “The Unspeakable Mr. Hart [Part Two].”
- C269. *Cyclops*, No. 3 (September 1970). {M&M C294}  
 “The Unspeakable Mr. Hart [Part Three].”
- C270. *Cyclops*, No. 4 (October 1970). {M&M C295}  
 “The Unspeakable Mr. Hart [Part Four].”
- C271. *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.”
- C272. *The East Village Other*, Vol. 5, No. 36 (4 August 1970).  
 “Storming the Reality Studios.”
- C273. *Friends*, No. 5 (14 April 1970). {M&M C274}  
 “W. S. Burroughs, alias Inspector J. Lee of the Nova Police.” [Burroughs interviewed by mail.]
- C274. *Friends*, No. 9 (10 July 1970). {M&M C287}  
 “Storm the Reality Studios.”
- C275. *Georgia Straight*, Vol. 4, No. 91 (7–14 January 1970). {M&M C265}  
 “Woodstock.”
- C276. *The Guardian* (London) (23 April 1970). {M&M C275}  
 “Sensible Job.”
- C277. *Hotchal*, No. 39 [?] (April 1970). {M&M C273}  
 “Akademie 23—eine Entwöhnung.”  
 German translation of “Academy 23: A Deconditioning.” [M&M]
- C278. *IT*: [*The International Times*], No. 74 (27 February–13 March 1970). {M&M C269}  
 “Mind Control.”
- C279. *IT*: [*The International Times*], 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.”
- C280. *IT*: [*The International Times*], No. 83 (17 July–July 1970). {M&M C288}  
 “Scrambles.”

- C281. *Los Angeles Free Press*, Vol. 7, No. 10 (Issue 294) (6–12 March 1970). {M&M C272}  
 “Burroughs on Scientology.”  
 Cover title: “Naked Scientology.”
- C282. *Los Angeles Free Press*, Vol. 7, No. 26 (Issue 310) (26 June–2 July 1970). {M&M C278}  
 “Cut Ups as Underground Weapons.”
- C283. *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.
- C284. *Mayfair*, Vol. 5, No. 1 (March 1970).  
 “I, William Burroughs, Challenge You, L. Ron Hubbard.”  
 TOC: “Why is Scientology Secret?”
- C285. *Mayfair*, Vol. 5, No. 2 (April 1970). {M&M C267}  
 “The Transplant Apocalypse.”
- C286. *Mayfair*, Vol. 5, No. 3 [May 1970] {M&M C270}  
 “Without Your Name, Who Are You?”  
 TOC: “The Incredible Power of Words.”  
 Includes “Burroughs vs. Hubbard: The Scientologists Reply” by David Gaiman.
- C287. *Mayfair*, Vol. 5, No. 6 [June 1970]. {M&M C276}  
 “. . . And a Final Word from William Burroughs.”  
 A response to “World Exclusive” by L. Ron Hubbard, which is itself a response to Burroughs’ previous writings in *Mayfair* on Scientology.
- C288. *Mayfair*, Vol. 5, No. 7 (September 1970). {M&M C279}  
 “D.E., My Super-Efficiency System.”  
 TOC: “How To Be Super-Efficient.”
- C289. *Mayfair*, Vol. 5, No. 12 [December 1970]. {M&M C299}  
 “Twilight’s Last Gleamings.”  
 “A hitherto unpublished film scenario.”
- C290. *NOLA Express*, No. 62 (21 August–3 September 1970). {M&M C291}  
 “Storm the Reality Studios.”
- C291. *Notes from Underground*, No. 3 ([1970?]). {M&M C293}  
 “After the Inauguration.”  
 “. . . originally called ‘Roosevelt After Inauguration’ . . . we took the liberty of substituting ‘The President’ for Burroughs’ original ‘Roosevelt’ and altering the names of the more prominent Roosevelt Era figures . . .”
- C292. *Pardon*, Vol. 99, No. 2 (February 1970). {M&M E32}  
 “Zwischen Marx und Haschish.”
- C293. *Playboy*, Vol. 17, No. 2 (February 1970). {M&M C266}  
 “Playboy Panel: The Drug Revolution.”



- C294. [*The Rat*: [*Subterranean News*], Vol. 2 (February 1970). {M&M C268}  
 “Mind Control.”
- C295. *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*.”
- C296. *Sigma Portfolio*, No. 37 (1970). {M&M C284}  
 “M.O.B.”

## 1971

- C297. *Antaeus*, No. 2 (Spring 1971). {M&M C304}  
 “Pages from Chaos.”
- C298. *East Village Other* (1971). {M&M C313}  
 “Who Is the Third That Walks Beside You?”
- C299. *Evergreen Review*, Vol. 15, No. 94 (December 1971). {M&M C321}  
 “The Dead Child.”  
 “A selection from the new work, *The Wild Boys . . .*”
- C300. *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.”
- C301. *Gummibaum* (1971). {M&M C312}  
 “Windhand in die Tür verklemmt.”  
 German translation of “Wind Hand Caught in the Door.” [M&M]
- C302. *Ink*, No. 19 (5 October 1971). {M&M C318}  
 “The Writer.”
- C303. *The Marijuana Review*, Vol. 1, No. 6 (January–June 1971). {M&M C300}  
 “Carrion Road.”
- C304. *New Society*, No. 454 (10 June 1971). {M&M C310}  
 “A Nice Run Thing.”  
 A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.
- C305. *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]
- C306. *Organ* (July 1971). {M&M C315}  
 “Who Is the Third that Walks Beside You?”

- C307. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}  
 “William Burroughs, Mind Engineer: *Penthouse* Interview” (by Graham Masterson and Andrew Rossabi).
- C308. *Renaissance*, No. 8, Supplement [1971?]. {M&M C314}  
 “Incorporating *Notes [from Underground]* #4.”  
 “Who Is the Third That Walks Beside You?”
- C309. *Suck*, No. 5 (Summer 1971). {M&M C316}  
 “The Penny Arcade Peep Show/The Wild Boys Smile.”  
 Extract from *The Wild Boys*. [M&M]
- C310. *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].
- C311. *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]
- C312. *UFO*, No. 2 (October 1971). {M&M C317}  
 “Blutiger Mittwoch.”
- C313. *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]
- C314. *Virginity*, No. 14/25 (June–July 1971). {M&M C311}  
 “Befreit euch, Gefangene.”  
 A 14-line extract from the German translation of *Nova Express*. [M&M]
- C315. *Whole Earth Catalog, Supplement* [No. 10] (March 1971). {M&M C303}  
 “Prisoners, Come Out.”  
 “The Last Supplement to the *Whole Earth Catalog*.”
- C316. *Zoom*, No. 1 (May 1971). {M&M C305}  
 “Top Secret M.O.B.”  
 German translation of “M.O.B.” [M&M]

## 1972

- C317. *Adventures in Poetry*, No. 9 (Spring 1972). {M&M C327}  
 “Distant Heels.”

- C318. *Antaeus*, No. 6 (Summer 1972). {M&M C334}  
“Electricals.”
- C319. *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.
- C320. *Bastard Angel*, No. 1 (Spring 1972). {M&M C329}  
“Do Not Disturb the Mongrels.”
- C321. *Big Table*, No. 8 (October 1972). {M&M C340}  
“Ich muss sterben, Miester?”  
German translation of “I am Dying, Meester?” [M&M]
- C322. *Contrasts* (Summer 1972). {M&M C335}  
“La Chute de l’Art une Poème Moderne.”
- C323. *Fervent Valley*, No. 2 (Summer 1972). {M&M C338}  
“Soldier’s Pay.”
- C324. *Freudz*, No. 31 (14 July [1972]). {M&M E39}  
“Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).
- C325. *Ginger Snaps*, [No. 1] (March 1972). {M&M C324}  
“Abstract.”  
“... previously published in *Best & Co.* [*sic*] anthology ed. ...” [see above].  
Limited to 300 copies.
- C326. *Hard*, No. 1 (Summer 1972). {M&M C333}  
“Lie, Lie, Lie.”
- C327. *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]
- C328. *The Image*, No. 7 (1972).  
“DC 49.”  
Includes facsimile reproductions of several pages from Burroughs’ journals.
- C329. *The Iowa Review*, Vol. 3, No. 2 (Spring 1972).  
“The End.”
- C330. *OU*, No. 40–41 (March 1972). {M&M C325}  
“Valentine [*sic*, i.e. Valentine’s] Day Reading.”  
“Item is present as approximately 9¾ minutes of Side A of a 10-inch . . . phono-disc [see Section E, below].” [M&M]
- C331. *Out of Sight*, No. 44 (14 February 1972). {M&M C323}  
“Abstract.”

- C332. *Parvis à l'Echo des Cils* (8 June 1972). {M&M C330}  
 [Three pages from Burroughs' St. Louis Journal]  
 Three full-page reproductions of collaged manuscript pages.
- C333. *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).
- C334. *Pot*, No. 7, No. 1 [*sic*] (July 1972). {M&M C331}  
 [Untitled.]
- C335. *Rolling Stone*, No. 108 (11 May 1972). {M&M E36}  
 "William Burroughs: *Rolling Stone* Interview" (by Robert Palmer).
- C336. *Rolling Stone*, No. 120 (26 October 1972). {M&M C341}  
 "Inside Scientology by Robert Kaufman." [A book review by Burroughs]
- C337. *Rolling Stone* (London), No. 121 (9 November 1972). {M&M C342}  
 "Inside Scientology by Robert Kaufman." [A book review by Burroughs]
- C338. *Shantih International Writings*, Vol. 2, No. 2 (Summer 1972). {M&M C332}  
 "Tickertape."
- C339. *Sixpack*, No. 2 (August 1972). {M&M C337}  
 "Ali's Smile."
- C340. *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

- C341. [*Adventures in Poetry*, No. 10 (1973)]. {M&M C355}  
 "Fits of Nerves with a Fix."
- C342. *Antaus*, No. 8 (Winter 1973). {M&M C343}  
 "Your Name My Face."
- C343. *AQ*, No. 14 ([Autumn?] 1973). {M&M C350–C352}  
 • "Die Stadt der Mutanten."  
 German translation by Carl Weissner.  
 • "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."
- C344. *GUM's Moving Review* (December 1973). {M&M C354}  
 "M.O.B."

- C345. *Harper's Magazine*, Vol. 247, No. 1482 (November 1973). {M&M C353}  
 “Playback from Eden to Watergate.”
- C346. *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]
- C347. *OU*, No. 42–44 (10 October 1973).  
 “Reading.”  
 From “Valentine’s Day Reading.”  
 Item is present as approximately 8½ minutes of Side A of 10” LP [see Section E, below].
- C348. *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.”
- C349. *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.
- C350. *Second Aeon*, No. 16/17 [1973]. {M&M C345}  
 “My Legs Señor.”
- C351. *Sixpack*, No. 6 (Winter 1973/74). {M&M C357}  
 “Pershing Avenue St Louis Missouri in the 1920s . . .”  
 TOC: “Story”
- C352. *Soft Need*, No. 8 (September 1973). {M&M C349}  
 “Kerouac.”  
 First English-language version of . . . “Epitaphe pour un Beatnik” published in *Le Nouvel Observateur* [see above].
- C353. *Via/Structure Implicit and Explicit*, No. 2 (1973). {M&M C356}  
 “Abstract.”

## 1974

- C354. *The Anchor*, Vol. 66, No. 21 (19 April 1974).  
 “Spectre in a Black Fedbra [*sic*; i.e. Fedora]: An Interview with William S. Burroughs” (by George McFadden and Robert Mayoh).
- C355. *Bastard Angel*, No. 3 (Fall 1974).  
 “Cut Throat Trout.”
- C356. *Changes*, No. 90 (November 1974).  
 “The Fully-Clothed Lunch and Other Meals . . .” [Burroughs interviewed by James Grauerholz]
- C357. *Doris*, No. 4 (August 1974).  
 “Letter Out of Nowhere.”  
 “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 and Over)* by A.B. Harris . . .”

- C358. *The Expatriate Review*, No. 4 (Winter/Spring 1973–1974).  
“Cold Lost Marbles.”
- C359. *Gay Sunshine*, No. 21 (Spring 1974).  
“William Burroughs: An Interview” (by Laurence Collinson and Roger Baker).
- C360. *The Michigan Quarterly Review*, Vol. 13, No. 1 (Winter 1974).  
“An Evening With William Burroughs.” [Interview by Richard Goodman Jr.]
- C361. *National Lampoon*, Vol. 1, No. 47 (February 1974).  
“Strange Sex We Have Known.” [with Terry Southern]
- C362. *The Project Poetry Newsletter*, No. 18 (1 October 1974).  
“A Man of Letters . . .”
- C363. *Rolling Stone*, No. 155 (28 February 1974).  
“Beat Godfather Meets Glitter Mainman.” [Burroughs interviews David Bowie.]
- C364. *The Story So Far*, No. 3 (1974).  
“The Health Officer.”

## 1975

- C365. *Antaeus*, No. 19 (Autumn, 1975).  
[Contribution to] “Neglected Books of the Twentieth Century, Part Two.”
- C366. *Arcade: The Comics Review*, Vol. 1, No. 4 (Winter 1975).  
“Fun City in Ba’Dan.”  
Illustrated by S. Clay Wilson.
- C367. *Bananas*, No. 1 (January/February 1975).  
“Eras Are Written Into Existence.”  
Notes of conversations between Burroughs and Barry Miles, taken from Miles’ journals of 1972.
- C368. *Bananas*, No. 2.  
“A Man of Letters . . .”
- C369. *Crawdaddy* (June 1975).  
“Rock Magic.” [Burroughs interviews Led Zeppelin’s Jimmy Page.]
- C370. *Crawdaddy* (August 1975).  
“[Column]: Time of the Assassins.”
- C371. *Crawdaddy* (September 1975).  
“[Column]: Time of the Assassins.”
- C372. *Crawdaddy* (October 1975).  
“[Column]: Time of the Assassins.”

- C373. *Crawdaddy* (November 1975).  
“[Column]: Time of the Assassins.”
- C374. *Crawdaddy* (December 1975).  
“[Column]: Time of the Assassins.”
- C375. *Gasolin* 23, No. 7 (1975).  
“Sonntag, 17. August 1975.”
- C376. *Mikrokosmos*, No. 20 (1975).  
“Abstract.”  
Reprint from *Mikrokosmos*, No. 14 (1969) [see above].
- C377. *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]
- C378. *Reader*, Vol. 4, No. 24 (21 March 1975).  
“The Beats Go On . . . and On . . . And On . . .” [Burroughs and Allen Ginsberg interviewed by David Moberg]

## 1976

- C379. *Andy Warhol's Interview*, Vol. 6, No. 5 (May 1976).  
“William Burroughs.” [Interviewed by Paul Getty III.]
- C380. *Crawdaddy* (January 1976).  
“[Column]: Time of the Assassins.”
- C381. *Crawdaddy* (February 1976).  
“[Column]: Time of the Assassins.”
- C382. *Crawdaddy* (March 1976).  
“[Column]: Time of the Assassins.”
- C383. *Crawdaddy* (April 1976).  
“[Column]: Time of the Assassins.”
- C384. *Crawdaddy* (May 1976).  
“[Column]: Time of the Assassins.”
- C385. *Crawdaddy* (June 1976).  
“[Column]: Time of the Assassins.”
- C386. *Crawdaddy* (July 1976).  
“Edible Corpses, Killers Drugs, and the Psychic CIA.”

- C387. *Crawdaddy* (August 1976).  
“[Column]: Time of the Assassins.”
- C388. *Crawdaddy* (September 1976).  
“[Column]: Time of the Assassins.”
- C389. *Crawdaddy* (October 1976).  
“[Column]: Time of the Assassins.”  
“This essay is excerpted from the book *The Retreat Diaries* ...”
- C390. *Crawdaddy* (November 1976).  
“[Column]: Time of the Assassins.”
- C391. *Crawdaddy* (December 1976).  
“[Column]: Time of the Assassins.”
- C392. *Kontexts*, No. 8 (Spring 1976).
  - “William S. Burroughs: A Portrait, A Videotape.” [Extracts of an interview with Burroughs by Gerald Minkoff.]
  - “From *The Third Mind*.”  
Two full-page reproductions of collaged manuscript pages.
  - “Burroughs on Language.”
- C393. *Lightworks* (December 1976).  
“From Here to Eternity,” plus an interview with Burroughs.
- C394. *Loka: A Journal from Naropa Institute*, No. 2 (1976).
  - “Lokations [*sic*] & Tales: Walk Around Boulder.”
  - “A Lecture.”
  - “Poet’s Colloquium” [With Burroughs; Allen Ginsberg; W.S. Merwyn; Chögyam Trungpa, Rinpoche; Anne Waldman; Philip Whalen; and Rick Fields, David Rome, and Joshua Zim]
- C395. *Roof*, [No. 1] (Summer 1976).
  - “A Cut-Up from W. S. Burroughs Jr.’s Column in the September 1976 *Crawdaddy*.”
  - “Do-Rights.”
- C396. *Rush*, Vol. 1, No. 1 (October 1976).  
“Cobble Stone Gardens.”
- C397. *Rush: The Magazine of High Entertainment*, Vol. 1, No. 3 (December 1976).  
“Ah Pook Is Here.” [with Malcolm McNeil]  
Includes “... 12 pages from an unpublished 130 page image-novel by William S. Burroughs and Malcom McNeil. It was conceived in 1970 as an attempt to extend the possibilities of sequential imagery, in book form, at present only utilised [*sic*] by conventional comic strips.”
- C398. *Soft Need*, No. 9 (Spring 1976).  
“William Burroughs on the Painting of Brion Gysin.”



- C399. *Tel Quel*, No. 66 (Spring 1976).  
 “[Excerpt from] *Cities of the Red Night*.”  
 French translation by Philippe Mikriammos.
- C400. *The World*, No. 30 (July 1976).  
 “Naked Corrections.”  
 “William Burroughs’ corrections for John Tytell’s *Naked Angels*, December 1975.”

## 1977

- C401. *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.]
- C402. *Bombay Gin*, No. 4 (Summer/Fall 1977).  
 “Friday, Mary Celeste 17, 1970.”
- C403. *Christopher Street*, Vol. 1, No. 9 (March 1977).  
 “William S. Burroughs’s *Junky*.”  
 “... an excerpt from *Junky*, to be published in the spring by Penguin Books.”
- C404. *Club* (October 1977).  
 “The Health Officer.”
- C405. *The CoEvolution Quarterly*, No. 13 (20 March 1977).  
 “Obeying Chögyam Trungpa.”
- C406. *The CoEvolution Quarterly*, No. 16 (21 December 1977).  
 “From *The Third Mind*.”
- C407. *Crawdaddy* (January 1977).  
 “[Column]: Time of the Assassins.”
- C408. *Crawdaddy* (February 1977).  
 “[Column]: Time of the Assassins.”
- C409. *Crawdaddy* (March 1977).  
 “[Column]: Time of the Assassins.”
- C410. *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 . . . ”
- C411. *Crawdaddy* (May 1977).  
 “[Column]: Time of the Assassins.”

- C412. *Crawdaddy* (June 1977).  
“[Column]: Time of the Assassins.”
- C413. *Crawdaddy* (July 1977).  
“[Column]: Time of the Assassins.”
- C414. *Crawdaddy* (August 1977).  
“[Column]: Time of the Assassins.”
- C415. *Crawdaddy* (September 1977).  
“[Column]: Time of the Assassins.”
- C416. *Crawdaddy* (October 1977).  
“[Column]: Time of the Assassins.”
- C417. *Crawdaddy* (November 1977).  
“[Column]: Time of the Assassins.”
- C418. *High Times*, No. 28 (December 1977).  
“M.O.B.—My Own Business.”
- C419. *In Touch: The Magazine for a Different Point of View*, No. 27 (January–February 1977).  
“California Men.”
- C420. *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.”
- C421. *National Screw* (April 1977).  
“First Meetings: One Dozen Memories from the Files of William Burroughs” (as told to Victor Bockris).
- C422. *National Screw*, Vol. 1, No. 7 (June 1977).  
“Los Niños Locos.”
- C423. *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*.”
- C424. *New Times*, Vol. 9, No. 10 (11 November 1977).  
“Heroin Maintenance: Methadone Kills You Faster Than Junk.”
- C425. *Oui*, Vol. 6, No. 10 (October 1977).  
“My Life in Orgone Boxes.”
- C426. *The Paris Review*, Vol. 18, No. 69 (Spring 1977).  
“The Valley.”

C427. *The Poetry Mailing List*, Vol. 3, No. 3 (January 1977).  
 “Quien es?”

C428. *Quest*, Vol. 1, No. 3 (July/August 1977).  
 “How to Quit Smoking”  
 A review of *How to Stop Smoking* by Herbert Brean.

C429. *Shell*, No. 2/3 (Spring/Summer 1977).  
 “Afterbirth of Dream Now.”  
 Includes facsimile manuscript of grid layout.

C430. *The Transatlantic Review*, No. 60 (June 1977).  
 “To Talk for Joe.”

C431. *Traveller's Digest*, Vol. 1, No. 2 (Winter 1977).  
 “Letter to Kerouac.”

## 1978

C432. *The Blue Ridge Review*, Vol. 1, No. 3 (Fall 1978).  
 “It Is Possible—World War II.”  
 “... an outtake from his recently completed long novel, *Cities of the Red Night*.”

C433. *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.)”

C434. *Bombay Gin*, No. 6 (Summer 1978–Spring 1979).  
 “Fear and the Monkey.”

C435. *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.

C436. *Pearl*, No. 6 (Fall–Winter 1978).  
 “Fear and the Monkey.”  
 “... this is a Oui-Ja [sic] board poem ...”

C437. *Playgirl*, Vol. 5, No. 10 (March 1978).  
 “Women: A Biological Mistake?”

C438. *Roof*, [No.] 5 (1978).  
 “815 Circle Drive.”  
 “For John D.C.”

- C439. *Search and Destroy*, No. 10 (1978).  
 “Call Me . . . Burroughs.” [Burroughs interviewed by Ray Rumor.]  
 Reprinted 1988.
- C440. *Semiotext(e)*, Vol. 3, No. 2 (1978).  
 “The Limits of Control.”
- C441. *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.
- C442. *Street Magazine*, Vol. 2, No. 4 (Issue 8) (1978).  
 Includes “Riding the Energy Train With William Burroughs” by Lem Coley.  
 “William Burroughs & Allen DeLoach Conversation.”  
 “. . . excerpt from a conversation . . . taped by Allen DeLoach at the New York City loft of William Burroughs, mid February of 1974.”

## 1979

- C443. *Bananas*, No. 17 (Autumn 1979).  
 “*Ab Pook Is Here*: Excerpt.”
- C444. *Departures*, Vol. 1, No. 1 (1979).  
 “Interview with William Burroughs” (by Clarence Major and Michael Tucker “through correspondence”).
- C445. *En Attendant*, No. 22 (November 1979).  
 Includes interview of Burroughs by Michel Duval.
- C446. *High Times*, No. 42 (February 1979).  
 “Interview: William Burroughs” (by Victor Bockris).
- C447. *High Times*, No. 43 (March 1979).  
 “Kerouac.”
- C448. *High Times*, No. 47 (July 1979).  
 “God’s Law.”
- C449. *High Times*, No. 48 (August 1979).  
 “DE: My Super-Efficiency System.”
- C450. *Little Caesar*, No. 9 (1979).  
 “A Special Report from William S. Burroughs: ‘Bugger the Queen,’ Read Live at the Nova Convention.”
- C451. *New Edinburgh Review*, No. 46 (Summer 1979).  
 “M.O.B.”

- C452. *New Writing and Writers*, No. 16 (1979).  
“Cobble Stone Gardens.”
- C453. *Rocky Ledge*, No. 3 (November/December 1979).  
“Wouldn’t You Polish Pine Floors With a . . . ”
- C454. *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*).
- C455. *Sphinx Magazine*, No. 5 (1979).  
Includes conversation between Burroughs and Victor Bockris.
- C456. *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.
- C457. *Unmuzzled Ox*, No. 20 (1979).  
“Junk” [Part 1].  
[Part 2] by William J. Smith; [Part 3] by Art Linkletter.  
“*The Poet’s Encyclopedia* is available in hardbound, paperbound, and magazine editions . . . [and] as an issue of *Unmuzzled Ox*, was made possible by grants . . .”
- C458. *Wet*, Vol. 4, No. 3 (Issue 21) (November/December 1979).  
“It is generally assumed . . .”  
“This excerpt is part of the article entitled ‘Playback from Eden to Watergate’ that appeared in *Harper’s* [*sic*; i.e. *Harpers*] *Magazine*, November 1973.”

## 1980

- C459. *Alternate*, Vol. 2, No. 12 (March/April 1980).  
“*Port of Saints*: Excerpt from His Novel.”
- C460. *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 . . . ”
- C461. *Boiled Owl*, [No. 3] (1980).  
“The Pop Corn Kid.”  
Illustrated by S. Clay Wilson.
- C462. [*IT*:] *The International Times*, Vol. 5, No. 5 (January/February 1980).  
“Bugger the Queen.”

- C463. *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.
- C464. *Northeast Rising Sun*, Vol. 4, No. 17 (1980).  
 “Lou Reed Meets William Burroughs.” [Interview by Victor Bockris.]
- C465. *Rolling Stone*, No. 309 (24 January 1980).  
 “‘Heart Beat’: Fifties Heroes as Soap Opera.”
- C466. *Talk Talk*, Vol. 2, No. 12 (November 1980).  
 “Interview: Burroughs and Ginsberg [Part 1]” (by Jim Schwada and Eric Schindling).
- C467. *Talk Talk*, Vol. 2, No. 13 (December 1980).  
 “Interview: William S. Burroughs and Allen Ginsberg [Part 2]” (by Jim Schwada [sic]).
- C468. *Wet*, Vol. 4, No. 5 [Issue 23] (March/April 1980).  
 “New Lines.”  
 TOC: “Selected Lines.”

## 1981

- C469. *Am Here Books Catalogue*, No. 5 (1981/82, ©1981).  
 “The Last Words of Hassan-i-Sabbah.”  
 Includes special edition with EP record.
- C470. *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 . . .”
- C471. *Benzene*, Vol. 1, No. 2 (Winter 1981).  
 “Conversations.” [Burroughs interviewed by Allen DeLoach.]
- C472. *Doc(k)s*, No. 35 (Fall 1981).  
 [Reproductions of the cover and title page of the Blue Wind Press edition of Burroughs’ *Blade Runner: A Movie* (1979; see Section A above), as part of “Folio 129: William S. Burroughs (32), W.S.B. (33), Ted Berrigan (34), Paul Vangelisti (37).”]
- C473. *Heavy Metal*, Vol. 4, No. 11 (February 1981).  
 “Civilian Defense.”  
 “. . . from Burroughs’s forthcoming book of essays [*The Adding Machine*] . . .”
- C474. *Heavy Metal*, Vol. 5, No. 2 (May 1981).  
 “Immortality.”  
 From *The Adding Machine*.

C475. *High Times*, No. 66 (February 1981).  
 “Interview: Terry Southern With Bill Burroughs” (by Victor Bockris).

C476. *High Times*, No. 71 (July 1981).  
 “*Cities of the Red Night.*” [Excerpt]  
 Illustrated by Ralph Steadman.

C477. *Luna-Park*, No. 7 (1981).  
 “[Scrapbook].”

C478. *The Rocket*, (July 1981).  
 “The Pop Corn Kid.”  
 Illustrated by S. Clay Wilson.

C479. *Semiotext(e)*, Vol. 4, No. 1, Whole No. 10 (1981).  
 “The Popling.”  
 Reprinted 1995.

C480. *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.

C481. *This Is Important*, No. 3 (1981).  
 Small sheet, accordion-folded.  
 “Now to Say a Word About Falwell . . .”

C482. *Trax*, No. 6 (18–24 March, 1981).  
 “Trip to Hell and Back.” [Burroughs interviewed by Jerry Bauer]

C483. *The Village Voice*, Vol. 26, No. 18 (29 April–5 May 1981).  
 “Loaded Questions.”  
 Letter to the Editor.

C484. *Wet*, No. 29 (January 1981).  
 “What is time? Time is that which ends . . .”

## 1982

C485. *Griming Idiot* (1982).  
 • “Heavily Muscled Randy Scott.”  
 • “Sung by the.”

C486. *Isaac Asimov’s Science Fiction Magazine*, Vol. 6, No. 9, Whole No. 56 (September 1982).  
 “Profile: William Burroughs.” [Burroughs interviewed by Charles Platt.]

C487. *The New York Times Book Review*, No. 87 (5 December 1982).  
 “Symposium: Books That Gave Me Pleasure.” [With Mario M. Cuomo et al.]

- C488. *NME* (3 April 1982).  
 “Beat Meets Blank.” [Burroughs interviews Devo.]  
 Reprint of “Devo Meets Burroughs” from *Trouser Press*, Vol. 8, No. 12 (February 1982) [see below].
- C489. *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.
- C490. *Rampike*, Vol. 2, No. 3 (1982).  
 “*The Place of Dead Roads*: Excerpt from an Upcoming Novel.”
- C491. *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.”
- C492. *Semiotext(e)*, Vol. 4, No. 2, Whole No. 11 (1982).  
 “Exterminating.” [Burroughs interviewed by Sylvère Lotringer.]
- C493. *Stereo Headphones: An Occasional Magazine of the New Poetries*, No. 8-9-10 (1982).  
 Includes contribution from Burroughs.  
 Includes flexidisc.
- C494. *Trouser Press*, Vol. 8, No. 12 (February 1982).  
 “Devo Meets Burroughs.” [Burroughs interviews Devo’s Jerry Casale and Mark Mothersbaugh.]

## 1983

- C495. *Ambit*, No. 95 (1983).  
 “The Burroughs Workshops.” [Burroughs interviewed by John Bassett.]  
 “Excerpts from the William S. Burroughs Workshops—1981/82, Naropa Institute, Boulder, Colorado.”
- C496. *Gateavisa*, No. 7 (December 1983).  
 Includes interview with WSB.
- C497. *Long Shot*, Vol. 2 (1983).  
 “A Conversation With William Burroughs” (by Michael Folly).



- C498. *New Departures*, No. 15 (1983).  
 “Sections from *The Place of Dead Roads*.”  
 Two-column style layout.  
 Illustrated by David Hockney.
- C499. *Penthouse* (London), Vol. 18, No. 1 (April 1983).  
 “William Burroughs: Penthouse Interview” (by Duncan Fallowell).
- C500. *Rampike*, Vol. 3, No. 1 [i.e., Vol. 3, No. 2] (1983?).  
 “Diary Excerpts.”  
 “... from a Dream Diary kept ... while in a Buddhist Retreat.”  
 Excerpt from *The Retreat Diaries* (see Section A above).
- C501. *Red Bass*, Vol. 3, No. 1 (1983?).  
 Includes interview of Burroughs by Jay Murphy.
- C502. *The Review of Contemporary Fiction*, Vol. 3, No. 2 (Summer 1983).  
 “Kerouac.”
- C503. *This Is Important*, No. 6 (1983).  
 Small sheet, accordion-folded.  
 “From *The Place of Dead Roads*.”
- C504. *Vanity Fair*, Vol. 46, No. 9 (November 1983).  
 “The Baron Says These Things.”  
 An excerpt from *The Place of Dead Roads*.
- ## 1984
- C505. *Fotografie*, No. 32/33 (1984).  
 “Notizen zu Playback-Experimenten.”  
 Extract from “Playback from Eden to Watergate.”  
 Translation by Carl Weissner.
- C506. *High Times*, No. 108 (August 1984).  
 “The Book of Hours, 1964–1973: A Reproduction of the Moroccan Scrapbooks of William S. Burroughs.”
- C507. *Kansas Alumni Magazine*, Vol. 82, No. 4 (January 1984).  
 “Remembering Jack Kerouac.”  
 “... excerpted from *The Adding Machine* ...”  
 Includes “On William Burroughs” by James Grauerholz.
- C508. *The New York Review of Books*, Vol. 31, No. 12 (19 July 1984).  
 “Dead Roads.”  
 Letter to the Editor.
- C509. *The New York Times Book Review*, Vol. 89, No. 8 (19 February 1984).  
 “My Purpose Is to Write for the Space Age.”

- C510. *The Review of Contemporary Fiction*, Vol. 4, No. 1 (Spring 1984).  
 “William S. Burroughs Number,” including:
- “Creative Reading.”
  - “Revenge of the Icebox.”
  - “Ruski.”
  - “The Last European Interview.” [Burroughs interviewed by Philippe Mikriammos.]  
 “... conducted on 4 July 1974, the very day before William Burroughs left England for good and went back to live in America.”
- C511. *Third Rail*, No. 6 (1984).  
 “Interview with William S. Burroughs” (by Uri Hertz).

## 1985

- C512. *Aperture*, No. 101 (Winter 1985).  
 “Robert Walker’s Spliced New York.”
- C513. *Beatitude*, No. 33 (1985).  
 “Silver Anniversary”  
 [Photograph of Jack Kerouac]
- C514. *Frank*, No. 4 (Summer–Autumn 1985).  
 “Ten Years and a Billion Dollars.”
- C515. *Gypsy*, [No.] 3 (1985).  
 “William Burroughs in Copenhagen.” [Burroughs interviewed by Gregory Stephenson.]
- C516. *Inkblot*, [No.] 5 (1985).  
 “‘D Train’ routes the reader through the land of the Dead ...”  
 Introductory note to “D Train: A Resume” by Terry Wilson.
- C517. *Lawrence Journal-World* (3 July 1985).  
 “Recently my Russian Blue cat ...” [Letter to the Editor]

## 1986

- C518. *Conjunctions*, No. 9 (1986).  
 “[From] *The Cat Inside*.”
- C519. *Harpers Magazine*, Vol. 273, No. 1638 (November 1986).  
 “Forum: Notes in an Interplanetary Bottle.”  
 Burroughs is a contributor, along with several others.
- C520. *Journal: A Contemporary Art Magazine* (Winter 1986).  
 “Shoot-Out in Boulder.”
- C521. *The Missouri Review*, Vol. 9, No. 2 (1986).  
 “Meet Señor Kaposi.”

- C522. *New Statesman* (19–26 December 1986).  
“The Ghost Lemurs of Madagascar.”
- C523. *Pandemonium*, [No. 1] (©1986).  
“William S. Burroughs.”  
Reproductions of six letters from Burroughs to Jack Stevenson, 1983-1986.
- C524. *Radium 226.05 Magazine*, No. 1 (Spring 1986).  
“A Crimsom [sic] Path They Go.”  
TOC: “A Crimson Path They Go.”
- C525. *Rapid Eye*, No. 7/8 (1986).  
“Dead Fingers Talk: The William Burroughs Interview.” (by Vale)  
Reprint of “W. S. Burroughs Interview” from *Re/Search*, No. 4/5 (1982) by Vale (see above).
- C526. *Samurai*, No. 7 (1986).  
“Academy 23.”
- C527. *This Is Important*, No. 12 (1986).  
Small sheet, accordion-folded.  
“From *The Place of Dead Roads*.”

## 1987

- C528. *Omni*, Vol. 9, No. 7 (April 1987).  
“The Ghost Lemurs of Madagascar.”
- C529. *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.
- C530. *Semiotext(e)*, No. 13 (1987).  
“Sects and Death.”
- C531. *Water Row Review*, Vol. 1 (1987).  
“Excerpt from *The Western Lands*.”

## 1988

- C532. *Art & Design Profile*, No. 10 (1988).  
“... published as part of *Art & Design*, Vol. 4, No. 7/8–1988.”  
Includes “The Art of William Burroughs” by James Grauerholz.
- “Long Radio Silence Over Portland Place.”
  - “Entrance to the Museum of Lost Species.”
- C533. *Augenblick*, No. 5 (Spring 1988).  
“William Burroughs: Interview” (by Tom H. and Paul Dickerson).  
In English and Japanese.

- C534. *Avec*, Vol. 1, No. 1 (1988).  
 “An Excerpt from ‘Word,’ the Lost Chapter of *Naked Lunch*.”  
 Includes “William Burroughs Writing,” a full-page illustration by S. Clay Wilson.
- C535. *Bombay Gin*, New Series Vol. 1, No. 3 (Summer 1988).  
 “. . . excerpts . . . from a lecture . . . at The Naropa Institute, July, 1987.”
- C536. *Caliban*, No. 4 (1988).  
 “From *Interzone*:  
 • ‘Lee and the Boys’  
 • ‘Excerpts from Lee’s Journals.’”
- C537. *Cottonwood*, [No.] 41 (Fall 1988).  
 The “River City Reunion” issue.  
 “An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).
- C538. *Cover—Arts New York.*, Vol. 2, No. 1 (January 1988).  
 “William Tells.” [Burroughs interviewed by Michele Corriel.]
- C539. *Cuz*, No. 2 (1988).  
 “In the Café Central.”  
 An excerpt from *Interzone*.
- C540. *Gay Times*, No. 119 (August 1988).  
 “The Naked Lunch.” [Burroughs interviewed by Kris Kirk.]
- C541. *National Student Magazine: The Magazine of the National Union of Students*, No. 4 (February 1988).  
 Burroughs interviewed by Kam Harooohar. Includes article on Burroughs, Bukowski, et al., by Ian Penman.
- C542. *New Letters*, Vol. 55, No. 1 (Fall 1988).  
 • “The Conspiracy.”  
 • “Lee and the Boys.”  
 • “From ‘WORD’.”  
 All three are excerpted from *Interzone*.  
 Includes “On *Interzone* by William S. Burroughs” by James Grauerholz., according to which “Word” “. . . is the direct precursor of *Naked Lunch*, [although] very little of this text was used in that novel . . .”
- C543. *The Paris Review*, Vol. 30, No. 109 (Winter 1988).  
 “Twilight’s Last Gleamings.”  
 Excerpted from *Interzone*.
- C544. *The Rocket*, No. 105 (July 1988).  
 “Criminal Mind: Jesse Bernstein Interviews William S. Burroughs.”
- C545. *Spin*, Vol. 4, No. 1 (April 1988).  
 “When Patti Rocked.” [Burroughs interviews Patti Smith.]

- C546. *This Is Important*, No. 15 (1988).  
Small sheet, accordion-folded.  
“From *The Western Lands*.”

## 1989

- C547. *ARTnews*, Vol. 88, No. 8 (October 1989).  
[Prints a short definition of pornography by Burroughs as part of the article “What Is Pornography.”]
- C548. *Conjunctions*, No. 13 (1989).  
“Christ and the Museum of Extinct Species.”
- C549. *The Fenris Wolf*, No. 1 (June 1989).  
Reprinted July, 1991.  
“Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
- C550. *Giorno Poetry Systems Catalogue*, No. 19 (1989).  
“Señor Kaposi.”
- C551. *Impulse*, Vol. 15, No. 1 (Winter 1989).  
“Blade Runner.”
- C552. *Onthebus*, No. 4 (Winter 1989).  
“William S. Burroughs and Allen Ginsberg Interviewed by Daniel Ritkes.”
- C553. *Radium 226.05 Magazine*, No. 2 (Summer 1989).  
“The Conspiracy (from *Interzone*).”
- C554. *Semiotext(e)*, Vol. 5, No. 2, Whole No. 14 (1989).  
  - “The CIA Reporter.”
  - “The New Boy.”
- C555. *Stiletto*, No. 1 (April 1989).  
“From the *Interzone*: Twilight’s Last Gleaming [*sic*; i.e. Gleamings].”  
  - “The Junky’s Christmas”
  - “In the Café Central”
  - “Dream of the Penal Colony”
  - “Twilight’s Last Gleamings”Includes foldout reproduction of Burroughs painting *Twilight’s Last Gleamings*.
- C556. *Unmuzzled Ox*, Vol. 12, No. 4 (Issue No. 26) (1989, ©1988).  
“My Punk Face Is Death.”  
“A preview of *The Gay Gun* [published as *The Place of Dead Roads*], his new novel.”

## 1990

- C557. *Contemporanea*, No. 23 (December 1990).  
“A Conversation With William Burroughs” (by Simone Ellis).

- C558. *The Dirty Goat*, [No. 4] (1990).  
 “The Time of the Wart: From *The Cat That Walks Alone* by David Ohle.” [Burroughs interviewed by David Ohle.]  
 TOC: “Interview with William Burroughs.”  
 “... *The Cat That Walks Alone*, a prose scrapbook devoted to my personal encounters with William S. Burroughs, 1984 to the present.”
- C559. *Impulse Magazine*, Vol. 15, No. 4 (March 1990).  
 • “Tiger Terry.”  
 • “An Interview with William Burroughs” (by Eldon Garnet).
- C560. *Journal Wired*, [No. 3] (Summer/Fall 1990).  
 “William S. Burroughs: Interview” (by Gregory Daurer).
- C561. *Kiosk*, Vol. 3 (1990).  
 “An Interview With William S. Burroughs” (by George Gurley).
- C562. *Northwest EXTRA!*, Vol. 1, No. 12 (April 1990).  
 “Book of Shadows.”  
 Excerpt from *Tornado Alley*.  
 Illustrated by S. Clay Wilson.  
 Cover portrait of Burroughs by R. Crumb.
- C563. *The Note*, Vol. 5, No. 11 (November 1990).  
 “The Power of Words: ‘All Censorship Is Ultimately Political’—William S. Burroughs on Art, Censorship, Word, and Image.” [Burroughs interviewed by Patrick Quinn.]
- C564. *Rampike*, Vol. 7, No. 1 (1990).  
 “‘To wall the fault you visualize ...’ — from *The Western Lands*.”
- C565. *Spin*, Vol. 5, No. 11 (February 1990).  
 “An Interesting Case of Mass Hysteria . . .”  
 Opinion piece for “Antihero” column.

## 1991

- C566. *The Advocate*, No. 581 (16 July 1991).  
 “Burroughs on Tear Gas, Queers, *Naked Lunch*, and the Ginsberg Affair.”  
 [Interviewed by David Ehrenstein.]
- C567. *Grand Street*, Vol. 10, No. 1, Whole No. 37 (1991).  
 “The War Universe: Interviews with Raymond Foye.”  
 “At the outset of our talk, Burroughs refers to the opera *The Black Rider* ... with music by Tom Waits, staging by Robert Wilson, and a libretto by Burroughs. Excerpts from the libretto are printed in bold in this text.”
- C568. *Homocore*, No. 7 (Winter/Spring 1991).  
 Interview with Burroughs.

- C569. [*Andy Warhol's*] *Interview*, Vol. 21, No. 4 (April 1991).  
 "Wm. Burroughs." [Burroughs interviewed by Victor Bockris.]
- C570. *Mondo 2000*, No. 3 (Winter 1991).  
 "A Thanksgiving Prayer."
- C571. *Mondo 2000*, No. 4 ([1991]).  
 "A Couple of Bohos Shooting the Breeze: William S. Burroughs and Timothy Leary in Conversation."
- C572. *Spin*. Vol. 7, No. 7 (October 1991).  
 "William Spins." [Burroughs interviewed by Legs McNeil.]

## 1992

- C573. *The San Francisco Review of Books*, Vol. 17, No. 1 (1992).  
 "Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation."
- C574. *Zone*, No. 7 (October [1991]–February 1992).  
 "William Burroughs" ([interviewed] by Rodrigo Garcia Lopes).

## 1993

- C575. *Ben Is Dead* (Summer 1993).  
 "Q & A w/ W.S.B." [Burroughs interviewed by Mark Ewert.]

## 1994

- C576. *City Lights Review*, No. 6 (1994).  
 "Part of a Telephone Call from Lawrence, Kansas, to NYU Beat Conference at Town Hall, N.Y.C."
- C577. *Harper's*, Vol. 289, Whole No. 1735 (December 1994).  
 "You Are What You Eat."  
 From *My Education: A Book of Dreams*.
- C578. *Kaos Magick: Journal of the I.O.T. USA*, Vol. 1, No. 1 (Summer 1994).  
 "Frater Dahlfa Addresses the Pact."

## 1995

- C579. *Grand Street*, Vol. 13, No. 3, Whole No. 51 (Winter 1995, ©1994).  
 "[From] *My Education: A Book of Dreams*."
- C580. *Grand Street*, Vol. 14, No. 2, Whole No. 54 (Fall 1995).  
 "[From] *Ghost of Chance*."
- C581. *Outside*, Vol. 20, No. 3 (March 1995).  
 "Floods."

- C582. *Rapid Eye*, [No.] 1 (1995).  
3<sup>rd</sup>. rev. ed.
- “The Fall of Art.”
  - “Dead Fingers Talk: An Interview with William S. Burroughs” [by V. Vale].
  - “The Johnson Family.”
  - “A Thanksgiving Prayer.”

## 1996

- C583. *Beat Scene*, No. 25 ([1 April 1996]).  
“The Ticket Is Exploding” ([telephone interview] by Ron Whitehead).
- C584. *Ray Gun*, No. 32 (December [1995]/January 1996).  
“Gray Magician.” [Burroughs interviewed by Roger Clarke.]
- C585. *SoHo Journal* (1995/96).
- “Fear and Desire, Red Alert.”
  - “I Give the Command ‘Sit Down.’”
- Excerpts from *The Job*.

## 1997

- C586. *Beat Scene*, No. 29 [1997].  
Includes “Special William Burroughs Supplement.”
- “William Burroughs Interview by Lee Ranaldo.”
  - “Interview with William Burroughs ... by Anne Waldman.”
  - “William Burroughs Interviewed by Anne Waldman & John Oughton.”
- C587. *First Intensity*, Vol. 5, No. 1, Whole No. 9 (Summer 1997).  
“Six Paintings.”
- C588. *Five Points*, Vol. 2, No. 1 (Fall 1997).  
“Bucktooth Sheriff.”  
“This issue is dedicated to the memory of William S. Burroughs (1914–1997).”
- C589. *Grand Street*, Vol. 15, No. 3, Whole No. 59 (Winter 1997, ©1996).  
“Ports of Entry” (with Brion Gysin).  
“I don’t think I had ever seen painting until I saw the painting of Brion Gysin. Here is a transcript of a tape we recorded while talking in front of some of these pictures during the time we both lived in the old Beat Hotel in Paris back in 1960 ...”
- C590. *New Yorker*, Vol. 73, No. 24 (18 August 1997).  
“Last Words.”  
Excerpt from *Last Words*.
- C591. *Smelt Money*, No. 10 (1997?).  
“Punch a Hole in the Big Lie.”



**2000**

- C592. *FreeThought*, Vol. 2, No. 2 (Fall 2000).  
Burroughs retrospective. Includes:
- “Words of Advice for Young People.”  
Also published in limited numbered edition of 150.
- C593. *Global Tapestry Journal (2<sup>nd</sup> Coming)*, No. 23 (2000).  
“William Burroughs Rapping on Revolutionary Techniques.”
- C594. *Steamshovel Press*, No. 17 (2000).  
“William S. Burroughs: Previously Unpublished Interview” (by Kenn Thomas).

**2001**

- C595. *The Anchor*, Vol. 74, No. 14 (11 December 2001).  
“An Interview With William S. Burroughs” (by George McFadden and Robert Mayoh).  
Part 1 of reprint of “Spectre in a Black Fedora” from *The Anchor*, Vol. 66, No. 21, above.
- C596. *The Anchor*, Vol. 74, No. 15 (18 December 2001).  
“An Interview With William S. Burroughs, Part 2” (by George McFadden and Robert Mayoh).  
Part 2 of reprint of “Spectre in a Black Fedora” from *The Anchor*, Vol. 66, No. 21, above.

**2002**

- C597. *Du*, No. 731 (November 2002).  
“Dead Man Blues.”  
Excerpt from *The Western Lands*. English and German. German translation by Carl Weissner.

**2003**

- C598. *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**

- C599. *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 Puku 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.***Catalan**

- D9. *Gato Encerrado*. Barcelona: El Aleph Editores, 2007. Softbound.  
Translation by Bruno Menendez.

**German**

- D10. *The Cat Inside*. 1<sup>st</sup> German ed. Berlin: Druckhaus Galrev, 1994. Softbound.  
Translation by Esther and Udo Breger.  
Limited to 500 copies.

**Spanish**

- D11. *El Gato por Dentro*. Mexico City: Editorial Diana, 2000. Hardbound, issued without dustjacket.  
Translation by Jose Ferez Kuri.

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

- D12. *Les Cités de la Nuit Écarlate*. (Collection les Derniers Mots) Paris: Christian Bourgois Éditeur, 1981. Softbound.  
Translation by Philippe Mikriammos.

**German**

- D13. 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.
- D14. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Hungarian**

- D15. *A Vörös Éjszaka Városai*. Budapest: József Attila Kör, 2001. Hardbound, issued without dustjacket.  
Translation by Tornai Szabolcs.

**Italian**

- D16. *Citta' della Notte Rossa*. Introduction by Fernanda Pivano. Milan: Arcana Editrice, 1982. Softbound.  
Translation by Giulio Saponaro.

**Portuguese**

- D17. *Cidades da Noite Vermelha*. Lisbon: DIFEL, 1984. Softbound.  
Translation by Maria Dulce Teles de Menezes and Salvato Teles de Menezes.

*Cobble Stone Gardens.***French**

- D18. 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*.
- D19. *Cobble Stone Gardens*. Paris: Christian Bourgois Éditeur, 1981.

**German**

D20. *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

D21. *Cobblestone Gardens*. Athens: Apopeira, 1983.

### *Dead Star*.

#### French

D22. *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

D23. *Electronische Revolutie*. Introduction by John Balance. The Hague: Stichting Maldoror. Softbound.

Translation by Anthony Blokdiik.

Limited to 500 copies.

#### French

D24. *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

D25. 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

D26. *Exterminateur!* Introduction by [Barry] Miles. Paris: Christian Bourgois Éditeur, 1974. Softbound.

Translation by Mary Beach and Claude Pélieu-Washburn.

#### German

D27. 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

D28. *Sterminatore! et Altri Testi*. (I Giorni; 28) Milan: Sugar Editore, 1969. Hardbound in dustjacket.

Translation by Giulio Saponaro of *Exterminator!* and various other texts.

D29. *Johnny 23*. (I Giorni; 55) Milan: SugarCo Edizioni, 1975, ©1973. Softbound.

Translation by Maria Gallone and Giulio Saponaro.

**Japanese**

D30. *Exterminator!* Tokyo: Peyotoru Koubou, 1993. Softbound in dustjacket with wraparound band.

Translation by Hisashi Asakura, Hiroo Yamagata, Kiichirou Yanagishita, and Sachie Watanabe.

**Spanish**

D31. *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**

D32. *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**

D33. *Le Job: Entretiens avec Daniel Odier*. Ed. “augmented and entirely reviewed” by Philippe Mikriammos. Paris: P. Belfond, 1979.

**German**

D34. *Der Job*. Cologne: Verlag Kiepenheuer & Witsch, 1973. Softbound.

Translation by Hans Hermann and Peter Behrens (“The Invisible Generation”).

**Spanish**

D35. *El Trabajo*. Barcelona: Editorial Mateau, 1972.

*Junkie.***Croatian**

D36. *Junky*. Zagreb: Celeber, 2002.

**Danish**

D37. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekærs Forlag, 1966. Softbound.

Translation by Harry Mortensen.

**Dutch**

D38. *Junkie*. (Meulenhoffreeks; nr 14) Amsterdam: Meulenhoff, 1970. Softbound.

Translation by Riekus Waskowsky.

**French**

D39. *Junkie*. Paris: Éditions Pierre Belfond, 1972. Softbound.

Translation by Catherine Cullaz and Jean-René Major.

D40. *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**

D41. *Junkie: Bekenntnisse eines unbekehrten Rauschgiftsüchtigen*. Wiesbaden: Limes Verlag, 1963. Hardbound [in dustjacket?].

Translation by Katharina Behrens.

D42. 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**

D43. *A Narkos*.

a. Budapest: Lord Könyvkiadó, 1995. Softbound

Translation by Tornai Szabolcs.

b. Budapest: Cartaphilus Kiadó, 2001. Hardbound in dustjacket.

**Italian**

D44. *La Scimmia Sulla Schiena*. Introduction by Fernanda Pivano.

a. Milan: Rizzoli Editore, 1962. Hardbound in glassine dustjacket.

Translation by Bruno Oddera.

Includes bookmark bearing a photograph of Burroughs and a blurb about the book.

b. (BUR; L80) Milan: Biblioteca Universale Rizzoli, 1976. Softbound.

Translation by Bruno Oddera.

**Japanese**

D45. *Wuiriam Barouzu = Junnie* [*sic*, i.e. *Junkie*]. (Fantastique) Tokyo: Shichosha Publishers, 1967. Softbound in dustjacket with wraparound band.

Translation [by Ayukawa Nobuo?]

D46. *Jiyanki*. Tokyo: Kawade Shobo Shinsha, 2003. Softbound in dustjacket.

**Polish**

D47. *Ćpun*. Warsaw: Amber, 1994.

Translation by Andrzej Ziembicki.

**Spanish**

D48. *Yonqui*: (“*Junkie*”).

a. (Azanca: Narrative Contemporanea; 16) Madrid: Ediciones Júcar, 1976. Softbound.

Translation by Martín Léndinez.

b. (Libro Amigo) Barcelona: Editorial Bruguera, 1980. Softbound.

**Swedish**

D49. *Tjacket*. Stockholm: AWE/Gebbers, 1987. Softbound.

Translation by Einar Heckscher.

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

D50. *Les Derniers Mots de Dutch Schultz*. (1018; 921) Paris: Christian Bourgois Éditeur, 1972. Softbound.

Translation by Mary Beach and Claude Pélieu.

**German**

D51. *Die letzten Worte von Dutch Schultz*. Köln, 1971. Softbound.

Translation by Carl Weissner.

D52. 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**

- D53. *Le Ultime Parole di Dutch Schultz*; (I Giorni; 39) Milan: Sugar Editore, 1971, ©1970. Softbound.  
Translation by Giulio Saponaro.

**Japanese**

- D54. *The Last Words of Dutch Schultz*. Tokyo: Hakusuishya, 1992. Softbound in dustjacket with wraparound band.  
Translation by Hiroo Yamagata.

**Spanish**

- D55. *Las Últimas Palabras de Dutch Schultz*;  
a. (Azanca; 2) Valencia: Las Ediciones de los Papeles de Son Armadans, 1971, ©1970. Softbound.  
Translation by J. M. Álvarez Flórez.  
b. 2<sup>nd</sup> ed. (Azanca: Narrativa Contemporánea; 2) Madrid: Ediciones Júcar, 1978. Softbound.  
Translation by J. M. Álvarez Flórez.  
c. (Biblioteca Júcar; #91) Madrid: Ediciones Júcar, 1986. Softbound.

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

- See Section G below.

**German**

- D56. 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**

- D57. 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**

- D58. *Waga Kyouiku*. [N.p., 1998.] Hardbound in dustjacket.

*Naked Lunch.***Catalan**

- D59. *El Almuerzo Desnudo*. 1<sup>st</sup> ed. (Azanca: Narrativa Contemporanea; 17) Madrid: Ediciones Júcar, 1978. Softbound.  
Translation by Martín Léndinez.

**Czech**

- D60. *Nahy Obed*. Prague: Mata, 2003. Hardbound, issued without dustjacket.  
Translation by Josef Rauwolf, illustrated by Miroslav Bodansky.

**Danish**

- D61. *Nøgen Frokost*.  
a. Copenhagen: Gyldendal, 1967. Softbound in dustjacket.  
Translation by Finn Holten Hansen.

- b. 2<sup>nd</sup> ed. Copenhagen: Gyldendals Paperbacks, 1984. Softbound.  
Translation by Finn Holten Hansen.

### Dutch

- D62. *Naakte Lunch*.  
a. Amsterdam, 1972. Softbound.  
b. (Grote ABC; Nr. 334) Amsterdam: Uitgeverij De Arbeiderspers, 1979. Softbound.  
Translation by "Joyce & Co."

### French

- D63. *Le Festin Nu*.  
a. Paris: Gallimard, 1964. Softbound (no hardbound issued).  
Translation by Eric Kahane.  
Includes 3,750 numbered copies.  
Three printings.  
b. (L'Imaginaire; 138) Paris: Gallimard, 1997. Softbound.  
Translation by Eric Kahane.

### German

- D64. *The Naked Lunch*.  
a. Wiesbaden: Limes, 1962.  
b. 2<sup>nd</sup> ed. Wiesbaden: Limes, 1966.  
D65. 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.  
D66. *Naked Lunch*. New York: Acid Books, [n.d.] Softbound (no hardbound issued).

### Hebrew

- D67. *Arubah 'erumah*. Tel Aviv: Shdorian, 2001.  
Translation by Ehud Tagari.

### Hungarian

- D68. Meztelen Ebéd. Budapest: Holnap Kiadó, 1992. Softbound.  
Translation by Elmi József.

### Italian

- D69. *Il Pasto Nudo*.  
a. Milan: Sugar Editore, 1964. Hardbound, issued without dustjacket.  
Translation by Claudio Gorlier and Donatella Manganotti.  
b. (I Giorni; 30) Milan: Sugar Editore, 1970. Hardbound in dustjacket.  
c. Preface by Fernanda Pivano. Milan: SugarCo Edizioni, 1992.  
Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.

### Japanese

- D70. *Hadaka No Ranchi*. Tokyo: Kawadeshoboshinsha, 1995. Hardbound in dustjacket, with wraparound band.  
Translation by Ayukawa Nobuo.

### Polish

- D71. *Nagi Lunch*. (Seria "Z Piórem") Warsaw: Prima, 1995. Softbound.  
Translation by Edward Arden.

### Serbian

- D72. *Goli ručak*. (Biblioteka Erotikon; 31) Belgrade: Prosveta, 1986. Softbound.  
Translation by Dragana Masovic.

### Slovenian

- D73. *Goli Obed*. Slovenia: Stoletje, 1993. Hardbound in dustjacket.



**Spanish**

- D74. *Almuerzo Desnudo*. Buenos Aires: Ediciones Siglo Veinte, 1971. Softbound.  
Translation by Anibal Leal.
- D75. *El Almuerzo Desnudo*.
- a. 1<sup>st</sup> ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1980. Hardbound, issued without dustjacket.  
Translation by Martín Lendínez.
  - b. 2<sup>nd</sup> ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1982, ©1980. Hardbound, issued without dustjacket.  
Translation by Martín Lendínez.

**Swedish**

- D76. *Den Nakna Lunchen*.
- a. Östervåla: Bo Cavefors Bokförlag, 1978. Softbound.  
Translation by Peter Stewart.
  - b. (MM: Moderna Mästare) Stockholm: AWE/Gebbers, 1991. Hardbound in dustjacket.  
Translation by Peter Stewart.

*Nova Express.***Catalan**

- D77. *Nova Express*. 1<sup>st</sup> ed. (Libro Amigo) Barcelona: Bruguera, 1980. Softbound.  
Translation by Martín Léndínez.

**Danish**

- D78. *Nova-Ekspres*. (Farlige Bøger) Copenhagen: Stig Vendelkærs Forlag, 1967, ©1964.  
Softbound.  
Translation by Erik Wiedemann.

**Dutch**

- D79. *Nova Express*. Bussum, Netherlands: Uitgeverij Agathon, 1975. Softbound.  
Translation by Annelies Jorna.

**French**

- D80. *Nova Express*.
- a. Paris: L'Herne, 1967.
  - b. (Édition 10/18; 662) Paris: Christian Bourgois, 1970. Softbound.  
Translation by Mary Beach and "adapted" by Claude Pélieu.

**German**

- D72. *Nova Express*.
- a. Wiesbaden: Limes, 1970. Hardbound in dustjacket.  
Translation by Peter Behrens.
  - b. (Ullstein Buch; Nr. 2960) Frankfurt: Ullstein, 1973, ©1970. Softbound.  
Translation by Peter Behrens.
- D73. 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**

- D74. *Nova Express: Romanzo*. (I Giorni; 21) Milan: Sugar Editore, 1967. Hardbound in dustjacket.  
Translation by Donatella Manganotti.

**Japanese**

- D75. *Nova Kyubo*. (Sanrio SF Bunko) Tokyo: Sanrio, Kabushiki Kaisha, 1978. Softbound in dustjacket, with wraparound band.  
Translation by Yu Suwa.

**Spanish**

- D76. *Expreso Nova*. (Coleccion Metamorfosis) Buenos Aires: Ediciones Minotauro, 1972. Softbound.  
Translation by Enrique Pezzoni.
- D77. *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**

- D78. *Nova Express*. Stockholm: Bonniers, 1968, ©1964. Softbound.  
Translation by Torsten Ekbohm.

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

- D79. *Parages des Voies Mortes*. Paris: Christian Bourgois Éditeur, 1987.  
Translation by Sylvie Durastanti.

**German**

- D80. *Dead Roads: Roman*. 1<sup>st</sup> ed. (New Age: Modelle für Morgen) Munich: Goldmann Verlag, 1985. Softbound.  
Translation by Rose Aichele.

**Italian**

- D81. *Strade Morte*. Milan: SugarCo Edizioni, 1984. Hardbound in dustjacket.  
Translation by Giulio Saponaro.

**Japanese**

- D81. *The Place of Dead Roads*. Tokyo: Hakuishya, 1990. Softbound in dustjacket with wraparound band.  
Translation by Iida Takaaki.

*Port of Saints.***French**

- D82. *Havre des Saints*. (Connections) Paris: Flammarion, 1977. Softbound with wraparound band.  
Translation by Philippe Mikriammos.

**German**

- D83. 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.
- D84. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Italian**

- D85. *Porto dei Santi: Romanzo*. (Tasco; 44) Milan: SugarCo Edizioni, 1981. Softbound.  
Translation by Giulio Saponaro.

*Queer.***Czech**

- D86. *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.  
Translation by Josef Rauwolf.
- D87. *Teplous*. Prague: Mata, 2004. Hardbound, issued without dustjacket.  
Translation by Josef Rauwolf; illustrated by Andrej Suetov Kostic.

**French**

- D88. *Queer*. Paris: Christian Bourgois Éditeur, 1986.

**German**

D89. 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**

D90. *Pedal*. Gdansk: Phantom Press International, 1993. Softbound.  
Translation by Pawel Lipszyc.

**Swedish**

D91. *Svängd*. Stockholm: AWE/Gebbers, 1988, ©1985. Softbound.  
Translation by Einar Hecksher.

*The Retreat Diaries.***French**

D92. 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*.

D93. *Les Journaux de Retraite*. Paris: Christian Bourgois Éditeur, 1980.

**German**

D94. *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**

D95. *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**

D96. *Snack . . .* (Pre-Textos; 20) Valencia: Pre-Textos, 1978. Softbound.  
Translation by Pedro García Montalvo.

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

D97. *Alors à 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**

D98. *Fernseh-Tuberkulose*. With Claude Pélieu and Carl Weissner. Frankfurt: Nova Press, 1969.  
Softbound.  
Translation by Carl Weissner.  
Contains Burroughs letter not [previously] published elsewhere. [Am Here 3]

**Greek**

D99. *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**

D100. *De Zachte Machine*. Bussum: Uitgeverij Agathon, 1974. Softbound.  
Translation by Annelies Jorna.

**French**

D101. *La Machine Molle*. (1018; 545) Paris: Christian Bourgois Éditeur, 1968. Softbound (no hardbound issued). {M&M D12}  
Translated by Mary Beach; “adapted” by Claude Pélieu.  
Includes 15 numbered copies on Alfa Mousse paper issued in glassine wrapper.

**German**

D102. *Soft Machine*.  
a. Cologne: Verlag Kiepenheuer & Witsch, 1971. Softbound.  
Translation by Peter Behrens of the third version of *The Soft Machine*.  
b. (Ullstein Buch; Nr. 3018) Frankfurt: Ullstein, 1974, ©1971. Softbound.  
Translation by Peter Behrens of the third version of *The Soft Machine*.

**Italian**

D103. *La Morbida macchina*. (Tasco; 10) Milan: SugarCo Edizioni, 1978. Softbound.  
Translation by Donatella Manganotti.  
D104. In *I Ragazzi Selvaggi; La Morbida Macchina*. Milan: Club Italiano dei Lettori, 1981.  
Hardbound, issued without dustjacket.  
Translation by Donatella Manganotti.

**Japanese**

D105. *Sofuto Mashin*. Tokyo: Kawade Shobo Shinsha, 2004. Softbound in dustjacket.  
Translation by Yamagata Hino and Yamashita Kiichiro.

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

D106. *Le Ticket qui Explosa: Roman = The Ticket That Exploded*.  
a. Ed. originale. Paris: Christian Bourgois Éditeur, 1969. Softbound.  
{M&M D13}  
Translated by Mary Beach; “adapted” by Claude Pélieu.  
Includes 20 numbered copies on Alfa Mousse paper issued in glassine wrapper, and 5 *hors commerce* copies numbered H.C. 1–5.  
b. (1018; 700) Paris: Christian Bourgois Éditeur, 1972, ©1969. Softbound.  
Translated by Mary Beach; “adapted” by Claude Pélieu.

**Italian**

D107. *Il Biglietto che è esploso*. (I Giorni; 31) Milan: Sugar Editore, 1970. Hardbound in dustjacket.  
Translation by Giulio Saponaro.

**Japanese**

D108. *Bakuhatsu Shita Kippu*. (Sanrio SF Bunko) Tokyo: Sanrio, Kabushiki Kaisha, 1979.  
Softbound in dustjacket, with wraparound band.  
Translation by Takaki Iida.

*Time.***French**

D109. *In Révolution Électronique suivi de Time et de Étoile Morte*. [Paris]: Éditions Champ Libre, 1974. Softbound.  
Translation by Jean Chopin.

*Tornado Alley***Japanese**

- D110. *Toruneido Arei*. Tokyo: Shichosha, 1992. Softbound in dustjacket, with wraparound band.  
Translation by Shimizu Arika.

*The Western Lands.***Czech**

- D111. *Západní Zeme*. Prague: Mata, 2004. Hardbound, issued without dustjacket.  
Translation by Josef Rauwolf.

**Dutch**

- D112. *Het Land in Het Westen*. Utrecht: Veen, 1990. Softbound.  
Translation by Maarten Polman.

**French**

- D113. *Les Terres Occidentales*. (Les Derniers Mots) Paris: Christian Bourgois Éditeur, 1990.  
Softbound.  
Translation by Sylvie Durastanti.

**German**

- D114. *Western Lands*. Wiesbaden: Frankfurt: Limes Verlag, 1988, ©1987. Hardbound in dustjacket.  
Translated and with an afterword by Carl Weissner.

*White Subway.***French**

- D115. 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**

- D116. *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**

- D117. *Wilde Jongens: Een Doden Boek*. Bussum: Uitgeverij Agathon, 1973.

**Finnish**

- D118. *Hurjat Pojat: Kuolleiden Kirja*. Helsinki: Kustannus oy Odessa, 1983. Softbound.  
Translation by Kari Lempinen.

**French**

- D119. *Les Garçons Sauvages: Un Livre de Morts*. (1018; 1142) Paris: Christian Bourgois Éditeur, 1973. Softbound.  
Translation by Mary Beach; "adapted" by Claude Pélieu.

**German**

- D120. 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.
- D121. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1<sup>st</sup> ed. Frankfurt: Zweitausendeins, 1985. Softbound.

**Italian**

- D122. *Ragazzi Selvaggi*. (I Giorni; 44) Milan: Sugar Editore, 1973. Softbound.  
Translation by Giulio Saponaro.

- D123. 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**

- D124. In *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.  
Translation by Josef Rauwolf.

**Danish**

- D125. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekær's Forlag, 1966.  
Softbound.  
Translation by Mogens Toft.

**French**

- D126. *Les Lettres du Yage*. (Les Livres Noirs) Paris: L'Herne, 1967. Softbound.  
Translated by Mary Beach; "adapted" by Claude Pélieu.

**German**

- D127. *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*.
- D128. 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**

- D129. *Le Lettere dello Yage*. Milan: Sugar, 1967.

**Japanese**

- D130. *Mayaku Shokan*. Tokyo: Shichosha, 1966.

**Portuguese**

- D131. *Carta del yage*. Buenos Aires: Signos, 1971.

**Spanish**

- D132. *Cartas del yage*. Barcelona: Star Books, 1977.

**Swedish**

- D133. *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.
- [From] *Naked Lunch*:
    - “Benway” (Entermedia Theater, New York, 1-2 December 1978; from *The Nova Convention* [below])
    - “I Can Feel the Heat Closing In” (University of Chicago, 9 March 1975)
    - “Meeting of International Conference of Technological Psychiatry” (Kean College, New Jersey, 4 April 1980)
    - “In Mexico the Gimmick Is to Find a Local Junkie With a Government Script” (from *William S. Burroughs/John Giorno* [below])
    - “The Laboratory Has Been Locked for Three Hours Solid” (St. Mark’s Church, New York, 9 April 1977; from *Big Ego* [below])
    - “Dr. Benway Is Operating in an Auditorium Filled With Students” (from *William S. Burroughs/John Giorno* [below])
    - “Fats Terminal Has Organized a Purple Ass Stick for Motorcyclists” (WBAI, New York, 5 March 1975; from *William S. Burroughs/John Giorno* [below])
    - Hassan Is a Notorious Liquifactionist”(WBAI, New York, 5 March 1975; from *William S. Burroughs/John Giorno* [below])
- 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].
- [From *Naked Lunch*]” “The Laboratory Has Been Locked for Three Hours Solid” (St. Mark’s Church, New York, 9 April 1977; from *Big Ego* [below])
- E5. ———. *Break Through in Grey Room*.
- a. (Documents) Brussels: Sub Rosa; distribution, P.I.A.S., [1986?] (Sub 33005-8). 12” LP record, with illustrated inner sleeve.
  - b. (Aural Documents) Brussels: Sub Rosa, 1994 (Sub CD006-8). Compact disc.

- 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.
    - "Excerpts from *The Naked Lunch*"
    - "Excerpts from *Nova Express*"
  - 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.
    - "Excerpts from *Naked Lunch*"
    - "Excerpts from *Nova Express*"
  - c. (e.m.e.; 6) Göttingen: Expanded Media Editions, [197x?]. C-60 cassette tape. {M&M G1c}  
"William Burroughs reading from 'The Naked Lunch' and 'Nova Express.' Rec. Paris 1965. Produced by Ian Sommderville."  
Generic AGFA C-60 cassette with hand-lettered labels.
  - d. [Los Angeles]: Rhino Records, 1995. Compact disc (R2-71848); cassette tape in cardboard box (R4-71848).  
CD insert—included with cassette tape as well—includes original program notes in English by Emmett Williams and in French by Jean-Jacques Lebel, and new introductory essay by Barry Miles.
    - [Excerpts from *The Naked Lunch*]:
      - 'Bradley the Buyer'
      - 'Meeting of International Conference of Technological Psychiatry'
      - 'The Fish Poison Con'
      - 'Thing Police Keep All Board Room Reports'
      - 'Mr. Bradley Mr. Martin Hear Us Through the Hole in Thin Air'
    - [Excerpts from *Nova Express*]:
      - 'Where You Belong' (Rewrite)
      - 'Inflexible Authority'
      - 'Uranian Willy' (Rewrite)
- 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.
- "Naked Lunch Excerpts."
- E8. ———. *The Doctor Is on the Market*.
- a. [Edinburgh]: Les Temps Modernes, 1986 (LTM V:XX). 12" LP record.
    - [From *Naked Lunch*] "Meeting of International Conference of Technical [*sic*] Psychiatry"
  - 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."
    - [From *Naked Lunch*] "Meeting of International Conference of Technical [*sic*] Psychiatry"
- E9. ———. *Drugstore Cowboy*. With Matt Dillon and Kelly Lynch. New York: Thirsty Ear, [n.d.] (DC-1).  
One-sided 12" LP record.  
"A film profile featuring the words of Matt Dillon, Kelly Lynch, and William S. Burroughs, discussing their involvement in the film"



- E10. ———. *The Elvis of Letters*. With Gus Van Sant, music. Portland, Ore.: T/K Records, 1985. 12" EP record on blue vinyl (9112001); compact disc (91CD001).
- E11. ———. *The Instrument of Control: William S. Burroughs in Conversation and Readings*. Florence: Archivio Letterario, 2006 (0604WB). Compact disc.
- E12. ———. *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.
- E13. ———. "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.
- E14. ———. *Live at the Kabuki*. Mill Valley, Calif.: Sound Photosynthesis, 1983 (D41-83). Compact disc.
- E15. ———. "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*."
- E16. ———. *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.
- E17. ———. *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.
- E18. ———. "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]
- E19. ———. *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..
- E20. ———. *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.
- E21. ———. *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.

- E22. ———. *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.
- E23. ———. *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].
- “From *Naked Lunch*: ‘Dr. Benway Is Operating in an Auditorium’”
- E24. ———. *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. 12” LP record, with CD insert (BRLP 600); cassette tape (BRCA 600).  
LP: “Audiophile Limited Vinyl Edition.”
    - [From *Naked Lunch*] “Did I Ever Tell You About the Man Who Taught His Asshole to Talk?”
  - b. New York: Island Red Label, 1993; distributed by I.L.S. Compact disc (162-535-003-2); cassette tape (162-555-003-4ADV).  
Cassette tape: “For promotional use only—not for sale.”
- E25. ———. *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*.”
- E26. ———. *Three Allusive Tracks from Break Through in Grey Room*. [Brussels]: Sub Rosa, [2009] (SR 266). 7” record.  
Limited to 300 numbered copies.  
“Curse Go Back”/“Interview with Mr. Martin;” “Burroughs Called the Law”
- E27. ———. *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.
- E28. ———. *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*] . . .”

- E29. ———. *William S. Burroughs/John Giorno*. New York: Giorno Poetry Systems, 1975 (GPS 006–007). Two 12” LP records in gatefold cover.
- “From *The Wild Boys*.”
    - ‘The Chief Smiles’ (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)
    - ‘The Green Nun’ (St. Mark’s Church, New York, 24 April 1974)
  - “From *Ab Pook Is Here*” (Columbia University, New York, 17 April 1975)
  - “From *Cities of the Red Night*” (Columbia University, New York, 17 April 1975)
  - “From *Junkie*.” ‘103<sup>rd</sup> Street Boys’ (WBAI, New York, 5 March 1975)
  - “From *Naked Lunch*” (WBAI, New York, 5 March 1975)
  - “From *Exterminator*.” ‘From Here to Eternity’ (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)
- E30. ———. “Words of Advice for Young People.” New York: Island Red Label, 1993 (162-535-501-1DJ). 12” EP record.
- E31. ———. *You’re the Guy I Want to Share My Money With*. With Laurie Anderson and John Giorno.
- a. New York: Giorno Poetry Systems, 1981 (GPS 020–021). Two 12” LP records in gatefold cover.
  - b. New York: Giorno Poetry Systems; manufactured and distributed by Rough Trade, 1981 (GPS 42-4). Cassette tape.
- “From *Ab Pook Is Here*.”
    - ‘Introducing John Stanley Hart’
    - ‘He Entered the Bar with the Best Intentions’
    - ‘Mr. Hart Couldn’t Hear the Word Death’
  - “Twilight’s Last Gleamings”
  - “From *The Place of Dead Roads*.”
    - ‘My Protagonist Kim Carsons’
    - ‘Salt Chunk Mary’
    - ‘Like Mr. Hart, Kim Has a Dark Side to His Character’
    - ‘Progressive Education’
    - ‘The Wild Fruits’
  - “From *Nova Express*: ‘The Unworthy Vessel’”
  - “From *Cities of the Red Night*: ‘The Name Is Clem Snide’”
- Recorded on “The Red Night Tour” in Los Angeles, 9 May; Santa Cruz, 13 May; San Francisco, 16 May; and Toronto, 31 May 1981.
- E32. ———. *Zero Time to the Sick Tracks*. [N.p., n.d.] (WSB 001). Cassette tape.
- E33. The Dial-a-Poem Poets. *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)

- E34. ———. *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)
- E35. ———. *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)
- E36. ———. *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)
- E37. ———. *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, i.e. *Lands*]: ‘The President,’ ‘Colonel Bradford,’ and ‘Every Man a God’” (Naropa Institute, Boulder, Colo.; 28 July 1985)
- E38. ———. *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).”
- E39. ———. *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)
- E40. ———. *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)
  - “Translucent Boy,” “An Excellent Time,” and “For Neal Cassady.” (Jack Kerouac School for Disembodied Poetics, Naropa Institute, 15 August 1979).
- E41. ———. *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)
- E42. ———. *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.
- “From *The Place of Dead Roads*: ‘Old Man Bickford’” (Kabuki Theatre, San Francisco; 25 February 1983)
- E43. 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.

- E44. Gysin, Brion. *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."
- E45. 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*."
- E46. Hedayat, Dashiell. *Obsolete*.  
Burroughs vocals on "Long Song for Zelda."  
a. [Saint-Paul de Vence, France]: Shandar Records, [1971] (SR10.009).  
12" LP record (blue label, with vertical logo).  
b. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512).  
12" LP record (black label, with vertical logo).  
c. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512).  
12" LP record (orange label, with disc logo).
- E47. 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*.
- E48. Manapsara. *Queer: A Soundtrack to the Novel by William S. Burroughs*. Brussels: Sub Rosa,  
1988 [?] (Sub 33017-22). 12" LP record.
- E49. ———. "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*  
..."
- E50. 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*.
- E51. ———. *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 . . ."
- E52. ———. *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.
- E53. Ministry. “Just One Fix.” New York: Sire Records, 1992 (9-40677-2). Compact disc in digipack.  
Text and spoken word by Burroughs.
- E54. ———. “N.W.O.”/”Just One Fix.” [N.p.]: WEA Music, 1992, ©1993 (9362-41269-2).  
Compact disc.  
Text and spoken word by Burroughs on “Just One Fix” (12” Edit) and “Quick Fix” (Remix of “Just One Fix”).
- E55. 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.]
- E56. Poe, Edgar Allan. *The Masque of the Red Death*. Read by William S. Burroughs. [N.p.]: Inscape, 1995.  
Compact disc. [See also Section G below.]  
“ . . . excerpted from *The Dark Eye*, a CD-ROM created by Inscape.”
- E57. 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.
- E58. Spring Heel Jack. *Oddities*. New York: Thirsty Ear Recordings, 2000 (THI 57086-2). Compact disc.  
Lyrics and spoken word by Burroughs on “The Road to the Western lands.”
- E59. Takis. “Pendules Magnétiques” (1964–66)/”Le Siècle de Kafka” (1984). [Italy]: Alga Marghen, [2009] (alga 030). 12” LP record with illustrated inner sleeve and full-size folded insert.  
Edition limited to 380 copies.  
“The sounds reproduced in this edition [of “Pendules Magnétiques”] were recorded in 1993 by Samon Takahashi at [the] Takis retrospective at Jeu de Paume in Paris. Takis participates in 1984 at the exhibition titled ‘The Century of Kafka’ at Centre Pompidou in Paris and [the] sound work with the same title is also reproduced on this LP edition.”—Alga Marghen press release, taken from ForcedExposure.com.  
Insert reproduces “Takis is working with and expressing . . .” by Burroughs, originally published in *Takis* (Galleria Schwarz, 1962).
- E60. 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]”
- E61. ———. *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 . . . ”
- E62. ———. *Archive I*. With Stilluppsteypa et al. [Berlin]: 90% Wasser, [2005] (WCD 005). Compact disc.
- “Archive.”

- E63. ———. *The Beat Generation Sampler*. With Jack Kerouac et al. Santa Monica, Calif.: Rhino Records, 1992 (PRO4 90133). Cassette tape.
- “*Naked Lunch* (Excerpt).”
- E64. ———. *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).”
- E65. ———. *Chopin’s Revue OU: Complete Recordings*. Produced by Emanuele Carcano and Henri Chopin. [Italy]: Alga Marghen, 2007 [Alga 045]. 12 LP records (picture disk).  
 “Available now in very limited quantities (less [*sic*] than 40 copies of each title), the single picture LPs of the *Revue OU* series. The picture LPs are the same pressing as the one included in the *Avant Marghen* Vol. 3 boxset, but they are not numbered.”
- LP 4: “Valentine [*sic*, i.e. Valentine’s] Day Reading” (OU 40-41).
  - LP 5: “Reading” (OU 42-43-44).
- E66. ———. *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)
- E67. ———. *The Daily Planet*.
- “Editions 409-420, Week of March 28, 1977.” [New York?], 1977. 12” LP record.
  - “Editions 445-456, Week of April 18, 1977.” [New York?], 1977. 12” LP record.
- Recorded on the occasion of the 1977 publication of the unexpurgated edition of *Junkie*.  
 “... probably issued to FM radio stations in the U.S. in 1977. Burroughs has 2 contributions (#410 and #446) in which he speaks for roughly 5 minutes per episode about heroin and the heroin industry, with backing music from Lou Reed, Steppenwolf, The Beatles, etc.” [Aftermath 17]
- E68. ———. *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].
- E69. ———. *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.”
- E70. ———. *Expand-o*. With The Posies, etc. (CD Tune Up; No. 6). [N.p.]: The Album Network, 1990. Compact disc.
- “Thanksgiving Prayer.”
- E71. ———. *Fresh Sounds from Middle America*, No. 5. With Homestead Grays, etc. Lawrence, Kansas: Fresh Sounds, 1990 (FS 221). Compact disc.
- “Death Fiend Guerillas.”

- E72. ———. *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)
- E73. ———. *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.”
- E74. ———. *Hashisheen: The End of Law*. With Susan Deyhim et al. Brussels: Sub Rosa, 1998 (SR 154). Compact disc.
- “*The Western Lands*: Introduction”
- E75. ———. *The Industrial Records Story*. With Throbbing Gristle et al. [England]: Illuminated Records, 1984 (JAMS 39). 12" LP record.
- “Nothing Here Now . . .”
- E76. ———. *Island Holiday Sampler*. With Melissa Ethridge et al. New York: Island Records, 1994 (PRCD 6900-2). Compact disc.
- “The Junky’s Christmas.”
- E77. ———. *Island Radio Holiday Sampler*. With Elton John et al. New York: Island Records, 1995 (PRCD 7100-2). Compact disc.
- “The Junky’s Christmas.”
- E78. ———. *Klacto/23*. Frankfurt: Klactoveedsedsteen, 1967. Cassette tape. {M&M G2}
- E79. ———. *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)
- E80. ———. *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.”



- E81. ———. *Minutes To Go!* With the Anti Group et al. [N.p.]: Interior Music, 1987 (IM 001). 12" LP record.  
 "... respectfully dedicated to William Seward Burroughs and his CutUp method of composition."
- "Abandoned Artifacts"
  - "Towers Open Fire"
  - "On the Nova Lark"
  - "Twilight's Last Gleamings"
- E82. ———. *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]
- E83. ———. *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.
- E84. ———. *The Myths Collection*.  
 "Practically, these two CDs encompass [sic] the major stages of the initial project [4 LPs and 3 EPs] in two hours. We are dealing with a complete reblending of the sound material at our disposal and the general design in view of a different medium."
- a. *Part One*. With Mark Stewart + Maffia et al. Brussels: Sub Rosa, [1989?] (SUB CD 003-15). Compact disc.
    - "The Five Steps." With Martin Olson, electronics and percussion.
  - b. *Part Two*. With Steven Brown et al. Brussels: Sub Rosa, 1990 (SUB CD 009-32). Compact disc.
    - "Burroughs Called the Law."  
 "Recorded by WSB himself, mid-1960s."
- E85. ———. *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* [published as *The Place of Dead Roads*]:"
    - "This Is Kim Carson [sic, i.e. Carsons]"
    - "Just Like the Collage of Any Currency"
  - "The Whole Tamale"
  - "What the Nova Convention Is About"
  - "Conversations" [with Brion Gysin et al.]

- E86. ———. *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 . . .”
- E87. ———. *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*, i.e. Valentine’s] Day Reading” (1965)
  - “Reading” (1965)
- E88. ———. *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*, i.e. Valentine’s] 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]
- E89. ———. *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]
- E90. ———. *PLG Holiday Sampler*. New York: PolyGram Records, 1993 (SACD 771). Compact disc.
- “The Junky’s Christmas \$\$”
- E91. ———. *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 [*sic*] poster).”
- E92. ———. *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]
- E93. ———. *September Songs: The Music of Kurt Weill*. With Nick Cave et al. New York: Sony, 1997 (SK 63046). Compact disc.
- “What Keeps Mankind Alive?”

- E94. ———. *Smack My Crack*. With Butthole Surfers et al. New York: Giorno Poetry Systems, 1987. 12" LP record in gatefold cover, with illustrated inner sleeve (GPS 038); cassette tape (GPS 038c).
- “From *The Western Land* [*sic*, i.e. *Lands*]:”
    - “Words of Advice”
    - “Kim Like the Great Gatsby”
 (Caravan of Dreams; Fort Worth, Tex.; 11 September 1986)
- E95. ———. *Songs in the Key of X*. With Mark Snow et al. Burbank, Calif.: Warner Bros. Records, 1996.
- “Star Me Kitten.” (Burroughs and R.E.M.)
    - a. (9-46079-2). Compact disc.
    - b. Promotional cassette tape titled “*X-Files Soundtrack: Not Final Master.*”
- E96. ———. *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]
- E97. ———. *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).
- E98. ———. *Wild Words*. With Henry Rollins et al. San Francisco: Cups Records, 1995. Compact disc.
- “Soul Killer” [Burroughs with Material]  
From *Seven Souls* [see above].
- E99. Waits, Tom. *The Black Rider*.  
Songs written by Waits for the play written and directed by Robert 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, 1992. 12" LP record.
  - c. ———. [Germany]: Alka-Seltzer, 1999, <sup>(p)</sup>1990 (TW 88). 12" LP record on black, red, or marbled light blue vinyl.  
Cover notes in German.  
Recorded in 1989. Track order and some tracks different from (a) above.
  - d. *The Black Rider*. [N.p.]: Off Beat Records, [199x?] (XXCD 8). Compact disc.  
Bootleg version of 1992 Alka-Seltzer release [above]?  
Tracks 1-14 same as those on 1999 Alka-Seltzer release [above], but with mistakes in three track titles [3, 6, 12].  
“Bonus tracks [15-18] recorded live in Ontario 1985.”
- E100. Yellow Magic Orchestra. *Technodon*. Tokyo: Toshiba-EMI, 1993 (TOCT 8010). Compact disc, with booklet.  
Burroughs vocals on “Be a Superman” (with Ruriko Kamiya) and “I Tre Merli.”
- E101. Zorn, John. *Interzone*. New York: Tzadik, 2010 (TZ 7387). Compact disc.  
“... he [Zorn] pays homage to the work and worlds of these two maverick twentieth-century artists [Burroughs and Gysin] ...”

## F. VIDEO RECORDINGS

- F1. *Burroughs: The Movie*. Directed by Howard Brookner. Produced by Howard Brookner and Alan Yentob. (Giorno Video Pak [sic]; 2) New York: Giorno Poetry Systems Institute, 1985 (GPS 034). Videocassette.
- F2. *Chappaqua*. Written, directed, and produced by Conrad Rooks. Music by Ravi Shankar and The Fugs. [New York]: Fox Lorber Home Video, 1999 (FLV 5106). Digital video disc. Originally released as a motion picture in 1966. Features Burroughs in a speaking role as “Opium Jones.”
- F3. *Decoder*. Written by Klaus Maeck. Directed by Muscha. Music by Dave Ball, F.M. Einheit, Genesis P-Orridge, John Caffery, Alexander Von Borsig, and Soft Cell. Based on Burroughs’ ideas and featuring him in a speaking role as “Old Man.” Originally released as a motion picture in 1984 by Fett Film.
- a. Lytham St. Annes, England: Jettisoundz Video, [1991?] (MJ 005). Videocassette with accompanying photocopied booklet [as issued].
  - b. [N.p.]: Transparency, [2010?] (0373). Digital video disc and compact disc. Includes:
    - Original trailer.
    - 46-minute interview with Klaus Maeck.
    - Excerpts from *Pirate Tape*, Derek Jarman filming Burroughs on set.
    - Documentary about the Italian “Decoder Collective.”
    - Slide show of 75 production stills.
- F4. *Destroy All Rational Thought*.
- a. ———: *Celebrating William Burroughs and Brion Gysin in Dublin*. Lytham St. Annes, England: Visionary Communications, [1992] (MJ016). Videocassette. “Filmed in Dublin during ‘The Here To Go’ Show [1992] . . .”
  - b. ———: *William Burroughs and Brion Gysin in Ireland*. Directed by Joe Ambrose and Frank Rynne. Chicago: Atavistic, 1998 (ATV 27). Videocassette. “... features one of the last interviews William Burroughs gave before his death, [and] previously unseen 60s film of Burroughs in his prime ...”
- F5. *Drugstore Cowboy*. Written by Gus Van Sant and Dan Yost. Directed by Gus Van Sant. Produced by Nick Wechsler and Karen Murphy. Santa Monica: Artisan Home Entertainment, 1999 (60497). Digital video disc. Originally released as a motion picture in 1989 by Avenue Entertainment. Features Burroughs in a speaking role as “Tom the Priest.”
- F6. *The Final Academy Documents*. Videorecording of Burroughs’ 4 October 1982 reading at the Hacienda Club in Manchester, along with “a performance by John Giorno and the ... movies *Towers Open Fire* and *Ghosts at No. 9* [re-edited by Genesis P-Orridge] ...” [see Roger Ely’s *The Final Academy: Statements of a Kind*, below].
- a. [London?]: Ikon/FCL, [1984] (Ikon 9). Two videocassettes in embossed slipcase.
  - b. London: Cherry Red Records, 2002 (CRDVD 13). Digital video disc.

- F7. *Ghosts at No. 9, plus Towers Open Fire*. Lawrence, Kansas: Fresh Video, [198x?] Videocassette. "1962 film footage by Antony Balch with William Burroughs and Brion Gysin. Soundtrack by William Burroughs. From the archives of Psychic TV."
- F8. *Island [Video Sampler]*. With Dino et al. New York: Island Records, 1989. Videocassette.
- "The Junky's Christmas"
- F9. *The Junky's Christmas*. [Story and narration by William S. Burroughs.] Directed by Nick Donkin. Produced by Francine McDougall. Music by Hal Willner and The Disposable Heroes of Hiphoprisy. Originally released as a motion picture in 1993 by Palomar Pictures.
- a. Los Angeles: Palomar Pictures, 1993. Videocassette. Promotional. "Francis Ford Coppola presents ..."  
"Air date: 12.23.93. OUTSTANDING ANIMATED PROGRAM. One hour or less."
  - b. Port Washington, NY: Koch Entertainment LP, 2006. Digital video disc. "Francis Ford Coppola presents ..."  
"Also includes *Ironbound* and *Travelling Light*."
- F10. *Naked Lunch*. Written and directed by David Cronenberg. Produced by Jeremy Thomas. Music by Howard Shore and Ornette Coleman. Originally released as a motion picture in 1991 by the Recorded Picture Company and Téléfilm Canada.
- a. ———. [N.p.]: Twentieth Century Fox Film Corporation, 1992, ©1991. (FoxVideo; No. 5614) Videocassette.
  - b. *A Taste of Naked Lunch*. [N.p.]: Twentieth Century Fox Film Corporation, 1992. (FoxVideo; No. 9395) Videocassette. Promotional. "*Naked Lunch* (Full Length Feature Film): Preview Videocassette."  
"Watch this introduction to *Naked Lunch* to see exciting highlights and behind-the-scenes footage ..."
  - c. *Naked Lunch*. (The Criterion Collection; 220) [N.p.]: The Criterion Collection, 2003. Two digital video discs with accompanying booklet. Booklet includes "On David Cronenberg and *Naked Lunch*" by Burroughs, originally published as the introduction to *Everything Is Permitted: The Making of Naked Lunch* [below].
- F11. *The Source*. A film by Chuck Workman. [New York:] Fox Lorber Films, [1999] (FLV 5225). Digital video disc.  
"... a documentary film on the Beat Generation, with performance sequences starring John Turturro, Dennis Hopper, and Johnny Depp."—IMDb.
- F12. *Spike and Mike's Classic Festival of Animation*. Burbank, Calif.: Slingshot Entertainment, 2000 (SDVD 9148). Digital video disc.
- "Ah Pook Is Here." Directed and animated by Philip Hunt. Author and narrator, William S. Burroughs. Music composed by John Cale [and Connelly-Hollander] from *Dead City Radio*. [See Section E above] Original texts from *Ah Pook Is Here* and *Interzone*. [See Section A above] Stop-motion animated short film including narration and music from "Ah Pook the Destroyer," "No More Stalins, No More Hitlers," and "Ich bin von Kopf bis Fuss auf Liebe Eingestellt (Falling In Love Again)" from *Dead City Radio*.

- F13. *Thee Films, 1950s–1960s*. London: T.O.P.Y., [198x?] (TOPTV 002). Videocassette.  
 “This is the first collection of all the films made by Antony Balch in collaboration with William Burroughs, Brion Gysin, and Ian Somerville. It includes footage from the Beat Hotel (Paris), from Tangier and New York. The last section is one hour from a five-hour film called Ghosts at No. 9 which uses cut-ups of film and superimpositions. All have sound. Made available from the unique archives of Psychic Television.”
- *William Buys a Parrot*
  - *Towers Open Fire*
  - *The Cut-Ups*
  - *Bill & Tony*
  - *Ghosts at No. 9 (Paris)*
- F14. *Towers Open Fire and Other Films by Antony Balch*. New York: Mystic Fire Video, 1989 (M 126). Videocassette.
- *Towers Open Fire*
  - *The Cut-Ups*
  - *Bill & Tony*
  - *William Buys a Parrot*
- F15. *William S. Burroughs: A Man Within*.
- a. ———. By Yony Leyser. (Independent Lens) San Francisco: ITVS, Independent Television Service, [2010]. Digital video disc.  
 “Press preview.”
  - b. ———. Produced, written, and directed by Yoni Leyser. Original music score by John Bellows, JJ and Bernard, Devin McNulty, Thurston Moore, and Lee Ranaldo. Music by Patti Smith, Sonic Youth, and the Master Musicians of Jajouka led by Bachir Attar. New York: Oscilloscope Laboratories, 2010 (OSC 27). Digital video disc.
- F16. *William S. Burroughs: Commissioner of Sewers*. A film by Klaus Maeck. New York: Mystic Fire Video, 1991 (Mys 76257). Videocassette.  
 “... interweaves footage from his [i.e. Burroughs'] public readings including *The Western Lands*, experimental films in which he appears, his paintings, and an extensive interview with German writer Jürgen Ploog.”
- F17. *Witchcraft Through the Ages*. Written and directed by Benjamin Christensen.  
 Originally released as a motion picture in 1922 by A. B. Svensk Filmindristii.
- a. ———. Narrated by William Burroughs. Oak Forest, Illinois: MPI Home Video, 1990 (MP 6091). Videocassette.
  - b. *Häxan*. (The Criterion Collection; 134) [N.p.]: The Criterion Collection, 2001. Digital video disc with accompanying booklet.  
 Includes 105-minute version released in 1922 and 76-minute version, titled *Witchcraft Through the Ages* and released in 1968, “prepared by ... Antony Balch. This version [*Witchcraft Through the Ages*] features a narration by William Burroughs ...”

F18. *Words of Advice: William S. Burroughs on the Road*. Written, directed, and produced by Lars Movin and Steen Møller Rasmussen. Original music by Niels Plenge. Other music by Bill Laswell/Material, Patti Smith, Islamic Diggers, Sods, and others. San Francisco: Microcinema International, 2010 (MC 958). Digital video disc with accompanying booklet. .

“The key material of this documentary is never-before-seen footage recorded on the last day of the Scandinavian Tour—in Copenhagen on October 29<sup>th</sup>, 1983 ...”

Extras:

- William S. Burroughs reading at Saltlageret, Copenhagen, Denmark, October 29th, 1983.
- Ann Douglas, Columbia University, New York City, September 18th 2003.
- *One Shot I + II*: Two short tribute videos. Video and concept by Steen Møller Rasmussen; editing by Liels Plenge.

## G. MISCELLANEOUS

- G1. 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.”
- G2. *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.
- G3. 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.”
- G4. 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.
- G5. 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.
- G6. 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.
- G7. 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.
- G8. ———. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?].  
Limited to 100 numbered copies signed by Burns.
- G9. “The Burroughs Adding Machine.” (Discoveries and Inventions) [N.p.]: Grolier, 1997. Trading card, 6.25 x 4.375 inches.
- G10. 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*.



- G11. 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[ould] 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.
- G12. 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."
- G13. 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."
- G14. 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.
- G15. 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, and five lettered copies signed by Burroughs.
- G16. *The Dark Eye*. Written by Russell Lees. Featuring the voice of William S. Burroughs. Music and sound design by Thomas Dolby and Headspace. Los Angeles: Inscap; distributed by WEA Entertainment, 1995. Hybrid CD-ROM. [See also Section E above.]  
Single-player videogame based on the stories of Edgar Allan Poe.  
"Annabel Lee" and "Masque of the Red Death" read by Burroughs.
- G17. 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 Inusurrection, 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 . . ."
- G18. Ely, Roger, comp. *The Final Academy: Statements of a Kind*. London: The Final Academy, 1982. Softbound (no hardbound issued).  
Designed by Neville Brody.  
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."

- G19. *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, along with a statement by Edward de Grazia, Grove Press’ attorney..
- G20. Gatewood, Charles. *Sidetripping*. Text by Burroughs.  
 Burroughs text accompanies Gatewood photographs.  
 a. New York: Strawberry Hill, 1975; distributed by Derbiboooks. Softbound (no hardbound issued).  
 b. Introduction by Gatewood. San Francisco: Last Gasp, 2001. Softbound.
- G21. ———. *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]
- G22. Gette, Paul-Armand. *Gette’s Crystals*. [Paris?, 1970?] Softbound (no hardbound issued). {M&M F22}  
 With untitled English texts by Burroughs and Brion Gysin and untitled French text by Bernard Heidsieck.
- G23. Gysin, Brion. *Brion Gysin: The October Gallery, March 12–April 4, 1981*. London: The October Gallery, 1981. Softbound.  
 Catalogue accompanying an exhibition at The October Gallery. Includes “Ports of Entry,” an interview with Gysin by Burroughs.
- G24. ———. *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.
- G25. ———. *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.  
 c. *Here To Go*. Preface and additional text: William S. Burroughs. [London?]: Creation Books, 2001, ©2000. Softbound.
- G26. ———. *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 between Gysin and Burroughs, in French and English.
- G27. 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.

- G28. 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.
- G29. ———. *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.
- G30. 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 Topé, from WE ALL DROP DEAD, in farewell to his blond lover Porky."
- G31. *The Harvard Freshman Red Book: Class of 1936*. Cambridge, Mass.: [Harvard University, 1933]. Hardbound. Burroughs is pictured on p. 40.
- G32. 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.
- G33. 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 Stemmlé, 1992. Hardbound. Burroughs et al. text accompanies Helnwein photographs.
- G34. *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 H 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..
- G35. 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.

- G36. ———. *Le Colloque de Tanger*. [*The New Reformers*.] Geneva: François Lagarde, 1975. Silver gelatin photograph.  
Photographer's stamp on verso.  
Photo collage of Burroughs' and Brion Gysin's heads superimposed on statues of Martin Luther and friend in Geneva.  
Limited to 50 numbered copies signed by Burroughs and Gysin.  
"Planned for publication in 1975 but never released." [Aftermath 21]
- G37. ———. "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).
- G38. 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]
- G39. 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.
- G40. "Lawrence Community Theatre Presents the World Premiere of 'Lee and the Boys in the Backroom'." Lawrence, Kansas: Lawrence Community Theatre, [1987]. Poster.  
"[The play was] based on the novel *Queer* and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim."
- G41. "Lawrence Community Theatre Presents the World Premiere of 'Lee and the Boys in the Backroom'." Lawrence, Kansas: Lawrence Community Theatre, [1987]. One sheet, folded once.  
"[The play was] based on the novel *Queer* and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim."  
Program for the play.
- G42. 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.
- G43. Minihan, John. *Bacon Beckett Burroughs*. London: The October Gallery, 1990. Softbound (no hardbound issued).  
Catalogue accompanying an exhibition of photographs by Minihan at the October Gallery, February-March 1990.  
Includes an introductory note by John Calder.
- G44. "Naked Lunch: Exterminate All Rational Thought." [Los Angeles]: Twentieth Century Fox, 1992. Poster.
- G45. "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.

- G46. 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.
- G47. *The Nova Convention: New York, November 30<sup>th</sup>, December 1<sup>st</sup> & 2<sup>nd</sup>, 1978*. New York: Entermedia, 1978.  
 Staplebound.  
 Program for the event of the same name [see also Section E above] "produced by John Giorno, James Grauerholz, & Sylvere Lotringer in association with Entermedia Theater, the Department of French & Italian of New York University, and Semiotext(e)."
- G48. "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. [See also Section E above.]
- G49. "The Nova Convention Revisited: William S. Burroughs & the Arts, 11.26.96, 7:30pm ..."  
 Lawrence, Kansas: Lied Center of Kansas, 1996. Poster. [See also Sections B and E above.]  
 "The Lied Center of Kansas and the Hall Center for the Humanities present ..."  
 "In conjunction with The Spencer Museum of Art's exhibition, 'Ports of Entry: William S. Burroughs and the Arts,' organized by the L.A. County Museum of Art."
- G50. *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]
- G51. "The Penny Arcade Peep Show, d'après William S. Burroughs." Brussels: Degroote, [1975?]. Poster.  
 Poster promoting theatrical production by Raffinerie du Plan K, Brussels.
- G52. *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."
- G53. 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
- G54. 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."
- G55. 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.
- G56. 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.

- G57. 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).
- G58. 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.]
- G59. 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.
- G60. Press Release for the novel *Queer*. New York: Viking Penguin, [1985]. Two 8½"x14" sheets, stapled once, folded twice.
- G61. Promotional Flyer for Am Here Books. Olon, Switzerland: Am Here Books, 1971. One folded sheet.  
 "The page reproduced here is by William S. Burroughs." An untitled piece that is an earlier version of the "Seeing Red" chapter in *Exterminator!* [Am Here 5]  
 Limited to 70 copies, each sealed with a Fluxus stamp. [Am Here 5]
- G62. Promotional Postcard for the sound recording *Spare Ass Annie and Other Tales*. New York: Island Records, [1993?]. Illustrated postcard.
- G63. Promotional Poster for the sound recording *The Best of William Burroughs from Giorno Poetry Systems*. New York: Giorno Poetry Institute, 1998. Poster.
- G64. Promotional Poster for the sound recording *The "Priest," They Called Him*. Portland, OR: Tim Kerr Records, [1992]. Poster.
- G65. Prospectus for the novel *Doctor Benway: A Variant Passage from The Naked Lunch*. Santa Barbara, Calif.: Bradford Morrow, 1979. Letterpress-printed card on canary card stock.
- G66. Prospectus for the novel *Electronic Revolution*, translated into German by Carl Weissner. 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.
- G67. Prospectus for the novel *Ghost of Chance*. New York: Whitney Museum of American Art, 1991. Pamphlet.  
 Features one of the illustrations in the volume, by George Condo.
- G68. Prospectus for the novel *Naked Lunch*. New York: Grove Press, [1962]. Pamphlet. {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]
- G69. Prospectus for the novel *Naked Lunch* and the novel *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.

- G70. Prospectus for the novel *The Streets of Chance* and the novel *The Woman & The Knife* (by Aimé Césaire). New York: Red Ozier Press, 1981. Letterpress-printed pamphlet.
- G71. Prospectus for the novel *Tornado Alley*.
- a. Berkeley, Calif.: Small Press Distribution, [1989?]. Illustrated postcard. Features one of the illustrations in the volume, by S. Clay Wilson.
  - b. Sudbury, Mass.: Water Row Books [distributor, 1989?]. Illustrated postcard on cream cardstock. Features one of the illustrations in the volume, by S. Clay Wilson.
- G72. Prospectus for various works by Burroughs, in addition to various other works available from various publishers. In Dutch. Amsterdam: Small Press Distribution, 1983. Pamphlet. Distributed in conjunction with Burroughs' appearance at the One World Poetry Festival in Amsterdam, 20 October 1983.
- G73. 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)]
- G74. 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).
- G75. 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).
- G76. Sinclair, Iain. *The Face on the Fork: A William Burroughs Triptych*, 2012. Softbound (no hardbound issued). Limited to 125 signed, numbered copies. Includes "The Albatross Text" by Burroughs.
- G77. 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."
- G78. 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."
- G79. 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.
- G80. ———. *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.

- G81. ———. *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.
- G82. ———. *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.
- G83. ———. *Takis*. Milan: Galleria Schwarz, 1962. Softbound. {M&M F5}  
Catalogue accompanying exhibition.  
Includes “Takis is working with and expressing . . .” by Burroughs.
- G84. ———. *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.
- G85. [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]
- G86. Walker, Robert. *New York Inside Out*. Introduction by Burroughs. Toronto: Skyline Press, 1984.  
Hardbound in dustjacket.
- G87. Weber, Bruce. *An Exhibition by Bruce Weber at Fahey/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.
- G88. Weissner, Carl. *The Braille Film*. With a counterscript by William S. Burroughs. San Francisco: Nova Broadcast Press, 1970. Softbound.
- G89. “William Burroughs.” (Beat Characters; 15) [N.p., n.d.] Trading card, 9.5 x 6.7 cm.
- G90. 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.



- G91. Wilson, Robert, Tom Waits, and William S. Burroughs. *The Black Rider: The Casting of the Magic Bullets*. Direction and set design by Wilson; music and lyrics by Waits; text by Burroughs. See also Tom Waits entry in Section E above.
- a. German and English. Translated by Udo Breger and Wolfgang Wiens. Hamburg: Thalia Theater, 1990. Softbound.  
Program accompanying the premiere (“Uraufführung”) of the theater production at the Thalia Theater.  
Includes reproductions of four Burroughs paintings.
  - b. (Encore Arts Program; vol. 11, issue 1; August-September 2004) Seattle: Encore Media Group, 2004. Softbound.  
Program accompanying the theater production at the American Conservatory Theater in San Francisco.  
“This production of *The Black Rider*, with English text, premiered at the Barbican Theatre (London) on May 21, 2004. The original production of *The Black Rider*, with German text, premiered at the Thalia Theater (Hamburg) on March 31, 1990.”

## H. BIOGRAPHY, INTERVIEWS, AND LETTERS

- H1. 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 G above.]
- H2. 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.
- H3. Baker, Phil. *William S. Burroughs*. (Critical Lives) London: Reaktion Books, 2010. Softbound.
- H4. Beyer, Marcel, and Andreas Kramer, eds. *William S. Burroughs*. (Porträt; 4) Eggingen, Germany: Edition Isele, 1995. Softbound.
- H5. 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.
- H6. ———. *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.”
- H7. ———. *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.
- H8. 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).
- H9. ———. *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.
- H10. ———. *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).
- H11. ———. *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.
- H12. ———. *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.
- H13. ———. *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.
- H14. ———. *Rub Out the Words: The Letters of William S. Burroughs, 1959–1974*. Edited and with an introduction by Bill Morgan. 1<sup>st</sup> ed. New York: Ecco, 2012. Hardbound in dustjacket.
- H15. ———. *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.)”

- H16. ———. *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.
- H17. 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.
- H18. 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.
- H19. 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.
- H20. 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.
- H21. Gifford, Barry. *The Strangest One of All*. Illustrations by Billy Childish. 1<sup>st</sup> ed. San Francisco: Synaesthesia Press, [1998]. Softbound, sewn into card covers with window cut in front.  
Limited to 176 copies, of which 100 are numbered; 50 are numbered and signed by Gifford; and 26 are lettered and signed by Gifford and Childish, in a manila envelope containing three woodcuts created by Childish for the book.  
First separate edition of a piece that appeared in *Speak*, No. 7 (Fall 1997).  
A short narrative about a visit to the Bunker taken by Gifford, his son, and baseball player Jimbo Carothers, and their meeting and conversation there with Burroughs.
- H22. 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).
- H23. Lemaire, Gérard-Georges. *Burroughs*. (Les Plumes du Temps; 22) Paris: Editions Artefact, 1986. Softbound.
- H24. 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).
- H25. Mikriammos, Philippe. *William S. Burroughs: [La Vie et L’Oeuvre]*. (P.S.) Paris: Seghers, 1975. Softbound.
- H26. 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*.

- H27. ———. *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.
- H28. 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.
- H29. 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].
- H30. 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*.
- H31. 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.”  
 Biographical narrative—interspersed with vintage tape recordings—about Jack Kerouac, William S. Burroughs, and Allen Ginsberg.
- H32. Weissner, Carl. *Burroughs: eine Bild-Biographie*. Edited by Michael Köhler, with contributions by Glen Burns, Timothy Leary, and Jürgen Ploog. Berlin: Nishen, 1994. Hardbound (issued without dustjacket).
- H33. Whitmer, Peter O., and Bruce VanWyngarden. *Aquarius Revisited: Seven Who Created the Sixties Counterculture That Changed America: William Burroughs, Allen Ginsberg, Ken Kesey, Timothy Leary, Norman Mailer, Tom Robbins, Hunter S. Thompson*. New York: Macmillan, 1987. Hardbound in dustjacket.
- H34. *William S. Burroughs: Naked Biography*. [N.p.]: Filiquarian Publishing/Biographiq, 2008. Softbound (no hardbound issued).

## I. BIBLIOGRAPHY AND CRITICISM

- I1. Atticus Books. *William S. Burroughs: The Hombre Invisible*. With a Foreword ("The Future of the Novel") by Burroughs. (Catalogue; 8) San Diego, Calif.: Atticus Books, 1981. Softbound (no hardbound issued).  
Includes 50 copies, numbered 1–50, and 10 *bors commerce* copies, lettered A–J, signed by Burroughs.
- I2. Bliss, Michael. "The Orchestration of Chaos: Verbal Technique in William S. Burroughs' *Naked Lunch*." PhD diss., University of Minnesota, 1979.
- I3. Bridgett, Rob. *The Cinematic Experiments of William Burroughs, Brion Gysin, and Antony Balch*. Binley Woods Near Coventry, England: Beat Scene Press, 2003. Staplebound (no hardbound issued). Limited to 50 copies.
- I4. Coley, Lemuel Belah. "Three Essays on William S. Burroughs." Ph.D. diss., State University of New York at Stony Brook, 1979.
- I5. Cook, Ralph T., comp. *William S. Burroughs: A Checklist of Magazine/Periodical Appearances*. San Diego: Atticus Books, 1980.  
Limited to 35 numbered copies.
- I6. Debout-Oleszkiewicz, Simone. "*Griffe au Nez*": *Fourier, Burroughs*. (Critique de la Politique Payot) Paris: Éditions Payot & Rivages, 1998, ©1999. Softbound.
- I7. Esparza, Gilbert Higinio. "Burroughs and Benjamin at the Movies: A Study of *The Wild Boys*." MA thesis, Arizona State University, 1998.
- I8. Gill, Ranjit Singh. *The Fiction of William S. Burroughs: Human Imprisonment and Thought Control*. New Delhi: Prestige, 2004. Hardbound in dustjacket.  
". . . a revised version of the doctoral dissertation of the author."
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