ANYTHING BUT ROUTINE:

A Selectively Annotated Bibliography of
William S. Burroughs
v. 4.0

by

Brian E. C. Schottlaender
The Audrey Geisel University Librarian

The Library, UC San Diego
2016
This fourth edition of *Anything but Routine* is extensively revised from its predecessor, 2012’s v. 3.0. Section B (ART BOOKS, EXHIBITION CATALOGUES, AND RELATED ITEMS) has been rearranged by date, to bring it into line with Sections A and C. I am grateful to Rob Melton for the suggestion.

Promotional materials (press kits, press releases, promotional postcards, promotional posters, prospectuses) have been brought together with the items they promote, when they do indeed promote a single item. Otherwise, they remain in Section G (MISCELLANEOUS).

Section I (BIBLIOGRAPHY AND CRITICISM) has been sub-divided into, well, “Bibliography” and “Criticism” due to the proliferation of titles in the latter category. Again, I am grateful to Rob Melton for the suggestion.

Quantitatively, v. 4.0 includes 1,271 numbered entries, as compared to the 1,152 numbered entries in v 3.0, an increase of more than 10%.
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 chronologically, then 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 and other Burroughs-related material 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.
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.


➢ “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 …”—IFC.


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


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


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 Wurzburger, Special Collections Librarian

At Barnard College:
- Lisa Norberg, Dean of Library & Academic Information Services

At Columbia University:
- Michael Ryan, Director of Rare Book and Manuscript Library
- Gerald W. Cloud, Librarian for Reference and Research in the Rare Book and Manuscript Library

At Cornell University:
- Sarah E. Thomas, Carl A. Kroch University Librarian
- 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 Harvard University
- Sarah E. Thomas, Vice President for the Harvard Library
- Mary Clare Altenhofen
- Ardy Kozbial
- Jennifer Ward

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
- Joshua McKeon
At New York University:
- Marvin Taylor, Director of the Fales Library & Special Collections

At the University of North Carolina:
- Sarah Michalak, University Librarian
- Rich Szary, Director of the Louis Round Wilson Library

At Ohio State University:
- Joe Branin, Director of Libraries
- Carol Diedrichs, 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 RealityStudio:
- Keith Seward

At Stanford University:
- Catherine M. (“Cath”) Tierney, Associate University Librarian for Technical Services

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
- R. Arvid Nelsen, Special Collections Librarian

At UCLA:
- Victoria Steele, Head of Special Collections
- Daniel J. Slive, Rare Books Librarian

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

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
- Arthur Nusbaum, Third Mind Books
- Andrew Sclanders, BeatBooks
- Carl Williams and Ed Maggs, Maggs Brothers
- Joe Zinnato, Exploded Views Books/Eros Archives
- Alan Zipkin, Derringer Books
- John Zubal, Zubal Books

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

Publishers:
- Jim Pennington, Aloes Books
- Kevin Ring, Beat Scene
- Michael Stevens, Benjiman Spooner Books/Suicide Press

Researchers:
- Jed Birmingham
- Dave Teeuwen

Finally, I thank my wife Sherri for, well, everything.
A. BOOKS, BROADSIDES, AND PAMPHLETS

1953

A1. **Junkie**.


{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*.
- “For the protection of the reader, we have inserted occasional parenthetical notes [i.e., bracketed editor’s notes] to indicate where the author clearly departs from accepted medical fact or makes other statements in an effort to justify his actions.”—Publisher’s Note.
- Autograph note at end of Burroughs’ untitled typescript, examined at Columbia University’s Rare Books and Manuscripts Library: “End of Part I, Junk.”
- “There are major differences between this manuscript and the first [Ace] edition. This manuscript was used by Penguin Books in the issuing of their ‘unexpurgated’ edition of 1977 [below], despite which there are many differences, some important, between the manuscript and that version.”—Bookseller’s note laid in to Columbia’s typescript.


- Published under the pseudonym William Lee.
- First standalone publication of *Junkie*.
- Subsequently withdrawn and remaining copies pulped. [Miles]


- 1st separate U.S. publication, and 1st publication under Burroughs’ own name.
- 1st state: .50¢ cover price; 2nd 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]


- Issued in clear tissue jacket. [PBA 327]
- In this edition, “Notes,” originally printed in the text (see A1A above), are printed in a separate section at the end—out of context and preceding the newly added “Glossary.”
- Reprinted in 1969 and 1972 with different covers. [M&M]


- Includes “Glossary.”
- “The first, and only, English-language edition in hardcover.” [BeatBooks 65]


- Later 1977 printing with different cover design. [Shoaf 1]


- “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.*


- Dustjacket designed by Burroughs.
- First copies printed issued without dustjacket. [M&M]
- 1st printing comprised two “issues:”
  - 1st issue: Price (“Francs: 1,500”) printed in lower right corner of back cover.
  - 2nd 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.
- 2nd 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.
- 3rd printing (1965) issued without dustjacket or decorative border around title page, and with price (“Francs: 18”) printed on back cover.


- “The text in this edition differs quite extensively from the Olympia first edition.” [BeatBooks 65]
- Includes, at beginning as “Introduction,” “Deposition: Testimony Concerning a Sickness” [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below] and, at end as “Appendix,” “Letter from a Master Addict to Dangerous Drugs” [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
- 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]
- 2nd printing: dustjacket identical to 1st printing; “second printing” noted on collation page. [Shoaf 1]
- 3rd–7th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket. [Shoaf 1]
- 8th–15th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket, Grove Press catalog number [GP 244] at bottom of spine, Zip code in publisher’s address. [Shoaf 1]


- 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]


- “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 1]


- Cover photo of Burroughs by Ian Sommerville.

- Includes, at beginning, “*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*, Vol. 9, No. 36 (June 1965); see Section C below]) and “Deposition: Testimony Concerning a Sickness” [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below], and, at end as “Appendix,” “Letter from a Master Addict to Dangerous Drugs” [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
- Reprinted several (17?) times.


- Reprinted in 1969, 1972, and 1974 (with different cover).


- [M&M A2g]


- “A new edition containing the ‘Ugh’ correspondence [originally printed in the *Times Literary Supplement* No. 3,230 (23 January 1964); see Section C below].”—Cover.


- Includes 500 numbered, signed copies issued without dustjacket in slipcase.


- Reprinted in 1990 and 1992 (with different cover and titled: *Naked Lunch*).


- Includes, at the beginning as “Introduction,” “Deposition: Testimony Concerning a Sickness” [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below] and “Afterthoughts on a Deposition” (October 1991); and, at the end as “Appendix,” “Letter from a Master Addict to Dangerous Drugs” [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
- Reprinted several times, including in 2000 with an Introduction by Terry Southern.


- Printed separately and as part of nine-volume box set titled *The Swinging Sixties*.


- “... 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.


- “Includes the accompanying essays that Burroughs added to later editions, but omits the editors’ note and the newly discovered material and outtakes which appear in the edition above.” [BeatBooks 59]

- Cover emulates colors and design of 1st edition, 1st printing dustjacket; slipcase emulates color of 1st edition cover.

1960

A3. _The Exterminator_. With Brion Gysin.

A. San Francisco: Auerhahn Press, 1960. Softbound (no hardbound issued). {M&M A4a}

- “This book was designed and printed by Dave L. Haselwood and James F. McIlroy …”—Colophon.
- Cover calligraphy by Brion Gysin.


- 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}

- “The first collection of cut-ups.” [BeatBooks 65]
- “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 1]


1961

A5. _The Soft Machine_.


- 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.


- 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 48]
- “This constitutes the revised expanded edition advertised but never published by Olympia [Press].” [Am Here 3]
- 2nd printing, 1966. [BeatBooks 36]


- Third version: “… this final, definitive edition has been considerably revised by the author from the two earlier versions.”—Dustjacket (rear).


- Reissued in 1974 with different cover.


{M&M A5g}
  ➢ “3rd rev. ed.”
  ➢ “This fourth [sic] edition includes everything published in the second edition while respecting the 1962 MS's chapter divisions and restoring the cancelled chapter, entitled 'Male Image Back In'… In the most visible change, this new edition also restores how material from the first edition appeared by putting back a thousand capital letters removed on the galleys in 1965.”—Introduction.

1962

A6. The Ticket That Exploded.
  ➢ First version.
  ➢ Dustjacket photo-collage by Ian Somerville.
  ➢ “The sections entitled 'In a Strange Bed' and 'The Black Fruit' were written in collaboration with Michael Portman. The design on p. [183] is by Brion Gysin.”—[p. 4]
  ➢ A “new rev. and enl. ed.” planned by Olympia Press for publication in 1963 was never published.
  {M&M A6b}
  ➢ Second version—a rearrangement of the Olympia Press text, with additions and expansions, plus “The Invisible Generation.”
  ➢ Includes “The Invisible Generation.”
  {M&M A6d&e}
  ➢ Includes “Preface to the New Edition” by John Calder.
  ➢ “2nd rev. ed.”
  ➢ “This edition ends by making choices… cutting “the invisible generation” [sic] essay as an appendix of historical interest (key passages are referenced in the Notes; the full text is available elsewhere) and restoring the integration of Gysin’s calligraphy as the book’s great transcendent gesture.”—Introduction.
1963

A7. *Dead Fingers Talk.*

   - “*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.
   - “Dustjacket reproduces an Ian Sommerville photo-collage of Burroughs' Olympia Press editions.”
   - [BeatBooks 51]

   - {M&M A7b&c}


   - {M&M A8a}
   - An epistolary novel.
   - “The 1953 letters were … [originally] published in *Big Table* No. 2 (Summer 1959) and No. 3 (1961).
   - Burroughs' 1960 letter was in [*The Floating Bear* No. 5 [(1961)]. ‘I am Dying, Meester?’ was in *City Lights Journal* No. 1 [(1963)].”—T.p. verso. (See Section C below)
   - 3rd printing, 1966.

   - Expanded to include an additional letter, dated 10 July 1953, originally published in *Black Mountain Review* No. 7 (Autumn 1957). [See Section C below]

   - Expanded to include “Roosevelt After Inauguration,” originally published in *The Floating Bear*, No. 9 (1961).
   - [See Section C below]

   - This actually appears to be a new printing of the 3rd ed., above.

   - Expanded to include extensive Introduction, Appendices, and Notes.
   - “*Redux* makes a large number of changes and corrections—around 250—most of which are small … the Appendix section … include[s] previously unpublished primary materials …”—pp. xlvi-xlvi.

1964

   - “Issued simultaneously bound [or tipped in] to *The Spero*, Vol. 1, No. 1 [(1965); 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.*

   - {M&M A10a}


 Reprinted in 1969 and 1972 with different covers (per M&M), in 1978, and in 1982 (per Shoaf 1).
 1978 printing: title misspelled as Nova Express on title page.


 “1st rev. ed.”
 “Apart from giving the opening sections of each chapter their own titles, the roughly one hundred changes for this edition mainly correct typos or restore Burroughs’ punctuation (including his occasional use of double colons) and are conventionally based (i.e., supported by multiple manuscript witnesses). The notes detail key changes, comment on apparent errors and twilight zone cases and introduce the richest possible selection of archival material to reveal revisions over time and the intricacy of Burroughs’ working methods.”—Introduction.

 Title from cover.

 Covers by Allen Ginsberg.
 Published under the pseudonym Willy Lee.
 First separate publication 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 1]

1965

 “…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]
 “… that edition had hand-glued photographs to each copy …” [Am Here]

 “Number One.”
 “First Burroughs-approved edition.” [PBA 198]
C.  _______. [San Francisco]: Beach Books, Texts, & Documents, 1968; distributed by City Lights. Staplebound (no hardbound issued). \{M&M A12c\}
   ➢ “Number One.”
   ➢ “Second printing.”

   ➢ “... printed in silver ink. Only 80 copies were produced—less [sic] were distributed.” \[Am Here 3\]

   ➢ Cover by Burroughs.
   ➢ “… first printing appears in 4 editions: 4 copies hors commerce; 10 copies numbered [sic] 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.”—T.p.
   ➢ “… 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.” \[Shoaf 1\]

   ➢ “… bought [sic] for you ... using anarchist duplicator ... 5 runs of 99 copies each ...”—Cover verso.
   ➢ 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.” \[Shoaf 1\]

   ➢ 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

   ➢ Two printings:
      ✓ one printed in black ink on white paper, with cover printed in black and red ink on white paper (50¢ price);
      ✓ one printed in silver ink on black paper, including cover (no price).

   ➢ Includes photo of Claude Pélieu, two photo-collages by Jean–Jacques Lebel, and an illustration by Liam O’Gallagher.
   ➢ Printed in black ink on white paper, with cover printed in black and red ink on white paper (75¢ price).

   ➢ Pirate edition, printed in black ink on white paper only and lacking the photo of Claude Pélieu from the original [i.e., 2nd expanded] ed. \[BeatBooks 42\]

   - Includes 55 copies—with uncut signatures—numbered 1–40 and lettered A–O with lithograph by Jean Hélion.
   - cover title: *L’Herne Textes: Burroughs, Pélieu, Kaufman*.
   - Includes the first French translation of *Nova Express* and two previously unpublished letters from Burroughs to Pélieu. [Jordan Davies]


1968

A19. *Scientology Revisited*.

   - Four-color glossy wraps; 2 staples.
   - “… by William S. Burroughs, author of *Naked Lunch*.”—cover.
   - “For further information contact Scientology East, 122 76th St.”—Back cover.

   - B&W matte wraps; 1 staple.
   - Text substantially altered from 1968 version, above.

1969


   - Pamphlet with long folding broadside tipped in.
   - First standalone publication of piece that originally appeared in —, No. 13 (August 1965). [See Section C below]
   - Variant printing exists with copyright page blank and “©1969 by William Burroughs” in holograph on first page of text. [Atticus]

1970

A22. *The Last Words of Dutch Schultz*.

   - Hardbound printing includes 100 numbered copies signed by Burroughs, in unprinted glassine dustjacket.
   ➢ “First American edition, extensively revised and augmented with reproductions of police photographs, and more exacting film directions.” [Ursus]

1971

A23. Ali’s Smile.
   ➢ A section of the novel Exterminator, 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 1 (quoting the publisher)]
B. (e.m.e., 12) In English and German; German translation by Carl Weissner. 1st ed. Göttingen: Expanded Media Editions, 1973. Softbound (no hardbound issued).
   ➢ Includes 100 numbered copies signed by Burroughs.
   ➢ Printed in green on ochre paper, on recto only.

   ➢ 501 lettered/numbered copies:
      ❖ one signed by Burroughs, on special paper, lettered “A,” in cardboard wallet containing all manuscripts and two silkscreens signed by Brion Gysin;
      ❖ 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;
      ❖ 450 softbound and numbered 51–500.
   ➢ At least one unnumbered copy is known to exist.
      ➢ Includes extract “..... Ten tape recorders strapped under their coats .../”, in English and French.
   ➢ Limited to 900 trade edition copies, plus 100 numbered and signed copies.
   ➢ NOTE: Berg collection at NYPL holds one unnumbered, signed copy.
      ➢ Features a photograph of Burroughs, and German and English description of, and quote from, the title.
   - Includes “Feedback from Watergate to the Garden of Eden.”
   - German and English text bound tête-bêche.
   - Includes “Feedback from Watergate to the Garden of Eden.”
   - German and English text bound tête-bêche.
   - German and English text bound tête-bêche.
   - Softbound (no hardbound issued).
   - German and English text bound tête-bêche.
   - German and English text bound tête-bêche.
   - Softbound.
   - German and English text bound tête-bêche.
   - Softbound.
   - German and English text bound tête-bêche.

   - A memorial to Kerouac, with interviews, poems, and prose by Kerouac, Burroughs, Ginsberg, Alfred Aranowitz, and Pélieu.

      - “Later printings of this edition had the Grove Press/Evergreen Black Cat publisher’s design and number (B-370) ...” [M&M]

1973


   ✓ Collects ten “Bulletins ... written as part of a series entitled ‘The Burroughs Academy’ [sic] for the magazine Mayfair, along with related articles [by Burroughs] from other mags.”—p. 2. [See Section C below]
   ✓ Limited to 650 copies printed on different colored papers.

A29. Port of Saints.
      ➢ 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]
      ➢ Lacks the illustrations in Covent Garden/Am Here ed., above.
      ➢ “This new edition ... has been extensively rewritten and revised by the author.”—T.p. verso.
      ➢ 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 1]

   ➢ 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: [1974?]
1974


- 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.”


- Hardbound ed. limited to 250 copies.


- Hardbound ed. includes 175 numbered copies signed by Burroughs.

1975


- 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.


- “A Dutch collection of Burroughs material. There is no English-language equivalent of this title.” [Skyline]

1976


- “A more important book than one might first suppose.” [Am Here 62]
- “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.”—[p. 54]
- “Although the colophon calls for ... [the hardbound ed.] ... to be numbered, we don’t believe any copies actually were.” [Skyline]


- “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.”—T.p. verso.
- 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.”
      ➢ True 1st ed.
      ➢ Announced for publication by Grove Press in 1970 but never released.
      ➢ First published as *Œuvre Croisée*, above.

1978

A37. *Ali's Smile; Naked Scientology*.
      ➢ Reprinted, 1985, 2000 (with new cover, per Shoaf 2).


      ➢ 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

A40. *Ab Pook Is Here, and Other Texts*.
      ➢ Contains the texts of *Ab Pook Is Here*, *The Book of Breething*, and *Electronic Revolution*, above.
      ➢ “*Ab Pook Is Here* was originally planned as a picture book modelled on the surviving Mayan codices. Malcolm McNeill [sic] was to do the illustrations, and I [Burroughs] was to provide the text … However, owing partly to the expense of full-color reproduction, and because the book falls into neither the category of the conventional illustrated book nor that of a comix publication, there have been difficulties with the arrangements for the complete work … Finally Malcolm McNeill [sic] and I have decided to publish the text without the artwork, still in hopes of seeing the eventual publication of this work that has been eight years in preparation.”—Preface.
      ➢ The illustrations for *Ab Pook Is Here* were published, without the text, in *The Last Art of Ab Pook Is Here: Images from the Graphic Novel* (Seattle: Fantagraphics Books, 2012; see Section G below).

      ➢ “The author wishes to thank Alan E. Norse, upon whose book *The Bladerunner*, characters and situations in this book are based.”—T.p. verso.
      ➢ Unrelated to the 1982 feature film with the same title.
      ➢ Hardbound ed. includes 100 numbered copies signed by Burroughs.

- “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)].”—[p. 45]
- “… the softbound wraps edition did not begin with number ‘1’ but rather with number ‘151.’ That is, after the run of the 150 signed hardbound copies.” [Shoaf 2]
- “… the first publication of the earliest known version of the Doctor Benway chapter from … The Naked Lunch …” [Publisher’s prospectus, below]
- “… taken from the original manuscript which had been left in the possession of Alan Ansen in Venice in the late 1950s and rediscovered by him in 1973.” [BeatBooks 65]


- Cover and spine title: Roosevelt After Inauguration.
- Includes “A New Introduction” [TOC title: “Introduction”) by Burroughs, facsimiles of covers of the original edition (above), plus three other routines: “When Did I Stop Wanting To Be President?,” “The Whole Tamale,” and “Sects and Death.”
- 2nd printing (1980) includes frontispiece photo not present in 1st printing.


- 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]


- 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.”

1980

A46. The Soft Machine; Nova Express; The Wild Boys: Three Novels.

A. With an epilogue by Allen Ginsberg; an interview with William Burroughs.


- Lacks epilogue.

1981

A47. Cities of the Red Night.


- Includes 500 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher’s slipcase.
- “Grateful acknowledgment is made for use of a portion of ‘The Too Fat Polka’ by Ross MacLean and Arthur Richardson.”—T.p. verso.

   - “… some of the earliest and hitherto uncollected & unpublished writings … including a long ‘Interzone’ passage from NAKED LUNCH which did not appear in either the Olympia or Grove Press editions …”
   —Publisher’s catalogue.
   - 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]

   - Essays by and about Burroughs.

   - Hardcover, 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.”—Colophon.

1982

   - Limited to 75 copies, of which 70 are printed in black on Scheufelen paper (with etchings printed in black) and 5 are printed in gold on black Japanese paper (with etchings printed in red). All etchings are signed by the artist.

A52. *Sinki’s Sauna.* Illustrated by James Kearns.
   - Limited to 500 numbered copies.
   B. New York: [1999?]
   - “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 1]
   - Limited to 50 copies.
   - “Colophon notes ‘limited to only 50 copies,’ but less [sic] than 10 were actually printed.” [Shoaf 2]

1984


- “Including complete texts from *White Subway*, *Cobblestone Gardens*, and *The Retreat Diaries* ... Also included are essays on Burroughs by Alan Ansen [*Whoever Can Pick Up a Frying Pan Owns Death*] and Paul Bowles [*Burroughs in Tangier*], and facsimile pages from the famous cut-up scrapbooks of the mid-century: *The Book of Hours*, *John Brady's Book*, and *The Old Farmer's Almanac*.” —Dustjacket.
- Hardbound ed. limited to 300 copies. [BeatBooks 42]


A55. *The Four Horsemen of the Apocalypse = Die vier apokalyptischen Reiter*.


A56. *The Place of Dead Roads*.


- “The original title of this book was *The Johnson Family*.” —Prefatory note.
- 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 1]


- Full-color preview of dustjacket and photocopied “Brief Description” on HRW letterhead.


A57. *Ruski*.


- Limited to 500 numbered copies, printed on cardstock.


- “An apparent piracy of the Hand-Job edition ...” [Shoaf 1]
- “… limited to 50 [numbered] copies bound in hand-made paper …” —Colophon.

1985


- Includes “Bugger the Queen,” excluded from Calder ed. (above).


**A59. Queer.**
- Written in 1953.


- “This new edition of *Queer* is based substantially on the same sources as the 1985 edition … the most significant differences lie not in the text itself but in its presentation … First, I have preserved a little more of the roughness in Burroughs’ manuscript, not making a number of very small corrections … And second, as well as reediting and retitling the epilogue (now, ‘Two Years Later: Mexico City Return’), and re-creating the ‘Panama’ chapter (chapter 7), I have made a number of short insertions of material that was either previously unused or unavailable—roughly five hundred words in the notes and just over a thousand in the text.”—Introduction.

**1986**

A60. *The Cat Inside*. Drawings by Brion Gysin.

- 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.

- “*The Cat Inside*, in different form, was published in a limited edition of 133 copies by The Grenfell Press in 1986, with eight illustrations by Brion Gysin, including those that appear on the cover, title page, and endpapers of this edition.”—T.p. verso.


**1987**

- Limited to 750 copies.


1 9 8 9

   ➢ 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]

A64. 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]
   ➢ “‘Interzone’ was the working title for … Naked Lunch.”—Dustjacket.
   ➢ Includes “WORD,” “… that had been cut, save for a few scattered fragments, from the final manuscript of Naked Lunch.”—Dustjacket.

   ➢ Hardbound edition limited to 400 copies, of which 90 are signed by Burroughs and 10 are signed by Burroughs and Wilson.
   1. [Promotional Postcard]
         ➢ Features one of the illustrations in the volume, by S. Clay Wilson.
         ➢ Features one of the illustrations in the volume, by S. Clay Wilson.

1 9 9 1

      ➢ Limited to 160 copies printed at the Grenfell Press, signed by Burroughs and Condo.
         ➢ Features one of the illustrations in the volume, by George Condo.
      ➢ Includes 125 numbered copies signed by Burroughs, issued in publisher’s slipcase with pullout ribbon.

1 9 9 2

   ➢ 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 Shafrazi 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 (1991). [See Section C below]
1993

- Originally published in *The Starscrewer,* No. 7 (1978) and No. 12 (1979).

1994

- 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.

- Limited to 500 copies signed by Burroughs, 49 of which are numbered and 26 of which are lettered.


1995


- 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

- Limited to 200 copies.

   ➢ Includes a chapter from Burroughs' previously unpublished novel written collaboratively with Jack Kerouac, *And the Hippos Were Boiled in Their Tanks*, below.
   ➢ Compact disc: *Selections from The Best of William Burroughs* from Giorno Poetry Systems (also issued separately; see Section E below).


1999

   ➢ 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.”—Colophon.
   ➢ “This edition consists of 26 lettered copies. The photographs were reproduced from the original negatives and are the only prints that will be made from these negatives.”—Colophon.

2001

   ➢ Translation and adaptation by Mary Beach of “To Talk for Joe” (published in *Transatlantic Review*, No. 60 (June 1977); see Section C below).
   ➢ No equivalent English-language edition.

   ➢ cover photo of Burroughs by Michael Montfort.
   ➢ Limited to 250 numbered and 26 lettered copies signed by the photographer.
   ➢ Includes five copies stamped “publisher’s copy.” [Shoaf 2]

2008

   ➢ “… written by William Burroughs in Latin America during July and August 1953 …”—Introduction.

   ➢ 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].
2015


- On recto: “William S. Burroughs and Kathy Acker at Cold City Gallery in 1989.” (B&W photo by Byron James Bignell.)
B. ART BOOKS, EXHIBITION CATALOGUES,
AND RELATED ITEMS

1964
{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 39]

1974
- 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.”

1988
- Catalogue accompanying one-man exhibition at Suzanne Biederberg Gallery in Amsterdam and October Gallery in London.
- Includes “On Burroughs’ Art” by James Grauerholz.

- Catalogue accompanying one-man exhibition at Gallery Casa Sin Nombre in Santa Fe, [April-May 1988?]
- Includes “On Burroughs’ Art” by James Grauerholz.

A. Single sheet of cardstock, folded to make 8 panels (4 on each side).
- Brochure accompanying one-man exhibition at October Gallery in London, [“Paintings and Drawings, 1 June–2nd July 1988”].
- Includes “Excerpts from the essay ‘On Burroughs’ Art’ by James Grauerholz, April 28, 1988.”
- Includes reproductions of three paintings by Burroughs: *Through a Fish Eye, Burn Unit,* and *Fear Death by Water.*
B. [Press Release for and list of works from exhibition]
- Includes untitled offprint of “On Burroughs’ Art” by James Grauerholz and photocopy of 1988 British newspaper article about Burroughs.
- B&W photograph of Burroughs by John Minihan on recto.
   A. Single sheet of cardstock, folded to make 10 panels (5 on each side).
      - Brochure accompanying one-man exhibition at Shafrazi Gallery in New York, 19 December 1987–
        24 January 1988, organized by Diego Cortez.
      - Includes “Entrance to the Museum of Lost Species” by Burroughs, edited by James Grauerholz.
      - Includes reproductions of four paintings by Burroughs: Sore Shoulder, The Red Skull, Mr. Bradley Mr.
        Martin, and People of the Lie/The Lie Decade.
      - Poster advertising one-man exhibition at Shafrazi Gallery in New York, 19 December 1987–

   Postcard [8½ x 5½ in.].
      - Reproduction of Burroughs painting *Fuck You! Fuck You!* on recto.

   Postcard [6 x 3⅞ in.]
      - Reproduction of Burroughs painting *Shark Spirit II* on recto.

1989

   (4 on each side).
      - Brochure accompanying exhibition of works by Burroughs and Robine Clignet at Galerie Carzaniga + Ueker
      - Includes a biographical statement about Burroughs written, in German, by Udo Breger, and a reproduction of
        the Burroughs painting *Fuck Door*.

       - Catalogue accompanying one-man exhibition at Cleto Polcina Artemoderna in Rome, [1989].
       - Includes “Nagual Art” by Burroughs, in Italian and English.
       - Limited to 1,500 copies.

       - Catalogue accompanying the Burroughs portion of the exhibition at Galerie Carzaniga + Ueker in Basel,
         27 April–20 May 1989. [See above]
       - Includes “On Burroughs’ Art” by James Grauerholz, along with a German translation by Udo Breger.

      Postcard [5½ x 3½ in.].
      - Postcard for one-man exhibition at Kellas Gallery in Lawrence, Kansas, 30 September–11 November 1989.
      - Reproduction of Burroughs painting *Hell Is Where You Find It* on recto.

1990

       - Limited to 66 numbered copies, signed by Burroughs and Breger, “each one featuring a unique holograph text
         by Burroughs.” [BeatBooks 62]

- Publication advertisement laid in.


- Includes “Nagual Art” by Burroughs, in French.


- Spanish-language brochure accompanying one-man exhibition at Sephira Gallery in Madrid, 8 November–7 December 1990.
- Includes essay (in Spanish and, as a separate insert, in English) by Ignacio Gómez de Liaño.
- Includes reproductions of five Burroughs paintings: *Creation of Another Homunculus*, *Creation of the Homunculus V*, *Alchemical Laboratory*, *Christmas Cheer*, and *Wagon Train*.

1991


- Abstract image of Pacific Design Center on recto.

B18. *The Seven Deadly Sins*.


- Features color reproductions of Burroughs’ paintings illustrating the seven deadly sins, with text by Burroughs.
- Frontispiece photo of Burroughs by Robert Mapplethorpe.
- 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, also with a small, plywood “shotgun” painting affixed to the front cover. “Most … were never distributed, probably because of the high publisher’s price …” [Shoaf 1]


- 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.


1992

1993


- “… a folio of eight lithographs, etchings, and pages of text [each of which is housed in a folder, numbered 1-8] by David Bradshaw and William S. Burroughs. 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. Each print is signed and numbered. The folio is presented in a clamshell box which is housed in an aluminum [welded] tread plate slipcase.”—Unnumbered folder at end.

1. [Press Release]. Tampa, Florida: Graphicstudio, Institute for Research in Art, University of South Florida, 1993. 8½”x11” sheet, printed on one side only.

2. [Prospectus]. Tampa, Florida: Graphicstudio, Institute for Research in Art, University of South Florida, 1993. 11”x16¾” piece of cardstock, vertically folded twice to form six panels, printed on both sides.

1996


A. Texts by Timothy Leary and Benjamin Weissman. (Smart Art Press; Vol. 2, No. 18) Santa Monica, Calif.: Smart Art Press, 1996. Softbound.


B. [Promotional Postcard]. Santa Monica, Calif.: Smart Art Press, 1996. 6 x 4¼ in. postcard.

- Postcard for one-man exhibition at Track 16 Gallery in Los Angeles, 18 July–31 August 1996.

- Reproduction of Burroughs painting Burning Bullets (detail) on recto.


- “… [catalogue] published in conjunction with the exhibition … organized by the Los Angeles County Museum of Art [LACMA] and held there from July 18 through October 6, 1996.”—T.p. verso.

B. [Promotional Poster]

- Poster advertising exhibition at LACMA, 18 July–6 October 1996.


- Postcard for exhibition at LACMA, 18 July–6 October 1996.

- Reproduction of Burroughs and Gysin collage Untitled [Rub Out the Word] on recto.


- Reproduction issued in conjunction with the exhibition “Ports of Entry: William S. Burroughs and the Arts.”


- Reproduction issued in conjunction with the exhibition “Ports of Entry: William S. Burroughs and the Arts.”


B. [Promotional Postcard] 6½” x 4½ in. cardstock.

2005

- Includes “American Target Shooting” by James Grauerholz.

2008

- “Published on the occasion of the exhibition … [held at the] Irish Museum of Modern Art, Dublin, 9 April–29 June 2008.”—Colophon.
- Includes “Nagual Art,” originally published in William S. Burroughs (Cleto Polcina, 1989) [above] and “The Creative Observer” “… [which] originated as a series of interviews of Burroughs conducted by Raymond Foye and Francesco Clemente … It was originally published in … Paintings and Guns [sic; i.e., Painting & Guns (Hanuman, 1992); see Section A above] … It incorporated text … from a text by William Burroughs, ‘Entrance to the Museum of Lost Species.’ This originally appeared in … William S. Burroughs …” [(Shafrazi, 1988), above]


2012

- “This catalogue was published on the occasion of the Exhibition ‘William S. Burroughs: All Out of Time and Into Space,’ 6 December 2012–16 February 2013 at October Gallery, London.”—Inside back cover.
[See Section C below].


2014


- Book accompanying an exhibition at the Lawrence Arts Center.
- Includes Burroughs’ essay “The Creative Observer,” originally published in Painting & Guns (Hanuman, 1992), and “On Burroughs’ Art” by James Grauerholz.
C. CONTRIBUTIONS TO PERIODICALS

1938

   - “Fifteenth anniversary of the John Burroughs School [St. Louis, MO].”—[p. 1]
   - “We take you back to 1924, and there, year by year, through the pages of the REVIEW,” bring you back to 1938.”—p. 4.
   - “Personal Magnetism.”
     - “February, 1929”—p. 45.

1957

   - “From Naked Lunch, Book III: In Search of Yage.”
     - Published under the pseudonym William Lee.
     - Actually published Spring, 1958. [BeatBooks 59]

   - “Approximately fifty copies or less were off-printed for the use of the author at his request.” [Am Here 4]
   - “Letter from a Master Addict to Dangerous Drugs.”
     - Letter dated “August 3rd, 1956.”
     - Burroughs’ first appearance in print under his own name.

1958

   - “Excerpt: [Chapter 1 of] Naked Lunch.”

C5. Chicago Review, Vol. 12, No. 3 (Autumn 1958). {M&M C5}
   - “Chapter 2 of Naked Lunch.”

   - “Have You Seen Pantapon [sic; i.e., Pantopon] Rose?”
     - An excerpt from Naked Lunch.

1959

C7. Big Table, No. 1 (Spring 1959). {M&M C6}
   - Cover: “The complete contents of the suppressed Winter 1959 Chicago Review.”
   - Includes “Anyone Who Can Pick Up a Frying Pan Owns Death” by Alan Ansen and “Burroughs In Tangier” by Paul Bowles.
   - “Ten Episodes from Naked Lunch.”
     - “… his novel-in-progress …”—[p. 2]
     - Episodes 2 and 5 “reprinted from Chicago Review, Spring 1958,” above.

C8. Big Table, No. 2 (Summer 1959). {M&M C7}
   - Includes “Anyone Who Can Pick Up a Frying Pan Owns Death” by Alan Ansen and “Burroughs In Tangier” by Paul Bowles.
   - “In Quest of Yage.”
- “And Start West.”
  - Excerpt from *Naked Lunch*.

- “The Amazing Truth About a Junkie.”
  - TOC: *Junkie*.
  - Published under the pseudonym William Lee.

C11.  *New Departures*, No. 1 (Summer 1959).  {M&M C8}
- “1: The Exterminator Does a Good Job.”
- “2: Coke Bugs.”
  - TOC title: “Two Scenes.”
  - Excerpts from *Naked Lunch*.

- “… many copes destroyed during police raid.”  [Am Here 3]
- “Excerpt from *[Have You Seen] Pantapon [sic; i.e., Pantopon] Rose [?]”.”
  - An excerpt from *Naked Lunch*.

1960

- “Ten Age Future Time.”

C14.  *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 [i.e., *Naked Lunch.*]”—p. 13.

- “Deposition: Testimony Concerning a Sickness.”
- “A Newspeak Précis of the Article Made In Its Image With Its Materials.”

- “Nothing Is True, Everything Is Permitted: Hassan Sabbah” =
  “Rien n’est vrai, Tout est permis: Hassan Sabbah.”
  - English and French in parallel columns.

C17.  *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.”—p. 5.

- “Quo Vadis?”
  - “A symposium by William Seward Burroughs, Allen Ginsberg, Lorraine Hansberry, Christopher Logue, Norman Podhoretz, François Truffaut, and John Wain.”—TOC.
   • “Open Letter to *Life Magazine*” (with Brion Gysin, Sinclair Beiles, and Gregory Corso).

   • “Témoignage a propos d’une Maladie.”
     ➢ French translation by Eric Kahane of “Deposition: Testimony Concerning a Sickness.”

   • “Have You Seen Slotless City?”

1961

   • “From *Naked Lunch*”
     ➢ “1. Meeting of International Conference of Technological Psychiatry.”
     ➢ “2. The Country Clerk.”
     ➢ “3. Interzone.”

   • “Comments on ‘The Night Before Thinking.’”
     ➢ Commentary by Burroughs on Ahmed Yacoubi’s “The Night Before Thinking,” included in the same issue.

   • “Out Show Window and We’re Proud of It.”
   • [Letter:] “Dear Allen: There is no thing to fear. Vaya adalante. Look. Listen .../”

   • “Routine: Roosevelt After Inauguration.”

   • “Thing Police Keep All Board Room Reports.”
     ➢ “A section from a novel [i.e., *The Soft Machine*].”

   • “Interview with William Burroughs” (by Gregory Corso and Allen Ginsberg).

   • “In Search of Yage.”
- cover: “A Special Issue of Collaborations”
- “Fifty copies ... have been printed in a limited numbered edition.”—[p. 2]
- “Everywhere March Your Head.”
- “Sons of Your In.”
  - TOC title: “Two Cut Ups.”
  - Both are cut-ups of Arthur Rimbaud’s “To a Reason,” “arranged” by Burroughs and Gregory Corso.
  - “… first published in *Minutes To Go ...*”—p. 204. [See Section A, above]

- “No Bueno, from *The Soft Machine*.”
  - “… Burrough’s [*sic*] work in progress ...”—p. 2.

- “This Is the Time of the Assassins.”
  - TOC: “Time of the Assassins.”

- “Ten Episodes from *The Soft Machine*.”

  - “… from a work in progress.”—[p. 75]
  - Facsimile of three-column-layout typescript, with a photograph of Burroughs by Brion Gysin.

C34. *Rhinozeros*, No. 5 (1961). {M&M C38}
- “Windhand in die Tür verklemmt/Wind Hand Caught in the Door.”
  - German translation by Anselm Hollo. German and English on opposite pages.
  - A hand-lettered version of the penultimate paragraph in the American edition of *The Soft Machine*.

C35. *Swank*, Vol. 8, No. 3 (July 1961). {M&M C34}
- “The Word.”
  - “… a first draft of a section of the book [*Naked Lunch*] ... contains material that has never been published before ...”—[p. 51]
  - Preceded by “Uncle Bill Burroughs’ Guided Tour: *Naked Lunch*” by John Fles, “an ex-Chicago Review editor.”

C36. *Two Cities*, No. 6 (Summer 1961). {M&M C28}
- “Transitional Period.”

1962

- “Episoder ur *Novia* [*sic; i.e. Nova] Express.”
  - Swedish translation by Lars Wilson.

- 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.”


- “Outskirts of the City.”
  - “… *Novia [sic; i.e. Nova] Express*, from which the following section is taken.”—p. 73.


- “Spain & 42 St.”
- “Dead Whistle Stop Already End.”
- “Where Flesh Circulates.”

C41. *Nul*, No. 5 (2 January 1962). {M&M C40}

- “Take That Business to Wallgreens [sic].”

C42. *Nul*, No. 6 (1962). {M&M C41}

- “Routine: Roosevelt After Inauguration.”


- “Wilt Caught in Time.”

C44. *Rhinozeros*, No. 6 (1962). {M&M C43}

- “*Novia [sic; i.e. Nova] Express.*”
  - An excerpt from *Nova Express.*

C45. *Rhinozeros*, No. 7 (1962). {M&M C45}

- “Be cheerful sir, our revels touching circumstance—Spanish i .../”


- “One Chapter from *The Novia [sic; i.e. Nova] Express.*”


- “Censorship.”
- “The Future of the Novel.”
- “Notes on These Pages.”
- “Nova Police Besieged McEwan Hall.”
C48. *Yugen*, No. 8 (1962). {M&M C50}
   - Final issue.
   - “The Cut-Up Method of Brion Gysin.”

1963

C49. *Akzente*, No. 3 (June 1963). {M&M C62}
   - “Grenzstadt.”
     - German translation by Katharina and Peter Behrens.

   - “Unfinished Cigarette.”

   - Includes “The Death of 9, Rue Git-Le Coeur” by Harold Norse.
   - “I Am Dying, Meester?”
     - An excerpt from *The Yage Letters*.

C52. *Cleft*, Vol. 1, No. 1 (June 1963). {M&M C60}
   - “Martin’s Folly.”

   - “Two Episodes from *Nova Express*.”
     - 1. Gave Proof Through the Night—
     - 2. The Fish Poison Con.

   - “Towers Open Fire.”

C55. *Gambit: The New University Review* (Spring 1963). {M&M C58}
   - “The Mayan Caper.”

   - cover: “Summer 1963.”
   - “Who Him? Don’t Let Him Out There.”

C57. *My Own Mag*, [No. 2 (December 1963)]. {M&M C93}
   - Limited to 50 copies. Printed on recto only.
   - “From H. B. William S. Burroughs.”

C58. *Olympia*, No. 4 (April 1963). {M&M C54}
   - “Habit, the Detonator Vice: The Charge in William Burroughs’ *The Ticket That Exploded*.”
     - TOC title: “The Ticket That Exploded.”
     - “… a continuous excerpt from his latest novel, The Ticket That Exploded …” —p. 10.
   • Also includes a review of *Naked Lunch* by Alex Neish (editor of *Sidewalk*).
   • “Take It To Cut City—U.S.A.”
   • TOC title: “Story.”
   • “… a slightly different version of … [“Have You Seen Slotless City?”] that appeared in *Sidewalk* [Vol. 1, No. 2 (1960)] …”—p. 135. [See above.]

C60. *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.
   • An excerpt from *Nova Express*.

   • “The Beginning Is Also the End.”

C62. *Il Verri*, No. 8 (June 1963). {M&M C61}
   • “La Censura e il Romanzo.”
   • Italian translation of “Censorship,” with a note by V. Riva.

   • “Call the Old Doctor Twice?”

1 9 6 4

C64. *Ambit*, No. 20 (1964). {M&M C92}
   • “Martin’s Mag.”
   • A three-column layout.

   • Label on cover: “William Burroughs Special.”
   • 1st state has red 2s./6p. price label [BeatBooks 36]; 2nd state was 3s [PBA 198].
   • “The Border City.”
   • “The Danish Operation.”
   • “The Cut.”

C66. *Art and Literature*, [No.] 2 (Summer 1964). {M&M C82}
   • “Who Is the Third That Walks Beside You?”
   • “… he is working at present on *a Book of Methods* in collaboration with Brion Gysin. The text we present here is part of this work in progress, to be published first in Germany.”—p. 227. Actually, it was published first in France (1976) as: *Œuvre Croisée* and subsequently in the U.S. (1978) as: *The Third Mind*. [See Section A, above.]

C67. *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 (1964)], below.
   • “Afternoon Ticker Tape.”
C68. *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 (August 1964)], below.
- “What in Horton Hotel Rue Vernet ...”

- “Intersections Shifts and Scanning from ‘Literary Days’ by Tom Veitch.”
- “Giver of Winds Is My Name.”
  - “Notes and formulae by Ian Sommerville.”

  - Three-column layout.
  - “This short piece of work in progress is representative of recent experiments in which I extend the newspaper and magazine format to fictional material.”—p. 130.

- “A Distant Hand Lifted.”
- “A Note on the Method Used in This Text.”

- “Photo-Optical, Cartographical, & Literary Footnotes to a Survey of the American Socio-Intellectual Enclave in the City of Tangier.”
  - TOC title: “Tangier.”
  - Text and captions by Burroughs. Photographs by Robert Fréson.

C73. *España*, No. 8752 (4 September 1964). {M&M E2}
- “Tangier Cosmopolita William Burroughs ...” [Burroughs interviewed by staff reporter.]

- “They Just Fade Away.”

- “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
  - “… first delivered … as an address before the American Psychological Symposium …”—p. 72.

C76. *Ex*, No. 3 (1964). {M&M C96}
- “Afternoon Ticker Tape.”
  - Run-off copies of “Afternoon Ticker Tape” [from *The Burrough*, [No. 1 (1964)], above], issued in a folder with a variety of other loose and stapled items. [M&M]

C77. *Fuck You/A Magazine of the Arts*, No. 5, Vol. 7 [sic] (September 1964). {M&M C80}
  - Three-column layout.
   - See also *Pry Yourself Loose and Listen…* (Section A, above).
   - “Pry Yourself Loose and Listen.”
   - “Notes on Page One.”
   - “Ancient Face Gone Out.”
   - “Just So Long and Long Enough.”

C79. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}
   - “Burning Heavens, Idiot.”
   - “Grids.”
     - “Excerpt from a letter from Burroughs to the editors in explanation of the writing which follows.”—p. 27.
   - “Fragment of Grid.”
     - Facsimile of grid-layout manuscript.
   - “Grid No. 1.”
   - “Grid No. 2.”

C80. *Mother*, No. 3 (November/December 1964). {M&M C88}
   - “We Called Her ‘Mother.’ Wouldn’t You?”
     - Three-color facsimile of three-column-layout manuscript, accompanied by covering note.

C81. *The Moving Times*, [No. 1 (1964)]. {M&M C100 and C232}
   - “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”
   - “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper, September 17, 1899.”

   - “*The Moving Times* [No. 1 (1964)] 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 (May 1964)].”

   - “*The Moving Times* [No. 1 (1964)] 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 (May 1964)].”

C82. *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 (July 1964)], below.
   - “Over the Last Skyscrapers a Silent Kite.”
- A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 9] (1 November 1964), below.
  - “Extracts from Letter to Homosap.”
  - “Personals Special to *The Moving Times.*”

C84. *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 Warning.”

C85. *My Own Mag*, [No. 5 (May 1964)].
- C: “Special Tangier edition... Special William Burroughs issue,” with drawing of Burroughs wearing fez.
- [Includes *The Moving Times*, [No. 1 (1964)], above.]

C86. *My Own Mag*, [No. 6 (July 1964)].
- Three leaves cut into eight squares, stapled onto fourth leaf of five leaves total.
- [Includes *The Burrough*, [No. 1 (1964)], above.]

C87. *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 (1964)], above.]

C88. *My Own Mag*, [No. 8 (August 1964)].
- Cover: “Festival Special.”
- [Includes *The Burrough*, [No. 2 (1964)], above.]

- Cover: “Special Post-Election Issue,” with brown-green stain running down entire length and small oblong cut-out in right of lower margin.
- First dated issue [although #10 was not].
- [Includes *The Moving Times*, [No. 3 (1964)], above.]

C90. *Rhinoceros*, No. 9 (1964). {M&M C90}
- “Brion Gysin, ein amerikanischer Maler, der in Paris lebt, hat, was er ...”
  - German translation by Anselm Hollo.
  - Text of Burroughs’ remarks on his literary methods, delivered at the 1962 International Writers Conference held in Edinburgh.

- “Takis ...”

- [Daniel Farson interviews Burroughs and Alexander Trocchi.]
   - “Sir,—It seems to me that any author …/” [Letter to the Editor]

   - “The Literary Techniques of Lady Sutton-Smith.”

C95. *The Transatlantic Review*, No. 15 (Spring 1964). {M&M C72}
   - “From ‘A Distant Hand Lifted.”

1965

C96. *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 (May 1965), below.
   - [Letter to *Sunday Times*.]

   - “… 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]
   - “If you take baloney and cut it up [sic], you get baloney. This is Gestalt spelled backwards …/”
     - Titled “November 20, 1962” in M&M.
     - Inserted in back flap (“Manuscripts & Notes”).
     - “This is a parody of Burroughs’ *The Exterminator*, generally putting down the cut up 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.”

C98. *Bulletin from Nothing*, No. 1 ([1965]). {M&M C117}
   - “Composite Text.”

   - “Palm Sunday Tape.”
     - Two-column layout.

   - “Fits of Nerves With a Fix.”

C101. *Icarus*, No. 46 (May 1965). {M&M C125}
   - “Short Piece.”
     - TOC title: “A Short Piece.”

C102. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}
   - “File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier.”

C102. *Intrepid*, No. 5 (March 1965). {M&M C111}
   - “Last Awning Flaps on the Pier.”
     - Two-column layout.
C103. *Krea*, No. 6 (1965). {M&M C130}
- “The Coldspring News (op de veranda achter zijn brerderij ...”
  - Dutch translation by Peter H. Van Lieshout.

C104. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}
- “Transcript of Dutch Schultz’ Last Words.”
  - Reprinted from *Valentine’s Day Reading*. [M&M]

C105. *Lines*, No. 5 (May 1965). {M&M C114}
- “Chlorhydrate d’apomorphine chabre.”
  - Facsimile of two-column-layout manuscript.
- “Rex Morgan M.D.”
  - Facsimile of three- and two-column-layout manuscript, including collaged graphic and photographic material.

C106. *Lines*, No. 6 (November 1965). {M&M C128}
- “The Last Post: Danger Ahead.”
  - Facsimile of three-column-layout manuscript, including collaged photographic material.

- “William Burroughs Speaks!”

- “William Burroughs Answers Jim Bishop!”

C109. *Mother*, No. 5 (Summer 1965). {M&M C120}
- “Pieces” (with Brion Gysin).
  - Includes three pages of facsimiles of manuscripts.
  - Laid in: “special supplement [by Tom Veitch], consisting of a folded, glued sheet forming a continuous loop of text.” [Third Mind 2]
  - “Gysin and Burroughs are also working on *The Book of Methods* [i.e., *The Third Mind*; see Section A above], from which the ‘Pieces’ in this issue are excerpted.”—Inside back cover.

  - A magazine edited by Burroughs, issued as the last two pages of *My Own Mag*, No. 11 (February 1965), below.
  - “Tomorrow’s News Today, December 28/December 29, Tuesday Was the Last Day for Singing Years.”

C111. *The Moving Times*, [No. 5 (1965)]. {M&M C109}
  - Entire issue “presented as a single-sided poster sheet.” [M&M]
  - Issued, folded in eighths, as *Sigma Portfolio* [No. 1] (1965), below.
  - “... a variant of the full-size poster designed for display on the advertising walls of London’s underground stations.” [BeatBooks 42]
  - “Martin’s Folly.”

  - A magazine edited by Burroughs, issued as the last three pages of *My Own Mag*, No. 14 (December 1965), below.
  - [Contains quotes by Burroughs in collaged material by Carl Weissner.]
C113. *My Own Mag*, No. 11 (February 1965). {M&M C106 & C108}
   - Cover: small, square cut-out in middle of left margin.
   - First numbered issue.
   - Includes: letter to Jeff Nuttall; letters; quotes from newscuttings; and *The Moving Times*, [No. 4 (1965)], above.

C114. *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 Transcripted [sic] with Intersection Points Underlined.”
   - Includes *The Apomorphine Times*, [No. 1 (1965)], above.

   - Cover: “Dutch Schultz Special.”
   - Limited to 500 numbered copies.
   - “The Dead Star.”
   - Facsimile of three-column-layout manuscript.

   - Cover: “Interrogation Unit,” with several small pieces of pink paper stapled to top third of left margin.
   - Includes *The Moving Times*, [No. 6 (19 October 1965), above.]

   - “Boards Syndicates Governments of the earth Pay …/”
     - “… taken from … *Nova Express* …”—Inside back cover.

C118. *Now Now Now*, [i.e., *Now*, No. 3] (1965). {M&M C129}
   - Includes “Hommage to William Seward Burroughs” by Philip Whalen.
   - “Method Text.”
     - Facsimile of three-column-layout manuscript.

   - “William Burroughs: An Interview” (by Conrad Knickerbocker).
     - (“The Art of Fiction XXXVI”)
     - Includes facsimiles of two manuscript pages from Burroughs’ journals.
   - “St. Louis Return.”
     - Includes facsimile of manuscript page from Burroughs’ journals.

C120. *Randstad*, No. 9 (1965). {M&M C126}
   - “Beëdigde Verklaring: Een Getuigenis over een Ziekte.”
     - Dutch translation by Lex de Bruijn.

C121. *SF Horizons*, No. 2 (Winter 1965). {M&M E4}
   - “The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]

C122. *Sigma Portfolio*, [No. 1 (1965)].
   - Entire issue consists of *The Moving Times*, [No. 5 (1965)], above.
- Limited to 500 numbered copies.
  - “The Coldspring News.”
  - 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

C124. *Apparatus* (December 1966). {M&M E6}
- “La Douce Machine à Écrire.”

- “Anti-Junk.”

- “Fun & Games, What?”

- “They Do Not Always Remember.”

- “An Interview with William Burroughs” (by Bill Butler).

C129. *Gorilla* (1966). {M&M C142}
- “Substitute Flesh.”
  - From *The Ticket That Exploded*.

- Includes “Homage to William Seward Burroughs” by Philip Whalen.
- “Afterbirth of Dream Now.”
  - Reprint of “Method Text” from *Now*, No. 3, above. [M&M]

- “Antony Balch: ‘Towers Open Fire!’”
  - “The following commentary is by William Burroughs for the film ‘Towers Open Fire,’ in which he appears.”—p. 8.

C132. *IT: The International Times*, No. 3 (14–27 November 1966). {M&M C157}
- “The Invisible Generation.”

C133. *IT: [The] International Times*, No. 5.5 [24 December 1966]. {M&M C160}
- Poster on stiff card, designed so that part of card could be cut out and assembled to make a word-machine, “The Invisible Generator.” Two eds.: ca. 200 copies, silkscreened silver ink; ca. 1,600 copies, silkscreened gold ink. [M&M]
- “The Invisible Generation.”
C134. *Intrepid*, No. 6 (1966). {M&M C146}
   • “Salt Chunk Mary.”

   • “William Burroughs: Prophet or Pornographer?” [Burroughs interviewed by
     unnamed staff reporter.]
     ➢ Excerpts from *Naked Lunch* interspersed throughout.

C136. *King* (July 1966). {M&M C148}
   • “Exterminator!”

C137. *Klactoveedsedsteen*, No. 3 (May 1966). {M&M C144}
   ➢ Limited to 120 hand-printed and numbered copies; 1–40 with original serigraph by
     Vilmos K. Last.
   • “A Tape Recorder Experiment.”

   ➢ Limited to 300 copies.
   • “Tape Recorder Mutations” (with Claude Pélieu and Carl Weissner).
     ➢ “The tape recording William Burroughs made here June 6, 1966 started a series of
       experiments from which the samples in this issue are taken.”—[p. 51]

   • “The Invisible Generation.”

C140. *Mama*, No. 16 (March 1966). {M&M C133}
   • “Martins Torheit.”
     ➢ German translation of “Martin’s Folly.”

C141. *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 (April 1966), below.
   • “Nut Note on the Column Cutup Thing.”
   • “WB Talking.”
   • “Quantities of the Gas Girls.”
   • “There I was in the corpse finger …/”

   • [Includes *The Moving Times*, [No. 7 (1966)], above.]

   • “The Death of Opium Jones.”

   • “Literature and Drugs.” [Letter to the Editor]
C145. *Ole*, No. 5 [1966]. {M&M C147}
- Title Page: “Harold Norse Special Issue.”
- “From William S. Burroughs, Writing of Norse’s Exhibition in Paris of ‘Cosmographs’ …/”
- “Reprinted from the exhibition leaflet …” [M&M]

C146. [Project Sigma (December 1966)]. {M&M C159}
- “The Invisible Generation.”
- “Reprinted from *International Times,*” [No. 3 (14–27 November 1966), 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]

C147. *Residu*, No. 2 (Spring 1966). {M&M C141}
- “Martin’s Folly.”
- “From Sigma’s ‘Moving Times’ No. 1” [i.e., *Moving Times*, No. 5 (1965)], which was issued as *Sigma Portfolio*, No. 1 (1965), above.

C148. *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]

- “‘Speaking Clock’ Speaking in Present Time, June 18, 1964. 12.45 p.m.”
- TOC title: “The Speaking Clock.”

- “Wish I Were There.”
- “An assembled symposium title.” [M&M]

1967

- “They Do Not Always Remember.”

C152. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).
- “*Nova Express* (1964): (Excerpts).”
  - Appears as Side A of 8” flexidisc [see Section E, below].

- “Academy 23: A Deconditioning.”

- “A Sample Section of *The Ticket That Exploded*.”

- “Exterminator!”
   - “Adios of Saturn.”
     ➢ A cut-up by Burroughs of a poem by his son. [M&M]

   - “The Third Mind.”
     ➢ Title from TOC.
     ➢ Facsimile of three-column-layout manuscript.

   - “Kicking Drugs: A Very Personal Story.”
     ➢ Cover title: “Kicking Drugs: A Personal Memoir.”

C159. *IT: The International Times*, No. 6 (16–29 January 1967). {M&M C162}
   - “The Invisible Generation (cont.)”

   ➢ Cover: “it Presents a 14-Hour Technicolor Read-In Issue.”
   ➢ Also includes an interview with Conrad Rooks and a review of his film *Chappaqua*.
   - “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.”—[p. 6]

C161. *IT: The International Times*, No. 18 (31 August–13 September 1967). {M&M C172}
   - “23 Skidoo Eristic Elite.”

C162. *Klacto/23 Special* (September 1967). {M&M C174}
   ➢ Limited to 500 copies.
   ➢ Includes signed woodcut by Klaus Staeck.
   - “Parenthetically 7 Hertz.”
     ➢ “… published concurrently with an hour-long audio recording [Klacto/23 Tape; see Section E below] of readings by Klacto contributors and others ...” [Ken Lopez]

C163. *Last Times*, Vol. 1, No. 1 (Fall 1967). {M&M C185}
   - “Day the Records Went Up.”

   - “The Perfect Servant.”

   - [Untitled Interview.]
   - “The Future of Sex and Drugs.” (The Burroughs Academy Bulletin 1)
- “The Engram Theory.” (The Burroughs Academy Bulletin 2)
  ➢ TOC title: “With This Tape-Recorder, Any Criminal Could Be Dictator Tomorrow.”

- “Where’s Our Killer Whistle?” (The Burroughs Academy Bulletin 3)
  ➢ TOC title: “How to Kill a Man With a Whistle.”

C168. *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.”

- “Accademia 23: Un decondizionamento.”
  ➢ Italian translation by Giulio Saponaro of “Academy 23: A Deconditioning.”

- “L’Avenir du Roman.”
- “Censure.”
  ➢ French translations by Mary Beach and Claude Pélieu of “The Future of the Novel” and “Censorship.”

- On Scientific Suppression.”

- “Word Authority More Habit Forming Than Heroin.”

- “23 Skidoo.”

- “Academy 23: A Deconditioning.”

C175. *Weekend Telegraph* [Color Magazine], No. 132 (14 April 1967). {M&M C165}
  ➢ A section of *The Daily Telegraph*, No. 34825.
- “The ‘Priest’ They Called Him.”

1968

- “Johnny 23.”

C177. *Asylum*, No. 3 (January 1968). {M&M C188}
- “Une Poème Moderne.”

  ➢ Interview reprinted from *Rat*, Vol. 1, No. 18, below.
- “The Perfect Servant.”
  ➢ Titled “Oh Say Can You See If Bently’s Who He Appears To Be?” in M&M.
- “Wind Die. You Die. We Die.”
- “The Coming of the Purple Better One.”
- “Johnny 23.”
- “Day the Records Went Up.”
- “Parenthetically 7 Hertz.”
- “I’m Tired of Sitting on My Ass.”
- “I Went Much Further Than the So-Called Radicals.”
  ➢ “… reprint from *Mayfair* [January] 1968 [below] is preceded by a short facsimile TLS cover note from WSB.” [M&M]
- “The Literary Techniques of Lady Sutton-Smith.”
- “The Perfect Servant.”
- “Interview: William Burroughs” (by Jeff Shero).
- “William Burroughs Interview.”
- “William Burroughs Interview.”

- “Scientology Revisited.” (The Burroughs Academy Bulletin 4)
  - TOC title: “Why I Was Converted.”
  - “… he [Burroughs] gave us [Mayfair] a signed affidavit, confirming his conversion. And in his fourth bulletin, he outlines how and why this dramatic change of heart took place.”—p. 6.

- “The Last Broadcast.” (The Burroughs Academy Bulletin 5)

- “By Far the Most Efficient and Precise Language We Possess Is the Common Cold.” (The Burroughs Academy Bulletin 6)

- “The Fire Breaks Out.” (The Burroughs Academy Bulletin 7)

- “In That Year of 1969, Astonished Motorists Were Hustled at Random Into the Death Cells for Parking Offences.” (The Burroughs Academy Bulletin 8)
  - TOC title: “The Death Cell for Motorists.”

- “Switch On and Be Your Own Hero.” (The Burroughs Academy Bulletin 9)
  - TOC title: “How To Be Humphrey Bogart.”

- “The Academy’s Ultimate Offer—Immunity to Death.” (The Burroughs Academy Bulletin 10)

- “Do You Remember Tomorrow?” (The Burroughs Academy Bulletin 11)

- “Oh God, Get Me Out of This!” (The Burroughs Academy Bulletin 12)
  - TOC title: “God, Get Me Out of This!”

- “Wind Die You Die We Die” (The Burroughs Academy Bulletin 13)

- “Man, You Voted for a Goddam [sic] Ape.” (The Burroughs Academy Bulletin 14)
  - TOC title: “Man, You Elected an Ape.”
- [Untitled reprint of “Writer’s Report” from *Rat*, Vol. 1, No. 16, below.]

C205. *Orpheus Magazine*, Vol. 1, No. 3 [1968?]. {M&M C192}
- “Academy Twenty Three: A Deconditioning.”
  - TOC title: “Academy 23: A Deconditioning.”
  - “From the [City of San Francisco Oracle.”—p. 4. [Vol. 1, No. 10 (October 1967); see above]

- “23 Skidoo Elite Eristica.”
  - Italian translation by Giulio Saponaro of “23 Skidoo Eristic Elite.”

- “Writer’s Report.”
  - Dated August 27, 1968.

- “William Burroughs Interview [Part 1]” (by Jeff Shero, Editor of *Rat*).
  - “Burroughs’ forthcoming book, *7 Hertz*, is based on his recent investigations of scientific research.”—[p. 1]

- “William Burroughs Interview [Part 2]” (by Jeff Shero).

  - [M&M C220 & E23]
  - “Suppressed Discoveries.”
    - “Synopsis of his new book ...”
  - “Interview” (by Jeffrey Shero).

C211. *Renaissance*, No. 1 (May–June [1968]). {M&M C166}
  - Distributed as a supplement to *Open City*, No. 52 (1–14 May, 1968), above.
  - “Old Fashioned Books.”

C212. *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.”

- “Salt Chunk Mary.”
- “Last Awning Flaps on the Pier.”

- “The Coldspring News ... (William Burroughs, Editor) ... On the Back Porch of His Farm.”

- “I’m Tired of Sitting on My Ass.”


- “I Went Much Further Than the So-Called Radicals.”


- “I’m Tired of Sitting on My Ass.”


- “They Do Not Always Remember.”


- “The Most Anti-Political Revolt ... Ever ... in History.”


- “Smrt Opiového Jonese.”
  - Czech translation by František Jungwirth of “The Death of Opium Jones.”


- “Västerlanders Framtid.” [Burroughs interviewed by Knut Lagrup.]


- “Flesket son Eksploderte.”
  - Norwegian translation of extract from *The Ticket That Exploded*.


- “Astronaut’s Return.”


- “Academy 23: A Deconditioning.”

1969


- “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.”—p. 302.


- “The Last Words of Dutch Schultz.”
- “Abstract.”
- “Une Poeme Moderne.”

- “Mind Parasites!”

➢ “… Burroughs recently collaborated with French journalist Daniel Odier on a book exploring his art and technique in a collage of interviews interspersed with excerpts from his writing. The book, Academy 23, will be published by Grove Press this fall …”—p. 6. In fact, the book was not published by Grove Press until 1970, under the title *The Job*. [See Section H below.]
- “My Mother and I Would Like to Know.”
- “Journey Through Time-Space: An Interview with William S. Burroughs” (by Daniel Odier).

C230. *Fruit Cup*, No. 0 (1969). {M&M C243 & C244}
- “Abstract.”
- “Post Script [sic] to “The Invisible Generation.””

- “William Burroughs interviewed by Driss Drissi.”

- “Mind Parasites!”

- “In Search of the Connection.” [Burroughs interviewed by Nina Sutton.]

➢ Cover: “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.”
  - “On the E Meter.”
   - “Tactics of Deconditioning: William Burroughs Speaks.”
     [Burroughs interviewed by Felix Scorpio.]

   - Cover title: *Chicago Kaleidoscope*.
   - [Includes, in “Second Section,” one sheet of *V/DRSI/P*, which includes reprint of *The Moving Times*, [No. 1], above.]

C237. *Klacto/23 International*, [No. 1] (17 September 1899 [sic; i.e. 1969]). {M&M 240 & 241}
   - “The Invisible Generation.”
   - “Abstract.”

C238. *Lip*, No. 1 (Fall 1969). {M&M C251}
   - “Abstract.”
   - “Abstract.”
     - TOC title: “Two Abstracts.”

   - “Rally Round the Secrets, Boys.” (The Burroughs Academy, Bulletin 15)
     - TOC title: “The Help You Can’t Have.”

   - “Infiltration.” (The Burroughs Academy Bulletin 16)

   - “The Brain Grinders.” (The Burroughs Academy Bulletin 17)

   - “I’m Scared, I’m Scared, I’m Not.” (The Burroughs Academy Bulletin 18)
     - TOC title: “The Electric Bloodhound.”

   - “The Final Crusade of the Veteran Warriors.” (The Burroughs Academy Bulletin 19)
     - TOC title: “This Was Their Final Hour”

   - “The Voracious Aliens.” (The Burroughs Academy Bulletin 20)
     - TOC title: “The Horror Inside You.”

   - “Days of Grand Luxury Are Coming Back: Hire Me a Bodyguard for When the Poor Find Out.” (The Burroughs Academy Bulletin 21)
     - “William Burroughs celebrates two years’ continuous contribution to Mayfair …”—p. 4.
   - “Abstract.”

C247. NOLA Express, No. 42 (7–20 November 1969). {M&M C253}
   - “Abstract.”

   - “Épitaphe pour un Beatnik.”
     - An obituary of Jack Kerouac. [M&M]

C249. Plexus, No. 28 (October 1969). {M&M E26}
   - “Entretiens avec William Burroughs” (by Nina Sutton).

C250. pph0069 Intercontinental (1969). {M&M C248}
   - “So Who Owns Death TV?”
     - “Facsimile of the Beach Books edition of So Who Owns Death TV?” [See Section A, above]

   - “Mind Parasites!”

   - “The Farm by Clarence Cooper.”
     - A “review” of the novel.

   - “Burroughs on Bloodworld.”
     - A review of the novel by Lawrence M. Jennifer.

   - “Disconnect Notice.”

   - “Burroughs Back Again.”
     - Letter to the Editor: “In answer to Mr. Lingeman’s letter in the last issue of Rat …/”
   - “Burroughs: Woodstock.”

C256. [The] Rat: [Subterranean News], [Vol. 2, No. 23 (3–24 December 1969)]. {M&M C254}
   - “Burroughs’ Last Word on Lomitol.” [Letter to the Editor]

   - “Uncle Bill Burroughs (alias Technical Tilly) on Scientology.”

   - [Includes reprint of The Moving Times, [No. 1], above.]
C259. *Swakal*, No. 79 (July–September [1969?]).
• “The Cut Up Method of Brion Gysin.”

• [Untitled answer to questionnaire.]

• “The Process.”
  ➢ A review of the novel by Brion Gysin.

➢ Limited to 700 numbered copies.
• “Academy 23.”
• “Postscript to Academy 23.”

1970

• “Le Ticket Qui ... Junkie ... Nova ... Machine Molle ... Festin Nu ... William Burroughs.”
  [Burroughs interviewed by Jean-François Bizot.]
• “Ecoutez Mes Derniers Mots.”
  ➢ An excerpt from *Nova Express*, translated by Mary Beach and Bob Kaufman.

• “MOB.”
  ➢ Edited by William Burroughs and Alexander Trocchi.
  ➢ “This original MOB statement provides the editorial for the first of
    a regular CONTACT feature.”—p. 10.

• “Postscript—The Invisible Generation.”

• “[Out-takes:] A Flower Pot from a High Window: A View of Contemporary America.”

• “Cut Ups as Underground Weapons.”

• “The Unspeakable Mr. Hart (Part One).”

➢ Cover: “The First English Adult Comic Paper!”
• “The Unspeakable Mr. Hart [Part One].”
  ➢ Illustrated by Malcolm McNeill.
   - “The Unspeakable Mr. Hart [Part Two].”
     ➢ Illustrated by Malcolm McNeill.

C271. *Cyclops*, No. 3 (September 1970). {M&M C294}
   - “The Unspeakable Mr. Hart [Part Three].”
     ➢ Illustrated by Malcolm McNeill.

   - “The Unspeakable Mr. Hart [Part Four].”
     ➢ Illustrated by Malcolm McNeill.

   - “M.O.B.”

   - “Storming the Reality Studios.”

   - “W. S. Burroughs, alias Inspector J. Lee of the Nova Police.”
     [Burroughs interviewed by mail.]

   - “Storm the Reality Studios.”

   - “Woodstock.”

   - “Sensible Job.”

   - “Akademie 23—eine Entwöhnung.”
     ➢ German translation of “Academy 23: A Deconditioning.”

C280. *IT*: [The International Times], No. 74 (27 February–13 March 1970). {M&M C269}
     ➢ “William Burroughs’ new book: THE MOB, will be published by Jonathan Cape on April 16th.”—p. 9. (The book was actually published as *The Last Words of Dutch Schultz* by Cape Goliard Press. See Section A above.)
   - “Mind Control.”
     a. “Wait Here, Go There.”
     b. “Abstract.”

C281. *IT*: [The International Times], No. 81 (18 June–2 July 1970). {M&M C277}
   • “Scrambles.”

   • “Is an Elite Necessary?” [Part 1]
     ➢ Transcribed from a BBC broadcast interview with Frank Kermode in which Burroughs took part.

   • “Is an Elite Necessary?” [Part 2]
     ➢ Transcribed from a BBC broadcast interview with Frank Kermode in which Burroughs took part.

   • “Burroughs on Scientology.”
     ➢ Cover title: “Naked Scientology.”

   • “Cut Ups As Underground Weapons.”
     ➢ Cover title: “Cut Ups As Weapons.”


   • “This Man Has Been Scrambled.”
     ➢ Reprint of “Scrambles” from *IT: [The International Times]*, No. 83 (17 July–July 1970), above.

   • “I, William Burroughs, Challenge You, L. Ron Hubbard.”
     ➢ Cover title: “My Challenge to Scientology.”
     ➢ TOC title: “Why is Scientology Secret?”
     ➢ See Section G below for response from Hubbard’s wife, Mary Sue Hubbard.

   • “The Transplant Apocalypse.”

   • “Without Your Name, Who Are You?”
     ➢ TOC title: “The Incredible Power of Words.”

   • “... 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.
   - “D.E., My Super-Efficiency System.”
     ➢ TOC title: “How To Be Super-Efficient.”

   - “Twilight’s Last Gleanings.”

   - “Storm the Reality Studios.”

C296. *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 …”—p. 30.

   - “Zwischen Marx und Haschisch.” [Burroughs interviewed by Nina Sutton.]

   - “Playboy Panel: The Drug Revolution.”
     ➢ A panel discussion amongst Burroughs, Harry Anslinger, James Coburn, Baba Ram Dass, Leslie Fiedler, John Finlator, Joel Fort, Joseph Oteri, and Alan Watts.

   - “Mind Control.”

   ➢ NOTE: This is the issue of *Rolling Stone* in which the death of Janis Joplin and the burial of Jimi Hendrix were reported.
   - “The Discipline of DE.”
     ➢ “… a chapter excerpted from William Burroughs’ forthcoming novel, *The Revised Boy Scout Manual*” [a version of which was published in 1973 under the title *Exterminator!* See Section A above.]—p. 34.

   - “M.O.B.”

1971

C302. *Antaeus*, No. 2 (Spring 1971). {M&M C304}
   - “Pages from Chaos.”

   - “Who Is the Third That Walks Beside You?”

   - “The Dead Child.”
C305. *Global Tapestry Journal* [1971?]. {M&M E35}

- “Windhand in die Tür verklemmt.”
  ➢ German translation of “Wind Hand Caught in the Door.” [M&M]

C307. *Ink*, No. 19 (5 October 1971). {M&M C318}
- “The Writer.”

- “Carrion Road.”
  ➢ Illustrated by Kim Deitch.

C309. *New Society*, No. 454 (10 June 1971). {M&M C310}
- “A Nice Run Thing.”
  ➢ A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.

C310. *NOLA Express*, No. 73 (22 January–4 February 1971). {M&M C301}
- “Navigare Necesse Es. Vivare No Es Necesse.”

C311. *Organ* (July 1971). {M&M C315}
- “Who Is the Third that Walks Beside You?”

C312. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}
- “William Burroughs, Mind Engineer: *Penthouse Interview*” (by Graham Masterson and Andrew Rossabi).

- [Extract from Daniel Odier’s interview with WSB.]

C314. *Renaissance*, No. 8 [1971?]. {M&M C314}
  ➢ “Incorporating Notes [from Underground] #4.”—[p. 1]
- “Who Is the Third That Walks Beside You?”

C315. *Suck*, No. 5 (Summer 1971). {M&M C316}
- “The Penny Arcade Peep Show/The Wild Boys Smile.”
  ➢ “From *The Wild Boys: A Book of the Dead*.”

C316. *Suck*, No. 6 [1971]. {M&M C319 & 320}
- “William S. Burroughs Takes a New Look at Sex Films.”
- “Blue Movie/Who Are These Boys?”

C317. 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]

C318. UFO, No. 2 (October 1971). {M&M C317}
- “Blutiger Mittwoch.”

C319. La Veuve Joyeuse—Journal Souterrain pour Adulte Eclaire, No. 1, 2, 3 [sic] (Spring 1971). {M&M C306}
- “M.O.B.”
  - French translation. [M&M]

- “Befreit euch, Gefangene.”
  - A 14-line extract from the German translation of Nova Express. [M&M]

C321. Whole Earth Catalog, Supplement [No. 10] (March 1971). {M&M C303}
- “The Last Supplement to the Whole Earth Catalog.”
- “Prisoners, Come Out.”

- “Top Secret M.O.B.”
  - German translation of “M.O.B.” [M&M]

1972
C323. Adventures in Poetry, No. 9 (Spring 1972). {M&M C327}
- “Distant Heels.”

C324. Antaeus, No. 6 (Summer 1972). {M&M C334}
- “Electricals.”

- Includes 40 copies with a numbered, signed serigraph by contributor Gil J. Wolman.
- “Electronic Revolution” (with Brion Gysin).
  - Facsimile of grid-layout manuscript.

C326. Bastard Angel, No. 1 (Spring 1972). {M&M C329}
- “Do Not Disturb the Mongrels.”

C327. Contrasts (Summer 1972). {M&M C335}
- “La Chute de l’Art une Poème Moderne.”
C328. *Fervent Valley*, No. 2 (Summer 1972). {M&M C338}
   • “Soldier’s Pay.”

C329. *Frendz*, No. 31 (14 July [1972]). {M&M E39}
   • “Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).

   ➢ Limited to 300 copies.
   • “Preface/Take It To Cut City”
     ➢ Excerpt from *The Exterminator* (Auerhahn Press, 1960) [See Section A, above]
   • “Abstract.”
     ➢ “… previously published in Best & Co. [sic] anthology ed. …,” above.—[p. 3]

C331. *Hard*, No. 1 (Summer 1972). {M&M C333}
   • “Lie, Lie, Lie.”

C332. *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]

   • “DC 49.”
     ➢ “… text and images from his latest work.”—p.43.
     ➢ Includes facsimiles of several pages from Burroughs’ journals.

   • “The End.”

C335. *OU*, No. 40–41 (March 1972). {M&M C325}
   • “Valentine [sic, i.e. Valentine’s] Day Reading.”
     ➢ From *Valentine’s Day Reading* [see Section A, above].
     ➢ “Item is present as approximately 9¾ minutes of Side A of a 10-inch ... phono-disc [see Section E, below].” [M&M]

   • “Abstract.”

   • [Three pages from Burroughs’ St. Louis Journal]
     ➢ Three full-page reproductions of collaged manuscript pages.

   • “William Burroughs: *Penthouse* Interview” (by Graham Masterton and Andrew Rossabi).
     ➢ Reprint of “William Burroughs, Mind Engineer” in *Penthouse* (London), Vol. 6, No. 6 (September 1971), above.
- [Untitled.]


C341. *Rolling Stone*, No. 120 (26 October 1972). {M&M C341}
- “*Inside Scientology* by Robert Kaufman.” [A book review by Burroughs]

C342. *Rolling Stone* (London), No. 121 (9 November 1972). {M&M C342}
- “*Inside Scientology* by Robert Kaufman.” [A book review by Burroughs]

- “Tickertape.”

- “*Ali’s Smile.*”
    - [See Section A, above.]

- “Claude Pelieu and I have never …/”
  - “… intended as an introduction to one of Claude Pélieu’s books …” [M&M]

1973

- “Fits of Nerves with a Fix.”

C347. *Antaeus*, No. 8 (Winter 1973). {M&M C343}
- “*Your Name My Face.*”

  - Issue title: “*Cut Up.*”
    - “*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.*”

- “*M.O.B.*”

- “Playback from Eden to Watergate.”
C351. *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]

- “Reading.”
  - From *Valentine’s Day Reading* [see Section A, above].
  - Appears as approximately 8½ minutes of Side A of 10” LP [see Section E, below].

- “Face to Face With the Goat God.”
  - “William Burroughs Observes Its Rites ... And Is, In Turn, Himself Observed” (by Craig Karpel).—p. 68.
  - Cover title: “William Burroughs Meets the Goat God.”

- “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.

- “My Legs Señor.”

C356. *Sixpack*, No. 6 (Winter 1973/74). {M&M C357}
- “Pershing Avenue St Louis Missouri in the 1920s ... Red brick three story houses, ...”
  - TOC title: “Story”

C357. *Soft Need*, No. 8 (September 1973). {M&M C349}
- “Kerouac.”

- “Structures Implicit and Explicit.”
- “Abstract.”

1974

- “Spectre in a Black Fedbra [sic; i.e. Fedora]: An Interview with William S. Burroughs” (by George McFadden and Robert Mayoh).

C360. *Bastard Angel*, No. 3 (Fall 1974).
- Final issue.
- “Cut Throat Trout.”
- “The Coldspring News.”
- “In S.F., I read a lot of and some I …/” [Letter to the Editor]

- “The Fully-Clothed Lunch and Other Meals …”
  [Burroughs interviewed by James Grauerholz]

- “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 …”—p. 26.

- “Cold Lost Marbles.”

- “Local Stop on the Nova Express” [Interview by Stephen Davis]

- “William Burroughs: An Interview” (by Laurence Collinson and Roger Baker).

- “An Evening with William Burroughs.” [Interview by Richard Goodman Jr.]

- “Strange Sex We Have Known.” [with Terry Southern]

- “A Man of letters une poeme modern purred back his young American friend .../”

- “Local Stop on the Nova Express” [Interview by Stephen Davis]

- “Beat Godfather Meets Glitter Mainman.” [Burroughs interviews David Bowie.]

- “The Health Officer.”

- “Slutten på linjen.”
  ➢ Translation into Norwegian by Olav Angell of “End of the Line,” a chapter of *Exterminator!*
1975

- [Contribution to] “Neglected Books of the Twentieth Century, Part Two.”

- “Fun City in Ba’Dan.”
  - Illustrated by S. Clay Wilson.

- “Eras Are Written Into Existence.”
  - Notes of conversations between Burroughs and Barry Miles, taken from Miles’ journals of 1972.

- “a man of letters une poeme moderne purred back …/”
- “Burroughs On Guns”
  - Notes of conversations between Burroughs and Barry Miles, taken from Miles’ journals of 1971.


- Cover: “The Whole Earth Conspiracy Catalogue.”
- “[Column]: Time of the Assassins.”
  - Cover: “William Burroughs on Writing Bestsellers.”

- “[Column]: Time of the Assassins.”
  - Cover: “Word Virus’ by Wm. Burroughs.”

- “[Column]: Time of the Assassins.”

- “[Column]: Time of the Assassins.”
  - Cover: “Wm. Burroughs on Acid.”

- “[Column]: Time of the Assassins.”

C384. *Gasolin 23*, No. 7 [1975?]
- “Sonntag, 17. August 1975.”
  - German translation of an excerpt from *The Retreat Diaries.*
C385. Mandala, No. 2 (Summer 1975).
   • “The Coldspring News”
   • “Op de Veranda Achter Zijn Boerderij”
   • “Heel wat Jaren Wachten aan de Grens”
   • “Trieste Knecht van de Eilandkant”
   ➢ Translations into Dutch by Peter H. van Lieshout.

   • “Interview With William Burroughs and Allen Ginsberg” (by Palace Trust for Mati).

   • “Abstract.”

   ➢ “Fourfold visionary number ... to celebrate sixteen sweet years of the ND series (& Live New Departures).”—p. 4.
   • “The Evening News.”
   • “Dear Michael .../”
   ➢ Facsimile of typed, signed Letter to the Editor.

C389. Out There, No. 7 (1975).
   • “Allen Ginsberg & William Burroughs.”
   ➢ Excerpt from an interview by Barbara Barg, originally published in the Chicago Gazette.

   • “The Beats Go On ... and On ... and On ...” [Burroughs and Allen Ginsberg interviewed by David Moberg]

1976
   • “William Burroughs.” [Interviewed by Paul Getty III.]

   • “[Column]: Time of the Assassins.”

C393. Crawdaddy (February 1976).
   • “[Column]: Time of the Assassins.”

   ➢ Cover: “Special 10th Anniversary Issue!”
   • “[Column]: Time of the Assassins.”
   ➢ On cover: “‘Legalize Heroin!’ by Wm. Burroughs.”

   • “[Column]: Time of the Assassins.”
   - “[Column]: Time of the Assassins.”

   - “[Column]: Time of the Assassins.”
     - “Push-Button Sex Is the Coming Thing.”

   - “Edible Corpses, Killers Drugs, and the Psychic CIA.”
     - TOC title: “Three Nightmare Visions.”

   - “[Column]: Time of the Assassins.”

   - “[Column]: Time of the Assassins.”

   - “[Column]: Time of the Assassins.”
     - “This essay is excerpted from the book *The Retreat Diaries* …”—p. 13.

   - “[Column]: Time of the Assassins.”
     - “This essay was originally written to accompany a screening of *Street Film Part Zero*, a film composition for five projectors and saxophone by Robert E. Fulton. The screening took place in Boulder, Colorado, on August 3, 1976.”—p. 12.

   - “[Column]: Time of the Assassins.”

   - “Burroughs, Part I: Information About the Operation.”
     [Burroughs interviewed by Victor Bockris]

   - “Part III: Dinner With Burroughs.”
     [Burroughs interviewed by Victor Bockris]

   - Includes ‘*Le Colloque de Tanger,*” a report [by Michael Gibbs?] on the gathering at the Musée de l’Athenée “last [i.e., 1975] September.”
   - “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.”
  - “From Here to Eternity.”
  - “Interview: William S. Burroughs” (by Telesis Video).

  - “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]

  - “William Burroughs.” [Interviewed by Victor Bockris]

  - “A Cut-Up from W. S. Burroughs Jr.’s Column in the September 1976 *Crawdaddy*.”
  - “Do-Rights.”

  - “Cobble Stone Gardens.”

  - “Ah Pook Is Here.” [with Malcolm Mc Neill]
    - “… 12 pages from an unpublished 130 page image-novel by William S. Burroughs and Malcolm McNeill [sic]. 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.”—p. 39.

C413. *Soft Need*, No. 9 (Spring 1976).
  - “William Burroughs on the Painting of Brion Gysin.”

  - “[Excerpt from] *Cities of the Red Night*.”
    - French translation by Philippe Mikriammos.

  - “Naked Corrections.”

1977

  - “Christopher Isherwood Meets William Burroughs for the First Time.”
    [Burroughs and Isherwood interviewed by Victor Bockris]

C417. *Bombay Gin*, No. 4 (Summer/Fall 1977).
  - “Friday, Mary Celeste 17, 1970.”
  • “William S. Burroughs’s *Junky*.”
    ➢ “… an excerpt from *Junky*, to be published in the spring by Penguin Books.”—p. 12.

  • “The Health Officer.”

  • “Obeying Chögyam Trungpa.”

  • “From *The Third Mind*.”

  • “It Belongs to the Cucumbers\.”

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins.”
    ➢ “… the prologue from Mr. Burrough’s [*sic*] book *Junky*, which will be published later this month by Penguin Books …”—p. 12.

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins.”
    ➢ “*The Last Junky*: A Film Synopsis by B.J. Lee.”

  • “[Column]: Time of the Assassins.”

  • “[Column]: Time of the Assassins: On the Road to *Naked Lunch*.”
  - “[Column]: Time of the Assassins: A Word to the Wise Guy.”

C433. High Times, No. 28 (December 1977).
  - Cover: “Special Double Holiday Issue.”
  - “Opinion: ‘M.O.B.—My Own Business.’”
  - Cover title: “FUZZ: Mind Your Own Business.”

  - “California Men.”

  - “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.” — p. 16.

  - “First Meetings: One Dozen Memories from the Files of William Burroughs” (as told to Victor Bockris).

  - “Los Niños Locos.”
    - “…excerpted from … unpublished novel Port of Saints, a companion volume to The Wild Boys.” — p. 34.
    - Illustration by Malcolm McNeill.

  - “Day is Done.”
    - “…excerpted from … unpublished novel Port of Saints, a companion volume to The Wild Boys.” — p. 66.
    - Illustration by Malcolm McNeill.

  - “Heroin Maintenance: Methadone Kills You Faster Than Junk.”

  - “My Life in Orgone Boxes.”

  - “The Valley.”
    - “…part of the original manuscript of Junk, Burroughs’ first book. Ace Books, who published it in 1953, insisted the title be changed to Junkie ... This chapter, except for a few paragraphs, was entirely deleted from the 1953 edition and is here printed for the first time.” — p. [43]-44.

  - “Quien es?”

C443. Quest/77, Vol. 1, No. 3 (July/August 1977).
  - “How to Quit Smoking”
    - A review of How to Stop Smoking by Herbert Brean.
   - “Afterbirth of Dream Now.”
     ➢ Includes facsimile of grid-layout manuscript.

   ➢ T.p.: “Final Issue.”
   - “To Talk for Joe.”

   - “Letter to Kerouac.”

   - “Barb Exclusive: Burroughs Talk.” (Burroughs interviewed by Joe Flower)

   ➢ Includes review by Charles A. Taormina (publisher and editor of *The Blue Ridge Review*) of Maynard & Miles’ *William S. Burroughs, 1953-1973: A Bibliography* [sic].
   - “It Is Possible—World War II.”
     ➢ “… an outtake from his recently completed long novel, *Cities of the Red Night.*”—p. 59.

   - “Dear Allen ... Love, Bill.”

   - “Fear and the Monkey.”

   ➢ Includes “Note sur *Cobble Stone Gardens*” by J.-F. Chevrier and Philippe Roussin.
   - “Cobble Stone Gardens.”
     ➢ French translation by Gérard-Georges Lemaire.

C452. *Pearl*, No. 6 (Fall–Winter 1978).
   - “Fear and the Monkey.”
     ➢ “… this is a Oui-Ja [sic] board poem …”

   - “Women: A Biological Mistake?”

   - “815 Circle Drive.”
     ➢ “For John D.C.”
- “Call Me ... Burroughs.” [Burroughs interviewed by Ray Rumor.]

- Issue title: “Schizo-Culture 1”
- “The Limits of Control.”

- “Les Temps des Assassins.”

- 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.”—p. 81.

1979

- “Ah Pook Is Here: Excerpt.”

- “Los Límites del Control.”

- “Interview with William Burroughs” (by Clarence Major and Michael Tucker “through correspondence”).

- [Includes interview of Burroughs by Michel Duval.]

- “Interview: William Burroughs” (by Victor Bockris).

- “Kerouac.”

- “Opinion: God’s Law.”

C466. *High Times*, No. 48 (August 1979).
- “DE: My Super-Efficiency System.”
- “A Special Report from William S. Burroughs: ‘Bugger the Queen,’ Read Live at the Nova Convention.”

- Cover: “Summer 1979.”
- “MOB”

C469. *New Writing and Writers*, No. 16 (1979).
- “Cobble Stone Gardens.”

- “Su e di William Burroughs …” [Interviewed by Daniel Odier.]

- “Wouldn’t you polish pine floors with a …/”

- “The Beat Goes On: An Interview With William Burroughs” (by Richard Goldstein and the Editors of *College Papers*).

  - German translation by Udo Breger.

- “Les Temps des Assasins.”

- Cover: “A Special Issue: *The Poets’ Encyclopedia*.”
- “*The Poets’ Encyclopedia* is available in hardbound, paperbound, and magazine editions … [and] as an issue of *Unmuzzled Ox*; was made possible by grants …”—FFEP, verso.
- “Junk” [Part 1].

- “It is generally assumed that the spoken …/”
  - “This excerpt is part of the article entitled ‘Playback from Eden to Watergate’ that appeared in *Harper’s [sic] i.e. Harper’s Magazine*, November 1973.”—p. 31. [See above]

1980

- Cover: “Special Gay Art Issue.”
- “Port of Saints: Excerpt from His Novel.”
  - “… two excerpts from the newly-published visionary work …”—TOC.
- “Dinner With Andy [Warhol] and Bill [Burroughs]: Media Mavens Dish It Out to Victor Bockris.” [Interview]
  ➢ “... Andre Leon Talley was also present...”—p. 61.

- “The Pop Corn Kid.”
  ➢ Illustrated by S. Clay Wilson.

C480. Bombay Gin, No. 8 (Summer/Fall 1980).
- “Day Is Done.”

C481. Der Tatler, No. 1 (25 July 1980).
  ➢ Limited to 32 numbered copies.
- “Looking Out the Train Window—Click Click Clack — .../”
  ➢ Facsimile of manuscript page.

C482. [IT:] The International Times, Vol. 5, No. 5 (January/February 1980).
- “Bugger the Queen.”

C483. 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.

- “Lou Reed Meets William Burroughs.” [Interview by Victor Bockris.]

- “‘Heart Beat’: Fifties Heroes as Soap Opera.”


- “Interview: William S. Burroughs and Allen Ginsberg [Part 2]” (by Jim Schwada [sic]).

C488. Wet, Vol. 4, No. 5 [(Issue 23)] (March/April 1980).
- “New Lines.”
  ➢ TOC title: “Selected Lines.”
1981

- Special edition issued with EP record.
- “The Last Words of Hassan-i-Sabbah.”

- “Les Voleurs.”
- French translation by Gérard-Georges Lemaire.

- “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 ...”—IFC.

- “Conversations.” [Burroughs interviewed by Allen DeLoach.]

- “William Burroughs.” [Interviewed by Jeff Hays.]

C494. *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).”]

- “[From] Cities of the Red Night.”
- “… Burroughs excerpts his new novel … and puts sex where it belongs: in public— …”—[p. 13].

- “Civilian Defense.”

- “Imortality.”
- From *The Adding Machine.*

- “Interview: Terry Southern With Bill Burroughs” (by Victor Bockris).

- “Cities of the Red Night.” [Excerpt]
- Illustrated by Ralph Steadman.

- “Lou Reed Meets William Burroughs.”
- Transcribed by Victor Bockris.
• “[Scrapbook].”

• “The Collages of a Word Scientist Forged in His Laboratory.”
  ➢ TOC title: “Pages from *Scrapbook 3.*”

• “Interview with William S. Burroughs” (by Jennie Skerl).
  ➢ “… edited down from a sixty-page transcript.”

• “Brief Q + A w/ Wm. S. B.” [Burroughs interviewed by Eric Newcomer (?)]

➢ Includes “Frontlines: William Burroughs—Notes From the Cellular Battlezone” by Robert Ferrigno.
• “The Pop Corn Kid.”
  ➢ Illustrated by S. Clay Wilson.

➢ Issue title: “Polysexuality”
• “The Popling.”

C507. *Spit In the Ocean*, No. 6 (1981).
➢ JACKET: “The Cassady Issue.”
• “Two Things I Remember.”

➢ Issued with flexidisc containing “Abandoned Artifacts” and
  “On the Nova Lark” (see Section E, below). Limited to 2,000 copies.
➢ Includes a facsimile of a leaf from one of Burroughs’ scrapbooks, which includes a “… block of photographs
  … from Tangiers, Europe, and South America. The cover is a blow up from this.”—[p. 3]
• “Interview: William S. Burroughs” (by Bill Rich).

➢ Small sheet, accordion-folded.
• “Now To Say a Word About Falwell …/”

• “Trip to Hell and Back.” [Burroughs interviewed by Jerry Bauer.]

  [Burroughs interviewed by David Beaudouin.]
- “Loaded Questions.” [Letter to the Editor]

- “What is time? Time is that which ends …/”

1982

- “Take Nirvana.”

- Issue titled *L'Espace Amérique*.
- “Cut In – Cut Up.” (With Jean-Jacques Lebel. In French.)
  - Includes interview with Burroughs and Brion Gysin, Jean-Pierre Faye (*Change* editor), Alain Paccadis, and Jean-Jacques Lebel.

- Also includes “The Historical Subjectivity of the Guitar” by John Fahey.
- “Heavily Muscled Randy Scott …/”
- “Sung by the …/”

C517. *Isaac Asimov’s Science Fiction Magazine*, Vol. 6, No. 9, Whole No. 56 (September 1982).
- “Profile: William Burroughs.” [Burroughs interviewed by Charles Platt.]

- “Symposium: Books That Gave Me Pleasure.” [With Mario M. Cuomo et al.]

- “Beat Meets Blank.” [Burroughs interviews Devo.]
  - Cover title: “Devo vs. Burroughs.”

- “William S. Burroughs and Brion Gysin.” [Interviewed by Chris Bohn.]

- In German. Entire issue—featuring essays, interviews, and photographs—is devoted to Burroughs.
- Accompanied by a photograph of Burroughs by Robert Mapplethorpe.

- Cover: “Special Theme Issue: Violence.”
- “The Place of Dead Roads: Excerpt from an Upcoming Novel.”
  • *The Revised Boy Scout Manual* [Excerpt (Cassette #1)].  
    ➢ “...a novel in the form of three one-hour cassettes.”—p. 5.  
  • *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.”  
  ➢ Content as above, plus:  
    • “V. Vale’s Last Taping of William Seward Burroughs, Lawrence, Kansas, April 27, 1997. WSB died August 2, 1997.”

  ➢ Issue title: “The German Issue”  
  • “Exterminating.” [Burroughs interviewed by Sylvère Lotringer, editor of *Semiotext(e).*]

  ➢ “… printed in a limited edition of 1000 copies. 15 de luxe copies, numbered 1 to 15, and seven hors commerce copies, numbered H.C.1 to H.C.7, are printed on special paper and additionally contain a signed hand-made silhouette multiple by Lourdes Castro, a signed silk-screen print by Barry McCallion, [and] a signed etching by Tom Phillips.”  
  ➢ Includes sound recording (EMI Australia, PRS-2743, 7” record) of material by Henri Chopin and Bernard Heidsieck.  
  • “Typescript of “The Future of the Novel””  
    ➢ “… published in manuscript form for the first time …”

  • “Devo Meets Burroughs.” [Burroughs interviews Devo’s Jerry Casale and Mark Mothersbaugh.]  

1983

  • “The Burroughs Workshops.” [Burroughs interviewed by John Bassett.]  

C528. *Gateavisa*, No. 7 (December 1983).  
  ➢ Includes excerpt from *Naken Lunsj*, the Norwegian translation of *Naked Lunch* [see Section D below].  
  • “El Hombre Invisible I Oslo” [Burroughs interviewed by Olav Angell.]  

  • “A Conversation With William Burroughs” (by Michael Folly).
- “Sections from *The Place of Dead Roads*.”
  - Two-column style layout.
  - Illustrated by David Hockney.

- “*Penthouse* Interview: William Burroughs” (by Duncan Fallowell).

- Jacket: “Special Theme Issue: Dream States.”
- “Diary Excerpts.”
  - “… from a Dream Diary kept … while in a Buddhist Retreat.”—p. 4.
  - Excerpt from *The Retreat Diaries* (see Section A above).

- “*Red Bass* Exclusive: William S. Burroughs” [interviewed by Jay Murphy].

- “Kerouac.”

C535. *This Is Important*, No. 6 (1983).
- Small sheet, accordion-folded.
- “From *The Place of Dead Roads*.”

- “The Baron Says These Things.”
  - Jacket title: “The Baron Flies Again.”
  - An excerpt from *The Place of Dead Roads*.

**1984**

- “Burroughs on Burroughs.”

- “Thoughts On a Gay State, With Chinese Tongs As a Model.”


- “Notizen zu Playback-Experimenten.”
  - Translation by Carl Weissner of excerpt from “Playback from Eden to Watergate.”

   - Includes “On William Burroughs” by James Grauerholz.
   - “Remembering Jack Kerouac.”
     - “… excerpted from *The Adding Machine* …”

     [Burroughs interviewed by Leslie Wolf.]

   - “Dead Roads.” [Letter to the Editor]

   - Includes a review of *The Place of Dead Roads* by Perry Meisel.
   - “My Purpose Is To Write For the Space Age.”

   - “Burroughs On Writing.”
     - “… quotations were recorded during a visit William Burroughs made to Allen Ginsberg’s class on the 4th of July … [1984] … and during his public talk with Norman Mailer on ‘The Soul.’”

   - “Ein Interview mit William Burroughs” (by Gerard Malanga).
     - Continued from *Radar* 2, above.
   - “Aus dem Gespräch mit William S. Burroughs.”
     [Burroughs interviewed by Helmut Röhrling.]
     - Continued from *Radar* 2, above.

   - Jacket: “William S. Burroughs Number.”
   - “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.”—p. 12.
- “William S. Burroughs: The Author of *Naked Lunch* Provides Some Food for Thought.”
  [Burroughs interviewed by Jon McIntire.]

- “Steppin’ Out: William Burroughs and the Power of Dreams.”
  [Burroughs interviewed by Jan Herman.]

- “Interview with William S. Burroughs” (by Uri Hertz).

1985

- “Robert Walker’s Spliced New York.”

- Jacket: “Silver Anniversary”
- [Photograph of Jack Kerouac]

C554. *Frank*, No. 4 (Summer–Autumn 1985).
- “Ten Years and a Billion Dollars.”
  - “… from *Misogyny and Other Essays*, to be published by John Calder Publishers Ltd. later this year.”

- “William Burroughs in Copenhagen.” [Burroughs interviewed by Gregory Stephenson.]

- “‘D Train’ routes the reader through the land of the Dead. In …/”
  - Introductory note to “D Train: A Resume” by Terry Wilson.

- “Recently my Russian Blue cat …/” [Letter to the Editor]

1986

- “The Cat Inside.”
  - TOC title: “From The Cat Inside.”

- “The Jimmy and Bill Show.”

- “Forum: Notes in an Interplanetary Bottle.”
  - Burroughs is a contributor, along with several others.
- “Shoot-Out in Boulder.”
  - Excerpted from *The Place of Dead Roads*.

- “Meet Señor Kaposi.”

- “The Ghost Lemurs of Madagascar.”

- “William S. Burroughs.”

- “Excerpt from *Naked Lunch*.”

C566. *Radium 226.05 Magazine*, No. 1 (Spring 1986).
- “A Crimsom [sic] Path They Go.”
  - TOC title: “A Crimson Path They Go.”

- “Dead Fingers Talk: The William Burroughs Interview.” (by Vale)
  - Reprint of “W. S. Burroughs Interview” from *Re/Search*, No. 4/5 (1982), above.

- “Academy 23.”
  - Illustrated by Patrick McEown. Lettered by Dav Aardvark.

C569. *This Is Important*, No. 12 (1986).
- Small sheet, accordion-folded.
- “From *The Place of Dead Roads*.”

1987

- “The Ghost Lemurs of Madagascar.”

- Includes “A Footnote to William Burroughs’s Article ‘Beckett and Proust’” by Nicholas Zurbrugg, Guest Editor of the issue.
- “Beckett and Proust.”

- Issue title: “USA”
- “Sects and Death.”
- “Excerpt from The Western Lands.”

1988

- Includes “The Art of William Burroughs” by James Grauerholz.
- “Long Radio Silence Over Portland Place.”
- “Entrance to the Museum of Lost Species.”

C575. Augenblick, No. 5 (Spring 1988).
- “William Burroughs: Interview” (by Tom H. and Paul Dickerson).
  - In English and Japanese.

- “An Excerpt from ‘Word,’ the Lost Chapter of Naked Lunch.”

- “… excerpts … from a lecture … at The Naropa Institute, July, 1987.”

- “From Interzone:
  - ‘Lee and the Boys’
  - ‘Excerpts from Lee’s Journals.’”

C579. Cottonwood, [No.] 41 (Fall 1988).
- Jacket: “River City Reunion.”
- “An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).

- “William Tells.” [Burroughs interviewed by Michele Corriel.]

- “In the Café Central.”
  - “… will appear in Interzone…”—p. 98.

C582. Follow Me (July/August 1988).
- “The Western Lands.”
- “Kansas Canvas.”

- “The Naked Lunch.” [Burroughs interviewed by Kris Kirk.]
- Includes article on Burroughs, Bukowski, et al., by Ian Penman.
- [Burroughs interviewed by Kam Haroohar.]

- 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 …”—p. 21.
  - “The Conspiracy.”
  - “Lee and the Boys.”
  - “From ‘WORD’.”
- All three are excerpted from Interzone.

- “Twilight’s Last Gleamings.”
  - Excerpted from Interzone.
  - “Much shorter versions of it have appeared throughout his [i.e., Burroughs’] writings, most notably in *Nova Express* … this is the fullest version yet published.”—[p. 154]

- “Criminal Mind: Jesse Bernstein Interviews William S. Burroughs.”

- “When Patti Rocked.” [Burroughs interviews Patti Smith.]

- Small sheet, accordion-folded.
- “From *The Western Lands*.”

- “River City Reunion.”

1989

- “Dream Voices of Technical Tilly.”

- [Prints a short definition of pornography by Burroughs as part of the article “What Is Pornography.”]

- “My Punk Face Is Death.”
  - “A preview of *The Gay Gun* [published as *The Place of Dead Roads*], his new novel.”—p. 62.

- “Christ and the Museum of Extinct Species.”
- “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”

- “Señor Kaposi.”

- “Blade Runner.”

- “William S. Burroughs and Allen Ginsberg Interviewed by Daniel Ritkes.”

C599. *Radium 226.05 Magazine*, No. 2 (Summer 1989).
- “The Conspiracy (from *Interzone*).”

- “Rapid Eye was founded in … 1979 … It has taken several different forms: as magazine, mailart campaign, series of booklets and audio tapes, etc. *Rapid Eye* 1 is the first in a series of deluxe editions …”—p. 248.
- “The Fall of Art.”
  - “… extract … from *The Adding Machine*.”—p. 248. [See Section A, above.]
- “Dead Fingers Talk: An Interview with William S. Burroughs” [by V. Vale].
  - Reprint of “W. S. Burroughs Interview” from *Re/Search*, No. 4/5 (1982), above.
- “The Johnson Family.”
  - “… extract … from *The Adding Machine.*”—p. 248. [See Section A, above.]
- “A Thanksgiving Prayer.”
  - “… originally published in *Tornado Alley* …”—p. 248. [See Section A, above.]

- “The Discipline of DE.”
  - “The Discipline of DE’ … comes from the book *Exterminator!* … DE – DO EASY is a meditative state for everyday life and William Burroughs gives us a marvellous [*sic*] account of Colonel (retd) Sutton-Smith who practices it.”—p. 50.

- Issue title: “SF”
- “The CIA Reporter.”
- “The New Boy.”

- “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.*
   • “Is the Body Obsolete?”
     ➢ “This piece is from the Giorno Poetry Systems … record, Better a New Demon Than an Old God” [sic].—p. 54. Actually, this record was titled Better an Old Demon Than a New God (GPS 033; see Section E below), on which the piece was titled “Dinosaurs.”

1990

C605. Contemporanea, No. 23 (December 1990).
   • “A Conversation with William Burroughs” (by Simone Ellis).

   • “The Time of the Wart: From The Cat That Walks Alone by David Ohle.” [Burroughs interviewed by David Ohle.]
     ➢ TOC title: “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.”

   • “Tiger Terry.”
   • “An Interview with William Burroughs” (by Eldon Garnet).

C608. Journal Wired, [No. 3] (Summer/Fall 1990).
   • “William S. Burroughs: Interview” (by Gregory Daurer).

   • “An Interview with William S. Burroughs” (by George Gurley).

   ➢ Jacket portrait of Burroughs by R. Crumb.
   • “Book of Shadows.”
     ➢ Excerpt from Tornado Alley.
     ➢ Illustrated by S. Clay Wilson.


   ➢ Jacket: “Tenth Anniversary Issue: Part 1.”
   ➢ Jacket reproduces Burroughs painting, “10 Gauge City.”
   • “To wall the fault you visualize. What form would …/”
     ➢ Excerpt from The Western Lands.

   • “An interesting case of mass hysteria is …/”
     ➢ Opinion piece for “Antihero” column.
     ➢ Jacket title: “Just Say No to Drug Hysteria.”
1991

- “Burroughs on Tear Gas, Queers, Naked Lunch, and the Ginsberg Affair.” [Burroughs interviewed by David Ehrenstein.]
  ➢ Jacket title: “The Naked Burroughs: Is Hollywood Really Ready for This?”

- “Dream Voices of Technical Tilly.”

- “A Thanksgiving Prayer.”

- “BV 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.”—p. 95.

- “Interview with William S. Burroughs” (by Deke Motif Nihilson).
  ➢ “This interview was conducted on Halloween day 1990 …”—[p. 24].

- “Wm. Burroughs” [interviewed by Victor Bockris.]

- “A Thanksgiving Prayer.”
  ➢ TOC: “Special Guest Editorial.”
  ➢ “… still frames from the video … written by William S. Burroughs and directed by Gus van Sant in 1990.”—p. 2.

- “A Couple of Bohos Shooting the Breeze: William S. Burroughs and Timothy Leary in Conversation.”


1992

- “The Piper.”

- “Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation.”
  ➢ “The preface is taken from Allen Ginsberg’s unedited journals; Steven Taylor transcribed the hours of taped conversation that took place in Lawrence, March 17–22, 1992.”—p. 32.
  • “William Burroughs” ([interviewed] by Rodrigo Garcia Lopes).

1993
C626. *Ben Is Dead* (Summer 1993).
  • “Q & A w/ W.S.B.” [Burroughs interviewed by Mark Ewert.]

C627. *Flash Art* (October 1993).
  • “Painting and Guns.”

  • “Excerpt from *Junk.*”

1994
  • “Part of a Telephone Call from Lawrence, Kansas, to NYU Beat Conference at Town Hall, N.Y.C.”
  ➢ “… Town Hall poetry reading in New York on May 19, 1994, sponsored by NYU as a part of its week-long conference on Beat writers. His text in this Review is a transcription of his telephone voice from Lawrence, Kansas, as it was heard in Town Hall that night.”—p. 170.

  • “[Dream] You Are What You Eat.”

  • “Frater Dahlfa Addresses the Pact.”

  • “Rebel Without a Pause.” [Burroughs interviewed by Gary Indiana.]
  ➢ “… not … a formal interview …”—p. 85.

1995
  • “23 Die In Saigon …/”
  ➢ Facsimile of collage by Burroughs and Brion Gysin (1965-1970).

  • “[From] *My Education: A Book of Dreams.*”

1 HAVE.
- “[From] *Ghost of Chance.***
  - “… the forthcoming *Ghost of Chance* (High Risk/Serpent’s Tail) from which the passage … is excerpted.”—p. 258.

- “Floods.”
  - One of four short pieces on the theme of “Big Weather.”

1996

C637. *Beat Scene*, No. 25 ([1 April 1996]).

- “Gray Magician.” [Burroughs interviewed by Roger Clarke.]

- “Fear and Desire, Red Alert.”
- “I Give the Command ‘Sit Down’.”
  - Excerpts from *The Job*. [See Section H, below.]

- “Will Our Mayor Give Back William Burroughs’ Car?”
  [Burroughs interviewed by Peter Orr and Ron Whitehead.]
  - “… the author … spoke to *Tribe* after recording *Junky* for audio release …”

1997

C641. *Beat Scene*, No. 29 [1997].
  - Includes “Special William Burroughs Supplement.”
  - “William Burroughs Interview by Lee Ranaldo.”
  - “Interview with William Burroughs … by Anne Waldman.”
  - “We Can’t Win: An Interview with William Burroughs by Anne Waldman & John Oughton …”

- “Six Paintings.”

  - “This issue is dedicated to the memory of William S. Burroughs (1914–1997).”—FFEP.
  - “Bucktooth Sheriff.”

- “Ports of Entry” (with Brion Gysin).
  - “[Burroughs] 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 …”—p. 72.
  - “… first published in a different form in the catalogue for Gysin’s exhibition at the October Gallery, London in 1981.”—p. 254. [See Section E, below.]

- “A Thanksgiving Prayer.”

C646. *Juice* (October 1997).

- “Kicking.”


- “Last Words.”
  - Excerpt from *Last Words: The Final Journals of William S. Burroughs*. [See Section H, below.]


- “Punch a Hole in the Big Lie.”

1998


- “The Beats Meet Their Maker.” [Burroughs, Allen Ginsberg, and Paul Bowles interviewed by Jennifer Baichwal and Nick de Pencier]
  - The three were interviewed by documentary film-maker Baichwal in Fall 1995, “… meeting for what proved to be the last time.”—p. 58.

1999


- “Swine, Swine … Wherefore Art Thou Swine?”
  - “February 22, 1997 Saturday”

2000


- Also published in limited editions of 150 numbered copies with red banner at head of Jacket and 26 lettered copies with blue banner at head of Jacket.
- Burroughs retrospective. Includes:
  - “Words of Advice for Young People.”


- “William Burroughs Rapping on Revolutionary Techniques.”


- “Cats, Now and Forever.”


- “POP!: The Poetry Olympics Party Anthology.”
- “The Evening News.”
- [Letter to the Editor]


- “William S. Burroughs: Previously Unpublished Interview” (by Kenn Thomas).
2001

- “An Interview With William S. Burroughs” (by George McFadden and Robert Mayoh).


- “William Burroughs I-View.” [Burroughs interviewed by Lee Ranaldo]
  ➢ “In April 1997 I had the chance to connect via telephone with William Burroughs to ask him some questions about Morocco and the years he spent in Tanger [sic; i.e., Tangier].”—p. 34.

2002

- “Dead Man Blues.”
  ➢ Excerpt from *The Western Lands*. English and German. German translation by Carl Weissner.

- “Notes on Frisk.”

2003

- “Excerpt—The Future of the Novel.”

  ➢ 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.

2004

- “Ghost Stories on Cigarettes.”

2005

- “Extract from *Interzone*.”
2007

- Includes a facsimile of the verso of a postcard from WSB to Theo Green (editor of *Inkblot*), dated December 1983.
- “Drawer Smell of Summer Sky ...” [with Brion Gysin].
  - “… 1965, from ‘The Cut-Ups’ (an unpublished collaboration).”—[p. 3]
  - Three-color facsimile of three-column-layout manuscript reproduced as the inside front and back Jackets of the issue.

2012

- “William S. Burroughs: Interview” (by Allen Ginsberg).
  - A “very small selection” from the transcript of “the many hours of taped conversation [between Burroughs and Ginsberg] which took place in Lawrence, Kansas, from March 17–22, 1992.”—p. 30.
  - Transcribed by Steven Taylor, with initial edits by Taylor and Ginsberg.

2014

- “An Interview with …… William S. Burroughs.” (by Gregory Corso and Allen Ginsberg).
  - “According to … Maynard & Miles … this is the first published interview with William Burroughs. It appeared in the 1961 issue of *Journal for the Protection of All Beings* …”—p. 5. [See above]
- “Problems After a Certain Point are Insoluble: Lawrence, Kansas, 23 November 1984.” [Burroughs interviewed by Oliver Harris]
D. FOREIGN TRANSLATIONS

Ah Pook Is Here.

French
   ➢ Translation by Philippe Mikriammos and Gérard-Georges Lemaire.
   ➢ Includes *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.

Greek
   ➢ Translation by George Goutas.

Italian
D3. In *È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica*.
   ➢ Translation by Giulio Saponaro.

Ab Pook Is Here and Other Texts.

Japanese
   ➢ 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
   Softbound.
   ➢ Translation by Udo Breger.

The Book of Breathing.

Dutch
• See Section A above.

French
• See also Section A above.

German
   Translation by Udo Breger.
Italian
   ➢ Translation by Giulio Saponaro.

The Cat Inside.
Catalan
   ➢ Translation by Bruno Menendez.

German
   ➢ Translation by Esther and Udo Breger.
   ➢ Limited to 500 copies.

Spanish
   ➢ Translation by Jose Ferez Kuri.

Cities of the Red Night.
French
   ➢ Translation by Philippe Mikriammos.

German
   ➢ Illustrated by S. Clay Wilson.


Hungarian
   ➢ Translation by Tornai Szabolcs.

Italian
   ➢ Translation by Giulio Saponaro.

Portuguese
   ➢ Translation by Maria Dulce Teles de Menezes and Salvato Teles de Menezes.

Spanish
   ➢ Translation by Martín Lendínez.

Cobble Stone Gardens.
French
   ➢ Translation by Philippe Mikriammos and Gérard-Georges Lemaire.
   ➢ Includes translations of Ab Pook Is Here, The Retreat Diaries, and Cobble Stone Gardens.

German

      ➢ Includes translations of various other texts, including 1) three (“La Iguana,” “Der graue Fotograf,” and “Der Kid vom Pluto”) written in 1964 and previously unpublished; and 2) others originally published in *Arcade*, *Transatlantic Review*, *Spero*, *Adventures in Poetry*, *Antaeus*, *Insect Trust Gazette*, *Harper’s*, and *Intrepid*. [See Section C above.]
      ➢ Jacket: *Die alten Filme: Stories.*

Greek


**Dead Star.**

French

   ➢ Translation by Jean Chopin.

French

   ➢ Translation by Jean Chopin.

• [See also Section A above.]

German

• [See Section A above.]

Italian

   ➢ Translation by Giulio Saponaro.

French

   ➢ Translation by Mary Beach and Claude Pélieu-Washburn.

German

Italian
  ➢ Translation by Giulio Saponaro of *Exterminator!* and various other texts.
  ➢ Translation by Maria Gallone and Giulio Saponaro.

Japanese
  ➢ Translation by Hisashi Asakura, Hiroo Yamagata, Kächirou Yanagishita, and Sachie Watanabe.

Spanish
  ➢ Translation by Martín Léndinez.

The Four Horsemen of the Apocalypse.
German
• [See Section A above.]

Ghost of Chance.
Czech

Interzone.
French
  ➢ Translation by Sylvie Durastanti.

The Job.
French

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

Spanish
  ➢ Translation by Antonio Desmonts.

Junkie.
Croatian

Danish
  ➢ Translation of *Junkie* by Harry Mortensen; translation of *The Yage Letters* by Mogen Toft.
  ➢ “… only Burroughs’ letters appear.” [BeatBooks 65]
Dutch


- Translation by Riekus Waskowsky.
- “… the inside of the rear flap … reproduces the facsimile page from the “St. Louis Journal” that had originally appeared in *Paris Review* [Vol. 9], #35 ([Fall], 1965).” [BeatBooks 65]

French


- Translation by Catherine Cullaz and Jean-René Major.


- Translation by Catherine Cullaz and Jean-René Major.

German


- Hardbound [in dustjacket?].
- Translation by Katharina Behrens.
- “… the first hardback edition under the title of *Junkie*.” [BeatBooks 65]


Hungarian

D45. *A Narkos.*


- Translation by Tornai Szabolcs.


Italian

D46. *La Scimmia Sulla Schiena.*


- Translation by Bruno Oddera.
- “… the first edition in hardjacket of Burroughs’ first book, and its first appearance under the author’s real name.” [BeatBooks 65]
- Includes double-sided bookmark bearing a photograph and brief biography of Burroughs, and a blurb about the book.
- “Also contains ‘Una cura che elimina la tossicomania’ (‘A Treatment That Cancels Addiction’) … written by Burroughs in Cambridge in January 1961 and circulated in typescript and photocopy form. Maynard & Myles: ‘… this Italian translation of it is the only published form of that text,’ though later versions were published subsequently …” [BeatBooks 65]


- Translation by Bruno Oddera.

Japanese


- Translation [by Ayukawa Nobuo?]


Polish


- Translation by Andrzej Ziembicki.
Spanish
      ➢ Translation by Martín Léndinez.

Swedish
      ➢ Translation by Einar Heckscher.

The Last Words of Dutch Schultz

Dutch
      ➢ Translation by J.A. Deelder.

French
      Softbound.
      ➢ Translation by Mary Beach and Claude Pélieu.

German
      ➢ Translation by Carl Weissner.
      ➢ Translation by Hans Herman.


Italian
      Softbound.
      ➢ Translation by Giulio Saponaro.

Japanese
      wraparound band.
      ➢ Translation by Hiroo Yamagata.

Spanish
D58. Las Ultimas Palabras de Dutch Schultz.
      Softbound.
      ➢ Translation by J. M. Álvarez Flórez.
      Softbound.
      ➢ Translation by J. M. Álvarez Flórez.


French
   • [See Section G below.]
German

*Minutes To Go.*
French
- Translation by Mary Beach and Claude Pélieu-Washburn of *White Subway, Minutes To Go*, and various other texts.

*My Education.*
Japanese

*Naked Lunch.*
Czech
- Translation by Josef Rauwolf, illustrated by Miroslav Bodansky.

Danish
D63. *Nøgen Frokost*.
   A. Copenhagen: Gyldendal, 1967. Softbound in dustjacket. {M&M D2}
      - Translation by Finn Holten Hansen.
      - Translation by Finn Holten Hansen.

Dutch
D64. *Naakte Lunch*.
   A. (Meulenhoff Editie; E245) Amsterdam: Meulenhoff, 1972. Softbound. {M&M D5}
      - Translation by “Joyce & Co.”
   B. (Grote ABC; Nr. 334) Amsterdam: Uitgeverij De Arbeiderspers, 1979. Softbound.
      - Translation by “Joyce & Co.”

Finnish
- Translation by Risto Lehmusoksa.

French
D66. *Le Festin Nu*.
      - Translation by Eric Kahane.
      - [1st printing?] includes 3,750 numbered copies.
      - Three printings.
      - Translation by Eric Kahane.

German
D67. *The Naked Lunch*.
   - Translation by Katharina and Peter Behrens.
   - Limited to 2,000 copies.


Hebrew

   - Translation by Ehud Tagari.

Hungarian

D71. *Meztelen Ebéd*.
      - Translation by Elmi József.
      - Translation by József Szili.

Italian

D72. *Il Pasto Nudo*.
      - Translation by Claudio Gorlier and Donatella Manganotti.
      - Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.

Japanese

   - Translation by Ayukawa Nobuo.

   - Translation by Ayukawa Nobuo.

Norwegian

   - Translation by Olav Angell.
   - Translation of “William Burroughs: An Interview” by Conrad Knickerbocker, from *The Paris Review*, Vol. 9 No. 35 (Fall 1965) [see Section C above] included at end.

Polish

   - Translation by Edward Arden.

Portuguese

   - Translation by Maria Emília Ferros Moura.
   - Jacket title: *Alocações de um Drogado*.
   - Translation of “Letter from a Master Addict to Dangerous Drugs,” from *The British Journal of Addiction*, Vol. 53 No. 2 (January 1957) [see Section C above], included in Appendix at end.

Serbian

   - Translation by Dragana Masovic.

Slovenian

Spanish
   ➢ Translation by Aníbal Leal.

      Softbound.
      ➢ Translation by Martín Léndinez.
      without dustjacket.
      ➢ Translation by Martín Lendínez.
   C. 2nd ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1982, ©1980. Hardbound,
      issued without dustjacket.
      ➢ Translation by Martín Lendínez.

Swedish
D82. *Den Nakna Lunchen*.
      ➢ Translation by Peter Stewart.
      ➢ Translation by Peter Stewart.

**Nova Express.**

Danish
      Softbound.
      ➢ Translation by Erik Wiedemann.

Dutch
      ➢ Translation by Annelies Jorna.

French
D85. *Nova Express*.
      ➢ Translation by Mary Beach and “adapted” by Claude Pélieu.
      ➢ Reprinted 1972.

German
D86. *Nova Express*.
      ➢ Translation by Peter Behrens.
      ➢ Translation by Peter Behrens.

      Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and
      softbound.

Italian
      dustjacket.
      ➢ Translation by Donatella Manganotti.
Japanese
- Translation by Yu Suwa.

Spanish
- Translation by Enrique Pezzoni.

D91. *Nova Express.*
- Translation by Martín Léndinez.
- Translation by Martín Léndinez.

Swedish
- Translation by Torsten Ekbom.

*The Place of Dead Roads.*

French
- Translation by Sylvie Durastanti.

German
- Translation by Rose Aichele.

Italian
- Translation by Giulio Saponaro.

Japanese
- Translation by Iida Takaaki.

*Port of Saints.*

French
- Translation by Philippe Mikriammos.

German

Italian
- Translation by Giulio Saponaro.
Queer.

Czech
- Translation by Josef Rauvoft.
- Translation by Josef Rauvolf; illustrated by Andrej Sujetov Kostic.

French

German

Polish
- Translation by Pawel Lipszyc.

Swedish
- Translation by Einar Hecksher.

The Retreat Diaries.

French
- Translation by Philippe Mikriammos and Gérard-Georges Lemaire.
- Includes Ab Pook Is Here, The Retreat Diaries, and Cobble Stone Gardens.

German
- Translation by Udo Breger.

Roosevelt After Inauguration.

Dutch
- Translation by Jan Oudenaarde of Roosevelt After Inauguration and other texts.
- Limited to 250 numbered copies.

Spanish
D111. Snack ... (Pre-Textos; 20) Valencia: Pre-Textos, 1978. Softbound.
- Translation by Pedro García Montalvo.

So Who Owns Death TV?

French
- Translation by Mary Beach-Pélieu.
German
   ➢ Translation by Carl Weissner.
   ➢ Contains Burroughs letter not [previously] published elsewhere. [Am Here 3]

Greek
   ➢ Translation by Demetres Arvanitēs.

The Soft Machine.

Dutch
   ➢ Translation by Annelies Jorna.

French
   ➢ Translated by Mary Beach; “adapted” by Claude Pélieu.
   ➢ Includes 15 numbered copies on Alfa Mousse paper issued in glassine wrapper.

German
      ➢ Translation by Peter Behrens of the third version of The Soft Machine.
      ➢ Translation by Peter Behrens of the third version of The Soft Machine.

Italian
   ➢ Translation by Donatella Manganotti.

   ➢ Translation by Donatella Manganotti.

   Hardbound, issued without dustjacket.
   ➢ Translation by Donatella Manganotti.

Japanese
   ➢ Translation by Hiroo Yamagata and Kiichiro Yamashita.

Spanish
   ➢ Translation by Marcelo Cohen.

The Ticket That Exploded.

French
D123. *Le Ticket qui Explossa: Roman = The Ticket That Exploded.*
      ➢ Translated by Mary Beach; “adapted” by Claude Pélieu.
      ➢ Includes 20 numbered copies on Alfa Mousse paper issued in glassine wrapper, and 5 *bors commerce* copies numbered H.C. 1–5.
   ➢ Translated by Mary Beach; “adapted” by Claude Pélieu.

Italian
dustjacket. {M&M D36}
   ➢ Translation by Giulio Saponaro.

Japanese
Softbound in dustjacket, with wraparound band.
   ➢ Translation by Takaki Iida.

*Time.*
French
D126. *In Révolution Électronique suivi de Time et de Étoile Morte*. [Paris]: Éditions Champ
   ➢ Translation by Jean Chopin.

Tornado Alley
Japanese
   ➢ Translation by Shimizu Arika.

*The Western Lands.*
Czech
   ➢ Translation by Josef Rauvolf.

Dutch
   ➢ Translation by Maarten Polman.

French
Softbound.
   ➢ Translation by Sylvie Durastanti.

German
dustjacket.
   ➢ Translation and afterword by Carl Weissner.

*White Subway.*
French
   ➢ Translation by Mary Beach and Claude Pélieu-Washburn of *White Subway, Minutes To Go*, and various
other texts.

Spanish
   ➢ Translation by Francisco Sanz. With other contributions by Burroughs, Alan Ansen, and Paul Bowles.
The Wild Boys: A Book of the Dead.

Dutch

Finnish
- Translation by Kari Lempine.

French
- Translation by Mary Beach; “adapted” by Claude Pélieu.

German

Italian
- Translation by Giulio Saponaro.
- Translation by Giulio Saponaro.

The Yage Letters.

Czech
- Translation by Josef Rauvolf.

Danish
- Translation by Mogens Toft.

French
- Translated by Mary Beach; “adapted” by Claude Pélieu.

German
- Translation by Katharina and Peter Behrens of *In Search of Yage,* the earlier title of *The Yage Letters.*
- Jacket: *Auf der Suche nach Yage: Ein Briefwechsel.*
- Translation of *In Search of Yage,* the earlier title of *The Yage Letters.*

Italian

Japanese
Portuguese
  ➢ Translation by M. Lasserre.

Spanish
  ➢ Translation and notes by Martín Pérez Noriega.

Swedish
  ➢ Translation by Peter Stewart.
E. SOUND RECORDINGS

  ➢ Limited edition of 2,000 copies issued with Talk, Talk, Vol. 3, No. 6 (September 1981) [Section C above].
  ➢ “‘Abandoned Artifacts’ is a selection from Chapter One of Burrough’s [sic] … The Place of Dead Roads … ‘On the Nova Lark’ … is a passage partially contained in The Nova Express.”—p. 21, Talk, Talk (September 1981).

   {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.

   • [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])

   ➢ “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*. Selections assembled and produced by Bill Rich. Concept and design by Guy Marc Hinant & Frédéric Walheer.

- “The work is a re-composition of sound material recorded by William Burroughs himself. A work of sounds experimentation—cuts into the recorded voice or any other sound source—explorations wholly contemporaneous with the literary cut up that emerged in *Soft Machine*, *Nova Express*, and *The Ticket That Exploded*.”—SRV08.

A. (Documents) Brussels: Sub Rosa; distribution, P.I.A.S., [1986] (Sub 33005-8). 12” LP record, with illustrated inner sleeve.

- Jacket notes by James Grauerholz ([1986]).


- Jacket notes by James Grauerholz ([1986]).


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}

- Jacket notes in English by Emmett Williams and in French by Jean-Jacques Lebel.
  - “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 *The Garden of Delights* by Hieronymus Bosch.” {M&M G1b}

- Jacket notes in English by Emmett Williams and in French by Jean-Jacques Lebel.
  - “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}

- 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—including 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)

- “Naked Lunch Excerpts.”
  - “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.


- “… gathers together a collection of recordings made by Burroughs during the last three decades from seven of his major works …”—Jacket verso (IM 003).
  - [From *Naked Lunch*]: “Meeting of International Conference of Technical [sic] Psychiatry”
  B. [N.p.]: Interior Music; marketed and distributed by Play It Again Sam Records, 1987 (IM 003). 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”


- “A film profile featuring the words of Matt Dillon, Kelly Lynch, and William S. Burroughs, discussing their involvement in the film.”—Record label (A-side).


- Issued with limited ed. of 500 copies of *Catalogue*, No. 5, from Am Here Books, and also issued separately.


- “Taken from the T/K Records EP *The Elvis of Letters.*”—Record label.
E17. ———. *Naked Lunch*.

   ⊳ “A 30-minute excerpt … For promotional use only. Not for sale.”—Verso of sleeve.

   ⊳ “Unabridged.”

   ⊳ Jacket notes by Genesis P-Orridge.

   {M&M C177}
   ⊳ Included in *Aspen*, Nos. 5 & 6 (Fall/Winter 1967). [Section C, above]
   ⊳ “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 [see above] … Two tracks comprising the whole of one side running at 33½ rpm.” [M&M]
   ⊳ Flipside includes “Now the Shadow of the Southwest Column” from *Jealousy* by Alain Robbe-Grillet.

   ⊳ “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..

   ⊳ Burroughs talks about his life and work, and reads excerpts from *The Place of Dead Roads*.
   ⊳ Host: Tom Vitale.

E22. ———. *The “Priest,” They Called Him*. With Kurt Cobain. Portland, Ore.: Tim/Kerr Records, 1992 (TK 9210044). 10” one-sided EP record (with facsimiles of Burroughs’ and Cobain’s signatures etched on one side); 10” one-sided EP picture disk record (limited to 5,000 numbered copies with facsimiles of Burroughs’ and Cobain’s signatures etched on one side); 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’”


- [From Naked Lunch]: “Did I Ever Tell You About the Man Who Taught His Asshole to Talk?”


  - Cassette tape: “For promotional use only—not for sale.”


  - 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).


B. [London?]: Fourth and Broadway; distributed by I.L.S., 1993. 12” LP record, with CD insert (BRLP 600); cassette tape (BRCA 600).


- “William S. Burroughs, Hal Willner, and Michael Franti talk about the making of Spare Ass Annie and Other Tales.” —Front Jacket.


- “The Burroughs selection includes rare recordings, experimental soundworks and previously unpublished readings including a major first publication of his reading in Liverpool in 1982. The Gysin recordings encompass the full range of his sonic experimentation, and include recitations of many of his soundworks and permuted poems …”—[p. 5] of Booklet.

- “The Beginning Is Also the End” [excerpt]

- [Reading at the Centre Hotel, Liverpool, 5 October 1982]

  - “… excerpts from the novels The Place of Dead Roads and Nova Express, and the story ‘Twilight’s Last Gleamings’”—[p. 6] of Booklet.

- “Invisible Art” (three versions)


- Limited to 300 numbered copies.

- “Curse Go Back”

- “Interview with Mr. Martin”

- “Burroughs Called the Law”


- 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* ...


- “William S. Burroughs reads from his novel *Western Lands* and talks about his literary history (Part I).”
- “William S. Burroughs reads from *Western Lands* and talks about cut-ups, Egyptian myth, and centipedes (Part II).”


- “Full and unabridged.”

E33. ———. *William S. Burroughs in Dub*. Conducted by Dub Spencer & Trance Hill.


- Limited to 999 hand-numbered copies.
- Includes 15 tracks.

B. Hamburg: Echo Beach, [2015] (EB 100 Indigo LP 986681). 12” LP record.

- Limited to 500 numbered copies.
- Includes tracks 1, 2, 8, 9 (A side) and 6, 13, 15, 11 (B Side) of the 15 tracks on the CD (above).


- “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 Pooh Is Here*”
  (Columbia University, New York, 17 April 1975)
- “From *Cities of the Red Night*”
  (Columbia University, New York, 17 April 1975)
- “From *Junkie*” ‘103rd 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)

E36. ———. You’re the Guy I Want to Share My Money With. With Laurie Anderson and John Giorno.

- “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 Glimmerings”
- “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.


- “Dinosaurs”
  (San Francisco, 20 March 1984)


- “Excerpt from Naked Lunch: ‘The Laboratory Has Been Locked for Three Hours Solid’”
  (St. Mark’s Church, New York; 9 April 1977)


- “From The Wild Boys: ‘A Top-Level Conference Is in Progress’”
  (St. Mark’s Church, New York; 24 April 1974)
   • “Excerpts from *The Wild Boys*”
     (Duke Street, London; 19 November 1971)

   • “Excerpts from *The Western Land* [sic, i.e. *Lands*]”:
     ▪ ‘The President’
     ▪ ‘Colonel Bradford’
     ▪ ‘Every Man a God’
     (Naropa Institute, Boulder, Colo.; 28 July 1985)

   • “What Washington, What Orders”
     ➢ “From *Exterminator* (recorded GPS, April 1, 1974).”

   • “The Mummy Piece.”
     (Market Street Cinema, San Francisco; 17 September 1981)

   • “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).

   • “When Did I Stop Wanting to Be President?”
     (St. Mark’s Church, New York; 29 October 1975)

   • “From *The Place of Dead Roads*: ‘Old Man Bickford’”
     (Kabuki Theatre, San Francisco; 25 February 1983)

   ➢ Includes “Fuse” by Scanner mixed with “The Five Steps” by William S. Burroughs and Martin Olson.
- 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.”

- “… inspired by two novels by William S. Burroughs, *Nova Express* and *The Wild Boys*.”

- Burroughs vocals on “Long Song for Zelda.”
  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).

- Act 2 (of 3) is based on Burroughs’ *The Place of Dead Roads*.


- “Both … are further developments of original versions found on *Queer: A Soundtrack to the Novel by William S. Burroughs …*”—Jacket verso.

- From the LP *Seven Souls* [see below]; “Ineffect” features Burroughs’ voice and incorporates excerpts from *The Western Lands*.

- Lyrics and vocals by Burroughs on “Words of Advice.”

- “… 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 …”—Verso of LP jacket.
E58. ———. _Seven Souls_.
   - Features Burroughs’ voice and incorporates excerpts from _The Western Lands_.
       - Includes three tracks not included in Virgin Records release, above.

   - Text and spoken word by Burroughs.
   - According to BeatBooks 65, this video was created by Peter Christopherson and Jhon Balance of Coi.
   - Painting on Jacket (inside and out): _Last Chance Junction and Curse on Drug Hysterics_ by Burroughs.

   - Text and spoken word by Burroughs on “Just One Fix” (12” Edit) and “Quick Fix” (Remix of “Just One Fix”).
   - Painting on verso of insert: _Last Chance Junction and Curse on Drug Hysterics_ by Burroughs.

   - “Lyrics to ‘Old Lady Sloan’ written by William S. Burroughs for The Mortal Micronotz.” [See _The Mortal Micronotz Tribute_ , below.]

   - “… a collection of pieces that I [Pittis] feel reflect aurally, to some extent, the spirit of Burroughs written work, and tape experiments.”—Insert, verso.

   - “… excerpted from _The Dark Eye_, a CD-ROM created by Inscape.”


   - Lyrics and spoken word by Burroughs on “The Road to the Western Lands.”

   - 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).

- “The Boatman’s Dance/Over the Mountains”
  - “The narrative [by Burroughs] is excerpted from the introduction to the Briggs book *Briggs Banjo Instructor* (1855), which was published posthumously, and refers to the author.”—Panel 3, recto.


- Limited to 100 numbered copies.
- “… improvised over 4 nights with the following parameters: flickering in the background, WSB ‘Thee Films’ on a DVD loop …”—Laid-in card.
- Track 10, “B-23”, features Burroughs reading.


A. Compact disc.


B. (BK60_02.5). Cassette tape with inserts.

- Limited to 100 numbered copies.


- Booklet includes facsimile of letter from Burroughs: “I have seen the Dublin videos …”
- “… documentation of ‘The Here To Go Show’ …”—Booklet, [p. 3]
- “For [The] ‘Here To Go’ [Show]”

A. Brussels: Sub Rosa, 1996 (SR 93). Two compact discs, with booklet (blue banner).

B. Brussels: Sub Rosa, 1996; manufactured and distributed by Dutch East India Trading (DE 12040-2). Two compact discs, with booklet (green banner).


- “Present Time Exercises.”
  - “… a study in sound based on cassettes on which radio news flashes and TV movies had been recorded. realized in 1971 …”


- “Archive.”


- “Naked Lunch (Excerpt).”


- “Words of Advice for Young People (Pete Arden Mix).”

- “The Do Rights”
  (Los Angeles, May 9, 1981)
- “Naked Lunch: The Laboratory Has Been Locked for Three Hours Solid.”
  (Copenhagen, October 29, 1983)

E76. ———. *Chopin’s Revue OU: Complete Recordings*. Produced by Emanuele Carcano and Henri Chopin. (Avant Marghen; Vol. 3) [Italy]: Alga Marghen, 2007 [(Alga 022)]. 7 LP records in a box (the first 5 of which are picture discs).

- Limited to 80 numbered copies.
- “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.”—Downtown Music Gallery website, accessed 25 March 2016.
  http://search2.downtownmusicgallery.com/lookup.cgi?item=2015_08_10_13_05_50
- “Valentine [sic, i.e. Valentine’s] Day Reading” (LP 4, OU 40-41).
- “Reading” (LP 5, OU 42-43-44).


- “Mr. Rich Parts”
  (Terra Nova Books, Lawrence, Kansas, 1995)

E78. ———. *The Daily Planet*.

- 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]


- 12” LP record in gatefold jacket.
- “Dream” by Dave Ball and Genesis P-Orridge includes lyrics excerpted from *Nothing Here Now But the Recordings* [see above].

E80. ———. *ESP Sampler*. With Pearls Before Swine, etc. New York: ESP, [1967] (ESP 1051). 12” LP record with insert that continues track listing from jacket verso. {Referenced in M&M G1b}

- “Immensely engrossing, electric presentation of excerpts from *Naked Lunch* and *Nova Express* by the famed author.”—Insert.


- “Thanksgiving Prayer.”

- “Introduction”
- The Cut-Up Method”
- “Tape Recorder Experiments”
- “The Objective and the Subjective”
- “Dream Speech”
- “Questions and Answers”
- “Originality”
- “The Voices”
- “Dream Work”
- “A Writing Assignment”
- “Questions and Answers”

E83. ———. *Fresh Sounds from Middle America*, No. 5. With Homestead Grays, etc. Lawrence, Kansas: Fresh Sounds, 1990 (FS 221). Compact disc.

- “Death Fiend Guerillas”


- “Twilight’s Last Gleaming”
  (Keystone Corner, San Francisco; 16 May 1981)


- 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.”


- “The Western Lands: Introduction”


- “Nothing Here Now …”


- “The Junky’s Christmas”


- “The Junky’s Christmas”

   • “Just Say No to Drug Hysteria (Excerpt)"
   • “Dead Souls”
     (Wichita Art Association Theatre, Wichita, Kansas; 10 April 1987)

   • “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.”

E93. ———. 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”

   • “Old Lady Sloan” [with The Eudoras; see The Mortal Micronotz, above]

E95. ———. Myths 1: Instructions. With Mark Stewart + Maffia et al.
   • “The Five Steps” With Martin Olson, electronics and percussion.
     (Ramona Records; Lawrence, Kansas; 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 Mikriammnos.
   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.”—Jacket verso.
      ➢ Text of “The Five Steps” reproduced in accompanying CD booklet.
E96. ———. *The Myths Collection.*

- Practically, these two CDs encompass the major stages of the initial project [4 LPs and 3 EPs] in two hours. We are dealing with a complete reblanding of the sound material at our disposal and the general design in view of a different medium.”—*Part Two* booklet, back page.

   - “The Five Steps.” With Martin Olson, electronics and percussion.

   - “Burroughs Called the Law”
   - “Recorded by WSB himself, mid-1960s.”—Booklet, back page.


- “Keynote Commentary and ‘Roosevelt After Inauguration’”
- “Benway”
- “From *The Gay Gun* [published as *The Place of Dead Roads]*”:
  - “This Is Kim Carson, 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.]


- “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 ...”—Jacket verso.


- Limited to 1,500 copies, of which “35 copies are signed and numbered by Henri Chopin and additionally contain a signed original typewriter poem.”—T.p. verso of book.
- “Valentine, i.e. Valentine’s Day Reading” (1965)
- “Reading” (1965)


- 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]
- “Valentine, i.e. Valentine’s Day Reading”
  - From *Valentine’s Day Reading* [see Section A, above].
  - “... tape recorded in New York, Feb. 14, 1965 ... ” [M&M]
10” LP record. {M&M G9}
- Issued with *OU* magazine, No. 42-43-44 [see Section C, above].
- “A few copies of the record were available separately but lacked any Jacket except a thin tissue inner sleeve.”
 [M&M]
- “Reading”
  - From *Valentine's Day Reading* [see Section A, above].
  - “...tape recorded in New York, Feb. 14, 1965 ...” [M&M]

- “The Junky’s Christmas $$”

Two 12” LP records in gatefold jacket, with photo-illustrated gatefold insert.
- “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).”—Jacket verso.
- “You Only Call the Old Doctor Once” (with Piotr Kowalski)

- Limited to 888 copies.
- “The Wicker Man Song” [with Coco]

- “What Keeps Mankind Alive?”

12” LP record in gatefold jacket, 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)

- “Star Me Kitten.” (Burroughs and R.E.M.)
  B. Promotional cassette tape titled “X-Files Soundtrack: Not Final Master.”

E108. ———. *Sonic Winter: A Rykodisc Sampler.* With Morphine et al. [New York]: Rykodisc; manufactured by Festival Records (Australia), 1997 (PRD97/16). Compact disc, with insert (folded twice to create six panels).
- “Free with ... purchase of one of the 16 selected Rykodisc CD’s [sic]” from which the tracks were compiled.
  —Front.
- “Old Western Movies” (Burroughs and Tomandandy)

   ➢ “... a musical journey compiled and sequenced exclusively for MOJO by Tom Waits.” — Front.
   ➢ “Given away free with MOJO July 2010 ([MOJO 200]).” — Back.
   ➢ “Ich bin von Kopf bis Fuß auf Liebe Eingestellt (Falling In Love Again)”


   ➢ “Is Everybody In?” [with Robbie Krieger, Ray Manzarek, and John Densmore]


   ➢ “[Gerard Malanga’s] personal collection of past, present, and future memories ...”


   ➢ “Soul Killer” [Burroughs with Material]
   ➢ From Seven Souls [see above].


   ➢ Songs written by Waits for the play written and directed by Robert Wilson and co-written by Burroughs.

   ➢ “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.” — [p. 3] of booklet.


   ➢ Jacket notes in German.
   ➢ Recorded in 1989. Track order and some tracks different from (A) above.


   ➢ 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].


   ➢ Burroughs vocals on “Be a Superman” (with Ruriko Kamiya) and “I Tre Merli.”


   ➢ “… he [Zorn] pays homage to the work and worlds of these two maverick twentieth-century artists [Burroughs and Gysin] ...” — Obi strip.
F. VIDEO RECORDINGS

   • “Exclusive interviews and behind the scenes look[s] at the making of these classic music videos.”—Cover.

   ➢ Originally released as a motion picture in 1983 by Citifilmworks, DPI, and Pinball London.
      ➢ 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.
   2.  [Promotional Postcard]. New York: Anthology Film Archives, [n.d.]
      ➢ “U.S. Theatrical Premiere Run of New Restoration!”

   ➢ Originally released as a motion picture in 1966 by Minotaur and distributed in 1967 by Universal Pictures.
   ➢ Features Burroughs in a speaking role as “Opium Jones.”

   ➢ 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.  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.
      ➢ Extras:
         • 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.

F5.  *Destroy All Rational Thought.*
      ➢ “Filmed in Dublin during ‘The Here To Go’ Show [1992] ...”
      ➢ “… features one of the last interviews William Burroughs gave before his death, [and] previously unseen 60s film of Burroughs in his prime …”
- Originally released as a motion picture in 1989 by Avenue Entertainment.
- Features Burroughs in a speaking role as “Tom the Priest.”

F7. 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, Section G below.

- Originally released as a motion picture in 2008 by Makin’ Movies, Inc. and the National Film Board of Canada.
- “Based on the book Chapel of Extreme Experience: A Short History of Flicker by John Geiger.”
- “… documentary explores the life of Brion Gysin …”
- “Featuring William Burroughs, Iggy Pop, Marianne Faithful, and other counter-culture icons.”

- “All footage filmed on location at Downtown Community Television Center, New York, 1988.”

F10. 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.”

- “Dr. Benway’ Scene.”
- “… reading and dramatization from Naked Lunch … excerpted from the feature film Burroughs by Howard Brookner [above]”—Simon Fraser University Library catalog.

- “Thanksgiving Prayer”

- Originally released as a motion picture in 1993 by Palomar Pictures.
- Promotional.
- “Francis Ford Coppola presents …”
- “Air date: 12.23.93. OUTSTANDING ANIMATED PROGRAM. One hour or less.”
- “Francis Ford Coppola presents …”
- “Also includes Ironbound and Travelling Light.”

- Originally released as a motion picture in 1991 by the Recorded Picture Company and Téléfilm Canada.


- Folder containing long (42 pp.) and short (2 pp.) promotional descriptions of the film, complete credits (8 pp.), nine color slides with accompanying “Color Captions” (for eight of them, NL-C-1-8), a “mini-set [of] 6 stills” (NL 1-4, 7-8) in a brown paper bag, and a complete set of stills (NL 1-8, plus three additional unnumbered stills and one head shot (Nicholar Campbell)).


   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 …”


   - Booklet includes “On David Cronenberg and Naked Lunch” by Burroughs, originally published as the introduction to *Everything Is Permitted: The Making of Naked Lunch*. [See Section G below.]


- Originally produced in 1999.


- “Kim is a morbid youth of slimy proclivities …/”


- Originally released as a motion picture in 1970 by Noteworthy Films.


      - Includes *The Cut Ups* and *Towers Open Fire*.


      - Includes *The Cut Ups* and *Towers Open Fire*.


- “For promotional use only. Not for sale.”

- Thanksgiving Prayer.”


- “… a documentary film on the Beat Generation, with performance sequences starring John Turturro, Dennis Hopper, and Johnny Depp.”—IMDb.

  - Stop-motion animated short film including narration and music from “Ah Pook the Destroyer,” “No More Stalin, No More Hitlers,” and “Ich bin von Kopf bis Fuss auf Liebe Eingestellt (Falling In Love Again)” from *Dead City Radio*.


- “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)*


- *Towers Open Fire*
- *The Cut-Ups*
- *Bill & Tony*
- *William Buys a Parrot*


    - “Press preview.”

   ➢ “… 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.”

   ➢ “… combines interview [‘… an extensive conversation with Jurgen [sic] Ploog …’] and archival material, paintings and clips of William S. Burroughs’ film appearances (including DECODER and Gus Van Sant’s *DRUGSTORE COWBOY* and *THANKSGIVING PRAYER*) with footage from Burroughs’ last European reading in Berlin on the 9th May 1986 …”


   ➢ *Häxan* originally released as a motion picture in 1922 by A. B. Svensk Filmindristii.
   ➢ *Witchcraft Through the Ages* originally released as a motion picture in 1968 by Janus Films.

   ➢ Includes 9 stills from the film, along with a press release, lobby poster (3 copies), 2 flyers, and a review of its showing at the Unicorn Theatre in La Jolla, California, November-December 1969.


   ➢ 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 …”


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

   ➢ Extras:
   - William S. Burroughs reading at Saltdageret, Copenhagen, Denmark, October 29th, 1983.
   - One Shot I + II: Two short tribute videos. Video and concept by Steen Møller Rasmussen; editing by Liels Plenge.
G. MISCELLANEOUS


- Limited to 100 numbered copies.
- Recto: reproduction of letter from John Wilson, American Consul, to Burroughs, conveying reproduction of “Report …” on verso.


- Limited to 1,500 copies.


- 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.


- “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.”—T.p.


- Limited to 200 numbered copies.
- A letter from Brite to Burroughs, written upon Brite’s learning of Burroughs’ death. Reproduced in autograph and typescript.


- Reproductions of Brown’s art and photographs of Tangier by Jellel Gasteli, accompanied by texts by Paul Bowles, Burroughs, and Allen Ginsberg.


- Burroughs text accompanies Michel Haberland’s b&w photographs of Brusse’s art.


G9. ————. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?].

- Limited to 100 numbered copies signed by Burns.

- Three volumes on flower arranging by Burroughs’ mother.
- Vol. 3 titled: *Homes and Flowers: Refreshing Arrangements*.

- cf. *A Descriptive Catalogue of the William S. Burroughs Archive*, folio No. 163: “Group of cards w/circular cut-out TS pasted on them ...”
- “You will find a circular piece of typescript ... it is a cut up by William Burroughs ... Brion Gysin took a stack of such typescripts and cut them into circles to be used in a divination game that he had devised. The ones actually employed w[ou]ld have ink glyphs and were mounted on card. What I have sent you was not used and dribbled between the cracks of the larger archive.”—Personal correspondence to author from Richard Aaron.


A. “Today’s Smartest Buy In Adding Machines.” (Form DM 1163)
   - “Blotting paper” card. 23.2 x 10.2 cm.
B. “Burroughs Service ... Burroughs Supplies.” (Form G 1014)
   - “Blotting paper” card. 23.2 x 10.2 cm.

- Includes announcement of *Early Routines* [See Section C above].

G16. Caravan Of Dreams, 11 September 1986. [See also Section E above.]
A. “William S. Burroughs Reads William S. Burroughs at the Caravan of Dreams, Thursday, 11 September 1986.” Folded card. 22.9 x 15.2 cm.
   - Invitation to reading.
   - B&W cover painting by Brion Gysin.
   - Limited ed. of 20 numbered copies signed by the artist, Zelmer Phillips.

- “… prepared for the ‘Burroughsday’ celebrations that took place at the Phoenix Gallery, Brighton, on 5th February 1994, the occasion of the 80th birthday of William S. Burroughs.”—p. 1.
- Produced with two different cover colors: green and pink.

- 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.”
- Limited to 25 copies numbered I–XXV, signed by de Charmoy and Lagarde.
- Features photographs of collages that incorporate images of Burroughs and Gysin, as well as Henri Chopin, Bernard Heidsieck, Steve Lacy, Gerard-Georges Lemaire, Philippe Mikriammos, Daniel Odier, 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...”

- “Borrowed Flesh.”
  - A profusely illustrated article about the “literally hundreds of centipedes, beetles, mugwumps, talking bug typewriters and all the other strange inhabitants of Interzone” created by Chris Walas Inc. for David Cronenberg’s film *Naked Lunch*. [Section F above]

- Includes “You can’t tell anyone anything.../” by Burroughs.

- Portrait of Burroughs by Crumb.
- Limited to 100 numbered copies, and five lettered copies signed by Burroughs.

G23. *The Dark Eye*. Written by Russell Lees ... features the voice of ... William S. Burroughs ... and Jessica Hecht ... the audio design of ... Thomas Dolby and Headspace ... and characters developed with Doug Beswick ... Los Angeles: Incape; distributed by WEA Entertainment, 1997, ©1995.
- 3 CD-ROMs: 1 for program, 2 for “Survival Guide.” [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.

- “... evolved out of various letters the author was writing concurrently to William Burroughs, Brion Gysin, Eric Mottram and members of The Grey Insurrection, as well as other friends/writers in Europe whom the author planned to visit. The Occurrence [sic] of the Bulletin subverted the letters then in progress ...”—IFC.
- “... the first in a new series of (experimental) publications from Intrepid Press ...”—IFC.

- “The Final Academy is presented by David Dawson, Roger Ely, and Genesis P-Orridge.”—p. [2]
- Catalogue, designed by Neville Brody, for a series of events celebrating Burroughs that took place in London in 1982.

- “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.
   ➢ Portrait of Burroughs by Fairey, based on a photograph of the author by Kate Simon.
   ➢ “I collaborated with Kate Simon … on this image of writer William S. Burroughs in celebration of what would be his 100th birthday on Feb. 5th.”—https://obeygiant.com/prints/burroughs-100-years/ (accessed 4 January 2016).
   ➢ Limited to 450 numbered copies, signed by Fairey and Simon.

   • “Nothing Personal But … A Tale of Passion for Brion Gysin” by William Levy.
     1. “Fellowship With Men”
        ➢ “… a long letter [dated 7 August 1975] to John Michell on sexual shenanigans in Tangier … [including Ian Sommerville’s tryst with Levy’s future wife, Susan Janssen, in Michell’s home].” [BeatBooks 65]
     2. “Electric IAN”
        a. “His Love Letters”
           ➢ Two previously unpublished letters (dated 13 May and 31 July 1974, respectively) from Sommerville to Susan Janssen.
        b. “A Portrait of a Humanoid”
           ➢ “… Levy’s notorious attack on Ian Sommerville …” [BeatBooks 65]
        c. “& His Humorous Bibliography”
           ➢ “… a complete list of Mr. Sommerville’s works in photography, writing and sounds.”—[p. 6]
        d. “Exquisite Mirrors”
           ➢ “… a conversation with Ira Cohen where they discuss Gysin and Sommerville …” [BeatBooks 65]

   ➢ Burroughs text accompanies Gatewood photographs.
     A. New York: Strawberry Hill, 1975; distributed by Derbibooks. Softbound (no hardbound issued).

   ➢ 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]

   {M&M F22}
   ➢ Catalogue accompanying exhibition.
   ➢ With untitled English texts by Burroughs and Brion Gysin, and untitled French text by Bernard Heidsieck.

   ➢ “Exploded text from original by Allen Ginsberg. Altered/added to by S. A. Griffin, Mike Bruner, Olly Ruff, David Rhaesa, Derek Beaulieu, Marie Countryman, Michael Stutz, & James Stauffer.”—[p. 3]
   ➢ “… part of Allen Ginsberg tribute May 10th [1997] at Beyond Baroque in Venice, Ca.”—[p. 2]

   ➢ Catalogue accompanying an exhibition at The October Gallery. Includes “Ports of Entry,” an interview with Gysin by Burroughs.
- Limited to 1,000 softbound and 500 hardbound copies.
- “… the story behind the experimental discoveries which Gysin made as applied to writing, primarily the early ‘cut/up’ techniques (so successfully employed by Burroughs). It also includes a history of The Dream Machine, and the permuted poems … There are also 16 photos from days at the ‘Beat Hotel,’” never before published.” [Publisher’s catalogue]

G32. ———. *Here To Go: Planet R-101*. Brion Gysin interviewed by Terry Wilson, with introduction and texts by William S. Burroughs and Brion Gysin.
- Hardbound limited 100 copies. [Publisher’s Web site]


- Limited to 150 numbered copies.
- Includes thirteen quotes by Burroughs.

- Burroughs text accompanies Haring art.
- Hardbound edition is “limited luxe edition of 250.”
B. Comb-bound photocopied proof (?).

- 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 titer copy, each with 15 etchings signed by Haring and 1 signed by Burroughs.

- “Sequences: Sir Cyril Osborne: a cut-in by W. S. Burroughs from the TIMES obituary 1969 with a scene of Porky Snut from the novel WE ALL DROP DEAD (OVER OVER OVER) by A. B. Harris; excerpt It’s over Porky: the speech of Melia Tope, from WE ALL DROP DEAD, in farewell to his blond lover Porky.”

- Burroughs is pictured on p. 40.
   ➢ Includes 99 copies with signed photograph by Michael Heitmann.

G40. 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 Müsselbeck 
   ➢ Burroughs et al. text accompanies Helnwein photographs.

G41. The “Here To Go” Show. Boxed work including:
   • Ambrose, Joe, Terry Wilson, and Frank Rynne. *Man from Nowhere: Storming the Citadel of 
     (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 ...”—Verso of postcard, “William Burroughs 
       and Brion Gysin, Room 25, The Beat Hotel, after the publication of the *Naked Lunch*.”
   ➢ Includes 50 numbered copies, issued by Autonomedia and Subliminal Books.

G42. Hubbard, Mary Sue. “Mr. Burroughs, You’re Wrong About My Husband.” *Mayfair* Vol. 5, No. 4 
   (June 1970).
   ➢ “Hubbard himself hasn’t replied [to Burroughs’ article “I, William Burroughs, Challenge You, L. Ron Hubbard,” 
     published in *Mayfair*, Vol. 5, No. 1 (March 1970) [see Section C above]], but for the first time ever in a British 
     publication, his wife Mary Sue Hubbard has come to his defence.”

   Monkey, [1993]. Softbound.
   ➢ Includes “The Humane Thing To Do” by Burroughs.

   ➢ Portfolio of ten b&w photographs by Lagarde of Burroughs and Brion Gysin, and one sheet of text (“Temps- 
     Rétention”) by Lemaire.
   ➢ Limited to 75 numbered copies signed on the colophon sheet by Burroughs, Gysin, Lagarde, and Lemaire, along 
     with five hors commerce copies.

G45. ———. *Le Colloque de Tanger*. [The New Reformers.]
      ➢ Photographer’s stamp on verso.
      ➢ Photo collage of Burroughs’ and Brion Gysin’s heads superimposed on the statues of John Calvin and 
        Théodore Bèze in the center of The International Monument to the Reformation (aka The Reformation Wall) 
        in Geneva.
      ➢ Limited to 50 numbered copies signed by Burroughs and Gysin.
      ➢ “Planned for publication in 1975 but never released.” [Aftermath 21]
      ➢ “Le Colloque de Tanger et Gérard George Lemaire présentent en chair et en os les nouveaux réformateurs.”
      ➢ “Printed in black on a pink ground, with a central photographic image reproducing François Lagarde’s photo- 
        collage of Burroughs’ and Gysin’s heads superimposed on the statues of the two Protestant reformers, John 
        Calvin and Théodore Bèze.” [BeatBooks 68]

- 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).


- 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 36]


G49. Lawrence [Kansas] Trade Organization. [REAL $3 Bill.]

- Features a photograph of Burroughs on one side and a photograph of one of Burroughs’ cats on the other.
- “REAL” stands for “Realizing Economic Alternatives in Lawrence.”


- “[A play] based on the novel Queer and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim.”

  A. “Lawrence Community Theatre Presents the World Premiere of Lee and the Boys in the Backroom.”
  Lawrence, Kansas: Lawrence Community Theatre, [1987]. Leaflet/Flyer.

  B. “Lawrence Community Theatre Presents the World Premiere of Lee and the Boys in the Backroom.”
  Lawrence, Kansas: Lawrence Community Theatre, [1987]. Poster (10.5 x 16.5 in.)

  C. “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.

- Program for the play.


- Limited to 37 numbered, signed copies.
- Portfolio includes six lithographs and 1 two-colored silkscreen.


- “Published in an edition of 125 numbered copies, August 2012.” —Back cover.

- “… the definitive collection of the images from the great graphic novel that never was—*Ah Pook Is Here* by … Burroughs and … McNeill.”—Back cover.
- The text of *Ah Pook Is Here* was published, without the illustrations, in *Ah Pook Is Here, and Other Texts* (London: John Calder, 1979; see Section A above).


G56. Melton, Robert W. *William S. Burroughs: An Exhibit of His Work from the Department of Special Collections, University of Kansas Libraries*. [Lawrence, Kansas: Department of Special Collections, University of Kansas Libraries], 1986. Two sheets, stapled.


- Catalogue accompanying an exhibition of photographs by Minihan at the October Gallery, February-March 1990.
- Includes an introductory note by John Calder.

G58. Miscellaneous postcards:

A. “Alan Rish & Ira Silverberg Invite You to Celebrate the 70th Birthday of William S. Burroughs, Monday, February 6, 1984; Limelight, West 20th Street and 6th Avenue.”

- B&W drawing by Carl Apfelschnitt on recto.


C. “The Beat Bar: Featuring the Beyond-Hip Art of George Herms, July 18–August 31 [1996].”


- Reproduction of Beat Bar by George Herms on recto.


- “The Burroughs Adding Machine Company is located at Second Avenue, the Boulevard and Burroughs Avenue. Occupies 2 City Blocks 7½ Acres of floor space. This is the largest adding machine factory in the world and its products go to every country on the Globe.”


- From *Travels with Ginsberg*, ©2002.


H. “Naked Lunch.”

- Chic Pix postcard R131.

I. “Peter Orlovsky, Jack Kerouac, William Burroughs, Tangier, 1957” (b&w photo by Allen Ginsberg).


K. “Photo of William Burroughs, New York City, 1975” (b&w photo by Gerard Malanga).
   ➢ Burroughs with two women wrapped in white bandages.
M. “The Porcelain Boy” (color painting by David Brian Roberts, 1991; photographed by Jon Blumb; with accompanying text by Burroughs).
O. “William Burroughs and Jack Kerouac, New York City, 1953” (b&w photo by Allen Ginsberg.
   ➢ “Bill Burroughs and Jack Kerouac locked in mortal combat with Moroccan dagger versus broomstick club on the couch. They had to hold still a full second while I steadied camera on back of chair. We’d known each other almost a decade by then. Jack came in from Richmond Hill where he’d finished Maggie Cassady. Bill staying in two room apartment with me consolidated Yage Letters he’d sent over the year from Peru and Equador [sic]. 206 East 7th Street Manhattan, September-October 1953.”—Recto.
P. “William Burroughs at City Lights Bookstore, San Francisco, California, 1982” (b&w photo by Christopher Felver).
Q. “William Burroughs—Naked Lunch” (b&w photo-collage by Allen De Loach).
S. “William Burroughs, Writer, New York City 7.9.75” (b&w photo by Richard Avedon).
V. “William S. Burroughs: Invasion of the Purple People Eaters (1988).”
   ➢ Reproduction of painting by Burroughs on recto.
   ➢ From Travels with Ginsberg, ©2002.


   ➢ Catalogue accompanying exhibition.
   ➢ Includes “Cosmographies Harold Norse” by Burroughs.

G62. The Nova Convention: New York, November 30th, December 1st & 2nd, 1978. [See also Section E above.]
   ➢ Program for the event of the same name “produced by John Giorno, James Grauerholz, & Sylvère Lotringer in association with Entermedia Theater, the Department of French & Italian of New York University, and Semiotext(e).”
   ➢ Poster for the event of the same name.
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.”

G64. The Penny Arcade Peep Show. Brussels, [1976?]

- “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]


- Poster promoting theatrical production by Raffinerie du Plan K, Brussels.


- 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.”

G67. [Press Release for exhibition of Apocalypse and The Valley by Burroughs and Keith Haring [above] and price list for accompanying exhibition of “recent paintings” by Burroughs at the October Gallery, 29 March–5 May 1990]


- “A substantial collaborative archive … that includes letters, three original artworks, unique and trial copies of books they worked on together, and other materials.”


- “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]


G71. [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.

G73. [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.

- 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)]

- “From the ‘Bandaged Poets Series’.”  
  - “… a photo essay … featuring photos of Beat writers in white bandages over portions of their faces & bodies. Those participating in the ‘Bandaged Poets Series’ include William S. Burroughs (whose right hand is bandaged & cast), Allen Ginsberg, Gregory Corso, Michael McClure, & Herbert Huncke, whose bandaged face appears on the front cover …” [Third Mind 2]  
  - “Also in this issue is an essay by poet David Clewell in which he writes about being influenced by the Beat Generation writers including WSB & Jack Kerouac.” [Third Mind 2]

- “What if Alan Turing, founder of the modern computer age, escaped assassination by the Secret Service to become the lover of Beat author William Burroughs?”


- Limited to 125 signed, numbered copies.
- Includes “The Albatross Text” by Burroughs.

- Includes poem by Patti Smith (from *Early Work*) and illustration by Burroughs, “The Sheriff vs. W. S. Burroughs.”

- Catalogue of publications issued or distributed by Jan Jacob Herman's press.
- “… Something Else has begun a new policy of distributing the publications of the Nova Broadcast Press (Jan Herman’s experimental venture) …”
- Includes announcement of *Brion Gysin Let the Mice In* [above] and *The Dead Star* [see Section A above].
- “Burroughs Bulletin: *Nothing Here Now But the Recordings.*”
- “Written and issued May 2013, the 32nd anniversary of the release … of the Industrial Records LP *Nothing Here Now But the Recordings*, the first ever release of the Cut-Up tape experiments from the archives of William S. Burroughs.”—T.p.
- Limited to 23 numbered [and signed?] copies.
- Laid in: color print of photo of Burroughs and Genesis P-Orridge.


- “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.”—Jacket.

- Catalogue accompanying exhibition held at MIT’s Hayden Gallery 15 November–8 December 1968.
- Includes untitled contribution by Burroughs.

G86. ———. *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.

- Catalogue accompanying exhibition held 7–29 April 1967.
- Includes “Paris 1960” by Burroughs.

- Catalogue accompanying exhibition held 25 November–December 1966, with texts by Takis, Burroughs, Marcel Duchamp, and Allen Ginsberg.

G89. ———. *Takis.* Milan: Galleria Schwarz, 1962. Softbound. {M&M F5}
- Catalogue accompanying exhibition.
- Includes “Takis is working with and expressing …/” by Burroughs.

- Catalogue accompanying exhibition held October 15–November 2, 1963.
- Includes “Takis is working with and expressing …/” by Burroughs.
G91. [Texts and Documents]. Rouen, France: Derrière la Salle de Bains, [1996].
- Cellophane envelope containing 3 cream-colored cards (4⅛ x 5⅜ inches); 3 brown- and 5 cream-colored sheets (8⅝ x 11⅞ inches, folded to 4⅛ x 5⅛ inches); and 1 cream-colored sheet (8⅝ x 5⅞ inches, folded to 4⅛ x 5⅞ 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]


- Burroughs text “Eternal Farewells!” accompanies Weber photographs.


- Card, 9 x 13.7 cm.
- “In Whoozit you try to identify pictures of famous people throughout history, then answer 2 of 3 questions about them. … [the] full version of the game includes 50 cards in 6 subjects (Entertainment, Sports, Arts & Literature, Science & Technology, Politics & History, General Subjects) with 9 different individuals pictured on each card.”
- The three questions, on the verso, associated with Burroughs’ photograph, on the recto, are:
  1. WHOOZIT?
  2. What is the title of his first novel?
  3. From what college did he graduate in 1936?


G97. [William S. Burroughs Memorial Service Materials]
- Folding card announcement with xeroxed color photograph of Burroughs on Jacket, 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.

- Direction and set design by Wilson; music and lyrics by Waits; text by Burroughs.
- See also Tom Waits entry in Section E above.
  - Program accompanying the premiere (“Uraufführung”) of the theater production at the Thalia Theater.
- 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.”—p. 11.

- Comic book issues featuring Burroughs as a character (along with Allen Ginsberg).
  “Dedicated to Joan Vollmer and William S. Burroughs, Jr.”—BFEP, No. 18.
H. BIOGRAPHY, INTERVIEWS, AND LETTERS


   - Softbound edition limited to 500 numbered copies; hardbound edition limited to 50 copies, numbered and signed by Burroughs and Ansen, issued without dustjacket.


   - 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.”

      - Italian translation by Alessandro Gebbia and Sergio Duichin.


H8. ———. *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.

H9. ———. *The Job*. 
      - True 1st ed.
      - 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.”—T.p. verso. [See Section C below]

- “Same text as the first U.S. edition, except for some corrections and minor deletions.” [BeatBook 36]


- “Culled from journal entries of the last nine months of his [i.e., Burroughs’] life …”—Dustjacket.


- Includes tipped-in frontispiece B&W photograph of Burroughs.

- “This first edition … printed in an English edition of 100 numbered copies, signed by the author, and 400 numbered copies and a bilingual French-English edition of 100 numbered copies, signed by the author, and 400 numbered copies.”—Colophon.

- “Heavily edited letters with no indication to show where cuts have been made …” [Miles]


- Limited to 500 numbered copies, including 100 signed by Burroughs, in addition to six hors commerce copies numbered HC I-VI [?].

- Includes 100 numbered and 12 lettered *hors commerce* copies signed by Burroughs and Ginsberg.


- “This interview was conducted in Cleveland on April 12, 1984 and was first published by *The Cleveland Edition*. More recently it appeared in [sic] online site Reality Studio.”
- Limited to 125 numbered copies.


- “Originally produced by the Cold Wind Press (January 1986. Limited Edition of 100 copies.)”—IFC.
- See also *Trax*, No. 6 (18–24 March, 1981) in Section C above.


- “…previously unpublished 1978 interview from the archives of The Jack Kerouac School of Disembodied Poetics…”—Back cover.
- Includes 100 numbered copies signed by both interviewers.


  —https://www.kickstarter.com/projects/patrickclement/7786-burroughs-wm/description
- “In this photographic study of William Burroughs … We contemplate the fact that he smiles in seven of these eight [sic; i.e., six of seven] portraits but would only allow the unsmiling one to be published.”—Foreword.

- Title comprises, in various combinations depending upon purchase price:
  a. 750 hardbound books in two variant bindings: one black (numbered), one white (unnumbered).
  b. Set of seven Burroughs photo portrait postcards in black envelope.
  c. Set of seven assorted photo portrait postcards in grey envelope.
  d. Set of seven 5”x7” chemical prints of Burroughs photo portraits.
  e. 2”x3” chemical print of Burroughs photo portrait in black envelope.
  f. 4”x6” chemical print of Burroughs photo portrait in white envelope.
  g. 5”x7” negative of Burroughs photo portrait.
  h. 8”x10” chemical print of Burroughs photo portrait.
  i. 14”x20” chemical print of Burroughs portrait portrait.
  j. 1/6th plate tintype photograph of Burroughs in antique tintype case.
  k. 20”x24” tintype photograph of Burroughs.
  l. Staplebound, photocopied booklet of various photo portraits taken by Bob Blank at Hixon Studio in Lawrence, KS.
  m. Handmade (by Erin Mickelson of Broken Cloud Press) debossed archival box.


- A description of life in Tangier, Morocco, featuring Burroughs, Paul Bowles, David Herbert, and Joe Orton.


- Translated by Daniel C. Schechter.

- 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 (the cover illustrator), in a manila envelope containing three woodcuts created by Childish for the book.
- 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.


  - Spanish translation by F.P.E. González.


H32. ------. *William Burroughs: El Hombre Invisible.*


- 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 Section C above].


- "... limited to 20 [numbered] copies signed by the author."


- “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.


- Limited to 125 numbered copies.


I. BIBLIOGRAPHY AND CRITICISM

BIBLIOGRAPHY

   ➢ Includes 50 copies, numbered 1–50, and 10 hors commerce copies, lettered A–J, signed by Burroughs.

   ➢ Limited to 35 numbered copies.


   ➢ “The Donna L. & Robert H. Jackson William S. Burroughs Archive is offered for sale.”—[p.2]

   ➢ Includes 50 numbered copies signed by Burroughs.

   ➢ Catalog of material formerly housed in the International Center of Art and Communication in Vaduz, Lichtenstein; Roberto Altmann, Director.
   ➢ Limited to 226 copies signed by Burroughs, Gysin, and Barry Miles, including 26 lettered copies bound in white leather and issued in publisher's slipcase with a signed and corrected page of original Burroughs typescript.
   ➢ Includes “Literary Autobiography by William S. Burroughs” (pp. 73–80) from “Folio Number 110.”
   ➢ “Burroughs himself contributes some important work in the guise of archive description.” [Am Here (1983)]

   ➢ Lyon “helped William and James Grauerholz prepare William’s first and only appearance on network television. The show was ‘Saturday Night Live.’ Six years later, Hal Willner and [Lyon] created and produced ... ‘Dead City Radio.’”—[p.3]

   C. v. 3.0. University of California eScholarship Repository (2012). Posted at: http://escholarship.org/uc/item/63k9k1gf


CRITICISM


   ➢ Limited to 50 copies.


   ➢ “… revised and expanded reincarnation of Ashé Journal #2.3 [i.e., Vol. 2, No. 3 (2003)].”—Back cover.


   ➢ “… a revised version of the doctoral dissertation of the author.”—Back jacket flap.


- French text, with a smattering of English.
- “Includes contributions from Burroughs … ‘songs’ by Brion Gysin and interviews with him by Lemaire; texts on the Dreamachine by Burroughs, Gysin, and Ian Sommerville … Also features numerous photographs and illustrations, including a 14pp. photo-portfolio by François Lagarde showing participants in the event (Burroughs, Gysin, Steve Lacy, Bernard Heidsieck, and others).” [BeatBooks 65]


     ➢ Includes 100 numbered and signed hardbound copies.
     ➢ “Chapters one to seven … were originally published … first, in an early form, as part of … Intrepid (No. 14/15, Fall/Winter 1969/70), and later as a book in … [the] Beau Fleuve series … Chapters eight to twelve cover William Burroughs’ work since 1970 …”—p. 9.
     ➢ French translation by Emilia Smirmopki.


- Limited to 123 copies.
- Includes “My Most Unforgettable Character” by Burroughs (edited by James Grauerholz).


- With a new Introduction by Jack Sargeant.

I52. Stevens, Michael. *The Road to Interzone: Reading William S. Burroughs Reading.*

A. Archer City, Tex.: Suicide Press, 2009. Softbound (no hardbound issued).


