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

by

Brian E. C. Schottlaender
The Audrey Geisel University Librarian

UC San Diego Libraries
2012
PREFACE to v. 3.0

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

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

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

These can be found in Section G.

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

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

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

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

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

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

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

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

Section E details Burroughs’ own sound recordings, and his contributions to or appearances on those by others. Entries are arranged alphabetically by artist, then alphabetically by title.
Section F details the video formats in which Burroughs’ early film work has been made available, along with various of Burroughs’ readings that have also been made available as video recordings. Entries are arranged alphabetically by title.

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

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


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

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

At The Getty Research Institute Library
- Susan Allen, Chief Librarian

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

At New York Public Library:
- Isaac Gewirtz, Curator of the Henry W. and Albert A. Berg Collection of English and American Literature
- Anna Culbertson, Librarian in the Henry W. and Albert A. Berg Collection of English and American Literature

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

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

At Oxford University:
- Sarah E. Thomas, Bodley’s Librarian and Director of Oxford University Library Services
At RealityStudio
  • Jed Birmingham
  • Keith Seward

At Southern Methodist University:
  • Daniel J. Slive, Head of Special Collections at the Bridwell Library

At UC San Diego:
  • Lynda Corey Claassen, Director of the Mandeville Special Collections Library
  • Rob Melton, Librarian for Literature, Linguistics, Theater, and Dance in the Social Sciences and Humanities Library, UCSD

At UCLA:
  • Victoria Steele, Head of Special Collections

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

At University of Minnesota:
  • R. Arvid Nelsen, Archivist at the Charles Babbage Institute

At University of Texas, San Antonio:
  • Eric Shoaf, Associate Dean of Libraries for Administration

Booksellers:
  • Richard Aaron, Am Here Books
  • Theo Green, Aftermath Books
  • James Musser, Skyline Books
  • Andrew Sclanders, BeatBooks
  • Carl Williams and Ed Maggs, Maggs Brothers
  • Joe Zinnato, Exploded Views Books/Eros Archives
  • Alan Zipkin, Derringer Books

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

Publishers:
  • Jim Pennington, Aloes Books
  • Kevin Ring, Beat Scene
  • Michael Stevens, Benjiman Spooner Books/Suicide Press
Researchers:
  • Jed Birmingham
  • Dave Teeuwen

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

1953


   {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.

   hardbound issued). {M&M A1b}
   Published under the pseudonym William Lee.
   Subsequently withdrawn and remaining copies pulped. [Miles]

   Softbound (no hardbound issued). {M&M A1c}
   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]

d. ———. (The Olympia Press Traveller’s Companion Series, No. 114) London: New English
   “… editor’s notes, originally printed in the text, are published in a separate section.” [BeatBooks 51]
   Issued in clear tissue jacket. [PBA 327]
   Reprinted in 1969 and 1972 with different covers. [M&M]

   Hardbound in dustjacket. {M&M A1e}
   Includes “Glossary.”

   Later 1977 printing with different cover design. [Shoaf]


i. Junky: The Definitive Text of “Junk.” Edited and with an introduction by Oliver Harris.
   “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.

   Softbound in dustjacket (no hardbound issued). {M&M A2a}
   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.

   Includes “Deposition: Testimony Concerning a Sickness” and “Letter from a Master Addict to Dangerous Drugs.”
   Some copies issued in wraparound band. [M&M]
   “First issue jacket [printed] with no zip code on rear panel and no roman [sic] numerals on lower spine near back panel.” [PBA 327]
• 2nd printing: dustjacket identical to 1st printing; “second printing” noted on collation page. [Shoaf]
• 3rd–7th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket. [Shoaf]
• 8th–15th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket and Zip code in publisher’s address. [Shoaf]

   “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]

   Cover photo of Burroughs by Ian Sommerville.

   Includes “Naked Lunch on Trial: The Massachusetts Supreme Court Decision and Excerpts from the Boston Trial” (an expansion of “The Boston Trial of Naked Lunch,” originally published in Evergreen Review), “Deposition: Testimony Concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.”
   Reprinted several (17?) times.

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

g. **Naked Lunch.** Secaucus, N.J.: Castle Books, [1973?]. Hardbound in dustjacket, and softbound. {M&M A2f}


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

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


   Includes “Deposition: Testimony Concerning a Sickness,” “Afterthoughts on a Deposition,” and “Letter from a Master Addict to Dangerous Drugs.”
   Reprinted several times, including in 2000 with an Introduction by Terry Southern.


1960


1961


Third version: second version, with additions and expansions. [M&M]
   {M&M A5f}
   Reissued in 1974 with different cover.

   {M&M A5g}


   Reissued in 2001 with different cover.


1962


   First version.
   Dustjacket photo-collage by Ian Sommerville.
   A “new rev. and enl. ed.” planned by Olympia Press for publication in 1963 was never published.

   Second version—a rearrangement of the Olympia Press text, with additions and expansions. [M&M]

   Includes “The Invisible Generation.”

   {M&M A6d&e}


   Includes new Preface by publisher.


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 reproduces an Ian Sommerville photo-collage of Burroughs’ Olympia Press editions.”
   [BeatBooks 51]

   Reprinted (by Universal-Tandem) in 1970 with different cover. [M&M]

      An epistolary novel.
      “The 1953 letters were … [originally] published in *Big Table* [No. 2, below] and *Kulchur* [No. 3, below].
      Burroughs’ 1960 letter was in *The Floating Bear* No. 5 [below]. ‘I am Dying, Meester?’ was in *City Lights Journal*
      No. 1 [below].”
      2nd printing, 1965.
      3rd printing, 1966.
      Expanded to include an additional letter, dated 10 July 1953 (originally published in *Black Mountain Review*,
      No. 7, below).
      (no hardbound issued).
      Expanded to include “Roosevelt After Inauguration” (originally published in *The Floating Bear*, No. 9, 1961).
      This actually appears to be a new printing of the 3rd ed., above.
      Softbound (no hardbound issued).
      Expanded to include extensive Introduction, Appendices, and Notes.

1964
      “Issued simultaneously bound-in to *The Spero*, Vol. 1, No. 1 [see Section C below], and in unfolded state.”
      [Am Here 3]
      Two printings [or states?]: one with copyright statement and date, one without.

A10. *Nova Express.*
      {M&M A10a}
      {M&M A10c}
      Reprinted in 1969 and 1972 with different covers (per M&M), in 1978, and in 1982 (per Shoaf).
      1978 printing: title misspelled as *Nova Expresss* on title page.

      Staplebound mimeograph (no hardbound issued). {M&M A9a}
      Covers by Allen Ginsberg.
      Published under the pseudonym Willy Lee.
      First separate appearance of material suppressed from *The Yage Letters* and originally published in *The Floating Bear*, No. 9, 1961 [see Section C below].
      Limited to 500 copies. [PBA, 233]
      “Some copies . . . released . . . with the spines not stapled.” [Shoaf]

   “...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]

   [San Francisco]: Beach Books, Texts, & Documents, [1966?]; distributed by City Lights. Staplebound (no hardbound issued). {M&M A12b}
   “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 A-J, hardbound, each containing an original [signed] manuscript page by Burroughs and an original [signed] drawing by Gysin, signed by both; 100 numbered and signed [by both] copies; 886 copies in a trade edition.”
   “… the November 30, 1962 issue of *Time* magazine, with the title “India’s Lost Illusions,”’ was apparently chosen by Burroughs for parody because that issue includes a savage review of *Naked Lunch,* as well as Burroughs’ other Olympia Press works, in which Burroughs and other Beat writers are put down as frauds.” [Shoaf]

   “... bought [sic] for you ... using anarchist duplicator ... 5 runs of 99 copies each ...”
   Legal-size mimeographed sheets, stapled. An admitted piracy, by Roy Pennington, of the “C” Press edition. {M&M}
   “Reproduces the contents of the first edition, though in slightly different order, and leaving out p. 9 of the original.” [BeatBooks 51]
   “Estimates are that only about 100 copies were actually distributed.” [Shoaf]


   {M&M F12}
1967

      Two printings—one printed in silver ink on black paper (ca. 200 copies), one printed in black and red ink on white paper. Latter [per Shoaf] exists in two states: one with 50¢ price; one with 75¢ price.
      Includes four pages of collaged photographs; with 75¢ price.
      Pirate edition, printed in b&w only and lacking the photo of Claude Pélieu from the original. [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 two previously unpublished letters from Burroughs to Pélieu.

1968

      “Reprinted from *Mayfair* magazine [Vol. 3, No. 1 (January 1968)] as a free public service.”

1969

      Includes translations of “Apomorphine,” “The Day the Records Went Up,” “Coldspring News,” “The Conspiracy,” “Exterminator!,” “Parenthetically 7 Hertz,” and “Chappaqua, a Film by Conrad Rooks.”

      Pamphlet with long folding broadside tipped in. First separate printing of piece that originally appeared in a different form in *My Own Mag*, No. 13.
      Variant printing exists with copyright page blank and “©1969 by William Burroughs” in holograph on first page of text. [Atticus]

1970

      Hardbound printing includes 100 numbered copies signed by Burroughs with unprinted glassine dustjacket.

“First American edition, extensively revised and augmented with reproductions of police photographs, and more exacting film directions.” [Ursus]


1971

**Ali’s Smile.**


A section of the novel *Exterminator* [see below].

Limited to 99 numbered copies signed by Burroughs, “of which . . . numbers 1 to 99 are hors commerce.”

Side A of record features Burroughs reading second draft of text.

“According to the publisher, a good many of the [LP] records were destroyed by heat, so not all copies of the book were accompanied by the record.” [Skyline]

“There were probably less [sic] than 50 full sets distributed including a number of which went to libraries.” [Shoaf (quoting the publisher)]

b. (e.m.e., 12) In English and German; German translation by Carl Weissner. 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 one side only.

**Electronic Revolution 1970–71.**


{M&M A21a}

Cover drawings by Brion Gysin.

501 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.


Limited to 900 trade edition copies, plus 100 numbered and signed copies.

NOTE: Berg collection at NYPL holds one unnumbered, signed copy.


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.
      “Later printings of this edition had the Grove Press/Evergreen Black Cat publisher’s design and number (B-370) . . .” [M&M]
1973
      “Portions of this volume have been previously published, in somewhat different form, in the following publications: Antaeus, Atlantic Monthly, Cavalier, Daily Telegraph (London), Esquire, Evergreen Review, The Expatriate Review, Mayfair, Rolling Stone, [and] The Village Voice.”
      “A collection of short routines and other material, mostly from The Wild Boys . . .” [BeatBooks 31]
Collects ten “Bulletins . . . written as part of a series entitled “The Burroughs Academy” [sic] for the magazine Mayfair, magazine along with “related articles [by Burroughs] from other mags.” Limited to 650 copies printed on different colored papers.
A28. Port of Saints.
   b. 1st [American] ed. Berkeley, Calif.: Blue Wind Press, 1980. Hardbound in dustjacket, and softbound. Lacks the illustrations in Covent Garden/Am Here ed., above. “This new edition . . . has been extensively rewritten and revised by the author.” Hardbound ed. includes 200 numbered copies signed by Burroughs and issued in publisher's slipcase. “All copies of the signed limited edition were issued in dustjackets with the upper left-hand corner clipped off since the printed price was correct only for the hardbound trade edition and incorrect for the limited edition. They were clipped and sold at a higher price.” [Shoaf (eBay listing)] The publisher reports that when the first printing hardcover sold out, they were getting ready to do the fourth printing of the softcover. So the second printing of the hardcover is actually labeled “fourth printing.” There were some leftover dust jackets from the first printing, so those were used with the “fourth printing” until they ran out. The “fourth printing” hardcover was still available from the publisher as late as 2002 but without the dust jacket.” [Shoaf]

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

1974

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

1975

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

1976

Hardbound (issued without dustjacket), and softbound.
“A mixture of autobiographical fiction about the author’s youth and family in St. Louis and material drawn from *Naked Lunch* and *The Wild Boys.*” [BeatBooks 51]
“50 copies hand bound by Michael Scott Cain numbered and signed by the author.”
“Although the colophon calls for … [the hardbound ed.] … to be numbered, we don’t believe any copies actually were.” [Skyline]

A34. *The Third Mind*. With Brion Gysin.
      True 1st ed.
      Announced for publication by Grove Press in 1970 but never released. First published as *Œuvre Croisée*, above. [Atticus]

“Printed in an edition of 2,000 copies with a limited edition of 100 [numbered/lettered and] wrapt [sic] in a color jacket, 26 of them signed and numbered [i.e., lettered] by the author.” The “color jacket” is a manila-colored clasp envelope with a die cut window in the front, behind which is affixed a sticker that reads:
“The cover lettering for this limited edition of one hundred copies … is from the handwriting of the Author, William S. Burroughs.”

1978

A36. *Ali’s Smile; Naked Scientology*.
   a. In German and English; translated into German and edited by Carl Weissner.


Limited to 100 numbered and 26 lettered copies, signed by Burroughs and Silke.
“… a fragment from a forthcoming novel, *Cities of the Red Night* …”
1979

A39. *Ah Pook Is Here, and Other Texts.*
      Contains the texts of *Ah Pook Is Here, The Book of Breeding,* and *Electronic Revolution.*
      “The title piece was originally planned as a picture book modelled on surviving Mayan codices, with
      illustrations by Malcolm McNeill. . . . The McNeill illustrations can be found in *Cyclops* [see Section C below]
      . . .” [BeatBooks 36]

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

    “This edition . . . published on the 20th anniversary of the original appearance of *The Naked Lunch,* consists of 324
    numbered copies in wrappers, 150 numbered copies signed by the author & bound in cloth & boards, & 26 lettered
    copies which are *hors commerce* [and signed by Burroughs, Patrick Reagh (the printer), and K. Anders (the
    illustrator)].”
    “… the first publication of the earliest known version of the Doctor Benway chapter from … *The Naked Lunch …*”
    [Publisher’s prospectus]

    (no hardbound issued).
    Includes “A New Introduction” by Burroughs, facsimile of covers of original edition (see above), plus three other
    routines: “Sects and Death,” “The Whole Tamale,” and “When Did I Stop Wanting To Be President?”.
    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

      Lacks epilogue.
1981

      Includes 500 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher’s slipcase.

A47. *Early Routines.*
      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.

   Hardbound, issued without dustjacket.
   Limited to 160 numbered copies signed by Burroughs and Buchwald.
   “The Streets of Chance is a complete story found in the 1968 version of *The Soft Machine* and nowhere else. On 30 January 1981, Mr. Burroughs oversaw revisions of the text by James Grauerholz and Steve Miller, and this is that version.”

1982

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

A51. *Sinki’s Sauna.* Illustrated by James Kearns.
      Limited to 500 numbered copies.
   b. New York: [n.d.]
      “An apparent piracy of the Pequod edition, printed on bond and bound in . . . handmade paper but really just a photocopy of the original work.” [Shoaf]
      Limited to 50 copies.

   Softbound (no hardbound issued).
1984


1985


1986

A59. 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.
      Excludes the drawings by Brion Gysin, except as incorporated into the cover, title page, and endpapers.

1987

   Limited to 750 copies.

A61. The Western Lands.

1989

   Issued with two different cover colors, green and blue.
   “Short text concerning the anti-gay Proposition 6 in the U.S., reprinted here in an abridged form in response to the Tories’ homophobic Clause 27 (which later became Clause 28).” [BeatBooks 51]

A63. Interzone. Edited by James Grauerholz.
   “A collection of previously unpublished short stories, routines, letters, and notebook entries, dating from the mid-50s, rediscovered among Allen Ginsberg’s papers at Columbia University in 1984.” [BeatBooks 51]

   Hardbound edition limited to 400 copies, of which 90 signed by Burroughs and 10 signed by Burroughs and Wilson.

1991

A65. Ghost of Chance. [Edited by James Grauerholz.] Illustrated by George Condo.
      Limited to 160 copies printed at the Grenfell Press, signed by Burroughs and Condo.
      Includes 125 Arabic-numbered and Roman-numbered copies signed by Burroughs, issued in publisher’s slipcase with pullout ribbon.

1992

Includes “The Creative Observer,” which originated as an interview with Burroughs by Raymond Foye and Francesco Clemente, excerpts from which were originally published in a different form in the exhibition catalogue accompanying Burroughs’ first one-man show, 19 December–24 January 1988, at the Tony Safari Gallery [see Section B below]; and “The War Universe,” an interview with Burroughs by Foye, originally published in a slightly different form in *Grand Street,* Vol. 10, No. 1 [see Section C below].

1993

Originally published in *The Starscrewer,* No. 7 (1978) and No. 12 (1979) [see Section C below].

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 [see below].
Compact disc: Selections from The Best of William Burroughs from Giorno Poetry Systems [also issued separately; see Section E below].

1999
Softbound; handbound (no hardbound issued).
Limited to 26 lettered copies.
Contains three original b&w photographs, “. . . two of which are previously unpublished . . . taken by an unknown person who accompanied Burroughs on his expedition through the Amazon.”

2001
A77. Words of Advice for Young People. (FreeThought Flyer, No. 16) [Encinitas, Calif.]: FreeThought Publications, 2001. Staplebound (no hardbound issued).
Cover photo of Burroughs by Michael Montfort.
Limited to 250 numbered copies signed by the photographer.

2008
“. . . written by William Burroughs in Latin America during July and August 1953 . . . ”

Written by the authors in 1945 as a fictionalized account of Lucien Carr’s relationship with, and eventual murder of, David Kammerer.
“Will Dennison chapters written by William Lee, Mike Ryko chapters by John Kerouac.”—p. [1].
B. ART BOOKS, ART EXHIBITION CATALOGUES, AND RELATED ITEMS


B4. ———. *Paintings*.


B8. ———. *The Seven Deadly Sins*.

B10. ———. *William Burroughs: Painting*.
   a. ———. Amsterdam: Suzanne Biederberg Gallery; London: October Gallery, [1988]. Softbound (no hardbound issued)
   Catalogue accompanying one-man exhibition at Suzanne Biederberg/October Galleries.
   Includes “On Burroughs’ Art” by James Grauerholz.
   Brochure accompanying one-man exhibition at October Gallery, [“1 June–2nd July 1988”].
   Includes excerpts from “On Burroughs’ Art” by James Grauerholz.

Includes “Entrance to the Museum of Lost Species” by Burroughs, edited by James Grauerholz.

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

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


“… a folio of eight lithographs, etchings, and pages of text … signed and numbered … presented in a clamshell box which is housed in an aluminum [welded] tread plate slipcase.”
“The edition consists of 60 Arabic Numbered, 20 Roman Numbered, 18 Artist’s Proofs, 3 Archive Proofs, and 7 Studio Proofs [plus 4 Presentation Proofs], for a total of 108 [i.e., 112] folios.”

Limited to 25 copies numbered I–XXV, signed by de Charmoy and Lagarde.
“... featuring photographs of collages that incorporate images of Burroughs and Gysin, as well as Odier, Chopin, and others. Also included is an original signed collage by De Charmoy of two postage stamps utilizing Burroughs’ and Gysin’s images underneath the motto ‘We hold these truths ...’” [Skyline]
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.”

Reproduces *Hell Is Where You Find It* by Burroughs.

Reproduces *Fluck You! Fluck You!* by Burroughs.


“...published in conjunction with the exhibition...organized by the Los Angeles County Museum of Art and held there from July 18 through October 6, 1996.”
C. CONTRIBUTIONS TO PERIODICALS

1957
   “From Naked Lunch, Book III: In Search of Yage.”
   Published under the pseudonym William Lee.

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

1958
   “Excerpt: [Chapter 1 of] Naked Lunch.”

   “Chapter 2 of Naked Lunch.”

   “Have You Seen Pantapon [sic] Rose?”
   Excerpt from Naked Lunch

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

C7. *Big Table*, No. 2 (Summer 1959). {M&M C7}
   “In Quest of Yage.”

   “And Start West.”
   Excerpt from Naked Lunch.

   “The Amazing Truth About a Junkie.”
   Published under the pseudonym William Lee.

C10. *New Departures*, No. 1 (Summer 1959). {M&M C8}
   • “1: The Exterminator Does a Good Job.”
   • “2: Coke Bugs.”
   TOC: “Two Scenes.”
   Excerpts from Naked Lunch.
   “Excerpt from ‘Have You Seen Pantapon [sic] Rose?’”
   Excerpt from *Naked Lunch*.
   “. . . many copes destroyed during police raid.” [Am Here 3]

1960

   “Ten Age Future Time.”

C13. *Big Table*, Vol. 1, No. 4 (Spring 1960). {M&M C16}
   “But Is All Back Seat of Dreaming.”
   “Back Seat of Dreaming is part of my current novel.”

   - “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.

   “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.”

   “Quo Vadis?”


   “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.”

“Routine: Roosevelt After Inauguration.”

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

“In Search of Yage.”

C27. *Locus Solus*, [No.] 2 (Summer 1961). {M&M C26 & C27}
“Fifty copies . . . have been printed in a limited numbered edition.”
- “Everywhere March Your Head.”
- “Sons of Your In.”
TOC: “Two Cut Ups.”
Both are cut-ups of Arthur Rimbaud’s “To a Reason,” “arranged” by Burroughs and Gregory Corso.

“No Bueno, from *The Soft Machine*.”

“This Is the Time of the Assassins.”

“Ten Episodes from *The Soft Machine*.”

“… from a work in progress.”
In three-column layout facsimile typescript, with a photograph of Burroughs by Brion Gysin.

“Windhand in die Tür verklemmt/Wind Hand Caught in the Door.”
German translation by Anselm Hollo.
“ . . . a hand-lettered version of the penultimate paragraph in the American edition of *The Soft Machine* . . .”

C33. *Swank*, Vol. 8, No. 3 (July 1961). {M&M C34}
“The Word.”
“ . . . first draft of a section of the book [Naked Lunch] . . .”
Preceded by “Uncle Bill Burroughs’ Guided Tour: Naked Lunch” by John Fles, “an ex-Chicago Review editor.”
C34. *Two Cities*, No. 6 (Summer 1961). {M&M C28}
   “Transitional Period.”

1962

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

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

   “Take That Business to Wallgreens [sic].”

C40. *Nul*, No. 6 (1962). {M&M C41}
   “Routine: Roosevelt After Inauguration.”

   “Wilt Caught in Time.”

C42. *Rhinozeros*, No. 6 (2 July 1962). {M&M C43}
   “Novia [sic; i.e. Nova] Express.”

C43. *Rhinozeros*, No. 7 (1962). {M&M C45}
   “Be cheerful sir, our revels touching circumstance ...”

   “One Chapter from *The [sic] Novia [sic; i.e. Nova] Express.*”
- “Censorship.”
- “The Future of the Novel.”
- “Notes on These Pages.”
- “Nova Police Besieged McEwan Hall.”

C46. *Yugen*, No. 8 (1962). {M&M C50}
“The Cut-Up Method of Brion Gysin.”

1963

C47. *Akzente*, No. 3 (June 1963). {M&M C62}
“Grenzstadt.”
German translation by Katharina and Peter Behrens.

“Unfinished Cigarette.”

“I Am Dying, Meester?”
An excerpt from *The Yage Letters*.

“Martin’s Folly.”
Followed by “A Note on the Method Used in This Text.”

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

“Towers Open Fire.”

“The Mayan Caper.”

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

C55. *My Own Mag*, No. 2 (December 1963). {M&M C93}
Limited to 50 copies.
Printed on recto only.
“From H. B. William S. Burroughs.”
C56. *Olympia*, No. 4 (April 1963). {M&M C54}
“Habit, the Detonator Vice: The Charge in William Burroughs’ *The Ticket That Exploded.*”
“. . . a continuous excerpt from his latest novel, *The Ticket That Exploded* . . .”

“Take It to Cut City—U.S.A.”
TOC: “Story.”
“. . . a slightly different version of one [“Have You Seen Slotless City?”] that appeared in *Sidewalk* [Vol. 1, No. 2 (1960?)]
…” [above].

C58. *Randstad*, No. 4 (January 1963). {M&M C52}
“Aan de rand van de stad = Outskirts of the City.”
Dutch translation by Cornelis Bastiaan Vaandrager and Simon Vinkenoog.

“The Beginning Is Also the End.”

C60. *Il Verri*, No. 8 (June 1963). {M&M C61}
“Le Censura e il Romanzo.”
Italian translation of “Censorship” [see above].

“Call the Old Doctor Twice?”

1964

“Martin’s Mag.”
A three-column style layout.

C63. *Arcade*, No. 1 (1964). {M&M C84-86}
- “The Border City.”
- “The Danish Operation.”
- “The Cut.”
Label on cover: “William Burroughs Special.”
1st state has red 2s./6p. price label. [BeatBooks]
2nd state was 3s. [PBA 198]

C64. *Art and Literature*, [No.] 2 (Summer 1964). {M&M C82}
“Who Is the Third That Walks Beside You?”

C65. *The Burrough*, [No. 1 (1964)]. {M&M C95}
A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. [6], below.
“Afternoon Ticker Tape.”

A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. [8], 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-style layout.

“A Distant Hand Lifted.”

“Photo-Optical, Cartographical, & Literary Footnotes to a Survey of the American Socio-Intellectual Enclave in the City of Tangier.”
TOC: “Tangier.”

“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 …”

C74. *Ex*, No. 3 (1964). {M&M C96}
“Afternoon Ticker Tape.”
Run-off copies of “Afternoon Ticker Tape” [from The Burrough, No. 1, above], issued in a folder with a variety of other loose and stapled items. [M&M]

C75. *Fuck You/A Magazine of the Arts*, No. 5, Vol. 7 [sic] (September 1964). {M&M C80}

- “Pry Yourself Loose and Listen.”
- “Notes on Page One.”
- “Ancient Face Gone Out.”
- “Just So Long and Long Enough.”
  “Pry Yourself Loose and Listen” also printed separately. [PBA 198]

C77. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}
- “Burning Heavens, Idiot.”
- “Grids.”
  “Grids” includes facsimile manuscript of grid layout.
C78. *Mother*, No. 3 (November/December 1964). {M&M C88}
We Called Her ‘Mother.’ Wouldn’t You?’
Three-column-style manuscript reproduced in three-color facsimile, accompanied by its covering note.

C79. *The Moving Times*, [No. 1]. {M&M C100 and C232}
b. A magazine edited by Burroughs, issued as part of V/DRSV/P (San Francisco: Nova Broadcast Press, 1969) on one of three large sheets of newsprint. V/DRSV/P appeared as [Vol. 1], No. 5 (1969) of *The San Francisco Earthquake* [below] and as Kaleidoscope, No. 17 (4 July 1969) [below].
“The Moving Times is reprinted here, for the first time in the United States, by courtesy of the author and by courtesy of Jeff Nuttall, who first published it in England in *My Own Mag*, [No. 5 (1964)].”
- “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”
- “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper, September 17, 1899.”

C80. *The Moving Times*, [No. 2 (1964)]. {M&M C98}
A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 7], below.
“Over the Last Skyscrapers a Silent Kite.”

A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 9], below.
- “Extracts from Letter to Homosap.”
- “Personals Special to *The Moving Times*.”

C82. *My Own Mag*, [No. 4 (March 1964)]. {M&M C94}
Cover: Bottom fifth burned away.
Limited to 100 copies.
“Warning Warning Warning Warning Warning Warning Warning Warning Warning Warning.”

C83. *My Own Mag*, [No. 5 (May 1964)].
[Includes *The Moving Times*, [No. 1], above.]

C84. *My Own Mag*, [No. 6 (July 1964)].
Most pages cut into eight squares which are stapled at edges to backing sheet.
[Includes *The Burrough*, [No. 1], above.]

C85. *My Own Mag*, [No. 7 (July 1964)]. {M&M C97}
Cover: hole burned into top quarter.
“Bring Your Problems to Lady Sutton Fix.”
[Includes *The Moving Times*, [No. 1], above.]

C86. *My Own Mag*, [No. 8 (August 1964)].
Cover: “Festival Special.”
[Includes *The Burrough*, [No. 2], above.]
Cover: “Special Post-Election Issue,” with brown-green stain running down entire length and small oblong cut-out in right of lower margin.
[Includes *The Moving Times*, [No. 3], above.]
“Special post election [sic] issue.”

C88.  *Rhinozeros*, No. 9 (1964).  {M&M C90}
“Brion Gysin, ein amerikanischer Maler, der in Paris lebt, hat, was er die ‘Messermethode’ nennt, verwendet …”
German translation by Anselm Hollo.
Text of Burroughs’ remarks on his literary methods, delivered at the 1962 International Writers Conference held in Edinburgh.

“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.”

“From ‘A Distant Hand Lifted.’”

1965

C94.  *The Apomorphine Times*, [No. 1 (1965)].  {M&M C113}
A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. 12, below.
[Letter to *Sunday Times*.]

“If You Take Baloney and Cut It Yup [sic], You Get Baloney. This is Gestalt Spelled Backwards . . . ”
Title “November 20, 1962” in M&M.
“… printed in a limited edition of 243 copies at the Philadelphia College of Art” “… though the editor has stated that there were probably less [sic] than 100 issued.” [BeatBooks 56]
Inserted in back flap (“Manuscripts & Notes”).
“This is a parody of Burroughs’ *The Exterminator*, generally putting down the cutup method, which [Daniel] Lauffer sent (sneakily) to William Burroughs as a lost manuscript! Burroughs enjoyed the putdown and promptly produced this cutup of the putdown! Feeling the whole thing was incomplete, he wrote this multidirectional and altogether groovy cutup of November 20, 1962.”

C96.  *Bulletin from Nothing*, No. 1 ([1965]).  {M&M C117}
“Composite Text.”

“Palm Sunday Tape.”
Two-column style layout.
    “Fits of Nerves With a Fix.”

C99. *Icarus*, No. 46 (May 1965). {M&M C125}
    “A Short Piece.”

C100. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}
    “File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier.”

C101. *Intrepid*, No. 5 (March 1965). {M&M C111}
    “Last Awning Flaps on the Pier.”
    Two-column style layout.

C102. *Krea*, No. 6 (1965). {M&M C130}
    “The Coldspring News (op de veranda achter zijn brederij . . .”
    Dutch translation by Peter H. Van Lieshout.

C103. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}
    “Transcript of Dutch Schultz’ Last Words.”
    Reprinted from *Valentine’s Day Reading*. {M&M}

C104. *Lines*, No. 5 (May 1965). {M&M C114}
    • “Chlorhydrate d’apomorphine chabre.”
      Facsimile manuscript in two-column style layout.
    • “Rex Morgan M.D.”
      Facsimile manuscript in three- and two-column style layout, including collaged graphic and photographic material.

C105. *Lines*, No. 6 (November 1965). {M&M C128}
    “The Last Post: Danger Ahead.”
    Facsimile manuscript in three-column style layout, including collaged photographic material.

    “William Burroughs Speaks!”

    “William Burroughs Answers Jim Bishop!”

C108. *Mother*, No. 5 (Summer 1965). {M&M C120}
    “Pieces” (with Brion Gysin).
    Includes three pages of facsimile manuscripts.

    A magazine edited by Burroughs, issued as the last two pages of *My Own Mag*, No. 11, below.
    “Tomorrow’s News Today, December 28/December 29, Tuesday Was the Last Day for Singing Years.”
C110. The Moving Times, [No. 5 (1965)]. {M&M C109}
“Martin’s Folly.”
Entire issue “presented as a single-sided poster sheet.” [M&M]
Issued, folded in eighths, as Sigma Portfolio, [No. 1], below.
“...a variant of the full-size poster designed for display on the advertising walls of London’s underground stations.”
[BeatBooks 42]

C111. The Moving Times, [No. 6] (19 October 1965). {M&M C131}
A magazine edited by Burroughs, issued as the last three pages of My Own Mag, No. 14, below.
[Contains quotes by Burroughs in collaged material by Carl Weissner.]

C112. My Own Mag, No. 11 (February 1965). {M&M C106 & C108}
First dated/numbered issue.
Cover: small square cut-out in middle of left margin.
[Includes: letter to Jeff Nuttall; letters, quotes from newsclippings; and The Moving Times, [No. 4], above.]

C113. My Own Mag, No. 12 (May 1965). {M&M C112}
Cover: three triangular cut-outs, along with attached leaf from Our Own Magazine.
“The Last Words of Dutch Schultz, Found and Transcripted [sic] with Intersection Points Underlined.”
[Includes The Apomorphine Times, [No. 1], above.]

C114. My Own Mag, No. 13 (August 1965). {M&M C122}
Cover: “Dutch Schultz Special.” Limited to 500 numbered copies.
“The Dead Star.”
Prints facsimile of Burroughs’ three-column layout manuscript.

C115. My Own Mag, No. 14 (December 1965).
Cover: “Interrogation Unit,” with several small pieces of pink paper stapled to top third of left margin.
[Includes The Moving Times, [No. 6], above.]

“Boards Syndicates Governments of the earth ...”
Extract from Nova Express.

C117. Now Now Now, [i.e., Now, No. 3] (1965). {M&M C129}
“Method Text.”
Facsimile reproduction of three-column style layout.

C118. The Paris Review, Vol. 9, No. 35 (Fall 1965). {M&M C127 & E3}
- “William Burroughs: An Interview” (by Conrad Knickerbocker).
  (“The Art of Fiction XXXVI”)
  Includes two facsimile manuscript pages from Burroughs’ journals.
- “St. Louis Return.”
  Includes one facsimile manuscript page from Burroughs’ journals.

C119. Randstad, No. 9 (1965). {M&M C126}
“Beenige verklaring: Een getuigenis over een ziekte.”
C120. *SF Horizons*, No. 2 (Winter 1965). {M&M E4}  
“The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]

C121. *Sigma Portfolio*, [No. 1 (1965)].  
[Entire issue consists of *The Moving Times*, [No. 5], above.]

“The Coldspring News.”  
Limited to 500 numbered copies.  
Designed as a poster in three-column-style newspaper layout, ©1964; folded in three. Some copies have item bound in; others tipped in. Also issued separately in unfolded state, and in later state that lacks copyright statement. [M&M]

1966

C123. *Apparatus* (December 1966). {M&M E6}  
“La Douce Machine à Écrire.”  

“Anti-Junk.”

“Fun & Games, What?”

“They Do Not Always Remember.”

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

“Substitute Flesh.”  
From *The Ticket That Exploded*.

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

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

C131. *IT*: *The International Times*, No. 3 (14–27 November 1966). {M&M C157}  
“The Invisible Generation.”
C132. [IT:] The International Times, No. 5.5 (24 December 1966). {M&M C160}
“The Invisible Generation (Continued).”
Poster on stiff card, designed so that part of card could be cut out and assembled to make a word-machine. Two eds.: ca. 200 copies, silkscreened silver ink; ca. 1,600 copies, silkscreened gold ink. [M&M]

C133. Intrepid, No. 6 (1966). {M&M C146}
“Salt Chunk Mary.”

“William Burroughs: Prophet or Pornographer?” [Burroughs interviewed by unnamed staff reporter.]

C135. King (July 1966). {M&M C148}
“Exterminator!”

C136. Klactoveedsedsteen, No. 3 (May 1966). {M&M C144}
“A Tape Recorder Experiment.”
Limited to 120 hand-printed and numbered copies; 1–40 with original serigraph by Vilmos K. Last.

C137. Klactoveedsedsteen, No. 4 (Fall/Winter [November] 1966). {M&M C151}
“Tape Recorder Mutations” (with Claude Pélieu and Carl Weissner).
Limited to 300 copies.

“The Invisible Generation.”

C139. Mama, No. 16 (March 1966). {M&M C133}
“Martins Torheit.”
German translation of “Martin's Folly.”

C140. The Moving Times, [No. 7 (1966)]. {M&M C137–C140}
A magazine edited by Burroughs, issued as the last six pages of My Own Mag, No. 15, below.
• “Nut Note on the Column Cutup Thing.”
• “WB Talking.”
• “Quantities of the Gas Girls.”
• [Untitled (“There I Was in the Corpse Finger . . .”).]

C141. My Own Mag, No. 15 (April 1966).
[Includes The Moving Times, [No. 7], above.]

“The Death of Opium Jones.”

“Literature and Drugs.”
A letter to the editor.
C144. *Ole*, No. 5 [1966]. {M&M C147}
“From William S. Burroughs, Writing of Norse’s Exhibition in Paris of Cosmographs . . .”
“Harold Norse Special Issue.”
“Reprinted from the exhibition leaflet . . .” [M&M]

C145. [Project Sigma (December 1966)]. {M&M C159}
“The Invisible Generation.”
Reprinted from *International Times*, No. 3, above.
“. . . no evidence exists to show distribution except by *International Times* itself . . .” [M&M]
“. . . produced and distributed by *International Times* after [Alexander] Trocchi’s request for a contribution from Burroughs to his *Sigma Portfolio* was not forthcoming.” [BeatBooks 42]

C146. *Residu*, No. 2 (Spring 1966). {M&M C141}
“Martin’s Folly.”
“From Sigma’s ‘Moving Times’ No. 1” [i.e., Moving Times, [No. 5], which was issued as Sigma Portfolio, [No. 1] (above)].

C147. *Royal’s World Countdown*, No. 2 (March 1966). {M&M C136}
“Chappaqua, a Film by Conrad Rooks.”
“Taken from the press kit of the film.” [M&M]

“‘Speaking Clock’ Speaking in Present Time, June 18, 1964. 12.45 p.m.”

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

1967

“They Do Not Always Remember.”

C151. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).
“Nova Express (1964): (Excerpts).”
7” 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.”
   Facsimile manuscript in three-column style. [M&M]

   “Kicking Drugs: A Very Personal Story.”

C158. *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.”
   “Cut me up, Brion Gysin, cut me up …”
   “… taken from Minutes To Go, a cut-up laboratory work put together by William Burroughs, Gregory Corso, Brion Gysin, and Sinclair Beiles some years ago, but still not on worldwide circulation channels.”
   Also includes an interview with Conrad Rooks and a review of his film *Chappaqua.*

C160. [IT]: *The International Times*, No. 18 (31 August–13 September 1967). {M&M C172}
   “23 Skidoo Eristic Elite.”

C161. *Klacto/23 Special* (September 1967). {M&M C174}
   “Parenthetically 7 Hertz.”
   Limited to 500 copies.
   “… published concurrently with an hour-long audio recording [see Section E below] of readings by Klacto contributors and others . . .” [Ken Lopez]

C162. *Last Times*, Vol. 1, No. 1 (Fall 1967). {M&M C185}
   “Day the Records Went Up.”

   “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: “With This Tape-Recorder, Any Criminal Could be Dictator Tomorrow.”

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

C167. *Opus International*, No. 4 (December 1967). {M&M C181}
   “Cieux brûlants, idiot.” (Fragment)
   French translation by Mary Beach and Claude Pélieu of “Burning Heavens, Idiot.”
“Accademia 23: Un decondizionamento.”
Italian translation by Giulio Saponaro of “Academy 23: A Deconditioning.”

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

“On Scientific Suppression.”

“Old Fashioned Books.”
Distributed as a supplement to *Open City*, No. 52.

“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}
“The ‘Priest’ They Called Him.”
A section of *The Daily Telegraph*, No. 34825.

1968

“Johnny 23.”

C177. *Asylum*, No. 3 (January 1968). {M&M C188}
“Un Poeme Moderne.”

Interview reprinted from *Rat* [see 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.”

   “Interview: William Burroughs” (by Jeff Shero).

   “William Burroughs Interview.”

   “William Burroughs Interview.”

   “Scientology Revisited.” (The Burroughs Academy Bulletin 4)
   TOC: “Why I Was Converted.”

   “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: “The Death Cell for Motorists.”

“Switch On and Be Your Own Hero.” (The Burroughs Academy Bulletin 9)
TOC: “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: “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: “Man, You Elected an Ape.”

[Untitled reprint of “Writer’s Report” from *Rat*, Vol. 1, No. 16, below.]

C204. *Orpheus Magazine*, Vol. 1, No. 3 [1968?]. {M&M C192}
“Academy Twenty Three: A Deconditioning.”
TOC: “Academy 23: A Deconditioning.”

“23 skidoo elite eristica.”
Italian translation by Giulio Saponaro of “23 Skidoo Eristic Elite.”

C206. [*The* Rat: *Subterranean News*], Vol. 1, No. 16 (6–19 September 1968). {M&M C207}
“Writer’s Report.”
Dated August 27, 1968.

C207. [*The* Rat: *Subterranean News*], Vol. 1, No. 18 (4–17 October 1968). {M&M E12}
“William Burroughs Interview [Part 1]” (by Jeff Shero).

“William Burroughs Interview [Part 2]” (by Jeff Shero).
- “Suppressed Discoveries.”
- Synopsis of his new book . . .
- “Interview” (by Jeffrey Shero).

C210. Revista de Bellas Artes, No. 23 (September 1968). {M&M C205 & 206}
- “Censura.”
- “La novela del porvenir.”
Spanish translation by Roberto Baresa of “Censorship” and “The Future of the Novel.”

C211. The San Francisco Earthquake, Vol. 1, No. 2 (Winter 1968). {M&M C217 & C218}
- “Salt Chunk Mary.”
- “Last Awning Flaps on the Pier.”

C212. The San Francisco Earthquake, Vol. 1, No. 4 (Summer/Fall 1968). {M&M C209}

C213. San Francisco Express Times, Vol. 1, No. 38 (9 October 1968). {M&M E14}
- “I’m Tired of Sitting on My Ass.”
Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero, above.

- “I Went Much Further Than the So-Called Radicals.”
Reprint of “William Burroughs Interview [Part 2]” by Jeff Shero, above.

- “I’m Tired of Sitting on My Ass.”
Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in Rat, Vol. 1, No. 18, above.

- “They Do Not Always Remember.”

- “The Most Anti-Political Revolt . . . Ever . . . in History.”
Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in Rat, Vol. 1, No. 18, above.

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

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

C220. Vibia, Fri Norsk Presse, No. 1 (1968). {M&M C197}
- “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.”

   “The Last Words of Dutch Schultz.”

   • “Abstract.”
   • “Une Poeme Moderne.”

   “Mind Parasites!”

   • “My Mother and I Would Like to Know.”
   • “Journey Through Time-Space: An Interview with William S. Burroughs” (by Daniel Odier).

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

   “William Burroughs interviewed by Driss Drissi.”

   “Mind Parasites!”

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


   [Includes reprint of *The Moving Times*, [No. 1], above.]

C235. *Klacto/23 International*, [No. 1] (17 September 1899 [sic, i.e. 1969]). {M&M 240 & 241}
   - “The Invisible Generation.”
   - “… a postscript to ‘The Invisible Generation (Continued).’” [M&M]
   - “Abstract.”

C236. *Lip*, No. 1 (Fall 1969). {M&M C251}
   - “Abstract.”
   - “Abstract.”
   TOC: “Two Abstracts.”

   “Rally Round the Secrets, Boys.” (The Burroughs Academy, Bulletin 15)
   TOC: “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: “The Electric Bloodhound.”

   “The Final Crusade of the Veteran Warriors.” (The Burroughs Academy Bulletin 19)
   TOC: “This Was Their Final Hour”
“The Voracious Aliens.” (The Burroughs Academy Bulletin 20)
TOC: “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)
TOC: “Mix It with the Maxi.”

“Abstract.”

C245. *NOLA Express*, No. 42 (7–20 November 1969). {M&M C253}
“Abstract.”

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

“Entretiens avec William Burroughs” (by Nina Sutton).

“So Who Owns Death TV?”
“Contains a facsimile edition of the Beach Books edition of *So Who Owns Death TV?*” [M&M]

“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.”

“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.]

C257. *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.

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

1970

  [Burroughs interviewed by Jean-François Bizot.]
• “Ecoutez Mes Derniers Mots.”
  An extract from *Nova Express*, translated by Mary Beach and Bob Kaufman.

C262. *Contact*, [No. 1] (July 1970). {M&M C280}
“MOB.”
Edited by William Burroughs and Alexander Trocchi.
“This original MOB statement provides the editorial for the first of a regular CONTACT feature.”

“Postscript—The Invisible Generation.”

“Out-takes: A Flower Pot from a High Window: A View of Contemporary America.”
“Compiled [from *The Job*], Edited, and Presented by Michael March.”

“Cut Ups as Underground Weapons.”

“The Unspeakable Mr. Hart (Part One).”
“The Unspeakable Mr. Hart [Part One].”

“The Unspeakable Mr. Hart [Part Two].”

C269. *Cyclops*, No. 3 (September 1970). {M&M C294}
“The Unspeakable Mr. Hart [Part Three].”

C270. *Cyclops*, No. 4 (October 1970). {M&M C295}
“The Unspeakable Mr. Hart [Part Four].”

- “M.O.B.”

“Storming the Reality Studios.”

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

C274. *Friends*, No. 9 (10 July 1970). {M&M C287}
“Storm the Reality Studios.”

“Woodstock.”

“Sensible Job.”

“Akademie 23—eine Entwöhnung.”
German translation of “Academy 23: A Deconditioning.” [M&M]

C278. *IT: The International Times*, No. 74 (27 February–13 March 1970). {M&M C269}
“Mind Control.”

“William Burroughs Answers Criticism of His Latest Book The Job Made by Julian Mitchell in a Recent Guardian Article.”

“Scrambles.”
   “Burroughs on Scientology.”
   Cover title: “Naked Scientology.”

   “Cut Ups as Underground Weapons.”

   “This Man Has Been Scrambled.”
   Reprint of “Scrambles” from *IT*, No. 83, above.

   “I, William Burroughs, Challenge You, L. Ron Hubbard.”
   TOC: “Why is Scientology Secret?”

   “The Transplant Apocalypse.”

   “Without Your Name, Who Are You?”
   TOC: “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: “How To Be Super-Efficient.”

   “Twilight’s Last Gleamings.”
   “A hitherto unpublished film scenario.”

   “Storm the Reality Studios.”

C291. *Notes from Underground*, No. 3 ([1970?]). {M&M C293}
   “After the Inauguration.”
   “… originally called ‘Roosevelt After Inauguration’ … we took the liberty of substituting ‘The President’ for Burroughs’ original ‘Roosevelt’ and altering the names of the more prominent Roosevelt Era figures …”

   “Zwischen Marx und Haschish.”

   “Playboy Panel: The Drug Revolution.”
“Mind Control.”

“The Discipline of DE.”  
“. . . a chapter excerpted from William Burroughs’ forthcoming novel, *The Revised Boy Scout Manual.***

“M.O.B.”

1971

C297. *Antaeus*, No. 2 (Spring 1971). {M&M C304}  
“Pages from Chaos.”

“Who Is the Third That Walks Beside You?”

“The Dead Child.”  
“A selection from the new work, *The Wild Boys . . .”

C300. *Global Tapestry Journal* [1971?]. {M&M E35}  
“Patchen Lives Issue” [Title Page]; “Homage to Patchen Issue” [Cover].  

C301. *Gummibaum* (1971). {M&M C312}  
“Windhand in die Tür verklemmt.”  
German translation of “Wind Hand Caught in the Door.” [M&M]

C302. *Ink*, No. 19 (5 October 1971). {M&M C318}  
“The Writer.”

“Carrion Road.”

C304. *New Society*, No. 454 (10 June 1971). {M&M C310}  
“A Nice Run Thing.”  
A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.

C305. *NOLA Express*, No. 73 (22 January–4 February 1971). {M&M C301}  
“Navigare Necesse Es. Vivare No Es Necesse.”  

C306. *Organ* (July 1971). {M&M C315}  
“Who Is the Third that Walks Beside You?”
C307. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}
“William Burroughs, Mind Engineer: *Penthouse Interview*” (by Graham Masterson and Andrew Rossabi).

C308. *Renaissance*, No. 8, Supplement [1971?]. {M&M C314}
“Incorporating *Notes from Underground* #4.”
“Who Is the Third That Walks Beside You?”

C309. *Suck*, No. 5 (Summer 1971). {M&M C316}
“The Penny Arcade Peep Show/The Wild Boys Smile.”
Extract from *The Wild Boys*. [M&M]

C310. *Suck*, No. 6 (1971). {M&M C319 & 320}
- “William S. Burroughs Takes a Look at Sex Films.”
- “Blue Movie/Who Are These Boys?”
Extract from *The Wild Boys*. [M&M]

C311. *UFO*, No. 1 (June 1971). {M&M C308 & 309}
- “UFO Space Bulletin—‘Revolution durch Information.’”
  German translation . . . by “Bradley Martin/Space Agent 23.” [M&M]
- “Deconditioning—der nicht-chemische Trip.”
  German translation. [M&M]

C312. *UFO*, No. 2 (October 1971). {M&M C317}
“Blutiger Mittwoch.”

C313. *La Veuve Joyeuse—Journal Souterrain pour Adulte 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]

C315. *Whole Earth Catalog, Supplement* [No. 10] (March 1971). {M&M C303}
“Prisoners, Come Out.”
“The Last Supplement to the *Whole Earth Catalog*.”

C316. *Zoom*, No. 1 (May 1971). {M&M C305}
“Top Secret M.O.B.”
German translation of “M.O.B.” [M&M]

1972

“Distant Heels.”
C318. Antaeus, No. 6 (Summer 1972). {M&M C334}
   “Electricals.”

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

C320. Bastard Angel, No. 1 (Spring 1972). {M&M C329}
   “Do Not Disturb the Mongrels.”

C321. Big Table, No. 8 (October 1972). {M&M C340}
   “Ich muss sterben, Miester?”
   German translation of “I am Dying, Meester?” [M&M]

C322. Contrasts (Summer 1972). {M&M C335}
   “La Chute de l’Art une Poème Moderne.”

C323. Fervent Valley, No. 2 (Summer 1972). {M&M C338}
   “Soldier’s Pay.”

C324. Frendz, No. 31 (14 July [1972]). {M&M E39}
   “Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).

C325. Ginger Snaps, [No. 1] (March 1972). {M&M C324}
   “Abstract.”
   “… previously published in Best & Co. [sic] anthology ed. …” [see above].
   Limited to 300 copies.

C326. Hard, No. 1 (Summer 1972). {M&M C333}
   “Lie, Lie, Lie.”

C327. Honk, No. 1 (June 1972). {M&M C328}
   “Teil 1: Was ist Sucht?”
   German translation of “Points of Distinction between Sedative and Consciousness-Expanding Drugs.” [M&M]

C328. The Image, No. 7 (1972).
   “DC 49.”
   Includes facsimile reproductions of several pages from Burroughs’ journals.

   “The End.”

C330. OU, No. 40–41 (March 1972). {M&M C325}
   “Valentine [sic, i.e. Valentine’s] Day Reading.”
   “Item is present as approximately 9¾ minutes of Side A of a 10-inch . . . phono-disc [see Section E, below].” [M&M]

C331. Out of Sight, No. 44 (14 February 1972). {M&M C323}
   “Abstract.”
[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: *Penthouse* Interview” (above).

[Untitled.]


C336. *Rolling Stone*, No. 120 (26 October 1972). {M&M C341}
“Inside Scientology” by Robert Kaufman.” [A book review by Burroughs]

C337. *Rolling Stone* (London), No. 121 (9 November 1972). {M&M C342}
“Inside Scientology” by Robert Kaufman.” [A book review by Burroughs]

“Tickertape.”

“Ali’s Smile.”

[Statement on Claude Pélieu.]
“…intended as an introduction to one of Claude Pélieu’s books…” [M&M]

1973

C341. *Adventures in Poetry*, No. 10 (1973)]. {M&M C355}
“Fits of Nerves with a Fix.”

“Your Name My Face.”

- “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.”

C346. *Oeuf*, No. 15/16/17 (Spring 1973). {M&M C347}
“Tant qu’on à la Censure.”
French translation of “Censorship” by Claude Pélieu and Mary Beach. [M&M]

“Reading.”
From “Valentine’s Day Reading.”
Item is present 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.”

“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.”

C351. *Sixpack*, No. 6 (Winter 1973/74). {M&M C357}
“Pershing Avenue St Louis Missouri in the 1920s . . .”
TOC: “Story”

C352. *Soft Need*, No. 8 (September 1973). {M&M C349}
“Kerouac.”
First English-language version of . . . “Epitaphe pour un Beatnik” published in *Le Nouvel Observateur* [see above].

“Abstract.”

1974

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

C355. *Bastard Angel*, No. 3 (Fall 1974).
“Cut Throat Trout.”

“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 . . .”
   “Cold Lost Marbles.”

C359. *Gay Sunshine*, No. 21 (Spring 1974).
   “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 . . .”

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

   “The Health Officer.”

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.

C368. *Bananas*, No. 2.
   “A Man of Letters . . .”


   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

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

   “[Column]: Time of the Assassins.”

   “Sonntag, 17. August 1975.”

   “Abstract.”
   Reprint from *Mikrokosmos*, No. 14 (1969) [see above].

   “Fourfold visionary number . . . to celebrate sixteen sweet years of the ND series (& Live New Departures).”
   - “The Evening News.”
   - [Letter to the editor]

   “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.”

   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

   “Edible Corpses, Killers Drugs, and the Psychic CIA.”
   “[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* …”

   “[Column]: Time of the Assassins.”

   “[Column]: Time of the Assassins.”

   - “From *The Third Mind*.”
     Two full-page reproductions of collaged manuscript pages.
   - “Burroughs on Language.”

   “From Here to Eternity,” plus an interview with Burroughs.

   - “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]

   - “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 McNeil]
   Includes “… 12 pages from an unpublished 130 page image-novel by William S. Burroughs and Malcom McNeil. It was conceived in 1970 as an attempt to extend the possibilities of sequential imagery, in book form, at present only utilised [sic] by conventional comic strips.”

   “William Burroughs on the Painting of Brion Gysin.”
C399. *Tel Quel*, No. 66 (Spring 1976).
   “[Excerpt from] *Cities of the Red Night*.”
   French translation by Philippe Mikriammos.

   “Naked Corrections.”
   “William Burroughs’ corrections for John Tytell’s *Naked Angels*, December 1975.”

1977

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

C402. *Bombay Gin*, No. 4 (Summer/Fall 1977).
   “Friday, Mary Celeste 17, 1970.”

   “William S. Burroughs’s *Junky*.”
   “… an excerpt from *Junky*, to be published in the spring by Penguin Books.”

   “The Health Officer.”

   “Obeying Chögyam Trungpa.”

   “From *The Third Mind*.”

   “[Column]: Time of the Assassins.”

   “[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…”

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

“[Column]: Time of the Assassins.”

“[Column]: Time of the Assassins.”

“[Column]: Time of the Assassins.”

“[Column]: Time of the Assassins.”

“[Column]: Time of the Assassins.”

C418. *High Times*, No. 28 (December 1977).
“M.O.B.—My Own Business.”

C419. *In Touch: The Magazine for a Different Point of View*, No. 27 (January–February 1977).
“California Men.”

“...originally written to accompany a screening of “Street Film Part Zero,” a film composition... by Robert E. Fulton.”

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

“Los Niños Locos.”

“Day is Done.”
“...excerpted from [the then-] unpublished novel *Port of Saints*, a companion volume to *The Wild Boys*.”

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

“My Life in Orgone Boxes.”

“The Valley.”
“Quien es?”

“How to Quit Smoking”
A review of *How to Stop Smoking* by Herbert Brean.

“Afterbirth of Dream Now.”
Includes facsimile manuscript of grid layout.

“To Talk for Joe.”

“Letter to Kerouac.”

1978

“It Is Possible—World War II.”
“… an outtake from his recently completed long novel, *Cities of the Red Night*."

“Dear Allen . . . Love, Bill.”
“Excerpts from *Letters to Allen Ginsberg, 1953–1957*. (Soon to be available in limited edition from Editions Claude Givaudan/Am Here Books, 1874 Champery. Valais, Switzerland.)”

“Fear and the Monkey.”

“Cobble Stone Gardens.”

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

“Women: A Biological Mistake?”

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

   “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.”

1979

   “Ab Pook Is Here: Excerpt.”

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

   Includes interview of Burroughs by Michel Duval.

C446. *High Times*, No. 42 (February 1979).
   “Interview: William Burroughs” (by Victor Bockris).

   “Kerouac.”

   “God’s Law.”

   “DE: My Super-Efficiency System.”

   “A Special Report from William S. Burroughs: ‘Bugger the Queen,’ Read Live at the Nova Convention.”

   “M.O.B.”
C452. *New Writing and Writers*, No. 16 (1979).
   “Cobble Stone Gardens.”

   “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*).

   Includes conversation between Burroughs and Victor Bockris.

   “Les Temps des Assassins.”

   “Junk” [Part 1].
   “The Poet’s Encyclopedia is available in hardbound, paperbound, and magazine editions . . . [and] as an issue of *Unmuzzled Ox*; was made possible by grants . . .”

   “It is generally assumed . . .”
   “This excerpt is part of the article entitled ‘Playback from Eden to Watergate’ that appeared in *Harper’s Magazine*, November 1973.”

1980

   “Port of Saints: Excerpt from His Novel.”

   “Dinner With Andy [Warhol] and Bill [Burroughs]: Media Mavens Dish It Out to Victor Bockris.”
   [Interview]
   “. . . Andre Leon Talley was also present . . .”

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

   “Bugger the Queen.”
- “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]).

“New Lines.”
TOC: “Selected Lines.”

1981

“The Last Words of Hassan-i-Sabbah.”
Includes special edition with EP record.

“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 . . .”

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

C472. *Doc(k)s*, No. 35 (Fall 1981).
[Reproductions of the cover and title page of the Blue Wind Press edition of Burroughs’ *Blade Runner: A Movie* (1979; see Section A above), as part of “Folio 129: William S. Burroughs (32), W.S.B. (33), Ted Berrigan (34), Paul Vangelisti (37).”]

“Civilian Defense.”
“… from Burroughs’s forthcoming book of essays [*The Adding Machine*] …”

“Immortality.”
From *The Adding Machine.*
   “Interview: Terry Southern With Bill Burroughs” (by Victor Bockris).

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

   “[Scrapbook].”

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

   “The Popling.”

   Issued with flexidisc containing “Abandoned Artifacts” and
   “On the Nova Lark” (see Section E, below). Limited to 2,000 copies.

   Small sheet, accordion-folded.
   “Now to Say a Word About Falwell . . . ”

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

   “Loaded Questions.”
   Letter to the Editor.

   “What is time? Time is that which ends . . . ”

1982

   • “Heavily Muscled Randy Scott.”
   • “Sung by the.”

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

   “Symposium: Books That Gave Me Pleasure.” [With Mario M. Cuomo et al.]
C488. NME (3 April 1982).
“Beat Meets Blank.” [Burroughs interviews Devo.]
Reprint of “Devo Meets Burroughs” from Trouser Press, Vol. 8, No. 12 (February 1982) [see below].

Entire issue—featuring essays, interviews, and photographs—is devoted to Burroughs. In German. This 1st issue accompanied by a photograph of Burroughs by Robert Mapplethorpe.

“The Place of Dead Roads: Excerpt from an Upcoming Novel.”

C491. Re/Search, No. 4/5.
    • The Revised Boy Scout Manual [Excerpt (Cassette #1)].
      “...a novel in the form of three one-hour cassettes.”
    • Early Routines: [Two Excerpts].
    • The Place of Dead Roads: [Two Excerpts].
    • “W. S. Burroughs Interview” (by Vale).
    • Cities of the Red Night [A Chapter Not Included].
    • “The Cut-Up Method of Brion Gysin.”
    Content as above, plus “V. Vale’s Last Taping of William Seward Burroughs, Lawrence, Kansas, April 27, 1997. WSB died August 2, 1997.”

C492. Semiotext(e), Vol. 4, No. 2, Whole No. 11 (1982).
“Exterminating.” [Burroughs interviewed by Sylvère Lotringer.]

Includes contribution from Burroughs.
Includes flexidisc.

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

1983

“The Burroughs Workshops.” [Burroughs interviewed by John Bassett.]
“Excerpts from the William S. Burroughs Workshops—1981/82, Naropa Institute, Boulder, Colorado.”

C496. Gateavisa, No. 7 (December 1983).
Includes interview with WSB.

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

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

   “Diary Excerpts.”
   “… from a Dream Diary kept … while in a Buddhist Retreat.”
   Excerpt from *The Retreat Diaries* (see Section A above).

   Includes interview of Burroughs by Jay Murphy.

   “Kerouac.”

C503. *This Is Important*, No. 6 (1983).
   Small sheet, accordion-folded.
   “From *The Place of Dead Roads*.”

   “The Baron Says These Things.”
   An excerpt from *The Place of Dead Roads*.

1984

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

   “The Book of Hours, 1964–1973: A Reproduction of the Moroccan Scrapbooks of
   William S. Burroughs.”

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

   “Dead Roads.”
   Letter to the Editor.

   “My Purpose Is to Write for the Space Age.”
“William S. Burroughs Number,” including:
  • “Creative Reading.”
  • “Revenge of the Icebox.”
  • “Ruski.”
  • “The Last European Interview.” [Burroughs interviewed by Philippe Mikriammos.
    “… conducted on 4 July 1974, the very day before William Burroughs left England for good and went back to live in America.”
“Interview with William S. Burroughs” (by Uri Hertz).

1985
“Robert Walker’s Spliced New York.”

“Silver Anniversary”
[Photograph of Jack Kerouac]

C514. *Frank*, No. 4 (Summer–Autumn 1985).
“Ten Years and a Billion Dollars.”

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

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

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

1986
“[From] The Cat Inside.”

“Forum: Notes in an Interplanetary Bottle.”
Burroughs is a contributor, along with several others.

“Shoot-Out in Boulder.”

“Meet Señor Kaposi.”
“The Ghost Lemurs of Madagascar.”

“William S. Burroughs.”

“A Crimson [sic] Path They Go.”
TOC: “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) by Vale (see above).

“Academy 23.”

Small sheet, accordion-folded.
“From *The Place of Dead Roads*.”

1 9 8 7

“The Ghost Lemurs of Madagascar.”

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

“Sects and Death.”

“Excerpt from *The Western Lands*.”

1 9 8 8

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

“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.’”

C537. *Cottonwood*, [No.] 41 (Fall 1988).
The “River City Reunion” issue.
“An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).

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

“In the Café Central.”
An excerpt from *Interzone.*

“The Naked Lunch.” [Burroughs interviewed by Kris Kirk.]

Burroughs interviewed by Kam Haroohar. Includes article on Burroughs, Bukowski, et al., by Ian Penman.

• “The Conspiracy.”
• “Lee and the Boys.”
• “From ‘WORD.’”
All three are excerpted from *Interzone.*
Includes “On *Interzone* by William S. Burroughs” by James Grauerholz., according to which “Word” “… is the direct precursor of *Naked Lunch,* [although] very little of this text was used in that novel …”

“Twilight’s Last Gleamings.”
Excerpted from *Interzone.*

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

“When Patti Rocked.” [Burroughs interviews Patti Smith.]
Small sheet, accordion-folded.
“From *The Western Lands*.”

1989

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

“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.”

C553. *Radium 226.05 Magazine*, No. 2 (Summer 1989).
“The Conspiracy (from *Interzone*).”

- “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*.

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

1990

C557. *Contemporanea*, No. 23 (December 1990).
“A Conversation With William Burroughs” (by Simone Ellis).
TOC: “Interview with William Burroughs.”
“… *The Cat That Walks Alone*, a prose scrapbook devoted to my personal encounters with William S. Burroughs, 1984 to the present.”

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

“William S. Burroughs: Interview” (by Gregory Daurer).

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

“Book of Shadows.”
Excerpt from *Tornado Alley*.
Illustrated by S. Clay Wilson.
Cover portrait of Burroughs by R. Crumb.


“To wall the fault you visualize …” — from *The Western Lands*.

“An Interesting Case of Mass Hysteria . . .”
Opinion piece for “Antihero” column.

1991

“Burroughs on Tear Gas, Queers, *Naked Lunch*, and the Ginsberg Affair.”
[Interviewed by David Ehrenstein.]

“The War Universe: Interviews with Raymond Foye.”
“At the outset of our talk, Burroughs refers to the opera *The Black Rider* … with music by Tom Waits, staging by Robert Wilson, and a libretto by Burroughs. Excerpts from the librett are printed in bold in this text.”

Interview with Burroughs.
“Wm. Burroughs.” [Burroughs interviewed by Victor Bockris.]

“A Thanksgiving Prayer.”

C571. Mondo 2000, No. 4 ([1991]).
“A Couple of Bohos Shooting the Breeze: William S. Burroughs and Timothy Leary in Conversation.”

“William Spins.” [Burroughs interviewed by Legs McNeil.]

1992

“Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation.”


1993

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

1994

“Part of a Telephone Call from Lawrence, Kansas, to NYU Beat Conference at Town Hall, N.Y.C.”

“You Are What You Eat.”
From My Education: A Book of Dreams.

“Frater Dahlfa Addresses the Pact.”

1995

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

“[From] Ghost of Chance.”

“Floods.”
   3rd rev. ed.
   • “The Fall of Art.”
   • “Dead Fingers Talk: An Interview with William S. Burroughs” [by V. Vale].
   • “The Johnson Family.”
   • “A Thanksgiving Prayer.”

1996
C583. *Beat Scene*, No. 25 ([1 April 1996]).

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

   • “Fear and Desire, Red Alert.”
   • “I Give the Command ‘Sit Down’.”
   Excerpts from *The Job*.

1997
C586. *Beat Scene*, No. 29 [1997].
   Includes “Special William Burroughs Supplement.”
   • “William Burroughs Interview by Lee Ranaldo.”
   • “Interview with William Burroughs … by Anne Waldman.”
   • “William Burroughs Interviewed by Anne Waldman & John Oughton.”

   “Six Paintings.

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

   “Ports of Entry” (with Brion Gysin).
   “I don’t think I had ever seen painting until I saw the painting of Brion Gysin. Here is a transcript of a tape we
   recorded while talking in front of some of these pictures during the time we both lived in the old Beat Hotel in Paris
   back in 1960 …”

   “Last Words.”
   Excerpt from *Last Words*.

C591. *Smelt Money*, No. 10 (1997?).
   “Punch a Hole in the Big Lie.”
2000

Burroughs retrospective. Includes:
- “Words of Advice for Young People.”
Also published in limited numbered edition of 150.

“William Burroughs Rapping on Revolutionary Techniques.”

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

2001

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


2002

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

2003

“The Burroughs Brain Machine: An Interview with William Burroughs” (by Johnny Strike and
Gregory Ego).
Amalgamated reprint of Strike’s interview in *Ambit*, No. 95 (1983) and Ego’s in *Journal Wired*, [No. 3] (Summer/Fall
1990) (under the name Gregory Daurer), above.

2007

“Drawer Smell of Summer Sky . . .” [with Brion Gysin].
“. . . 1965, from ‘The Cut-Ups’ (an unpublished collaboration).” Three-column style manuscript reproduced in three-
color facsimile as the inside front and rear covers of the issue.
Accompanied by a facsimile of the verso of a postcard from WSB to Theo Green (editor of *Inkblot*), dated December
1983.
D. FOREIGN TRANSLATIONS

*Ab Pook Is Here.*

**French**

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
D8. In È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica.
   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.

Cobble Stone Gardens.

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


German
Includes translations of various other texts, including three (“La Iguana,” “Der graue Fotograf,” and “Der Kid vom Pluto”) previously unpublished.

**Greek**

**Dead Star.**

**French**
Translation by Jean Chopin.

**Electronic Revolution 1970–71.**

**Dutch**
Translation by Anthony Blokdijk.
Limited to 500 copies.

**French**
Translation by Jean Chopin.

- See also Section A above.

**German**
- See Section A above.

**Italian**
Translation by Giulio Saponaro.

**Exterminator!**

**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, Hiroyo Yamagata, Kiichirou Yanagishita, and Sachie Watanabe.

Spanish
Translation by Martín Léndinez.

The Four Horsemen of the Apocalypse.

German
• See Section A above.

Interzone.

French
Translation by Sylvie Durastanti.

The Job.

French

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

Spanish

Junkie.

Croatian

Danish
Translation by Harry Mortensen.

Dutch
Translation by Riekus Waskowsky.

French
Translation by Catherine Cullaz and Jean-René Major.

Translation by Catherine Cullaz and Jean-René Major.
German
   Translation by Katharina Behrens.


Hungarian
D43. *A Narkos.*
      Translation by Tornai Szabolcs.

Italian
D44. *La Scimmia Sulla Schiena*. Introduction by Fernanda Pivano.
      Translation by Bruno Oddera.
      Includes bookmark bearing a photograph of Burroughs and a blurb about the book.
      Translation by Bruno Oddera.

Japanese
   Translation [by Ayukawa Nobuo?]

D46. *Jiyanki*.

Polish
   Translation by Andrzej Ziembicki.

Spanish
      Translation by Martín Léndinez.

Swedish
   Translation by Einar Heckscher.

The Last Words of Dutch Schultz

French
   Translation by Mary Beach and Claude Pélieu.

German
   Translation by Carl Weissner.

Italian
Softbound.
Translation by Giulio Saponaro.

Japanese
Translation by Hiroo Yamagata.

Spanish
D55. Las Últimas 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.

Catalan
   Translation by Martín Léndinez.

Czech
   Translation by Josef Rauwolf, illustrated by Miroslav Bodansky.

Danish
D61. Nøgen Frokost.
      Translation by Finn Holten Hansen.
Translation by Finn Holten Hansen.

Dutch
   b. (Grote ABC; Nr. 334) Amsterdam: Uitgeverij De Arbeiderspers, 1979. Softbound.
      Translation by “Joyce & Co.”

French
D63. Le Festin Nu.
      Translation by Eric Kahane.
      Includes 3,750 numbered copies.
      Three printings.
      Translation by Eric Kahane.

German
D64. The Naked Lunch.

Hebrew
Translation by Ehud Tagari.

Hungarian
Translation by Elmi József.

Italian
D69. Il Pasto Nudo.
      Translation by Claudio Gorlier and Donatella Manganotti.
      Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.

Japanese
Translation by Ayukawa Nobuo.

Polish
Translation by Edward Arden.

Serbian
Translation by Dragana Masovic.

Slovenian
Spanish
   Translation by Ánibal Leal.
D75. *El Almuerzo Desnudo*.
      without dustjacket.
      Translation by Martín Lendínez.
   b. 2nd ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1982, ©1980. Hardbound,
      issued without dustjacket.
      Translation by Martín Lendínez.

Swedish
D76. *Den Nakna Luncen*.
      Translation by Peter Stewart.
      Translation by Peter Stewart.

*Nova Express.*

Catalan
   Translation by Martín Lendínez.

Danish
   Softbound.
   Translation by Erik Wiedemann.

Dutch
   Translation by Annelies Jorna.

French
D80. *Nova Express*.
      Translation by Mary Beach and “adapted” by Claude Pélieu.

German
D72. *Nova Express*.
      Translation by Peter Behrens.
      Translation by Peter Behrens.
   Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and
   softbound.

Italian
dustjacket.
   Translation by Donatella Manganotti.

Japanese
dustjacket, with wraparound band.
   Translation by Yu Suwa.
Spanish
   Softbound.
   Translation by Enrique Pezzoni.

   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 Mikriamanos.

German


Italian
   Translation by Giulio Saponaro.

Queer.

Czech
   Translation by Josef Rauwolf.

   Translation by Josef Rauwolf; 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
Translation by Pedro García Montalvo.

So Who Owns Death TV?

French
D97. Alors a qui Appartient la Mort Télévisée? With Claude Pélieu and Carl Weissner.
La Souterraine, France: La Main Courante, 1997. Softbound.
Translation by Mary Beach-Pélieu.

German
Translation by Carl Weissner.
Contains Burroughs letter not [previously] published elsewhere. [Am Here 3]

Greek
Translation by Demetres Arvanites.
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.

Hardbound, issued without dustjacket.
Translation by Donatella Manganotti.

Japanese
Translation by Yamagata Hinoo and Yamashita Kiichiro.

The Ticket That Exploded.

French
D106. Le Ticket qui Explosa: Roman = The Ticket That Exploded.
{M&M D13}
Translated by Mary Beach; “adapted” by Claude Pélieu.
Includes 20 numbered copies on Alfa Mousse paper issued in glassine wrapper, and 5 hors commerce copies numbered H.C. 1–5.
Translation by Mary Beach; “adapted” by Claude Pélieu.

Italian
Translation by Giulio Saponaro.

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

Time.

French
Translation by Jean Chopin.
**Tornado Alley**

**Japanese**


**The Western Lands.**

**Czech**


**Dutch**


**French**


**German**


**White Subway.**

**French**


**Spanish**


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

**Dutch**


**Finnish**


**French**


**German**


**Italian**

   Hardbound, issued without dustjacket. 
   Translation by Giulio Saponaro.

*The Yage Letters.*

**Czech**

   Translation by Josef Rauvolf.

**Danish**

   Softbound. 
   Translation by Mogens Toft.

**French**

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

**German**

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

   Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and 
   softbound. 
   Translation of *In Search of Yage*, the earlier title of *The Yage Letters*.

**Italian**


**Japanese**


**Portuguese**


**Spanish**


**Swedish**

   Translation by Peter Stewart.
E. SOUND RECORDINGS

   Limited edition of 2,000 copies issued with Talk, Talk, Vol. 3, No. 6 (September 1981) [above].

   {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])

   Cassette tape.
   “For promotional use only.”
   Does not contain the same selections as those on Selections from The Best of William Burroughs from Giorno Poetry Systems [below].
   • [From Naked Lunch] “The Laboratory Has Been Locked for Three Hours Solid” (St. Mark’s Church, New York, 9 April 1977; from Big Ego [below])

E5. ———. Break Through in Grey Room.
   a. (Documents) Brussels: Sub Rosa; distribution, P.I.A.S., [1986?] (Sub 33005-8). 12” LP record, with illustrated inner sleeve.
E6. ———. *Call Me Burroughs.* Burroughs reads from *The Naked Lunch* and *Nova Express,* recorded in Paris and engineered by Ian Sommerville.

   Program notes in English by Emmett Williams and in French by Jean-Jacques Lebel on back cover of jacket.
   - “Excerpts from *The Naked Lunch*”
   - “Excerpts from *Nova Express*”

   Program notes in English by Emmett Williams and in French by Jean-Jacques Lebel on back cover of jacket.
   - “Excerpts from *The Naked Lunch*”
   - “Excerpts from *Nova Express*”

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—includes original program notes in English by Emmett Williams and in French by Jean-Jacques Lebel, and new introductory essay by Barry Miles.
   - [Excerpts from *The Naked Lunch*]:
     - ‘Bradley the Buyer’
     - ‘Meeting of International Conference of Technological Psychiatry’
     - ‘The Fish Poison Con’
     - ‘Thing Police Keep All Board Room Reports’
     - ‘Mr. Bradley Mr. Martin Hear Us Through the Hole in Thin Air’
   - [Excerpts from *Nova Express*]:
     - ‘Where You Belong’ (Rewrite)
     - ‘Inflexible Authority’
     - ‘Uranian Willy’ (Rewrite)

   - “Naked Lunch Excerpts.”

E8. ———. *The Doctor Is on the Market.*

   - [From *Naked Lunch*] “Meeting of International Conference of Technical [sic] Psychiatry”

b. [N.p.]: Interior Music, 1987 (IM 003); marketed and distributed by Play It Again Sam Records. 12” LP record.
   Track 3, Side 1 retitled from “Old Sarge Smiles” to “The Green Nun.”
   - [From *Naked Lunch*] “Meeting of International Conference of Technical [sic] Psychiatry”

   One-sided 12” LP record.
   “A film profile featuring the words of Matt Dillon, Kelly Lynch, and William S. Burroughs, discussing their involvement in the film”


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*.”


Sleeve notes by Genesis P-Orridge.

{M&M C177}
Included in *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).
“Contained in a box, among 28 sections of folded sheets and records. . . . a recording on 7-inch flexible disc taken from the *Call Me Burroughs* album. . . . Two tracks comprising the whole of one side running at 33 1/3 rpm.” [M&M]

“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.

E21. ———. *The “Priest,” They Called Him*. With Kurt Cobain. Portland, Ore.: Tim Kerr Records, 1992 (TK 9210044). 10” one-sided EP record (with Burroughs’ and Cobain’s facsimile signatures etched on one side); 10” one-sided EP picture disk record (limited to 5,000 numbered copies with Burroughs’ and Cobain’s facsimile signatures etched on one side); compact disc.


Does not contain the same selections as those on “Best of William Burroughs” Sampler [above].

*• “From Naked Lunch: ‘Dr. Benway Is Operating in an Auditorium’”*

E24. ———. *Spare Ass Annie and Other Tales*. Music constructed by the Disposable Heroes of Hiphoprisy and Hal Wilner.

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


• [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.”


“William S. Burroughs, Hal Wilner, and Michael Franti talk about the making of Spare Ass Annie and Other Tales.”


Limited to 300 numbered copies.

“Curse Go Back” / “Interview with Mr. Martin;” “Burroughs Called the Law”


- “From *The Wild Boys*”
  - ‘The Chief Smiles’ (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)
  - ‘The Green Nun’ (St. Mark’s Church, New York, 24 April 1974)
- “From *Ab Pook Is Here*” (Columbia University, New York, 17 April 1975)
- “From *Cities of the Red Night*” (Columbia University, New York, 17 April 1975)
- “From *Junkie*” ‘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)


E31. ———. *You’re the Guy I Want to Share My Money With*. With Laurie Anderson and John Giorno.


- “From *Ab Pook Is Here*”
  - ‘Introduction John Stanley Hart’
  - ‘He Entered the Bar with the Best Intentions’
  - ‘Mr. Hart Couldn’t Hear the Word Death’
- “Twilight’s Last Glemings”
- “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,’ and ‘Every Man a God’” (Naropa Institute, Boulder, Colo.; 28 July 1985)

  “From Exterminator (recorded GPS, April 1, 1974).”


- “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.
   12” LP record in gatefold cover.
   Includes “Naked Lunch” Lyrics:
   1. The Fear
   2. Naked Lunch
   3. Dead Weight 1
   4. Dead Weight 2
   5. The Needle
   6. The Fix.”
   “Songs for Naked Lunch by William S. Burroughs, from the screenplay by Brion Gysin.”

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

E46. Hedayat, Dashiell. *Obsolete*.
   Burroughs vocals on “Long Song for Zelda.”
   a. [Saint-Paul de Vence, France]: Shandar Records, [1971] (SR10.009).
      12” LP record (blue label, with vertical logo).
   b. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512).
      12” LP record (black label, with vertical logo).
   c. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512).
      12” LP record (orange label, with disc logo).

   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* . . .”

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

   “ . . . a collection of radical mix translations from Material’s *Seven Souls*. This work revolves around the words and voice of the late William S. Burroughs . . .”

E52. ———. *Seven Souls*.
   Features Burroughs’ voice and incorporates excerpts from *The Western Lands*.
   Includes three tracks not included in Virgin Records release, above.

   Text and spoken word by Burroughs.

E54. ———. “N.W.O.”/
   Text and spoken word by Burroughs on “Just One Fix” (12” Edit) and “Quick Fix” (Remix of “Just One Fix”).

   12” LP record, with insert.
   “Lyrics to ‘Old Lady Sloan’ written by William S. Burroughs for The Mortal Micronotz.” [See The Mortal Micronotz
   Tribute, below.]

    Compact disc. [See also Section G below.]
    “. . . excerpted from The Dark Eye, a CD-ROM created by Inscape.”

    America, 1992; manufactured and distributed by BMG Music (73138-35614-2). Compact disc.

    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
    Insert reproduces “Takis is working with and expressing . . . ” by Burroughs, originally published in Takis (Galleria

E60. Various Artists. 10%: File Under Burroughs. With the Master Musicians of Joujouka et al. Brussels: Sub
    Rosa, 1996; manufactured and distributed by Dutch East India Trading (DE 12040-2). Two
    compact discs, with booklet.
    • “For [The] ‘Here To Go.’ [Show]”

    Marc Hinant. With Halim el-Dabh et al. Brussels: Sub Rosa, [2005?] (SR 250). Two compact discs,
    with booklet.
    • “Present Time Exercises.”
    “. . . a study in sound based on cassettes on which radio news flashes and TV movies had been recorded . . . realized in
    1971 . . . ”

    • “Archive.”
  • “Naked Lunch (Excerpt).”

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

  “Available now in very limited quantities (less [sic] than 40 copies of each title), the single picture LPs of the Revue OU series. The picture LPs are the same pressing as the one included in the Avant Marghen Vol. 3 boxset, but they are not numbered.”
  • LP 4: “Valentine [sic] i.e. Valentine’s Day Reading” (OU 40-41).
  • LP 5: “Reading” (OU 42-43).44.

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

E67. ———. 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]

  “Dream” by Dave Ball and Genesis P-Orridge includes lyrics excerpted from Nothing Here Now But the Recordings [see above].

E69. ———. ESP Sampler. With Pearls Before Swine, etc. New York: ESP, [1967] (ESP 1051). 12” LP record with insert that continues track listing from back cover. {Referenced in M&M G1b}
  “Immensely engrossing, electric presentation of excerpts from Naked Lunch and Nova Express by the famed author.”

E70. ———. Expand-o. With The Posies, etc. (CD Tune Up; No. 6). [N.p.]: The Album Network, 1990. Compact disc.
  • “Thanksgiving Prayer.”

E71. ———. Fresh Sounds from Middle America, No. 5. With Homestead Grays, etc. Lawrence, Kansas: Fresh Sounds, 1990 (FS 221). Compact disc.
  • “Death Fiend Guerillas.”
   • “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, Kans.; 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.”
E81. ———. *Minutes To Go!* With the Anti Group et al. [N.p.: Interior Music, 1987 (IM 001). 12” LP record.

“… respectfully dedicated to William Seward Burroughs and his CutUp method of composition.”

- “Abandoned Artifacts”
- “Towers Open Fire”
- “On the Nova Lark”
- “Twilight’s Last Glemmings”


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

E83. ———. *Myths 1: Instructions*. With Mark Stewart + Maffia et al.

- “The Five Steps” With Martin Olson, electronics and percussion. (Ramona Records; Lawrence, Kans.; June 1983)
  a. Brussels: Sub Rosa, 1984 (Sub 33001-1). 12” LP record, with insert.
     Limited to 2,000 copies.
     Text of “The Five Steps” reproduced on insert in English and translated into French by Philippe Mikriammos.
     “This record is the reprint of the first volume of our *Myths* collection—originally available early october [sic] 1984 in a 2000 copies limited edition.”
     Text of “The Five Steps” reproduced in accompanying CD booklet.

E84. ———. *The Myths Collection.*

“Practically, these two CDs encompass [sic] the major stages of the initial project [4 LPs and 3 EPs] in two hours. We are dealing with a complete reblending of the sound material at our disposal and the general design in view of a different medium.”

   - “The Five Steps.” With Martin Olson, electronics and percussion.
   - “Burroughs Called the Law.”
     “Recorded by WSB himself, mid-1960s.”


- “Keynote Commentary and ‘Roosevelt After Inauguration’”
- “Berway”
- “From *The Gay Gun* [published as *The Place of Dead Roads]*:”
  - “This Is Kim Carson [sic, i.e. Carsons]”
  - “Just Like the Collage of Any Currency”
- “The Whole Tamale”
- “What the Nova Convention Is About”
- “Conversations” [with Brion Gysin et al.]
- “Cold-Hearted Bastard”

Limited to 1,500 copies, of which “35 copies are signed and numbered by Henri Chopin and additionally contain a signed original typewriter poem.”
- “Valentine [sic, i.e. Valentine’s] Day Reading” (1965)
- “Reading” (1965)

- “Valentine [sic, i.e. Valentine’s] Day Reading”
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]

- “Reading”
  From “Valentine’s Day Reading.”
Issued with *OU* magazine, No. 42-43-44 [see Section C, above].
“A few copies of the record were available separately but lacked any cover except a thin tissue inner sleeve.” [M&M]

- “The Junky’s Christmas $$”

- “You Only Call the Old Doctor Once” (with Piotr Kowalski).
  “Released . . . in a Deluxe Edition of 500 (including a signed and numbered print created by each artist) and Regular Edition (including a pull out [sic] poster).”

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

- “What Keeps Mankind Alive?”
E94. ———. *Smack My Crack*. With Butthole Surfers et al. New York: Giorno Poetry Systems, 1987. 12” LP record in gatefold cover, with illustrated inner sleeve (GPS 038); cassette tape (GPS 038c).
   - “From *The Western Land* [*sic*, i.e. *Lands*]:”
   - “Words of Advice”
   - “Kim Like the Great Gatsby”
   (Caravan of Dreams; Fort Worth, Tex.; 11 September 1986)

   - “Star Me Kitten.” (Burroughs and R.E.M.)
     a. (9-46079-2). Compact disc.
     b. Promotional cassette tape titled “*X-Files Soundtrack: Not Final Master*.”

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


   - “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.”
      Cover 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] . . . ”
F. VIDEO RECORDINGS


  b. [N.p.]: Transparency, [2010?] (0373). Digital video disc and compact disc. Includes:
     • Original trailer.
     • 46-minute interview with Klaus Maeck.
     • Excerpts from *Pirate Tape*, Derek Jarman filming Burroughs on set.
     • Documentary about the Italian “Decoder Collective.”
     • Slide show of 75 production stills.

F4. *Destroy All Rational Thought.*
  b. ————: *William Burroughs and Brion Gysin in Ireland.* Directed by Joe Ambrose and Frank Rynne. Chicago: Atavistic, 1998 (ATV 27). Videocassette. “… features one of the last interviews William Burroughs gave before his death, [and] previously unseen 60s film of Burroughs in his prime . . . ”


  a. [London?]: Ikon/FCL, [1984?] (Ik0n 9). Two videocassettes in embossed slipcase.
F7. **Ghosts at No. 9, plus Towers Open Fire.** Lawrence, Kansas: Fresh Video, [198x?] Videocassette. “1962 film footage by Antony Balch with William Burroughs and Brion Gysin. Soundtrack by William Burroughs. From the archives of Psychic TV.”

   - “The Junky’s Christmas”

      “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.”

   a. ———. [N.p.]: Twentieth Century Fox Film Corporation, 1992, ©1991. (FoxVideo; No. 5614) Videocassette.
   b. *A Taste of Naked Lunch.* [N.p.]: Twentieth Century Fox Film Corporation, 1992. (FoxVideo; No. 9395) Videocassette. Promotional.
      “Naked Lunch (Full Length Feature Film): Preview Videocassette.”
      “Watch this introduction to Naked Lunch to see exciting highlights and behind-the-scenes footage …”
   c. *Naked Lunch.* (The Criterion Collection; 220) [N.p.]: The Criterion Collection, 2003. Two digital video discs with accompanying booklet. Booklet includes “On David Cronenberg and Naked Lunch” by Burroughs, originally published as the introduction to *Everything Is Permitted: The Making of Naked Lunch* [below].

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

F12. **Spike and Mike’s Classic Festival of Animation.** Burbank, Calif.: Slingshot Entertainment, 2000 (SDVD 9148). Digital video disc.

“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

William S. Burroughs: A Man Within.


“… 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.”

Witchcraft Through the Ages. Written and directed by Benjamin Christensen. Originally released as a motion picture in 1922 by A. B. Svensk Filmindristii.


“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 1,500 copies.
   “Published in conjunction with the exhibition ‘Heretical Visions’ held simultaneously at Glenn Horowitz Bookseller, New York [and] Roth Horowitz Associates/Ferrini & Biondi, Los Angeles . . . May 16–July 13th, 2002.”

   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.”

   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.

**G7.** Burns, Charles. “William S. Burroughs, b. Feb. 5, 1914, St. Louis, MO.” (Crackpots and Visionaries) [N.p., n.d.] Trading card, 9.5 cm x 7 cm.

**G8.** ———. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?].
   Limited to 100 numbered copies signed by Burns.


   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.

   “… 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.”

   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.”

   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.

   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 . . .”
   “… the first in a new series of (experimental) publications from Intrepid Press . . .”

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

Burroughs text accompanies Gatewood photographs.


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]

With untitled English texts by Burroughs and Brion Gysin and untitled French text by Bernard Heidsieck.

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.

G25. ———. *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.
   b. Spiral-bound photocopied piracy (?); unique (?).

   Burroughs text accompanies Haring art.
   Limited to 80 numbered and dated copies, 13 numbered Artist’s Proofs, 4 numbered hors commerce copies, one “Bon a Tirer” copy, each with 15 etchings signed by Haring and 1 signed by Burroughs.

   “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.

   Burroughs et al. text accompanies Helnwein photographs.

G34. The “Here To Go” Show. Boxed work including:
   • Ambrose, Joe, Terry Wilson, and Frank Rynne. *Man from Nowhere: Storming the Citadels of Enlightenment with William Burroughs and Brion Gysin*. [Dublin?]: Subliminal Books, 1992. Softbound (no hardbound issued). [See also Section H below.]
   • 16 postcards of photographs of and paintings by Burroughs and Gysin.
   Issued in conjunction with a series of events that took place in Dublin, September–October 1992, “to promote the lifelong collaborations between William Burroughs . . . and Brion Gysin . . .”
   Includes 50 numbered copies, issued by Autonomedia and Subliminal Books..

   Portfolio of ten photographs of Burroughs and Brion Gysin.
   Limited to 80 copies, including five numbered hors commerce copies.
Photographer’s stamp on verso.
Photo collage of Burroughs’ and Brion Gysin’s heads superimposed on statues of Martin Luther and friend in Geneva.
Limited to 50 numbered copies signed by Burroughs and Gysin.
“Planned for publication in 1975 but never released.” [Aftermath 21]

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]


“[The play was] based on the novel *Queer* and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim.”

“[The play was] based on the novel *Queer* and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim.”
Program for the play.

G42. Melton, Robert W. *William S. Burroughs: An Exhibit of His Work from the Department of Special Collections, University of Kansas Libraries.* [Lawrence, Kans.: Department of Special Collections, University of Kansas Libraries], 1986. Two sheets, stapled.

Catalogue accompanying an exhibition of photographs by Minihan at the October Gallery, February-March 1990.
Includes an introductory note by John Calder.


   Catalogue accompanying exhibition.
   Includes “Cosmographies Harold Norse” by Burroughs.

   Program for the event of the same name [see also Section E above] “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).”


   “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.”

   “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.

G52. *A Portents Semina: (For Wallace Berman)*. (Portents; 6) [N.p.]: Samuel Charters, 1967. Folder containing 16 cards inside pocket pasted onto inside back cover.
   Limited to 100 copies.

   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

   Folder including long (42 pp.) and short (2 pp.) promotional descriptions of the film, complete credits, and a “mini-set [of] 6 stills.”

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

G56. Press Kit for the sound recording *Dead City Radio*. New York: Island Records, [1990?].
   “Biography” and one 8-x-10-inch black-and-white photograph by Nelson Lyon of Burroughs holding a handgun while standing in front of targets at a shooting range.
G57. Press Kit for the sound recording *Spare Ass and Other Tales*. New York: Island Records, [1993].
Press Release, “Biography,” and two 8-x-10-inch black and white photographs by Kate Simon and Nelson Lyon respectively; one of Burroughs and one of Burroughs with Rono Tse and Michael Franti (Disposable Heroes of Hiphoprisy).

G58. Press Release for and list of works from Burroughs exhibition at the October Gallery, 1 June–2 July 1988, along with untitled offprint of “On Burroughs’ Art” by James Grauerholz and photocopy of 1988 British newspaper article about Burroughs. [See Section B above.]

G59. Press Release for exhibition of *Apocalypse* and *The Valley* by Burroughs and Keith Haring [see above] and price list for accompanying exhibition of “recent paintings” by Burroughs at the October Gallery, 29 March–5 May 1990.


“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]


Features a photograph of Burroughs and German and English description of, and quote from, the title.

Features one of the illustrations in the volume, by George Condo.

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]

Features a photograph of the two titles with texts about them and blurbs by Jack Kerouac, Henry Miller, Norman Mailer, and others.

G71. Prospectus for the novel *Tornado Alley*.
      Features one of the illustrations in the volume, by S. Clay Wilson.
      Features one of the illustrations in the volume, by S. Clay Wilson.

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)]


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.”

“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.”

Catalogue accompanying exhibition held at MIT’s Hayden Gallery 15 November –8 December 1968.
Includes untitled contribution by Burroughs.

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.

{M&M F15}
Catalogue accompanying exhibition held 25 November–December 1966, with texts by Takis, Burroughs, Marcel Duchamp, and Allen Ginsberg.

Catalogue accompanying exhibition.
Includes “Takis is working with and expressing . . . ” by Burroughs.

Portfolio containing two prints.
Catalogue accompanying exhibition held October 15–November 2, 1963.
Includes “Takis is working with and expressing . . . ” by Burroughs.

G85. [Texts and Documents]. Rouen, France: Derrière la Salle de Bains, [1996].
Cellophane envelope containing 3 cream-colored cards (4¾ x 5⅞ inches); 3 brown- and 5 cream-colored sheets (8⅛ x 11¼ inches, folded to 4⅛ x 5⅞ inches); and 1 cream-colored sheet (8¼ 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]

Hardbound in dustjacket.

Burroughs text accompanies Weber photographs.


Folding card announcement with xeroxed color photograph of Burroughs on cover, captioned “Old Man of Letter [sic], Embalmed in Cats and Roses” + folded, 8.5-x-11-inch double-sided sheet listing, on one side, the casket bearers, honorary casket bearers, “appreciation,” and music selections “played at the beginning and end of the service” (per the announcement)—and, on the other side, Alfred, Lord Tennyson’s “Ulysses,” read at the service.

See also Tom Waits entry in Section E above.


Program accompanying the premiere (“Uraufführung”) of the theater production at the Thalia Theater. Includes reproductions of four Burroughs paintings.


Program accompanying the theater production at the American Conservatory Theater in San Francisco. “This production of *The Black Rider,* with English text, premiered at the Barbican Theatre (London) on May 21, 2004. The original production of *The Black Rider,* with German text, premiered at the Thalia Theater (Hamburg) on March 31, 1990.”
H. BIOGRAPHY, INTERVIEWS, AND LETTERS


H6. ———. *My Files on William Burroughs: Literary Soldier, Private Pilot*. [New York: n.p.], 1979. Xerox sheets in plastic binder. Limited to 50 copies: “Twenty-five were distributed to friends and twenty-five were privately sold in order to cover the expense of their production.”


H10. ———. *The Job.*
   “Same text as the first U.S. edition . . . except for some corrections and minor deletions.” [BeatBooks]


      Limited to 500 numbered copies, including 100 signed by Burroughs.
      “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.


   “Originally produced by the Cold Wind Press (January 1986. Limited Edition of 100 copies.)”

“…previously unpublished 1978 interview from the archives of The Jack Kerouac School of Disembodied Poetics…” Includes 100 numbered copies signed by both interviewers.


Limited to 176 copies, of which 100 are numbered; 50 are numbered and signed by Gifford; and 26 are lettered and signed by Gifford and Childish, in a manila envelope containing three woodcuts created by Childish for the book. First separate edition of a piece that appeared in *Speak*, No. 7 (Fall 1997).

A short narrative about a visit to the Bunker taken by Gifford, his son, and baseball player Jimbo Carothers, and their meeting and conversation there with Burroughs.


   “A longer, sometimes different, version of this piece appeared in The Dirty Goat, Host Publications, Austin, TX., 1990” [see above].

   “... limited to 20 [numbered] copies signed by the author.”
   Cover title: Peters & W. S. Burroughs Meet; Lawrence, KS; 3 March 1991.

   “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.


I. BIBLIOGRAPHY AND CRITICISM

   Includes 50 copies, numbered 1–50, and 10 hors commerce copies, lettered A–J, signed by Burroughs.


   Limited to 50 copies.


   Limited to 35 numbered copies.


   “. . . a revised version of the doctoral dissertation of the author.”


Catalog of material formerly housed in the International Center of Art and Communication in Vaduz, Liechtenstein; 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)]


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 . . .”


French translation by Emilia Smirmopki.


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.’”


   a. v. 1.0. University of California eScholarship Repository (2008). Posted at: 
      http://escholarship.org/uc/item/5n73t7nb?query=schottlaender
   b. v. 2.0. University of California eScholarship Repository (2010). Posted at: 
      http://escholarship.org/uc/item/8mq028p5?query=schottlaender


147. ———. *The Road to Interzone: Reading William S. Burroughs Reading*. 


© 2012
Brian E. C. Schottlaender