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ANYTHING BUT ROUTINE:
A Selectively Annotated Bibliography of William S. Burroughs v. 2.0

by

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The Audrey Geisel University Librarian

UC SAN DIEGO LIBRARIES
2009
PREFACE

In preparing this v. 2.0, I have paid particular attention to reviewing and updating the following:

- *Naked Lunch*
- *My Own Mag*
- the Dial-a-Poem Poets vinyl compilations

Quantitatively, v. 2.0 includes 1,077 numbered entries, as compared to the 1,047 entries in v 1.0, an increase of almost 3%.

Inasmuch as 2009 marked the 50th anniversary of the publication of William S. Burroughs’ *Naked Lunch*, the user of *Anything but Routine* v. 2.0 will not be surprised at my concentration on reviewing the entries for that iconic title and its various manifestations. Indeed, I spoke on this very subject at “Fifty Years of *Naked Lunch*: From the Interzone to the Archive… and Back”—a symposium held at Columbia University in October of this year to mark the anniversary.

At that symposium, I was particularly pleased to meet for the first time several fellow travelers whose work I’ve admired from afar, including Barry Miles, Jürgen Ploog, Regina Weinreich, Jed Birmingham, and Keith Seward. And, I was disappointed not to meet another fellow traveler with whom I have been corresponding a good deal in the last year, Dave Teeuwen.

My compliments to them and my best wishes to you all.
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 included or excluded. These differences notwithstanding, my hope is that the two will be found to complement one another, to which end I have made a systematic effort to explicitly link the entries in Maynard and Miles to those in my own bibliography when such entries appear in both.

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

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

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

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

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

Section E details Burroughs’ own sound recordings, and his contributions to or appearances on those by others. Entries are arranged alphabetically by artist, then alphabetically by title.
Section F details various miscellaneous items which, while most are not by Burroughs, are nevertheless relevant in and to his bibliography. Entries are arranged alphabetically by author, then alphabetically by title.

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

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


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 New York Public Library:
- Isaac Gewirtz, Curator of 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
- 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:
- 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

      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.
      Published under the pseudonym William Lee.
      Subsequently withdrawn and remaining copies pulped. [Miles]
      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]
      “… 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]
      Includes “Glossary.”
      Later 1977 printing with different cover design. [Shoaf]
      “Apart from making just over a hundred small corrections or changes, this present edition adds to Junk approximately the same amount of new material (around four thousand words) as Junky added to Junkie, but the way it does is, and had to be, quite different.” —Introduction.

1959

A2. Naked Lunch.
      Dustjacket designed by Burroughs.
      First copies printed issued without dustjacket. [M&M]
      1st printing comprised two “issues:”
      • 1st issue: Price (“Francs: 1,500”) printed in lower right corner of back cover.
      • 2nd issue: Price (“New Price NF 18”) stamped over old price in lower right corner of back cover, following the revaluation of the franc in January 1960.
      2nd printing [not to be confused with the “second issue” of the first printing (above)] issued without dustjacket or decorative border around title page, and with price (“18 francs”) printed on back cover.
      3rd printing (1965) issued without dustjacket or decorative border around title page. [BeatBooks 36]
{M&M A2b}
Includes “Deposition: Testimony Concerning a Sickness” and “Letter from a Master Addict to Dangerous Drugs.”
Some copies issued in wraparound band. [M&M]
“First issue jacket [printed] with no zip code on rear panel and no roman [sic] numerals on lower spine near back panel.” [PBA 327]
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]

{M&M A2c}
Cover photo of Burroughs by Ian Sommerville.

{M&M A2d}
Includes “*Naked Lunch* on Trial: The Massachusetts Supreme Court Decision and Excerpts from the Boston Trial” (an expansion of “The Boston Trial of *Naked Lunch*,” originally published in Evergreen Review), “Deposition: Testimony Concerning a Sickness,” and “Letter from a Master Addict to Dangerous Drugs.”
Reprinted several (17?) times.

{M&M A2e}
Reprinted in 1969, 1972, and 1974 (with different cover).


{M&M A2g}

Cover: “A new edition containing the ‘Ugh’ correspondence [originally printed in the *Times Literary Supplement* in 1964].”

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.


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

“...corrects numerous textual errors accumulated over the years. ... also incorporates Burroughs’s own notes on the text, all the accompanying essays that he added to later editions [i.e., to editions later than the first, but preceding this edition], and ... an appendix of abundant, newly discovered material and alternate drafts from the original manuscript ...”—Dustjacket.


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

1960


Designed and printed by Dave Haselwood. Cover calligraphy by Brion Gysin.


New cover design, with calligraphy by Brion Gysin.

A4. *Minutes To Go.*

a. ———. With Sinclair Beiles, Gregory Corso, and Brion Gysin. [Paris]: Two Cities Editions, [1960]. Softbound (no hardbound issued). {M&M A3a}

“Some [early] copies were issued with a white wraparound band ...” [M&M]

Includes 10 numbered copies (of which only 5 were offered for sale), signed by the publisher and including a manuscript page from each of the four authors. Not on “fine paper,” as M&M claims. [Shoaf]


1961


Softbound in dustjacket (no hardbound issued). {M&M A5a}

First version.

Dustjacket reproduces calligraphic drawing by Brion Gysin.

All copies of the book were issued exactly the same. Some copies, however (so-called “second issue”), had a price change (“New Price NF18”) stamped (or added on sticker) on back cover at a later date.


Second version. “Burroughs completely rewrote the text for this edition, partly as a response to criticisms that the first edition had been difficult to read.” [BeatBooks]

“This constitutes the revised expanded edition advertised but never published by Olympia.” [Am Here 3]

2nd printing, 1966. [BeatBooks]


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.

   {M&M A6b}  
   Second version—a rearrangement of the Olympia Press text, with additions and expansions. [M&M]

   (no hardbound issued).  {M&M A6c}  
   Includes “The Invisible Generation.”

   {M&M A6d&e}


   Includes new Preface by publisher.

   (no hardbound issued).


1963

A7. *Dead Fingers Talk*.

dustjacket (no softbound issued).  {M&M A7a}  
   “*Dead Fingers Talk* is not a book of selections but a new novel constructed out of these three earlier books [The
   “Dustjacket reproduces an Ian Sommerville photo-collage of Burroughs’ Olympia Press editions.”
   [BeatBooks 51]

   {M&M A7b&c}  
   Reprinted (by Universal-Tandem) in 1970 with different cover. [M&M]

   An epistolary novel.\textit{b}
   2\textsuperscript{nd} printing, 1965.
   3\textsuperscript{rd} printing, 1966.

   Expanded to include additional letter, dated 10 July 1953 (originally published in *Black Mountain Review*, No. 7, 1957).

   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 3\textsuperscript{rd} ed., above.

   Expanded to include extensive Introduction, Appendices, and Notes.

1964

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

A10. *Nova Express.*


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


   Covers by Allen Ginsberg.
   Published under the pseudonym Willy Lee.
   First separate appearance of material suppressed from *The Yage Letters* and originally published in *The Floating Bear*, No. 9, 1961 [see Section C below].
   Limited to 500 copies. [PBA, 233]
   “Some copies . . . released . . . with the spines not stapled.” [Shoaf]
1965

      “…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.”
      Lacks “Locked Out of Time” and “Apomorphine Statement 2” from Health Bulletin: APO-33, A Metabolic
      “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 were distributed.” [Am Here 3]

A14. Time.
      softbound. {M&M A11a}
      Cover by Burroughs.
      “… first printing appears in 4 editions: 4 copies hors commerce; 10 copies numbered A-J, hardbound,
      each containing an original [signed] manuscript page by Burroughs and an original [signed] drawing by
      Gysin, signed by both; 100 numbered and signed [by both] copies; 886 copies in a trade edition.”
      “… the November 30, 1962 issue of Time magazine, with the title ‘India’s Lost Illusions,’ was apparently
      chosen by Burroughs for parody because that issue includes a savage review of Naked Lunch, as well as
      Burroughs’ other Olympia Press works, in which Burroughs and other Beat writers are put down as
      frauds.” [Shoaf]
      issued). {M&M A11b}
      “… bought [6x] for you … using anarchist duplicator … 5 runs of 99 copies each …”
      [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]

      A mimeographed pamphlet containing a script (“Transcript of Dutch Schultz’s Last Words”) for a reading
      presented by the American Theatre for Poets on February 14, 1965, at the East End Theatre in New York.
      of His Farm.”
1967

A16. *So Who Owns Death TV?*
   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 Hélon.
   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

A22. *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.

   Contains an untitled piece which is an earlier version of the “Seeing Red” chapter in *Exterminator!* Limited to 70 copies, each sealed with a Fluxus stamp. [Am Here]


   {M&M A21a}
   Cover drawings by Brion Gysin.
   501 numbered copies:
   o one signed by Burroughs, on special paper, lettered “A,” in cardboard wallet containing all manuscripts and two silkscreens signed by Brion Gysin;
   o 50 signed by Burroughs, on Hayle paper, numbered 1–50, issued loose in cardboard folder along with two silkscreens signed by Brion Gysin in a separate folder, in publisher’s slipcase with printed paper label;
   o 450 softbound and numbered 51–500.

   Limited to 900 trade edition copies, plus 100 numbered copies signed by Burroughs and bound in stiff black card covers with photographic blue dustjacket.


   Includes “Feedback from Watergate to the Garden of Eden.”


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


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


1973

A27. Exterminator! A Novel.


“A collection of short routines and other material, mostly from The Wild Boys . . .” [BeatBooks 31]


2nd printing: 1985.


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.

A29. Port of Saints.


Limited to 200 copies, including 100 numbered copies signed by Burroughs and issued in publisher’s slipcase.
“The t.p. says 1973, but publication was delayed by the London paper shortage. A re-working of Wild Boys material.” [Miles]
   Lacks the illustrations in Covent Garden/Am Here ed., above.
   “This new edition . . . has been extensively rewritten and revised by the author.”
   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]

   {M&M A24a}
   First printing limited to 1,000 copies, including 25 numbered copies signed by Burroughs.
   Second printing (also 1973) limited to 500 copies, with silver-gray covers. Per BeatBooks 42, includes variant issue, omitting title and author on upper wrapper and printing statement on lower wrapper.
   Third printing: [1973]

1974

b. The Book of Breething [= Le Livre des Respirations = Het Boek der Adembalingen].
      Limited to 400 copies, of which the colophon describes 50 copies as being numbered I through L in Roman numerals and signed by Burroughs “in de luxe presentation” and 350 copies as being numbered 1–350. Per BeatBooks 36, none of the latter 350 copies were actually numbered and, per an eBay listing posted by Red Snapper Books (London), there is “the possibility that most copies were not distributed at publication.”
      Hardbound ed. limited to 250 copies.
      Hardbound ed. includes 175 numbered copies signed by Burroughs.

1975

   Title on cover: Snack . . . : Two Tape Transcripts.
   Contains the transcript of a radio broadcast made in 1964 by Mottram, including passages of Burroughs reading from his work, and the transcript of a conversation in 1973 between Burroughs, Mottram, Jim Pennington [the publisher], and Graham Dawes.

   “A Dutch collection of Burroughs material. There is no English-language equivalent of this title.” [Skyline]
1976

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]

A35. *The Third Mind*.
   Announced for publication by Grove Press in 1970 but never released. First published as *Oeuvre Croisié*, 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

A37. *Ali’s Smile; Naked Scientology*.


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

A40. *Ab Pook Is Here, and Other Texts.*


Contains the texts of *Ab Pook Is Here, The Book of Breething,* and *Electronic Revolution.*

“The title piece was originally planned as a picture book modelled on surviving Mayan codices, with illustrations by Malcolm McNeill. . . . The McNeill illustrations can be found in *Cyclops* [Section C below] . . .”

[BeatBooks 36]


“The author wishes to thank Alan E. Nourse, upon whose book *The Bladerunner,* characters and situations in this book are based.”

Unrelated to the 1982 feature film with the same title.

Hardbound ed. includes 100 numbered copies signed by Burroughs.


“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]


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


1981

A47. Cities of the Red Night.

A48. 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]


      Limited to 160 numbered copies signed by Burroughs and Buchwald.
      “The Streets of Chance is a complete story found in the 1968 version [of The Soft Machine] and nowhere else. On 30 January 1981, Mr. Burroughs oversaw revisions of the text by James Grauerholz and Steve Miller, and this is that version.”

1982

A51. Mummies. With etchings by Carl Apfelschnitt. 1st ed. (Edition; Vol. 5) Düsseldorf; New York: Edition Gunnar A. Kaldewey, 1982. Hardbound with hand-made orange tissue guards inserted. Limited to 75 copies, of which 70 are printed in black on Scheufelen paper (with etchings printed in black) and 5 are printed in gold on black Japanese paper (with etchings printed in red). All etchings are signed by the artist.

A52. Sinki’s Sauna.
   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

   Includes *The White Subway*, *The Retreat Diaries*, and *Cobble Stone Gardens*, along with facsimile pages from Burroughs’ scrapbooks, and essays on Burroughs by Paul Bowles and Alan Ansen.
   Hardbound ed. limited to 300 copies. [BeatBooks 42]

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

A56. *The Place of Dead Roads*.
      Includes 300 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher's slipcase.
      Two “issues” of first printing—one in brown cloth full binding with bronze spine lettering, one in orange-brown cloth quarter binding with silver spine lettering. [Shoaf]

A57. *Ruski*.
      Limited to 500 numbered copies.
      “Limited to 50 [numbered] copies bound in hand-made paper.”

1985


A59. *Queer*.


1986

A60. *The Cat Inside*.


1987


1989


A64. *Interzone*.


1991

A66. *Ghost of Chance.*
   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

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

1993


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


A73. My Education: A Book of Dreams.

   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

   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


{M&M F11} “A two-column piece by Burroughs printed alternately in red and orange ink occupies half of the catalogue, both in English and in a French translation.” [BeatBooks]


B8. ———. *The Seven Deadly Sins*.


Bound in black cloth, with a small plywood “shotgun” painting affixed to the front cover.

150 numbered copies signed by Burroughs, bound in black leather with a small, plywood “shotgun” painting affixed to the front cover.

Features color reproductions of Burroughs’ paintings illustrating the seven deadly sins, with text by Burroughs.

Frontispiece photo of Burroughs by Robert Mapplethorpe.


Consists of serigraphed woodcuts (seven images and seven pages of text), each 32 x 46 inches.

Limited to 90 signed copies, with 10 artist proofs, 4 hors commerce, 3 printer’s proofs, and one right to print.


Catalogue accompanying an exhibition at Suzanne Biederberg/October Galleries, with essay “On Burroughs’ Art” by James Grauerholz.


“Exhibition catalogue for Burroughs' second one-man show . . . Prints James Grauerholz’s essay ‘On Burroughs’ Art’.” [BeatBooks]

Catalogue accompanying Burroughs’ third one-man show (“1 June–2nd July 1988”) . . . including [excerpts from] James Grauerholz’s essay ‘On Burroughs’ Art’.”

“Exhibition catalogue for Burroughs’ fifth one-man show . . . Includes Burroughs’ essay ‘Nagual Art’ [accompanied by an Italian translation].” [BeatBooks]
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.

Portfolio containing three prints, one each by Burroughs, Chopin, and de Charmoy.
“This edition consists of one hundred numbered copies, and thirty [numbered] copies hors commerce; each print signed by the [respective] artist.”

Brochure for exhibition of works by Burroughs and Robine Clignet, 27 April-20 May 1989 [see above]. Includes reproduction of *Fuck Door* by Burroughs.


B22. Sobieszek, Robert A. *Ports of Entry: William S. Burroughs and the Arts*. With an Afterword by Burroughs. Los Angeles: Los Angeles County Museum of Art, 1996; distributed by Thames and Hudson. Softbound (no hardbound issued). “. . . published in conjunction with the exhibition . . . organized by the Los Angeles County Museum of Art and held there from July 18 through October 6, 1996.”
C. CONTRIBUTIONS TO PERIODICALS

1957

   “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.”
   50 copies printed separately [Skyline: “for Burroughs’ personal use”].
   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 copies destroyed during police raid.” [Am Here]

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


- “Censorship.”
- “The Future of the Novel.”
- “Notes on These Pages.”
- “Nova Police Besieged McEwan Hall.”


1963

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


An excerpt from *The Yage Letters*.

Followed by “A Note on the Method Used in This Text.”

- “1. Gave Proof Through the Night—”
- “2. The Fish Poison Con.”


   “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]

C76. *Gnaona*, No. 1 (Spring 1964). {M&M C68–71}
- “Pry Yourself Loose and Listen.”
- “Notes on Page One.”
- “Ancient Face Gone Out.”
- “Just So Long and Long Enough.”
“Pry Yourself Loose and Listen” also printed separately. [PBA 198]

C77. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}
- “Burning Heavens, Idiot.”
- “Grids.”
“Grids” includes facsimile manuscript of grid layout.

C78. *Mother*, No. 3 (November/December 1964). {M&M C88}
“We Called Her ‘Mother.’ Wouldn’t You?”
Three-column-style manuscript reproduced in three-color facsimile, accompanied by its covering note.

C79. *The Moving Times*, [No. 1 (1964)]. {M&M C100}
A magazine edited by Burroughs, appearing as pages [3] and [4] of *My Own Mag*, [No. 5], below.
- “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.”

C81. *The Moving Times*, [No. 3 (1964)]. {M&M C101–102}
A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 9], below.
- “Extracts from Letter to Homosap.”
- “Personals Special to *The Moving Times*.”

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

“Takis ...”

[Daniel Farson interviews Burroughs and Alexander Trocchi.]

“The Literary Techniques of Lady Sutton-Smith.”

C92. *The Transatlantic Review*, No. 15 (Spring 1964). {M&M C72}
“From ‘A Distant Hand Lifted.’”

1 9 6 5

C93. *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 . . .”
Titled “November 20, 1962” in M&M.
“. . . printed in a limited edition of 243 copies at the Philadelphia College of Art.”
Inserted in back flap (“Manuscripts & Notes”).
“This is a parody of Burroughs’ *The Exterminator*, generally putting down the cutup method, which [Daniel] Lauffer sent (sneakily) to William Burroughs as a lost manuscript! Burroughs enjoyed the putdown and promptly produced this cutup of the putdown! Feeling the whole thing was incomplete, he wrote this multidirectional and altogether groovy cutup of November 20, 1962.”

C95. *Bulletin from Nothing*, No. 1 ([1965]). {M&M C117}
“Composite Text.”
   "Palm Sunday Tape."
   Two-column style layout.

   "Fits of Nerves With a Fix."

C98. *Icarus*, No. 46 (May 1965). {M&M C125}
   "A Short Piece."

C99. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}
   "File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier."

C100. *Intrepid*, No. 5 (March 1965). {M&M C111}
   "Last Awning Flaps on the Pier."
   Two-column style layout.

C101. *Krea*, No. 6 (1965). {M&M C130}
   "The Coldspring News (op de veranda achter zijn brerderij . . ."
   Dutch translation by Peter H. Van Lieshout.

C102. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}
   "Transcript of Dutch Schultz’ Last Words."
   Reprinted from *Valentine’s Day Reading*. [M&M]

C103. *Lines*, No. 5 (May 1965). {M&M C114}
   - “Chlorhydrate d’apomorphine chabre.”
     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.

C104. *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!"

C107. *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.”
“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]

A magazine edited by Burroughs, issued as the last three pages of *My Own Mag*, No. 14, below.
[Contains quotes by Burroughs in collaged material by Carl Weissner.]

C111. *My Own Mag*, No. 11 (February 1965). {M&M C106 & C108}
First dated/numbered issue.
Cover: small square cut-out in middle of left margin.
[Includes: letter to Jeff Nuttall; letters, quotes from newscuttings; and *The Moving Times*, [No. 4], above.]

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

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

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

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

“Method Text.”
Facsimile reproduction of three-column style layout.

• “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.

C118. *Randstad*, No. 9 (1965). {M&M C126}
“Beedige verklaring: Een getuigenis over een ziekte.”
C119. SF Horizons, No. 2 (Winter 1965). {M&M E4}
“The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]

C120. 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

C122. Apparatus (December 1966). {M&M E6}
“La Douce Machine à Écrire.”

C123. Books and Bookmen, Vol. 12, No. 2 (November 1966). {M&M C156}
“Anti-Junk.”

“Fun & Games, What?”

C125. Esquire, Vol. 65, No. 5, Whole No. 390 (May 1966). {M&M C143}
“They Do Not Always Remember.”

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

C127. Gorilla (1966). {M&M C142}
“Substitute Flesh.”
From The Ticket That Exploded.

C128. Grist, No. 10 (1966). {M&M C150}
“Afterbirth of Dream Now.”
Reprint of “Method Text” from Now, No. 3, above. [M&M]
Includes “Homage to William Seward Burroughs” by Philip Whalen.

C129. IT: The International Times, [No. 2] (31 October–13 November [1966]). {M&M C155}
“Antony Blach: ‘Towers Open Fire’.”
“The following commentary is by William Burroughs for the film ‘Towers Open Fire,’ in which he appears.”

C130. [IT] The International Times, No. 3 (14–27 November 1966). {M&M C157}
“The Invisible Generation.”
C131. *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]

C132. *Intrepid*, No. 6 (1966). {M&M C146} “Salt Chunk Mary.”


C139. *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 . . .”)].


C143. *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]

C144. [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]

C145. *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)].

C146. *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

C149. *Argosy*, Vol. 28, No. 3 (March 1967). {M&M C163}
“They Do Not Always Remember.”

C150. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).
“Nova Express (1964): (Excerpts).”
7” flexidisc [see Section E, below].

“Academy 23: A Deconditioning.”

C152. *Evergreen Club News*, No. 2 (July 1967). {M&M C171}
“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.”

“The Invisible Generation (Cont.).”

C158. [IT] The International Times, No. 18 (31 August–13 September 1967). {M&M C172}
“23 Skidoo Eristic Elite.”

C159. 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]

C160. 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.”

C165. 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.”

C166. Planeta Fresco, No. 1 (12 December 1967). {M&M C184}
“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. [M&M]

  “Word Authority More Habit Forming Than Heroin.”

C171. *The Transatlantic Review*, No. 25 (Summer 1967). {M&M C167}
  “23 Skidoo.”

  “Academy 23: A Deconditioning.”

C173. *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.”

C175. *Asylum*, No. 3 (January 1968). {M&M C188}
  “Un Poeme Moderne.”

  “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.]

“Academy 23: A Deconditioning.”

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

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

“William Burroughs Interview [Part 1]” (by Jeff Shero).

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

- “Suppressed Discoveries.”
  “Synopsis of his new book . . .”
- “Interview” (by Jeffrey Shero).
C207. *Revista de Bellas Artes*, No. 23 (September 1968). {M&M C205 & 206}
- “Censura.”
- “La novela del porvenir.”
  Spanish translation by Roberto Baesa of “Censorship” and “The Future of the Novel.”

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


  “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.”

  “They Do Not Always Remember.”

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

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

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

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

  “Astronaut’s Return.”

  “Academy 23: A Deconditioning.”
1969


“St. Peter’s Building (1888), 24 Peter Street, London, W1.”

Included in “Treasure Island,” an article in which “one hundred and fifty people, some famous, some virtually unknown, were asked to name one place in England, Scotland, or Wales that has for them a special, extraordinary quality. About a hundred people complied.”


“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).

C225. *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.”
   - “Salt Chunk Mary.”
   - “Abstract.”
   - “Roosevelt After Inauguration.”
   - “Valentine’s Day Reading: Transcript of Dutch Schultz’s Last Words.”
   - “On the E Meter.”

C230. *IT* [The international Times], No. 57 (23 May–5 June 1969). {M&M E24}

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

C232. *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.”

C233. *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.”

C242. *The Moving Times* [No. 1]. {M&M C232}
   • “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”
   • “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper September 17, 1899.”
   “*The Moving Times* 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), above].”
   A magazine edited by Burroughs, issued as part of *VDRSVP* (San Francisco: Nova Broadcast Press, 1969) on one of three large sheets of newsprint. *VDRSVP* appeared as [Vol. 1], No. 5 of *The San Francisco Earthquake* (see below) and as *Kaleidoscope*, No. 17 (4 July 1969) [see above].

   “Abstract.”

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

C245. *Plexus*, No. 28 (October 1969). {M&M E26}
   “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.]

C255. *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.

   “M.O.B.”

   “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].”

C266. *Cyclops*, No. 2 (August 1970). {M&M C290}
“The Unspeakable Mr. Hart [Part Two].”

C267. *Cyclops*, No. 3 (September 1970). {M&M C294}
“The Unspeakable Mr. Hart [Part Three].”

“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.]

“Storm the Reality Studios.”

“Woodstock.”

“Sensible Job.”

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

C276. *IT* [*The International Times*], No. 74 (27 February–13 March 1970). {M&M C269}
“Mind Control.”

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


C289. *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 …”

“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.”

1 9 7 1

C295. *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* ...”

C298. *Global Tapestry Journal* [1971?]. {M&M E35}
“Patchen Lives Issue” [Title Page]; “Homage to Patchen Issue” [Cover].

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

C300. *Ink*, No. 19 (5 October 1971). {M&M C318}
“The Writer.”

“Carrion Road.”

C302. *New Society*, No. 454 (10 June 1971). {M&M C310}
“A Nice Run Thing.”
A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.

C303. *NOLA Express*, No. 73 (22 January–4 February 1971). {M&M C301}
“Navigare Necesse Es. Vivare No Es Necesse.”
C304. *Organ* (July 1971). {M&M C315}
   “Who Is the Third that Walks Beside You?”

C305. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}
   “William Burroughs, Mind Engineer: *Penthouse* Interview” (by Graham Masterson and Andrew Rossabi).

C306. *Renaissance*, No. 8, Supplement [1971?]. {M&M C314}
   “Incorporating *Notes from Underground* #4.”
   “Who Is the Third That Walks Beside You?”

C307. *Suck*, No. 5 (Summer 1971). {M&M C316}
   “The Penny Arcade Peep Show/The Wild Boys Smile.”
   Extract from *The Wild Boys*. [M&M]

C308. *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].

C309. *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]

C310. *UFO*, No. 2 (October 1971). {M&M C317}
   “Blütiger Nittwock.”

C311. *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]

C313. *Whole Earth Catalog, Supplement* [No. 10] (March 1971). {M&M C303}
   “Prisoners, Come Out.”
   “The Last Supplement to the *Whole Earth Catalog*.”

   “Top Secret M.O.B.”
   German translation of “M.O.B.” [M&M]
1972

C315. *Adventures in Poetry*, No. 9 (Spring 1972). {M&M C327}
“Distant Heels.”

C316. *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.

“Do Not Disturb the Mongrels.”

C319. *Big Table*, No. 8 (October 1972). {M&M C340}
“Ich muss sterben, Miester?”
German translation of “I am Dying, Meester?” [M&M]

C320. *Contrasts* (Summer 1972). {M&M C335}
“La Chute de l’Art une Poème Moderne.”

C321. *Fervent Valley*, No. 2 (Summer 1972). {M&M C338}
“Soldier’s Pay.”

C322. *Frendz*, No. 31 (14 July [1972]). {M&M E39}
“Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).

“Abstract.”
“… previously published in *Best & Co.* [sic] anthology ed. …” [see above].
Limited to 300 copies.

C324. *Hard*, No. 1 (Summer 1972). {M&M C333}
“Lie, Lie, Lie.”

C325. *Honk*, No. 1 (June 1972). {M&M C328}
“Teil 1: Was ist Sucht?”
German translation of “Points of Distinction between Sedative and Consciousness-Expanding Drugs.” [M&M]

“DC 49.”
Includes facsimile reproductions of several pages from Burroughs’ journals.

“The End.”
C328. OU, No. 40–41 (March 1972). {M&M C325}
   “Valentine [sic] Day Reading,”
   “Item is present as approximately 9½ minutes of Side A of a 10-inch . . . phono-disc [see Section E, below].” [M&M]

C329. Out of Sight, No. 44 (14 February 1972). {M&M C323}
   “Abstract.”

   “Page from Burroughs’ St. Louis Journal.”

   “William Burroughs: Penthouse Interview” (by Graham Masterton and Andrew Rossabi).
   Reprint of “William Burroughs, Mind Engineer: Penthouse Interview” (above).

C332. Pot, No. 7, No. 1 [sic] (July 1972). {M&M C331}
   [Untitled.]

   “William Burroughs: Rolling Stone Interview” (by Robert Palmer).

C334. Rolling Stone, No. 120 (26 October 1972). {M&M C341}

C335. Rolling Stone (London), No. 121 (9 November 1972). {M&M C342}
   “Inside Scientology.”

   “Tickertape.”

C337. Sixpack, No. 2 (August 1972). {M&M C337}
   “Ali’s Smile.”

C338. Unmuzzled Ox, Vol. 1, No. 2 (February 1972). {M&M C322}
   [Statement on Claude Pélieu.]
   “… intended as an introduction to one of Claude Pélieu’s books…” [M&M]

1973

C339. [Adventures in Poetry, No. 10 (1973)]. {M&M C355}
   “Fits of Nerves with a Fix.”

   “Your Name My Face.”
C341. AQ, No. 14 ([Autumn?] 1973). {M&M C350–C352}
   - “Die Stadt der Mutanten.”
     German translation by Carl Weissner.
   - “Cut/up of Ezra Pound Made in 1959 Using Only the Very Own Words of Ezra Pound.”
   - “Cut/up Made in 1973 Using the Words of William Burroughs and Arthur Rimbaud.”

C342. GUM’s Moving Review (December 1973). {M&M C354}
   “M.O.B.”

   “Playback from Eden to Watergate.”

C344. 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.”
   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.”

C347. Poudrie de Dent (June 1973). {M&M C346}
   “Qui est le—marche à vos côtés—écrit 3e.”
   French translation of “Who Is the/Walks Beside You/Written Third” by Claude Pélieu and Mary Beach.

C348. Second Aeon, No. 16/17 [1973]. {M&M C345}
   “My Legs Señor.”

C349. Sixpack, No. 6 (Winter 1973/74). {M&M C357}
   “Pershing Avenue St Louis Missouri in the 1920s . . .”
   TOC: “Story”

C350. Soft Need, No. 8 (September 1973). {M&M C349}
   “Kerouac.”

   “Abstract.”

1974

   “Spectre in a Black Fedbra [sic; i.e., Fedora]: An Interview with William S. Burroughs” (by George McFadden and Robert Mayoh).
C353. *Bastard Angel*, No. 3 (Fall 1974).
   “Cut Throat Trout.”

   “Letter Out of Nowhere.”

   “Cold Lost Marbles.”

   “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.

   “A Man of Letters . . .”


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

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.”

“[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.”

“William Burroughs on the Painting of Brion Gysin.”

“[Excerpt from] *Cities of the Red Night*.”
French translation by Philippe Mikriammos.
1977

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

C397. 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.”

C403. Crawdaddy (February 1977).
“[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.”

C408. Crawdaddy (July 1977).
“[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.”

C413. *High Times*, No. 28 (December 1977).
   “M.O.B.—My Own Business.”

C414. *In Touch: The Magazine for a Different Point of View*, No. 27 (January–February 1977).
   “California Men.”

   “Take Nirvana: From ‘Time of the Assassins.’”
   “…originally written to accompany a screening of ‘Street Film Part Zero,’ a film composition… by Robert E. Fulton.”

   “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 III.”

   “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.”

C431. *Pearl*, No. 6 (Fall–Winter 1978).
   “Fear and the Monkey.”

   “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

“Ah Pook Is Here: Excerpt.”

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

Includes interview of Burroughs by Michel Duval.

C441. *High Times*, No. 42 (February 1979).
“Interview: William Burroughs” (by Victor Bockris).

C442. *High Times*, No. 43 (March 1979).
“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.”

“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 . . .”

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: Burroughs and Ginsberg” (by Jim Schwada and Eric Schindling).

“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.]

[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.”

“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 . . .”

“Loaded Questions.”
Letter to the Editor.

**1982**

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

C477. *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.]

C479. *NME* (3 April 1982).
“Beat Meets Blank.” [Burroughs interviews Devo.]

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.”

C482. *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.”

“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.”

C487. *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.”

C494. *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.”

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

   “Remembering Jack Kerouac.”
   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.”

C504. *Frank*, No. 4 (Summer–Autumn 1985).
   “Ten Years and a Billion Dollars.”

   “Introductory Note.”

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 Crimsom [sic] Path They Go.”
   TOC: “A Crimson Path They Go.”

   “Academy 23.”

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

1987

   “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.”

1988

C519. *Augenblick*, No. 5 (Spring 1988).
   “William Burroughs: Interview” (by Tom H. and Paul Dickerson).
   In English and Japanese.
   “An Excerpt from ‘Word,’ the Lost Chapter of *Naked Lunch.*”

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

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

   The “River City Reunion” issue.
   “An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).

   “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 Glemings.”
   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.”

C538. *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

“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).

C545. *Journal Wired*, [No. 3] (Summer/Fall 1990).
“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.”
[Burroughs 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.”

“Wm. Burroughs.” [Burroughs interviewed by Victor Bockris.]
“A Thanksgiving Prayer.”

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

1992

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


1993

C558. *Ben Is Dead* (Summer 1993).
“Q & A w/ W.S.B.” [Burroughs interviewed by Mark Ewert.]

“Wild Bill.” [Interview.]

1994

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

“Frater Dahlfa Addresses the Pact.”

1995

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

“[From] *Ghost of Chance.*”

“Floods.”

1996

C565. *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

C568. *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.”

C569. *First Intensity*, Vol. 5, No. 1, Whole No. 9 (Summer 1997).
“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*.

C573. *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).
Part 1 of reprint of “Spectre in a Black Fedora” from The Anchor, Vol. 66, No. 21, above.

Part 2 of reprint of “Spectre in a Black Fedora” from The Anchor, Vol. 66, No. 21, above.

2002

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

2003

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

_Ah Pook Is Here._

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

Greek  
D2. _Ah Pook Is Here_. Athens: Eleutheros, 1983.  
Translation by George Goutas.

Italian  
D3. In _È Arrivato Ah Pook; Il Libro della Respirazione; La Rivoluzione Elettronica._  
Translation by Giulio Saponaro.

_Ah 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  
D5. _Blade Runner: ein Film_. 1st German ed. (Literatheke; 2) Zürich: Eco-Verlag, 1980.  
Softbound.  
Translation by Udo Breger.

_The Book of Breath._

Dutch  
- See Section A above.

French  
- See also Section A above.

German  
Translation by Udo Breger.
**Italian**


**The Cat Inside.**

**Catalan**


**German**


**Spanish**


**Cities of the Red Night.**

**French**


**German**


**Hungarian**


**Italian**


**Portuguese**


**Cobble Stone Gardens.**

**French**


German
Softbound.
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.


Dutch
Softbound.
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
Softbound.
Translation by Mary Beach and Claude Pêlieu-Washburn.

German

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

Translation by Maria Gallone and Giulio Saponaro.
**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**

   Softbound.
   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**

   Hardbound [in dustjacket?].
   Translation by Katharina Behrens.

Hungarian
Translation by Tornai Szabóes.

Italian
D43. La Scimmia Sulla Schiena. Milan: Rizzoli Editore, 1962. Hardbound in glassine dustjacket,
with bookmark bearing a photograph of Burroughs and a blurb about the book.
Translation by Bruno Oddera, with 20-page introduction by Beat scholar Fernanda Pivano dated
5 January 1962.
   a. ———. Introduction by Fernanda Pivano. (BUR; L80) Milan: Biblioteca Universale
      Translation by Bruno Oddera.

Japanese
Softbound in dustjacket with wraparound band.
Translation [by Ayukawa Nobuo?]

Polish
Translation by Andrzej Ziembicki.

Spanish
Translation by Martín Léndinez.

Swedish
Translation by Einar Heckscher.

The Last Words of Dutch Schultz

French
Softbound.
Translation by Mary Beach and Claude Pélieu.

German
Translation by Carl Weissner.
Zweitausendeins, 1987. Hardbound without dustjacket in labeled slipcase, and
softbound.

Italian
Softbound.
Translation by Giulio Saponaro.
Spanish
   Translation by J. M. Álvarez Flórez.
   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.

Croatian
   Limited to 800 copies.

Czech
   Translation by Josef Rauwolf, illustrated by Miroslav Bodansky.

Danish
   Translation by Finn Holten Hansen.
   Translation by Finn Holten Hansen.

Dutch
   Translation by “Joyce & Co.”
French
   Translation by Eric Kahane.
   Includes 3,750 numbered copies.
   Three printings.

German
   Translation by Katherina and Peter Behrens.

Hebrew
   Translation by Ehud Tagari.

Hungarian
   Translation by Elmi Jozsef.

Italian
   Translation by Claudio Gorlier and Donatella Manganotti.
   Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.

Japanese
   Translation by Ayukawa Nobuo.

Polish

Serbian
   Translation by Dragana Masovic.

Spanish
   Translation by Aníbal Leal.
   Translation by Martín Lendínez.

Swedish
   Translation by Peter Stewart.
   Translation by Peter Stewart.

*Catalan*
   Translation by Martín Lendínez.
Danish
     Translation by Erik Wiedemann.

Dutch
     Translation by Annelies Jorna.

French
         Translation by Mary Beach and “adapted” by Claude Pélieu.

German
     Translation by Peter Behrens.
     Translation by Peter Behrens.

Italian
     Translation by Donatella Manganotti.

Japanese
     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.
Port of Saints.

French
Translation by Philippe Mikriammos.

German

Italian
Translation by Giulio Saponaro.

Queer.

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

French

German

Polish
Translation by Pawel Lipszyc.

Swedish
Translation by Einar Hecksher.

The Retreat Diaries.

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

German
Translation by Udo Bregger.

Roosevelt After Inauguration.

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

**Spanish**

Translation by Pedro García Montalvo.

**So Who Owns Death TV?**

**French**

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

**German**

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

**Greek**

Translation by Demetres Arvanitēs.

**The Soft Machine.**

**Dutch**

Translation by Annelies Jorna.

**French**

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

**German**

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

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

**Italian**

Translation by Donatella Manganotti.

Hardbound, issued without dustjacket.
Translation by Donatella Manganotti.

**Japanese**

Translation by Yamagata Hinoo and Yamashita Kiichiro.
The Ticket That Exploded.

French

Italian

Japanese

Time.

French

Tornado Alley

Japanese

The Western Lands.

Czech

Dutch

French

German

White Subway.

French
The Wild Boys: A Book of the Dead.

Dutch

Finnish
Translation by Kari Lempinen.

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

German

Italian
Translation by Giulio Saponaro.
Translation by Giulio Saponaro.

The Yage Letters.

Czech
Translation by Josef Rauvolf.

Danish
Translation by Mogens Toft.

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

German
Translation of In Search of Yage, the earlier title of The Yage Letters.
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])

“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 *Naked Lunch*”
   - “Excerpts from *Nova Express*”

c. Göttingen: Expanded Media Editions, [197x?]. C-60 cassette tape. {M&M G1c}

d. [Los Angeles]: Rhino Records, 1995. Compact disc (R2-71848); cassette tape in cardboard box (R4-71848).
   CD insert—included with cassette tape as well—inclues 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 *The 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 *The Naked Lunch*]: “Meeting of International Conference of Technical [sic] Psychiatry”

   “A film profile featuring the words of Matt Dillon, Kelly Lynch, and William S. Burroughs, discussing their involvement in the film”


E19. ———. *Oddities*. [N.p., n.d.] Compact disc. “This is a limited edition, individually made release. Less [sic] than 200 of these were made for collectors only. This CD-R is of rare material that will never be officially pressed by any record label and is ONLY available in this format.”—Insert. Compiles various Burroughs recordings, most of which have been released previously.


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’”


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.”

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


“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”


“Tracks 1-8... [originally] released as Call Me Burroughs [above]... in October 1965. Track 9... [originally] released in October 1971 on a one-sided LP with accompanying book [Ali’s Smile]...”

- “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 *Ah 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 *Exterminator*” ‘From Here to Eternity’ (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)


- “From *Ah Pook Is Here*”
  - ‘Introducing John Stanley Hart’
  - ‘He Entered the Bar with the Best Intentions’
  - ‘Mr. Hart Couldn’t Hear the Word Death’
- “Twilight’s Last Gleamings”
- “From *The Place of Dead Roads*”
  - ‘My Protagonist Kim Carsons’
  - ‘Salt Chunk Mary’
  - ‘Like Mr. Hart, Kim Has a Dark Side to His Character’
  - ‘Progressive Education’
  - ‘The Wild Fruits’
- “From *Nova Express* ‘The Unworthy Vessel’”
- “From *Cities of the Red Night*: ‘The Name Is Clem Snide’”

Recorded on “The Red Night Tour” in Los Angeles, 9 May; Santa Cruz, 13 May; San Francisco, 16 May; and Toronto, 31 May 1981.


- “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]: ‘The President, ‘Colonel Bradford,’ and ‘Every Man a God’” (Naropa Institute, Boulder, Colo.; 28 July 1985)

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

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

   • “From Nova Express: ‘I Was Travelling with The Intolerable Kid on The Nova Lark’” (Mudd Club, 4 April 1979)
   • “Translucent Boy,” “An Excellent Time,” and “For Neal Cassady.”
   (Jack Kerouac School for Disembodied Poetics, Naropa Institute, 15 August 1979)

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

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

   Includes “Fuse” by Scanner mixed with “The Five Steps” by William S. Burroughs and Martin Olson.
   “. . . inspired by two novels by William S. Burroughs, *Nova Express and The Wild Boys.*”

   Burroughs vocals on “Long Song for Zelda.”
   b. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512). 12” 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 . . .”

E51. ———. *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.

   Text and spoken word by Burroughs on “Just One Fix” (12” Edit) and “Quick Fix” (Remix of “Just One Fix”).

   “Lyrics to ‘Old Lady Sloan’ written by William S. Burroughs for The Mortal Micronotz.” [See *The Mortal Micronotz: Tribute,* below.]
   “... excerpted from *The Dark Eye*, a CD-ROM created by Inscape.”


   ● “For [The] ‘Here To Go’ [Show]”

   ● “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)”

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

E64. ———. *Decoder Soundtrack*. Hamburg, Germany: What’s So Funny About, 1985 (SF 18). 12” LP record in gatefold cover.
   “Dream” by Dave Ball and Genesis P-Orridge includes lyrics excerpted from *Nothing Here Now But the Recordings* [see above].

E65. ———. *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.”
   • “Thanksgiving Prayer”

   • “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 . . .”


   • “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.”

E74. ———. 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 Gleanings”

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

E76. ———. *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 of the first volume of our Myths collection—originally available early octobe[?]
     1984 in a 2000 copies limited edition.”
     Text of “The Five Steps” reproduced in accompanying CD booklet.


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


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


Two 12” LP records in gatefold cover.

- “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] Day Reading” (1965)
- “Reading” (1965)
   • “Valentine [sic] 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?”

   • “From The Western Land [sic]:”
     • ‘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.)
   “Is Everybody In?” [with Robbie Krieger, Ray Manzarek, and John Densmore]

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

   Songs written by Waits for the play written and directed by 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.”
      Liner notes in German.
      Recorded in 1989. Track order and some tracks different from (a) above.

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


F2. *Ansichten: W. S. Burroughs: The Naked Lunch; René de Obaldia: Der Hunderjährige*. [Wiesbaden]: Limes, [1965?]. Softbound. Compilation [promotional?] of previously published reviews of and commentary on *Naked Lunch* by various authors including Mary McCarthy, Horst Bienek, Hubert Fichte, Jack Kerouac, and Norman Mailer.


F8. ———. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?]. Limited to 100 numbered copies signed by Burns.


cf. A Descriptive Catalogue of the William S. Burroughs Archive, folio No. 163: “Group of cards w/circular cut-out TS pasted on them . . .”

“You will find a circular piece of typescript . . . it is a cut up by William Burroughs . . . Brion Gysin took a stack of such typescripts and cut them into circles to be used in a divination game that he had devised. The ones actually employed w[ould] have ink glyphs and were mounted on card. What I have sent you was not used and dribbled between the cracks of the larger archive.”—Personal correspondence to author from Richard Aaron.


Video recording of Burroughs’ 4 October 1982 reading at the Hacienda Club in Manchester, along with “a performance by John Giorno and the . . . movies ‘Towers Open Fire’ and ‘Ghosts at No. 9’ [re-edited by Genesis P-Orridge] . . .” [see Roger Ely’s The Final Academy: Statements of a Kind, below].


“. . . 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.”


Softbound.


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


Portrait of Burroughs by Crumb.

Limited to 100 numbered copies.


“. . . 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 . . .”


NTSC videotape in box.

“Filmed in Dublin during The ‘Here To Go’ Show [1992] . . .”—Video box liner notes.


Softbound (no hardbound issued).

Designed by Neville Brody.

Program for a series of events celebrating Burroughs that took place in London in 1982.

“The Final Academy is presented by David Dawson, Roger Ely, and Genesis P-Orridge.”

“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.

{M&M A22a-b}
Limited to 1,000 softbound and 500 hardbound copies.

———. 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]

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.”

Limited to 150 numbered copies.
Includes thirteen quotes by Burroughs.

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.”

Includes 105-minute version released in 1922 and 76-minute version, titled “Witchcraft Through the Ages” and released in 1968, “prepared by … Antony Balch. This version features a narration by William Burroughs …”

Includes 99 copies with signed photograph by Michael Heitmann.

F36. *The “Here To Go” Show.* Boxed work including:
- 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.

  Photo collage of Burroughs’ and Brion Gysin’s heads superimposed on statue of Martin Luther and friend in Geneva.
  Limited to 50 numbered copies signed by Burroughs and Gysin.

  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]


F42. 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.

  Exhibition catalogue for a showing of photographs by Minihan of the three artists.

  Originally released as a motion picture in 1991.
  Booklet includes “On David Cronenberg and Naked Lunch” by Burroughs, originally published as the introduction to Everything Is Permitted: The Making of Naked Lunch [below].

   [M&M F4]
   Catalogue accompanying exhibition.
   Includes “Cosmographies Harold Norse” by Burroughs.


   “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]

F49. *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.

F53. 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.

F54. 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).

F55. 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.]

F56. 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.


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]

F63. Prospectus for the novel *Naked Lunch* and the novel *One Hundred Dollar Misunderstanding* (by Robert Gover). [New York]: The Book of the Month Club, [1962?].
Features a photograph of the two titles with texts about them and blurbs by Jack Kerouac, Henry Miller, Norman Mailer, and others.


F65. 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)]


F77. A Taste of Naked Lunch. (FoxVideo; No. 9395) [N.p.]: Twentieth Century Fox Film Corporation, 1992. Videocassette. “Naked Lunch (Full Length Feature Film): Preview Videocassette.” “Watch this introduction to Naked Lunch to see exciting highlights and behind-the-scenes footage . . .”

F78. [Texts and Documents]. Rouen, France: Derrière la Salle de Bains, [1996]. Cellophane envelope containing 3 cream-colored cards (4⅛ x 5⅞ inches); 3 brown- and 5 cream-colored sheets (8½ x 11¾ inches, folded to 4⅛ x 5⅞ inches); and 1 cream-colored sheet (8⅝ x 5⅞ inches, folded to 4⅛ x 5⅞ inches). Includes:

- “Will I Am . . .” [card]
- “Sur l’œuvre de Burroughs, San José[sic], 1954.” by Allen Ginsberg. [card]
- “J’ai été une fois emprisonné . . .” by Burroughs. [card]
- “Claude Pelieu [sic], Kali Yug Express . . .” by Burroughs. [cream sheet]
- “Burroughs in Towers Open Fire . . .” [brown sheet]
- “Burroughs in the garden of the Villa Muneiria, Tangier, in 1957 . . .” [brown sheet]


F82. “William Burroughs.” (Beat Characters; 15) [N.p., n.d.] Trading card, 9.5 x 6.7 cm.

F83. William S. Burroughs Memorial Service Materials. Folding card announcement with xeroxed color photograph of Burroughs on cover, captioned “Old Man of Letter [sic], Embalmed in Cats and Roses” + folded, 8.5-x-11-inch double-sided sheet listing, on one side, the casket bearers, honorary casket bearers, “appreciation,” and music selections “played at the beginning and end of the service” (per the announcement)—and, on the other side, Alfred, Lord Tennyson’s “Ulysses,” read at the service.
G. BIOGRAPHY, INTERVIEWS, AND LETTERS


G5. ———. *My Files on William Burroughs: Literary Soldier, Private Pilot.* [New York: n.p.], 1979. Xerox sheets in plastic binder. Limited to 50 copies: “Twenty-five were distributed to friends and twenty-five were privately sold in order to cover the expense of their production.”


G8. ———. *Conversations with William S. Burroughs.* Edited by Allen Hibbard. (Literary Conversations Series) Jackson, Miss.: University Press of Mississippi, 1999. Hardcover (issued without dustjacket), and softbound.

G9. ———. *The Job.*
Translation of *Entretiens avec William Burroughs*, rev. and enl. (including new introduction by Burroughs). “Portions of this book were originally published in *Books and Bookmen* and *Mayfair*."

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


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


      A description of life in Tangier, Morocco, featuring Burroughs, Paul Bowles, David Herbert, and Joe Orton.


   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.


      Hardbound in dustjacket, and softbound.


   Limited to 125 signed and numbered copies.
   “A longer, sometimes different, version of this piece appeared in The Dirty Goat, Host Publications, Austin, TX., 1990” [see above].

   “... 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.


H. BIBLIOGRAPHY AND CRITICISM


   “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 . . .”


   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.’”


H35. Ploog, Jürgen.


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