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ANYTHING BUT ROUTINE: A Selectively Annotated Bibliography of William S. Burroughs v. 4.0

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Abstract:

This is a comprehensive bibliography of works by and about William S. Burroughs, annotated so as to assist students and scholars in distinguishing between distinctive, and distinctively different, printings of individual works.

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ANYTHING BUT ROUTINE:
A Selectively Annotated Bibliography of
William S. Burroughs
v. 4.0

by

Brian E. C. Schottlaender
The Audrey Geisel University Librarian

The Library, UC San Diego
2016

PREFACE to v. 4.0

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

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

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

Quantitatively, v. 4.0 includes 1,271 numbered entries, as compared to the 1,152 numbered entries in v 3.0., an increase of more than 10%.

INTRODUCTION

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

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

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

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

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

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

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

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

Section F details the video formats in which Burroughs' early film work has been made available, along with various of Burroughs' readings and other Burroughs-related material that have also been made available as video recordings. Entries are arranged alphabetically by title.

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

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

SOURCES CONSULTED

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

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

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

Am Here Books. *Catalogue 3, Section 1*. Valais, Switzerland: Am Here Books, [1975]. Softbound (no hardbound issued). [Am Here 3]

———. *Catalogue 1978*. Champéry, Switzerland: Am Here Books; Geneva: Editions Claude Givaudan, 1978. Softbound (no hardbound issued). [Am Here 4]

➤ “This catalogue is a collaborative effort [between] Editions Claude Givaudan in Geneva ... and Am Here Books in Champéry which over the last 6 years has issued 3 catalogues ...”—IFC.

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

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

———. *!!!Poetry!!! A–D* (Catalogue, 29). Santa Barbara, Calif.: Am Here Books, [198x?]. Softbound (no hardbound issued). [Am Here 29]

———. *Catalogue 62*. Philo, Calif.: Am Here Books, 1992. Softbound (no hardbound issued). [Am Here 62]

———. *Catalogue 83*. Philo, Calif.: Am Here Books, 1993. Softbound (no hardbound issued). [Am Here 83]

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

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

———. *Beat*. (Catalogue, 62) Compton, West Sussex: BeatBooks, 2013. Softbound. [BeatBooks 62]

- . *Beat Art, Film, & Photography; William S. Burroughs, Brion Gysin, and The Cut-Up Method; Beatniks, Hipsters, & Bohemians*. (Catalogue, 48) London: BeatBooks, [2008]. Softbound. [BeatBooks 48]
- . *Beat, Concrete, & Experimental Writing*. (Catalogue, 45) London: BeatBooks, [2007]. Softbound.
- . *Brion Gysin: Tangier, Paris, Alamut ... New York, Beat ... Concrete, Sound, Visual*. (Catalogue, 68) Compton, West Sussex: BeatBooks, [2015]. Softbound. [BeatBooks 68]
- . *Burroughs*. (Catalogue, 36) London: BeatBooks, [2004?]. Softbound. [BeatBooks 36]
- . *Burroughs, Beat, & Modern Literature*. (Catalogue, 51) London: BeatBooks, [2009]. Softbound. [BeatBooks 51]
- . *Burroughs*. (Catalogue, 56) Compton, West Sussex: BeatBooks, [2011]. Softbound. [BeatBooks 56]
- . *Junk, Junkie & Queer ... William S. Burroughs & The Beats ... Beat Art & Photography ... Beatniks & Hipsters ... Jeff Nuttall, Adrian Henri & Others ...* (Catalogue, 65) Compton, West Sussex: BeatBooks, [2014]. Softbound. [BeatBooks 65]
- . *Pulp Junkies ... The Naked Lunch ... Beats, Outsiders & Other Aventures [sic] in Poetry & Prose ... Concrete, Visual & Sound Poetry*. (Catalogue, 59). Compton, West Sussex: BeatBooks, [2012?]. Softbound. [BeatBooks 59]
- . *William S. Burroughs, British & American Poetry, & Lowbrow, Oddball & Comic Art*. (Catalogue, 42) London: BeatBooks, [2006]. Softbound. [BeatBooks 42]
- Black Ace Books. *Beat + Other Lit*. (Catalog, No. 3) Los Angeles: Black Ace Books, 1990. Softbound.
- Goodman, Michael B. *William S. Burroughs: An Annotated Bibliography of His Works and Criticism*. (Garland Reference Library of the Humanities, Vol. 24) New York: Garland Publishing, 1975. Hardbound (issued without dustjacket). [MBG]
- Goodman, Michael B., and Lemuel B. Coley. *William S. Burroughs: A Reference Guide*. (Garland Reference Library of the Humanities, Vol. 635) New York: Garland Publishing, 1990. Hardbound (issued without dustjacket).
- Jordan Davies—Books. *Catalog 30*. New York: Jordan Davies—Books, 1985. [Jordan Davies]
- Ken Lopez—Bookseller (Hadley, Mass.). Various catalogs. [Ken Lopez]

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

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

Morgan & Rosenthal (New York). Various catalogs.

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

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

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

➤ "Featuring the Robert V. Torgerson Collection of William S. Burroughs."—T.p.

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

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

Red Snapper Books (London). Various catalogs.

Shoaf, Eric. *Collecting William S. Burroughs in Print: A Checklist*.

A. Rumford, R.I.: Ratishna Books, 2000. Softbound. [Shoaf 1]

B. *William S. Burroughs: A Collector's Guide*. Providence, R.I.: Inkblot; distributed by Aftermath Books, 2014. Softbound. [Shoaf 2]

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

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

Third Mind Books. *The Burroughs Centenary*. (Catalog 2) Ann Arbor: Third Mind Books, [2013]. Softbound. [Third Mind 2]

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

ACKNOWLEDGMENTS AND THANKS

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

At Arizona State University:

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

At Barnard College:

- Lisa Norberg, Dean of Library & Academic Information Services

At Columbia University:

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

At Cornell University:

- Sarah E. Thomas, Carl A. Kroch University Librarian
- Katherine Reagan, Curator of Rare Books and Manuscripts in the Carl A. Kroch Library

At The Getty Research Institute Library:

- Susan Allen, Chief Librarian

At Harvard University

- Sarah E. Thomas, Vice President for the Harvard Library
- Mary Clare Altenhofen
- Ardys Kozbial
- Jennifer Ward

At the University of Kansas:

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

At New York Public Library:

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

At New York University:

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

At the University of North Carolina:

- Sarah Michalak, University Librarian
- Rich Szary, Director of the Louis Round Wilson Library

At Ohio State University:

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

At RealityStudio:

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At Stanford University:

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

At UC San Diego:

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- Rob Melton, Librarian for Literature, Linguistics, Theater, and Dance in the Social Sciences and Humanities Library, UCSD
- R. Arvid Nelsen, Special Collections Librarian

At UCLA:

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

At University of Arizona:

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

At University of Texas, San Antonio:

- Eric Shoaf, Associate Dean of Libraries for Administration

Booksellers:

- Richard Aaron, Am Here Books
- Theo Green, Aftermath Books
- James Musser, Skyline Books
- Arthur Nusbaum, Third Mind Books
- Andrew Sclanders, BeatBooks
- Carl Williams and Ed Maggs, Maggs Brothers
- Joe Zinnato, Exploded Views Books/Eros Archives
- Alan Zipkin, Derringer Books
- John Zubal, Zubal Books

Collectors:

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

Publishers:

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

Researchers:

- Jed Birmingham
- Dave Teeuwen

Finally, I thank my wife Sherri for, well, everything.

A. BOOKS, BROADSIDES, AND PAMPHLETS

1953

A1. *Junkie*.

- A. ———. New York: Ace Books, 1953. Softbound (no hardbound issued). {M&M A1a}
 - Published under the pseudonym William Lee.
 - Title on cover: *Junkie: Confessions of an Unredeemed Drug Addict*.
 - Issued bound back-to-back with Maurice Helbrant's *Narcotic Agent*.
 - "For the protection of the reader, we have inserted occasional parenthetical notes [i.e., bracketed editor's notes] to indicate where the author clearly departs from accepted medical fact or makes other statements in an effort to justify his actions."—Publisher's Note.
 - Autograph note at end of Burroughs' untitled typescript, examined at Columbia University's Rare Books and Manuscripts Library: "End of Part I, *Junk*."
 - "There are major differences between this manuscript and the first [Ace] edition. This manuscript was used by Penguin Books in the issuing of their 'unexpurgated' edition of 1977 [below], despite which there are many differences, some important, between the manuscript and that version."—Bookseller's note laid in to Columbia's typescript.
- B. *Junkie: Confessions of an Unredeemed Drug Addict*. London: Digit Books, [1957?]. Softbound (no hardbound issued). {M&M A1b}
 - Published under the pseudonym William Lee.
 - First standalone publication of *Junkie*.
 - Subsequently withdrawn and remaining copies pulped. [Miles]
- C. *Junkie*. Foreword by Carl Solomon. (Ace Star, K202) New York: Ace Books, [1964], ©1953. Softbound (no hardbound issued). {M&M A1c}
 - 1st separate U.S. publication, and 1st publication under Burroughs' own name.
 - 1st state: .50¢ cover price; 2nd state: (Ace Star, 41841) and .60¢ cover price. [BeatBooks 51]
 - Includes expanded publisher's note.
 - Reprinted in 1970 and 1973 (the latter with a different cover). [M&M]
- D. ———. (The Olympia Press Traveller's Companion Series, No. 114) London: New English Library, 1966, ©1953. Softbound (no hardbound issued). {M&M A1d}
 - Issued in clear tissue jacket. [PBA 327]
 - In this edition, "Notes," originally printed in the text (see A1A above), are printed in a separate section at the end—out of context and preceding the newly added "Glossary."
 - Reprinted in 1969 and 1972 with different covers. [M&M]
- E. ———. Foreword by Carl Solomon. Preface by Burroughs. London: David Bruce & Watson, 1973. Hardbound in dustjacket. {M&M A1e}
 - Includes "Glossary."
 - "The first, and only, English-language edition in hardcover." [BeatBooks 65]
- F. *Junky*. With an introduction by Allen Ginsberg. 1st complete and unexpurgated ed. **Harmondworth**, England; New York: Penguin Books, 1977. Softbound.
 - Later 1977 printing with different cover design. [Shoaf 1]
- G. ———. London: Penguin-UK, 1999.
- H. ———. Introduction by Will Self. London: Penguin, 2002. Softbound.

- I. *Junky: The Definitive Text of "Junk."* Edited and with an Introduction by Oliver Harris. 50th Anniversary ed. New York: Penguin, 2003. Softbound.
 - "Apart from making just over a hundred small corrections or changes, this present edition adds to *Junky* approximately the same amount of new material (around four thousand words) as *Junky* added to *Junkie*, but the way it does is, and had to be, quite different."—Introduction.
- J. ———. Edited and with an Introduction by Oliver Harris. New York: Grove Press/Atlantic Monthly, 2012. Softbound.
- K. ———. Edited and with an Introduction by Oliver Harris. London: Penguin, 2012. Softbound.

1959

A2. *Naked Lunch*.

- A. *The Naked Lunch*. (The Traveller's Companion Series, No. 76) Paris: Olympia Press, 1959. Softbound in dustjacket (no hardbound issued). {M&M A2a}
 - Dustjacket designed by Burroughs.
 - First copies printed issued without dustjacket. [M&M]
 - 1st printing comprised two "issues:"
 - 1st issue: Price ("Francs: 1,500") printed in lower right corner of back cover.
 - 2nd issue: Price ("New Price NF 18") stamped over old price in lower right corner of back cover, following the revaluation of the franc in January 1960.
 - 2nd printing [not to be confused with the "second issue" of the first printing (above)] issued without dustjacket or decorative border around title page, and with price ("18 francs") printed on back cover.
 - 3rd printing (1965) issued without dustjacket or decorative border around title page, and with price ("Francs: 18") printed on back cover.
- B. *Naked Lunch*. New York: Grove Press, [1962], ©1959. Hardbound in dustjacket. {M&M A2b}
 - "The text in this edition differs quite extensively from the Olympia first edition." [BeatBooks 65]
 - Includes, at beginning as "Introduction," "Deposition: Testimony Concerning a Sickness" [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below] and, at end as "Appendix," "Letter from a Master Addict to Dangerous Drugs" [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
 - Some copies issued in wraparound band. [M&M]
 - "First issue jacket [printed] with no zip code on rear panel and no roman [*sic*] numerals on lower spine near back panel." [PBA 327]
 - 2nd printing: dustjacket identical to 1st printing; "second printing" noted on collation page. [Shoaf 1]
 - 3rd–7th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket. [Shoaf 1]
 - 8th–15th printings: lower-case Roman numeral printing enumeration on rear panel of dustjacket, Grove Press catalog number [GP 244] at bottom of spine, Zip code in publisher's address. [Shoaf 1]
1. [Prospectus]. New York: Grove Press, [1962]. Pamphlet. {M&M F7}
 - Contains reviews of and an excerpt from *Naked Lunch*. Reviews and comments by: Terry Southern, E. S. Seldon, John Ciardi, Norman Mailer, Robert Lowell, and Jack Kerouac.
 - Limited to 100 copies. [PBA 198]
- C. ———. New York: Grove Press, [n.d.] Hardbound in dustjacket.
 - "Taiwan piracy of Grove Press first edition, smaller in both height and width than the Grove edition and thinner as well, but having the same dust jacket design, printed on cheap paper, some copies with Taiwan Booksellers' stamp on rear leaf." [Shoaf 1]
- D. *The Naked Lunch*. London: John Calder, 1964, ©1959. Hardbound in dustjacket. {M&M A2c}
 - Cover photo of Burroughs by Ian Sommerville.
 - Reprinted 1965 (3 times: February, March, August), 1966, and 1970.

- E. *Naked Lunch*. 1st Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-115) New York: Grove Press, 1966, ©1959. Softbound (no hardbound issued). {M&M A2d}
- Includes, at beginning, “*Naked Lunch* on Trial: The Massachusetts Supreme Court Decision and Excerpts from the Boston Trial” (an expansion of “The Boston Trial of *Naked Lunch*” [originally published in *Evergreen Review*, Vol. 9, No. 36 (June 1965); see Section C below]) and “Deposition: Testimony Concerning a Sickness” [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below], and, at end as “Appendix,” “Letter from a Master Addict to Dangerous Drugs” [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
 - Reprinted several (17?) times.
- F. *The Naked Lunch*. London: Corgi Books, 1968, ©1959. Softbound (no hardbound issued). {M&M A2e}
- Reprinted in 1969, 1972, and 1974 (with different cover).
- G. *Naked Lunch*. Secaucus, N.J.: Castle Books, [1973?]. Hardbound in dustjacket, and softbound. {M&M A2f}
- H. ———. New York: Ballantine Books, 1973. Softbound (no hardbound issued). {M&M A2g}
- I. *The Naked Lunch*. With a Foreword by John Calder. (A Calderbook, CB 380) London: John Calder, 1982. Softbound (no hardbound issued).
- “A new edition containing the ‘Ugh’ correspondence [originally printed in the *Times Literary Supplement* No. 3,230 (23 January 1964); see Section C below].”—Cover.
- J. *Naked Lunch*. With an introduction by Jennie Skerl. 25th Anniversary ed. New York: Grove Press, 1984, ©1959. Hardbound in dustjacket.
- Includes 500 numbered, signed copies issued without dustjacket in slipcase.
- K. *The Naked Lunch*. London: Paladin/Grafton Books, 1986, ©1982. Softbound.
- Reprinted in 1990 and 1992 (with different cover and titled: *Naked Lunch*).
- L. *Naked Lunch*. New York: Grove Press, 1990. Softbound (no hardbound issued).
- M. ———. 1st Evergreen ed. New York: Grove Press, 1992, ©1990. Softbound (no hardbound issued).
- Includes, at the beginning as “Introduction,” “Deposition: Testimony Concerning a Sickness” [originally published in *Evergreen Review*, Vol. 4, No. 11 (January–February 1960); see Section C below]” and “Afterthoughts on a Deposition” (October 1991); and, at the end as “Appendix,” “Letter from a Master Addict to Dangerous Drugs” [originally published in *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957); see Section C below].
 - Reprinted several times, including in 2000 with an Introduction by Terry Southern.
- N. ———. Introduction by J.G. Ballard. London: Flamingo, 1993. Softbound.
- O. ———. London: Flamingo, 2001. Softbound.
- Printed separately and as part of nine-volume box set titled *The Swinging Sixties*.
- P. *Naked Lunch: The Restored Text*. Edited by James Grauerholz and Barry Miles. 1st ed. New York: Grove Press, [2003?], ©2001. Hardbound in dustjacket, and softbound.
- “... corrects numerous textual errors accumulated over the years. ... also incorporates Burroughs’s own notes on the text, all the accompanying essays that he added to later editions [i.e., to editions later than the first, but preceding this edition], and ... an appendix of abundant, newly discovered material and alternate drafts from the original manuscript ...”—Dustjacket.
- Q. ———. Edited by James Grauerholz and Barry Miles. With an Introduction by John Walsh. (Banned Books; 14) London: Paperview/Harper Perennial, [n.d. (2007?)].
- “Includes the accompanying essays that Burroughs added to later editions, but omits the editors’ note and the newly discovered material and outtakes which appear in the edition above.” [BeatBooks 59]

- R. ———. Edited by James Grauerholz and Barry Miles. Afterword by David L. Ulin. 50th Anniversary ed. New York: Grove Press, [2009], ©2001. Hardbound, issued without dustjacket in publisher's slipcase.
- Cover emulates colors and design of 1st edition, 1st printing dustjacket; slipcase emulates color of 1st edition cover.

1960

- A3. *The Exterminator*. With Brion Gysin.
- A. San Francisco: Auerhahn Press, 1960. Softbound (no hardbound issued). {M&M A4a}
- "This book was designed and printed by Dave L. Haselwood and James F. McIlroy ..."—Colophon.
 - Cover calligraphy by Brion Gysin.
- B. 2nd ed. San Francisco: Dave Haselwood Books, 1967, ©1960; distributed by City Lights Books. Softbound (no hardbound issued). {M&M A4b}
- New cover design, with calligraphy by Brion Gysin.
- A4. *Minutes To Go*. With Sinclair Beiles, Gregory Corso, and Brion Gysin.
- A. [Paris]: Two Cities Editions, [1960]. Softbound (no hardbound issued). {M&M A3a}
- "The first collection of cut-ups." [BeatBooks 65]
 - "Some [early] copies were issued with a white wraparound band ..." [M&M]
 - Includes 10 numbered copies (of which only 5 were offered for sale), signed by the publisher and including a manuscript page from each of the four authors. Not on "fine paper," as M&M claims. [Shoaf 1]
- B. 1st American ed. San Francisco: Beach Books, Texts, & Documents, 1968; distributed by City Lights Books. Softbound (no hardbound issued). {M&M A3b}

1961

- A5. *The Soft Machine*.
- A. ———. (The Traveller's Companion Series, No. 88) Paris: The Olympia Press, 1961. Softbound in dustjacket (no hardbound issued). {M&M A5a}
- First version.
 - Dustjacket reproduces calligraphic drawing by Brion Gysin.
 - All copies of the book were issued exactly the same. Some copies, however (so-called "second issue"), had a price change ("New Price NF18") stamped (or added on sticker) on back cover at a later date.
- B. ———. New York: Grove Press, 1966. Hardbound in dustjacket (no softbound issued). {M&M A5b}
- Second version. "Burroughs completely rewrote the text for this edition, partly as a response to criticisms that the first edition had been difficult to read." [BeatBooks 48]
 - "This constitutes the revised expanded edition advertised but never published by Olympia [Press]." [Am Here 3]
 - 2nd printing, 1966. [BeatBooks 36]
- C. ———. 1st Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-131) New York: Grove Press, 1967, ©1966. Softbound (no hardbound issued). {M&M A5c}
- D. *The Soft Machine: A Novel*. Rev. ed. London: Calder and Boyars, 1968. Hardbound in dustjacket, and softbound. {M&M A5d and A5e}
- Third version: "... this final, definitive edition has been considerably revised by the author from the two earlier versions."—Dustjacket (rear).
- E. *The Soft Machine*. London: Corgi Books, 1970. Softbound (no hardbound issued). {M&M A5f}
- Reissued in 1974 with different cover.
- F. ———. New York: Ballantine Books, 1973. Softbound (no hardbound issued). {M&M A5g}

- G. ———. London: Paladin/Grafton Books, 1986. Softbound.
- H. ———. (A Flamingo Modern Classic) London: Flamingo, 1992. Softbound.
Reissued in 2001 with different cover.
- I. ———. 1st Evergreen ed. New York: Grove Press, 1992, ©1966. Softbound
(no hardbound issued).
- J. London: Flamingo, 2001. Softbound.
- K. *The Soft Machine: The Restored Text*. Edited and with an Introduction by Oliver Harris. New York: Grove Press, 2014. Softbound (no hardbound issued).
 - “3rd rev. ed.”
 - “A book of The Cut-Up Trilogy.”—Spine.
 - “This fourth [*sic*] edition includes everything published in the second edition while respecting the 1962 MS’s chapter divisions and restoring the cancelled chapter, entitled ‘Male Image Back In’ ... In the most visible change, this **new edition** also restores how material from the first edition appeared by putting back a thousand capital letters removed on the galleys in 1965.”—Introduction.

1962

- A6. *The Ticket That Exploded*.
 - A. (The Traveller’s Companion Series, No. 91) Paris: Olympia Press, 1962. Softbound with dustjacket (no hardbound issued). {M&M A6a}
 - First version.
 - Dustjacket photo-collage by Ian Sommerville.
 - “The sections entitled ‘In a Strange Bed’ and ‘The Black Fruit’ were written in collaboration with Michael Portman. The design on p. [183] is by Brion Gysin.”—[p. 4]
 - A “new rev. and enl. ed.” planned by Olympia Press for publication in 1963 was never published.
 - B. New York: Grove Press, 1967. Hardbound in dustjacket (no softbound issued). {M&M A6b}
 - Second version—a rearrangement of the Olympia Press text, with additions and expansions, plus “The Invisible Generation.”
 - C. (An Evergreen Black Cat Book, B-164) New York: Grove Press, 1968. Softbound (no hardbound issued). {M&M A6c}
 - Includes “The Invisible Generation.”
 - D. London: Calder and Boyars, 1968. Hardbound in dustjacket, and softbound. {M&M A6d&e}
 - E. London: Corgi Books, 1971. Softbound (no hardbound issued). {M&M A6f}
 - F. 2nd ed. London: Calder, 1985. Softbound.
 - Includes “Preface to the New Edition” by John Calder.
 - G. 1st Evergreen ed. New York: Grove Press, 1987, ©1967. Softbound (no hardbound issued).
 - H. London: Paladin Books, 1987. Softbound.
 - I. New York: Grove Weidenfeld, 1992. Softbound.
 - J. London: Flamingo, 2001. Softbound.
 - K. *The Ticket That Exploded: The Restored Text*. Edited and with an Introduction by Oliver Harris. New York: Grove Press, 2014. Softbound (no hardbound issued).
 - “2nd rev. ed.”
 - “A book of The Cut-Up Trilogy.”—Spine.
 - “This edition ends by making choices ... cutting “the invisible generation” [*sic*] essay as an appendix of historical interest (key passages are referenced in the Notes; the full text is available elsewhere) and restoring the integration of Gysin’s calligraphy as the book’s great transcendent gesture.”—Introduction.

1963

A7. *Dead Fingers Talk*.

- A. London: John Calder in association with Olympia Press, 1963. Hardbound in dustjacket (no softbound issued). {M&M A7a}
 - “*Dead Fingers Talk* is not a book of selections but a new novel constructed out of these three earlier books [*The Naked Lunch*, *The Soft Machine*, and *The Ticket That Exploded*] together with some new material.”—Dustjacket.
 - “Dustjacket reproduces an Ian Sommerville photo-collage of Burroughs’ Olympia Press editions.” [BeatBooks 51]
- B. London: Tandem Books, 1966. Softbound (no hardbound issued). {M&M A7b&c}
 - “A Tandem Book, T55”
 - Reprinted (by Universal-Tandem) in 1970 with different cover. [M&M]
- C. (A Star Book) London: W. H. Allen, 1977. Softbound (no hardbound issued).

A8. *The Yage Letters*. With Allen Ginsberg.

- A. ———. San Francisco: City Lights Books, 1963. Softbound (no hardbound issued). {M&M A8a}
 - An epistolary novel.
 - “The 1953 letters were ... [originally] published in *Big Table* [No. 2 (Summer 1959)] and [No. 3 (1961)]. Burroughs’ 1960 letter was in [*The Floating Bear* No. 5 [(1961)]]. ‘I am Dying, Meester?’ was in *City Lights Journal* No. 1 [(1963)].”—T.p. verso. (See Section C below)
 - 2nd printing, 1965.
 - 3rd printing, 1966.
- B. ———. 2nd ed. San Francisco: City Lights Books, 1975, ©1963. Softbound (no hardbound issued).
 - Expanded to include an additional letter, dated 10 July 1953, originally published in *Black Mountain Review* No. 7 (Autumn 1957). [See Section C below]
- C. ———. 3rd ed. San Francisco: City Lights Books, 1988. Softbound (no hardbound issued).
 - Expanded to include “Roosevelt After Inauguration,” originally published in *The Floating Bear*, No. 9 (1961). [See Section C below]
- D. ———. 4th [*sic*] ed. San Francisco: City Lights Books, 1990, ©1975. Softbound (no hardbound issued).
 - This actually appears to be a new printing of the 3rd ed., above.
- E. *The Yage Letters Redux*. Edited and with an Introduction by Oliver Harris. 4th ed. San Francisco: City Lights Books, 2006. Softbound (no hardbound issued).
 - Expanded to include extensive Introduction, Appendices, and Notes.
 - “*Redux* makes a large number of changes and corrections—around 250—most of which are small ... the Appendix section ... include[s] previously unpublished primary materials ...”—pp. xlvii-xlviii.

1964

A9. *The Coldspring News*. [Flint, Michigan]: Fenian Head Centre Press, 1964. Broadside.

- “Issued simultaneously bound in [or tipped in] to *The Spero*, Vol. 1, No. 1 [(1965); See Section C below], and in unfolded state.” [Am Here 3]
- Two printings [or states?]: one with copyright statement and date, one without.

A10. *Nova Express*.

- A. New York: Grove Press, 1964. Hardbound in dustjacket (no softbound issued). {M&M A10a}

- B. 1st Evergreen Black Cat ed. (An Evergreen Black Cat Book, BC-102) New York: Grove Press, 1965. Softbound (no hardbound issued). {M&M A10b}
- C. London: Jonathan Cape, 1966, ©1964. Hardbound in dustjacket (no softbound issued). {M&M A10c}
- D. (Panther Science Fiction) London: Panther Books/Granada Publishing, 1968. Softbound (no hardbound issued). {M&M A10d–f}
- Reprinted in 1969 and 1972 with different covers (per M&M), in 1978, and in 1982 (per Shoaf 1).
 - 1978 printing: title misspelled as *Nova Express* on title page.
- E. 1st Evergreen ed. New York: Grove Press, 1992.
- F. *Nova Express: The Restored Text*. Edited and with an Introduction by Oliver Harris. New York: Grove Press, 2014, ©2013. Softbound (no hardbound issued).
- “1st rev. ed.”
 - “A book of The Cut-Up Trilogy.”—Spine.
 - “Apart from giving the opening sections of each chapter their own titles, the roughly one hundred changes for this edition mainly correct typos or restore Burroughs’ punctuation (including his occasional use of double colons) and are conventionally based (i.e., supported by multiple manuscript witnesses). The notes detail key changes, comment on apparent errors and twilight zone cases and introduce the richest possible selection of archival material to reveal revisions over time and the intricacy of Burroughs’ working methods.”—Introduction.
- A11. *Pry Yourself Loose and Listen ...*/ Tangier: Ira Cohen, 1964. Softbound (no hardbound issued).
- Title from cover.
 - “... collects all the Burroughs appearances in Ira Cohen’s legendary magazine *Gnaoua* from 1964 ...” [See Section C below]—Jed Birmingham in Reality Studio, <http://realitystudio.org/bibliographic-bunker/pry-yourself-loose-and-listen/> (accessed 24 Sept 2015).
- A12. *Roosevelt After Inauguration*. New York: Fuck You Press, 1964. Staplebound mimeograph (no hardbound issued). {M&M A9a}
- Covers by Allen Ginsberg.
 - Published under the pseudonym Willy Lee.
 - First separate publication of material suppressed from *The Yage Letters* and originally published in *The Floating Bear*, No. 9 (1961). [See Section C below]
 - Limited to 500 copies. [PBA, 233]
 - “Some copies ... released ... with the spines not stapled.” [Shoaf 1]

1965

- A13. *Health Bulletin: APO-33, A Metabolic Regulator. A Report on the Synthesis of the Apomorphine Formula*.
- A. ———. (Burroughs Monograph, 1) New York: Fuck You Press, 1965. Staplebound. {M&M A12a}
- “...aborted edition ... about 10 or 20 of which were distributed before the edition was abandoned.” [Red House 4]
 - “If 10 or 20 copies did exist [as Fuck You Press publisher Ed Sanders claimed], far fewer have been accounted for.” [Skyline]
 - “... that edition had hand-glued photographs to each copy ...” [Am Here]
- B. *APO-33 Bulletin: A Metabolic Regulator*. Collection compiled by Mary Beach and Claude Pélieu. [San Francisco]: Beach Books, Texts, & Documents, [1966?]; distributed by City Lights. Staplebound (no hardbound issued). {M&M A12b}
- “Number One.”
 - Lacks “Locked Out of Time” and “Apomorphine Statement 2” from *Health Bulletin: APO-33, A Metabolic Regulator: A Report on the Synthesis of the Apomorphine Formula*, above.
 - “First Burroughs-approved edition.” [PBA 198]
 - Reprinted, 1967.

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

A14. *The Invisible Generation*. London, 1965. Folio broadside.

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

A15. *Time*.

- A. With 4 drawings by Brion Gysin. New York: “C” Press, 1965. Hardbound, and softbound. {M&M A11a}
- Cover by Burroughs.
 - “... first printing appears in 4 editions: 4 copies *hors commerce*; 10 copies numbered [*sic*] A-J, hardbound, each containing an original [signed] manuscript page by Burroughs and an original [signed] drawing by Gysin, signed by both; 100 numbered and signed [by both] copies; 886 copies in a trade edition.”—T.p.
 - “... the November 30, 1962 issue of *Time* magazine, with the title ‘India’s Lost Illusions,’ was apparently chosen by Burroughs for parody because that issue includes a savage review of *Naked Lunch*, as well as Burroughs’ other Olympia Press works, in which Burroughs and other Beat writers are put down as frauds.” [Shoaf 1]
- B. Sussex, England: Urgency Press Rip-Off, [1972?]. Staplebound (no hardbound issued). {M&M A11b}
- “... bought [*sic*] for you ... using anarchist duplicator ... 5 runs of 99 copies each ...”—Cover verso.
 - Legal-size mimeographed sheets, stapled. An admitted piracy, by Roy Pennington, of the “C” Press edition. [M&M]
 - “Reproduces the contents of the first edition, though in slightly different order, and leaving out p. 9 of the original.” [BeatBooks 51]
 - “Estimates are that only about 100 copies were actually distributed.” [Shoaf 1]

A16. *Valentine’s Day Reading*. New York: American Theatre for Poets, 1965. Staplebound.

{M&M F12}

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

1967

A17. *So Who Owns Death TV?* With Claude Pélieu and Carl Weissner.

- A. (A Black Bag Pamphlet) San Francisco: Beach Books, Texts, & Documents, 1967; distributed by City Lights Books. Staplebound (no hardbound issued). {M&M A13a}
- Two printings:
 - ❖ one printed in black ink on white paper, with cover printed in black and red ink on white paper (50¢ price);
 - ❖ one printed in silver ink on black paper, including cover (no price).
- B. [2nd expanded ed.] (A Black Bag Pamphlet) San Francisco: Beach Books, Texts, & Documents, 1967. Staplebound (no hardbound issued). {M&M A13b}
- Includes photo of Claude Pélieu, two photo-collages by Jean-Jacques Lebel, and an illustration by Liam O’Gallagher.
 - Printed in black ink on white paper, with cover printed in black and red ink on white paper (75¢ price).
- C. Birmingham, England: TOPY Heart, [n.d.]. Softbound.
- Pirate edition, printed in black ink on white paper only and lacking the photo of Claude Pélieu from the original [i.e., 2nd expanded] ed. [BeatBooks 42]

A18. *William Burroughs, Claude Pélieu, Bob Kaufman*. In French. Translation of Burroughs and Kaufman texts by Mary Beach and Claude Pélieu.

A. (L'Herne, No. 9) (L'Écriture des Vivants 1: Etats-Unis) Paris: Éditions de L'Herne, 1967. Softbound (no hardbound issued). {M&M D11}

- Includes 55 copies—with uncut signatures—numbered 1–40 and lettered A–O with lithograph by Jean Hélion.
- cover title: *L'Herne Textes: Burroughs, Pélieu, Kaufman*.
- Includes the first French translation of *Nova Express* and two previously unpublished letters from Burroughs to Pélieu. [Jordan Davies]
- No equivalent U.S. or U.K. edition.

B. Paris: Éditions L'Herne, 1998. Softbound.

1968

A19. *Scientology Revisited*.

A. [N.p., 1968?]. Staplebound pamphlet.

- Four-color glossy wraps; 2 staples.
- "... by William S. Burroughs, author of *Naked Lunch*."—cover.
- "Excerpted from *Mayfair* magazine [Vol. 3, No. 1 (January 1968); See Section C below] as a free public service."—Inside back cover.
- "For further information contact Scientology East, 122 76th St."—Back cover.

B. [N.p., 1969?]. Staplebound pamphlet.

- B&W matte wraps; 1 staple.
- "... by William S. Burroughs, author of *Nova Express*, *The Soft Machine*."—cover.
- "Reprinted from *Mayfair* magazine [Vol. 3, No. 1 (January 1968); See Section C below] as a free public service."—Back cover.
- Text substantially altered from 1968 version, above.

1969

A20. *Apomorphine*. In French; Translated by Mary Beach and Claude Pélieu. (Les Livres Noirs) Paris: Editions L'Herne, 1969. Softbound (no hardbound issued). {M&M D14}

- Includes translations of "Apomorphine," "The Day the Records Went Up," "Coldspring News," "The Conspiracy," "Exterminator!," "Parenthetically 7 Hertz," and "*Chappaqua*, a Film by Conrad Rooks."
- No equivalent U.S. or U.K. edition.

A21. *The Dead Star*. (Nova Broadcast, No. 5) San Francisco: Nova Broadcast Press, 1969; distributed by City Lights Books. Staplebound (no hardbound issued). {M&M A14a}

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

1970

A22. *The Last Words of Dutch Schultz*.

A. ———. 1st ed. London: Cape Goliard Press, 1970. Hardbound in dustjacket, and softbound. {M&M 17a&b}

- Hardbound printing includes 100 numbered copies signed by Burroughs, in unprinted glassine dustjacket.

- B. *The Last Words of Dutch Schultz: A Fiction in the Form of a Film Script*. New York: Viking Press, 1975. Hardbound in dustjacket.
- “A Richard Seaver book.”—T.p.
 - “First American edition, extensively revised and augmented with reproductions of police photographs, and more exacting film directions.” [Ursus]
- C. ———. 1st paperbound ed. New York: Seaver Books, 1981, ©1975; distributed by Grove Press. Softbound.
- D. ———. London: John Calder, 1986. Softbound.
- E. ———. 1st Arcade paperback ed. New York: Arcade, 1993, ©1975. Softbound.

1971

A23. *Ali's Smile*.

- A. Brighton, England: Unicorn Books, 1971. Hardbound, issued without dustjacket in cardboard carton with 12” LP record [blank labels—Side A, white; Side B, black; matrix number: UB LP 1 A S/S]. {M&M A19a}
- A section of the novel *Exterminator!*, below.
 - Limited to 99 numbered copies signed by Burroughs, “of which ... numbers 1 to 99 are *hors commerce*.”
 - Side A of record features Burroughs reading second draft of text.
 - “According to the publisher, a good many of the [LP] records were destroyed by heat, so not all copies of the book were accompanied by the record.” [Skyline]
 - “There were probably less [sic] than 50 full sets distributed including a number of which went to libraries.” [Shoaf 1 (quoting the publisher)]
- B. (e.m.e., 12) In English and German; German translation by Carl Weissner. 1st ed. Göttingen: Expanded Media Editions, 1973. Softbound (no hardbound issued).
- Includes 100 numbered copies signed by Burroughs.
 - Printed in green on ochre paper, on recto only.

A24. *Electronic Revolution 1970–71*.

- A. ———. In English and French; French translation by Jean Chopin. cover: original drawings by Brion Gysin. Lay-Out: Henri Chopin. (Collection OU, No. 2) Cambridge: Printed at the Blackmoor Head Press, 1971. Softbound (no hardbound issued). {M&M A21a}
- 501 lettered/numbered copies:
 - ❖ one signed by Burroughs, on special paper, lettered “A,” in cardboard wallet containing all manuscripts and two silkscreens signed by Brion Gysin;
 - ❖ 50 signed by Burroughs, on Hayle paper, numbered 1–50, issued loose in cardboard folder along with two silkscreens signed by Brion Gysin in a separate folder, in publisher’s slipcase with printed paper label;
 - ❖ 450 softbound and numbered 51–500.
 - At least one unnumbered copy is known to exist.
1. [Prospectus]. In English and French. Ingatestone, Essex: OU, [1971.] 8½” x 13” sheet, folded once.
- Includes extract “..... Ten tape recorders strapped under their coats .../”, in English and French.
- B. *Die elektronische Revolution = Electronic Revolution*. In German and English. German translation by Carl Weissner. (e.m.e.; 1) Göttingen: Expanded Media Editions, 1972. Softbound in dustjacket (no hardbound issued).
- Limited to 900 trade edition copies, plus 100 numbered and signed copies.
 - NOTE: Berg collection at NYPL holds one unnumbered, signed copy.
1. [Prospectus]. Göttingen: Expanded Media Editions, 1972. Pamphlet, folded in thirds.
- Features a photograph of Burroughs, and German and English description of, and quote from, the title.

- C. ———. In German and English. German translation by Carl Weissner. 2nd ed., exp. [Bonn]: Expanded Media Editions, 1976. Softbound (no hardbound issued).
 ➤ Includes “Feedback from Watergate to the Garden of Eden.”
 ➤ German and English text bound tête-bêche.
- D. ———. In German and English. German translation by Carl Weissner. 3rd ed., exp. [Bonn]: Expanded Media Editions, 1982. Softbound.
 ➤ Includes “Feedback from Watergate to the Garden of Eden.”
 ➤ German and English text bound tête-bêche.
- E. ———. In German and English. 5th ed. Bonn: Expanded Media Editions, 1991. Softbound.
 ➤ German and English text bound tête-bêche.
- F. ———. In German and English. 8th ed. Bonn: Expanded Media Editions, 1994, ©1976. Softbound (no hardbound issued).
 ➤ German and English text bound tête-bêche.
- G. ———. In German and English. 9th ed. Bonn: Expanded Media Editions, 1996. Softbound.
 ➤ German and English text bound tête-bêche.
- H. ———. In German and English. 10th ed. Bonn: Expanded Media Editions, 1998. Softbound.
 ➤ German and English text bound tête-bêche.
- I. ———. In German and English. 11th ed. Bonn: Expanded Media Editions, 2000. Softbound.
 ➤ German and English text bound tête-bêche.
- A25. *Jack Kerouac*. With Claude Pélieu. In French. (Les Livres Noirs) [Paris]: L’Herne, 1971. Softbound (no hardbound issued). {M&M A18a}
 ➤ A memorial to Kerouac, with interviews, poems, and prose by Kerouac, Burroughs, Ginsberg, Alfred Aranowitz, and Pélieu.
 ➤ Includes “Épitaphe pour un Beatnik,” first published in *Le Nouvel Observateur*, No. 260 (3–9 November 1969). [See Section C below]
 ➤ No equivalent English-language edition.
- A26. *The Wild Boys: A Book of the Dead*.
 A. New York: Grove Press, 1971. Hardbound in dustjacket. {M&M A20a}
 B. London: Calder & Boyars, 1972, ©1971. Hardbound in dustjacket, and softbound. {M&M A20b&c}
 C. New York: Grove Press, 1972. Softbound (no hardbound issued). {M&M A20d}
 ➤ “Later printings of this edition had the Grove Press/Evergreen Black Cat publisher’s design and number (B-370) ...” [M&M]
 D. [London]: Corgi Books, 1973. Softbound (no hardbound issued). {M&M A20e}
 E. (A Calderbook, CB 258) London: John Calder, 1982. Softbound.
 F. 1st Evergreen ed. New York: Grove Press, 1992, ©1971. Softbound.

1973

- A27. *Exterminator! A Novel*.
 A. ———. New York: Viking Press, 1973. Hardbound in dustjacket (no softbound issued). {M&M A23a}
 ➤ “Portions of this volume have been previously published, in somewhat different form, in the following publications: *Antaens*, *Atlantic Monthly*, *Cavalier*, *Daily Telegraph* (London), *Esquire*, *Evergreen Review*, *The Expatriate Review*, *Mayfair*, *Rolling Stone*, [and] *The Village Voice*.”—T.p. verso.

- B. ———. (A Calderbook; CB 294) London: Calder and Boyars, 1974. Hardbound in dustjacket, and softbound.
- C. ———. Viking Compass ed. (A Viking Compass Book; C 575) New York: Viking Press, 1974. Softbound.
- D. *Exterminator!* London: Corgi Books, 1976. Softbound (no hardbound issued).
- E. ———. New York: Penguin Books, 1979, ©1973. Softbound.
 - Reprinted 1981, 1985 (different cover).
- F. ———. 2nd ed. London: Calder and Boyars, 1984. Softbound (no hardbound issued).

A28. *Mayfair Academy* [sic] *Series <More or Less>*. Brighton, England: Urgency Press Rip-Off, [1973?]. Staplebound (no hardbound issued). {M&M A25a}

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

A29. *Port of Saints*.

- A. Limited 1st ed. London: Covent Garden Press Limited; Olon, Switzerland: Am Here Books, 1973 [i.e., 1975]. Hardbound in dustjacket.
 - Limited to 200 copies, including 100 numbered copies signed by Burroughs and issued in publisher's slipcase.
 - “The t.p. says 1973, but publication was delayed by the London paper shortage. A re-working of *Wild Boys* material.” [Miles]
- B. 1st [American] ed. Berkeley, Calif.: Blue Wind Press, 1980. Hardbound in dustjacket, and softbound.
 - Lacks the illustrations in Covent Garden/Am Here ed., above.
 - “This new edition ... has been extensively rewritten and revised by the author.”—T.p. verso.
 - Hardbound ed. includes 200 numbered copies signed by Burroughs and issued in publisher's slipcase.
 - “All copies of the signed limited edition were issued in dustjackets with the upper left-hand corner clipped off since the printed price was correct only for the hardbound trade edition and incorrect for the limited edition. They were clipped and sold at a higher price.” [Shoaf (eBay listing)]
 - “The publisher reports that when the first printing hardcover sold out, they were getting ready to do the fourth printing of the softcover. So the second printing of the hardcover is actually labeled “fourth printing.” There were some leftover dust jackets from the first printing, so those were used with the “fourth printing” until they ran out. The “fourth printing” hardcover was still available from the publisher as late as 2002 but without the dust jacket.” [Shoaf 1]
- C. London: John Calder, 1983, ©1980. Hardbound in dustjacket, and softbound.

A30. *White Subway*. London: Aloes seolA [i.e., Aloes Books], 1973. Softbound (no hardbound issued). {M&M A24a}

- First printing limited to 1,000 copies, including 25 numbered copies signed by Burroughs.
- Second printing (also 1973) limited to 500 copies, with silver-gray covers. Per BeatBooks 42, includes variant issue, omitting title and author on upper wrapper and printing statement on lower wrapper.
- Third printing: [1974?]

1974

- A31. *The Book of Breething* [= *Le Livre des Respirations* = *Het Boek der Ademhalingen*].
- A. ———. Drawings by Bob Gale. In English, French, and Dutch; French translation by Jean Chopin; Dutch translation by Jo Verbrugghen. Ingatstone, Essex, England: OU-Editions, 1974. Softbound (no hardbound issued).
 - Limited to 400 copies, of which the colophon describes 50 copies as being numbered I through L in Roman numerals and signed by Burroughs “in de luxe presentation” and 350 copies as being numbered 1–350. Per BeatBooks 36, none of the latter 350 copies were actually numbered and, per an eBay listing posted by Red Snapper Books (London), there is “the possibility that most copies were not distributed at publication.”
 - B. *The Book of Breeathing*. Illustrations by Robert F. Gale. 1st [American] ed. (“An Overdrive Book”) Berkeley, Calif.: Blue Wind Press, 1975. Hardbound (issued without dustjacket), and softbound.
 - Hardbound ed. limited to 250 copies.
 - C. ———. 2nd [American] ed. Berkeley, Calif.: Blue Wind Press, 1980. Hardbound (issued without dustjacket), and softbound.
 - Hardbound ed. includes 175 numbered copies signed by Burroughs.

1975

- A32. *Snack ...* With Eric Mottram. London: Aloes Books, 1975. Staplebound (no hardbound issued).
- Title on cover: *Snack ...: Two Tape Transcripts*.
 - Contains the transcript of a radio broadcast made in 1964 by Mottram, including passages of Burroughs reading from his work, and the transcript of a conversation in 1973 between Burroughs, Mottram, Jim Pennington [the publisher], and Graham Dawes.
 - “Part of this transcript [the first] appeared in *Les Langues Modernes*, Paris, 1965, with an introduction by Pierre Dommergues.”—p. 2.
- A33. *Verdelgen*. [Holland]: Agathon, 1975. Softbound.
- “A Dutch collection of Burroughs material. There is no English-language equivalent of this title.” [Skyline]

1976

- A34. *Cobble Stone Gardens*. 1st ed. Cherry Valley, N.Y.: Cherry Valley Editions, 1976. Hardbound (issued without dustjacket), and softbound.
- “A more important book than one might first suppose.” [Am Here 62]
 - “A mixture of autobiographical fiction about the author’s youth and family in St. Louis and material drawn from *Naked Lunch* and *The Wild Boys*.” [BeatBooks 51]
 - “50 copies hand bound by Michael Scott Cain numbered and signed by the author.”—[p. 54]
 - “Although the colophon calls for ... [the hardbound ed.] ... to be numbered, we don’t believe any copies actually were.” [Skyline]
- A35. *The Retreat Diaries*. With *The Dream of Tibet* by Allen Ginsberg. (City Moon Broadcast; No. 3) New York: City Moon, 1976. Staplebound (no hardbound issued).
- “Printed in an edition of 2,000 copies with a limited edition of 100 [numbered/lettered and] wrapt [*sic*] in a color jacket, 26 of them signed and numbered [i.e., lettered] by the author.”—T.p. verso.
 - The “color jacket” is a manila-colored clasp envelope with a die cut window in the front, behind which is affixed a sticker that reads: “The cover lettering for this limited edition of one hundred copies ... is from the handwriting of the Author, William S. Burroughs.”

A36. *The Third Mind*. With Brion Gysin.

- A. *Œuvre Croisée*. French translation by Gérard-Georges Lemaire and Christine Taylor. (Connections) Paris: Flammarion, 1976. Softbound.
 - True 1st ed.
 - “Material on cut-ups, fold-ins, tape recorder experiments, and film. Originally conceived in the Chelsea Hotel in 1964-65 ...” [BeatBooks 65]
- B. *The Third Mind*. [1st American ed.]. New York: Viking Press, 1978. Hardbound in dustjacket (no softbound issued).
 - Announced for publication by Grove Press in 1970 but never released.
 - First published as *Œuvre Croisée*, above.
- C. ———. London: J. Calder, 1979. Hardbound in dustjacket, and softbound.
- D. ———. New York: Seaver Books, 1982. Softbound.

1978

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

- A. In German and English; translated into German and edited by Carl Weissner. 1st ed. Bonn: Expanded Media Editions, 1978. Softbound (no hardbound issued).
 - Reprinted, 1985, 2000 (with new cover, per Shoaf 2).

A38. *Short Novels*. London: John Calder, 1978.

A39. *Where Naked Troubadours Shoot Snotty Baboons*. Illustrated by James R. Silke. Northridge, [UK]: Lord John Press, 1978. Broadside.

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

1979

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

- A. London: John Calder, 1979. Hardbound in dustjacket.
 - Contains the texts of *Ah Pook Is Here*, *The Book of Breething*, and *Electronic Revolution*, above.
 - “*Ah Pook Is Here* was originally planned as a picture book modelled on the surviving Mayan codices. Malcolm McNeill [*sic*] was to do the illustrations, and I [Burroughs] was to provide the text ... However, owing partly to the expense of full-color reproduction, and because the book falls into neither the category of the conventional illustrated book nor that of a comix publication, there have been difficulties with the arrangements for the complete work ... Finally Malcolm McNeill [*sic*] and I have decided to publish the text without the artwork, still in hopes of seeing the eventual publication of this work that has been eight years in preparation.”—Preface.
 - The illustrations for *Ah Pook Is Here* were published, without the text, in *The Lost Art of Ah Pook Is Here: Images from the Graphic Novel* (Seattle: Fantagraphics Books, 2012; see Section G below).
- B. (A Calderbook, CB 371) London: John Calder; New York: Riverrun Press, 1979. Softbound.

A41. *Blade Runner: A Movie*.

- A. 1st ed. Berkeley, Calif.: Blue Wind Press, 1979. Hardbound in dustjacket, and softbound.
 - “The author wishes to thank Alan E. Norse, upon whose book *The Bladerunner*, characters and situations in this book are based.”—T.p. verso.
 - Unrelated to the 1982 feature film with the same title.
 - Hardbound ed. includes 100 numbered copies signed by Burroughs.
- B. 2nd ed. Berkeley, Calif.: Blue Wind Press, 1986. Softbound.
 - Reprinted, 1994.

A42. *Doctor Benway: A [Varian] Passage from The Naked Lunch*. With a new introduction by Burroughs. Santa Barbara, Calif.: Bradford Morrow, 1979. Hardbound in dustjacket, and softbound.

- “This edition ... published on the 20th anniversary of the original appearance of *The Naked Lunch*, consists of 324 numbered copies in wrappers, 150 numbered copies signed by the author & bound in cloth & boards, & 26 lettered copies which are hors commerce [and signed by Burroughs, Patrick Reagh (the printer), and K. Anders (the illustrator)].”—[p. 45]
- “... the softbound wraps edition did not begin with number ‘1’ but rather with number ‘151.’ That is, after the run of the 150 signed hardbound copies.” [Shoaf 2]
- “... the first publication of the earliest known version of the Doctor Benway chapter from ... *The Naked Lunch* ...” [Publisher’s prospectus, below]
- “... taken from the original manuscript which had been left in the possession of Alan Ansen in Venice in the late 1950s and rediscovered by him in 1973.” [BeatBooks 65]

1. [Prospectus]. Santa Barbara, Calif.: Bradford Morrow, 1979. Letterpress-printed card on canary cardstock.

A43. *Roosevelt After Inauguration and Other Atrocities*. San Francisco: City Lights Books, 1979. Softbound (no hardbound issued).

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

A44. *Scrapbook 3*. [Geneva: Editions Claude Givaudan, 1979].

- Limited to 30 numbered, signed copies.
- “Color facsimile of one of Burroughs’ personal scrapbooks, reproducing his handwritten and typed manuscripts, photographs, newspaper articles, collages, etc.” [Skyline]

A45. *Wouldn’t You Polish Pine Floors With a South African ...* [St. Paul, Minn.]: Bookslinger, 1979. Broadside.

- Limited to 125 numbered and 26 lettered copies, signed by Burroughs.
- “... printed at the Toothpaste Press for Bookslinger on the occasion of the author’s reading at the Walker Art Center, October 24, 1979.”
- Also issued as part of: *16 Broad sides: Walker Art Center Reading Series, 1979–1980* (St. Paul, Minn.: Bookslinger, 1980).

1980

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

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

1st Black Cat ed. New York: Grove Press, 1980; distributed by Random House. Softbound.

- Reprinted, 1982.

B. 1st Evergreen ed. New York: Grove Weidenfeld, 1988, ©1980. Softbound.

- Lacks epilogue.

1981

A47. *Cities of the Red Night*.

A. 1st ed. New York: Holt, Rinehart, and Winston, 1981. Hardbound in dustjacket.

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

- B. London: John Calder, 1981. Hardbound in dustjacket, and softbound.
- C. 1st Owl Book ed. (An Owl Book) New York: H. Holt, 1982, ©1981. Softbound.
- D. London: Picador, 1982. Softbound.
- E. 2nd Owl Book ed. (An Owl Book) New York: H. Holt, 1995, ©1981. Softbound.
- F. 1st Picador USA ed. New York: Picador USA, 2001, ©1981. Softbound (no hardbound issued).

A48. *Early Routines*.

- "... some of the earliest and hitherto uncollected & unpublished writings ... including a long 'Interzone' passage from NAKED LUNCH which did not appear in either the Olympia or Grove Press editions ..."
—Publisher's catalogue.
- A. 1st ed. Santa Barbara, Calif.: Cadmus Editions, 1981. Hardbound in tissue dustjacket, and softbound.
 - Limited to 125 numbered hardbound copies signed by Burroughs, with portrait by David Hockney on upper board; 26 lettered, specially bound hardbound copies signed by Burroughs and Hockney; and 349 numbered softbound copies, with photo of Burroughs by Ian Sommerville. [Skyline]
- B. Trade ed. Santa Barbara, Calif.: Cadmus Editions, 1982. Hardbound, and softbound.

A49. *Essais*. Translated and presented by Gérard-Georges Lemaire and Philippe Mikriammos. 2 vols. (Les Derniers Mots) Paris: Christian Bourgois Editeur, 1981–1984.

- Essays by and about Burroughs.
- No equivalent English-language edition.

A50. *The Streets of Chance*. Drawings by Howard Buchwald. New York: Red Ozier Press, 1981. Hardbound, issued without dustjacket.

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

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*. Illustrated by James Kearns.

- A. New York: Pequod Press, 1982. Staplebound (no hardbound issued).
 - Limited to 500 numbered copies.
- B. New York: [1999?]
 - "An apparent piracy of the Pequod edition, printed on bond and bound in ... handmade paper but really just a photocopy of the original work." [Shoaf 1]
 - Limited to 50 copies.
 - "Colophon notes 'limited to only 50 copies,' but less [sic] than 10 were actually printed." [Shoaf 2]

A53. *A William Burroughs Reader*. Edited by John Calder. London: Pan Books/Picador, 1982. Softbound (no hardbound issued).

1984

- A54. *The Burroughs File*. San Francisco: City Lights Books, 1984. Hardbound, and softbound.
- “Including complete texts from *White Subway*, *Cobblestone Gardens*, and *The Retreat Diaries* ... Also included are essays on Burroughs by Alan Ansen [“Whoever Can Pick Up a Frying Pan Owns Death”] and Paul Bowles [“Burroughs in Tangier”], and facsimile pages from the famous cut-up scrapbooks of the mid-century: *The Book of Hours*, *John Brady’s Book*, and *The Old Farmer’s Almanac*.”—Dustjacket.
 - Hardbound ed. limited to 300 copies. [BeatBooks 42]
 - 2nd printing, 1991.
 - 1. [Promotional Postcard]. San Francisco: City Lights Books, [1984?] Postcard.
- A55. *The Four Horsemen of the Apocalypse* = *Die vier apokalyptischen Reiter*.
- A. Illustrated by Christof Kohlhöfer. In English and German. 1st German ed. Bonn: Expanded Media Editions, 1984. Softbound (no hardbound issued).
- “Speech delivered 1980 at the occasion of the Institute of Ecotechnics’ ‘1980 Planet Earth Conference’ in Aix-en-Provence.”—T.p. verso.
 - Reprinted 1988, 1993, 1996, and 2003.
- A56. *The Place of Dead Roads*.
- A. 1st ed. New York: Holt, Rinehart, and Winston, 1984, ©1983. Hardbound in dustjacket.
- “The original title of this book was *The Johnson Family*.”—Prefatory note.
 - Includes 300 numbered and 26 lettered copies, signed by Burroughs, issued without dustjacket in publisher’s slipcase.
 - Two “issues” of first printing—one in brown cloth full binding with bronze spine lettering, one in orange-brown cloth quarter binding with silver spine lettering. [Shoaf 1]
 - 1. [Press Kit]. New York: Holt, Rinehart and Winston, 1984.
 - Full-color preview of dustjacket and photocopied “Brief Description” on HRW letterhead.
- B. (A Calderbook; CB 410) London: John Calder, 1984, ©1983. Hardbound in dustjacket, and softbound.
- C. 1st Owl Book ed. (An Owl Book) New York: Holt, Rinehart, and Winston, 1985, ©1983. Softbound.
- D. London: Paladin, 1987. Softbound.
- E. London: Flamingo, 1994. Softbound.
- Reprinted 2001.
- F. 2nd Owl Book ed. (An Owl Book) New York: H. Holt, 1995, ©1983. Softbound.
- G. 1st Picador USA ed. New York: Picador USA, 2001, ©1983. Softbound (no hardbound issued).
- A57. *Ruski*.
- A. Brooklyn, N.Y.: Hand-Job Press, 1984. Staplebound (no hardbound issued).
- Limited to 500 numbered copies, printed on cardstock.
- B. New York: Odd-Job Press, 1984. Staplebound (no hardbound issued).
- “An apparent piracy of the Hand-Job edition ...” [Shoaf 1]
 - “... limited to 50 [numbered] copies bound in hand-made paper ...”—Colophon.

1985

- A58. *The Adding Machine: Collected Essays*.
- A. ———. London: John Calder, 1985. Hardbound in dustjacket, and softbound.

- B. *The Adding Machine: Selected Essays*. 1st American ed. New York: Seaver Books, 1986; distributed by H. Holt. Hardbound in dustjacket.
- “Originally published in Great Britain under the title *The Adding Machine: Collected Essays*.”—T.p. verso.
 - Includes “Bugger the Queen,” excluded from Calder ed. (above).
- C. ———. 1st Arcade paperback ed. New York: Arcade, 1993. Softbound.

A59. *Queer*.

- Written in 1953.
- A. New York: Viking/Penguin, 1985. Hardbound in dustjacket.
- “With grateful acknowledgement [*sic*] of the kind cooperation of Robert H. Jackson, and for his aid in the publication of this book.”—T.p. verso.
1. [Press Release]. New York: Viking Penguin, [1985]. Two 8½”x14” sheets, stapled once, folded twice.
- B. London: Pan/Picador, 1986, ©1985. Hardbound in dustjacket, and softbound.
- C. New York: Penguin Books, 1987, ©1985. Softbound.
- D. London: Picador, 1987. Softbound.
- E. Edited and with an Introduction by Oliver Harris. 25th Anniversary ed. New York: Penguin Books, 2010. Softbound.
- “This new edition of *Queer* is based substantially on the same sources as the 1985 edition ... the most significant differences lie not in the text itself but in its presentation ... First, I have preserved a little more of the roughness in Burroughs’ manuscript, not making a number of very small corrections ... And second, as well as reediting and retitling the epilogue (now, ‘Two Years Later: Mexico City Return’), and re-creating the ‘Panama’ chapter (chapter 7), I have made a number of short insertions of material that was either previously unused or unavailable—roughly five hundred words in the notes and just over a thousand in the text.”—Introduction.

1986

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

- A. New York: Grenfell Press, 1986. Hardbound.
- Limited to 133 numbered copies, all signed by Burroughs and Gysin: 1–115 bound in quarter vellum with red and black hand-painted paper over boards; i–xviii bound in full vellum with a Gysin drawing stamped in gold on the front cover, in quarter vellum clamshell box.
- B. New York: Viking Penguin, 1992. Hardbound (issued without dustjacket).
- “*The Cat Inside*, in different form, was published in a limited edition of 133 copies by The Grenfell Press in 1986, with eight illustrations by Brion Gysin, including those that appear on the cover, title page, and endpapers of this edition.”—T.p. verso.
- C. New York: Penguin Books, 2002, ©1992. Softbound.

1987

A61. *From The Western Lands*. Santa Fe, N.M.: Casa Sin Nombre, 1987. Broadside.

- Limited to 750 copies.

A62. *The Western Lands*.

- A. New York: Viking/Penguin, 1987. Hardbound in dustjacket.
- B. New York: Penguin Books, 1988, ©1987. Softbound.
- C. London: Pan/Picador, 1988. Hardbound in dustjacket, and softbound.

1989

- A63. *Clause 27 Is Proposition 6 Is the Whole Tamale*. [N.p.]: The Horse Press, [1989?]. Pamphlet.
- Issued with two different cover colors, green and blue.
 - “Short text concerning the anti-gay Proposition 6 in the U.S., reprinted here in an abridged form in response to the Tories’ homophobic Clause 27 (which later became Clause 28).” [BeatBooks 51]
- A64. *Interzone*. Edited by James Grauerholz.
- “A collection of previously unpublished short stories, routines, letters, and notebook entries, dating from the mid-50s, rediscovered among Allen Ginsberg’s papers at Columbia University in 1984.” [BeatBooks 51]
 - “‘Interzone’ was the working title for ... *Naked Lunch*.”—Dustjacket.
 - Includes “WORD,” “... that had been cut, save for a few scattered fragments, from the final manuscript of *Naked Lunch*.”—Dustjacket.
- A. New York: Viking Penguin, 1989. Hardbound in dustjacket.
- B. London: Picador, 1989. Hardbound in dustjacket.
- C. New York: Penguin Books, 1990. Softbound.
- A65. *Tornado Alley*. Illustrations by S. Clay Wilson. 1st ed. Cherry Valley, N.Y.: Cherry Valley Editions, 1989. Hardbound (issued without dustjacket), and softbound.
- Hardbound edition limited to 400 copies, of which 90 are signed by Burroughs and 10 are signed by Burroughs and Wilson.
1. [Promotional Postcard]
- a. Berkeley, Calif.: Small Press Distribution, [1989?]. Illustrated postcard.
 - Features one of the illustrations in the volume, by S. Clay Wilson.
 - b. Sudbury, Mass.: Water Row Books [distributor, 1989?]. Illustrated postcard on cream cardstock.
 - Features one of the illustrations in the volume, by S. Clay Wilson.

1991

- A66. *Ghost of Chance*. [Edited by James Grauerholz.] Illustrated by George Condo.
- A. New York: Library Fellows of the Whitney Museum of American Art, 1991. Hardbound; handbound (issued without dustjacket in slipcase).
- Limited to 160 copies printed at the Grenfell Press, signed by Burroughs and Condo.
1. [Prospectus]. New York: Whitney Museum of American Art, 1991. Pamphlet.
- Features one of the illustrations in the volume, by George Condo.
- B. New York: Serpent’s Tail/High Risk Books, 1995. Hardbound, issued without dustjacket.
- “First published in 1991 as a limited edition by the Library Fellows of the Whitney Museum of American Art.”—T.p. verso.
 - Includes 125 numbered copies signed by Burroughs, issued in publisher’s slipcase with pullout ribbon.
1. [Promotional Poster]. [New York]: High Risk Books, [1995?] Poster.
- C. London: Serpent’s Tail, 2002. Softbound.

1992

- A67. *Painting & Guns*. (Hanuman Books; 46) Madras, India; New York: Hanuman Books, 1992. Softbound in dustjacket (no hardbound issued).
- Includes “The Creative Observer,” which originated as an interview with Burroughs by Raymond Foye and Francesco Clemente, excerpts from which were originally published in a different form in the exhibition catalogue accompanying Burroughs’ first one-man show, 19 December–24 January 1988, at the Tony Shafrazi Gallery (see Section B below); and “The War Universe,” an interview with Burroughs by Foye, originally published in a slightly different form in *Grand Street*, Vol. 10, No. 1 (1991). [See Section C below]

1993

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

1994

- A69. *Photos, and Remembering Jack Kerouac*. 1st ed. (Heaven Chapbook Series; No. 46) Louisville, Ky.: White Fields Press, [1994]. Staplebound (no hardbound issued).
- Limited to 250 copies, including 49 numbered and 26 lettered copies signed by Burroughs.
 - Features photos of Burroughs by Ginsberg and Burroughs' text about Kerouac, also published separately as a broadside titled *Remembering Jack Kerouac*, below.
- A70. *Remembering Jack Kerouac*. (Heaven Poster Series; No. 10) [Louisville, Ky.]: White Fields Press, [1994]. Broadside.
- Limited to 500 copies signed by Burroughs, 49 of which are numbered and 26 of which are lettered.
- A71. *Rien Que Des Mots, Ce Qui En Sort Rugit Sur Cette Page*. Translated into French by Mary Beach and Claude Pélieu. Caen, France: Cahiers de Nuit, 1994. Softbound.
- No equivalent English-language edition.

1995

- A72. *Junky; Queer; Naked Lunch*. New York: Quality Paperback Book Club, 1995. Softbound.
- A73. *My Education: A Book of Dreams*.
- A. New York: Viking/Penguin, 1995. Hardbound in dustjacket, and softbound.
 - "cover art collage derived from [3] paintings by William S. Burroughs"—Dustjacket.
 - B. 1st British ed. [London]: Picador, [1995]. Hardbound in dustjacket, and softbound.
 - C. New York: Penguin Books, 1996, ©1995. Softbound (no hardbound issued).
- A74. *Pantopon Rose*. Charleston, W.Va.: Parchment Gallery Graphics, Department of Humanities, the University of Charleston, 1995. Broadside.
- Silkscreen print (from the author's handwriting) and colophon page enclosed in a printed folder, which is, in turn, enclosed in a printed envelope.
 - Limited to 60 numbered copies signed by Burroughs.
 - "The lyrics for the song 'Pantopon Rose,' written in January 1995, are based on a real character ... She appears in several of Burroughs' books, including *The Naked Lunch* ..."

1998

- A75. *A Spiritual Exercise*. [Lawrence, Kansas?]: Kavyayantra Press, 1998. Broadside.
- Limited to 200 copies.

A76. *Word Virus: The William S. Burroughs Reader*. Edited by James Grauerholz and Ira Silverberg, with an Introduction by Ann Douglas.

A. 1st ed. New York: Grove Press, 1998. Hardbound in dustjacket, issued with compact disc bound in rear.

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

B. (Modern Classic) London: Flamingo, 1999. Softbound.

C. 1st paperback ed. New York: Grove Press, 2000, ©1998. Softbound.

1999

A77. *In Search of Yage: A William S. Burroughs Pictorial*. Forest Knolls, Calif.: Skyline Books, 1999. Softbound; hardbound (no hardbound issued).

- Contains three original b&w photographs, "... two of which are previously unpublished ... taken by an unknown person who accompanied Burroughs on his expedition through the Amazon."—Colophon.
- "This edition consists of 26 lettered copies. The photographs were reproduced from the original negatives and are the only prints that will be made from these negatives."—Colophon.

2001

A78. *Parler pour Joe*. Rouen, France: Derrière la Salle de Bains, 2001. Staplebound.

- Originally published in *Univers*, No. 10 (1977).
- Translation and adaptation by Mary Beach of "To Talk for Joe" (published in *Transatlantic Review*, No. 60 (June 1977); see Section C below).
- No equivalent English-language edition.

A79. *Words of Advice for Young People*. (FreeThought Flyer, No. 16) [Encinitas, Calif.]: FreeThought Publications, 2001. Staplebound.

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

2008

A80. *Everything Lost: The Latin American Notebook of William S. Burroughs*. General editors, Geoffrey D. Smith and John M. Bennett; volume editor, Oliver Harris. Columbus, Ohio: The Ohio State University Press, 2008. Hardbound (issued without dustjacket).

- "... written by William Burroughs in Latin America during July and August 1953 ..."—Introduction.

A81. *And the Hippos Were Boiled in Their Tanks*. With Jack Kerouac. 1st ed. New York: Grove Press, 2008. Hardbound in dustjacket.

- Written by the authors in 1945 as a fictionalized account of Lucien Carr's relationship with, and eventual murder of, David Kammerer.
- "Will Dennison chapters written by William Lee, Mike Ryko chapters by John Kerouac."—p. [1].

2015

- A82. *The Travel Agency Is on Fire*. Alex Wermer-Colan, ed. (Lost and Found: The CUNY Poetics Document Initiative; Ser. 5, No. 2) New York: The Center for the Humanities, The Graduate Center, The City University of New York, 2015. Staplebound.
- “Various cut-ups by William S. Burroughs courtesy of Ohio State University’s Rare Books & Manuscripts Library and the New York Public Library’s Henry W. and Albert A. Berg Collection of English and American Literature ...”—T.p. verso.
1. [Promotional Postcard]. [New York: The Center for the Humanities, The Graduate Center, The City University of New York, 2015.]
 - On recto: “William S. Burroughs and Kathy Acker at Cold City Gallery in 1989.” (B&W photo by Byron James Bignell.)

B. ART BOOKS, EXHIBITION CATALOGUES, AND RELATED ITEMS

1964

- B1. *Peinture, Poésie, Musique: David Budd Recontree William Burroughs et Earl Brown Chez Rodolphe Stadler*. Paris: Galerie Stadler, 1964. Single sheet, folded to make 12 panels (6 on each side).
{M&M F11}
- “A two-column piece by Burroughs printed alternately in red and orange ink occupies half of the catalogue, both in English and in a French translation.” [BeatBooks 39]

1974

- B2. *Ruby Editions Portfolio, One*. With Cozette de Charmoy and Henri Chopin. Designed by Henri Chopin. London: Wallrich Books, 1974. 3 sheets and vellum title page in printed cardstock folder.
- cover title: *Ruby Editions Portfolio 1*.
 - Portfolio containing three prints, one each by Burroughs, de Charmoy, and Chopin.
 - “This edition consists of One Hundred numbered copies, and Thirty [numbered] copies Hors Commerce; each print signed by the [respective] artist.”

1988

- B3. *William Burroughs: Painting*. Amsterdam: Suzanne Biederberg Gallery; London: October Gallery, [1988]. Softbound (no hardbound issued)
- Catalogue accompanying one-man exhibition at Suzanne Biederberg Gallery in Amsterdam and October Gallery in London.
 - Includes “On Burroughs’ Art” by James Grauerholz.
- B4. *William S. Burroughs*. Santa Fe, N.M.: Gallery Casa Sin Nombre, 1988. Softbound (no hardbound issued).
- Catalogue accompanying one-man exhibition at Gallery Casa Sin Nombre in Santa Fe, [April-May 1988?]
 - Includes “On Burroughs’ Art” by James Grauerholz.
- B5. *William S. Burroughs*. London: The October Gallery, 1988.
- A. Single sheet of cardstock, folded to make 8 panels (4 on each side).
 - Brochure accompanying one-man exhibition at October Gallery in London, [“Paintings and Drawings, 1 June–2nd July 1988”].
 - Includes “Excerpts from the essay ‘On Burroughs’ Art’ by James Grauerholz, April 28, 1988.”
 - Includes reproductions of three paintings by Burroughs: *Through a Fish Eye*, *Burn Unit*, and *Fear Death by Water*.
 - B. [Press Release for and list of works from exhibition]
 - Includes untitled offprint of “On Burroughs’ Art” by James Grauerholz and photocopy of 1988 British newspaper article about Burroughs.
 - C. [Promotional Postcard]. London: The October Gallery, 1988. 6 x 4 1/8 in. postcard.
 - B&W photograph of Burroughs by John Minihan on recto.

- B6. *William S. Burroughs*. New York: Tony Shafrazi Gallery, 1988.
- A. Single sheet of cardstock, folded to make 10 panels (5 on each side).
 - Brochure accompanying one-man exhibition at Shafrazi Gallery in New York, 19 December 1987–24 January 1988, organized by Diego Cortez.
 - Includes “Entrance to the Museum of Lost Species” by Burroughs, edited by James Grauerholz.
 - Includes reproductions of four paintings by Burroughs: Sore Shoulder, The Red Skull, Mr. Bradley Mr. Martin, and People of the Lie/The Lie Decade.
 - B. [Promotional Poster]. [New York: Tony Shafrazi Gallery, 1988.] 23³/₈ x 17¹/₂ in. poster.
 - Poster advertising one-man exhibition at Shafrazi Gallery in New York, 19 December 1987–24 January 1988.
- B7. *William S. Burroughs, October 21–November 26, 1988*. Chicago: Klein Gallery, 1988. Postcard [8¹/₂ x 5¹/₂ in.].
- Postcard for one-man exhibition at Klein Gallery in Chicago, 21 October–26 November 1988.
 - Reproduction of Burroughs painting *Fluck You! Fluck You!* on recto.
- B8. *William S. Burroughs: Recent Paintings*. Vancouver: Front Gallery, 1988. Postcard [6 x 3⁷/₈ in.]
- Postcard for exhibition at Front Gallery in Vancouver, 5–15 July 1988.
 - Reproduction of Burroughs painting *Shark Spirit II* on recto.

1989

- B9. *Clignett/Burroughs*. Basel: Carzaniga + Ueker, 1989. Single sheet, folded to make 8 panels (4 on each side).
- Brochure accompanying exhibition of works by Burroughs and Robine Clignett at Galerie Carzaniga + Ueker in Basel, 27 April–20 May 1989.
 - Includes a biographical statement about Burroughs written, in German, by Udo Breger, and a reproduction of the Burroughs painting *Fuck Door*.
- B10. *William S. Burroughs*. Introduction by Achille Bonito Oliva. Rome: Cleto Polcina Artemoderna, 1989. Softbound.
- Catalogue accompanying one-man exhibition at Cleto Polcina Artemoderna in Rome, [1989].
 - Includes “Nagual Art” by Burroughs, in Italian and English.
 - Limited to 1,500 copies.
- B11. *William S. Burroughs: Paintings*. Basel: Galerie Carzaniga + Ueker, 1989. Softbound.
- Catalogue accompanying the Burroughs portion of the exhibition at Galerie Carzaniga + Ueker in Basel, 27 April–20 May 1989. [See above]
 - Includes “On Burroughs’ Art” by James Grauerholz, along with a German translation by Udo Breger.
- B12. *William Burroughs, Paintings, Sept 30–Nov 11, 1989*. Lawrence, Kansas: Kellas Gallery, 1989. Postcard [5¹/₂ x 3¹/₂ in.].
- Postcard for one-man exhibition at Kellas Gallery in Lawrence, Kansas, 30 September–11 November 1989.
 - Reproduction of Burroughs painting *Hell Is Where You Find It* on recto.

1990

- B13. *B.U.D.* With Udo Breger. [Basel, 1990]. Color photo-lithographic print on paper.
- Limited to 66 numbered copies, signed by Burroughs and Breger, “each one featuring a unique holograph text by Burroughs.” [BeatBooks 62]

- B14. *Shotgun Paintings, Works on Wood & Paper: William S. Burroughs Exhibition*. Edited by Makito Hayi and Takashi Momma. Tokyo: Sezon Museum of Art, 1990. Softbound.
- Catalogue accompanying one-man exhibitions at Seed Hall in Tokyo, 14 June–3 July 1990, and Akarenga Hall in Sapporo, 12–30 July 1990. Organized by Sezon Museum of Art and Hokkaido Shimbun Press. Supervised by Mitsuhiro Takemura.
 - Includes “The Picture Looks at You” by Burroughs, in Japanese and English; and, “William S. Burroughs” by James Grauerholz, in Japanese and English.
 - Publication advertisement laid in.
- B15. *William S. Burroughs: Exposition, 23 Mars/21 Avril 1990*. Paris: Galerie K, 1990. Softbound.
- Catalogue accompanying one-man exhibition at Galerie K in Paris, 23 March–21 April 1990.
 - Includes “Nagual Art” by Burroughs, in French.
- B16. *William S. Burroughs: Pinturas*. Madrid: Galeria Sephira, 1990. Single sheet, folded to make 10 panels (5 on each side).
- Spanish-language brochure accompanying one-man exhibition at Sephira Gallery in Madrid, 8 November–7 December 1990.
 - Includes essay (in Spanish and, as a separate insert, in English) by Ignacio Gómez de Liaño,
 - Includes reproductions of five Burroughs paintings: *Creation of Another Homunculus*, *Creation of the Homunculus V*, *Alchemical Laboratory*, *Christmas Cheer*, and *Wagon Train*.

1991

- B17. *Prints and Prose: A Collaboration of Art and Text by Keith Haring & William S. Burroughs*. West Hollywood: Murray Feldman Gallery, 1991. Postcard [6 x 4 1/8 in.].
- Postcard for exhibition at Murray Feldman Gallery at Pacific Design Center in Los Angeles, 3–28 September 1991.
 - Abstract image of Pacific Design Center on recto.
- B18. *The Seven Deadly Sins*.
- A. New York: Lococo/Mulder, 1991. Hardbound, issued without dustjacket.
 - Features color reproductions of Burroughs’ paintings illustrating the seven deadly sins, with text by Burroughs.
 - Frontispiece photo of Burroughs by Robert Mapplethorpe.
 - Bound in black cloth, with a small plywood “shotgun” painting affixed to the front cover.
 - 150 numbered copies signed by Burroughs, bound in black leather, also with a small, plywood “shotgun” painting affixed to the front cover. “Most ... were never distributed, probably because of the high publisher’s price ...” [Shoaf 1]
 - B. Deluxe ed. New York: Lococo/Mulder, 1991. Portfolio, in Luan Crate.
 - Consists of serigraphed woodcuts (seven images and seven pages of text), each 32 x 46 inches.
 - Limited to 90 signed copies, with 10 artist proofs, 4 hors commerce, 3 printer’s proofs, and one right to print.

- B19. *William S. Burroughs: Neue Bilder*. Basel: Galerie Carzaniga + Ueker, 1991. Softbound.

1992

- B20. *Paper Cloud, Thick Pages*. (ArT Random, No. 102) Kyoto: Kyoto Shoin International, 1992. Hardbound, issued without dustjacket.

1993

- B21. *Propagation Hazard*. With David Bradshaw [Tampa, Fla.]: Graphicstudio, University of South Florida, 1993.
- "... a folio of eight lithographs, etchings, and pages of text [each of which is housed in a folder, numbered 1-8] by David Bradshaw and William S. Burroughs. The edition consists of 60 Arabic Numbered, 20 Roman Numbered, 18 Artist's Proofs, 3 Archive Proofs, and 7 Studio Proofs [plus 4 Presentation Proofs], for a total of 108 [i.e., 112] folios. Each print is signed and numbered. The folio is presented in a clamshell box which is housed in an aluminum [welded] tread plate slipcase."—Unnumbered folder at end.
 - 1. [Press Release]. Tampa, Florida: Graphicstudio, Institute for Research in Art, University of South Florida, 1993. 8½"x11" sheet, printed on one side only.
 - 2. [Prospectus]. Tampa, Florida: Graphicstudio, Institute for Research in Art, University of South Florida, 1993. 11"x16¾" piece of cardstock, vertically folded twice to form six panels, printed on both sides.
 - Includes one text excerpt by each, and reproductions of two lithographs by each.

1996

- B22. *Concrete and Buckshot: William S. Burroughs, Paintings 1987–1996*.
- A. Texts by Timothy Leary and Benjamin Weissman. (Smart Art Press; Vol. 2, No. 18) Santa Monica, Calif.: Smart Art Press, 1996. Softbound.
 - Catalogue accompanying exhibition "presented jointly by Track 16 Gallery and Robert Berman Gallery" in Los Angeles, 18 July–31 August 1996.
 - B. [Promotional Postcard]. Santa Monica, Calif.: Smart Art Press, 1996. 6 x 4⅞ in. postcard.
 - Postcard for one-man exhibition at Track 16 Gallery in Los Angeles, 18 July–31 August 1996.
 - Reproduction of Burroughs painting *Burning Bullets* (detail) on recto.
- B23. *Ports of Entry: William S. Burroughs and the Arts*.
- A. 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).
 - "... [catalogue] published in conjunction with the exhibition ... organized by the Los Angeles County Museum of Art [LACMA] and held there from July 18 through October 6, 1996."—T.p. verso.
 - B. [Promotional Poster]
 - Poster advertising exhibition at LACMA, 18 July–6 October 1996.
 - C. [Promotional Postcard] 6 x 4¼ in. cardstock.
 - Postcard for exhibition at LACMA, 18 July–6 October 1996.
 - Reproduction of Burroughs and Gysin collage *Untitled [Rub Out the Word]* on recto.
 - D. Burroughs, William S. and Brion Gysin. "Collage for *The Third Mind, Untitled [W.R. Hearst Jr.]*." Los Angeles: Los Angeles County Museum of Art, 1996. Folded card.
 - Reproduction issued in conjunction with the exhibition "Ports of Entry: William S. Burroughs and the Arts."
 - E. ———. "Collage for *The Third Mind, Untitled [William Vacates Rooms]*." Los Angeles: Los Angeles County Museum of Art, 1996. Folded card.
 - Reproduction issued in conjunction with the exhibition "Ports of Entry: William S. Burroughs and the Arts."
- B24. *William Burroughs and George Condo: Collaborative Works, 1988–1996*.
- A. [With an Introduction by NYU Professor Ed Adler.] New York: Pat Hearn Gallery, [1997]. Softbound.
 - Catalogue of an exhibition at Hearn Gallery in New York, 6 December 1997–17 January 1998.
 - B. [Promotional Postcard] 6⅞ x 4⅞ in. cardstock.
 - Postcard for exhibition at Hearn Gallery, 6 December [1997] – 17 January [1998].

2005

- B25. *Dead Aim: The Unseen Art of William S. Burroughs*. London: Riflemaker, 2005. Softbound.
- Catalogue of an exhibition at Riflemaker Gallery in London of "... Paintings, Targets, Soundworks, Scrapbooks, Cut-Ups, Fold-Ins, Film & Documentary Evidence: September–December, 2005."—T.p.
 - "A twelve week exhibition in three parts: 'Dead Aim,' 'Pistol Poem,' and 'Rifle Range'."—BFEP verso.
 - Includes "American Target Shooting" by James Grauerholz.

2008

- B26. *Cut-Outs and Cut-Ups: Hans Christian Andersen and William Seward Burroughs*. Edited by Hendel Teicher. Dublin: Irish Museum of Modern Art, 2008. Softbound (no hardbound issued).
- "Published on the occasion of the exhibition ... [held at the] Irish Museum of Modern Art, Dublin, 9 April–29 June 2008."—Colophon.
 - Includes "Nagual Art," originally published in *William S. Burroughs* (Cleto Polcina, 1989) [above] and "The Creative Observer" "... [which] originated as a series of interviews of Burroughs conducted by Raymond Foye and Francesco Clemente ... It was originally published in ... *Paintings and Guns* [*sic*; i.e., *Painting & Guns* (Hanuman, 1992); see Section A above] ... It incorporated text ... from a text by William Burroughs, 'Entrance to the Museum of Lost Species.' This originally appeared in ... *William S. Burroughs* ..." [(Shafrazi, 1988), above]
- B27. *Life-File: The Private File-Folders of William S. Burroughs*. London: Riflemaker, [2008].
Postcard [7¼ x 4½ in.]
- Postcard for one-man exhibition at Riflemaker Gallery in London, 16 December 2008–10 January 2009.

2012

- B28. *All Out of Time and Into Space*. London: October Gallery, 2012.
- "This catalogue was published on the occasion of the Exhibition 'William S. Burroughs: All Out of Time and Into Space,' 6 December 2012–16 February 2013 at October Gallery, London."—Inside back cover.
 - Reprints "Nova Police Besieged McEwan Hall" from *Transatlantic Review*, No. 11 (Winter 1962). [See Section C below].
- B29. *Cut-Ups, Cut-Ins, Cut-Outs: The Art of William S. Burroughs*. Edited by Colin Fallows and Synne Genzmer. English and German. [Nürnberg]: Verlag für Moderne Kunst, 2012. Hardbound, issued without dustjacket.
- "This catalogue accompanies the exhibition "Cut-Ups, Cut-Ins, Cut-Outs: The Art of William S. Burroughs" [held at the Kunsthalle Wien] 15 June–21 October 2012."

2014

- B30. *Taking Shots: The Photography of William S. Burroughs*. [Curated by] Patricia Allmer and John Sears. Munich: Prestel, 2014. Hardbound, issued without dustjacket.
- Book accompanying an exhibition at The Photographers' Gallery in London, 17 January–30 March 2014.
- B31. *William S. Burroughs: Creative Observer, January 17–March 2, 2014*. Lawrence, Kansas: Lawrence Arts Center; William Burroughs Communications, 2014. Softbound.
- Book accompanying an exhibition at the Lawrence Arts Center.
 - Includes Burroughs' essay "The Creative Observer," originally published in *Painting & Guns* (Hanuman, 1992), and "On Burroughs' Art" by James Grauerholz.

C. CONTRIBUTIONS TO PERIODICALS

1938

- C1. *The John Burroughs Review*, Vol. 15, Nos. 1-2 (February 1938).
- “Fifteenth anniversary of the John Burroughs School [St. Louis, MO].”—[p. 1]
 - “We take you back to 1924, and there, year by year, through the pages of the REVIEW,” bring you back to 1938.”—p. 4.
 - “Personal Magnetism.”
 - “February, 1929”—p. 45.

1957

- C2. *The Black Mountain Review*, [No.] 7 (Autumn 1957). {M&M C2}
- “From *Naked Lunch*, Book III: In Search of Yage.”
 - Published under the pseudonym William Lee.
 - Actually published Spring, 1958. [BeatBooks 59]
- C3. *The British Journal of Addiction*, Vol. 53, No. 2 (January 1957). {M&M C1}
- “Approximately fifty copies or less were off-printed for the use of the author at his request.” [Am Here 4]
 - “Letter from a Master Addict to Dangerous Drugs.”
 - Letter dated “August 3rd, 1956.”
 - Burroughs’ first appearance in print under his own name.

1958

- C4. *Chicago Review*, Vol. 12, No. 1 (Spring 1958). {M&M C4}
- “Excerpt: [Chapter 1 of] *Naked Lunch*.”
- C5. *Chicago Review*, Vol. 12, No. 3 (Autumn 1958). {M&M C5}
- “Chapter 2 of *Naked Lunch*.”
- C6. *Yugen*, [No.] 3 (1958). {M&M C3}
- “Have You Seen Pantapon [sic; i.e., Pantopon] Rose?”
 - An excerpt from *Naked Lunch*.

1959

- C7. *Big Table*, No. 1 (Spring 1959). {M&M C6}
- cover: “The complete contents of the suppressed Winter 1959 *Chicago Review*.”
 - Includes “Anyone Who Can Pick Up a Frying Pan Owns Death” by Alan Ansen and “Burroughs In Tangier” by Paul Bowles.
 - “Ten Episodes from *Naked Lunch*.”
 - “... his novel-in-progress ...”—[p. 2]
 - Episodes 2 and 5 “reprinted from *Chicago Review*, Spring 1958,” above.
- C8. *Big Table*, No. 2 (Summer 1959). {M&M C7}
- Includes “Anyone Who Can Pick Up a Frying Pan Owns Death” by Alan Ansen and “Burroughs In Tangier” by Paul Bowles.
 - “In Quest of Yage.”

C9. *Jabberwock*, [No. 1] (1959). {M&M C9}

- “And Start West.”
 - Excerpt from *Naked Lunch*.

C10. *Man’s Wildcat Adventures*, Vol. 1, No. 1 (June 1959).

- “The Amazing Truth About a Junkie.”
 - TOC: *Junkie*.
 - Published under the pseudonym William Lee.
 - “Wildcat Booklength Bonus: *Junkie*”—p. 23.

C11. *New Departures*, No. 1 (Summer 1959). {M&M C8}

- “1: The Exterminator Does a Good Job.”
- “2: Coke Bugs.”
 - TOC title: “Two Scenes.”
 - Excerpts from *Naked Lunch*.

C12. *Semina*, No. 4 (1959). {M&M C11}

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

1960

C13. *Between Worlds*, Vol. 1, No. 1 (Summer 1960). {M&M C17}

- “Ten Age Future Time.”

C14. *Big Table*, Vol. 1, No. 4 (Spring 1960). {M&M C16}

- “But Is All Back Seat of Dreaming.”
 - “‘Back Seat of Dreaming’ is part of my current novel [i.e., *Naked Lunch*].”—p. 13.

C15. *Evergreen Review*, Vol. 4, No. 11 (January–February 1960). {M&M C12 & C14}

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

C16. *Haute Société*, No. 1 (June 1960). {M&M C18}

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

C17. *Kulchur*, [No. 1] (Spring 1960). {M&M C19}

- “The Conspiracy.”
 - “... a section from the original manuscript of *Naked Lunch*. It was not available and does not appear in the otherwise complete edition of *Naked Lunch*, published by Olympia Press, Paris, 1959.”—p. 5.

C18. *Mademoiselle*, Vol. 50, No. 3 (January 1960). {M&M C15}

- “Quo Vadis?”
 - “A symposium by William Seward Burroughs, Allen Ginsberg, Lorraine Hansberry, Christopher Logue, Norman Podhoretz, François Truffaut, and John Wain.”—TOC.

- C19. *Nomad*, [No.] 5/6 (Winter–Spring 1960). {M&M C10}
- “Open Letter to *Life Magazine*” (with Brion Gysin, Sinclair Beiles, and Gregory Corso).
- C20. *La Nouvelle Revue Française*, No. 85 (1 January 1960). {M&M C13}
- “Témoignage a propos d’une Maladie.”
 - French translation by Eric Kahane of “Deposition: Testimony Concerning a Sickness.”
- C21. *Sidewalk*, Vol. 1, No. 2 (1960?). {M&M C20}
- “Have You Seen Slotless City?”

1961

- C22. *Evergreen Review*, Vol. 5, No. 16 (January–February 1961). {M&M C24}
- “From *Naked Lunch*”
 - “1. Meeting of International Conference of Technological Psychiatry.”
 - “2. The Country Clerk.”
 - “3. Interzone.”
- C23. *Evergreen Review*, Vol. 5, No. 20 (September–October 1961). {M&M C30}
- “Comments on ‘The Night Before Thinking.’”
 - Commentary by Burroughs on Ahmed Yacoubi’s “The Night Before Thinking,” included in the same issue.
- C24. *The Floating Bear*, No. 5 (1961). {M&M C31 & C32}
- “Out Show Window and We’re Proud of It.”
 - [Letter:] “Dear Allen: There is no thing to fear. Vaya adalante. Look. Listen .../”
 - Letter dated 21 June 1960.
- C25. *The Floating Bear*, No. 9 (1961). {M&M C33}
- “Routine: Roosevelt After Inauguration.”
- C26. *International Literary Annual*, No. 3 (1961). Hardbound in dustjacket.
- “Thing Police Keep All Board Room Reports.”
 - “A section from a novel [i.e., *The Soft Machine*].”
- C27. *Journal for the Protection of All Beings*, No. 1 (1961). {M&M E1}
- “Interview with William Burroughs” (by Gregory Corso and Allen Ginsberg).
- C28. *Kulchur*, [No.] 3 (1961). {M&M C36}
- “In Search of Yage.”

- C29. *Locus Solus*, [No.] 2 (Summer 1961). {M&M C26 & C27}
- cover: “A Special Issue of Collaborations”
 - “Fifty copies ... have been printed in a limited numbered edition.”—[p. 2]
 - “Everywhere March Your Head.”
 - “Sons of Your In.”
 - TOC title: “Two Cut Ups.”
 - Both are cut-ups of Arthur Rimbaud’s “To a Reason,” “arranged” by Burroughs and Gregory Corso.
 - “... first published in *Minutes To Go* ...”—p. 204. [See Section A, above]
- C30. *Metronome*, Vol. 78, No. 5 (May 1961). {M&M C25}
- “No Bueno, from *The Soft Machine*.”
 - “... Burrough’s [*sic*] work in progress ...”—p. 2.
- C31. *Metronome*, Vol. 78, No. 8 (August 1961). {M&M C29}
- “This Is the Time of the Assassins.”
 - TOC: “Time of the Assassins.”
- C32. *Olympia*, No. 1 (December 1961, ©January 1962). {M&M C37}
- “Ten Episodes from *The Soft Machine*.”
- C33. *The Outsider*, Vol. 1, No. 1 (Fall 1961). {M&M C35}
- “Operation: ‘Soft Machine’/Cut.”
 - “... from a work in progress.”—[p. 75]
 - Facsimile of three-column-layout typescript, with a photograph of Burroughs by Brion Gysin.
- C34. *Rhinozeros*, No. 5 (1961). {M&M C38}
- “Windhand in die Tür verklemmt/Wind Hand Caught in the Door.”
 - German translation by Anselm Hollo. German and English on opposite pages.
 - A hand-lettered version of the penultimate paragraph in the American edition of *The Soft Machine*.
- C35. *Swank*, Vol. 8, No. 3 (July 1961). {M&M C34}
- “The Word.”
 - “... a first draft of a section of the book [*Naked Lunch*] ... contains material that has never been published before ...”—[p. 51]
 - Preceded by “Uncle Bill Burroughs’ Guided Tour: *Naked Lunch*” by John Fles, “an ex-*Chicago Review* editor.”
- C36. *Two Cities*, No. 6 (Summer 1961). {M&M C28}
- “Transitional Period.”

1962

- C37. *BLM: Bonniers Litterära Magasin*, No. 6 (July–August 1962).
- “Novia [*sic*; i.e. Nova] Express: Inledning till *The Naked Lunch*, *The Soft Machine*, *Novia* [*sic*; i.e. Nova] Express.”
 - “Episoder ur *Novia* [*sic*; i.e. Nova] Express.”
 - Swedish translation by Lars Wilson.

- C38. *Evergreen Review*, Vol. 6, No. 22 (January–February 1962). {M&M C39}
- Also includes “The Cannibal Feast: [Review of] *Naked Lunch* by William Burroughs” by E. S. Seldon.
 - “Introduction to *Naked Lunch*, *The Soft Machine*, *Novia* [*sic*; i.e. *Nova*] *Express*.”
 - “Episodes from *Novia* [*sic*; i.e. *Nova*] *Express*.”
 - “Towers Open Fire.”
 - “Twilight’s Last Gleamings.”
 - “Photo Falling—Word Falling.”
 - “Pure Song of New Before the Traveller.”
- C39. *Evergreen Review*, Vol. 6, No. 25 (July–August 1962). {M&M C44}
- “Outskirts of the City.”
 - “... *Novia* [*sic*; i.e. *Nova*] *Express*, from which the following section is taken.”—p. 73.
- C40. *The Floating Bear*, No. 24 (1962). {M&M C47–C49}
- “Spain & 42 St.”
 - “Dead Whistle Stop Already End.”
 - “Where Flesh Circulates.”
- C41. *Nul*, No. 5 (2 January 1962). {M&M C40}
- “Take That Business to Wallgreens [*sic*].”
- C42. *Nul*, No. 6 (1962). {M&M C41}
- “Routine: Roosevelt After Inauguration.”
- C43. *The Outsider*, Vol. 1, No. 2 (Summer 1962). {M&M C46}
- “Wilt Caught in Time.”
- C44. *Rhinozeros*, No. 6 (1962). {M&M C43}
- “*Novia* [*sic*; i.e. *Nova*] *Express*.”
 - An excerpt from *Nova Express*.
- C45. *Rhinozeros*, No. 7 (1962). {M&M C45}
- “Be cheerful sir, our revels touching circumstance—Spanish i .../”
- C46. *The Second Coming Magazine*, Vol. 1, No. 3 (March 1962). {M&M C42}
- “One Chapter from *The Novia* [*sic*; i.e. *Nova*] *Express*.”
- C47. *The Transatlantic Review*, No. 11 (Winter 1962). {M&M C51}
- “Censorship.”
 - “The Future of the Novel.”
 - “Notes on These Pages.”
 - “Nova Police Besieged McEwan Hall.”

- C48. *Yugen*, No. 8 (1962). {M&M C50}
 ➤ Final issue.
 • “The Cut-Up Method of Brion Gysin.”

1963

- C49. *Akzente*, No. 3 (June 1963). {M&M C62}
 • “Grenzstadt.”
 ➤ German translation by Katharina and Peter Behrens.
- C50. *Birmingham Bulletin*, No. 2 (Autumn 1963). {M&M C63}
 • “Unfinished Cigarette.”
- C51. *City Lights Journal*, No. 1 (1963). {M&M C66}
 ➤ Includes “The Death of 9, Rue Git-Le Coeur” by Harold Norse.
 • “I Am Dying, Meester?”
 ➤ An excerpt from *The Yage Letters*.
- C52. *Cleft*, Vol. 1, No. 1 (June 1963). {M&M C60}
 • “Martin’s Folly.”
- C53. *Evergreen Review*, Vol. 7, No. 29 (March–April 1963). {M&M C53}
 • “Two Episodes from *Nova Express*.”
 ▪ “1. Gave Proof Through the Night—”
 ▪ “2. The Fish Poison Con.”
- C54. *Film: Quarterly Magazine of the [British] Federation of Film Societies*, No. 37 (Autumn 1963). {M&M C65}
 • “Towers Open Fire.”
- C55. *Gambit: The New University Review* (Spring 1963). {M&M C58}
 • “The Mayan Caper.”
- C56. *The Harvard Advocate*, Vol. 97, No. 3 (Spring 1963). {M&M C59}
 ➤ cover: “Summer 1963.”
 • “Who Him? Don’t Let Him Out There.”
- C57. *My Own Mag*, [No. 2 (December 1963)]. {M&M C93}
 ➤ cover: “An Odour-Fill [sic] Periodical.”
 ➤ Limited to 50 copies. Printed on recto only.
 • “From H. B. William S. Burroughs.”
- C58. *Olympia*, No. 4 (April 1963). {M&M C54}
 • “Habit, the Detonator Vice: The Charge in William Burroughs’ *The Ticket That Exploded*.”
 ➤ TOC title: “The Ticket That Exploded.”
 ➤ “... a continuous excerpt from his latest novel, *The Ticket That Exploded* ...”—p. 10.

C59. *The Outsider*, Vol. 1, No. 3 (Spring 1963). {M&M C57}

- Also includes a review of *Naked Lunch* by Alex Neish (editor of *Sidewalk*).
- “Take It To Cut City—U.S.A.”
 - TOC title: “Story.”
 - “... a slightly different version of ... [“Have You Seen Slotless City?”] that appeared in *Sidewalk* [Vol. 1, No. 2 (1960?)] ...”—p. 135. [See above.]

C60. *Randstad*, No. 4 (January 1963). {M&M C52}

- Includes “Een Verslag van de Gebeurtenissen Voorafgaande aan de Dood van Bill Burroughs” (“A Report of the Events Preceding the Death of Bill Burroughs”) by Ann Morrissett. Dutch translation by Simon Vinkenoog.
- “Aan de Rand van de Stad = Outskirts of the City.”
 - Dutch translation by Cornelis Bastiaan Vaandrager and Simon Vinkenoog.
 - An excerpt from *Nova Express*.

C61. *The Transatlantic Review*, No. 14 (Autumn 1963). {M&M C64}

- “The Beginning Is Also the End.”

C62. *Il Verri*, No. 8 (June 1963). {M&M C61}

- “La Censura e il Romanzo.”
 - Italian translation of “Censorship,” with a note by V. Riva.

C63. *The Yale Literary Magazine*, Vol. 131, Nos. 3 & 4 (April 1963). {M&M C55}

- “Call the Old Doctor Twice?”

1964

C64. *Ambit*, No. 20 (1964). {M&M C92}

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

C65. *Arcade*, No. 1 (1964). {M&M C84-86}

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

C66. *Art and Literature*, [No.] 2 (Summer 1964). {M&M C82}

- “Who Is the Third That Walks Beside You?”
 - “... he is working at present on a *Book of Methods* in collaboration with Brion Gysin. The text we present here is part of this work in progress, to be published first in Germany.”—p. 227. Actually, it was published first in France (1976) as: *Œuvre Croisée* and subsequently in the U.S. (1978) as: *The Third Mind*. [See Section A, above.]

C67. *The Burrough*, [No. 1 (1964)]. {M&M C95}

- A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 6 (1964)], below.
- “Afternoon Ticker Tape.”

- C68. *The Burrough*, [No. 2 (1964)]. {M&M C99}
- A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 8 (August 1964)], below.
 - “What in Horton Hotel Rue Vernet ...”
- C69. *C: A Journal of Poetry*, Vol. 1, No. 9 (Summer 1964). {M&M C75-76}
- “Intersections Shifts and Scanning from ‘Literary Days’ by Tom Veitch.”
 - “Giver of Winds Is My Name.”
 - “Notes and formulae by Ian Sommerville.”
- C70. *Chicago Review*, Vol. 17, No. 1, [Whole No.] 54 (1964). {M&M C91}
- “The Boys Magazine: Gone Away. Back When.”
 - Three-column layout.
 - “This short piece of work in progress is representative of recent experiments in which I extend the newspaper and magazine format to fictional material.”—p. 130.
- C71. *Cleft*, Vol. 1, No. 2 (May 1964). {M&M C74}
- “A Distant Hand Lifted.”
 - “A Note on the Method Used in This Text.”
- C72. *Esquire*, Vol. 62, No. 3, Whole No. 370 (September 1964). {M&M C83}
- “Photo-Optical, Cartographical, & Literary Footnotes to a Survey of the American Socio-Intellectual Enclave in the City of Tangier.”
 - TOC title: “Tangier.”
 - Text and captions by Burroughs. Photographs by Robert Fréron.
- C73. *España*, No. 8752 (4 September 1964). {M&M E2}
- “Tangier Cosmopolita William Burroughs ...” [Burroughs interviewed by staff reporter.]
- C74. *Evergreen Review*, Vol. 8, No. 32 (April–May 1964). {M&M C73}
- “They Just Fade Away.”
- C75. *Evergreen Review*, Vol. 8, No. 34 (December 1964). {M&M C89}
- “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
 - “... first delivered ... as an address before the American Psychological Symposium ...”—p. 72.
- C76. *Ex*, No. 3 (1964). {M&M C96}
- “Afternoon Ticker Tape.”
 - Run-off copies of “Afternoon Ticker Tape” [from *The Burrough*, [No. 1 (1964)], above], issued in a folder with a variety of other loose and stapled items. [M&M]
- C77. *Fuck You/ A Magazine of the Arts*, No. 5, Vol. 7 [*sic*] (September 1964). {M&M C80}
- “Fluck [*sic*] You Fluck [*sic*] You Fluck [*sic*] You.”
 - Three-column layout.

- C78. *Gnaoua*. No. 1 (Spring 1964). {M&M C68–71}
- See also *Pry Yourself Loose and Listen .../* (Section A, above).
 - “Pry Yourself Loose and Listen.”
 - “Notes on Page One.”
 - “Ancient Face Gone Out.”
 - “Just So Long and Long Enough.”
- C79. *The Insect Trust Gazette*, No. 1 (Summer 1964). {M&M C78–79}
- “Burning Heavens, Idiot.”
 - “Grids.”
 - “Excerpt from a letter from Burroughs to the editors in explanation of the writing which follows.”—p. 27.
 - “Fragment of Grid.”
 - Facsimile of grid-layout manuscript.
 - “Grid No. 1.”
 - “Grid No. 2.”
- C80. *Mother*, No. 3 (November/December 1964). {M&M C88}
- “We Called Her ‘Mother.’ Wouldn’t You?”
 - Three-color facsimile of three-column-layout manuscript, accompanied by covering note.
- C81. *The Moving Times*, [No. 1 (1964)]. {M&M C100 and C232}
- “February 10, 1964. ‘We Will Travel Not Only in Space But in Time As Well.’”
 - “January 17, 1947. English Made Easy for Beginners. It Revolves Flexible Formula.”
 - “September 17, 1899. Last Gun Post Erased in a Small Town Newspaper, September 17, 1899.”
 - A. A magazine edited by Burroughs, appearing as pages [3] and [4] of *My Own Mag*, [No. 5 (May 1964)], below.
 - “*The Moving Times* [No. 1 (1964)] is reprinted here, for the first time in the United States, by courtesy of the author and by courtesy of Jeff Nuttall, who first published it in England in *My Own Mag* [No. 5 (May 1964)].”
 - B. A magazine edited by Burroughs, reissued as part of *VDRSVP* (San Francisco: Nova Broadcast Press, 1969) on one of three large sheets of newsprint. *VDRSVP* appeared as *The San Francisco Eearthquake*, [Vol. 1], No. 5 (1969) [below] and in *Kaleidoscope*, Vol. 1, No. 16 (4–17 July 1969) [below].
 - “*The Moving Times* [No. 1 (1964)] is reprinted here, for the first time in the United States, by courtesy of the author and by courtesy of Jeff Nuttall, who first published it in England in *My Own Mag* [No. 5 (May 1964)].”
- C82. *The Moving Times*, [No. 2 (1964)]. {M&M C98}
- A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, [No. 7 (July 1964)], below.
 - “Over the Last Skyscrapers a Silent Kite.”

- C83. *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] (1 November 1964), below.
 • “Extracts from Letter to Homosap.”
 • “Personals Special to *The Moving Times*.”
- C84. *My Own Mag*, [No. 4 (March 1964)]. {M&M C94}
 ➤ Cover: Bottom fifth burned away.
 ➤ Limited to 100 copies.
 • “Warning Warning Warning Warning Warning Warning Warning Warning Warning.”
- C85. *My Own Mag*, [No. 5 (May 1964)].
 ➤ C: “Special Tangier edition... . Special William Burroughs issue,” with drawing of Burroughs wearing fez.
 • [Includes *The Moving Times*, [No. 1 (1964)], above.]
- C86. *My Own Mag*, [No. 6 (July 1964)].
 ➤ Three leaves cut into eight squares, stapled onto fourth leaf of five leaves total..
 • [Includes *The Burrough*, [No. 1 (1964)], above.]
- C87. *My Own Mag*, [No. 7 (July 1964)]. {M&M C97}
 ➤ Cover: hole burned into top quarter.
 • “Bring Your Problems to Lady Sutton Fix.”
 • [Includes *The Moving Times*, [No. 1 (1964)], above.]
- C88. *My Own Mag*, [No. 8 (August 1964)].
 ➤ Cover: “Festival Special.”
 • [Includes *The Burrough*, [No. 2 (1964)], above.]
- C89. *My Own Mag*, [No. 9] (1 November 1964).
 ➤ Cover: “Special Post-Election Issue,” with brown-green stain running down entire length and small oblong cut-out in right of lower margin.
 ➤ First dated issue [although #10 was not].
 • [Includes *The Moving Times*, [No. 3] (1964), above.]
- C90. *Rhinozeros*, No. 9 (1964). {M&M C90}
 • “Brion Gysin, ein amerikanischer Maler, der in Paris lebt, hat, was er .../”
 ➤ German translation by Anselm Hollo.
 ➤ Text of Burroughs’ remarks on his literary methods, delivered at the 1962 International Writers Conference held in Edinburgh.
- C91. *Signals: Newbulletin of Signals, London*, Vol. 1, Nos. 3 & 4 (October–November 1964)
 {M&M C87}
 • “Takis ...”
- C92. *Something To Say*, No. 4 (27 January 1964).
 • [Daniel Farson interviews Burroughs and Alexander Trocchi.]

- C93. *The Times Literary Supplement*, No. 3,230 (23 January 1964).
 • “Sir,—It seems to me that any author .../” [Letter to the Editor]
- C94. *The Times Literary Supplement*, No. 3,258 (6 August 1964). {M&M C81}
 • “The Literary Techniques of Lady Sutton-Smith.”
- C95. *The Transatlantic Review*, No. 15 (Spring 1964). {M&M C72}
 • “From ‘A Distant Hand Lifted.’”

1965

- C96. *The Apomorphine Times*, [No. 1 (1965)]. {M&M C113}
 ➤ A magazine edited by Burroughs, appearing as the last two pages of *My Own Mag*, No. 12 (May 1965), below.
 • [Letter to *Sunday Times*.]
- C97. *Brown Paper* (1965). {M&M C116}
 ➤ “... printed in a limited edition of 243 copies at the Philadelphia College of Art” “... though the editor has stated that ‘there were probably less [*sic*] than 100 issued.’” [BeatBooks 56]
 • “If you take baloney and cut it yup [*sic*], you get baloney. This is Gestalt spelled backwards .../”
 ➤ Titled “November 20, 1962” in M&M.
 ➤ Inserted in back flap (“Manuscripts & Notes”).
 ➤ “This is a parody of Burroughs’ *The Exterminator*, generally putting down the 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.”
- C98. *Bulletin from Nothing*, No. 1 ([1965]). {M&M C117}
 • “Composite Text.”
- C99. *Bulletin from Nothing*, No. 2 (1965). {M&M C123}
 • “Palm Sunday Tape.”
 ➤ Two-column layout.
- C100. *C: A Journal of Poetry*, Vol. 1, No. 10 (14 February 1965). {M&M C104}
 • “Fits of Nerves With a Fix.”
- C101. *Icarus*, No. 46 (May 1965). {M&M C125}
 • “Short Piece.”
 ➤ TOC title: “A Short Piece.”
- C102. *The Insect Trust Gazette*, No. 2 (Summer 1965). {M&M C121}
 • “File Ticker Tape, Tuesday July 7 (St. Aubierge) 1964 Tangier.”
- C102. *Intrepid*, No. 5 (March 1965). {M&M C111}
 • “Last Awning Flaps on the Pier.”
 ➤ Two-column layout.

- C103. *Krea*, No. 6 (1965). {M&M C130}
- “The Coldspring News (op de veranda achterer zijn brederderij ...”
➤ Dutch translation by Peter H. Van Lieshout.
- C104. *Krea Kritiek*, No. 5 (May 1965). {M&M C115}
- “Transcript of Dutch Schultz’ Last Words.”
➤ Reprinted from *Valentine’s Day Reading*. [M&M]
- C105. *Lines*, No. 5 (May 1965). {M&M C114}
- “Chlorhydrate d’apomorphine chabre.”
➤ Facsimile of two-column-layout manuscript.
 - “Rex Morgan M.D.”
➤ Facsimile of three- and two-column-layout manuscript, including collaged graphic and photographic material.
- C106. *Lines*, No. 6 (November 1965). {M&M C128}
- “The Last Post: Danger Ahead.”
➤ Facsimile of three-column-layout manuscript, including collaged photographic material.
- C107. *The Marijuana Newsletter*, No. 1 (30 January 1965). {M&M C103}
- “William Burroughs Speaks!”
- C108. *The Marijuana Newsletter*, No. 2 (15 March 1965). {M&M C110}
- “William Burroughs Answers Jim Bishop!”
- C109. *Mother*, No. 5 (Summer 1965). {M&M C120}
- “Pieces” (with Brion Gysin).
➤ Includes three pages of facsimiles of manuscripts.
➤ Laid in: “special supplement [by Tom Veitch], consisting of a folded, glued sheet forming a continuous loop of text.” [Third Mind 2]
➤ “Gysin and Burroughs are also working on *The Book of Methods* [i.e., *The Third Mind*; see Section A above], from which the ‘Pieces’ in this issue are excerpted.”—Inside back cover.
- C110. *The Moving Times*, [No. 4 (1965)]. {M&M C105 & C107}
- A magazine edited by Burroughs, issued as the last two pages of *My Own Mag*, No. 11 (February 1965), below.
 - “Tomorrow’s News Today, December 28/December 29, Tuesday Was the Last Day for Singing Years.”
- C111. *The Moving Times*, [No. 5 (1965)]. {M&M C109}
- Entire issue “presented as a single-sided poster sheet.” [M&M]
 - Issued, folded in eighths, as *Sigma Portfolio* [No. 1] (1965), below.
 - “... a variant of the full-size poster designed for display on the advertising walls of London’s underground stations.” [BeatBooks 42]
 - “Martin’s Folly.”
- C112. *The Moving Times*, [No. 6] (19 October 1965). {M&M C131}
- A magazine edited by Burroughs, issued as the last three pages of *My Own Mag*, No. 14 (December 1965), below.
 - [Contains quotes by Burroughs in collaged material by Carl Weissner.]

- C113. *My Own Mag*, No. 11 (February 1965). {M&M C106 & C108}
- Cover: small, square cut-out in middle of left margin.
 - First numbered issue.
 - [Includes: letter to Jeff Nuttall; letters; quotes from newsclippings; and *The Moving Times*, [No. 4 (1965)], above.]
- C114. *My Own Mag*, No. 12 (May 1965). {M&M C112}
- Cover: three triangular cut-outs, along with attached leaf from *Our Own Magazine*.
 - “The Last Words of Dutch Schultz, Found and Transcribed [*sic*] with Intersection Points Underlined.”
 - [Includes *The Apomorphine Times*, [No. 1 (1965)], above.]
- C115. *My Own Mag*, No. 13 (August 1965). {M&M C122}
- Cover: “Dutch Schultz Special.”
 - Limited to 500 numbered copies.
 - “The Dead Star.”
 - Facsimile of three-column-layout manuscript.
- C116. *My Own Mag*, No. 14 (December 1965).
- Cover: “Interrogation Unit,” with several small pieces of pink paper stapled to top third of left margin.
 - [Includes *The Moving Times*, [No. 6] (19 October 1965), above.]
- C117. *Now Now* [i.e., *Now*, No. 2] (1965).
- “Boards Syndicates Governments of the earth Pay .../”
 - “... taken from ... *Nova Express* ...”—Inside back cover.
- C118. *Now Now Now*, [i.e., *Now*, No. 3] (1965). {M&M C129}
- Includes “Homage to William Seward Burroughs” by Philip Whalen.
 - “Method Text.”
 - Facsimile of three-column-layout manuscript.
- C119. *The Paris Review*, Vol. 9, No. 35 (Fall 1965). {M&M C127 & E3}
- “William Burroughs: An Interview” (by Conrad Knickerbocker). (“The Art of Fiction XXXVI”)
 - Includes facsimiles of two manuscript pages from Burroughs’ journals.
 - “St. Louis Return.”
 - Includes facsimile of manuscript page from Burroughs’ journals.
- C120. *Randstad*, No. 9 (1965). {M&M C126}
- “Beëdige Verklaring: Een Getuigenis over een Ziekte.”
 - Dutch translation by Lex de Bruijn.
- C121. *SF Horizons*, No. 2 (Winter 1965). {M&M E4}
- “The Hallucinatory Operators Are Real.” [Burroughs interviewed by staff reporters.]
- C122. *Sigma Portfolio*, [No. 1 (1965)].
- Entire issue consists of *The Moving Times*, [No. 5 (1965)], above.

- C123. *The Spero*, Vol. 1, No. 1 (1965). {M&M C124}
- Limited to 500 numbered copies.
 - “The Coldspring News.”
 - Designed as a poster in three-column-style newspaper layout, ©1964; folded in three. Some copies have item bound in; others tipped in. Also issued separately in unfolded state, and in later state that lacks copyright statement. [M&M]

1966

- C124. *Apparatus* (December 1966). {M&M E6}
- “La Douce Machine à Écrire.”
 - French translation by Jean-Jacques Lebel of “Interview with William Burroughs” by Corso and Ginsberg in *Journal for the Protection of All Beings*, No. 1 (1961), above.
- C125. *Books and Bookmen*, Vol. 12, No. 2 (November 1966). {M&M C156}
- “Anti-Junk.”
- C126. *East Side Review*, Vol. 1, No. 1 (January–February 1966). {M&M C132}
- “Fun & Games, What?”
- C127. *Esquire*, Vol. 65, No. 5, Whole No. 390 (May 1966). {M&M C143}
- “They Do Not Always Remember.”
- C128. *Golden Nugget*, Vol. 1, No. 6 (August 1966).
- Includes “Myth-Maker of the 20th Century,” an article about Burroughs by J. G. Ballard.
 - “An Interview with William Burroughs” (by Bill Butler).
- C129. *Gorilla* (1966). {M&M C142}
- “Substitute Flesh.”
 - From *The Ticket That Exploded*.
- C130. *Grist*, No. 10 (1966). {M&M C150}
- Includes “Homage to William Seward Burroughs” by Philip Whalen.
 - “Afterbirth of Dream Now.”
 - Reprint of “Method Text” from *Now*, No. 3, above. [M&M]
- C131. *IT: The International Times*, [No. 2] (31 October–13 November [1966]). {M&M C155}
- “Antony Balch: ‘Towers Open Fire!’”
 - “The following commentary is by William Burroughs for the film ‘Towers Open Fire,’ in which he appears.”—p. 8.
- C132. *IT: The International Times*, No. 3 (14–27 November 1966). {M&M C157}
- “The Invisible Generation.”
- C133. *IT: [The] International Times*, No. 5.5 [24 December 1966]. {M&M C160}
- Poster on stiff card, designed so that part of card could be cut out and assembled to make a word-machine, “The Invisible Generator.” Two eds.: ca. 200 copies, silkscreened silver ink; ca. 1,600 copies, silkscreened gold ink. [M&M]
 - “The Invisible Generation.”

- C134. *Intrepid*, No. 6 (1966). {M&M C146}
- “Salt Chunk Mary.”
- C135. *Jaguar*, Vol. 2, No. 1 (January 1966). {M&M E5}
- “William Burroughs: Prophet or Pornographer?” [Burroughs interviewed by unnamed staff reporter.]
 - Excerpts from *Naked Lunch* interspersed throughout.
- C136. *King* (July 1966). {M&M C148}
- “Exterminator!”
- C137. *Klactoveedsedsteen*, No. 3 (May 1966). {M&M C144}
- Limited to 120 hand-printed and numbered copies; 1–40 with original serigraph by Vilmos K. Last.
 - “A Tape Recorder Experiment.”
- C138. *Klactoveedsedsteen*, No. 4 (Fall/Winter [November] 1966). {M&M C151}
- Limited to 300 copies.
 - “Tape Recorder Mutations” (with Claude Pélieu and Carl Weissner).
 - “The tape recording William Burroughs made here June 6, 1966 started a series of experiments from which the samples in this issue are taken.”—[p. 51]
- C139. *Los Angeles Free Press*, Vol. 3, No. 49 (Issue 125) (9 December 1966). {M&M C158}
- “The Invisible Generation.”
 - “Reprinted from the *International Times*,” No. 3 (14–27 November 1966), above.—p. 8.
- C140. *Mama*, No. 16 (March 1966). {M&M C133}
- “Martins Torheit.”
 - German translation of “Martin’s Folly.”
- C141. *The Moving Times*, [No. 7 (1966)]. {M&M C137–C140}
- A magazine edited by Burroughs, issued as the last six pages of *My Own Mag*, No. 15 (April 1966), below.
 - “Nut Note on the Column Cutup Thing.”
 - “WB Talking.”
 - “Quantities of the Gas Girls.”
 - “There I was in the corpse finger .../”
- C142. *My Own Mag*, No. 15 (April 1966).
- [Includes *The Moving Times*, [No. 7 (1966)], above.]
- C143. *New Statesman*, Vol. 71, No. 1825 (4 March 1966). {M&M C134}
- “The Death of Opium Jones.”
- C144. *New Statesman*, Vol. 71, No. 1826 (11 March 1966). {M&M C135}
- “Literature and Drugs.” [Letter to the Editor]

- C145. *Ole*, No. 5 [1966?]. {M&M C147}
- Title Page: "Harold Norse Special Issue."
 - "From William S. Burroughs, Writing of Norse's Exhibition in Paris of 'Cosmographs' .../"
 - "Reprinted from the exhibition leaflet ..." [M&M]
- C146. [*Project Sigma* (December 1966)]. {M&M C159}
- "The Invisible Generation."
 - "Reprinted from *International Timebs*," [No. 3 (14–27 November 1966), above].
 - "... no evidence exists to show distribution except by *International Times* itself ..." [M&M]
 - "... produced and distributed by *International Times* after [Alexander] Trocchi's request for a contribution from Burroughs to his *Sigma Portfolio* was not forthcoming." [BeatBooks 42]
- C147. *Residu*, No. 2 (Spring 1966). {M&M C141}
- "Martin's Folly."
 - "From *Sigma*'s 'Moving Times' No. 1" [i.e., *Moving Times*, [No. 5 (1965)], which was issued as *Sigma Portfolio*, [No. 1 (1965)], above.
- C148. *Royal's World Countdown*, No. 2 (March 1966). {M&M C136}
- "Chappaqua, a Film by Conrad Rooks."
 - "Taken from the press kit of the film." [M&M]
- C149. *The Transatlantic Review*, No. 21 (Summer 1966).
- "'Speaking Clock' Speaking in Present Time, June 18, 1964. 12.45 p.m."
 - TOC title: "The Speaking Clock."
- C150. *Venture*, Vol. 3, No. 4 (August 1966) {M&M C149}
- "Wish I Were There."
 - "An assembled symposium title." [M&M]

1967

- C151. *Argosy*, Vol. 28, No. 3 (March 1967). {M&M C163}
- "They Do Not Always Remember."
- C152. *Aspen*, Nos. 5 & 6 (Fall/Winter 1967).
- "*Nova Express* (1964): (Excerpts)."
 - Appears as Side A of 8" flexidisc [see Section E, below].
- C153. *The City of San Francisco Oracle*, Vol. 1, No. 10 (October 1967). {M&M C176}
- "Academy 23: A Deconditioning."
- C154. *Evergreen Club News*, No. 2 (July 1967). {M&M C171}
- "A Sample Section of *The Ticket That Exploded*."
- C155. *Evergreen Review*, Vol. 11, No. 46 (April 1967). {M&M C164}
- "Exterminator!"

- C156. *The Great Society*, [No. 1] ([June] 1967). {M&M C168}
- “Adios of Saturn.”
 - A cut-up by Burroughs of a poem by his son. [M&M]
- C157. *Harper's Bazaar*, No. 3069 (August 1967). {M&M C173}
- “The Third Mind.”
 - Title from TOC.
 - Facsimile of three-column-layout manuscript.
 - “Excerpts from *The Third Mind*, reproducing Burroughs' paste-and-scissors method of composition ...”—p. 95.
- C158. *Harper's Magazine*, Vol. 235, No. 1406 (July 1967). {M&M C170}
- “Kicking Drugs: A Very Personal Story.”
 - Cover title: “Kicking Drugs: A Personal Memoir.”
- C159. *IT: The International Times*, No. 6 (16–29 January 1967). {M&M C162}
- “The Invisible Generation (cont.)”
- C160. [*IT: The*] *International Times*, [No. 12] (28 April–12 May [1967]).
- Cover: “it Presents a 14-Hour Technicolor Read-In Issue.”
 - Also includes an interview with Conrad Rooks and a review of his film *Chappaqua*.
 - “Cut me up, Brion Gysin, cut me up .../”
 - “... taken from *Minutes To Go*, a cut-up laboratory work put together by William Burroughs, Gregory Corso, Brion Gysin, and Sinclair Beiles some years ago, but still not on worldwide circulation channels.”—[p. 6]
- C161. [*IT:*] *The International Times*, No. 18 (31 August–13 September 1967). {M&M C172}
- “23 Skidoo Eristic Elite.”
- C162. *Klacto/23 Special* (September 1967). {M&M C174}
- Limited to 500 copies.
 - Includes signed woodcut by Klaus Staack.
 - “Parenthetically 7 Hertz.”
 - “... published concurrently with an hour-long audio recording [*Klacto/23 Tape*; see Section E below] of readings by *Klacto* contributors and others ...” [Ken Lopez]
- C163. *Last Times*, Vol. 1, No. 1 (Fall 1967). {M&M C185}
- “Day the Records Went Up.”
- C164. *London Magazine*, New Ser. Vol. 7, No. 9 (December 1967). {M&M C186}
- “The Perfect Servant.”
- C165. *Mayfair*, Vol. 2, No. 10 (October 1967). {M&M C178 & E9}
- [Untitled Interview.]
 - “The Future of Sex and Drugs.” (The Burroughs Academy Bulletin 1)

- C166. *Mayfair*, Vol. 2, No. 11 [November 1967]. {M&M C179}
- “The Engram Theory.” (The Burroughs Academy Bulletin 2)
 - TOC title: “With This Tape-Recorder, Any Criminal Could Be Dictator Tomorrow.”
- C167. *Mayfair*, Vol. 2, No. 12 [December 1967]. {M&M C180}
- “Where’s Our Killer Whistle?” (The Burroughs Academy Bulletin 3)
 - TOC title: “How to Kill a Man With a Whistle.”
- C168. *Opus International*, No. 4 (December 1967). {M&M C181}
- “Cieux brûlants, idiot.” (Fragment)
 - French translation by Mary Beach and Claude Pélieu of “Burning Heavens, Idiot.”
- C169. *Pianeta Fresco*, No. 1 (12 December 1967). {M&M C184}
- “Accademia 23: Un decondizionamento.”
 - Italian translation by Giulio Saponaro of “Academy 23: A Deconditioning.”
- C170. *La Quinzaine Littéraire*, No. 40 (1–15 December 1967). {M&M C182 & 183}
- “L’Avenir du Roman.”
 - “Censure.”
 - French translations by Mary Beach and Claude Pélieu of “The Future of the Novel” and “Censorship.”
- C171. *The Rat: Subterranean News* (13 December 1967–2 January 1968).
- “On Scientific Suppression.”
- C172. *The San Francisco Earthquake*, Vol. 1, No. 1 (Fall 1967). {M&M C175}
- “Word Authority More Habit Forming Than Heroin.”
- C173. *The Transatlantic Review*, No. 25 (Summer 1967). {M&M C167}
- “23 Skidoo.”
- C174. *The Village Voice*, Vol. 12, No. 38 (6 July 1967). {M&M C169}
- “Academy 23: A Deconditioning.”
- C175. *Weekend Telegraph* [Color Magazine], No. 132 (14 April 1967). {M&M C165}
- A section of *The Daily Telegraph*, No. 34825.
 - “The ‘Priest’ They Called Him.”

1968

- C176. *Ambit*, No. 37 (1968). {M&M C199}
- “Johnny 23.”
- C177. *Asylum*, No. 3 (January 1968). {M&M C188}
- “Une Poème Moderne.”
- C178. *Baltimore Free Press*, Vol. 1, No. 5 [November 1968?].
- “William S. Burroughs: Right On. Right On: William S. Burroughs.”
 - Interview reprinted from *Rat*, Vol. 1, No. 18, below.

- C179. *Cavalier*, Vol. 18, No. 12 (October 1968). {M&M C212}
- “The Perfect Servant.”
 - Titled “Oh Say Can You See If Bently’s Who He Appears To Be?” in M&M.
- C180. *Esquire*, Vol. 70, No. 2, Whole No. 417 (August 1968).
- “Wind Die. You Die. We Die.”
- C181. *Esquire*, Vol. 70, No. 5, Whole No. 420 (November 1968). {M&M C214}
- “The Coming of the Purple Better One.”
- C182. *Evergreen Review*, Vol. 12, No. 52 (March 1968). {M&M C191}
- “Johnny 23.”
- C183. *Evergreen Review*, Vol. 12, No. 60 (November 1968). {M&M C215}
- “Day the Records Went Up.”
- C184. *Georgia Straight*, Vol. 2, No. 24 (9–22 [i.e., 15] August 1968). {M&M C203}
- “Parenthetically 7 Hertz.”
- C185. *Georgia Straight*, Vol. 2, No. 36 (8–14 November 1968). {M&M E16}
- “I’m Tired of Sitting on My Ass.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, below.
- C186. *Georgia Straight*, Vol. 2, No. 37 (15–21 November 1968). {M&M E17}
- “I Went Much Further Than the So-Called Radicals.”
 - Reprint of “William Burroughs Interview [Part 2]” by Jeff Shero in *Rat*, Vol. 1, No. 19, below.
- C187. *Georgia Straight*, Vol. 2, No. 38 (22–28 November 1968). {M&M C216}
- “The Burroughs Academy: Bulletin 4—Scientology Revisited.”
 - “... reprint from *Mayfair* [January] 1968 [below] is preceded by a short facsimile TLS cover note from WSB.” [M&M]
- C188. *Glebe*, Vol. 1, No. 2 (1968).
- “The Literary Techniques of Lady Sutton-Smith.”
- C189. London Magazine *Stories*, [No.] 3 (1968).
- “The Perfect Servant.”
- C190. *Los Angeles Free Press*, Vol. 5, No. 46 (Issue 226) (15–21 November 1968). {M&M E21}
- “Interview: William Burroughs” (by Jeff Shero).
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, below.
- C191. *Love Underground Press*, Vol. 1, No. 11 (1 November 1968). {M&M E18}
- “William Burroughs Interview.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, below.

- C192. *Love Underground Press*, Vol. 1, No. 12 (15 November 1968). {M&M E19}
- “William Burroughs Interview.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, below.
- C193. *Mayfair*, Vol. 3, No. 1 (January 1968). {M&M C187}
- “Scientology Revisited.” (The Burroughs Academy Bulletin 4)
 - TOC title: “Why I Was Converted.”
 - “... he [Burroughs] gave us [*Mayfair*] a signed affidavit, confirming his conversion. And in his fourth bulletin, he outlines how and why this dramatic change of heart took place.”—p. 6.
- C194. *Mayfair*, Vol. 3, No. 2 (February 1968). {M&M C189}
- “The Last Broadcast.” (The Burroughs Academy Bulletin 5)
- C195. *Mayfair*, Vol. 3, No. 3 (March 1968). {M&M C190}
- “By Far the Most Efficient and Precise Language We Possess Is the Common Cold.” (The Burroughs Academy Bulletin 6)
- C196. *Mayfair*, Vol. 3, No. 4 [April 1968]. {M&M C193}
- “The Fire Breaks Out.” (The Burroughs Academy Bulletin 7)
- C197. *Mayfair*, Vol. 3, No. 5 [May 1968]. {M&M C196}
- “In That Year of 1969, Astonished Motorists Were Hustled at Random Into the Death Cells for Parking Offences.” (The Burroughs Academy Bulletin 8)
 - TOC title: “The Death Cell for Motorists.”
- C198. *Mayfair*, Vol. 3, No. 6 [June 1968]. {M&M C198}
- “Switch On and Be Your Own Hero.” (The Burroughs Academy Bulletin 9)
 - TOC title: “How To Be Humphrey Bogart.”
- C199. *Mayfair*, Vol. 3, No. 7 (July 1968). {M&M C200}
- “The Academy’s Ultimate Offer—Immunity to Death.” (The Burroughs Academy Bulletin 10)
- C200. *Mayfair*, Vol. 3, No. 8 (August 1968). {M&M C201}
- “Do You Remember Tomorrow?” (The Burroughs Academy Bulletin 11)
- C201. *Mayfair*, Vol. 3, No. 9 [September 1968]. {M&M C204}
- “Oh God, Get Me Out of This!” (The Burroughs Academy Bulletin 12)
 - TOC title: “God, Get Me Out of This!”
- C202. *Mayfair*, Vol. 3, No. 10 (October 1968). {M&M C211}
- “Wind Die You Die We Die” (The Burroughs Academy Bulletin 13)
- C203. *Mayfair*, Vol. 3, No. 12 [December 1968]. {M&M C219}
- “Man, You Voted for a Goddam [*sic*] Ape.” (The Burroughs Academy Bulletin 14)
 - TOC title: “Man, You Elected an Ape.”

- C204. *New York Free Press*, Vol. 1, No. 35 (5–12 September 1968). {M&M C208}
- [Untitled reprint of “Writer’s Report” from *Rat*, Vol. 1, No. 16, below.]
- C205. *Orpheus Magazine*, Vol. 1, No. 3 [1968?]. {M&M C192}
- “Academy Twenty Three: A Deconditioning.”
 - TOC title: “Academy 23: A Deconditioning.”
 - “From the [*City of*] *San Francisco Oracle*.”—p. 4. [Vol. 1, No. 10 (October 1967); see above]
- C206. *Planeta Fresco*, No. 2/3 (1968). {M&M C195}
- “23 Skidoo Elite Eristica.”
 - Italian translation by Giulio Saponaro of “23 Skidoo Eristic Elite.”
- C207. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 16 (6–19 September 1968). {M&M C207}
- “Writer’s Report.”
 - Dated August 27, 1968.
- C208. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 18 (4–17 October 1968). {M&M E12}
- “William Burroughs Interview [Part 1]” (by Jeff Shero, Editor of *Rat*).
 - “Burroughs’ forthcoming book, *7 Hertz*, is based on his recent investigations of scientific research.”—[p. 1]
- C209. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 19 (18–31 October 1968). {M&M E13}
- “William Burroughs Interview [Part 2]” (by Jeff Shero).
- C210. [*The*] *Rat*: [*Subterranean News*], Vol. 1, No. 23 (13 December 1968–2 January 1969). {M&M C220 & E23}
- “Suppressed Discoveries.”
 - “Synopsis of his new book ... ”
 - “Interview” (by Jeffrey Shero).
- C211. *Renaissance*, No. 1 (May-June [1968]). {M&M C166}
- Distributed as a supplement to *Open City*, No. 52 (1-14 May, 1968), above.
 - “Old Fashioned Books.”
- C212. *Revista de Bellas Artes*, No. 23 (September 1968). {M&M C205 & 206}
- “Censura.”
 - “La novela del porvenir.”
 - Spanish translation by Roberto Baresa of “Censorship” and “The Future of the Novel.”
- C213. *The San Francisco Earthquake*, Vol. 1, No. 2 (Winter 1968). {M&M C217 & C218}
- “Salt Chunk Mary.”
 - “Last Awning Flaps on the Pier.”
- C214. *The San Francisco Earthquake*, Vol. 1, No. 4 (Summer/Fall 1968). {M&M C209}
- “The Coldspring News ... (William Burroughs, Editor) ... On the Back Porch of His Farm.”

- C215. *San Francisco Express Times*, Vol. 1, No. 38 (9 October 1968). {M&M E14}
- “I’m Tired of Sitting on My Ass.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, above.
- C216. *San Francisco Express Times*, Vol. 1, No. 41 (30 October 1968). {M&M E15}
- “I Went Much Further Than the So-Called Radicals.”
 - Reprint of “William Burroughs Interview [Part 2]” by Jeff Shero in *Rat*, Vol. 1, No. 19, above.
- C217. *The Scimitar*, Vol. 1, No. 7 (10 December 1968). {M&M E22}
- “I’m Tired of Sitting on My Ass.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, above.
- C218. *SF*, [No.] 12 (1968).
- “They Do Not Always Remember.”
- C219. *Spokane Natural*, Vol. 2, No. 23 (8–21 November 1968). {M&M E20}
- “The Most Anti-Political Revolt ... Ever ... in History.”
 - Reprint of “William Burroughs Interview [Part 1]” by Jeff Shero in *Rat*, Vol. 1, No. 18, above.
- C220. *Světová Literatura*, Vol. 13, No. 4 (1968). {M&M C213}
- “Smrt Opiového Jonese.”
 - Czech translation by František Jungwirth of “The Death of Opium Jones.”
- C221. *Sydsvenska Dagbladet Snällposten*, No. 1848 (26 March 1968). {M&M E11}
- “Västerlanders Framtid.” [Burroughs interviewed by Knut Lagrup.]
- C222. *Vibra, Fri Norske Presse*, No. 1 (1968). {M&M C197}
- “Flesket son Eksploderte.”
 - Norwegian translation of extract from *The Ticket That Exploded*.
- C223. *The Village Voice*, Vol. 13, No. 48 (12 September 1968). {M&M C210}
- “Astronaut’s Return.”
- C224. *Warren-Forest-Sun*, Vol. 7, No. 4 (19 April 1968). {M&M C194}
- “Academy 23: A Deconditioning.”

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- C225. *Architectural Design*, Vol. 39, No. 6 (June 1969). {M&M C229}
- “St. Peter’s Building (1888), 24 Peter Street, London, W1.”
 - Included in “Treasure Island,” an article in which “one hundred and fifty people, some famous, some virtually unknown, were asked to name one place in England, Scotland, or Wales that has for them a special, extraordinary quality. About a hundred people complied.”—p. 302.
- C226. *The Atlantic Monthly*, Vol. 223, No. 6 (June 1969). {M&M C228}
- “The Last Words of Dutch Schultz.”

- C227. *Best & Company*, [No. 1] (1969). {M&M C246}
- “Abstract.”
 - “Une Poeme Moderne.”
- C228. *Dock of the Bay*, Vol. 1, No. 5 (2 September 1969).
- “Mind Parasites!”
 - A review of *The Mind Parasites* by Colin Wilson, reprinted from *The Rat*, Vol. 2, No. 13, below.
- C229. *Evergreen Review*, Vol. 13, No. 67 (June 1969). {M&M C227 & E26}
- “... Burroughs recently collaborated with French journalist Daniel Odier on a book exploring his art and technique in a collage of interviews interspersed with excerpts from his writing. The book, *Academy 23*, will be published by Grove Press this fall ...”—p. 6. In fact, the book was not published by Grove Press until 1970, under the title *The Job*. [See Section H below.]
 - “My Mother and I Would Like to Know.”
 - “Journey Through Time-Space: An Interview with William S. Burroughs” (by Daniel Odier).
- C230. *Fruit Cup*, No. 0 (1969). {M&M C243 & C244}
- “Abstract.”
 - “Post Script [*sic*] to “The Invisible Generation.””
- C231. *Gaudie*, Ser. II, Vol. 6, No. 20 (30 April 1969). {M&M E28}
- “William Burroughs interviewed by Driss Drissi.”
- C232. *Georgia Straight*, Vol. 3, No. 73 (3–10 September 1969). {M&M 242}
- “Mind Parasites!”
 - A review of *The Mind Parasites* by Colin Wilson, reprinted from *The Rat*, Vol. 2, No. 13, below.
- C233. *Guardian* (London), Vol. 21, No. 39 (5 July 1969). {M&M E25}
- “In Search of the Connection.” [Burroughs interviewed by Nina Sutton.]
- C234. *Intrepid*, No. 14/15 (Fall/Winter 1969/1970). [M&M C256–C264]
- Cover: “Special Burroughs Issue.” Entire issue devoted to writings about and by Burroughs, including :
 - “[Note on Alfred Chester].”
 - “Last Awning Flaps on the Pier.”
 - Single-column style layout.
 - “Salt Chunk Mary.”
 - “Abstract.”
 - “Roosevelt After Inauguration.”
 - “Valentine’s Day Reading: Transcript of Dutch Schultz’s Last Words.”
 - “The Coldspring News ... (William Burroughs, Editor) ... On the Back Porch of His Farm.”
 - “[Letter to Allen Ginsberg dated] March 23, 1969.”
 - “On the E Meter.”

- C235. *IT*: [*The International Times*], No. 57 (23 May–5 June 1969). {M&M E24}
- “Tactics of Deconditioning: William Burroughs Speaks.”
[Burroughs interviewed by Felix Scorpio.]
- C236. *Kaleidoscope*, Vol. 1, No. 16 (4–17 July 1969).
- Cover title: *Chicago Kaleidoscope*.
 - [Includes, in “Second Section,” one sheet of *VDRSVP*, which includes reprint of *The Moving Times*, [No. 1], above.]
- C237. *Klacto/23 International*, [No. 1] (17 September 1899 [*sic*; i.e. 1969]). {M&M 240 & 241}
- “The Invisible Generation.”
 - “Abstract.”
- C238. *Lip*, No. 1 (Fall 1969). {M&M C251}
- “Abstract.”
 - “Abstract.”
 - TOC title: “Two Abstracts.”
- C239. *Mayfair*, Vol. 4, No. 1 [January 1969]. {M&M C221}
- “Rally Round the Secrets, Boys.” (The Burroughs Academy, Bulletin 15)
 - TOC title: “The Help You Can’t Have.”
- C240. *Mayfair*, Vol. 4, No. 2 (February 1969). {M&M C222}
- “Infiltration.” (The Burroughs Academy Bulletin 16)
- C241. *Mayfair*, Vol. 4, No. 4 [April 1969]. {M&M C223}
- “The Brain Grinders.” (The Burroughs Academy Bulletin 17)
 - TOC title: “An Ancient Secret Rules You.”
- C242. *Mayfair*, Vol. 4, No. 5 [May 1969]. {M&M C224}
- “I’m Scared, I’m Scared, I’m Not.” (The Burroughs Academy Bulletin 18)
 - TOC title: “The Electric Bloodhound.”
- C243. *Mayfair*, Vol. 4, No. 6 [June 1969]. {M&M C226}
- “The Final Crusade of the Veteran Warriors.” (The Burroughs Academy Bulletin 19)
 - TOC title: “This Was Their Final Hour”
- C244. *Mayfair*, Vol. 4, No. 8 [October 1969]. {M&M C234}
- “The Voracious Aliens.” (The Burroughs Academy Bulletin 20)
 - TOC title: “The Horror Inside You.”
- C245. *Mayfair*, Vol. 4, No. 9 [November 1969]. {M&M C237}
- “Days of Grand Luxury Are Coming Back: Hire Me a Bodyguard for When the Poor Find Out.” (The Burroughs Academy Bulletin 21)
 - TOC title: “The Rich Above, The Poor Below.”
 - “William Burroughs celebrates two years’ continuous contribution to *Mayfair* ...”—p. 4.

- C246. *Mikrokosmos*, No. 14 (1969). {M&M C238}
- “Abstract.”
- C247. *NOLA Express*, No. 42 (7–20 November 1969). {M&M C253}
- “Abstract.”
- C248. *Le Nouvel Observateur*, No. 260 (3–9 November 1969). {M&M C252}
- “Épitaphe pour un Beatnik.”
 - An obituary of Jack Kerouac. [M&M]
- C249. *Plexus*, No. 28 (October 1969). {M&M E26}
- “Entretiens avec William Burroughs” (by Nina Sutton).
- C250. *ppH0069 Intercontinental* (1969). {M&M C248}
- “So Who Owns Death TV?”
 - “Facsimile of the Beach Books edition of *So Who Owns Death TV?*” [See Section A, above]
- C251. [*The Rat: Subterranean News*, Vol. 2, No. 13 (19 June–3 July 1969). {M&M C231}
- “Mind Parasites!”
 - A review of *The Mind Parasites* by Colin Wilson.
- C252. [*The Rat: [Subterranean News]*, Vol. 2, No. 14 (9–23 July 1969). {M&M C233}
- “*The Farm* by Clarence Cooper.”
 - A “review” of the novel.
- C253. [*The Rat: Subterranean News*, Vol. 2, No. 16 (12–26 August 1969). {M&M 236}
- “Burroughs on *Bloodworld*.”
 - A review of the novel by Lawrence M. Jennifer.
- C254. [*The Rat: [Subterranean News]*, Vol. 2, No. 18 (10–23 September 1969). {M&M 239}
- “Disconnect Notice.”
- C255. [*The Rat: [Subterranean News]*, [Vol. 2, No. 21] (29 October–12 November 1969). {M&M C250}
- “Burroughs Back Again.”
 - Letter to the Editor: “In answer to Mr. Lingeman’s letter in the last issue of *Rat* .../”
 - “Burroughs: Woodstock.”
- C256. [*The Rat: [Subterranean News]*, [Vol. 2, No. 23 (3–24 December 1969)]. {M&M C254}
- “Burroughs’ Last Word on Lomitol.” [Letter to the Editor]
- C257. [*The Rat: Subterranean News*, Vol. 2, No. 24 (25 December [1969]–7 January 1970). {M&M C255}
- “Uncle Bill Burroughs (alias Technical Tilly) on Scientology.”
- C258. *The San Francisco Earthquake*, [Vol. 1], No. 5 (1969).
- [Includes reprint of *The Moving Times*, [No. 1], above.]

- C259. *Snakal*, No. 79 (July–September [1969?]).
- “The Cut Up Method of Brion Gysin.”
- C260. *The Umi (The Sea)*, Vol. 1, No. 1 (1969).
- [Untitled answer to questionnaire.]
- C261. *The Village Voice*, Vol. 14, No. 43 (8 August 1969). {M&M C235}
- “The Process.”
 - A review of the novel by Brion Gysin.
- C262. *The Wormwood Review*, Vol. 9, No. 4, Issue 36 (1969). {M&M C247}
- Limited to 700 numbered copies.
 - “Academy 23.”
 - “Postscript to Academy 23.”

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- C263. *Actuel*, New Ser., No. 2 (November 1970). {M&M C297 & E30}
- “*Le Ticket Qui ... Junkie ... Nova ... Machine Molle ... Festin Nu ...* William Burroughs.”
[Burroughs interviewed by Jean-François Bizot.]
 - “Ecoutez Mes Derniers Mots.”
 - An excerpt from *Nova Express*, translated by Mary Beach and Bob Kaufman.
- C264. *Contact*, [No. 1] (July 1970). {M&M C280}
- “MOB.”
 - Edited by William Burroughs and Alexander Trocchi.
 - “This original MOB statement provides the editorial for the first of a regular CONTACT feature.”—p. 10.
- C265. *Corpus*, Vol. 1, No. 5 (18 February 1970). {M&M C271}
- “Postscript—The Invisible Generation.”
- C266. *Crawdaddy*, Vol. 4, No. 5 [Summer 1970]. {M&M C289 & E31}
- [“Out-takes:] A Flower Pot from a High Window: A View of Contemporary America.”
 - “Compiled [from *The Job*], Edited, and Presented by Michael March.”—p. 26.
- C267. *Crawdaddy*, Vol. 4, No. 10 (6 July 1970). {M&M C283}
- “Cut Ups as Underground Weapons.”
- C268. *Crawdaddy*, Vol. 5, No. 1 (22 November 1970). {M&M C298}
- “The Unspeakable Mr. Hart (Part One).”
- C269. *Cyclops*, No. 1 (July 1970). {M&M C281}
- Cover: “The First English Adult Comic Paper!”
 - “The Unspeakable Mr. Hart [Part One].”
 - Illustrated by Malcolm Mc Neill.

- C270. *Cyclops*, No. 2 (August 1970). {M&M C290}
- “The Unspeakable Mr. Hart [Part Two].”
 - Illustrated by Malcolm Mc Neill.
- C271. *Cyclops*, No. 3 (September 1970). {M&M C294}
- “The Unspeakable Mr. Hart [Part Three].”
 - Illustrated by Malcolm Mc Neill.
- C272. *Cyclops*, No. 4 (October 1970). {M&M C295}
- “The Unspeakable Mr. Hart [Part Four].”
 - Illustrated by Malcolm Mc Neill.
- C273. *The East Village Other*, Vol. 5, No. 3 [i.e., 32] (7 July 1970). {M&M C285 & C286}
- “Open Letter to Mister Gorden [*sic*] Mustain.”
 - “M.O.B.”
- C274. *The East Village Other*, Vol. 5, No. 36 (4 August 1970).
- “Storming the Reality Studios.”
- C275. *Friends*, No. 5 (14 April 1970). {M&M C274}
- “W. S. Burroughs, alias Inspector J. Lee of the Nova Police.”
[Burroughs interviewed by mail.]
- C276. *Friends*, No. 9 (10 July 1970). {M&M C287}
- “Storm the Reality Studios.”
- C277. *Georgia Straight*, Vol. 4, No. 91 (7–14 January 1970). {M&M C265}
- “Woodstock.”
- C278. *The Guardian* (London) (23 April 1970). {M&M C275}
- “Sensible Job.”
- C279. *Hotcha!*, No. 39 [?] (April 1970). {M&M C273}
- “Akademie 23—eine Entwöhnung.”
 - German translation of “Academy 23: A Deconditioning.”
- C280. *IT*: [*The International Times*], No. 74 (27 February–13 March 1970). {M&M C269}
- “William Burroughs’ new book: THE MOB, will be published by Jonathan Cape on April 16th.”—p. 9. (The book was actually published as *The Last Words of Dutch Schultz* by Cape Goliard Press. See Section A above.)
 - “Mind Control.”
 - a. “Wait Here, Go There.”
 - b. “Abstract.”
- C281. *IT*: [*The International Times*], No. 81 (18 June–2 July 1970). {M&M C277}
- “William Burroughs Answers Criticism of His Latest Book, *The Job*, made by Julian Mitchell in a Recent *Guardian* Review.”

- C282. *IT*: [*The International Times*], No. 83 (17 July–July 1970). {M&M C288}
- “Scrambles.”
- C283. *The Listener*, Vol. 84, No. 2170 (29 October 1970).
- “Is an Elite Necessary?” [Part 1]
 - Transcribed from a BBC broadcast interview with Frank Kermode in which Burroughs took part.
- C284. *The Listener*, Vol. 84, No. 2171 (7 November 1970).
- “Is an Elite Necessary?” [Part 2]
 - Transcribed from a BBC broadcast interview with Frank Kermode in which Burroughs took part.
- C285. *Los Angeles Free Press*, Vol. 7, No. 10 (Issue 294) (6–12 March 1970). {M&M C272}
- “Burroughs on Scientology.”
 - Cover title: “Naked Scientology.”
- C286. *Los Angeles Free Press*, Vol. 7, No. 26 (Issue 310) (26 June–2 July 1970). {M&M C278}
- “Cut Ups As Underground Weapons.”
 - Cover title: “Cut Ups As Weapons.”
- C287. *Los Angeles Free Press*, Vol. 7, No. 28 (Issue 312) (10–16 July 1970).
- Includes “William Burroughs Does the Job,” a long review by Don Strachan of *The Job: Interviews With William Burroughs* and “William Burroughs: Revolutionary Master Mind and Grand Panjandrum of the Cut-Up Coterie,” a long article by Lawrence Lipton taking issue with Burroughs’ response to Lipton’s review of *The Process* by Brion Gysin in the 13 March 1970 “Living Arts Supplement” to the *Los Angeles Free Press*.
- C288. *Los Angeles Free Press*, Vol. 7, No. 34 (Issue 318) (21–27 August 1970). {M&M C292}
- “This Man Has Been Scrambled.”
 - Reprint of “Scrambles” from *IT*: [*The International Times*], No. 83 (17 July–July 1970), above.
- C289. *Mayfair*, Vol. 5, No. 1 (March 1970).
- “I, William Burroughs, Challenge You, L. Ron Hubbard.”
 - Cover title: “My Challenge to Scientology.”
 - TOC title: “Why is Scientology Secret?”
 - See Section G below for response from Hubbard’s wife, Mary Sue Hubbard.
- C290. *Mayfair*, Vol. 5, No. 2 (April 1970). {M&M C267}
- “The Transplant Apocalypse.”
- C291. *Mayfair*, Vol. 5, No. 3 [May 1970] {M&M C270}
- Includes “Burroughs vs. Hubbard: The Scientologists Reply” by David Gaiman.
 - “Without Your Name, Who Are You?”
 - TOC title: “The Incredible Power of Words.”
- C292. *Mayfair*, Vol. 5, No. 6 [June 1970]. {M&M C276}
- “... And a Final Word from William Burroughs.”
 - A response to “World Exclusive” by L. Ron Hubbard, which is itself a response to Burroughs’ previous writings in *Mayfair* on Scientology.

- C293. *Mayfair*, Vol. 5, No. 7 (September 1970). {M&M C279}
- “D.E., My Super-Efficiency System.”
 - TOC title: “How To Be Super-Efficient.”
- C294. *Mayfair*, Vol. 5, No. 12 [December 1970]. {M&M C299}
- “Twilight’s Last Gleamings.”
 - “A hitherto unpublished film scenario.”—p. 61.
- C295. *NOLA Express*, No. 62 (21 August–3 September 1970). {M&M C291}
- “Storm the Reality Studios.”
- C296. *Notes from Underground*, No. 3 ([1970?]). {M&M C293}
- “After the Inauguration.”
 - “... originally called ‘Roosevelt After Inauguration’ ... we took the liberty of substituting ‘The President’ for Burroughs’ original ‘Roosevelt’ and altering the names of the more prominent Roosevelt Era figures ...”—p. 30.
- C297. *Pardon*, Vol. 9, No. 2 (February 1970). {M&M E32}
- “Zwischen Marx und Haschisch.” [Burroughs interviewed by Nina Sutton.]
- C298. *Playboy*, Vol. 17, No. 2 (February 1970). {M&M C266}
- “Playboy Panel: The Drug Revolution.”
 - A panel discussion amongst Burroughs, Harry Anslinger, James Coburn, Baba Ram Dass, Leslie Fiedler, John Finlator, Joel Fort, Joseph Oteri, and Alan Watts.
- C299. [The] *Rat*: [Subterranean News], Vol. 2 (February 1970). {M&M C268}
- “Mind Control.”
- C300. *Rolling Stone*, No. 69 (29 October 1970). {M&M C296}
- NOTE: This is the issue of *Rolling Stone* in which the death of Janis Joplin and the burial of Jimi Hendrix were reported.
 - “The Discipline of DE.”
 - “... a chapter excerpted from William Burroughs’ forthcoming novel, *The Revised Boy Scout Manual*” [a version of which was published in 1973 under the title *Exterminator!* See Section A above.]—p. 34.
- C301. *Sigma Portfolio*, No. 37 (1970). {M&M C284}
- “M.O.B.”

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- C302. *Antaeus*, No. 2 (Spring 1971). {M&M C304}
- “Pages from Chaos.”
- C303. *East Village Other* (1971). {M&M C313}
- “Who Is the Third That Walks Beside You?”
- C304. *Evergreen Review*, Vol. 15, No. 94 (December 1971). {M&M C321}
- “The Dead Child.”
 - “A selection from the new work, *The Wild Boys ...*”—p. 33.

- C305. *Global Tapestry Journal* [1971?]. {M&M E35}
- Cover: “Homage to Patchen Issue.” T.p.: “Patchen Lives Issue.”
 - “William Burroughs Rapping on Revolutionary Techniques: Interviewer, Dan Georgakas; London, Summer 1970.”
- C306. *Gummibaum* (1971). {M&M C312}
- “Windhand in die Tür verklemmt.”
 - German translation of “Wind Hand Caught in the Door.” [M&M]
- C307. *Ink*, No. 19 (5 October 1971). {M&M C318}
- “The Writer.”
- C308. *The Marijuana Review*, Vol. 1, No. 6 (January–June 1971). {M&M C300}
- “Carrion Road.”
 - Illustrated by Kim Deitch.
- C309. *New Society*, No. 454 (10 June 1971). {M&M C310}
- “A Nice Run Thing.”
 - A review of *Psychedelics* by Bernard Aaronson and Humphrey Osmond.
- C310. *NOLA Express*, No. 73 (22 January–4 February 1971). {M&M C301}
- “Navigare Necesse Es. Vivare No Es Necesse.”
 - “A quote from the opening of *The Job* ... accompanying a long review of the book [by Rich Mangelsdorff] ...” [M&M]
- C311. *Organ* (July 1971). {M&M C315}
- “Who Is the Third that Walks Beside You?”
- C312. *Penthouse* (London), Vol. 6, No. 6 (September 1971). {M&M E34}
- “William Burroughs, Mind Engineer: *Penthouse* Interview” (by Graham Masterson and Andrew Rossabi).
- C313. *Planète Plus* (May/June 1971).
- [Extract from Daniel Odier’s interview with WSB.]
- C314. *Renaissance*, No. 8 [1971?]. {M&M C314}
- “Incorporating *Notes [from Underground]* #4.”—[p. 1]
 - “Who Is the Third That Walks Beside You?”
- C315. *Suck*, No. 5 (Summer 1971). {M&M C316}
- “The Penny Arcade Peep Show/The Wild Boys Smile.”
 - “From *The Wild Boys: A Book of the Dead*.”
- C316. *Suck*, No. 6 [1971]. {M&M C319 & 320}
- “William S. Burroughs Takes a New Look at Sex Films.”
 - “Blue Movie/Who Are These Boys?”

- "... a chapter from the novel *The Wild Boys: A Book of the Dead* (August 1969). Unpublished MS."

C317. *UFO*, No. 1 (June 1971). {M&M C308 & 309}

- "UFO Space Bulletin—"Revolution durch Information."
- German translation ... by "Bradley Martin/Space Agent 23." [M&M]
- "Deconditioning—der nicht-chemische Trip."
- German translation. [M&M]

C318. *UFO*, No. 2 (October 1971). {M&M C317}

- "Blutiger Mittwoch."

C319. *La Veuve Joyeuse—Journal Souterrain pour Adulte Eclairé*, No. 1, 2, 3 [*sic*] (Spring 1971). {M&M C306}

- "M.O.B."
- French translation. [M&M]

C320. *Virginity*, No. 14/25 (June–July 1971). {M&M C311}

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

C321. *Whole Earth Catalog. Supplement* [No. 10] (March 1971). {M&M C303}

- "The Last Supplement to the *Whole Earth Catalog*."
- "Prisoners, Come Out."

C322. *Zoom*, No. 1 (May 1971). {M&M C305}

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

1972

C323. *Adventures in Poetry*, No. 9 (Spring 1972). {M&M C327}

- "Distant Heels."

C324. *Antaeus*, No. 6 (Summer 1972). {M&M C334}

- "Electricals."

C325. *Apeiros*, No. 2 (1972).

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

C326. *Bastard Angel*, No. 1 (Spring 1972). {M&M C329}

- "Do Not Disturb the Mongrels."

C327. *Contrasts* (Summer 1972). {M&M C335}

- "La Chute de l'Art une Poème Moderne."

- C328. *Fervent Valley*, No. 2 (Summer 1972). {M&M C338}
- “Soldier’s Pay.”
- C329. *Freudz*, No. 31 (14 July [1972]). {M&M E39}
- “Look at Uncle Bill: An Interview With William Burroughs” (by Bill Butler).
- C330. *Ginger Snaps*, [No. 1] (March 1972). {M&M C324}
- Limited to 300 copies.
 - “Preface/Take It To Cut City”
 - Excerpt from *The Exterminator* (Auerhahn Press, 1960) [See Section A, above]
 - “Abstract.”
 - “... previously published in *Best & Co.* [sic] anthology ed.,” above.—[p. 3]
- C331. *Hard*, No. 1 (Summer 1972). {M&M C333}
- “Lie, Lie, Lie.”
- C332. *Honk*, No. 1 (June 1972). {M&M C328}
- “Teil 1: Was ist Sucht?”
 - German translation of “Points of Distinction between Sedative and Consciousness-Expanding Drugs.” [M&M]
- C333. *The Image*, No. 7 (1972).
- “DC 49.”
 - “... text and images from his latest work.”—p.43.
 - Includes facsimiles of several pages from Burroughs’ journals.
- C334. *The Iowa Review*, Vol. 3, No. 2 (Spring 1972).
- “The End.”
- C335. *OU*, No. 40–41 (March 1972). {M&M C325}
- “Valentine [sic, i.e. Valentine’s] Day Reading.”
 - From *Valentine’s Day Reading* [see Section A, above].
 - “Item is present as approximately 9¾ minutes of Side A of a 10-inch ... phono-disc [see Section E, below].” [M&M]
- C336. *Out of Sight*, No. 44 (14 February 1972). {M&M C323}
- “Abstract.”
- C337. *Parvis à l’Echo des Cils* (8 June 1972). {M&M C330}
- [Three pages from Burroughs’ St. Louis Journal]
 - Three full-page reproductions of collaged manuscript pages.
- C338. *Penthouse* (New York), Vol. 3, No. 7 (March 1972). {M&M E37}
- “William Burroughs: *Penthouse* Interview” (by Graham Masterton and Andrew Rossabi).
 - Reprint of “William Burroughs, Mind Engineer” in *Penthouse* (London), Vol. 6, No. 6 (September 1971), above.

- C339. *Pot*, No. 7, No. 1 [*sic*] (July 1972). {M&M C331}
 • [Untitled.]
- C340. *Rolling Stone*, No. 108 (11 May 1972). {M&M E36}
 • “William Burroughs: *Rolling Stone* Interview” (by Robert Palmer).
- C341. *Rolling Stone*, No. 120 (26 October 1972). {M&M C341}
 • “*Inside Scientology* by Robert Kaufman.” [A book review by Burroughs]
- C342. *Rolling Stone* (London), No. 121 (9 November 1972). {M&M C342}
 • “*Inside Scientology* by Robert Kaufman.” [A book review by Burroughs]
- C343. *Shantib International Writings*, Vol. 2, No. 2 (Summer 1972). {M&M C332}
 • “Tickertape.”
- C344. *Sixpack*, No. 2 (August 1972). {M&M C337}
 • “Ali’s Smile.”
 ➤ “... first published in a limited, beautiful & expensive edition by Unicorn Books, Brighton.”—[p. 2]
 [See Section A, above.]
- C345. *Unmuzzled Ox*, Vol. 1, No. 2 (February 1972). {M&M C322}
 • “Claude Pelieu and I have never .../”
 ➤ “... intended as an introduction to one of Claude Pélieu’s books ...” [M&M]

1973

- C346. [*Adventures in Poetry*, No. 10 (1973)]. {M&M C355}
 • “Fits of Nerves with a Fix.”
- C347. *Antaeus*, No. 8 (Winter 1973). {M&M C343}
 • “Your Name My Face.”
- C348. *AQ*, No. 14 ([Autumn?] 1973). {M&M C350–C352}
 ➤ Issue title: “Cut Up.”
 • “Die Stadt der Mutanten.”
 ➤ German translation by Carl Weissner.
 • “Cut/up of Ezra Pound Made in 1959 Using Only the Very Own Words of Ezra Pound.”
 • “Cut/up Made in 1973 Using the Words of William Burroughs and Arthur Rimbaud.”
- C349. *GUM’s Moving Review* (December 1973). {M&M C354}
 • “M.O.B.”
- C350. *Harper’s Magazine*, Vol. 247, No. 1482 (November 1973). {M&M C353}
 • “Playback from Eden to Watergate.”

- C351. *Oeuf*, No. 15/16/17 (Spring 1973). {M&M C347}
- “Tant qu’on à la Censure.”
 - French translation of “Censorship” by Claude Pélieu and Mary Beach. [M&M]
- C352. *OU*, No. 42–44 (10 October 1973).
- “Reading.”
 - From *Valentine’s Day Reading* [see Section A, above].
 - Appears as approximately 8½ minutes of Side A of 10” LP [see Section E, below].
- C353. *Oui*, Vol. 2, No. 8 (August 1973). {M&M C348}
- “Face to Face With the Goat God.”
 - “William Burroughs Observes Its Rites ... And Is, In Turn, Himself Observed” (by Craig Karpel).—p. 68.
 - Cover title: “William Burroughs Meets the Goat God.”
- C354. *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.
- C355. *Second Aeon*, No. 16/17 [1973]. {M&M C345}
- “My Legs Señor.”
- C356. *Sixpack*, No. 6 (Winter 1973/74). {M&M C357}
- “Pershing Avenue St Louis Missouri in the 1920s ... Red brick three story houses, .../”
 - TOC title: “Story”
- C357. *Soft Need*, No. 8 (September 1973). {M&M C349}
- “Kerouac.”
 - First English-language version of ... “Épitaphe pour un Beatnik” published in *Le Nouvel Observateur*, No. 260, above.
- C358. *VIA*, Vol. 2 (1973). {M&M C356}
- “Structures Implicit and Explicit.”
 - “Abstract.”

1974

- C359. *The Anchor*, Vol. 66, No. 21 (19 April 1974).
- “Spectre in a Black Fedbra [*sic*; i.e. Fedora]: An Interview with William S. Burroughs” (by George McFadden and Robert Mayoh).
 - Includes “Horrible burns and odor of sweating. Boats of rosy fire. A little .../” — “A Burroughs Cut-Up of Rimbaud: ‘A Poet Does Not Own His Words.’”
- C360. *Bastard Angel*, No. 3 (Fall 1974).
- Final issue.
 - “Cut Throat Trout.”

- C361. *Black Mask*, Vol. 1, No. 1 (August 1974).
- “The Coldspring News.”
 - “In S.F., I read a lot of and some I .../” [Letter to the Editor]
- C362. *Changes*, No. 90 (November 1974).
- “The Fully-Clothed Lunch and Other Meals ...”
[Burroughs interviewed by James Grauerholz]
- C363. *Doris*, No. 4 (August 1974).
- “Letter Out of Nowhere.”
 - “Sequences: Sir Cyril Osborne: a cut-in by W.S. Burroughs from the *Times* obituary 1969 with a scene of Porky Snut from the novel *We All Drop Dead (Over and Over)* by A.B. Harris ...”—p. 26.
- C364. *The Expatriate Review*, No. 4 (Winter/Spring 1973–1974).
- “Cold Lost Marbles.”
- C365. *The Free Paper* (6 November 1974).
- “Local Stop on the Nova Express” [Interview by Stephen Davis]
- C366. *Gay Sunshine*, No. 21 (Spring 1974).
- “William Burroughs: An Interview” (by Laurence Collinson and Roger Baker).
- C367. *The Michigan Quarterly Review*, Vol. 13, No. 1 (Winter 1974).
- “An Evening with William Burroughs.” [Interview by Richard Goodman Jr.]
- C368. *National Lampoon*, Vol. 1, No. 47 (February 1974).
- “Strange Sex We Have Known.” [with Terry Southern]
- C369. *The Project Poetry Newsletter*, No. 18 (1 October 1974).
- “A Man of letters une poeme modern purred back his young American friend .../”
- C370. *The Real Paper* (6 November 1974).
- “Local Stop on the Nova Express” [Interview by Stephen Davis]
- C371. *Rolling Stone*, No. 155 (28 February 1974).
- “Beat Godfather Meets Glitter Mainman.” [Burroughs interviews David Bowie.]
- C372. *The Story So Far*, No. 3 (1974).
- “The Health Officer.”
- C373. *Vinduet*, Vol. 28, No. 3 (1974).
- “Slutten på linjen.”
 - Translation into Norwegian by Olav Angell of “End of the Line,” a chapter of *Exterminator!*

1975

- C374. *Antaeus*, No. 19 (Autumn, 1975).
- [Contribution to] “Neglected Books of the Twentieth Century, Part Two.”
- C375. *Arcade: The Comics Review*, Vol. 1, No. 4 (Winter 1975).
- “Fun City in Ba’Dan.”
 - Illustrated by S. Clay Wilson.
- C376. *Bananas*, No. 1 (January/February 1975).
- “Eras Are Written Into Existence.”
 - Notes of conversations between Burroughs and Barry Miles, taken from Miles’ journals of 1972.
- C377. *Bananas*, No. 2 (Early Summer 1975).
- “a man of letters une poeme moderne purred back .../”
 - “Burroughs On Guns”
 - Notes of conversations between Burroughs and Barry Miles, taken from Miles’ journals of 1971.
- C378. *Crawdaddy* (June 1975).
- “Rock Magic.” [Burroughs interviews Led Zeppelin’s Jimmy Page.]
- C379. *Crawdaddy* (August 1975).
- Cover: “The Whole Earth Conspiracy Catalogue.”
 - “[Column]: Time of the Assassins.”
 - Cover: “William Burroughs on Writing Bestsellers.”
- C380. *Crawdaddy* (September 1975).
- “[Column]: Time of the Assassins.”
 - Cover: “‘Word Virus’ by Wm. Burroughs.”
- C381. *Crawdaddy* (October 1975).
- “[Column]: Time of the Assassins.”
- C382. *Crawdaddy* (November 1975).
- “[Column]: Time of the Assassins.”
 - Cover: “Wm. Burroughs on Acid.”
- C383. *Crawdaddy* (December 1975).
- “[Column]: Time of the Assassins.”
- C384. *Gasolin* 23, No. 7 [1975?]
- “Sonntag, 17. August 1975.”
 - German translation of an excerpt from *The Retreat Diaries*.

- C385. *Mandala*, No. 2 (Summer 1975).
- “The Coldspring News”
 - “Op de Veranda Achter Zijn Boerderij”
 - “Heel wat Jaren Wachten aan de Grens”
 - “Trieste Knecht van de Eilandkant”
 - Translations into Dutch by Peter H. van Lieshout.
- C386. *Mati*, No. 2 (1975).
- “Interview With William Burroughs and Allen Ginsberg” (by Palace Trust for *Mati*).
- C387. *Mikrokosmos*, No. 20 (1975).
- “Abstract.”
 - Reprint from *Mikrokosmos*, No. 14 (1969), above.
- C388. *New Departures*, No. 7/8 + 10/11 (1975).
- “Fourfold visionary number ... to celebrate sixteen sweet years of the ND series (& Live New Departures).”—p. 4.
 - “The Evening News.”
 - “Dear Michael .../”
 - Facsimile of typed, signed Letter to the Editor.
- C389. *Out There*, No. 7 (1975).
- “Allen Ginsberg & William Burroughs.”
 - Excerpt from an interview by Barbara Barg, originally published in the *Chicago Gazette*.
- C390. [*Chicago*] *Reader*, Vol. 4, No. 24 (21 March 1975).
- “The Beats Go On ... and On ... and On ...” [Burroughs and Allen Ginsberg interviewed by David Moberg]

1976

- C391. *Andy Warhol's Interview*, Vol. 6, No. 5 (May 1976).
- “William Burroughs.” [Interviewed by Paul Getty III.]
- C392. *Crawdaddy* (January 1976).
- “[Column]: Time of the Assassins.”
- C393. *Crawdaddy* (February 1976).
- “[Column]: Time of the Assassins.”
- C394. *Crawdaddy* (March 1976).
- Cover: “Special 10th Anniversary Issue!”
 - “[Column]: Time of the Assassins.”
 - On cover: “‘Legalize Heroin!’ by Wm. Burroughs.”
- C395. *Crawdaddy* (April 1976).
- “[Column]: Time of the Assassins.”

- C396. *Crawdaddy* (May 1976).
- “[Column]: Time of the Assassins.”
- C397. *Crawdaddy* (June 1976).
- “[Column]: Time of the Assassins.”
 - “Push-Button Sex Is the Coming Thing.”
- C398. *Crawdaddy* (July 1976).
- “Edible Corpses, Killers Drugs, and the Psychic CIA.”
 - On cover: “Wm. Burroughs’ Future Shock.”
 - TOC title: “Three Nightmare Visions.”
- C399. *Crawdaddy* (August 1976).
- “[Column]: Time of the Assassins.”
- C400. *Crawdaddy* (September 1976).
- “[Column]: Time of the Assassins.”
- C401. *Crawdaddy* (October 1976).
- “[Column]: Time of the Assassins.”
 - “This essay is excerpted from the book *The Retreat Diaries ...*”—p. 13.
- C402. *Crawdaddy* (November 1976).
- “[Column]: Time of the Assassins.”
 - “This essay was originally written to accompany a screening of *Street Film Part Zero*, a film composition for five projectors and saxophone by Robert E. Fulton. The screening took place in Boulder, Colorado, on August 3, 1976.”—p. 12.
- C403. *Crawdaddy* (December 1976).
- “[Column]: Time of the Assassins.”
- C404. *The Drummer*, No. 386 (3-10 February 1976).
- “Burroughs, Part I: Information About the Operation.”
[Burroughs interviewed by Victor Bockris]
- C405. *The Drummer*, No. 388 (17-24 February 1976).
- “Part III: Dinner With Burroughs.”
[Burroughs interviewed by Victor Bockris]
- C406. *Kontexts*, No. 8 (Spring 1976).
- Includes “Le Colloque de Tanger,” a report [by Michael Gibbs?] on the gathering at the Musée de L’Athenée “last [i.e., 1975] September.”
 - “William S. Burroughs: A Portrait, A Videotape.”
 - [Extracts of an interview with Burroughs by Gerald Minkoff.]
 - “From *The Third Mind*.”
 - Two full-page reproductions of collaged manuscript pages.
 - “Burroughs on Language.”

- C407. *Lightworks* (December [1976]-January 1977).
- “From Here to Eternity.”
 - “Excerpted from *The Wild Boys*.”—p. 12.
 - “Interview: William S. Burroughs” (by Telesis Video).
- C408. *Loka: A Journal from Naropa Institute*, No. 2 (1976).
- “Lokations [*sic*] & Tales: Walk Around Boulder.”
 - “A Lecture.”
 - “Poet’s Colloquium” [With Burroughs; Allen Ginsberg; W.S. Merwyn; Chögyam Trungpa, Rinpoche; Anne Waldman; Philip Whalen; and Rick Fields, David Rome, and Joshua Zim]
- C409. *New York Arts Journal*, Vol. 1, No. 2 (September-November [1976?]).
- “William Burroughs.” [Interviewed by Victor Bockris]
- C410. *Roof*, [No. 1] (Summer 1976).
- “A Cut-Up from W. S. Burroughs Jr.’s Column in the September 1976 *Crawdaddy*.”
 - “Do-Rights.”
- C411. *Rush*, Vol. 1, No. 1 (October 1976).
- “Cobble Stone Gardens.”
- C412. *Rush*, Vol. 1, No. 3 (December 1976).
- “Ah Pook Is Here.” [with Malcolm Mc Neill]
 - “... 12 pages from an unpublished 130 page image-novel by William S. Burroughs and Malcolm McNeill [*sic*]. It was conceived in 1970 as an attempt to extend the possibilities of sequential imagery, in book form, at present only utilised [*sic*] by conventional comic strips.”—p. 39.
- C413. *Soft Need*, No. 9 (Spring 1976).
- “William Burroughs on the Painting of Brion Gysin.”
- C414. *Tel Quel*, No. 66 (Spring 1976).
- “[Excerpt from] *Cities of the Red Night*.”
 - French translation by Philippe Mikriammos.
- C415. *The World*, No. 30 (July 1976).
- “Naked Corrections.”
 - “William Burroughs’ corrections for John Tytell’s *Naked Angels*, December 1975.”—p. 66.

1977

- C416. *Andy Warhol’s Interview*, Vol. 7, No. 2 (February 1977).
- “Christopher Isherwood Meets William Burroughs for the First Time.”
[Burroughs and Isherwood interviewed by Victor Bockris.]
- C417. *Bombay Gin*, No. 4 (Summer/Fall 1977).
- “Friday, Mary Celeste 17, 1970.”

- C418. *Christopher Street*, Vol. 1, No. 9 (March 1977).
- “William S. Burroughs’s *Junky*.”
 - “... an excerpt from *Junky*, to be published in the spring by Penguin Books.”—p. 12.
- C419. *Club* (October 1977).
- “The Health Officer.”
- C420. *The CoEvolution Quarterly*, No. 13 (20 March 1977).
- “Obeying Chögyam Trungpa.”
- C421. *The CoEvolution Quarterly*, No. 16 (21 December 1977).
- “From *The Third Mind*.”
- C422. *Crawdaddy* (January 1977).
- “It Belongs to the Cucumbers\.”
- C423. *Crawdaddy* (February 1977).
- “[Column]: Time of the Assassins.”
- C424. *Crawdaddy* (March 1977).
- “[Column]: Time of the Assassins.”
- C425. *Crawdaddy* (April 1977).
- “[Column]: Time of the Assassins.”
 - “... the prologue from Mr. Burrough’s [*sic*] book *Junky*, which will be published later this month by Penguin Books ...”—p. 12.
- C426. *Crawdaddy* (May 1977).
- “[Column]: Time of the Assassins.”
- C427. *Crawdaddy* (June 1977).
- “[Column]: Time of the Assassins.”
- C428. *Crawdaddy* (July 1977).
- “[Column]: Time of the Assassins.”
- C429. *Crawdaddy* (August 1977).
- “[Column]: Time of the Assassins.”
 - “*The Last Junky*: A Film Synopsis by B.J. Lee.”
- C430. *Crawdaddy* (September 1977).
- “[Column]: Time of the Assassins.”
- C431. *Crawdaddy* (October 1977).
- “[Column]: Time of the Assassins: On the Road to *Naked Lunch*.”

- C432. *Crawdaddy* (November 1977).
- “[Column]: Time of the Assassins: A Word to the Wise Guy.”
- C433. *High Times*, No. 28 (December 1977).
- Cover: “Special Double Holiday Issue.”
 - “Opinion: ‘M.O.B.—My Own Business.’”
 - Cover title: “FUZZ: Mind Your Own Business.”
- C434. *In Touch: The Magazine for a Different Point of View*, No. 27 (January–February 1977).
- “California Men.”
- C435. *Lightworks*, No. 8/9 (Winter 1977).
- “Take Nirvana: From ‘Time of the Assassins.’”
 - “... originally written to accompany a screening of ‘Street Film Part Zero,’ a film composition ... by Robert E. Fulton.”—p. 16.
- C436. *National Screw*, Vol. 1, No. 5 (April 1977).
- “First Meetings: One Dozen Memories from the Files of William Burroughs” (as told to Victor Bockris).
- C437. *National Screw*, Vol. 1, No. 7 (June 1977).
- “Los Niños Locos.”
 - “... excerpted from ... unpublished novel *Port of Saints*, a companion volume to *The Wild Boys*.”—p. 34.
 - Illustration by Malcolm Mc Neill.
- C438. *National Screw*, Vol. 1, No. 9 (August 1977).
- “Day is Done.”
 - “... excerpted from ... unpublished novel *Port of Saints*, a companion volume to *The Wild Boys*.”—p. 66.
 - Illustration by Malcolm Mc Neill.
- C439. *New Times*, Vol. 9, No. 10 (11 November 1977).
- “Heroin Maintenance: Methadone Kills You Faster Than Junk.”
- C440. *Oui*, Vol. 6, No. 10 (October 1977).
- “My Life in Orgone Boxes.”
- C441. *The Paris Review*, Vol. 18, No. 69 (Spring 1977).
- “The Valley.”
 - “... part of the original manuscript of *Junk*, Burroughs’ first book. Ace Books, who published it in 1953, insisted the title be changed to *Junkie* ... This chapter, except for a few paragraphs, was entirely deleted from the 1953 edition and is here printed for the first time.”—p. [43]-44.
- C442. *The Poetry Mailing List*, Vol. 3, No. 3 (January 1977).
- “Quien es?”
- C443. *Quest/77*, Vol. 1, No. 3 (July/August 1977).
- “How to Quit Smoking”
 - A review of *How to Stop Smoking* by Herbert Brean.

- C444. *Shell*, No. 2/3 (Spring/Summer 1977).
- “Afterbirth of Dream Now.”
 - Includes facsimile of grid-layout manuscript.
- C445. *The Transatlantic Review*, No. 60 (June 1977).
- T.p.: “Final Issue.”
 - “To Talk for Joe.”
- C446. *Travelers Digest*, Vol. 1, No. 2 (Winter 1977).
- “Letter to Kerouac.”
- C447. *Berkeley Barb*, Vol. 28, No. 2, Issue 687 (26 October–8 November 1978).
- “*Barb* Exclusive: Burroughs Talk.” (Burroughs interviewed by Joe Flower)
- C448. *The Blue Ridge Review*, Vol. 1, No. 3 (Fall 1978).
- Includes review by Charles A. Taormina (publisher and editor of *The Blue Ridge Review*) of Maynard & Miles’ *William S. Burroughs, 1953-1973: A Bibliography* [sic].
 - “It Is Possible—World War II.”
 - “... an outtake from his recently completed long novel, *Cities of the Red Night*.”—p. 59.
- C449. *Blueboy*, Vol. [sic] 19 (April 1978).
- “Dear Allen ... Love, Bill.”
 - “Excerpts from *Letters to Allen Ginsberg, 1953–1957*. (Soon to be available in limited edition from Editions Claude Givaudan/Am Here Books, 1874 Champéry, Valais, Switzerland.)”—p. 62.
- C450. *Bombay Gin*, No. 6 (Summer 1978–Spring 1979).
- “Fear and the Monkey.”
- C451. *Cahiers Critiques de la Littérature*, No. 5 (Autumn 1978).
- Includes “Note sur *Cobble Stone Gardens*” by J.-F. Chevrier and Philippe Roussin.
 - “Cobble Stone Gardens.”
 - French translation by Gérard-Georges Lemaire.
- C452. *Pearl*, No. 6 (Fall–Winter 1978).
- “Fear and the Monkey.”
 - “... this is a Oui-Ja [sic] board poem ...”
- C453. *Playgirl*, Vol. 5, No. 10 (March 1978).
- “Women: A Biological Mistake?”
- C454. *Roof*, [No.] 5 (Winter 1978).
- “815 Circle Drive.”
 - “For John D.C.”

- C455. *Search & Destroy*, No. 10 (1978).
 ➤ Reprinted 1988.
 • “Call Me ... Burroughs.” [Burroughs interviewed by Ray Rumor.]
- C456. *Semiotext(e)*, Vol. 3, No. 2, Whole No. 8 (1978).
 ➤ Issue title: “Schizo-Culture 1”
 • “The Limits of Control.”
- C457. *Starscrewer*, No. 7 (1978).
 • “Les Temps des Assassins.”
 ➤ French translation by Lucien Suel of “Time of the Assassins,” originally published in *Crawdaddy* in 1977 and 1978, above.
- C458. *Street Magazine*, Vol. 2, No. 4 (Issue 8) (1978).
 ➤ Includes “Riding the Energy Train With William Burroughs” by Lem Coley.
 • “William Burroughs & Allen DeLoach Conversation.”
 ➤ “... excerpt from a conversation ...taped by Allen DeLoach at the New York City loft of William Burroughs, mid February of 1974.”—p. 81.

1979

- C459. *Bananas*, No. 17 (Autumn 1979).
 • “*Ab Pook Is Here*: Excerpt.”
- C460. *Blanco* (1979).
 • “Los Límites del Control.”
- C461. *Departures*, Vol. 1, No. 1 (1979).
 • “Interview with William Burroughs” (by Clarence Major and Michael Tucker “through correspondence”).
- C462. *En Attendant*, No. 22 (November 1979).
 • [Includes interview of Burroughs by Michel Duval.]
- C463. *High Times*, No. 42 (February 1979).
 • “Interview: William Burroughs” (by Victor Bockris).
- C464. *High Times*, No. 43 (March 1979).
 • “Kerouac.”
- C465. *High Times*, No. 47 (July 1979).
 • “Opinion: God’s Law.”
- C466. *High Times*, No. 48 (August 1979).
 • “DE: My Super-Efficiency System.”

- C467. *Little Caesar*, No. 9 (1979).
- “A Special Report from William S. Burroughs: ‘Bugger the Queen,’ Read Live at the Nova Convention.”
- C468. *New Edinburgh Review*, No. 46 (May 1979).
- Cover: “Summer 1979.”
 - “MOB”
- C469. *New Writing and Writers*, No. 16 (1979).
- “Cobble Stone Gardens.”
- C470. *Quotidiana di Poesia* (30 June 1979).
- “Su e di William Burroughs ...” [Interviewed by Daniel Odier.]
- C471. *Rocky Ledge*, No. 3 (November/December 1979).
- “Wouldn’t you polish pine floors with a .../”
- C472. *Rolling Stone College Papers*, No. 1 (Fall 1979).
- “The Beat Goes On: An Interview With William Burroughs” (by Richard Goldstein and the Editors of *College Papers*).
- C473. *Sphinx Magazin* [sic], [No.] 5 (June 1979).
- “Interview: William Burroughs im Gespräch mit Victor Bockris.”
 - German translation by Udo Breger.
- C474. *Starscrewer*, No. 12 (1979).
- “Les Temps des Assassins.”
 - French translation by Lucien Suel of “Time of the Assassins,” originally published in *Crawdaddy* in 1977 and 1978, above.
- C475. *Unmuzzled Ox*, Vol. 4, No. 4/Vol. 5 (1979).
- Cover: “A Special Issue: *The Poets’ Encyclopedia*.”
 - “*The Poets’ Encyclopedia* is available in hardbound, paperbound, and magazine editions ... [and] as an issue of *Unmuzzled Ox*, was made possible by grants ...”—FFEP, verso.
 - “Junk” [Part 1].
 - [Part 2] by William Jay Smith; [Part 3] by Art Linkletter.
- C476. *Wet*, Vol. 4, No. 3 (Issue 21) (November/December 1979).
- “It is generally assumed that the spoken .../”
 - “This excerpt is part of the article entitled ‘Playback from Eden to Watergate’ that appeared in *Harper’s* [sic; i.e. *Harpers*] *Magazine*, November 1973.”—p. 31. [See above]

1980

- C477. *Alternate*, Vol. 2, No. 12 (March/April 1980).
- Cover: “Special Gay Art Issue.”
 - “*Port of Saints*: Excerpt from His Novel.”
 - “... two excerpts from the newly-published visionary work ...”—TOC.

- C478. *Blueboy*, Vol. [sic] 48 (October 1980).
- “Dinner With Andy [Warhol] and Bill [Burroughs]: Media Mavens Dish It Out to Victor Bockris.” [Interview]
 - “... Andre Leon Talley was also present ...”—p. 61.
- C479. *Boiled Owl*, [No. 3] (1980).
- “The Pop Corn Kid.”
 - Illustrated by S. Clay Wilson.
- C480. *Bombay Gin*, No. 8 (Summer/Fall 1980).
- “Day Is Done.”
- C481. *Der Tatler*, No. 1 (25 July 1980).
- Limited to 32 numbered copies.
 - “Looking Out the Train Window—Click Click Clack — .../”
 - Facsimile of manuscript page.
- C482. [IT:] *The International Times*, Vol. 5, No. 5 (January/February 1980).
- “Bugger the Queen.”
- C483. *Magazine Littéraire*, No. 157 (February 1980).
- “La Fonction de l’Art.” [Burroughs interviewed by Gérard-Georges Lemaire]
 - Translated with the collaboration of Jane Gozzett.
 - “Les Limites du Contrôle.”
 - Translated by Gérard-Georges Lemaire.
- C484. *Northeast Rising Sun*, Vol. 4, No. 17 (1980).
- “Lou Reed Meets William Burroughs.” [Interview by Victor Bockris.]
- C485. *Rolling Stone*, No. 309 (24 January 1980).
- “‘Heart Beat’: Fifties Heroes as Soap Opera.”
- C486. *Talk Talk*, Vol. 2, No. 12 (November 1980).
- “Interview: Burroughs and Ginsberg [Part 1]” (by Jim Schwada and Eric Schindling).
- C487. *Talk Talk*, Vol. 2, No. 13 (December 1980).
- “Interview: William S. Burroughs and Allen Ginsberg [Part 2]” (by Jim Schwada [sic]).
- C488. *Wet*, Vol. 4, No. 5 [(Issue 23)] (March/April 1980).
- “New Lines.”
 - TOC title: “Selected Lines.”
 - “From ‘The Dream Machine’.”—p. 25.

1981

- C489. *Am Here Books Catalogue*, No. 5 (1981/82, ©1981).
 ➤ Special edition issued with EP record.
 • “The Last Words of Hassan-i-Sabbah.”
- C490. *Art Press*, [No.] 48 (May 1981).
 • “Les Voleurs.”
 ➤ French translation by Gérard-Georges Lemaire.
- C491. *Atticus Books Catalogue*, No. 8 (1981).
 • “The Future of the Novel.”
 ➤ “Burroughs essay ... was read in a slightly different form at the International Writer’s Conference at Edinburgh in 1962. It is revised and reprinted here ...”—IFC.
- C492. *Benzene*, Vol. 1, No. 2 (Winter 1981).
 • “Conversations.” [Burroughs interviewed by Allen DeLoach.]
- C493. *City Life Magazine* (1981).
 • “William Burroughs.” [Interviewed by Jeff Hays.]
- C494. *Doc(k)s*, No. 35 (Fall 1981).
 • [Reproductions of the cover and title page of the Blue Wind Press edition of Burroughs’ *Blade Runner: A Movie* (1979; see Section A above), as part of “Folio 129: William S. Burroughs (32), W.S.B. (33), Ted Berrigan (34), Paul Vangelisti (37).”]
- C495. *File Magazine*, Vol. 5, No. 1 (March 1981).
 • “[From] *Cities of the Red Night*.”
 ➤ “... Burroughs excerpts his new novel ... and puts sex where it belongs: in public— ...”—[p. 13].
- C496. *Heavy Metal*, Vol. 4, No. 11 (February 1981).
 • “Civilian Defense.”
 ➤ “... from Burroughs’s forthcoming book of essays [*The Adding Machine*] ...”—[p. 4]
- C497. *Heavy Metal*, Vol. 5, No. 2 (May 1981).
 • “Immortality.”
 ➤ From *The Adding Machine*.
- C498. *High Times*, No. 66 (February 1981).
 • “Interview: Terry Southern With Bill Burroughs” (by Victor Bockris).
- C499. *High Times*, No. 71 (July 1981).
 • “*Cities of the Red Night*.” [Excerpt]
 ➤ Illustrated by Ralph Steadman.
- C500. *Ludd’s Mill*, No. 18 (1981).
 • “Lou Reed Meets William Burroughs.”
 ➤ Transcribed by Victor Bockris.

- C501. *Luna-Park*, No. 7 (1981).
- “[Scrapbook].”
- C502. *Mediums* (1982).
- “The Collages of a Word Scientist Forged in His Laboratory.”
 - TOC title: “Pages from *Scrapbook 3*.”
 - “... collages ... from *Scrapbook 3*. Edition of 30, Éditions Claude Givaudan, Geneva.”
- C503. *Moody Street Irregulars: A Jack Kerouac Newsletter*, No. 9 (Winter/Spring 1981).
- “Interview with William S. Burroughs” (by Jennie Skerl).
 - “... edited down from a sixty-page transcript.”
- C504. *Newcomers*, Vol. 1, No. 6 (May-June 1981).
- “Brief Q + A w/ Wm. S. B.” [Burroughs interviewed by Eric Newcomer (?)]
- C505. *The Rocket*, (July 1981).
- Includes “Frontlines: William Burroughs—Notes From the Cellular Battlezone” by Robert Ferrigno.
 - “The Pop Corn Kid.”
 - Illustrated by S. Clay Wilson.
- C506. *Semiotext(e)*, Vol. 4, No. 1, Whole No. 10 (1981).
- Issue title: “Polysexuality”
 - Reprinted 1995.
 - “The Popling.”
- C507. *Spit In the Ocean*, No. 6 (1981).
- JACKET: “The Cassady Issue.”
 - “Two Things I Remember.”
- C508. *Talk Talk*, Vol. 3, No. 6 (Autumn 1981).
- Issued with flexidisc containing “Abandoned Artifacts” and “On the Nova Lark” (see Section E, below). Limited to 2,000 copies.
 - Includes a facsimile of a leaf from one of Burroughs’ scrapbooks, which includes a “... block of photographs ... from Tangiers, Europe, and South America. The cover is a blow up from this.”—[p. 3]
 - “Interview: William S. Burroughs” (by Bill Rich).
- C509. *This Is Important*, No. 3 (1981).
- Small sheet, accordion-folded.
 - “Now To Say a Word About Falwell .../”
- C510. *Trax*, No. 6 (18–24 March, 1981).
- “Trip to Hell and Back.” [Burroughs interviewed by Jerry Bauer.]
- C511. *The Unicorn Times*, No. 8 (May 1981).
- “Flash Cancer and Crystal Skulls: William S. Burroughs’ Cataclysms of the Red Night.” [Burroughs interviewed by David Beaudouin.]

C512. *The Village Voice*, Vol. 26, No. 18 (29 April–5 May 1981).

- “Loaded Questions.” [Letter to the Editor]

C513. *Wet*, No. 29 (January 1981).

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

1982

C514. *Canyon Cinema Catalog*, No. 5 (1982).

- “Take Nirvana.”

C515. *Change*, No. 41 (March 1982).

➤ Issue titled *L'Espace Amérique*.

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

C516. *Grimming Idiot* (1982).

➤ Also includes “The Historical Subjectivity of the Guitar” by John Fahey.

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

C517. *Isaac Asimov's Science Fiction Magazine*, Vol. 6, No. 9, Whole No. 56 (September 1982).

- “Profile: William Burroughs.” [Burroughs interviewed by Charles Platt.]

C518. *The New York Times Book Review*, No. 87 (5 December 1982).

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

C519. *NME: New Musical Express* (3 April 1982).

- “Beat Meets Blank.” [Burroughs interviews Devo.]
 - Cover title: “Devo vs. Burroughs.”
 - Reprint of “Devo Meets Burroughs” from *Trouser Press*, Vol. 8, No. 12 (February 1982), below.

C520. *NME: New Musical Express* (16 October 1982).

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

C521. *Radar*, [No.] 1 (1982).

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

C522. *Rampike*, Vol. 2, No. 3 (1982).

- Cover: “Special Theme Issue: Violence.”
- “*The Place of Dead Roads*: Excerpt from an Upcoming Novel.”

C523. *Re/Search*, No. 4/5.

A. (1982). Softbound.

- *The Revised Boy Scout Manual* [Excerpt (Cassette #1)].
 - "... a novel in the form of three one-hour cassettes."—p. 5.
- *Early Routines*: [Two Excerpts].
- *The Place of Dead Roads*: [Two Excerpts].
- "W. S. Burroughs Interview" (by Vale).
- *Cities of the Red Night* [A Chapter Not Included].
- "The Cut-Up Method of Brion Gysin."

B. 2nd exp. ed. (2007). Hardbound, and softbound.

- Content as above, plus:
 - "V. Vale's Last Taping of William Seward Burroughs, Lawrence, Kansas, April 27, 1997. WSB died August 2, 1997."

C524. *Semiotext(e)*, Vol. 4, No. 2, Whole No. 11 (1982).

- Issue title: "The German Issue"
- "Exterminating." [Burroughs interviewed by Sylvère Lotringer, editor of *Semiotext(e)*.]

C525. *Stereo Headphones*, No. 8-9-10 (1982).

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

C526. *Trouser Press*, Vol. 8, No. 12 (February 1982).

- "Devo Meets Burroughs." [Burroughs interviews Devo's Jerry Casale and Mark Mothersbaugh.]
 - Jacket title: "Devo Gets Down With William S. Burroughs."

1983

C527. *Ambit*, No. 95 (1983).

- "The Burroughs Workshops." [Burroughs interviewed by John Bassett.]
 - "Excerpts from the William S. Burroughs Workshops—1981/82, Naropa Institute, Boulder, Colorado."—p. 40.

C528. *Gateavis*, No. 7 (December 1983).

- Includes excerpt from *Naken Lunsj*, the Norwegian translation of *Naked Lunch* [see Section D below].
- "El Hombre Invisible I Oslo" [Burroughs interviewed by Olav Angell.]

C529. *Long Shot*, Vol. 2 (1983).

- "A Conversation With William Burroughs" (by Michael Folly).

- C530. *New Departures*, No. 15 (1983).
- “Sections from *The Place of Dead Roads*.”
 - Two-column style layout.
 - Illustrated by David Hockney.
- C531. *Penthouse* (London), Vol. 18, No. 1 (April 1983).
- “*Penthouse* Interview: William Burroughs” (by Duncan Fallowell).
- C532. *Rampike*, Vol. 3, No. 1 [i.e., Vol. 3, No. 2] (1983?).
- Jacket: “Special Theme Issue: Dream States.”
 - “Diary Excerpts.”
 - “... from a Dream Diary kept ... while in a Buddhist Retreat.”—p. 4.
 - Excerpt from *The Retreat Diaries* (see Section A above).
- C533. *Red Bass*, Vol. 3, No. 1 (1983?).
- “*Red Bass* Exclusive: William S. Burroughs” [interviewed by Jay Murphy].
- C534. *The Review of Contemporary Fiction*, Vol. 3, No. 2 (Summer 1983).
- “Kerouac.”
- C535. *This Is Important*, No. 6 (1983).
- Small sheet, accordion-folded.
 - “From *The Place of Dead Roads*.”
- C536. *Vanity Fair*, Vol. 46, No. 9 (November 1983).
- “The Baron Says These Things.”
 - Jacket title: “The Baron Flies Again.”
 - An excerpt from *The Place of Dead Roads*.

1984

- C537. *The Advocate*, No. 387 (7 February 1984).
- “Burroughs on Burroughs.”
- C538. *The Advocate*, No. 397 (26 June 1984).
- “Thoughts On a Gay State, With Chinese Tongs As a Model.”
- C539. *Cleveland Edition*, Vol. 1, No. 6 (4–10 October 1984).
- “An Interview With William S. Burroughs: Lendendary Beat Writer Talks of Earth and Space” (by William Weiss).
- C540. *Fotografie*, No. 32/33 (1984).
- “Notizen zu Playback-Experimenten.”
 - Translation by Carl Weissner of excerpt from “Playback from Eden to Watergate.”
- C541. *High Times*, No. 108 (August 1984).
- “The Book of Hours, 1964–1973: A Reproduction of the Moroccan Scrapbooks of William S. Burroughs.”

- C542. *Kansas Alumni Magazine*, Vol. 82, No. 4 (January 1984).
 ➤ Includes “On William Burroughs” by James Grauerholz.
 • “Remembering Jack Kerouac.”
 ➤ “... excerpted from *The Adding Machine* ...”
- C543. *L.A. Weekly*, Vol. 6, No. 14 (2–8 March, 1984).
 • “William Burroughs: The Genial Phantom Speaks.”
 [Burroughs interviewed by Leslie Wolf.]
- C544. *The New York Review of Books*, Vol. 31, No. 12 (19 July 1984).
 • “Dead Roads.” [Letter to the Editor]
- C545. *The New York Times Book Review*, Vol. 89, No. 8 (19 February 1984).
 ➤ Includes a review of *The Place of Dead Roads* by Perry Meisel.
 • “My Purpose Is To Write For the Space Age.”
- C546. *Pigeon*, [No. 1] (December 1984).
 • “Burroughs On Writing.”
 ➤ “... quotations were recorded during a visit William Burroughs made to Allen Ginsberg’s class on the 4th of July ... [1984] ... and during his public talk with Norman Mailer on ‘The Soul.’”
- C547. *Radar*, [No.] 3 (1984).
 • “Ein Interview mit William Burroughs” (by Gerard Malanga).
 ➤ Continued from *Radar* 2, above.
 • “Aus dem Gespräch mit William S. Burroughs.”
 [Burroughs interviewed by Helmut Röhrling.]
 ➤ Continued from *Radar* 2, above.
- C548. *The Review of Contemporary Fiction*, Vol. 4, No. 1 (Spring 1984).
 ➤ Jacket: “William S. Burroughs Number.”
 • “Creative Reading.”
 • “Revenge of the Icebox.”
 • “Ruski.”
 • “The Last European Interview.” [Burroughs interviewed by Philippe Mikriammos.]
 ➤ “... conducted on 4 July 1974, the very day before William Burroughs left England for good and went back to live in America.”—p. 12.

- C549. *The Riverfront Times*, No. 286 (28 March–3 April 1984).
- “William S. Burroughs: The Author of *Naked Lunch* Provides Some Food for Thought.” [Burroughs interviewed by Jon McIntire.]
- C550. *St. Louis Weekly*, No. 210 (21–27 March, 1984).
- “Steppin’ Out: William Burroughs and the Power of Dreams.” [Burroughs interviewed by Jan Herman.]
- C551. *Third Rail*, No. 6 (1984).
- “Interview with William S. Burroughs” (by Uri Hertz).

1985

- C552. *Aperture*, No. 101 (Winter 1985).
- “Robert Walker’s Spliced New York.”
- C553. *Beatitude*, No. 33 (1985).
- Jacket: “Silver Anniversary”
 - [Photograph of Jack Kerouac]
- C554. *Frank*, No. 4 (Summer–Autumn 1985).
- “Ten Years and a Billion Dollars.”
 - “... from *Misogyny and Other Essays*, to be published by John Calder Publishers Ltd. later this year.” —p. 61. Actually published as: *The Adding Machine—Collected Essays*. [See Section A, above.]
- C555. *Gypsy*, [No.] 3 (1985).
- “William Burroughs in Copenhagen.” [Burroughs interviewed by Gregory Stephenson.]
- C556. *Inkblot*, [No.] 5 (1985).
- “‘D Train’ routes the reader through the land of the Dead. In .../”
 - Introductory note to “D Train: A Resume” by Terry Wilson.
- C557. *Lawrence Journal-World* (3 July 1985).
- “Recently my Russian Blue cat .../” [Letter to the Editor]

1986

- C558. *Conjunctions*, No. 9 (1986). Hardbound in dustjacket, and softbound.
- “*The Cat Inside*.”
 - TOC title: “From *The Cat Inside*.”
- C559. *Guitar World* (July 1986).
- “The Jimmy and Bill Show.”
- C560. *Harpers Magazine*, Vol. 273, No. 1638 (November 1986).
- “Forum: Notes in an Interplanetary Bottle.”
 - Burroughs is a contributor, along with several others.

- C561. *Journal: A Contemporary Art Magazine*, Vol. 5, No. 42 (Winter 1986).
- “Shoot-Out in Boulder.”
 - Excerpted from *The Place of Dead Roads*.
- C562. *The Missouri Review*, Vol. 9, No. 2 (1986).
- “Meet Señor Kaposi.”
- C563. *New Statesman* (19–26 December 1986).
- “The Ghost Lemurs of Madagascar.”
- C564. *Pandemonium*, [No. 1] (©1986).
- “William S. Burroughs.”
 - Reproductions of six letters from Burroughs to Jack Stevenson, 1983-1986.
- C565. *Quorum* Vol. 2, No. (1986).
- “Excerpt from *Naked Lunch*.”
- C566. *Radium 226.05 Magazine*, No. 1 (Spring 1986).
- “A Crimsom [*sic*] Path They Go.”
 - TOC title: “A Crimson Path They Go.”
- C567. *Rapid Eye*, No. 7/8 (1986).
- “Dead Fingers Talk: The William Burroughs Interview.” (by Vale)
 - Reprint of “W. S. Burroughs Interview” from *Re/Search*, No. 4/5 (1982), above.
- C568. *Samurai*, No. 7 (1986).
- “Academy 23.”
 - Illustrated by Patrick McEown. Lettered by Dav Aardvark.
- C569. *This Is Important*, No. 12 (1986).
- Small sheet, accordion-folded.
 - “From *The Place of Dead Roads*.”

1987

- C570. *Omni*, Vol. 9, No. 7 (April 1987).
- “The Ghost Lemurs of Madagascar.”
- C571. *The Review of Contemporary Fiction*, Vol. 7, No. 2 (Summer 1987).
- Includes “A Footnote to William Burroughs’s Article ‘Beckett and Proust’” by Nicholas Zurbrugg, Guest Editor of the issue.
 - “Beckett and Proust.”
- C572. *Semiotext(e)*, No. 13 (1987).
- Issue title: “USA”
 - “Sects and Death.”

- C573. *Water Row Review*, Vol. 1 (1987).
- “Excerpt from *The Western Lands*.”

1988

- C574. *Art & Design Profile*, No. 10 (1988).
- “... published as part of *Art & Design*, Vol. 4, No. 7/8–1988.”
 - Includes “The Art of William Burroughs” by James Grauerholz.
 - “Long Radio Silence Over Portland Place.”
 - “Entrance to the Museum of Lost Species.”
 - “... appeared in an earlier form in a catalogue accompanying the exhibition ‘William S. Burroughs,’ at the October Gallery, London, from 1 June–2 July 1988.”—p. 4. Actually, this appeared in the catalogue accompanying the exhibition ‘William S. Burroughs,’ at the Shafrazi Gallery, New York, 19 December 1987–24 January 1988. [See Section B, above.]
- C575. *Augenblick*, No. 5 (Spring 1988).
- “William Burroughs: Interview” (by Tom H. and Paul Dickerson).
 - In English and Japanese.
- C576. *Avec*, Vol. 1, No. 1 (1988).
- Includes “William Burroughs Writing,” a full-page illustration by S. Clay Wilson.
 - “An Excerpt from ‘Word,’ the Lost Chapter of *Naked Lunch*.”
- C577. *Bombay Gin*, New Series Vol. 1, No. 3 (Summer 1988).
- “... excerpts ... from a lecture ... at The Naropa Institute, July, 1987.”
- C578. *Caliban*, No. 4 (1988).
- “From *Interzone*:
 - ‘Lee and the Boys’
 - ‘Excerpts from Lee’s Journals.’”
- C579. *Cottonwood*, [No.] 41 (Fall 1988).
- Jacket: “River City Reunion.”
 - “An Interview With William S. Burroughs” (by George Wedge and Steven Lowe).
- C580. *Jacket—Arts New York*, Vol. 2, No. 1 (January 1988).
- “William Tells.” [Burroughs interviewed by Michele Corriel.]
- C581. *Cuz*, No. 2 (1988).
- “In the Café Central.”
 - “... will appear in *Interzone* ...”—p. 98.
- C582. *Follow Me* (July/August 1988).
- “The Western Lands.”
 - “Kansas Canvas.”
- C583. *Gay Times*, No. 119 (August 1988).
- “The Naked Lunch.” [Burroughs interviewed by Kris Kirk.]

- C584. *National Student Magazine: The Magazine of the National Union of Students*, No. 4 (February 1988).
 ➤ Includes article on Burroughs, Bukowski, et al., by Ian Penman.
 • [Burroughs interviewed by Kam Harroohar.]
- C585. *New Letters*, Vol. 55, No. 1 (Fall 1988).
 ➤ Includes “On *Interzone* by William S. Burroughs” by James Grauerholz., according to which “Word” “... is the direct precursor of *Naked Lunch*, [although] very little of this text was used in that novel ...”—p. 21.
 • “The Conspiracy.”
 • “Lee and the Boys.”
 • “From ‘WORD’.”
 ➤ All three are excerpted from *Interzone*.
- C586. *The Paris Review*, Vol. 30, No. 109 (Winter 1988).
 • “Twilight’s Last Gleamings.”
 ➤ Excerpted from *Interzone*.
 ➤ “Much shorter versions of it have appeared throughout his [i.e., Burroughs’] writings, most notably in *Nova Express* ... this is the fullest version yet published.”—[p. 154]
- C587. *The Rocket*, No. 105 (July 1988).
 • “Criminal Mind: Jesse Bernstein Interviews William S. Burroughs.”
- C588. *Spin*, Vol. 4, No. 1 (April 1988).
 • “When Patti Rocked.” [Burroughs interviews Patti Smith.]
 ➤ Jacket title: “William Burroughs’ Unpublished Interview with Patti Smith.”
- C589. *This Is Important*, No. 15 (1988).
 ➤ Small sheet, accordion-folded.
 • “From *The Western Lands*.”
- C590. *Zero Hour*, Vol. 1, No. 1 (1988).
 • “River City Reunion.”

1989

- C591. *Alpha Beat Soup*, No. 6 (Winter 1989/90).
 • “Dream Voices of Technical Tilly.”
- C592. *ARTnews*, Vol. 88, No. 8 (October 1989).
 • [Prints a short definition of pornography by Burroughs as part of the article “What Is Pornography.”]
- C593. *Blues*, No. 10/*Unmuzzled Ox*, Vol. 12, No. 4 (Issue No. 26) (1989, ©1988).
 • “My Punk Face Is Death.”
 ➤ “A preview of *The Gay Gun* [published as *The Place of Dead Roads*], his new novel.”—p. 62.
- C594. *Conjunctions*, No. 13 (1989).
 • “Christ and the Museum of Extinct Species.”

- C595. *The Fenris Wolf*, No. 1 (June 1989).
 ➤ Reprinted July, 1991.
 • “Points of Distinction Between Sedative and Consciousness-Expanding Drugs.”
- C596. *Giorno Poetry Systems Catalogue*, No. 19 (1989).
 • “Señor Kaposi.”
- C597. *Impulse*, Vol. 15, No. 1 (Winter 1989).
 • “Blade Runner.”
- C598. *Onthebus*, No. 4 (Winter 1989).
 • “William S. Burroughs and Allen Ginsberg Interviewed by Daniel Ritkes.”
- C599. *Radium 226.05 Magazine*, No. 2 (Summer 1989).
 • “The Conspiracy (from *Interzone*).”
- C600. *Rapid Eye*, [No.] 1 (1989).
 ➤ “*Rapid Eye* was founded in ... 1979 ... It has taken several different forms: as magazine, mailart campaign, series of booklets and audio tapes, etc. *Rapid Eye* 1 is the first in a series of deluxe editions ...”—p. 248.
 ➤ 2nd rev. ed., 1993.
 ➤ 3rd rev. ed., 1995.
 • “The Fall of Art.”
 ➤ “... extract ... from *The Adding Machine*.”—p. 248. [See Section A, above.]
 • “Dead Fingers Talk: An Interview with William S. Burroughs” [by V. Vale].
 ➤ Reprint of “W. S. Burroughs Interview” from *Re/Search*, No. 4/5 (1982), above.
 • “The Johnson Family.”
 ➤ “... extract ... from *The Adding Machine*.”—p. 248. [See Section A, above.]
 • “A Thanksgiving Prayer.”
 ➤ “... originally published in *Tornado Alley* ...”—p. 248. [See Section A, above.]
- C601. *Self and Society: The European Journal of Humanistic Psychology*, Vol. 17, No. 2 (March/April 1989).
 • “The Discipline of DE.”
 ➤ “‘The Discipline of DE’ ... comes from the book *Exterminator!* ... DE – DO EASY is a meditative state for everyday life and William Burroughs gives us a marvellous [*sic*] account of Colonel (retd) Sutton-Smith who practices it.”—p. 50.
- C602. *Semiotext(e)*, Vol. 5, No. 2, Whole No. 14 (1989).
 ➤ Issue title: “SF”
 • “The CIA Reporter.”
 • “The New Boy.”
- C603. *Stiletto*, No. 1 (April 1989).
 • “From the Interzone: Twilight’s Last Gleaming [*sic*; i.e. Gleamings]”:
 ■ “The Junky’s Christmas”
 ■ “In the Café Central”
 ■ “Dream of the Penal Colony”
 ■ “Twilight’s Last Gleamings”
 ➤ Includes foldout reproduction of Burroughs painting, *Twilight’s Last Gleamings*.

C604. *Whole Earth Review*, No. 63 (8 June 1989).

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

1990

C605. *Contemporanea*, No. 23 (December 1990).

- “A Conversation with William Burroughs” (by Simone Ellis).

C606. *The Dirty Goat*, [No. 4] (1990).

- “The Time of the Wart: From *The Cat That Walks Alone* by David Ohle.” [Burroughs interviewed by David Ohle.]
 - TOC title: “Interview with William Burroughs.”
 - “... *The Cat That Walks Alone*, a prose scrapbook devoted to my personal encounters with William S. Burroughs, 1984 to the present.”

C607. *Impulse Magazine*, Vol. 15, No. 4 (March 1990).

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

C608. *Journal Wired*, [No. 3] (Summer/Fall 1990).

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

C609. *Kiosk*, Vol. 3 (1990).

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

C610. *Northwest EXTRA!*, Vol. 1, No. 12 (April 1990).

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

C611. *The Note*, Vol. 5, No. 11 (November 1990).

- “The Power of Words: ‘All Censorship Is Ultimately Political’—William S. Burroughs on Art, Censorship, Word, and Image.” [Burroughs interviewed by Patrick Quinn.]

C612. *Rampike*, Vol. 7, No. 1 (1990).

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

C613. *Spin*, Vol. 5, No. 11 (February 1990).

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

1991

- C614. *The Advocate*, No. 581 (16 July 1991).
- “Burroughs on Tear Gas, Queers, *Naked Lunch*, and the Ginsberg Affair.”
[Burroughs interviewed by David Ehrenstein.]
 - Jacket title: “The Naked Burroughs: Is Hollywood Really Ready for This?”
- C615. *Bouillabaise*, No. 1 (1991).
- “Dream Voices of Technical Tilly.”
- C616. *Dazed and Confused*, No. 1 (1991).
- “A Thanksgiving Prayer.”
- C617. *Grand Street*, Vol. 10, No. 1, Whole No. 37 (1991).
- “BV War Universe: Interviews with Raymond Foye.”
 - “At the outset of our talk, Burroughs refers to the opera *The Black Rider* ... with music by Tom Waits, staging by Robert Wilson, and a libretto by Burroughs. Excerpts from the libretto are printed in bold in this text.”—p. 95.
- C618. *Homocore*, No. 7 (Winter/Spring 1991).
- “Interview with William S. Burroughs” (by Deke Motif Nihilson).
 - “This interview was conducted on Halloween day 1990 ...”—[p. 24].
- C619. [*Andy Warhol's*] *Interview*, Vol. 21, No. 4 (April 1991).
- “Wm. Burroughs” [interviewed by Victor Bockris.]
- C620. *Mondo 2000*, No. 3 (Winter 1991).
- “A Thanksgiving Prayer.”
 - TOC: “Special Guest Editorial.”
 - “... still frames from the video ... written by William S. Burroughs and directed by Gus van Sant in 1990.”—p. 2.
- C621. *Mondo 2000*, No. 4 ([1991]).
- “A Couple of Bohos Shooting the Breeze: William S. Burroughs and Timothy Leary in Conversation.”
- C622. *Spin*. Vol. 7, No. 7 (October 1991).
- “William Spins.” [Burroughs interviewed by Legs McNeil.]

1992

- C623. *Rub Rub*, No. 1 (December 1992).
- “The Piper.”
- C624. *The San Francisco Review of Books*, Vol. 17, No. 1 (1992).
- “Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation.”
 - “The preface is taken from Allen Ginsberg’s unedited journals; Steven Taylor transcribed the hours of taped conversation that took place in Lawrence, March 17–22, 1992.”—p. 32.

- C625. *Zone*, No. 7 (October [1991]–February 1992).
- “William Burroughs” ([interviewed] by Rodrigo Garcia Lopes).

1993

- C626. *Ben Is Dead* (Summer 1993).
- “Q & A w/ W.S.B.” [Burroughs interviewed by Mark Ewert.]
- C627. *Flash Art* (October 1993).
- “Painting and Guns.”
- C628. *Platinum* (December 1993).
- “Excerpt from *Junky*.”

1994

- C629. *City Lights Review*, No. 6 (1994).
- “Part of a Telephone Call from Lawrence, Kansas, to NYU Beat Conference at Town Hall, N.Y.C.”
 - “... Town Hall poetry reading in New York on May 19, 1994, sponsored by NYU as a part of its week-long conference on Beat writers. His text in this *Review* is a transcription of his telephone voice from Lawrence, Kansas, as it was heard in Town Hall that night.”—p. 170.
- C630. *Harper's*, Vol. 289, Whole No. 1735 (December 1994).
- “[Dream] You Are What You Eat.”
 - “From *My Education: A Book of Dreams*.”—p. 24.
- C631. *Kaos Magick: Journal of the I.O.T. USA*, Vol. 1, No. 1 (Summer 1994).
- “Fratel Dahlfa Addresses the Pact.”
- C632. *Out*, Vol. 2, No. 5 (Februart/March 1994).¹
- “Rebel Without a Pause.” [Burroughs interviewed by Gary Indiana.]
 - “... not ... a formal interview ...”—p. 85.

1995

- C633. *Blue Beat Jacket*, No. 9 (25 December 1995).
- “23 Die In Saigon .../”
 - Facsimile of collage by Burroughs and Brion Gysin (1965-1970).
- C634. *Grand Street*, Vol. 13, No. 3, Whole No. 51 (Winter 1995, ©1994).
- “[From] *My Education: A Book of Dreams*.”
 - “The dream notes published here will appear in *My Education: A Book of Dreams* (Viking), to be published in 1995.”—p. 240. [See Section A, above.]

¹ HAVE.

C635. *Grand Street*, Vol. 14, No. 2, Whole No. 54 (Fall 1995).

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

C636. *Outside*, Vol. 20, No. 3 (March 1995).

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

1996

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

- “The Ticket Is Exploding” ([telephone interview] by Ron Whitehead).

C638. *Ray Gun*, No. 32 (December [1995]/January 1996).

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

C639. *SoHo Journal* (1995/96).

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

C640. *Tribe*, No. 10 (August 1996).

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

1997

C641. *Beat Scene*, No. 29 [1997].

- Includes “Special William Burroughs Supplement.”
- “William Burroughs Interview by Lee Ranaldo.”
- “Interview with William Burroughs ... by Anne Waldman.”
- “We Can’t Win: An Interview with William Burroughs by Anne Waldman & John Oughton ...”

C642. *First Intensity*, Vol. 5, No. 1, Whole No. 9 (Summer 1997).

- “Six Paintings.”

C643. *Five Points*, Vol. 2, No. 1 (Fall 1997).

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

C644. *Grand Street*, Vol. 15, No. 3, Whole No. 59 (Winter 1997, ©1996).

- “Ports of Entry” (with Brion Gysin).
 - “I [Burroughs] don’t think I had ever seen painting until I saw the painting of Brion Gysin. Here is a transcript of a tape we recorded while talking in front of some of these pictures during the time we both lived in the old Beat Hotel in Paris back in 1960 ...”—p. 72.
 - “... first published in a different form in the catalogue for Gysin’s exhibition at the October Gallery, London in 1981.”—p. 254. [See Section E, below.]

C645. *Hot Press* (September 1997).

- “A Thanksgiving Prayer.”

C646. *Juice* (October 1997).

- “Kicking.”

C647. *New Yorker*, Vol. 73, No. 24 (18 August 1997).

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

C648. *Smelt Money*, No. 10 (1997?).

- “Punch a Hole in the Big Lie.”

1998

C649. *Shift*, (May 1998).

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

1999

C650. *Bombay Gin*, No. 25 (1999).

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

2000

C651. *FreeThought*, Vol. 2, No. 2 (Fall 2000).

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

C652. *Global Tapestry Journal (2nd Coming)*, No. 23 (2000).

- “William Burroughs Rapping on Revolutionary Techniques.”

C653. *Harpers* (February 2000).

- “Cats, Now and Forever.”

C654. *New Departures*, [Nos.] 25-26 (2000).

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

C655. *Steamshovel Press*, No. 17 (2000).

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

2001

- C656. *The Anchor*, Vol. 74, No. 14 (11 December 2001).
- “An Interview With William S. Burroughs” (by George McFadden and Robert Mayoh).
 - Part 1 of reprint of “Spectre in a Black Fedora” from *The Anchor*, Vol. 66, No. 21, above.
- C657. *The Anchor*, Vol. 74, No. 15 (18 December 2001).
- “An Interview With William S. Burroughs, Part 2” (by George McFadden and Robert Mayoh).
 - Part 2 of reprint of “Spectre in a Black Fedora” from *The Anchor*, Vol. 66, No. 21, above.
- C658. *Cool Beans!*, No. 14 [2001?].
- “William Burroughs I-View.” [Burroughs interviewed by Lee Ranaldo]
 - “In April 1997 I had the chance to connect via telephone with William Burroughs to ask him some questions about Morocco and the years he spent in Tanger [*sic*; i.e., Tangier].”—p. 34.

2002

- C659. *Du*, No. 731 (November 2002).
- “Dead Man Blues.”
 - Excerpt from *The Western Lands*. English and German. German translation by Carl Weissner.
- C660. *First Intensity*, No. 17 (2002).
- “Notes on *Frisk*.”

2003

- C661. *Another Magazine*, No. 5 (Autumn/Winter 2003).
- “Excerpt—The Future of the Novel.”
- C662. *Headpress*, [No.] 25 (2003).
- Issue title: “William Burroughs & The Flicker Machine.”
 - “The Burroughs Brain Machine: An Interview with William Burroughs” (by Johnny Strike and Gregory Ego).
 - Amalgamated reprint of Strike’s interview in *Ambit*, No. 95 (1983) and Ego’s in *Journal Wired*, [No. 3] (Summer/Fall 1990) (under the name Gregory Daurer), above.

2004

- C663. *Weirdly Supernatural*, No. 2 (2004).
- “Ghost Stories on Cigarettes.”

2005

- C664. *Purple Fashion*, No. 4 (2005).
- “Extract from *Interzone*.”

2007

C665. *Inkblot*, [No.] 11 (2007).

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

2012

C666. *Sensitive Skin*, No. 8 (2012).

- “William S. Burroughs: Interview” (by Allen Ginsberg).
 - A “very small selection” from the transcript of “the many hours of taped conversation [between Burroughs and Ginsberg] which took place in Lawrence, Kansas, from March 17–22, 1992.”—p. 30.
 - Transcribed by Steven Taylor, with initial edits by Taylor and Ginsberg.
 - Originally published in 1992 in *The San Francisco Review of Books* (Vol. 17, No. 1 (1992), above) under the title “Naked Burroughs: William S. Burroughs and Allan Ginsberg in Conversation.” Subsequently published in *Burroughs Live* (Los Angeles, 2001) [see Section H, below] under the title “The Ugly Spirit.”

2014

C667. *Beat Scene*, No. 71a (Winter 2014).

- “A William Burroughs Special Issue, 1914–2014.”
- “An Interview with William S. Burroughs.” (by Gregory Corso and Allen Ginsberg).
 - “According to ... Maynard & Miles ... this is the first published interview with William Burroughs. It appeared in the 1961 issue of *Journal for the Protection of All Beings* ...”—p. 5. [See above]
- “Problems After a Certain Point are Insoluble: Lawrence, Kansas, 23 November 1984.” [Burroughs interviewed by Oliver Harris]

D. FOREIGN TRANSLATIONS

Ab Pook Is Here.

French

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

Greek

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

Italian

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

Ab Pook Is Here and Other Texts.

Japanese

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

Ali's Smile.

German

- See Section A above.

Ali's Smile; Naked Scientology.

German

- See Section A above.

Blade Runner: A Movie.

German

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

The Book of Breething.

Dutch

- See Section A above.

French

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

German

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

Italian

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

The Cat Inside.

Catalan

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

German

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

Spanish

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

Cities of the Red Night.

French

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

German

- D13. In *William S. Burroughs*. Vol. 3. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1982. Hardbound without dustjacket in slipcase.
 ➤ Illustrated by S. Clay Wilson.
 D14. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1985. Softbound.

Hungarian

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

Italian

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

Portuguese

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

Spanish

- D18. *Ciudades de la Noche Roja*. (Narradores de Hoy; 50) Barcelona: Bruguera, 1981. Softbound.
 ➤ Translation by Martín Lendínez.

Cobble Stone Gardens.

French

- D19. In *Ab Pook Est La et Autres Contes*. Paris: Christian Bourgois Éditeur, 1979. Softbound.
 ➤ Translation by Philippe Mikriammos and Gérard-Georges Lemaire.
 ➤ Includes translations of *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.

D20. *Cobble Stone Gardens*. Paris: Christian Bourgois Éditeur, 1981.

German

D21. *Die alten Filme*. Edited and translated by Carl Weissner.

A. 1st German ed. Augsburg: Maro Verlag, 1979, ©1976. Softbound.

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

b. Unabridged ed. (Fischer Taschenbuch; 5748) Frankfurt: Fischer Taschenbuch Verlag, 1983, ©1979. Softbound.

- Jacket: *Die alten Filme: Stories*.

Greek

D22. *Cobblestone Gardens*. Athens: Apopeira, 1983.

Dead Star.

French

D23. *In Révolution Électronique suivi de Time et de Étoile Morte*. [Paris]: Editions Champ Libre, 1974. Softbound.

- Translation by Jean Chopin.

Electronic Revolution 1970–71.

Dutch

D24. *Electronische Revolutie*. Introduction by John Balance. The Hague: Stichting Maldoror. Softbound.

- Translation by Anthony Blokdijsk.
- Limited to 500 copies.

French

D25. *In Révolution Électronique suivi de Time et de Étoile Morte*. [Paris]: Editions Champ Libre, 1974. Softbound.

- Translation by Jean Chopin.

- [See also Section A above.]

German

- [See Section A above.]

Italian

D26. In *È Arrivato Ab Pook; Il Libro della Respirazione; La Rivoluzione Elettronica*. (Tasco; 31) Milan: SugarCo Edizioni, 1980. Softbound.

- Translation by Giulio Saponaro.

Exterminator!

French

D27. *Exterminateur!* Introduction by [Barry] Miles. Paris: Christian Bourgois Éditeur, 1974. Softbound.

- Translation by Mary Beach and Claude Pélieu-Washburn.

German

D28. In *William S. Burroughs*. Vol. 4. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1987. Hardbound without dustjacket in labeled slipcase, and softbound.

Italian

D29. *Sterminatore! et Altri Testi*. (I Giorni; 28) Milan: Sugar Editore, 1969. Hardbound in dustjacket.

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

D30. *Johnny 23*. (I Giorni; 55) Milan: SugarCo Edizioni, 1975, ©1973. Softbound.

➤ Translation by Maria Gallone and Giulio Saponaro.

Japanese

D31. *Exterminator!* Tokyo: Peyotoru Koubou, 1993. Softbound in dustjacket with wraparound band.

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

Spanish

D32. *Exterminador*. 1st ed. (Azanca: Narrativa Contemporánea; 13) Madrid: Ediciones Júcar, 1976. Softbound.

➤ Translation by Martín Léndinez.

The Four Horsemen of the Apocalypse.

German

- [See Section A above.]

Ghost of Chance.

Czech

D33. *Obyzřdný Duch*. Czech Republic: Votobia, 1995. Hardbound in dustjacket.

Interzone.

French

D34. *Interzone*. Preface by Gérard-Georges Lemaire; Introduction by James Grauerholz. (Les Derniers Mots) Paris: Christian Bourgois Éditeur, 1991. Softbound.

➤ Translation by Sylvie Durastanti.

The Job.

French

D35. *Le Job: Entretiens avec Daniel Odier*. Ed. “augmented and entirely reviewed” by Philippe Mikriammos. Paris: P. Belfond, 1979.

German

D36. *Der Job*. Cologne: Verlag Kiepenheuer & Witsch, 1973. Softbound.

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

Spanish

D37. *El Trabajo: Conversaciones con Daniel Odier*. (Colección Maldoror; 11) Barcelona: Editorial Mateu, 1972, ©1971. Softbound. {M&M D46}

➤ Translation by Antonio Desmonts.

Junkie.

Croatian

D38. *Junky*. Zagreb: Celeber, 2002.

Danish

D39. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekær's Forlag, 1966. Softbound.

➤ Translation of *Junkie* by Harry Mortensen; translation of *The Yage Letters* by Mogen Toft.

➤ “... only Burroughs’ letters appear.” [BeatBooks 65]

Dutch

- D40. *Junkie*. (Meulenhoffreeks; mr 14) Amsterdam: Meulenhoff, 1970. Softbound.
- Translation by Riekus Waskowsky.
 - "... the inside of the rear flap ... reproduces the facsimile page from the "St. Louis Journal" that had originally appeared in *Paris Review* [Vol. 9], #35 ([Fall], 1965)." [BeatBooks 65]

French

- D41. *Junkie*. Paris: Éditions Pierre Belfond, 1972. Softbound. {M&M D16}
- Translation by Catherine Cullaz and Jean-René Major.
- D42. *Le Camé*. Unexpurgated ed., "completely and entirely reviewed" by Philippe Mikriammos. Introduction by Allen Ginsberg. (Littératures Étrangères) Paris: Pierre Belfond, 1979. Softbound.
- Translation by Catherine Cullaz and Jean-René Major.

German

- D43. *Junkie: Bekenntnisse eines unbekehrten Rauschgiftsüchtigen*. Wiesbaden: Limes Verlag, 1963. Hardbound [in dustjacket?].
- Translation by Katharina Behrens.
 - "... the first hardback edition under the title of *Junkie*." [BeatBooks 65]
- D44. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

Hungarian

- D45. *A Narkos*.
- A. Budapest: Lord Könyvkiadó, 1995. Softbound.
 - Translation by Tornai Szabolcs.
 - B. Budapest: Cartaphilus Kiadó, 2001. Hardbound in dustjacket.

Italian

- D46. *La Scimmia Sulla Schiena*.
- A. Introduction by Fernanda Pivano. Milan: Rizzoli Editore, 1962. Hardbound in glassine dustjacket.
 - Translation by Bruno Oddera.
 - "... the first edition in hardJacket of Burroughs' first book, and its first appearance under the author's real name." [BeatBooks 65]
 - Includes double-sided bookmark bearing a photograph and brief biography of Burroughs, and a blurb about the book.
 - "Also contains 'Una cura che elimina la tossicomania' ('A Treatment That Cancels Addiction') ... written by Burroughs in Cambridge in January 1961 and circulated in typescript and photocopy form. Maynard & Myles: '... this Italian translation of it is the only published form of that text,' though later versions were published subsequently ..." [BeatBooks 65]
 - B. Introduction by Fernanda Pivano. (BUR; L80) Milan: Biblioteca Universale Rizzoli, 1976. Softbound.
 - Translation by Bruno Oddera.

Japanese

- D47. *Junnkie* [*sic*, i.e. *Junkie*]. (Fantastique) Tokyo: Shichosha Publishers, 1967. Softbound in dustjacket with wraparound band.
- Translation [by Ayukawa Nobuo?]

- D48. *Jiyanki*. Tokyo: Kawade Shobo Shinsha, 2003. Softbound in dustjacket.

Polish

- D49. *Ćpun*. Warsaw: Amber, 1994.
- Translation by Andrzej Ziembicki.

Spanish

D50. *Yonqui: ("Junkie")*.

- A. (Azanca: Narrativa Contemporanea; 16) Madrid: Ediciones Júcar, 1976. Softbound.
➤ Translation by Martín Léndinez.
- B. (Libro Amigo) Barcelona: Editorial Bruguera, 1980. Softbound.

Swedish

D51. *Tjacket*. Stockholm: AWE/Gebbers, 1987. Softbound.

- Translation by Einar Heckscher.

The Last Words of Dutch Schultz.

Dutch

D52. *De Laatste Woorden van Dutch Schultz*. Amsterdam: Boelen Uitgevers, 1976. Softbound.

- Translation by J.A. Deelder.

French

D53. *Les Derniers Mots de Dutch Schultz*. (1018; 921) Paris: Christian Bourgois Éditeur, 1972. Softbound.

- Translation by Mary Beach and Claude Pélieu.

German

D54. *Die letzten Worte von Dutch Schultz*.

- A. Köln: Kiepenheuer & Witsch, 1971. Softbound.
➤ Translation by Carl Weissner.
- B. (Ullstein Buch; Nr. 3116). Frankfurt: Ullstein, 1975. Softbound.
➤ Translation by Hans Herman.

D55. In *William S. Burroughs*. Vol. 4. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1987. Hardbound without dustjacket in labeled slipcase, and softbound.

Italian

D56. *Le Ultime Parole di Dutch Schultz*. (I Giorni; 39) Milan: Sugar Editore, 1971, ©1970. Softbound.

- Translation by Giulio Saponaro.

Japanese

D57. *The Last Words of Dutch Schultz*. Tokyo: Hakusuishya, 1992. Softbound in dustjacket with wraparound band.

- Translation by Hiroo Yamagata.

Spanish

D58. *Las Últimas Palabras de Dutch Schultz*.

- A. (Azanca; 2) Valencia: Las Ediciones de los Papeles de Son Armadans, 1971, ©1970. Softbound.
➤ Translation by J. M. Álvarez Flórez.
- B. 2nd ed. (Azanca: Narrativa Contemporánea; 2) Madrid: Ediciones Júcar, 1978. Softbound.
➤ Translation by J. M. Álvarez Flórez.
- C. (Biblioteca Júcar; #91) Madrid: Ediciones Júcar, 1986. Softbound.

Letters to Allen Ginsberg, 1953–1957.

French

- [See Section G below.]

German

- D59. In *William S. Burroughs*. Vol. 5. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, [1989]. Hardbound without dustjacket in labeled, illustrated slipcase, and softbound.

Minutes To Go.

French

- D60. In *Le Métro Blanc*. (Fiction & Cie) Paris: Bourgois/Seuil, 1976. Softbound.
 ➤ Translation by Mary Beach and Claude Pélieu-Washburn of *White Subway*, *Minutes To Go*, and various other texts.

My Education.

Japanese

- D61. *Waga Kyouiku*. [N.p., 1998.] Hardbound in dustjacket.

Naked Lunch.

Czech

- D62. *Nahy Obed*. Prague: Mata, 2003. Hardbound, issued without dustjacket.
 ➤ Translation by Josef Rauvolf, illustrated by Miroslav Bodansky.

Danish

- D63. *Nøgen Frokost*.
 A. Copenhagen: Gyldendal, 1967. Softbound in dustjacket. {M&M D2}
 ➤ Translation by Finn Holten Hansen.
 B. 2nd ed. Copenhagen: Gyldendals Paperbacks, 1984. Softbound.
 ➤ Translation by Finn Holten Hansen.

Dutch

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

Finnish

- D65. *Alaston Lounas*. Jyväskylä, Finland: K.J. Gummerus, 1971. Hardbound in dustjacket, and softbound. {M&M D8}
 ➤ Translation by Risto Lehmusoksa.

French

- D66. *Le Festin Nu*.
 A. Paris: Gallimard, 1964. Softbound (no hardbound issued).
 ➤ Translation by Eric Kahane.
 ➤ [1st printing?] includes 3,750 numbered copies.
 ➤ Three printings.
 B. (L'Imaginaire; 138) Paris: Gallimard, 1997. Softbound.
 ➤ Translation by Eric Kahane.

German

- D67. *The Naked Lunch*.
 A. Wiesbaden: Limes, 1962.
 B. 2nd ed. Wiesbaden: Limes, 1966.

- C. 4th enl. ed. Wiesbaden: Limes, 1969. Hardbound in dustjacket.
 ➤ Translation by Katharina and Peter Behrens.
 ➤ Limited to 2,000 copies.
- D68. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.
- D69. *Naked Lunch*. New York: Acid Books, [n.d.] Softbound (no hardbound issued).
 Hebrew
- D70. *Arubah 'erumah*. Tel Aviv: Shdorian, 2001.
 ➤ Translation by Ehud Tagari.
- Hungarian
- D71. Meztelen Ebéd.
 A. Budapest: Holnap Kiadó, 1992. Softbound.
 ➤ Translation by Elmi József.
 B. Budapest: Cartaphilus, 2010. Hardbound in dustjacket.
 ➤ Translation by József Szili.
- Italian
- D72. *Il Pasto Nudo*.
 A. Milan: Sugar Editore, 1964. Hardbound, issued without dustjacket.
 ➤ Translation by Claudio Gorlier and Donatella Manganotti.
 B. (I Giorni; 30) Milan: Sugar Editore, 1970. Hardbound in dustjacket.
 C. Preface by Fernanda Pivano. Milan: SugarCo Edizioni, 1992.
 ➤ Translation by Claudio Gorlier, Donatella Manganotti, and Giulio Saponaro.
- Japanese
- D73. *Hadaka No Ranchi*. (Ningen no bungaku; 19) Tokyo: Kawadeshoboshinsha, 1965. Hardbound, with wraparound band, in printed plastic sleeve. {M&M D39}
 ➤ Translation by Ayukawa Nobuo.
- D74. *Hadaka No Ranchi*. Tokyo: Kawadeshoboshinsha, 1995. Hardbound in dustjacket, with wraparound band.
 ➤ Translation by Ayukawa Nobuo.
- Norwegian
- D75. *Naken Luns: Roman*. Oslo: Forfatterforlaget, 1983. Softbound.
 ➤ Translation by Olav Angell.
 ➤ Translation of "William Burroughs: An Interview" by Conrad Knickerbocker, from *The Paris Review*, Vol. 9 No. 35 (Fall 1965) [see Section C above] included at end.
- Polish
- D76. *Nagi Lunch*. (Seria "Z Piórem") Warsaw: Prima, 1995. Softbound.
 ➤ Translation by Edward Arden.
- Portuguese
- D77. *Refeição Nua*. Lisbon: Edição "Livros do Brasil," [197?], ©1959. Softbound.
 ➤ Translation by Maria Emília Ferros Moura.
 ➤ Jacket title: *Alucinações de um Drogado*.
 ➤ Translation of "Letter from a Master Addict to Dangerous Drugs," from *The British Journal of Addiction*, Vol. 53 No. 2 (January 1957) [see Section C above], included in Appendix at end.
- Serbian
- D78. *Goli ručak*. (Biblioteka Erotikon; 31) Belgrade: Prosveta, 1986. Softbound.
 ➤ Translation by Dragana Masovic.
- Slovenian
- D79. *Goli Obed*. Slovenia: Stoletje, 1993. Hardbound in dustjacket.

Spanish

D80. *Almuerzo Desnudo*. Buenos Aires: Ediciones Siglo Veinte, 1971. Softbound.

➤ Translation by Aníbal Leal.

D81. *El Almuerzo Desnudo*.

A. 1st ed. (Azanca: Narrativa Contemporanea; 17) Madrid: Ediciones Júcar, 1978. Softbound.

➤ Translation by Martín Léndinez.

B. 1st ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1980. Hardbound, issued without dustjacket.

➤ Translation by Martín Léndinez.

C. 2nd ed. (Club Bruguera; 22) Barcelona: Editorial Bruguera, 1982, ©1980. Hardbound, issued without dustjacket.

➤ Translation by Martín Léndinez.

Swedish

D82. *Den Nakna Lunchen*.

A. Östervåla: Bo Cavefors Bokförlag, 1978. Softbound.

➤ Translation by Peter Stewart.

B. (MM: Modehrna Mästare) Stockholm: AWE/Gebbers, 1991. Hardbound in dustjacket.

➤ Translation by Peter Stewart.

Nova Express.

Danish

D83. *Nova-Ekspres*. (Farlige Bøger) Copenhagen: Stig Vendelkærs Forlag, 1967, ©1964. Softbound.

➤ Translation by Erik Wiedemann.

Dutch

D84. *Nova Express*. Bussum, Netherlands: Uitgeverij Agathon, 1975. Softbound.

➤ Translation by Annelies Jorna.

French

D85. *Nova Express*.

A. Paris: L'Herne, 1967.

B. (Édition 10/18; 662) Paris: Christian Bourgois, 1970. Softbound.

➤ Translation by Mary Beach and "adapted" by Claude Pélieu.

➤ Reprinted 1972.

German

D86. *Nova Express*.

A. Wiesbaden: Limes, 1970. Hardbound in dustjacket.

➤ Translation by Peter Behrens.

B. (Ullstein Buch; Nr. 2960) Frankfurt: Ullstein, 1973, ©1970. Softbound.

➤ Translation by Peter Behrens.

D87. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

Italian

D88. *Nova Express: Romanzo*. (I Giorni; 21) Milan: Sugar Editore, 1967. Hardbound in dustjacket.

➤ Translation by Donatella Manganotti.

Japanese

- D89. *Nova Kyubo*. (Sanrio SF Bunko; 4-A) Tokyo: Sanrio, Kabushiki Kaisha, 1978. Softbound in dustjacket, with wraparound band.
 ➤ Translation by Yu Suwa.

Spanish

- D90. *Expreso Nova*. (Coleccion Metamorfosis) Buenos Aires: Ediciones Minotauro, 1972. Softbound.
 ➤ Translation by Enrique Pezzoni.
- D91. *Nova Express*.
 A. (Azanca; 5 [i.e., 6]) Madrid: Las Ediciones de los Papeles de Son Armadans, 1973. Softbound with wraparound band.
 ➤ Translation by Martín Léndinez.
 B. 1st ed. (Libro Amigo) Barcelona: Bruguera, 1980. Softbound.
 ➤ Translation by Martín Léndinez.

Swedish

- D92. *Nova Express*. Stockholm: Bonniers, 1968, ©1964. Softbound.
 ➤ Translation by Torsten Ekbom.

The Place of Dead Roads.

French

- D93. *Parages des Voies Mortes*. Paris: Christian Bourgois Éditeur, 1987.
 ➤ Translation by Sylvie Durastanti.

German

- D94. *Dead Roads: Roman*. 1st ed. (New Age: Modelle für Morgen; 14013) Munich: Goldmann Verlag, 1985. Softbound.
 ➤ Translation by Rose Aichele.

Italian

- D95. *Strade Morte*. Milan: SugarCo Edizioni, 1984, ©1983. Hardbound in dustjacket.
 ➤ Translation by Giulio Saponaro.

Japanese

- D96. *The Place of Dead Roads*. Tokyo: Hakusuishya, 1990. Softbound in dustjacket with wraparound band.
 ➤ Translation by Iida Takaaki.

Port of Saints.

French

- D97. *Havre des Saints*. (Connections) Paris: Flammarion, 1977. Softbound with wraparound band.
 ➤ Translation by Philippe Mikriammos.

German

- D98. In *William S. Burroughs*. Vol. 2. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1980. Hardbound without dustjacket in labeled slipcase, and softbound.
- D99. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1985. Softbound.

Italian

- D100. *Porto dei Santi: Romanzo*. (Tasco; 44) Milan: SugarCo Edizioni, 1981. Softbound.
 ➤ Translation by Giulio Saponaro.

Queer.

Czech

D101. *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.

➤ Translation by Josef Rauvolf.

D102. *Teplous*. Prague: Mata, 2004. Hardbound, issued without dustjacket.

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

French

D103. *Queer*. Paris: Christian Bourgois Éditeur, 1986.

German

D104. In *William S. Burroughs*. Vol. 5. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1989. Hardbound without dustjacket in labeled, illustrated slipcase, and softbound.

Polish

D105. *Pedał*. Gdansk: Phantom Press International, 1993. Softbound.

➤ Translation by Pawel Lipszyc.

Swedish

D106. *Svängd*. Stockholm: AWE/Gebbers, 1988, ©1985. Softbound.

➤ Translation by Einar Hecksher.

The Retreat Diaries.

French

D107. In *Ab Pook Est La et Autres Contes*. Paris: Christian Bourgois Éditeur, 1979. Softbound.

➤ Translation by Philippe Mikriammos and Gérard-Georges Lemaire.

➤ Includes *Ab Pook Is Here*, *The Retreat Diaries*, and *Cobble Stone Gardens*.

D108. *Les Journaux de Retraite*. Paris: Christian Bourgois Éditeur, 1980.

German

D109. *Zwischen Mitternacht und Morgen: ein Traumtagebuch mit dem Traum von Tibet von Allen Ginsberg*. (Sphinx Pocket; 5). Basel: Sphinx Verlag, 1980. Softbound.

➤ Translation by Udo Breger.

Roosevelt After Inauguration.

Dutch

D110. *Roosevelt na de Ambtsinwijding*. Rotterdam: Cold Turkey, 1972.

➤ Translation by Jan Oudenaarde of *Roosevelt After Inauguration* and other texts.

➤ Limited to 250 numbered copies.

Snack.

Spanish

D111. *Snack ...* (Pre-Textos; 20) Valencia: Pre-Textos, 1978. Softbound.

➤ Translation by Pedro García Montalvo.

So Who Owns Death TV?

French

D112. *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

D113. *Fernseh-Tuberkulose*. With Claude Pélieu and Carl Weissner. Frankfurt: Nova Press, 1969. Softbound.

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

Greek

D114. *Se poion anekei loipon e thanatephoros TV?* With Claude Pélieu and Carl Weissner. (Xenē logotechnia; 7) Athens: Eleytheros Typos, 1983. Softbound.

- Translation by Demetres Arvanites.

The Soft Machine.

Dutch

D115. *De Zachte Machine*. Bussum: Uitgeverij Agathon, 1974. Softbound.

- Translation by Annelies Jorna.

French

D116. *La Machine Molle*. (1018; 545) Paris: Christian Bourgois Éditeur, 1968. Softbound (no hardbound issued). {M&M D12}

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

German

D117. *Soft Machine*.

A. Cologne: Verlag Kiepenheuer & Witsch, 1971. Softbound.

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

B. (Ullstein Buch; Nr. 3018) Frankfurt: Ullstein, 1974, ©1971. Softbound.

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

Italian

D118. *La Morbida Macchina*. Introduction by Giansiro Ferrata. (I Giorni; 13) Milan: Sugar Editore, 1965. Hardbound in dustjacket. {M&M D32}

- Translation by Donatella Manganotti.

D119. *La Morbida macchina*. (Tasco; 10) Milan: SugarCo Edizioni, 1978. Softbound.

- Translation by Donatella Manganotti.

D120. In *I Ragazzi Selvaggi*, *La Morbida Macchina*. Milan: Club Italiano dei Lettori, 1981.

Hardbound, issued without dustjacket.

- Translation by Donatella Manganotti.

Japanese

D121. *Sofuto Mashin*. Tokyo: Kawade Shobo Shinsha, 2004. Softbound in dustjacket.

- Translation by Hiroo Yamagata and Kiichiro Yamashita.

Spanish

D122. *La Máquina Blanda*. 1st ed. Barcelona: Minotauro, 1995, ©1966. Hardbound in dustjacket.

- Translation by Marcelo Cohen.

The Ticket That Exploded.

French

D123. *Le Ticket qui Explosa: Roman = The Ticket That Exploded*.

A. Ed. originale. Paris: Christian Bourgois Éditeur, 1969. Softbound. {M&M D13}

- Translated by Mary Beach; “adapted” by Claude Pélieu.
- Includes 20 numbered copies on Alfa Mousse paper issued in glassine wrapper, and 5 *hors commerce* copies numbered H.C. 1–5.

B. (1018; 700) Paris: Christian Bourgois Éditeur, 1972, ©1969. Softbound.

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

Italian

D124. *Il Biglietto che è Esploso*. (I Giorni; 31) Milan: Sugar Editore, 1970. Hardbound in dustjacket. {M&M D36}

➤ Translation by Giulio Saponaro.

Japanese

D125. *Bakuhatsu Shita Kippu*. (Sanrio SF Bunko; 4-B) Tokyo: Sanrio, Kabushiki Kaisha, 1979. Softbound in dustjacket, with wraparound band.

➤ Translation by Takaki Iida.

Time.

French

D126. *In Révolution Électronique suivi de Time et de Étoile Morte*. [Paris]: Éditions Champ Libre, 1974. Softbound.

➤ Translation by Jean Chopin.

Tornado Alley

Japanese

D127. *Toruneido Arei*. Tokyo: Shichosha, 1992. Softbound in dustjacket, with wraparound band.

➤ Translation by Shimizu Arika.

The Western Lands.

Czech

D128. *Západní Zeme*. Prague: Mata, 2004. Hardbound, issued without dustjacket.

➤ Translation by Josef Rauvolf.

Dutch

D129. *Het Land in Het Westen*. Utrecht: Veen, 1990. Softbound.

➤ Translation by Maarten Polman.

French

D130. *Les Terres Occidentales*. (Les Derniers Mots) Paris: Christian Bourgois Éditeur, 1990. Softbound.

➤ Translation by Sylvie Durastanti.

German

D131. *Western Lands*. Wiesbaden: Frankfurt: Limes Verlag, 1988, ©1987. Hardbound in dustjacket.

➤ Translation and afterword by Carl Weissner.

White Subway.

French

D132. In *Le Métro Blanc*. (Fiction & Cie) Paris: Bourgois/Seuil, 1976. Softbound.

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

Spanish

D133. *El Metro Blanco*. (Pre-Textos; 8) Valencia: Pre-Textos, 1977. Softbound.

➤ Translation by Francisco Sanz. With other contributions by Burroughs, Alan Ansen, and Paul Bowles.

The Wild Boys: A Book of the Dead.

Dutch

D134. *Wilde Jongens: Een Doden Boek*. Bussum: Uitgeverij Agathon, 1973.

Finnish

D135. *Hurjat Pojat: Kuolleiden Kirja*. Helsinki: Kustannus oy Odessa, 1983. Softbound.

➤ Translation by Kari Lempinen.

French

D136. *Les Garçons Sauvages: Un Livre de Morts*. (1018; 1142) Paris: Christian Bourgois Éditeur, 1973. Softbound.

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

German

D137. In *William S. Burroughs*. Vol. 2. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1980. Hardbound without dustjacket in labeled slipcase, and softbound.

D138. In *William S. Burroughs*. Vol. 2/3. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1985. Softbound.

Italian

D139. *Ragazzi Selvaggi*. (I Giorni; 44) Milan: Sugar Editore, 1973. Softbound.

➤ Translation by Giulio Saponaro.

D140. In *I Ragazzi Selvaggi; La Morbida Macchina*. Milan: Club Italiano dei Lettori, 1981. Hardbound, issued without dustjacket.

➤ Translation by Giulio Saponaro.

The Yage Letters.

Czech

D141. In *Teplous; Dopisy o Yage*. Vyd: X-Egem, 1991. Softbound.

➤ Translation by Josef Rauwolf.

Danish

D142. In *Junkie; Yage Brevene*. (Farlige Bøger) Copenhagen: Stig Vandekær's Forlag, 1966. Softbound.

➤ Translation by Mogens Toft.

French

D143. *Les Lettres du Yage*. (Les Livres Noirs) Paris: L'Herne, 1967. Softbound.

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

German

D144. *Auf der Suche nach Yage*. Wiesbaden: Limes Verlag, 1964. Hardbound with dustjacket.

➤ Translation by Katharina and Peter Behrens of *In Search of Yage*, the earlier title of *The Yage Letters*.

➤ Jacket: *Auf der Suche nach Yage: Ein Briefwechsel*.

D145. In *William S. Burroughs*. Vol. 1. Edited and translated by Carl Weissner. 1st ed. Frankfurt: Zweitausendeins, 1978. Hardbound without dustjacket in labeled slipcase, and softbound.

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

Italian

D146. *Le Lettere dello Yage*. Milan: Sugar, 1967.

Japanese

D147. *Mayaku Shokan*. Tokyo: Shichosha, 1966.

Portuguese

D148. *Cartas del Yage*. (Pasado y Presente Literatura) Buenos Aires: Ediciones Signos, 1971. Softbound.

➤ Translation by M. Lasserre.

Spanish

D149. *Cartas del Yage*. (Star-Book; 15) Barcelona: Producciones Editoriales, 1977. Softbound.

D150. *Cartas del Yage: Correspondencia Sobre Experiencias con Plantas Psicoactivas Sudamericanas*. 1st ed.

El Rosario: Editorial Hombre que Lee, 2000. Softbound.

➤ Translation and notes by Martín Pérez Noriega.

Swedish

D151. *Yagebreven*. Lund: Bakhåll, 1988. Softbound.

➤ Translation by Peter Stewart.

E. SOUND RECORDINGS

- E1. Burroughs, William S. “Abandoned Artifacts”/“On the Nova Lark.” Lawrence, Kansas: Fresh Sounds, 1981 (Fresh Flexi 003). 7” flexidisc.
- Limited edition of 2,000 copies issued with *Talk, Talk*, Vol. 3, No. 6 (September 1981) [Section C above].
 - “‘Abandoned Artifacts’ is a selection from Chapter One of Burrough’s [sic] ... *The Place of Dead Roads* ... ‘On the Nova Lark’ ... is a passage partially contained in *The Nova Express*.”—p. 21, *Talk, Talk* (September 1981).
- E2. ———. [“Ali’s Smile.” Brighton, England: Unicorn Books, 1971.] (UB LP 1). 12” LP record. {M&M G6}
- Issued with some copies of limited edition of 99 copies of *Ali’s Smile* (Brighton, England: Unicorn Books, 1971) [see Section A above]. Labels—A side, white; B side, one white—are blank.
- E3. ———. *The Best of William Burroughs from Giorno Poetry Systems*. New York: Giorno Poetry Systems Institute; manufactured and marketed by Mercury Records, 1998 (314-536-703-2). Four compact discs in box, with book.
- [From] *Naked Lunch*:
 - “Benway”
(Entermedia Theater, New York, 1-2 December 1978; from The Nova Convention [below])
 - “I Can Feel the Heat Closing In”
(University of Chicago, 9 March 1975)
 - “Meeting of International Conference of Technological Psychiatry”
(Kean College, New Jersey, 4 April 1980)
 - “In Mexico the Gimmick Is to Find a Local Junkie With a Government Script”
(from *William S. Burroughs/John Giorno* [below])
 - “The Laboratory Has Been Locked for Three Hours Solid”
(St. Mark’s Church, New York, 9 April 1977; from *Big Ego* [below])
 - “Dr. Benway Is Operating in an Auditorium Filled With Students”
(from *William S. Burroughs/John Giorno* [below])
 - “Fats Terminal Has Organized a Purple Ass Stick for Motorcyclists”
(WBAI, New York, 5 March 1975; from William S. Burroughs/John Giorno [below])
 - “Hassan Is a Notorious Liquifactionist”
(WBAI, New York, 5 March 1975; from *William S. Burroughs/John Giorno* [below])
 - 1. [Promotional Poster]. New York: Giorno Poetry Institute, 1998. Poster.
- E4. ———. *“Best of William Burroughs” Sampler*. [New York?]: Mouth Almighty/Mercury Records, 1998. Cassette tape.
- “For promotional use only.”
 - Does not contain the same selections as those on *Selections from The Best of William Burroughs from Giorno Poetry Systems* [below].
 - [From *Naked Lunch*] “The Laboratory Has Been Locked for Three Hours Solid”
(St. Mark’s Church, New York, 9 April 1977; from *Big Ego* [below])

- E5. ———. *Break Through in Grey Room*. Selections assembled and produced by Bill Rich. Concept and design by Guy Marc Hinant & Frédéric Walheer.
- “The work is a re-composition of sound material recorded by William Burroughs himself. A work of sounds experimentation—cuts into the recorded voice or any other sound source—explorations wholly contemporaneous with the literary cut up that emerged in *Soft Machine*, *Nova Express*, and *The Ticket That Exploded*.”—SRV08.
 - A. (Documents) Brussels: Sub Rosa; distribution, P.I.A.S., [1986] (Sub 33005-8). 12” LP record, with illustrated inner sleeve.
 - Jacket notes by James Grauerholz ([1986]).
 - B. (Aural Documents) Brussels: Sub Rosa, 1994 (Sub CD006-8). Compact disc.
 - Jacket notes by James Grauerholz ([1986]).
 - C. Brussels: Sub Rosa, 2013 (SRV08). 12” LP record in gatefold Jacket.
 - Jacket notes by James Grauerholz (1986) and Guy Marc Hinant (2001).
- E6. ———. *Call Me Burroughs*.
- Burroughs reads from *The Naked Lunch* and *Nova Express*; recorded in Paris and engineered by Ian Sommerville.
 - A. Paris: The English Bookshop, 1965 (LAGF). 12” LP record. {M&M G1a}
 - Jacket notes in English by Emmett Williams and in French by Jean-Jacques Lebel.
 - “Excerpts from *The Naked Lunch*”
 - “Excerpts from *Nova Express*”
 - B. New York: ESP-Disk, [1966?] (ESP-1050). 12” LP record with inserted reproduction (24 x 58 mm, folded once) of *The Garden of Delights* by Hieronymus Bosch.” {M&M G1b}
 - Jacket notes in English by Emmett Williams and in French by Jean-Jacques Lebel.
 - “Excerpts from *Naked Lunch*”
 - “Excerpts from *Nova Express*”
 - C. (e.m.e.; 6) Göttingen: Expanded Media Editions, [197x?]. C-60 cassette tape. {M&M G1c}
 - “William Burroughs reading from ‘The Naked Lunch’ and ‘Nova Express.’ Rec. Paris 1965. Produced by Ian Sommerville.”
 - Generic AGFA C-60 cassette with hand-lettered labels.
 - D. [Los Angeles]: Rhino Records, 1995. Compact disc (R2-71848); cassette tape in cardboard box (R4-71848).
 - CD insert—included with cassette tape as well—includes original program notes in English by Emmett Williams and in French by Jean-Jacques Lebel, and new introductory essay by Barry Miles.
 - [Excerpts from *The Naked Lunch*:]
 - ‘Bradley the Buyer’
 - ‘Meeting of International Conference of Technological Psychiatry’
 - ‘The Fish Poison Con’
 - ‘Thing Police Keep All Board Room Reports’
 - ‘Mr. Bradley Mr. Martin Hear Us Through the Hole in Thin Air’
 - [Excerpts from *Nova Express*:]
 - ‘Where You Belong’ (Rewrite)
 - ‘Inflexible Authority’
 - ‘Uranian Willy’ (Rewrite)

- E7. ———. *Dead City Radio*. Produced by Hal Willner and Nelson Lyon. Associate Producer, James Grauerholz. Executive Producer, Les Michaels. New York: Island Records, 1990 (422-846-264-1, 422-846-264-2, 422-846-264-4). 12" LP record; compact disc; cassette tape.
- "Naked Lunch Excerpts."
 1. [Press Kit]. 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.
- E8. ———. *The Doctor Is on the Market*. Album coordination by James Grauerholz and James Neiss.
- "... gathers together a collection of recordings made by Burroughs during the last three decades from seven of his major works ..."—Jacket verso (IM 003).
 - A. [Edinburgh]: Les Temps Modernes, 1986 (LTM V:XX). 12" LP record.
 - [From *Naked Lunch*]: "Meeting of International Conference of Technical [*sic*] Psychiatry"
 - B. [N.p.]: Interior Music; marketed and distributed by Play It Again Sam Records, 1987 (IM 003). 12" LP record.
 - Track 3, Side 1 retitled from "Old Sarge Smiles" to "The Green Nun."
 - [From *Naked Lunch*]: "Meeting of International Conference of Technical [*sic*] Psychiatry"
- E9. ———. *Drugstore Cowboy*. With Matt Dillon and Kelly Lynch. Executive Producer, Cory Brokaw. Producer, Peter Gordon. New York: Thirsty Ear, [n.d.] (DC-1). One-sided 12" LP record.
- "A film profile featuring the words of Matt Dillon, Kelly Lynch, and William S. Burroughs, discussing their involvement in the film."—Record label (A-side).
- E10. ———. *The Elvis of Letters*. With Gus Van Sant, music. Produced by Tim Kerr. Portland, Ore.: T/K Records, 1985. 12" EP record on blue vinyl (9112001); compact disc (91CD001).
- E11. ———. *Excerpts from Naked Lunch* & Nova Express. [Germany]: S Press, [1970?] (S Press Tapes; 31). Cassette tape.
- E12. ———. *The Instrument of Control: William S. Burroughs in Conversation and Readings*. Florence: Archivio Letterario, 2006 (0604WB). Compact disc.
- E13. ———. *Junky*. Read by William S. Burroughs; produced by James Grauerholz. Original music by Carter Burwell. New York: Penguin Audiobooks, ©1996. Two cassette tapes in cardboard box; three compact discs.
- E14. ———. "The Last Words of Hassan-I-Sabbah." Santa Barbara, Calif.: Am Here Books, 1981. 7" record.
- Issued with limited ed. of 500 copies of *Catalogue*, No. 5, from Am Here Books, and also issued separately.
- E15. ———. *Live at the Kabuki*. Mill Valley, Calif.: Sound Photosynthesis, 1983 (D41-83). Compact disc.
- E16. ———. "Millions of Images"/"The Hipster Be-bop Junkie." With Gus Van Sant, music. [N.p.]: Singles Only Label; manufactured and distributed by Dutch East India Trading, 1990 (SOL 910-7). 7" record on black, red, [blue?], and clear vinyl.
- "Taken from the T/K Records EP *The Elvis of Letters*."—Record label.

- E17. ———. *Naked Lunch*.
- A. ———. Read by William S. Burroughs; produced by Hal Willner and James Grauerholz; abridged by Nelson Lyon. Original Score by Bill Frisell, Wayne Horvitz, and Eyvind Kang. Los Angeles: Warner Audio Video Entertainment, 1995. Two cassette tapes in cardboard box (4-52206); three compact discs (2-52206).
 - B. *Naked Lunch: ... An Excerpt ... Read by William S. Burroughs*. [Los Angeles]: Warner Audio Video Entertainment, 1995 (WVCD01). Compact disc in cardboard sleeve.
 - “A 30-minute excerpt ... For promotional use only. Not for sale.”—Verso of sleeve.
 - C. *Naked Lunch: The Restored Text*. Edited by James Grauerholz and Barry Miles. Read by Mark Bramhall. [Ashland, Oregon]: Blackstone Audio, 2009 (Z4954). Nine compact discs in two cardboard sleeves, inside a cardboard box.
 - “Unabridged.”
- E18. ———. *Nothing Here Now But the Recordings: From the Archive[s] of William S. Burroughs*. Project coordination: James Grauerholz, Peter Christopherson, and Genesis P-Orridge. Engineer, James Grauerholz. Co-producers, James Grauerholz and Peter Christopherson. [London?]: Industrial Records, 1981 (IR 0016). 12” LP record.
 - Jacket notes by Genesis P-Orridge.
- E19. ———. “*Nova Express* (1964): (Excerpts).” [New York, 1967] (A-1801-B). 8” flexidisc. {M&M C177}
- Included in *Aspen*, Nos. 5 & 6 (Fall/Winter 1967). [Section C, above]
 - “Contained in a box, among 28 sections of folded sheets and records ... a recording on 7-inch flexible disc taken from the *Call Me Burroughs* album [see above] ... Two tracks comprising the whole of one side running at 33½ rpm.” [M&M]
 - Flipside includes “Now the Shadow of the Southwest Column” from *Jealousy* by Alain Robbe-Grillet.
- E20. ———. *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. ———. *Place of the [*sic*] Dead Roads*. New York: A Moveable Feast, [19--?] (AMF 5). Cassette tape.
 - Burroughs talks about his life and work, and reads excerpts from *The Place of Dead Roads*.
 - Host: Tom Vitale.
- E22. ———. *The “Priest,” They Called Him*. With Kurt Cobain. Portland, Ore.: Tim/Kerr Records, 1992 (TK 9210044). 10” one-sided EP record (with facsimiles of Burroughs’ and Cobain’s signatures etched on one side); 10” one-sided EP picture disk record (limited to 5,000 numbered copies with facsimiles of Burroughs’ and Cobain’s signatures etched on one side); compact disc.
1. [Promotional Poster]. Portland, OR: Tim/Kerr Records, [1992].
- E23. ———. *Real English Tea Made Here*. Curated by Colin Fallows and Barry Miles. Introduction by Colin Fallows. Essay (“William S. Burroughs: Real English Tea Made Here”) by Barry Miles. [Liverpool]: Audio Research Editions, 2007 (ARECD 301). Three compact discs in illustrated sleeves, accompanied by booklet, all housed in illustrated slipcase.
 - “... an anthology of the cut-up tapes of William S. Burroughs ...,” recorded in 1964 and 1965 in London, New York, and Tangier.—Verso of slipcase.

- E24. ———. *Selections from The Best of William Burroughs* from Giorno Poetry Systems. New York: Giorno Poetry Systems Institute; manufactured and marketed by Mercury Records, 1998 (314-538-039-2). Compact disc.
- Does not contain the same selections as those on “*Best of William Burroughs*” *Sampler* [above].
 - “From *Naked Lunch*: ‘Dr. Benway Is Operating in an Auditorium’”
- E25. ———. *Spare Ass Annie and Other Tales*. Music constructed by the Disposable Heroes of Hiphoprisy and Hal Willner. Produced by Hal Willner, Michael Franti, and Rono Tse. Associate Producers, James Grauerholz and Susan Jacobs. Burroughs spoken segments produced by Nelson Lyon and Hal Willner.
- [From *Naked Lunch*]: “Did I Ever Tell You About the Man Who Taught His Asshole to Talk?”
- A. New York: Island Red Label; distributed by I.L.S., 1993. Compact disc (162-535-003-2); cassette tape (162-555-003-4ADV).
- Cassette tape: “For promotional use only—not for sale.”
1. [Press Kit]. 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).
 2. [Promotional Postcard]. New York: Island Records, [1993?]. Illustrated postcard.
 3. [Promotional Poster]. [New York]: Island Red Label, [1993?] 18 x 12 in.
- B. [London?]: Fourth and Broadway; distributed by I.L.S., 1993. 12” LP record, with CD insert (BRLP 600); cassette tape (BRCA 600).
- LP: “Audiophile Limited Vinyl Edition.”
- E26. ———. *Spare Ass Annie and Other Tales: The Operator’s Manual*. New York: Island Red Label, 1993 (PRCD 5003-2). Compact disc.
- “William S. Burroughs, Hal Willner, and Michael Franti talk about the making of *Spare Ass Annie and Other Tales*.” —Front Jacket.
- E27. ———. *The Spoken Word: William S. Burroughs and Brion Gysin*. London: The British Library, 2012 (NSACD 111). Compact disc, with booklet.
- “The Burroughs selection includes rare recordings, experimental soundworks and previously unpublished readings including a major first publication of his reading in Liverpool in 1982. The Gysin recordings encompass the full range of his sonic experimentation, and include recitations of many of his soundworks and permuted poems ...”—[p. 5] of Booklet.
 - “The Beginning Is Also the End” [excerpt]
 - [Reading at the Centre Hotel, Liverpool, 5 October 1982]
 - “... excerpts from the novels *The Place of Dead Roads* and *Nova Express*, and the story ‘Twilight’s Last Gleamings’ ...”—[p. 6] of Booklet.
 - “Invisible Art” (three versions)
- E28. ———. *Three Allusive Tracks from Break Through in Grey Room*. [Brussels]: Sub Rosa, [2009] (SR 266). 7” record.
- Limited to 300 numbered copies.
 - “Curse Go Back”
 - “Interview with Mr. Martin”
 - “Burroughs Called the Law”

- E29. ———. *Uncommon Quotes*. Produced by Kathelin Hoffman. Fort Worth, Tex.: Caravan of Dreams Productions, 1988 (CDPT 8501-1; Dreams 011). Cassette tape in box, with insert (“A Shift in Vision” by Robert Palmer) and postcard; compact disc, with insert.
- E30. ———. *Vaudeville Voices*. England: Grey Matter, [1993] (GM02CD). Compact disc.
 ➤ “Tracks 1-8 ... [originally] released as *Call Me Burroughs* [above] ... in October 1965. Track 9 ... [originally] released in October 1971 on a one-sided LP with accompanying book [*Ali's Smile*] ...”
- E31. ———. *Western Lands*. With host Tom Vitale. [New York?]: A Moveable Feast, [19--?] (A Moveable Feast 86, 87) Two cassette tapes.
 • “William S. Burroughs reads from his novel *Western Lands* and talks about his literary history (Part I).”
 • “William S. Burroughs reads from *Western Lands* and talks about cut-ups, Egyptian myth, and centipedes (Part II).”
- E32. ———. *The Wild Boys*. Narrated by Luis Moreno. Leicester, England: Whole Story Audiobooks, 2013 (RTL 2821). Five compact discs in plastic box.
 ➤ “Full and unabridged.”
- E33. ———. *William S. Burroughs in Dub*. Conducted by Dub Spencer & Trance Hill.
 A. Hamburg: Echo Beach, [2014] (EB 100). Compact disc.
 ➤ Limited to 999 hand-numbered copies.
 ➤ Includes 15 tracks.
 B. Hamburg: Echo Beach, [2015] (EB 100 Indigo LP 986681). 12” LP record.
 ➤ Limited to 500 numbered copies.
 ➤ Includes tracks 1, 2, 8, 9 (A side) and 6, 13, 15, 11 (B Side) of the 15 tracks on the CD (above).
- E34. ———. *William S. Burroughs/John Giorno*. Mechanical production, Catherine Levine. New York: Giorno Poetry Systems, 1975 (GPS 006–007). Two 12” LP records in gatefold Jacket.
 • “From *The Wild Boys*:”
 ▪ ‘The Chief Smiles’
 (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)
 ▪ ‘The Green Nun’
 (St. Mark’s Church, New York, 24 April 1974)
 • “From *Ab Pook Is Here*”
 (Columbia University, New York, 17 April 1975)
 • “From *Cities of the Red Night*”
 (Columbia University, New York, 17 April 1975)
 • “From *Junkie*:” ‘103rd Street Boys’
 (WBAI, New York, 5 March 1975)
 • “From *Naked Lunch*”
 (WBAI, New York, 5 March 1975)
 • “From *Exterminator*:” ‘From Here to Eternity’
 (Pauley Ballroom, University of California, [Berkeley], 7 November 1974)

- E35. ———. “Words of Advice for Young People.” Music constructed by the Disposable Heroes of Hiphoprisy, H. Willner, and C. Hunter. Produced by H. Willner, Michael Franti, and Rono Tse. Vocal Production, Nelson Lyon and H. Willner. Remixed and reconstructed by Bill Laswell. New York: Island Red Label, 1993 (162-535-501-1DJ). 12” EP record.
- E36. ———. *You’re the Guy I Want to Share My Money With*. With Laurie Anderson and John Giorno.
- “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.
- A. New York: Giorno Poetry Systems, 1981 (GPS 020–021). Two 12” LP records in gatefold Jacket.
- B. New York: Giorno Poetry Systems; manufactured and distributed by Rough Trade, 1981 (GPS 42-4). Cassette tape.
- E37. ———. *Zero Time to the Sick Tracks*. [N.p., n.d.] (WSB 001). Cassette tape.
- E38. The Dial-a-Poem Poets. *Better an Old Demon Than a New God*. With David Johansen et al. New York: Giorno Poetry Systems, 1984 (GPS 033). 12” LP record, with illustrated inner sleeve.
- “Dinosaurs”
(San Francisco, 20 March 1984)
- E39. ———. *Big Ego*. With Patti Smith et al. New York: Giorno Poetry Systems, 1978 (GPS 012–013). Two 12” LP records in gatefold Jacket.
- “Excerpt from *Naked Lunch*: ‘The Laboratory Has Been Locked for Three Hours Solid’”
(St. Mark’s Church, New York; 9 April 1977)
- E40. ———. *Biting Off the Tongue of a Corpse*. With Gary Snyder et al. New York: Giorno Poetry Systems, 1975 (GPS 005). 12” LP record.
- “From *The Wild Boys*: ‘A Top-Level Conference Is in Progress’”
(St. Mark’s Church, New York; 24 April 1974)

- E41. ———. *The Dial-a-Poem Poets*. With Allen Ginsberg et al. New York: Giorno Poetry Systems, 1972 (GPS 001 [sic]). Two 12” LP records in gatefold Jacket.
- “Excerpts from *The Wild Boys*”
(Duke Street, London; 19 November 1971)
- E42. ———. *A Diamond Hidden in the Mouth of a Corpse*. With Hüsker Dü et al. New York: Giorno Poetry Systems, 1985 (GPS 035). 12” LP record in gatefold Jacket, with illustrated inner sleeve.
- “Excerpts from *The Western Land* [sic, i.e. *Lands*]”:
 - ‘The President’
 - ‘Colonel Bradford’
 - ‘Every Man a God’
 (Naropa Institute, Boulder, Colo.; 28 July 1985)
- E43. ———. *Disconnected*. With Allen Ginsberg et al. New York: Giorno Poetry Systems, 1974 (GPS 003[–004]). Two 12” LP records in gatefold Jacket.
- “What Washington, What Orders”
 - “From *Exterminator* (recorded GPS, April 1, 1974).”
- E44. ———. *Life Is a Killer*. With John Giorno et al. New York: Giorno Poetry Systems, 1982 (GPS 027). 12” LP record.
- “The Mummy Piece.”
(Market Street Cinema, San Francisco; 17 September 1981)
- E45. ———. *Sugar, Alcohol, & Meat*. New York: Giorno Poetry Systems, 1980 (GPS 018–019). Two 12” LP records in gatefold Jacket.
- “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).
- E46. ———. *Totally Corrupt*. With Charles Bukowski et al. New York: Giorno Poetry Systems, 1976 (GPS 008–009). Two 12” LP records in gatefold Jacket.
- “When Did I Stop Wanting to Be President?”
(St. Mark’s Church, New York; 29 October 1975)
- E47. ———. *You’re a Hook: The 15-Year Anniversary of Dial-A-Poem (1968–1983)*. With John Giorno et al. New York: Giorno Poetry Systems, 1983 (GPS 030). 12” LP record, with illustrated inner sleeve.
- “From *The Place of Dead Roads*: ‘Old Man Bickford’”
(Kabuki Theatre, San Francisco; 25 February 1983)
- E48. DJ Spooky, That Subliminal Kid. *Rhythm Science: Excerpts and Allegories from the Sub Rosa Audio Archive*. Brussels: Sub Rosa, 2003 (SR 201). Compact disc in double-gatefold digipack.
- Includes “Fuse” by Scanner mixed with “The Five Steps” by William S. Burroughs and Martin Olson.

- E49. Gysin, Brion. *Orgy Boys*. West Park, N.Y.: Hat Hut Records, 1982 (hat MUSICS 3504). 12" LP record in gatefold Jacket.
- 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."
- E50. Hall, Glen. *Hallucinations: Words and Music for William S. Burroughs*. [Newton Abbot: England]: Leo Records, 1999 (LR273). Compact disc.
- "... inspired by two novels by William S. Burroughs, *Nova Express* and *The Wild Boys*."
- E51. Hedayat, Dashiell. *Obsolete*.
- Burroughs vocals on "Long Song for Zelda."
 - A. [Saint-Paul de Vence, France]: Shandar Records, [1971] (SR10.009). 12" LP record (blue label, with vertical logo).
 - B. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512). 12" LP record (black label, with vertical logo).
 - C. [Saint-Paul de Vence, France]: Shandar Records, [1971] (83512). 12" LP record (orange label, with disc logo).
- E52. Lang, Bernhard. *Das Theater der Wiederholungen: Musiktheater in drei Erzählungen*. [N.p.]: Kairos, 2006 (0012532KAI). Two compact discs, with booklet.
- Act 2 (of 3) is based on Burroughs' *The Place of Dead Roads*.
- E53. Manapsara. *Queer: A Soundtrack to the Novel by William S. Burroughs*. Brussels: Sub Rosa, 1988 [?] (Sub 33017-22). 12" LP record.
- E54. ———. "Routine (Extended Mix)"/"Marketplace (Common Market Mix)." Brussels: Sub Rosa, [1988?] (Sub 12006-23). 12" EP record.
- "Both ... are further developments of original versions found on *Queer: A Soundtrack to the Novel by William S. Burroughs* ..."—Jacket verso.
- E55. Material. "Equation"/"Ineffect." Beverly Hills, Calif.: Virgin Records, 1989 (PR3380). 12" record.
- From the LP *Seven Souls* [see below]; "Ineffect" features Burroughs' voice and incorporates excerpts from *The Western Lands*.
- E56. ———. *Hallucination Engine*. New York: Axiom; distributed by Island Records, 1994 (314-518 351-2). Compact disc.
- Lyrics and vocals by Burroughs on "Words of Advice."
- E57. ———. *The Road to the Western Lands*. New York: Triloka Records, 1998; manufactured and marketed by Mercury Records (314-558 021-2). Two 12" LP records; compact disc.
- "... a collection of radical mix translations from Material's *Seven Souls*. This work revolves around the words and voice of the late William S. Burroughs ..."—Verso of LP jacket.
 - 1. [Promotional Poster]. [New York]: Triloka Records, 1998].

- E58. ———. *Seven Souls*.
 ➤ Features Burroughs' voice and incorporates excerpts from *The Western Lands*.
 A. London: Virgin Records, 1989 (V2596). 12" LP record.
 B. Beverly Hills, Calif.: Virgin Records America, 1989 (2-91360). Compact disc.
 C. New York: Triloka Records, 1997; manufactured and marketed by Mercury Records (314 534 905 2). Compact disc.
 ➤ Includes three tracks not included in Virgin Records release, above.
- E59. Ministry. "Just One Fix." New York: Sire Records, 1992 (9-40677-2). Compact disc in digipack.
 ➤ Text and spoken word by Burroughs.
 ➤ According to BeatBooks 65, this video was created by Peter Christopherson and Jhon Balance of Coil.
 ➤ Painting on Jacket (inside and out): *Last Chance Junction and Curse on Drug Hysterics* by Burroughs.
- E60. ———. "N.W.O."/"Just One Fix." [N.p.]: WEA Music, 1992, ©1993 (9362-41269-2). Compact disc.
 ➤ Text and spoken word by Burroughs on "Just One Fix" (12" Edit) and "Quick Fix" (Remix of "Just One Fix").
 ➤ Painting on verso of insert: *Last Chance Junction and Curse on Drug Hysterics* by Burroughs.
- E61. The Mortal Micronotz. *The Mortal Micronotz*. Lawrence, Kansas.: Fresh Sounds, 1982 (FS201). 12" LP record, with insert.
 ➤ "Lyrics to 'Old Lady Sloan' written by William S. Burroughs for The Mortal Micronotz." [See *The Mortal Micronotz Tribute*, below.]
- E62. Pittis, Steve. *Dedicated to William S. Burroughs*. [London]: Dressed To Kill; distributed by BMG, 2000 (METRO 421). Compact disc with folded insert.
 ➤ "... a collection of pieces that I [Pittis] feel reflect aurally, to some extent, the spirit of Burroughs written work, and tape experiments."—Insert, verso.
- E63. Poe, Edgar Allan. *The Masque of the Red Death*. Read by William S. Burroughs. [N.p.]: Inscape, 1995. Compact disc. [See also Section G below.]
 ➤ "... excerpted from *The Dark Eye*, a CD-ROM created by Inscape."
- E64. Shore, Howard. *Naked Lunch: Music from the Original Soundtrack*. With Ornette Coleman. [N.p.]: Milan America, 1992; manufactured and distributed by BMG Music (73138-35614-2). Compact disc.
- E65. Spring Heel Jack. *Oddities*. New York: Thirsty Ear Recordings, 2000 (THI 57086-2). Compact disc.
 ➤ Lyrics and spoken word by Burroughs on "The Road to the Western Lands."
- E66. Takis. "Pendules Magnétiques" (1964–66)/"Le Siècle de Kafka" (1984). [Italy]: Alga Marghen, [2009] (alga 030). 12" LP record with illustrated inner sleeve and full-size folded insert.
 ➤ Edition limited to 380 copies.
 ➤ "The sounds reproduced in this edition [of "Pendules Magnétiques"] were recorded in 1993 by Samon Takahashi at [the] Takis retrospective at Jeu de Paume in Paris. Takis participates in 1984 at the exhibition titled 'The Century of Kafka' at Centre Pompidou in Paris and [the] sound work with the same title is also reproduced on this LP edition."—Alga Marghen press release, taken from ForcedExposure.com.
 ➤ Insert reproduces "Takis is working with and expressing ..." by Burroughs, originally published in *Takis* (Galleria Schwarz, 1962).

- E67. Trischka, Tony. *World Turning*. Cambridge, Mass.: Rounder Records, 1993 (CD 0294). Compact disc with insert (folded four times to make 10 panels (5 on each side).
- “The Boatman’s Dance/Over the Mountains”
 - “The narrative [by Burroughs] is excerpted from the introduction to the Briggs book [*Briggs Banjo Instructor* (1855)], which was published posthumously, and refers to the author.”—Panel 3, recto.
- E68. TVO. *Red Night*. [Glasgow, Scotland]: Broken60, 2012 (BK60_02). Cassette tape with inserts.
- Limited to 100 numbered copies.
 - “... improvised over 4 nights with the following parameters: flickering in the background, WSB ‘Thee Films’ on a DVD loop ...”—Laid-in card.
 - Track 10, “B-23”, features Burroughs reading.
- E69. TVO/Jacketed in Sand. *Red Night Variations*. [Glasgow, Scotland]: Broken20, [2103].
- A. Compact disc.
 - “Drawing again from the source material’s inspiration, William S. Burroughs’ *Cities of the Red Night*, the reworks inhabit an ambivalent eigenstate, placed somewhere between drone texture, techno meter, industrial clatter and noise palette.”—<http://store.broken20.com/album/red-night-variations> (accessed 2015.10.04)
 - B. (BK60_02.5). Cassette tape with inserts.
 - Limited to 100 numbered copies.
- E70. Various Artists. *10%: File Under Burroughs*. With the Master Musicians of Joujouka et al.
- Booklet includes facsimile of letter from Burroughs: “I have seen the Dublin videos .../”
 - “... documentation of ‘The Here To Go Show’ ...”—Booklet, [p. 3]
 - “For [The] ‘Here To Go’ [Show]”
 - A. Brussels: Sub Rosa, 1996 (SR 93). Two compact discs, with booklet (blue banner).
 - B. Brussels: Sub Rosa, 1996; manufactured and distributed by Dutch East India Trading (DE 12040-2). Two compact discs, with booklet (green banner).
- E71. ———. *An Anthology of Noise and Electronic Music. Vol. 4: A Chronology, 1937–2005*. Curated by Guy Marc Hinant. With Halim el-Dabh et al. Brussels: Sub Rosa, [2005?] (SR 250). Two compact discs, with booklet.
- “Present Time Exercises.”
 - “... a study in sound based on cassettes on which radio news flashes and TV movies had been recorded . . . realized in 1971 ... ”
- E72. ———. *Archive I*. With Stilluppsteypa et al. [Berlin]: 90% Wasser, [2005] (WCD 005). Compact disc.
- “Archive.”
- E73. ———. *The Beat Generation Sampler*. With Jack Kerouac et al. Santa Monica, Calif.: Rhino Records, 1992 (PRO4 90133). Cassette tape.
- “*Naked Lunch* (Excerpt).”
- E74. ———. *Big Hard Disk, Vol. 2*. With Sheep on Drugs et al. New York: Smash Records, 1994; distributed by I.L.S. (162-448-008-2). Compact disc.
- “Words of Advice for Young People (Pete Arden Mix).”

- E75. ———. *Cash Cow: The Best of Giorno Poetry Systems, 1965–1993*. With Cabaret Voltaire et al. New York: Giorno Poetry Systems, 1993 (ESD 80712). Compact disc.
- “The Do Rights”
(Los Angeles, May 9, 1981)
 - “*Naked Lunch*: The Laboratory Has Been Locked for Three Hours Solid.”
(Copenhagen, October 29, 1983)
- E76. ———. *Chopin’s Revue OU: Complete Recordings*. Produced by Emanuele Carcano and Henri Chopin. (Avant Marghen; Vol. 3) [Italy]: Alga Marghen, 2007 [(Alga 022)]. 7 LP records in a box (the first 5 of which are picture discs).
- Limited to 80 numbered copies.
 - “Available now in very limited quantities (less [*sic*] than 40 copies of each title), the single picture LPs of the *Revue OU* series. The picture LPs are the same pressing as the one included in the *Avant Marghen* Vol. 3 boxset, but they are not numbered.”—Downtown Music Gallery website, accessed 25 March 2016.
http://search2.downtownmusicgallery.com/lookup.cgi?item=2015_08_10_13_05_50
 - “Valentine [*sic*, i.e. Valentine’s] Day Reading” (LP 4, OU 40-41).
 - “Reading” (LP 5, OU 42-43-44).
- E77. ———. *Cough It Up: The Hairball Story*. With Priss et al. [Portland, Ore.]: Tim/Kerr Records, 1995.
- “Mr. Rich Parts”
(Terra Nova Books, Lawrence, Kansas, 1995)
 - A. (TK 94CD092). Compact disc.
 - B. (TK 94CD092). Advance cassette.
- E78. ———. *The Daily Planet*.
- Recorded on the occasion of the 1977 publication of the unexpurgated edition of *Junkie*.
 - “... probably issued to FM radio stations in the U.S. in 1977. Burroughs has 2 contributions (#410 and #446) in which he speaks for roughly 5 minutes per episode about heroin and the heroin industry, with backing music from Lou Reed, Steppenwolf, The Beatles, etc.” [Aftermath 17]
 - A. “Editions 409-420, Week of March 28, 1977.” [New York?], 1977. 12” LP record.
 - B. “Editions 445-456, Week of April 18, 1977.” [New York?], 1977. 12” LP record.
- E79. ———. *Decoder Soundtrack*. Hamburg, Germany: What’s So Funny About, 1985 (SF 18). 12” LP record in gatefold Jacket.
- “Dream” by Dave Ball and Genesis P-Orridge includes lyrics excerpted from *Nothing Here Now But the Recordings* [see above].
- E80. ———. *ESP Sampler*. With Pearls Before Swine, etc. New York: ESP, [1967] (ESP 1051). 12” LP record with insert that continues track listing from jacket verso. {Referenced in M&M G1b}
- “Immensely engrossing, electric presentation of excerpts from *Naked Lunch* and *Nova Express* by the famed author.”—Insert.
- E81. ———. *Expand-o*. With The Posies, etc. (CD Tune Up; No. 6). [N.p.]: The Album Network, 1990. Compact disc.
- “Thanksgiving Prayer.”

- E82. ———. *First Thought, Best Thought*. With Diane diPrima, etc. Boulder, Colorado: Sounds True, 2004 (W 823 D). 4 compact discs in disc folio and box.
- “Introduction”
 - “The Cut-Up Method”
 - “Tape Recorder Experiments”
 - “The Objective and the Subjective”
 - “Dream Speech”
 - “Questions and Answers”
 - “Originality”
 - “The Voices”
 - “Dream Work”
 - “A Writing Assignment”
 - “Questions and Answers”
- E83. ———. *Fresh Sounds from Middle America*, No. 5. With Homestead Grays, etc. Lawrence, Kansas: Fresh Sounds, 1990 (FS 221). Compact disc.
- “Death Fiend Guerillas”
- E84. ———. *The Fruit of the Original Sin*. With Peter Gordon et al. [Brussels]: Les Disques du Crépuscule, 1981 (TWI 035). Two 12” LP records in gatefold Jacket, with insert.
- “Twilight’s Last Gleaming”
(Keystone Corner, San Francisco; 16 May 1981)
- E85. ———. *F*ck Dance: This Is Art*. With Marc Ribot et al. New York: Island Records, 1990 (PR 6638-2). 12” LP record; compact disc.
- Excerpts from *Dead City Radio*:
 - “Ah Pook the Destroyer/Brion Gysin’s All Purpose Bedtime Story”
 - “A Thanksgiving Prayer”
 - Compact disc includes “... special interview excerpts with William Burroughs.”
- E86. ———. *Hashisheen: The End of Law*. With Susan Deyhim et al. Brussels: Sub Rosa, 1998 (SR 154). Compact disc.
- “*The Western Lands*: Introduction”
- E87. ———. *The Industrial Records Story*. With Throbbing Gristle et al. [England]: Illuminated Records, 1984 (JAMS 39). 12” LP record.
- “Nothing Here Now ... ”
- E88. ———. *Island Holiday Sampler*. With Melissa Ethridge et al. New York: Island Records, 1994 (PRCD 6900-2). Compact disc.
- “The Junky’s Christmas”
- E89. ———. *Island Radio Holiday Sampler*. With Elton John et al. New York: Island Records, 1995 (PRCD 7100-2). Compact disc.
- “The Junky’s Christmas”

- E90. ———. *Klacto/23 Tape*. Frankfurt: Klactoveedsedsteen, 1967. Cassette tape. {M&M G2}
- E91. ———. *Like a Girl I Want You to Keep Coming*. With Debbie Harry et al. New York: Giorno Poetry Systems, 1989 (GPS 040). 12" LP record, with illustrated inner sleeve; cassette; compact disc.
- "Just Say No to Drug Hysteria (Excerpt)"
 - "Dead Souls"
- (Wichita Art Association Theatre, Wichita, Kansas; 10 April 1987)
- E92. ———. *Minutes*. With Louis Philippe et al. Edinburgh: Les Temps Modernes, 1987 (LTM V: XV). 12" LP record.
- "Abandoned Artifacts"
 - "On the Nova Lark"
 - "Both tracks originally released as a Fresh Sounds flexidisc (Fresh Flexi 003) [above] in a run of 2,000 copies, available only with *Talk Talk* magazine, Vol. 3, No. 56 [above] in September/October 1981."
- E93. ———. *Minutes To Go!* With the Anti Group et al. [N.p.]: Interior Music, 1987 (IM 001). 12" LP record.
- "... respectfully dedicated to William Seward Burroughs and his CutUp method of composition."
 - "Abandoned Artifacts"
 - "Towers Open Fire"
 - "On the Nova Lark"
 - "Twilight's Last Gleamings"
- E94. ———. *The Mortal Micronotz Tribute*. With Mopar Funeral et al. Lawrence, Kansas: Iconoclastic Pop Records, [1986?]; distributed by Dutch East India Trading and Twin Cities International (Iconoclastic Pop 002). Compact disc.
- "Old Lady Sloan" [with The Eudoras; see *The Mortal Micronotz*, above]
- E95. ———. *Myths 1: Instructions*. With Mark Stewart + Maffia et al.
- "The Five Steps" With Martin Olson, electronics and percussion.
(Ramona Records; Lawrence, Kansas; June 1983)
 - A. Brussels: Sub Rosa, 1984 (Sub 33001-1). 12" LP record, with insert.
 - Limited to 2,000 copies.
 - Text of "The Five Steps" reproduced on insert in English and translated into French by Philippe Mikriammos.
 - B. Brussels: Sub Rosa, [n.d.] (Sub 33001-1). 12" LP record.
 - "This record is the reprint of of the first volume of our *Myths* collection—originally available early october [sic] 1984 in a 2000 copies limited edition."—Jacket verso.
 - C. *Myths 1: Instructions for Survival*. Brussels: Sub Rosa, [n.d.] (SR01). Compact disc.
 - Text of "The Five Steps" reproduced in accompanying CD booklet.

- E96. ———. *The Myths Collection*.
 ➤ “Practically, these two CDs encompass [sic] the major stages of the initial project [4 LPs and 3 EPs] in two hours. We are dealing with a complete reblending of the sound material at our disposal and the general design in view of a different medium.”—*Part Two* booklet, back page.
 A. *Part One*. With Mark Stewart + Maffia et al. Brussels: Sub Rosa, [1989?] (SUB CD 003-15). Compact disc, with booklet.
 • “The Five Steps.” With Martin Olson, electronics and percussion.
 B. *Part Two*. With Steven Brown et al. Brussels: Sub Rosa, 1990 (SUB CD 009-32). Compact disc, with booklet.
 • “Burroughs Called the Law”
 ➤ “Recorded by WSB himself, mid-1960s.”—Booklet, back page.
- E97. ———. *The Nova Convention*. With Terry Southern et al. New York: Giorno Poetry Systems, 1979 (GPS 014–015; GPS 016–017). Two 12” LP records in gatefold Jacket; two cassette tapes.
 • “Keynote Commentary and ‘Roosevelt After Inauguration’”
 • “Benway”
 • “From *The Gay Gun* [published as *The Place of Dead Roads*]”:
 ▪ “This Is Kim Carson [sic, i.e. Carsons]”
 ▪ “Just Like the Collage of Any Currency”
 • “The Whole Tamale”
 • “What the Nova Convention Is About”
 • “Conversations” [with Brion Gysin et al.]
- E98. ———. *One World Poetry*. With Ed Sanders et al. Amsterdam: Milkyway Records; distribution for the United States by Giorno Poetry Systems Records, [1982?] (BF-211108-1; GPS 028–029). Two 12” LP records in gatefold jacket.
 • “Cold-Hearted Bastard”
 ➤ “Recorded live at the One World Poetry Festival, 1981 in The Melkweg, Amsterdam ... Thanks to Open Studio Amsterdam for Paradiso recordings of ... William Burroughs ...”—Jacket verso.
- E99. ———. *OU—Cinquième Saison: Complete Recordings*. With Bernard Heidsieck et al. 1st ed. [Italy]: Alga Marghen, 2002 (15 Vocson 45). Four compact discs in LP-sized box, with inserts and book.
 ➤ Limited to 1,500 copies, of which “35 copies are signed and numbered by Henri Chopin and additionally contain a signed original typewriter poem.”—T.p. verso of book.
 • “Valentine [sic, i.e. Valentine’s] Day Reading” (1965)
 • “Reading” (1965)
- E100. ———. *OU Revue-Disque*, [No.] 40-41. With I.A. de Silva, et al. Ingatestone, Essex, England: OU, [1972]. 10” LP record. {M&M G8}
 ➤ Issued with *OU* magazine, No. 40-41 [see Section C, above].
 ➤ “Some copies of the record were issued in a separate white cover [with a tissue inner sleeve] ... about 75 copies).” [M&M]
 • “Valentine [sic, i.e. Valentine’s] Day Reading”
 ➤ From *Valentine’s Day Reading* [see Section A, above].
 ➤ “... tape recorded in New York, Feb. 14, 1965 ...” [M&M]

- E101. ———. *OU Revue-Disque*, [No.] 42-43-44. With Ake Hodell, et al. Ingatestone, Essex: OU, [1973]. 10" LP record. {M&M G9}
- Issued with *OU* magazine, No. 42-43-44 [see Section C, above].
 - "A few copies of the record were available separately but lacked any Jacket except a thin tissue inner sleeve." [M&M]
 - "Reading"
 - From *Valentine's Day Reading* [see Section A, above].
 - "... tape recorded in New York, Feb. 14, 1965 ..." [M&M]
- E102. ———. *PLG Holiday Sampler*. New York: PolyGram Records, 1993 (SACD 771). Compact disc.
- "The Junky's Christmas \$\$\$"
- E103. ———. *Revolutions Per Minute (The Art Record)*. With Jud Fine et al. New York: Ronald Feldman, 1982 (RPM). Two 12" LP records in gatefold jacket, with photo-illustrated gatefold insert.
- "Released ... in a Deluxe Edition of 500 (including a signed and numbered print created by each artist) and Regular Edition (including a pull out [*sic*] poster)." —Jacket verso.
 - "You Only Call the Old Doctor Once" (with Piotr Kowalski)
- E104. ———. *The Sacred Sawdust Ring*. With Paul and Graham [of Test Dept.] et al. London: Sawdust Communications, [1993] (SEED 1). Compact disc, with folded poster.
- Limited to 888 copies.
 - "The Wicker Man Song" [with Coco]
- E105. ———. *September Songs: The Music of Kurt Weill*. With Nick Cave et al. New York: Sony, 1997 (SK 63046). Compact disc.
- "What Keeps Mankind Alive?"
- E106. ———. *Smack My Crack*. With Butthole Surfers et al. New York: Giorno Poetry Systems, 1987. 12" LP record in gatefold jacket, with illustrated inner sleeve (GPS 038); cassette tape (GPS 038c).
- "From *The Western Land* [*sic*, i.e. *Lands*]:"
 - "Words of Advice"
 - "Kim Like the Great Gatsby"
 (Caravan of Dreams; Fort Worth, Tex.; 11 September 1986)
- E107. ———. *Songs in the Key of X*. With Mark Snow et al. Burbank, Calif.: Warner Bros. Records, 1996.
- "Star Me Kitten." (Burroughs and R.E.M.)
- A. (9-46079-2). Compact disc.
- B. Promotional cassette tape titled "*X-Files Soundtrack*: Not Final Master."
- E108. ———. *Sonic Winter: A Rykodisc Sampler*. With Morphine et al. [New York]: Rykodisc; manufactured by Festival Records (Australia), 1997 (PRD97/16). Compact disc, with insert (folded twice to create six panels).
- "Free with ... purchase of one of the 16 selected Rykodisc CD's [*sic*]" from which the tracks were compiled. —Front.
 - "Old Western Movies" (Burroughs and Tomandandy)

- E109. ———. *Step Right Up!* With Tennessee Ernie Ford et al. [London]: MOJO, 2010 (MOJO 200). Compact disc, with folded cover insert.
- “... a musical journey compiled and sequenced exclusively for *MOJO* by Tom Waits.”—Front.
 - “Given away free with *MOJO* July 2010 [(*MOJO* 200)].”—Back.
 - “Ich bin von Kopf bis Fuß auf Liebe Eingestellt (Falling In Love Again)”
- E110. ———. *Stoned Immaculate: The Music of The Doors*. With Stone Temple Pilots et al. New York: Elektra, 2000 (PRCD-1547-2). Compact disc.
- “Is Everybody In?” [with Robbie Krieger, Ray Manzarek, and John Densmore]
- E111. ———. *Up From the Archives*. With Gerard Malanga et al. Brussels: Sub Rosa, 1999 (Naïve AD073). Compact disc, with booklet.
- “... [Gerard Malanga’s] personal collection of past, present, and future memories ... ”
 - “Dream” [Burroughs interviewed by Malanga] (New York, 21 July 1974).
- E112. ———. *Wild Words*. With Henry Rollins et al. San Francisco: Cups Records, 1995. Compact disc.
- “Soul Killer” [Burroughs with Material]
 - From *Seven Souls* [see above].
- E113. Waits, Tom. *The Black Rider*.
- Songs written by Waits for the play written and directed by Robert Wilson and co-written by Burroughs.
- A. ———. New York: Island Records, 1993. Compact disc, with booklet (314-518-559-2); cassette tape (314-518-559-4).
- “William Burroughs ... his text was the bundle this branch would swing from. His cut-up text and open process of finding a language for this story became a river of words for me to draw from in the lyrics for the songs.”—[p. 3] of booklet.
 - Recorded in 1989 and 1993.
- B. “Uraufführung.” [Germany]: Alka-Seltzer, 1992. 12” LP record.
- C. ———. [Germany]: Alka-Seltzer, 1999, ^(p)1990 (TW 88). 12” LP record on black, red, or marbled light blue vinyl.
- Jacket notes in German.
 - Recorded in 1989. Track order and some tracks different from (A) above.
- D. *The Black Rider*. [N.p.]: Off Beat Records, [199x?] (XXCD 8). Compact disc.
- Bootleg version of 1992 Alka-Seltzer release [above]?
 - Tracks 1-14 same as those on 1999 Alka-Seltzer release [above], but with mistakes in three track titles [3, 6, 12].
 - “Bonus tracks [15-18] recorded live in Ontario 1985.”
- E114. Yellow Magic Orchestra. *Technodon*. Tokyo: Toshiba-EMI, 1993 (TOCT 8010). Compact disc, with booklet.
- Burroughs vocals on “Be a Superman” (with Ruriko Kamiya) and “I Tre Merli.”
- E115. Zorn, John. *Interzone*. New York: Tzadik, 2010 (TZ 7387). Compact disc.
- “... he [Zorn] pays homage to the work and worlds of these two maverick twentieth-century artists [Burroughs and Gysin] ...”—Obi strip.

F. VIDEO RECORDINGS

- F1. *Buried Treasure, Volume 1: The Directors*. Produced by Abe Torres. Los Angeles: Island Visual Arts, 1991 (440-083-053-3). Videocassette.
- “Exclusive interviews and behind the scenes look[s] at the making of these classic music videos.”—Cover.
 - “Thanksgiving Prayer.” Written by William Burroughs. Directed by Gus van Sant.
- F2. *Burroughs: The Movie*. Directed by Howard Brookner. Produced by Howard Brookner and Alan Yentob.
- Originally released as a motion picture in 1983 by Citifilmworks, DPI, and Pinball London.
1. [Press Kit]. [N.p.]: Citifilmworks, 1984.
 - Folder of photocopied material, including: a compilation of reviews of the film; “Burroughs in 1984,” a listing of events; and complete credits for and a synopsis of the film.
 2. [Promotional Postcard]. New York: Anthology Film Archives, [n.d.]
 - “U.S. Theatrical Premiere Run of New Restoration!”
 3. [Promotional Poster]. [N.p., 1984?] 36 x 24 in.
 - A. (Giorno Video Pak [sic]; 2) New York: Giorno Poetry Systems Institute, 1985 (GPS 034). Videocassette.
- F3. *Chappaqua*. Written, directed, and produced by Conrad Rooks. Music by Ravi Shankar and The Fugs. [New York]: Fox Lorber Home Video, 1999 (FLV 5106). Digital video disc.
- Originally released as a motion picture in 1966 by Minotaur and distributed in 1967 by Universal Pictures.
 - Features Burroughs in a speaking role as “Opium Jones.”
- F4. *Decoder*. Written by Klaus Maeck. Directed by Muscha. Music by Dave Ball, F.M. Einheit, Genesis P-Orridge, John Caffery, Alexander Von Borsig, and Soft Cell.
- Based on Burroughs’ ideas and featuring him in a speaking role as “Old Man.”
 - Originally released as a motion picture in 1984 by Fett Film.
- A. St. Annes, England: Jettisoundz Video, [1991?] (MJ 005). Videocassette with accompanying photocopied booklet [as issued].
 - B. [N.p.]: Transparency, [2010?] (0373). Digital video disc and compact disc.
 - Extras:
 - Original trailer.
 - 46-minute interview with Klaus Maeck.
 - Excerpts from *Pirate Tape*, Derek Jarman filming Burroughs on set.
 - Documentary about the Italian “Decoder Collective.”
 - Slide show of 75 production stills.
- F5. *Destroy All Rational Thought*.
- A. ———: *Celebrating William Burroughs and Brion Gysin in Dublin*. Lytham St. Annes, England: Visionary Communications, [1992] (MJ016). Videocassette.
 - “Filmed in Dublin during ‘The Here To Go’ Show [1992] ...”
 - B. ———: *William Burroughs and Brion Gysin in Ireland*. Directed by Joe Ambrose and Frank Rynne. Chicago: Atavistic, 1998 (ATV 27). Videocassette.
 - “... features one of the last interviews William Burroughs gave before his death, [and] previously unseen 60s film of Burroughs in his prime ...”

- F6. *Drugstore Cowboy*. Written by Gus Van Sant and Dan Yost. Directed by Gus Van Sant. Produced by Nick Wechsler and Karen Murphy. Santa Monica: Artisan Home Entertainment, 1999 (60497). Digital video disc.
- Originally released as a motion picture in 1989 by Avenue Entertainment.
 - Features Burroughs in a speaking role as “Tom the Priest.”
- F7. *The Final Academy Documents*.
- Videorecording of Burroughs’ 4 October 1982 reading at the Hacienda Club in Manchester, along with “a performance by John Giorno and the ... movies *Towers Open Fire* and *Ghosts at No. 9* [re-edited by Genesis P-Orridge] ...”
 - See Roger Ely’s *The Final Academy: Statements of a Kind*, Section G below.
 - A. [London?]: Ikon/FCL, [1984] (Ikon 9). Two videocassettes in embossed slipcase.
 - B. London: Cherry Red Records, 2002 (CRDVD 13). Digital video disc.
- F8. *FLicKeR*. Written and directed by Nik Sheehan. Produced by Maureen Judge and Anita Lee. New York: Alive Mind; manufactured and distributed by Lorber HT Digital, 2008 (ALV-DV-29). Digital video disc.
- Originally released as a motion picture in 2008 by Makin’ Movies, Inc. and the National Film Board of Canada.
 - “Based on the book *Chapel of Extreme Experience: A Short History of Flicker* by John Geiger.”
 - “... documentary explores the life of Brion Gysin ...”
 - “Featuring William Burroughs, Iggy Pop, Marianne Faithful, and other counter-culture icons.”
- F9. *Gang of Souls*. Producer and director, Maria Beatty. Music, Bruce O. Bernardo II. (Giorno Video Pak [sic]; 4) New York: Giorno Poetry Systems, 1990. Videocassette
- “All footage filmed on location at Downtown Community Television Center, New York, 1988.”
- F10. *Ghosts at No. 9, plus Towers Open Fire*. Lawrence, Kansas: Fresh Video, [198x?] Videocassette.
- “1962 film footage by Antony Balch with William Burroughs and Brion Gysin. Soundtrack by William Burroughs. From the archives of Psychic TV.”
- F11. *Giorno Video Pak* [sic]. With Lenny Kaye and John Giorno. New York: Giorno Poetry Systems, 1984 (GPS 031). Videocassette.
- “‘Dr. Benway’ Scene.”
 - “... reading and dramatization from *Naked Lunch* ... excerpted from the feature film *Burroughs* by Howard Brookner [above]”—Simon Fraser University Library catalog.
- F12. *Island [Video Sampler]*. With Dino et al. New York: Island Records, 1989. Videocassette.
- “Thanksgiving Prayer”
- F13. *The Junky’s Christmas*. [Story and narration by William S. Burroughs.] Directed by Nick Donkin. Produced by Francine McDougall. Music by Hal Willner and The Disposable Heroes of Hiphoprisy.
- Originally released as a motion picture in 1993 by Palomar Pictures.
 - A. Los Angeles: Palomar Pictures, 1993. Videocassette.
 - Promotional.
 - “Francis Ford Coppola presents ...”
 - “Air date: 12.23.93. OUTSTANDING ANIMATED PROGRAM. One hour or less.”
 - B. Port Washington, NY: Koch Entertainment LP, 2006. Digital video disc.
 - “Francis Ford Coppola presents ...”
 - “Also includes *Ironbound* and *Travelling Light*.”

- F14. *Naked Lunch*. Written and directed by David Cronenberg. Produced by Jeremy Thomas. Music by Howard Shore and Ornette Coleman.
- Originally released as a motion picture in 1991 by the Recorded Picture Company and Téléfilm Canada.
 - 1. [Press Kit]. Beverly Hills, Calif.: Twentieth-Century Fox, 1991.
 - Folder containing long (42 pp.) and short (2 pp.) promotional descriptions of the film, complete credits (8 pp.), nine color slides with accompanying “Color Captions” (for eight of them, NL-C-1-8), a “mini-set [of] 6 stills” (NL 1-4, 7-8) in a brown paper bag, and a complete set of stills (NL 1-8, plus three additional unnumbered stills and one head shot (Nicholar Campbell)).
 - 2. [Prospectus]. *Naked Lunch: A David Cronenberg Film of William Burroughs’ Classic Book*. London: First Independent Films, 1991. Softbound
 - A. [N.p.]: Twentieth Century Fox Film Corporation, 1992, ©1991. (FoxVideo; No. 5614) Videocassette.
 - B. *A Taste of Naked Lunch*. [N.p.]: Twentieth Century Fox Film Corporation, 1992. (FoxVideo; No. 9395) Videocassette.
 - Promotional.
 - “*Naked Lunch* (Full Length Feature Film): Preview Videocassette.”
 - “Watch this introduction to *Naked Lunch* to see exciting highlights and behind-the-scenes footage ...”
 - C. *Naked Lunch*. (The Criterion Collection; 220) [N.p.]: The Criterion Collection, 2003. Two digital video discs with accompanying booklet.
 - Booklet includes “On David Cronenberg and *Naked Lunch*” by Burroughs, originally published as the introduction to *Everything Is Permitted: The Making of Naked Lunch*. [See Section G below.]
- F15. *On the Road Naked: Inside the Mind of William S. Burroughs*. A film by Jean Francois Valle. New York: Planet Group Entertainment, 2012. Digital video disc.
- Originally produced in 1999.
- F16. *Poetry In Motion*. A film by Ron Mann. With Amiri Baraka, et al. [Chicago]: Home Vision Entertainment, 2002 (POE 020). Digital video disc.
- “Kim is a morbid youth of slimy proclivities .../”
- F17. *Secrets of Sex*. Written by John Eliot, Antony Balch et al. Produced and directed by Antony Balch. Music by De Wolfe.
- Originally released as a motion picture in 1970 by Noteworthy Films.
 - A. [Romulus, Michigan]: Synapse Films, 2010 (SFD0098). Digital video disc.
 - Includes *The Cut Ups* and *Towers Open Fire*.
 - B. *Bizarre*. [Romulus, Michigan]: Synapse Films, 2005 (SFD0042). Digital video disc.
 - Includes *The Cut Ups* and *Towers Open Fire*.
- F18. *The Soundtrack of the 90’s* [sic]. With And Why Not, et. al. New York: Island Records, 1990. Videocassette.
- “For promotional use only. Not for sale.”
 - Thanksgiving Prayer.”
- F19. *The Source*. A film by Chuck Workman. [New York:] Fox Lorber Films, [1999] (FLV 5225). Digital video disc.
- “... a documentary film on the Beat Generation, with performance sequences starring John Turturro, Dennis Hopper, and Johnny Depp.”—IMDb.

- F20. *Spike and Mike's Classic Festival of Animation*. Burbank, Calif.: Slingshot Entertainment, 2000 (SDVD 9148). Digital video disc.
- “Ah Pook Is Here.” Directed and animated by Philip Hunt. Author and narrator, William S. Burroughs. Music composed by John Cale [and Connelly-Hollander] from *Dead City Radio*. [See Section E above] Original texts from *Ah Pook Is Here* and *Interzone*. [See Section A above]
 - Stop-motion animated short film including narration and music from “Ah Pook the Destroyer,” “No More Stalins, No More Hitlers,” and “Ich bin von Kopf bis Fuss auf Liebe Eingestellt (Falling In Love Again)” from *Dead City Radio*.
- F21. *Thee Films, 1950s–1960s*.
- “This is the first collection of all the films made by Antony Balch in collaboration with William Burroughs, Brion Gysin, and Ian Somerville. It includes footage from the Beat Hotel (Paris), from Tangier and New York. The last section is one hour from a five-hour film called Ghosts at No. 9 which uses cut-ups of film and superimpositions. All have sound. Made available from the unique archives of Psychic Television.”
 - *William Buys a Parrot*
 - *Towers Open Fire*
 - *The Cut-Ups*
 - *Bill & Tony*
 - *Ghosts at No. 9 (Paris)*
- A. ———. London: T.O.P.Y., [198-?] (TOPTV 002). Videocassette.
- B. *Thee Films*. [N.p., 1995?] Videocassette.
- F22. *Towers Open Fire and Other Films by Antony Balch*. New York: Mystic Fire Video, 1989 (M 126). Videocassette.
- *Towers Open Fire*
 - *The Cut-Ups*
 - *Bill & Tony*
 - *William Buys a Parrot*
- F23. *Wholphin*, No. 7. Editor and Executive Producer, Brent Hoff. Associate Editor and Producer, Emily Doe. [San Francisco]: McSweeney's, 2008. Digital video disc.
- *The Discipline of DE* (1982). Directed by Gus Van Sant. Written by William S. Burroughs.
- F24. *William S. Burroughs: A Man Within*.
- A. By Yony Leyser. (Independent Lens) San Francisco: ITVS, Independent Television Service, [2010]. Digital video disc.
- “Press preview.”
- B. Produced, written, and directed by Yoni Leyser. Original music score by John Bellows, JJ and Bernard, Devin McNulty, Thurston Moore, and Lee Ranaldo. Music by Patti Smith, Sonic Youth, and the Master Musicians of Jajouka led by Bachir Attar. New York: Oscilloscope Laboratories, 2010 (OSC 27). Digital video disc.

- F25. *William S. Burroughs: Commissioner of Sewers*. A film by Klaus Maeck.
- A. New York: Mystic Fire Video, 1991 (Mys 76257). Videocassette.
 - "... interweaves footage from his [i.e. Burroughs'] public readings including *The Western Lands*, experimental films in which he appears, his paintings, and an extensive interview with German writer Jürgen Ploog."
 - B. Lytham St. Annes, England: Screen Edge; distributed by Eclectic DVD Distribution, 2003 (Edge 44D). Digital Video disc.
 - "... combines interview ['... an extensive conversation with Jurgen [sic] Ploog ...'] and archival material, paintings and clips of William S. Burroughs' film appearances (including DECODER and Gus Van Sant's DRUGSTORE COWBOY and THANKSGIVING PRAYER) with footage from Burroughs' last European reading in Berlin on the 9th May 1986 ..."
- F26. *Witchcraft Through the Ages*. Written and directed by Benjamin Christensen. Narrated by William S. Burroughs.
- *Häxan* originally released as a motion picture in 1922 by A. B. Svensk Filmindristii.
 - *Witchcraft Through the Ages* originally released as a motion picture in 1968 by Janus Films.
1. [Press Kit]. [New York]: Janus Films, [1969].
 - Includes 9 stills from the film, along with a press release, lobby poster (3 copies), 2 flyers, and a review of its showing at the Unicorn Theatre in La Jolla, California, November-December 1969.
 - A. Oak Forest, Illinois: MPI Home Video, 1990 (MP 6091). Videocassette.
 - B. *Häxan*. (The Criterion Collection; 134) [N.p.]: The Criterion Collection, 2001. Digital video disc with accompanying booklet.
 - Includes 105-minute version released in 1922 and 76-minute version, titled *Witchcraft Through the Ages* and released in 1968, "prepared by ... Antony Balch. This version [*Witchcraft Through the Ages*] features a narration by William Burroughs ..."
 - C. *Häxan: Witchcraft Through the Ages*. Rome: Sotpackan, [2014] (SP0067). Digital video disc.
- F27. *Words of Advice: William S. Burroughs on the Road*. Written, directed, and produced by Lars Movin and Steen Møller Rasmussen. Original music by Niels Plenge. Other music by Bill Laswell/Material, Patti Smith, Islamic Diggers, Sods, and others. San Francisco: Microcinema International, 2010 (MC 958). Digital video disc with accompanying booklet. .
- "The key material of this documentary is never-before-seen footage recorded on the last day of the Scandinavian Tour—in Copenhagen on October 29th, 1983 ..."
 - Extras:
 - William S. Burroughs reading at Saltlageret, Copenhagen, Denmark, October 29th, 1983.
 - Ann Douglas, Columbia University, New York City, September 18th 2003.
 - One Shot I + II: Two short tribute videos. Video and concept by Steen Møller Rasmussen; editing by Liels Plenge.

G. MISCELLANEOUS

- G1. American Foreign Service. "Report of the Death of an American Citizen ... Mexico, D.F., Mexico, September 24, 1951 ...Joan Vollmer Burroughs .../" [Marlborough, Mass.: Water Row Books, 1995?] Broadside.
 ➤ Limited to 100 numbered copies.
 ➤ Recto: reproduction of letter from John Wilson, American Consul, to Burroughs, conveying reproduction of "Report ..." on verso.
- G2. Anderson, Simon, and John McWhinnie. *Heretical Visions: Words and Images by Jack Kerouac, William S. Burroughs, Allen Ginsberg, and Brion Gysin*. [New York: Glenn Horowitz Bookseller, 2002.] Spiral-bound.
 ➤ Limited to 1,500 copies.
 ➤ "Published in conjunction with the exhibition 'Heretical Visions' held simultaneously at Glenn Horowitz Bookseller, New York [and] Roth Horowitz Associates/Ferrini & Biondi, Los Angeles ... May 16–July 13th, 2002."—p. 4.
- G3. *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.
- G4. Bennett, John M., and Geoffrey D. Smith. *An American Avant-Garde: First Wave, An Exhibit*. With an Introduction by James Grauerholz. Columbus, Ohio: Rare Books and Manuscripts Library, The Ohio State University, 2001. Softbound.
 ➤ "Featuring the William S. Burroughs Collection and work by other avant garde artists. Catalog of an exhibit at The Ohio State University, Columbus, Ohio, May 15, 2001–August 25, 2001."—T.p.
- G5. Brite, Poppy Z. *R.I.P.* Springfield, Pa.: Gauntlet Press, 2000. Staplebound (no hardbound issued).
 ➤ Limited to 200 numbered copies.
 ➤ A letter from Brite to Burroughs, written upon Brite's learning of Burroughs' death. Reproduced in autograph and typescript.
- G6. Brown, James. *The Moroccan*. 1st ed. St. Louis: Lococo Mulder, 1993. Softbound.
 ➤ Reproductions of Brown's art and photographs of Tangier by Jellel Gasteli, accompanied by texts by Paul Bowles, Burroughs, and Allen Ginsberg.
- G7. Brusse, Mark. *Reliefs & Machines*. Paris: Galerie Ursula Girardon, 1963. Broadside, folded in eighths.
 ➤ Catalogue accompanying exhibition held 23 October–30 November 1963.
 ➤ Burroughs text accompanies Michel Haberland's b&w photographs of Brusse's art.
- G8. Burns, Charles. "William S. Burroughs, b. Feb. 5, 1914, St. Louis, MO." (Crackpots and Visionaries) [N.p., n.d.] Card, 9.5 x 7 cm.
- G9. ———. Silkscreen portrait of Burroughs. [Berkeley, Calif.?]: Ink and Design, [198x?].
 ➤ Limited to 100 numbered copies signed by Burns.
- G10. "The Burroughs Adding Machine." (Discoveries and Inventions) [N.p.]: Grolier, 1997. Card, 6.25 x 4.375 inches.

- G11. Burroughs, Laura Lee. *Flower Arranging: A Fascinating Hobby*. Atlanta: Coca-Cola Co., 1940–1942. 3 vols. Softbound in illustrated envelopes.
- Three volumes on flower arranging by Burroughs' mother.
 - Vol. 3 titled: *Homes and Flowers: Refreshing Arrangements*.
- G12. Burroughs, William S. "Ome Oston. And ... rd books. 'Mist and fro ...'" Unpublished manuscript fragment.
- cf. *A Descriptive Catalogue of the William S. Burroughs Archive*, folio No. 163: "Group of cards w/circular cut-out TS pasted on them ..."
 - "You will find a circular piece of typescript ... it is a cut up by William Burroughs ... Brion Gysin took a stack of such typescripts and cut them into circles to be used in a divination game that he had devised. The ones actually employed w[ould] have ink glyphs and were mounted on card. What I have sent you was not used and dribbled between the cracks of the larger archive."—Personal correspondence to author from Richard Aaron.
- G13. Burroughs, William Jr. "Life with Father." *Esquire*, Vol. 76, No. 3, Whole No. 434 (September 1971).
- G14. Burroughs Corporation. Advertising Ephemera.
- A. "Today's Smartest Buy In Adding Machines." (Form DM 1163)
"Blotting paper" card. 23.2 x 10.2 cm.
 - B. "Burroughs Service ... Burroughs Supplies." (Form G 1014)
"Blotting paper" card. 23.2 x 10.2 cm.
- G15. Cadmus Editions. *Cadmus Editions, Spring 1981*. San Barbara: Cadmus Editions, 1981. Staplebound.
- Includes announcement of *Early Routines* [See Section C above].
- G16. *Caravan Of Dreams, 11 September 1986*. [See also Section E above.]
- A. "William S. Burroughs Reads William S. Burroughs at the Caravan of Dreams, Thursday, 11 September 1986." Folded card. 22.9 x 15.2 cm.
 - Invitation to reading.
 - B&W cover painting by Brion Gysin.
 - B. "William S. Burroughs, Caravan of Dreams Theater, Sept. 11, 1986." Silkscreen poster.
 - Limited ed. of 20 numbered copies signed by the artist, Zelmer Phillips.
- G17. Cecil, Paul, ed. *A William Burroughs Birthday Book*. London: Temple Press, 1994. Softbound (no hardbound issued).
- "... prepared for the 'Burroughsday' celebrations that took place at the Phoenix Gallery, Brighton, on 5th February 1994, the occasion of the 80th birthday of William S. Burroughs."—p. 1.
 - Produced with two different cover colors: green and pink.
- G18. Chambas, Jean-Paul. *Exposition de Dessins à Propos de W. S. Burroughs*. Text by Peter Handke translated into French by Georges-Arthur Goldschmidt. Paris: Librairie-Galerie du Rhinocéros, 1975. Softbound.
- Catalogue accompanying exhibition held at the Galerie du Rhinocéros in Paris, 19 November–31 December 1975.
 - Contains the works "Hero/APO 33," "Naked Lunch," "Portrait," "Cut-up Rimbaud/Burroughs (détail)," "Cut-up The Wild Boys," "Lands End," and "Cut-up Chambas/Burroughs."

- G19. Charmoy, Cozette de and François Lagarde. *Poste Vaticane*. Geneva: Les Editions Ottezec; Paris: Les Editions Terra Incognita, 1976. 21 sheets in printed cardstock folder.
- Limited to 25 copies numbered I–XXV, signed by de Charmoy and Lagarde.
 - Features photographs of collages that incorporate images of Burroughs and Gysin, as well as Henri Chopin, Bernard Heidsieck, Steve Lacy, Gerard-Georges Lemaire, Philippe Mikriammos, Daniel Odier, , and others. Also included is an original signed collage by de Charmoy of two postage stamps utilizing Burroughs' and Gysin's images underneath the motto “We hold these truths ...”
- G20. *Cinefex*, No. 49 (February 1992).
- “Borrowed Flesh.”
 - A profusely illustrated article about the “literally hundreds of centipedes, beetles, mugwumps, talking bug typewriters and all the other strange inhabitants of Interzone” created by Chris Walas Inc. for David Cronenberg’s film *Naked Lunch*. [Section F above]
- G21. Condo, George. *Recent Paintings: April 30–June 11 1994, The Pace Gallery, 142 Greene Street, New York City*. New York: Pace Wildenstein, 1994.
- Includes “You can’t tell anyone anything .../” by Burroughs.
- G22. Crumb, R. “William S. Burroughs.” (Meet the Beats Poster; No. 2) Sudbury, Mass.: Water Row Press, 1985. Poster.
- Portrait of Burroughs by Crumb.
 - Limited to 100 numbered copies, and five lettered copies signed by Burroughs.
- G23. *The Dark Eye*. Written by Russell Lees ... features the voice of ... William S. Burroughs ... and Jessica Hecht ... the audio design of ... Thomas Dolby and Headspace ... and characters developed with Doug Beswick ... Los Angeles: Inscape; distributed by WEA Entertainment, 1997, ©1995. 3 CD-ROMs: 1 for program, 2 for “Survival Guide.” [See also Section E above.]
- Single-player videogame based on the stories of Edgar Allan Poe.
 - “Annabel Lee” and “Masque of the Red Death” read by Burroughs.
- G24. DeLoach, Allen. *Buffalo Cold Spring Precinct 23 Bulletin*. (The 23 Club Series) Buffalo, N.Y.: Intrepid Press, 1971. Softbound (no hardbound issued).
- “... evolved out of various letters the author was writing concurrently to William Burroughs, Brion Gysin, Eric Mottram and members of The Grey Insurrection, as well as other friends/writers in Europe whom the author planned to visit. The Occurrence [*sic*] of the *Bulletin* subverted the letters then in progress ... ”—IFC.
 - “... the first in a new series of (experimental) publications from Intrepid Press ... ”—IFC.
- G22. Ely, Roger, comp. *The Final Academy: Statements of a Kind*. London: The Final Academy, 1982. Softbound (no hardbound issued).
- “The Final Academy is presented by David Dawson, Roger Ely, and Genesis P-Orridge.”—p. [2]
 - Catalogue, designed by Neville Brody, for a series of events celebrating Burroughs that took place in London in 1982.
- G23. *Evergreen Review*, Vol. 9, No. 36 (June 1965). Softbound (no hardbound issued).
- “The Boston Trial of *Naked Lunch*.”
 - Prints excerpts from the Boston obscenity trial, featuring testimony by Norman Mailer and Allen Ginsberg, along with a statement by Edward de Grazia, Grove Press’ attorney.

- G24. Fairey, Shepard. "William S. Burroughs: 100 Years." [Los Angeles: Obey Giant, 2014.] Poster (18"x24").
- Portrait of Burroughs by Fairey, based on a photograph of the author by Kate Simon.
 - "I collaborated with Kate Simon ... on this image of writer William S. Burroughs in celebration of what would be his 100th birthday on Feb. 5th."— <https://obeygiant.com/prints/burroughs-100-years/> (accessed 4 January 2016).
 - Limited to 450 numbered copies, signed by Fairey and Simon.
- G25. *Fanatic*, No. 2 (Winter 1976).
- "Nothing Personal But ... A Tale of Passion for Brion Gysin" by William Levy.
 1. "Fellowship With Men"
 - "... a long letter [dated 7 August 1975] to John Michell on sexual shenanigans in Tangier ... [including Ian Sommerville's tryst with Levy's future wife, Susan Janssen, in Michell's home]." [BeatBooks 65]
 2. "Electric IAN"
 - a. "His Love Letters"
 - Two previously unpublished letters (dated 13 May and 31 July 1974, respectively) from Sommerville to Susan Janssen.
 - b. "A Portrait of a Humanoid"
 - "... Levy's notorious attack on Ian Sommerville ..." [BeatBooks 65]
 - c. "& His Humorous Bibliography"
 - "... a complete list of Mr. Sommerville's works in photography, writing and sounds."—[p. 6]
 - d. "Exquisite Mirrors"
 - "... a conversation with Ira Cohen where they discuss Gysin and Sommerville ..." [BeatBooks 65]
- G26. Gatewood, Charles and William S. Burroughs. *Sidetripping*.
- Burroughs text accompanies Gatewood photographs.
 - A. New York: Strawberry Hill, 1975; distributed by Derbiboooks. Softbound (no hardbound issued).
 - B. Introduction ("Sidetripping in America") by Gatewood. San Francisco: Last Gasp, 2001. Hardbound, and softbound.
- G27. ———. *The Dream Machine*. [New York: Self-Published], 1973.
- Limited to 10 copies.
 - "Small artist book containing 7 original prints of William Burroughs and Brion Gysin with a Dream Machine, portrait shots of Burroughs and Gysin, and two shots of Burroughs with the Scientology e-meter. The volume also contains text about Burroughs and Gysin's experiments with flicker and the Dream Machine." [Red Snapper]
- G28. Gette, Paul-Armand. *Gette's Crystals*. [Paris?, 1970?] Softbound (no hardbound issued). {M&M F22}
- Catalogue accompanying exhibition.
 - With untitled English texts by Burroughs and Brion Gysin, and untitled French text by Bernard Heidsieck.
- G29. Griffin, S. A., Mike Bruner, Olly Ruff, David Rhaesa, Derek Beaulieu, Marie Countryman, Michael Stutz, and James Stauffer. *On the Work of Burroughs: A Tribute to Allen Ginsberg, May 10, 1997, Beyond Baroque, "Howl to the Bard."* (Exploding Text) Los Angeles: Rose of Sharon Press, 1997. Staplebound.
- "Exploded text from original by Allen Ginsberg. Altered/added to by S. A. Griffin, Mike Bruner, Olly Ruff, David Rhaesa, Derek Beaulieu, Marie Countryman, Michael Stutz, & James Stauffer."—[p. 3]
 - "... part of Allen Ginsberg tribute May 10th [1997] at Beyond Baroque in Venice, Ca."—[p. 2]
- G30. Gysin, Brion. *Brion Gysin: The October Gallery, March 12–April 4, 1981*. London: The October Gallery, 1981. Softbound.
- Catalogue accompanying an exhibition at The October Gallery. Includes "Ports of Entry," an interview with Gysin by Burroughs.

- G31. ———. *Brion Gysin Let The Mice In*. With texts by Burroughs and Ian Sommerville. Edited by Jan Herman. West Glover, Vt.: Something Else Press, 1973. Hardbound in dustcover, and softbound. {M&M A22a-b}
- Limited to 1,000 softbound and 500 hardbound copies.
 - "... the story behind the experimental discoveries which Gysin made as applied to writing, primarily the early 'cut/up' techniques (so successfully employed by Burroughs). It also includes a history of The Dream Machine, and the permuted poems ... There are also 16 photos from days at the 'Beat Hotel,' never before published." [Publisher's catalogue]
- G32. ———. *Here To Go: Planet R-101*. Brion Gysin interviewed by Terry Wilson, with introduction and texts by William S. Burroughs and Brion Gysin.
- A. San Francisco: Re/Search Publications, 1982. Hardbound, and softbound.
 - Hardbound limited 100 copies. [Publisher's Web site]
 - B. London: Quartet, 1985. Hardbound in dustjacket.
 - C. *Here To Go*. Preface and additional text: William S. Burroughs. [London?]: Creation Books, 2001, ©2000. Softbound.
- G33. ———. *Permutations*. Paris: Galerie Weiller, 1973. One sheet, folded to make 12 panels (6 on each side). {M&M F30}
- Catalogue of an exhibition at Galerie Weiller, 20 March–20 April 1973. Includes "William Burroughs on the Painting of Brion Gysin," an interview between Gysin and Burroughs, in French and English.
- G34. Hamlin, Bradley Mason. *Love Virus*. (FreeThought Flyer; No. 2) [Encinitas, Calif.]: FreeThought Publications, 2000. Folded broadside in illustrated envelope.
- Limited to 150 numbered copies.
 - Includes thirteen quotes by Burroughs.
- G35. Haring, Keith. *Apocalypse*. Text by Burroughs.
- A. New York: George Mulder Fine Arts, [1988]. Hardbound, and softbound in dustjacket.
 - Burroughs text accompanies Haring art.
 - Hardbound edition is "limited luxe edition of 250."
 - B. Comb-bound photocopied proof (?).
 - C. Paris: Le Dernier Terrain Vague, 1993. Text in English and French. French translation by Thierry Marignac. Softbound.
- G36. ———. *The Valley*. Text by Burroughs. New York: George Mulder Fine Arts, 1990. Hardbound in clamshell box.
- Burroughs text accompanies Haring art.
 - Limited to 80 numbered and dated copies, 13 numbered Artist's Proofs, 4 numbered *bors commerce* copies, one *bon a tirer* copy, each with 15 etchings signed by Haring and 1 signed by Burroughs.
- G37. Harris, Anthony B. *Letter Out of No Where*. London: Anthony Harris, 1971. Broadside, folded in quarters, in labeled envelope.
- "Sequences: Sir Cyril Osborne: a cut-in by W. S. Burroughs from the TIMES obituary 1969 with a scene of Porky Snut from the novel WE ALL DROP DEAD (OVER OVER OVER) by A. B. Harris; excerpt It's over Porky: the speech of Melia Tope, from WE ALL DROP DEAD, in farewell to his blond lover Porky."
- G38. *The Harvard Freshman Red Book: Class of 1936*. Cambridge, Mass.: [Harvard University, 1933]. Hardbound.
- Burroughs is pictured on p. 40.

- G39. Heitmann, Michael. *William S. Burroughs*. (Radar-Reihe; 4) Basel: Edition C.L.A.G., 1982. Hardbound.
 ➤ Includes 99 copies with signed photograph by Michael Heitmann.
- G40. Helnwein, Gottfried. *Helnwein Faces*. German and English text[s] by William S. Burroughs (translated by Tobias C. Biancone), Heiner Müller (translated by Philip Mattson), and Reinhold Misselbeck (translated by Stephen Reader). Schaffhausen, Germany: Edition Stemmle, 1992. Hardbound.
 ➤ Burroughs et al. text accompanies Helnwein photographs.
- G41. *The “Here To Go” Show*. Boxed work including:
 • Ambrose, Joe, Terry Wilson, and Frank Rynne. *Man from Nowhere: Storming the Citadel of Enlightenment with William Burroughs and Brion Gysin*. [Dublin?]: Subliminal Books, 1992. Softbound (no hardbound issued). [See also Section H below.]
 • 16 postcards of photographs of and paintings by Burroughs and Gysin.
 ➤ Issued in conjunction with a series of events that took place in Dublin, September–October 1992, “to promote the lifelong collaborations between William Burroughs ... and Brion Gysin ...”—Verso of postcard, “William Burroughs and Brion Gysin, Room 25, The Beat Hotel, after the publication of the *Naked Lunch*.”
 ➤ Includes 50 numbered copies, issued by Autonomedia and Subliminal Books.
- G42. Hubbard, Mary Sue. “Mr. Burroughs, You’re Wrong About My Husband.” *Mayfair* Vol. 5, No. 4 (June 1970).
 ➤ “Hubbard himself hasn’t replied [to Burroughs’ article “I, William Burroughs, Challenge You, L. Ron Hubbard,” published in *Mayfair*, Vol. 5, No. 1 (March 1970) [see Section C above]], but for the first time ever in a British publication, his wife Mary Sue Hubbard has come to his defence.”
- G43. Kohlhofer, Christof. *Vogue Interzone: Special Simulated Edition*. Düsseldorf: John Wayne Spider Monkey, [1993]. Softbound.
 ➤ Includes “The Humane Thing To Do” by Burroughs.
- G44. Lagarde, François and Gérard-Georges Lemaire. *Le Colloque de Tanger*. Geneva: Éditions Ottézac, 1976. Thirteen sheets in folder.
 ➤ Portfolio of ten b&w photographs by Lagarde of Burroughs and Brion Gysin, and one sheet of text (“Temps-Rétention”) by Lemaire.
 ➤ Limited to 75 numbered copies signed on the colophon sheet by Burroughs, Gysin, Lagarde, and Lemaire, along with five *bors commerce* copies.
- G45. ———. *Le Colloque de Tanger*. [The New Reformers.]
 A. ———. Geneva: François Lagarde, 1975. Silver gelatin photograph.
 ➤ Photographer’s stamp on verso.
 ➤ Photo collage of Burroughs’ and Brion Gysin’s heads superimposed on the statues of John Calvin and Théodore Bèze in the center of The International Monument to the Reformation (aka The Reformation Wall) in Geneva.
 ➤ Limited to 50 numbered copies signed by Burroughs and Gysin.
 ➤ “Planned for publication in 1975 but never released.” [Aftermath 21]
 B. “William Burroughs–Brion Gysin a [sic] Genève du 24 au 28 Septembre. Exposition ‘The Process’ Galerie.” Geneva: [n.p.], 1975. Poster.
 ➤ “Le Colloque de Tanger et Gérard George Lemaire présentent en chair et en os les nouveaux réformateurs.”
 ➤ “Printed in black on a pink ground, with a central photographic image reproducing François Lagarde’s photo-collage of Burroughs’ and Gysin’s heads superimposed on the statues of the two Protestant reformers, John Calvin and Théodore Bèze.” [BeatBooks 68]

- G46. ———. “W. S. Burroughs, Brion Gysin, W. S. B. Gysin, W. S. B. G., Brion Burroughs, Brion Gysin, W. S. Burroughs: The Three Minds.” [Geneva]: Images Nuit Blanche, 1978. Folded card.
- Limited to 35 numbered copies signed by Burroughs, Gysin, and Lagarde.
 - Tryptich of three photographs: one each of Brion Gysin (left) and William Burroughs (right), and one of the two images superimposed on each other (center).
- G47. Laszlo, Carl, ed. *William S. Burroughs: Photo-Portraits*. (Radar-Reihe; 2) Basel: Edition C.L.A.G., 1982. Hardbound.
- Includes 99 copies with signed photograph by Michael Heitmann.
 - “A collection of b/w photographs of Burroughs taken during the 1970s ... Also includes two brief extracts from interviews.” [BeatBooks 36]
- G48. Laughlin, Bill, and Andrew Murphy and Joe Dunn. “Wm. S. Burroughs (1914–).” (Famous Dope Fiends Trading Card Set, 23) Berlin, N.J.: Zone Productions, 1993. Card, 8.8 x 6.3 cm.
- G49. Lawrence [Kansas] Trade Organization. [REAL \$3 Bill.]
- Features a photograph of Burroughs on one side and a photograph of one of Burroughs’ cats on the other.
 - “REAL” stands for “Realizing Economic Alternatives in Lawrence.”
- G50. Lim, Paul Stephen. *Lee and the Boys in the Backroom*.
- “[A play] based on the novel *Queer* and the [then?] unpublished correspondence of William S. Burroughs. Adapted and directed by Paul Stephen Lim.”
 - A. “Lawrence Community Theatre Presents the World Premiere of *Lee and the Boys in the Backroom*.” Lawrence, Kansas: Lawrence Community Theatre, [1987]. Leaflet/Flyer.
 - B. “Lawrence Community Theatre Presents the World Premiere of *Lee and the Boys in the Backroom*.” Lawrence, Kansas: Lawrence Community Theatre, [1987]. Poster (10.5 x 16.5 in.)
 - C. “Lawrence Community Theatre Presents the World Premiere of *Lee and the Boys in the Backroom*.” Lawrence, Kansas: Lawrence Community Theatre, [1987]. One sheet, folded once.
 - Program for the play.
- G51. Lyon, Nelson. *Bad Animal, A Memoir: William S. Burroughs, Allen Ginsberg, Terry Southern, Timothy Leary, Michael O'Donoghue—Their Last Days*. Writing and photography by Nelson Lyon. Forward [sic] by Paul Morrissey. Art by Mark Mothersbaugh, S. Clay Wilson, Andy Warhol. [Beverly Hills]: Rat Press, 2010. Softbound.
- G52. Martin, Miguel Angel. *William S. Burroughs' Naked Lunch*. [N.p.]: Dottor Benway Gallery, 2012. Portfolio.
- Limited to 37 numbered, signed copies.
 - Portfolio includes six lithographs and 1 two-colored silkscreen.
- G53. Mc Neil, Malcolm. *The Lost Artwork of Ah Pook Is Here: An Interview with Malcolm Mc Neill* [by Reality Studio (i.e., Keith Seward?)]. (Beat Scene Press Pocket Book Series; No. 36) Coventry, England: Beat Scene Press, 2012. Staplebound.
- “Published in an edition of 125 numbered copies, August 2012.”—Back cover.

- G54. ———. *The Lost Art of Ah Pook Is Here: Images from the Graphic Novel*. Seattle: Fantagraphics Books, 2012. Hardbound (illustrated boards, issued without dustjacket).
- "... the definitive collection of the images from the great graphic novel that never was—*Ab Pook Is Here* by ... Burroughs and ... Mc Neill."—Back cover.
 - The text of *Ab Pook Is Here* was published, without the illustrations, in *Ab Pook Is Here, and Other Texts* (London: John Calder, 1979; see Section A above).
- G55. ———. *Observed While Falling: Bill Burroughs, Ab Pook, and Me*. Seattle: Fantagraphics Books, 2012. Hardbound (illustrated boards, issued without dustjacket).
- G56. Melton, Robert W. *William S. Burroughs: An Exhibit of His Work from the Department of Special Collections, University of Kansas Libraries*. [Lawrence, Kansas: Department of Special Collections, University of Kansas Libraries], 1986. Two sheets, stapled.
- G57. Minihan, John. *Bacon Beckett Burroughs*. London: The October Gallery, 1990. Softbound (no hardbound issued).
- Catalogue accompanying an exhibition of photographs by Minihan at the October Gallery, February-March 1990.
 - Includes an introductory note by John Calder.
- G58. Miscellaneous postcards:
- A. "Alan Rish & Ira Silverberg Invite You to Celebrate the 70th Birthday of William S. Burroughs, Monday, February 6, 1984; Limelight, West 20th Street and 6th Avenue."
 - B&W drawing by Carl Apfelschnitt on recto.
 - B. "Allen Ginsberg, Philip Whalen, William S. Burroughs, swimming pool, Varsity Apartments, Naropa Institute, Boulder, CO, July 1976" (color photo by Gordon Ball).
 - Postcard announcing Gordon Ball's photo exhibit: "Ginsberg & Beat Fellows 1971-1997." November 11, 2003-January 10, 2004, Fitton Center for Creative Arts, Hamilton, OH.
 - C. "The Beat Bar: Featuring the Beyond-Hip Art of George Herms, July 18–August 31 [1996]."
 - Postcard for events "concurrent with William S. Burroughs, Paintings [1987–1996] ... [at] Track 16 Gallery and Robert Berman Gallery ..." [See Section C above]
 - Reproduction of Beat Bar by George Herms on recto.
 - D. "Burroughs Adding Machine Company, Factory and General Offices, Detroit, Mich."
 - "The Burroughs Adding Machine Company is located at Second Avenue, the Boulevard and Burroughs Avenue. Occupies 2 City Blocks 7½ Acres of floor space. This is the largest adding machine factory in the world and its products go to every country on the Globe."
 - E. "The Burroughs Gang—Joe Petro III, William Burroughs & Ralph Steadman—making art in Lawrence, Kansas, May 1995" (color photo by Anna Steadman).
 - F. "Hal Chase, Jack Kerouac, Allen Ginsberg, William S. Burroughs, Morningside Heights, NY, 1945."
 - From *Travels with Ginsberg*, ©2002.
 - G. "Jean Genet, William Burroughs, Allen Ginsberg, Democratic Convention, Chicago, 1968" (b&w photo by Jill Krentz).
 - H. "Naked Lunch."
 - Chic Pix postcard R131.
 - I. "Peter Orlovsky, Jack Kerouac, William Burroughs, Tangier, 1957" (b&w photo by Allen Ginsberg).
 - "Peter Orlovsky 21, Jack Kerouac 35, William Burroughs 43, Tanger [sic] beach, March-April 1957 by Allen Ginsberg 31."—Recto.
 - J. "Peter Orlovsky, William Burroughs, Allen Ginsberg, Alan Ansen, Gregory Corso, Paul Bowles, Ian Sommerville, Tangier, 1961" (b&w photo by Michael Portman).
 - "Peter Orlovsky, Bill Burroughs, Allen Ginsberg, Alan Ansen, Gregory Corso, Paul Bowles seated, Ian Sommerville, Tanger [sic] 1961, Burroughs garden outside his single room."—Recto.

- K. "Photo of William Burroughs, New York City, 1975" (b&w photo by Gerard Malanga).
- L. "The Poetry Front ..." (b&w photo by Rodney Werden).
 ➤ Burroughs with two women wrapped in white bandages.
- M. "The Porcelain Boy" (color painting by David Brian Roberts, 1991; photographed by Jon Blumb; with accompanying text by Burroughs).
- N. "William Burroughs (The Bandaged Poets Series)" (b&w photo by Ira Cohen, ©1981).
- O. "William Burroughs and Jack Kerouac, New York City, 1953" (b&w photo by Allen Ginsberg).
 ➤ "Bill Burroughs and Jack Kerouac locked in mortal combat with Moroccan dagger versus broomstick club on the couch. They had to hold still a full second while I steadied camera on back of chair. We'd known each other almost a decade by then. Jack came in from Richmond Hill where he'd finished *Maggie Cassidy*. Bill staying in two room apartment with me consolidated *Yage Letters* he'd sent over the year from Peru and Equador [*sic*]. 206 East 7th Street Manhattan, September-October 1953."—Recto.
- P. "William Burroughs at City Lights Bookstore, San Francisco, California, 1982" (b&w photo by Christopher Felver).
- Q. "William Burroughs—*Naked Lunch*" (b&w photo-collage by Allen De Loach).
 ➤ One of the 12 postcards included in De Loach's "Literary Assays: Portraits of Writers" (Buffalo, New York: White Pine Press, 1984).
- R. "William Burroughs, Tangier, 1961" (b&w photo by Allen Ginsberg).
 ➤ "Wm. Burroughs slightly zonked, Tanger [*sic*] 1961, his garden room wall, Villa Mouneria: Who are you an agent for?"—Recto.
- S. "William Burroughs, Writer, New York City 7.9.75" (b&w photo by Richard Avedon).
- T. "William S. Burroughs" (b&w photo, ©Evening Standard/Getty Images).
- U. "William S. Burroughs, 1990" (b&w photo by Gottfried Helnwein).
- V. "William S. Burroughs: *Invasion of the Purple People Eaters* (1988)."
 ➤ Reproduction of painting by Burroughs on recto.
- W. "William S. Burroughs, Paul Bowles and Gregory Corso, Tangier, Morocco, 1961."
 ➤ From *Travels with Ginsberg*, ©2002.
- G59. "Naked Lunch: Exterminate All Rational Thought." [Los Angeles]: Twentieth Century Fox, 1992. Poster.
- G60. "NO XMAS Magazine Presents: The Legendary William S. Burroughs [...] & Renown [*sic*] New York Poetry Innovator John Giorno [...] with Tao Chemical, 8 p.m. Wednesday, May 13, 1981 [...]" [Santa Cruz, Calif.: Greenhouse Review Press, 1981.] Poster.
- G61. Norse, Harold. *Harold Norse Exhibition*. Paris: Cave de la Librairie Anglais, 1961. Folded card. {M&M F4}
 ➤ Catalogue accompanying exhibition.
 ➤ Includes "Cosmographies Harold Norse" by Burroughs.
- G62. *The Nova Convention: New York, November 30th, December 1st & 2nd, 1978*. [See also Section E above.]
 A. New York: Entermedia, 1978. Staplebound.
 ➤ Program for the event of the same name "produced by John Giorno, James Grauerholz, & Sylvere Lotringer in association with Entermedia Theater, the Department of French & Italian of New York University, and Semiotext(e)."
 B. New York: Giorno Poetry Systems Institute, 1978. Poster.
 ➤ Poster for the event of the same name.

- G63. "The Nova Convention Revisited: William S. Burroughs & the Arts, 11.26.96, 7:30pm ..." Lawrence, Kansas: Lied Center of Kansas, 1996. Poster. [See also Sections B and E above.]
- "The Lied Center of Kansas and the Hall Center for the Humanities present ..."
 - "In conjunction with The Spencer Museum of Art's exhibition, 'Ports of Entry: William S. Burroughs and the Arts,' organized by the L.A. County Museum of Art."
- G64. *The Penny Arcade Peep Show*. Brussels, [1976?]
- "14 loose, quarto broadsides printed in color on both sides. Issued as a program/promotional packet for this avant-garde theatrical production based on Burroughs' *The Wild Boys*. The ensemble Plan K performed this show throughout Europe in 1975 and 1976. The broadsides print scenes from the show ... images of Burroughs, and substantive excerpts from *The Wild Boys* and *Naked Lunch*." [Skyline]
- G65. "The Penny Arcade Peep Show, d'après William S. Burroughs." Brussels: Degroote, [1975?]. Poster.
- Poster promoting theatrical production by Raffinerie du Plan K, Brussels.
- G66. *A Portents Semina: (For Wallace Berman)*. (Portents; 6) [N.p.]: Samuel Charters, 1967. Folder containing 16 cards inside pocket pasted onto inside back cover.
- Limited to 100 copies.
 - "Gold and white fragment; one of 100 pieces of 'The Invisible Generation' by William Burroughs, *International Times* broadside No. 5.5, London, 1966."
- G67. [Press Release for exhibition of *Apocalypse* and *The Valley* by Burroughs and Keith Haring [above] and price list for accompanying exhibition of "recent paintings" by Burroughs at the October Gallery, 29 March–5 May 1990]
- G68. [Promotional brochure for the "William S. Burroughs/S. Clay Wilson Collaborative Archive," offered for sale by Ken Lopez Bookseller, 2013-2014]. 8³/₈ x 16¹/₂ in. cardstock sheet, folded twice, illustrated on recto and verso.
- "A substantial collaborative archive ... that includes letters, three original artworks, unique and trial copies of books they worked on together, and other materials."
- G69. [Promotional Flyer for Am Here Books]. Olon, Switzerland: Am Here Books, 1971. One folded sheet.
- "The page reproduced here is by William S. Burroughs." An untitled piece that is an earlier version of the "Seeing Red" chapter in *Exterminator!* [Am Here 5]
 - Limited to 70 copies, each sealed with a Fluxus stamp. [Am Here 5]
- G70. [Promotional Postcard for *Naked Lunch*, adapted and directed by Donald Sanders]. New York: New York Art Theatre Institute, [n.d.] Postcard.
- G71. [Prospectus for the novel *Naked Lunch* and the novel *One Hundred Dollar Misunderstanding* (by Robert Gover)]. [New York]: The Book of the Month Club, [1962?].
- Features a photograph of the two titles with texts about them and blurbs by Jack Kerouac, Henry Miller, Norman Mailer, and others.
- G72. [Prospectus for the novel *The Streets of Chance* and the novel *The Woman & The Knife* (by Aimé Césaire)]. New York: Red Ozier Press, 1981. Letterpress-printed pamphlet.

- G73. [Prospectus for various works by Burroughs, in addition to various other works available from various publishers]. In Dutch. Amsterdam: Small Press Distribution, 1983. Pamphlet.
- Distributed in conjunction with Burroughs' appearance at the One World Poetry Festival in Amsterdam, 20 October 1983.
- G74. Rauschenberg, Robert. *American Painter*. Los Angeles: Gemini G.E.L., 1981.
- Six lithographs (some with embossing) by Rauschenberg with texts by Burroughs.
 - Lithographs measure 31.5 x 23.5 inches, are signed by Rauschenberg, and are "issued in small editions ranging from 36 to 46 copies." [Am Here (1983)]
- G75. *River Styx*, No. 38 (1993).
- "From the 'Bandaged Poets Series'."
 - "... a photo essay ... featuring photos of Beat writers in white bandages over portions of their faces & bodies. Those participating in the 'Bandaged Poets Series' include William S. Burroughs (whose right hand is bandaged & cast), Allen Ginsberg, Gregory Corso, Michael McClure, & Herbert Huncke, whose bandaged face appears on the front cover ..." [Third Mind 2]
 - "Also in this issue is an essay by poet David Clewell in which he writes about being influenced by the Beat Generation writers including WSB & Jack Kerouac." [Third Mind 2]
- G76. Rucker, Rudy. *Turing & Burroughs: A Beatnik SF Novel*. Los Gatos, California: Transreal Books, 2012. Softbound (no hardbound issued).
- "What if Alan Turing, founder of the modern computer age, escaped assassination by the Secret Service to become the lover of Beat author William Burroughs?"
- G77. Shoaf, Eric C., ed. *William S. Burroughs: Time, Place, Word—An Exhibit at the John Hay Library, Brown University, Providence, Rhode Island, October Through December, 2000*. Providence, R.I.: Brown University Library, 2000. Softbound (no hardbound issued).
- G78. Silverberg, Ira, ed. *Everything Is Permitted: The Making of Naked Lunch*. 1st ed. New York: Grove Weidenfeld, 1992. Softbound (no hardbound issued).
- G79. Sinclair, Iain. *The Face on the Fork: A William Burroughs Triptych*, 2012. Softbound (no hardbound issued).
- Limited to 125 signed, numbered copies.
 - Includes "The Albatross Text" by Burroughs.
- G80. Smith, Patti. "Psalm 23 Revisited: For William Burroughs." Woodstock, N.Y.: Printed at the Grenfell Press for Hanuman Books, 1994. Broadside.
- Includes poem by Patti Smith (from *Early Work*) and illustration by Burroughs, "The Sheriff vs. W. S. Burroughs."
- G81. Something Else Press. *Catalogue, Fall/Winter 1973–1974*. Barton, Vermont: Something Else Press, [1973]. Softbound.
- Catalogue of publications issued or distributed by Jan Jacob Herman's press.
 - "... Something Else has begun a new policy of distributing the publications of the Nova Broadcast Press (Jan Herman's experimental venture) ..."
 - Includes announcement of *Brion Gysin Let the Mice In* [above] and *The Dead Star* [see Section A above].

- G82. Stevens, Matthew Levi. *William S. Burroughs & "The Wreckers of Civilization."* [N.p.]: WhollyBooks, 2013. Staplebound in dustjacket.
- "Burroughs Bulletin: *Nothing Here Now But the Recordings.*"
 - "Written and issued May 2013, the 32nd anniversary of the release ... of the Industrial Records LP *Nothing Here Now But the Recordings*, the first ever release of the Cut-Up tape experiments from the archives of William S. Burroughs."—T.p.
 - Limited to 23 numbered [and signed?] copies.
 - Laid in: color print of photo of Burroughs and Genesis P-Orridge.
- G83. Stevens, Matthew Levi and Emma Doeve, comps. and eds. *Academy 23: An 'Unofficial' Celebration of William S. Burroughs & The Final Academy.* [N.p.]: WhollyBooks, 2012. Softbound.
- G84. Taaffe, Philip, and William S. Burroughs. *Drawing Dialogue.* Edited by Diego Cortez and James Grauerholz. New York: Pat Hearn Gallery, 1987. Softbound (no hardbound issued).
- "Excerpts from a dialogue made during a drawing collaboration recorded in Lawrence, Kansas, on 1 February 1987... . Published on the occasion of an exhibition of new paintings by Philip Taaffe at the Pat Hearn Gallery, New York, 1987."—Jacket.
- G85. Takis. *Evidence of the Unseen.* Cambridge, Mass.: MIT Press, 1968. Softbound.
- Catalogue accompanying exhibition held at MIT's Hayden Gallery 15 November–8 December 1968.
 - Includes untitled contribution by Burroughs.
- G86. ———. *Iris Clert Présente L'Impossible par Takis.* Paris: Iris Clert Gallery, 1960. {M&M F1}
- Catalogue accompanying exhibition.
 - Includes "Song cut along topographical magnetic lines .../" by Burroughs.
- G87. ———. *Magnetic Sculpture.* New York: Howard Wise Gallery, 1967. Softbound. {M&M F20}
- Catalogue accompanying exhibition held 7–29 April 1967.
 - Includes "Paris 1960" by Burroughs.
- G88. ———. *Magnetic Sculpture and the White Signals.* London: Indica Gallery, 1966. Softbound. {M&M F15}
- Catalogue accompanying exhibition held 25 November–December 1966, with texts by Takis, Burroughs, Marcel Duchamp, and Allen Ginsberg.
- G89. ———. *Takis.* Milan: Galleria Schwarz, 1962. Softbound. {M&M F5}
- Catalogue accompanying exhibition.
 - Includes "Takis is working with and expressing .../" by Burroughs.
- G90. ———. *Takis: Telesculptures, Telephota, Telemagnets.* New York: Alexander Iolas Gallery, 1963. Portfolio containing two prints.
- Catalogue accompanying exhibition held October 15–November 2, 1963.
 - Includes "Takis is working with and expressing .../" by Burroughs.

- G91. [Texts and Documents]. Rouen, France: Derrière la Salle de Bains, [1996].
- Cellophane envelope containing 3 cream-colored cards (4½ x 5⅞ inches); 3 brown- and 5 cream-colored sheets (8½ x 11¼ inches, folded to 4¾ x 5⅞ inches); and 1 cream-colored sheet (8¼ x 5⅞ inches, folded to 4½ 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 Munceria, Tangier, in 1957 ...” [brown sheet]
- G92. Walker, Robert. *New York Inside Out*. Introduction by Burroughs. Toronto: Skyline Press, 1984. Hardbound in dustjacket.
- G93. Weber, Bruce. *An Exhibition by Bruce Weber at Fahey/Klein Gallery, Los Angeles, California, May, Nineteen Ninety-One and at Parco Exposure Gallery, Tokyo, May, Ninety-One*. Text by Burroughs. 1st ed. Tokyo: Treville, 1991; distributed by Bulfinch Press. Softbound.
- Burroughs text “Eternal Farewells!” accompanies Weber photographs.
- G94. Weissner, Carl. *The Braille Film*. With a counterscript by William S. Burroughs. San Francisco: Nova Broadcast Press, 1970. Softbound.
- G95. “[Whoozit? Trivia Game Card]: Arts and Literature.” [New York: KTO Inteleisure, 1985.] Card, 9 x 13.7 cm.
- “In Whoozit you try to identify pictures of famous people throughout history, then answer 2 of 3 questions about them. ... [the] full version of the game includes 50 cards in 6 subjects (Entertainment, Sports, Arts & Literature, Science & Technology, Politics & History, General Subjects) with 9 different individuals pictured on each card.” — <http://boardgamegeek.com/boardgame/11626/whoozit> [accessed 27 February 2015]
 - The three questions, on the verso, associated with Burroughs’ photograph, on the recto, are:
 1. WHOOZIT?
 2. What is the title of his first novel?
 3. From what college did he graduate in 1936?
- G96. “William Burroughs.” (Beat Characters; 15) [N.p., n.d.] Card, 9.5 x 6.7 cm.
- G97. [William S. Burroughs Memorial Service Materials]
- Folding card announcement with xeroxed color photograph of Burroughs on Jacket, captioned “Old Man of Letter [*sic*], Embalmed in Cats and Roses” + folded, 8.5-x-11-inch double-sided sheet listing, on one side, the casket bearers, honorary casket bearers, “appreciation,” and music selections “played at the beginning and end of the service” (per the announcement)—and, on the other side, Alfred, Lord Tennyson’s “Ulysses,” read at the service.
- G98. Wilson, Robert, Tom Waits, and William S. Burroughs. *The Black Rider: The Casting of the Magic Bullets*.
- Direction and set design by Wilson; music and lyrics by Waits; text by Burroughs.
 - See also Tom Waits entry in Section E above.
- A. German and English. Translated by Udo Breger and Wolfgang Wiens. Hamburg: Thalia Theater, 1990. Softbound.
- Program accompanying the premiere (“Uraufführung”) of the theater production at the Thalia Theater.
 - Includes reproductions of 24 B&W drawings by Robert Wilson and four Burroughs paintings: “Dead Riders,” “Silver Filigree,” “Free Shot,” and “The Black Rider.”

B. (Encore Arts Program; Vol. 11, Issue 1; August-September 2004) Seattle: Encore Media Group, 2004. Softbound.

- Program accompanying the theater production at the American Conservatory Theater in San Francisco.
- “This production of *The Black Rider*, with English text, premiered at the Barbican Theatre (London) on May 21, 2004. The original production of *The Black Rider*, with German text, premiered at the Thalia Theater (Hamburg) on March 31, 1990.”—p. 11.

G99. *Zero*, Nos. 15-18 (March-April 2015; June-July 2015). Staplebound.

- Comic book issues featuring Burroughs as a character (along with Allen Ginsberg).
“Dedicated to Joan Vollmer and William S. Burroughs, Jr.”—BFEP, No. 18.

H. BIOGRAPHY, INTERVIEWS, AND LETTERS

- H1. Ambrose, Joe, Terry Wilson, and Frank Rynne. *Man from Nowhere: Storming the Citadels of Enlightenment with William Burroughs and Brion Gysin*. [Dublin, Ireland?]: Subliminal Books, 1992. Softbound (no hardbound issued). [See also Section G above.]
- H2. Ansen, Alan. *William Burroughs: An Essay*. 1st ed. Sudbury, Mass.: Water Row Press, 1986. Hardbound, and softbound.
 ➤ Softbound edition limited to 500 numbered copies; hardbound edition limited to 50 copies, numbered and signed by Burroughs and Ansen, issued without dustjacket.
- H3. Baker, Phil. *William S. Burroughs*. (Critical Lives) London: Reaktion Books, 2010. Softbound.
- H4. Beyer, Marcel, and Andreas Kramer, eds. *William S. Burroughs*. (Porträt; 4) Eggingen, Germany: Edition Isele, 1995. Softbound.
- H5. Bockris, Victor. *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 Jacket the expense of their production."
- H6. ———. *With William Burroughs: A Report from the Bunker*.
 A. *Con Burroughs: Conversazioni Inedite, 1974–1979*. (Collana Situazioni; 44) Rome: Arcana Editrice, 1979. Softbound.
 ➤ Italian translation by Alessandro Gebbia and Sergio Duichin.
 ➤ True 1st ed. of, and published in expanded form as, *With William Burroughs: A Report from the Bunker*.
 B. *With William Burroughs: A Report from the Bunker*. 1st ed. New York: Seaver Books, 1981; distributed by Grove Press. Hardbound in dustjacket, and softbound.
 C. ———. Rev. ed. New York: St. Martin's Griffin, 1996, ©1981. Softbound.
- H7. Burroughs, William S. *Burroughs Live: The Collected Interviews of William S. Burroughs, 1960–1997*. Edited by Sylvere Lotringer. (Semiotext(e) Double Agents Series) Los Angeles: Semiotext(e), 2001; distributed by MIT Press. Softbound (no hardbound issued).
- H8. ———. *Conversations with William S. Burroughs*. Edited by Allen Hibbard. (Literary Conversations Series) Jackson, Miss.: University Press of Mississippi, 1999. Hardbound (issued without dustjacket), and softbound.
- H9. ———. *The Job*.
 A. *Entretiens avec William Burroughs*. Interviews by Daniel Odier. (Collection "Entretiens") Paris: Éditions Pierre Belfond, 1969. Softbound (no hardbound issued). {M&M A15a}
 ➤ True 1st ed.
 B. *The Job: Interviews with William S. Burroughs*. By Daniel Odier. New York: Grove Press, 1970. Hardbound in dustjacket (no softbound issued). {M&M A16a}
 ➤ Translation of *Entretiens avec William Burroughs*, rev. and enl. (including new introduction by Burroughs).
 ➤ "Portions of this book were originally published in *Books and Bookmen* and *Mayfair*."—T.p. verso. [See Section C below]

- C. *The Job: Interview with William S. Burroughs*. London: Jonathan Cape, 1970, ©1969. Hardbound in dustjacket (no softbound issued). {M&M A16b}
- “Same text as the first U.S. edition, except for some corrections and minor deletions.” [BeatBook 36]
- D. *The Job: Interviews with William S. Burroughs*. Rev. and enl. ed., including “Playback from Eden to Watergate” and “Electronic Revolution, 1970–71.” (An Evergreen Book) New York: Grove Press, 1974; distributed by Random House. Softbound (no hardbound issued).
- “Portions of this book were originally published in *Books and Bookmen* and *Mayfair* [See Section C below]. ‘Playback from Eden to Watergate’ first appeared in *Harper’s* [See Section C below] ... ‘Electronic Revolution 1970–71’ was originally published in a limited edition by Blackmoor Head Press [above] ...”—T.p. verso.
- E. *Le Job: Entretiens avec Daniel Odier*. Augmented and reviewed by Philippe Mikriammos. Preface by Gérard-Georges Lemaire. (Collection “Entretiens”) Paris: Pierre Belfond, 1979. Softbound.
- F. *The Job: Topical Writings and Interviews*. With Daniel Odier. (A Calderbook, CB 408) London: John Calder, 1984. Softbound.
- G. *The Job: Interviews with William S. Burroughs*. By Daniel Odier. [Rev. and enl. ed., including “Playback from Eden to Watergate” and “Electronic Revolution, 1970–71.”] New York: Penguin Books, 1989. Softbound (no hardbound issued).
- H10. ———. *Last Words: The Final Journals of William S. Burroughs*. Edited and with an introduction by James Grauerholz.
- A. 1st ed. New York: Grove Press, 2000. Hardbound in dustjacket.
- “Culled from journal entries of the last nine months of his [i.e., Burroughs’] life ...”—Dustjacket.
- B. London: Flamingo, 2000. Hardbound in dustjacket.
- C. 1st paperback ed. New York: Grove Press, 2001. Softbound.
- D. London: Flamingo, 2001. Softbound.
- H11. ———. *The Letters of William S. Burroughs, 1945–1959*. Edited and with an introduction by Oliver Harris.
- A. New York: Viking Penguin, 1993. Hardbound in dustjacket.
- B. London: Picador, 1993. Hardbound in dustjacket.
- C. New York: Penguin Books, 1994, ©1993. Softbound.
- H12. ———. *Letters to Allen Ginsberg, 1953–1957*.
- A. [Preface by Burroughs.] Script corrected by James Grauerholz. 1st ed. Geneva: Editions Claude Givaudan, 1978. Hardbound.
- Includes tipped-in frontispiece B&W photograph of Burroughs.
 - “This first edition ... printed in an English edition of 100 numbered copies, signed by the author, and 400 numbered copies and a bilingual French-English edition of 100 numbered copies, signed by the author, and 400 numbered copies.”—Colophon.
 - “Heavily edited letters with no indication to show where cuts have been made ...” [Miles]
- B. *Letters to Allen Ginsberg = Lettres à Allen Ginsberg, 1953–1957*. Script corrected by James Grauerholz. English and French text on facing pages. Translated into French by Jean Chopin. Geneva: Editions Claude Givaudan/Am Here Books, 1978. Hardbound, in clear mylar dustjacket.
- Limited to 500 numbered copies, including 100 signed by Burroughs, in addition to six *hors commerce* copies numbered HC I–VI [?].

- C. *Letters to Allen Ginsberg, 1953–1957*. [Preface by Burroughs. Introduction and footnotes by Allen Ginsberg. 1st American ed.] New York: Full Court Press, 1982. Hardbound in dustjacket, and softbound.
- “... appeared [first] in a limited, bilingual edition from Editions Claude Givaudan/Am Here Books, Geneva, 1978.”—T.p. verso.
 - Includes 100 numbered and 12 lettered *hors commerce* copies signed by Burroughs and Ginsberg.
1. [Press Release]. New York: Full Court Press, 1982. One 7⁵/₈”x14” sheet, folded twice, printed on one side only.
- H13. ———. *Our Spiritual Destiny Is In Space An Interview with William Weiss*. (Beat Scene Press Pocket Book Series; No. 40) Coventry, England: The Beat Scene Press, 2013. Softbound (no hardbound issued).
- “This interview was conducted in Cleveland on April 12, 1984 and was first published by *The Cleveland Edition*. More recently it appeared in [sic] online site Reality Studio.”
 - Limited to 125 numbered copies.
- H14. ———. *Rub Out the Words: The Letters of William S. Burroughs, 1959–1974*. Edited and with an introduction by Bill Morgan. 1st ed. New York: Ecco, 2012. Hardbound in dustjacket.
- H15. ———. *Trip to Hell and Back*. Interview by Jerry Bauer. Unlimited ed. (Heart Archive Catalogue; HAC 4) Birmingham, England: T.O.P.Y. (Heart), 1989. Staplebound (no hardbound issued).
- “Originally produced by the Cold Wind Press (January 1986. Limited Edition of 100 copies.)”—IFC.
 - See also *Trax*, No. 6 (18–24 March, 1981) in Section C above.
- H16. ———. *You Can’t Win: An Interview*. By Anne Waldman and John Oughton. 1st ed. Salt Lake City, Utah: Elik Press, 2001. Staplebound (no hardbound issued).
- “...previously unpublished 1978 interview from the archives of The Jack Kerouac School of Disembodied Poetics...”—Back cover.
 - Includes 100 numbered copies signed by both interviewers.
- H17. Caveney, Graham. *The “Priest,” They Called Him: The Life and Legacy of William S. Burroughs*.
- A. ———. London: Bloomsbury, 1997, ©1998. Hardbound in dustjacket.
- B. *Gentleman Junkie: The Life and Legacy of William S. Burroughs*. 1st [American] ed. Boston: Little, Brown, 1998. Hardbound in dustjacket.
- H18. Chapman, Harold. *The Beat Hotel*. Nostalgia by William S. Burroughs and Brion Gysin; captions by Claire Parry; translated by Brice Matthieussent. English and French. Geneva: Gris Banal, 1984. Softbound.

- H19. Clement, Patrick, ed. *7786 – Burroughs, Wm.* Original photos by Robert “Bob” Blank. Foreword by Victor Bockris. 1st ed. Lawrence, Kansas: Small Town Publishing, 2015. Hardbound.
- “... previously unseen series of William Burroughs portraits ... recovered [from] the last remaining archive of Lawrence-based photographer Robert ‘Bob’ Blank ... [who] owned and operated Hixon Studios in Lawrence [Kansas] ... from ... 1930 ... until its closure in the 1990’s.”
—<https://www.kickstarter.com/projects/patrickclement/7786-burroughs-wm/description>
 - “In this photographic study of William Burroughs ... We contemplate the fact that he smiles in seven of these eight [*sic*; i.e., six of seven] portraits but would only allow the unsmiling one to be published.”—Foreword.
 - Title comprises, in various combinations depending upon purchase price:
 - a. 750 hardbound books in two variant bindings: one black (numbered), one white (unnumbered).
 - b. Set of seven Burroughs photo portrait postcards in black envelope.
 - c. Set of seven assorted photo portrait postcards in grey envelope.
 - d. Set of seven 5”x7” chemical prints of Burroughs photo portraits.
 - e. 2”x3” chemical print of Burroughs photo portrait in black envelope.
 - f. 4”x6” chemical print of Burroughs photo portrait in white envelope.
 - g. 5”x7” negative of Burroughs photo portrait.
 - h. 8”x10” chemical print of Burroughs photo portrait.
 - i. 14”x20” chemical print of Burroughs portrait portrait.
 - j. 1/6th plate tintype photograph of Burroughs in antique tintype case.
 - k. 20”x24” tintype photograph of Burroughs.
 - l. Staplebound, photocopied booklet of various photo portraits taken by Bob Blank at Hixon Studio in Lawrence, KS.
 - m. Handmade (by Erin Mickelson of Broken Cloud Press) debossed archival box.
- H20. Davis, Stephen. *William Burroughs: Local Stop on the Nova Express*. Providence, Rhode Island: Inkblot Publications; distributed by Aftermath Books, 2013. Softbound (no hardbound issued).
- “Local Stop on the Nova Express” previously published “in the November 6th, 1974 edition of *The Real Paper*, and simultaneously in *The Free Paper*, a give-away edition ...” [both Boston; see Section C above]
- H21. Finlayson, Iain. *Tangier: City of the Dream*.
- A description of life in Tangier, Morocco, featuring Burroughs, Paul Bowles, David Herbert, and Joe Orton.
- A. London: Harper Collins, 1992. Hardbound.
 - B. London: Flamingo, 1993, ©1992. Softbound.
- H22. García-Robles, Jorge. *La Bala Perdida: William S. Burroughs en México (1949–1952)*. With the collaboration of James Grauerholz.
- A. ———. 1st ed. Mexico City: Ediciones del Milenio, 1995. Softbound.
 - B. *The Stray Bullet: William S. Burroughs in Mexico*. Minneapolis: University of Minnesota Press, 2013. Hardbound (issued without dustjacket).
 - Translated by Daniel C. Schechter.
- H23. ———. *Burroughs y Kerouac: Dos Forasteros Perdidos en México*. (Contemporanea) Mexico City: Random House Mondadori, 2007.

- H24. Gifford, Barry. *The Strangest One of All*. (Synaesthesia Press Chapbook Series, No. 8) San Francisco: Synaesthesia Press, [1998?] Softbound, saddle-stitched into cardstock Jackets with window cut out in front.
- Limited to 176 copies, of which 100 are numbered; 50 are numbered and signed by Gifford; and 26 are lettered and signed by Gifford and Childish (the cover illustrator), in a manila envelope containing three woodcuts created by Childish for the book.
 - "... originally appeared in *Speak* magazine, [No. 7] Fall 1997."—T.p. verso.
 - 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.
- H25. Heil, Axel and Ian MacFadyen. *William S. Burroughs/Cut*. (The Future of the Past; Vol. 2) Cologne: Walther König, 2013. Paperback.
- H26. Johnson, Rob. *The Lost Years of William S. Burroughs: Beats in South Texas*. 1st ed. (Tarleton State University Southwestern Studies in the Humanities; No. 21) College Station, Tex.: Texas A&M University Press, 2006. Hardbound (issued without dustjacket), and softbound.
- H27. Lemaire, Gérard-Georges. *Burroughs*. (Les Plumes du Temps; 22) Paris: Editions Artefact, 1986. Softbound.
- H28. Mahoney, Dennis, Richard L. Martin, and Ron Whitehead, eds. *A Burroughs Compendium: Calling the Toads*. Watch Hill, R.I.: Ring Tarigh, 1998. Softbound (no hardbound issued).
- H29. Mikriammos, Philippe. *William S. Burroughs: [La Vie et L'Oeuvre]*.
- A. (P.S.) Paris: Seghers, 1975. Softbound.
 - B. *William S. Burroughs: La Vida y La Obra*. 1st ed. (La Vela Latina; 45) Madrid: Ediciones Júcar, 1981, ©1980. Softbound.
 - Spanish translation by F.P.E. González.
- H30. Miles, Barry. *The Beat Hotel: Ginsberg, Burroughs, and Corso in Paris, 1958–1963*. 1st ed. New York: Grove Press, 2000. Hardbound in dustjacket.
- Cover title: *The Beat Hotel: Ginsberg, Burroughs, and Corso in Paris, 1957–1963*.
- H31. ———. *Call Me Burroughs: A Life*. 1st ed. Boston: Twelve, 2014, ©2013. Hardbound in dustjacket.
- H32. ———. *William Burroughs: El Hombre Invisible*.
- A. ———. London: Virgin, 1992. Hardbound in dustjacket.
 - B. *William Burroughs, El Hombre Invisible: A Portrait*. 1st [American] ed. New York: Hyperion, 1993. Hardbound in dustjacket, and softbound.
 - C. *William Burroughs: El Hombre Invisible*. Rev. and updated ed. London: Virgin, 2002. Softbound.
- H33. Morgan, Ted. *Literary Outlaw: The Life and Times of William S. Burroughs*.
- A. 1st ed. New York: H. Holt, 1988. Hardbound in dustjacket.
 - B. [Book of the Month Club ed.] New York: H. Holt, 1988. Softbound.

- H34. Ohle, David. *Mutate Or Die—With Burroughs in Kansas*. (The Beat Scene Press Pocket Book Series; No. 11) Coventry, England: The Beat Scene Press, 2007. Softbound (no hardbound issued).
 ➤ Limited to 125 signed and numbered copies.
 ➤ “A longer, sometimes different, version of this piece appeared in *The Dirty Goat*, Host Publications, Austin, TX., 1990” [see Section C above].
- H35. Peters, Robert. *A Visit with William S. Burroughs; Lawrence, Kansas; 2 February 1991*. Private ed. [N.p.: Robert Peters], 1991. Softbound (two-hole punched in clasp folder; no hardbound issued).
 ➤ “... limited to 20 [numbered] copies signed by the author.”
 ➤ Jacket title: *Peters & W. S. Burroughs Meet; Lawrence, KS; 3 March 1991*.
- H36. Rodway, Keith. *Diggin’ the New Breed: The Beat Generation & Postwar America*. New Malden, Surrey, U.K.: Chrome Dreams, [2005] (EN 9004). Picture-disc compact disc in foldout digipack, including 15-page “information directory” containing bio- and bibliographical information.
 ➤ “Accounts of the inspirational power of madness versus the clean life.”
 ➤ Biographical narrative—interspersed with vintage tape recordings—about Jack Kerouac, William S. Burroughs, and Allen Ginsberg.
- H37. Stevens, Matthew Levi. *The Magical Universe of William S. Burroughs*. Oxford: Mandrake, 2014. Softbound.
- H38. ———. *A Moving Target: Encounters With William Burroughs*. (Beat Scene Press Pocket Book Series; No. 37) Coventry, England: The Beat Scene Press, 2012. Staplebound.
 ➤ Limited to 125 numbered copies.
- H39. Vilà, Christian. *William S. Burroughs: Le Génie Empoisonné*. (Les Infréquentable) Monaco: Editions Du Rocher, 1992. Softbound.
- H40. Weissner, Carl. *Burroughs: eine Bild-Biographie*. Edited by Michael Köhler, with contributions by Glen Burns, Timothy Leary, and Jürgen Ploog. Berlin: Nishen, 1994. Hardbound (issued without dustjacket).
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