



A Bibliography of
John Bennett's
Vagabond Press
1966-2005

AMONG THE NEIGHBORS

Christopher Harter

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Bennett's Vagabond Press, 1966-
2005**

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Harter

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The Poetry Collection of the University Libraries,
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Edric Mesmer, series editor
esmesmer@buffalo.edu

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An Appreciation

Summing up the past can be a difficult project...like trying to wrap your arms around a ghost. Time leads to ethereality and the haze of distance vision. But Chris Harter has managed to grab the ghost because he has taken the effort to see it clearly. Harter's use of the quotation from *Survival Song* in his introduction is indeed a good summary of the work that went into Vagabond Press. And when I talked about rebuking the "word processor" I wasn't talking about the machine; I was talking about the Moloch Machine as Word Processor. It sounds very Burroughsian, but it wasn't as theoretical as that...it was down in the gutter small press publishing...the man or woman with the pushcart walking the city streets and country roads, the Pied Piper of writing (not "literature"), a satyr leading the uninitiated to a bonfire celebration of revelry and upheaval. That's what Vagabond was all about. That's what the collective consciousness of the Mimeo Revolution was about. Getting the work of writers and poets into the hands of people who would read and react to it. Very samizdat, very much like the pamphleteers of old. There is something to be said for tradition, even though we were all railing against it at the time.

I appreciate the time and effort that Harter has taken to compile this bibliography. He's presented the books and authors accurately and even managed to dredge up some ghosts I had forgotten about. Vagabond was what it was at any given time, and was constantly shifting throughout its life. But all of that is here, and for that I am grateful.

—John Bennett, 2017

Vagabond Press: A Short History

This isn't vanity press. This is survival press. This is a rebuke to the word processor, a John Henry manifesto. A battle for possession for the English language, an all-out war on slogan mongers. A full spectrum of emotion, thought and imagination, stitched together with contradiction and paradox. —from the Introduction to *Survival Song*, Part 1

No better statement provides a concise description of John Bennett's work as the editor/publisher of Vagabond Press, which lasted from 1966 to 2005—an impressive run for a publisher that began during the here-today-gone-tomorrow era of 1960s independent publishing in the United States. It was the time of the Mimeograph Revolution and an exponential growth of small presses and little magazines, but emotion and imagination seldom equalled longevity in those years. Vagabond did not survive on monetary resources, family tradition, or a large staff of editors and advertising sellers; it originated with and was fed by Bennett's drive and determination. For all the financial hardship, stress, and hours of work, Vagabond Press was indeed a labor of love.

The battle for possession of the English language that Bennett mentions dates to 1964 when Bennett and long-time friend Grant Bunch were sharing beers in a bar near George Washington University, where Bennett had spent a few years as a student. As the two voiced their dissatisfaction with *The Potomac*, the university's literary magazine, the idea of publishing their own magazine arose. It wasn't until a year later, after Bennett had moved to Germany with his family to attend the University of Munich, that the idea was rekindled during a visit by Bunch. Bennett's wife, Elke, suggested "Vagabond" as the title of the magazine after a poem that Bennett had written. Thus, the magazine and press were born.

Bennett soon left the university and began working as a dishwasher while his wife worked at a post office. A small staff was assembled to assist with the editing and publishing of *Vagabond*, including Maria Spaans and Peter Halfar, who served as art editors and oversaw the design and layout of the magazine. Printing was provided by a small local printing company. Bennett detailed his relationship with his printers in issue nine of *Vagabond* years later:

The Brothers Westenhuber printed *Vagabond* #2 thru #5 and the German issue. All agreements were made on a handshake, and evenings all their light tables and layout equipment was at our disposal. There were moments of stress and crisis,

and after all the trouble we had getting #3 printed, Hans Westenhuber told me to take *Vagabond* elsewhere. I told him there was no place else I could afford and no place that could give the understanding he gave; he threw his hands up and walked away muttering. We began work on #4. I have a deep respect for the Brothers Westenhuber.

The first issue of *Vagabond* appeared in April 1966. During Bennett's time in Munich, he published five issues of the magazine and a special German-language issue. Plans were also laid for the first book published by Vagabond Press, Hans Juergensen's *Sermons from the Ammunition Hatch of the Ship of Fools*, although it would not be printed until Bennett was living in New Orleans, Louisiana. Finances forced Bennett to return to the United States in 1967. He lived in Washington, D.C., briefly before moving to New Orleans. Years later, Bennett recalled his transition back to the U.S. in these terms, "After I left Munich, I drifted, did a lot of shoplifting in D.C. to get food to eat, shovelled walks when it snowed, crashed where I could. Someone finally paid my train fare to New Orleans to get me off his floor and out of his hair."

Although Bennett lived in New Orleans for only a couple of years, the city proved integral to the growth of Vagabond Press. Glenn Miller, Vagabond's art editor in New Orleans, found a 1917 A.B. Dick mimeograph machine in a garbage pile behind the local American Legion. Bennett and Miller cleaned the mimeo and for the next six years, all issues of *Vagabond*, the two issues of Bennett's *Mr. Clean Magazine*, and all Vagabond Press books were printed on it.

During his time in New Orleans, Bennett released the long-delayed Juergensen book, as well as a book of interviews with residents of the French Quarter in New Orleans while working as a bouncer and bartender there. Financial difficulties, as well as legal problems resulting from the publication of *Mr. Clean*, led to Bennett's relocation to San Francisco in late 1969. Four issues of *Vagabond* were printed while he lived in a converted roof-top pigeon coop in

the Mission District, a fact reflected by the address printed in the San Francisco issues—“66 dorland (roof).”

Bennett’s time in Redwood City, outside of San Francisco, saw Vagabond Press’s return to book production with the publication of Al Masarik’s *Invitation to a Dying* in February 1972. Masarik would become a staple of Bennett’s publishing, with multiple appearances in *Vagabond* and four books. While in the Bay Area, Bennett met and later married Cindy Kriebel, a student at the San Francisco Art Institute. Vagabond Press relocated to Ellensburg, Washington, in early 1975 when Cindy accepted a teaching position there.

Bennett has continued to live in Ellensburg to this day. He published ten additional issues of *Vagabond* throughout the 1970s, as well as over thirty books by such poets and writers as Kent Taylor, T.L. Kryss, Gerda/Maia Penfold, Jack Saunders, Jerry Bumpus, and Linda King under the Vagabond imprint. Since the early 1980s many of the books produced by the press were vehicles for Bennett’s own writing, but it also issued two anthologies of Vagabond writers and a tribute to San Francisco writer Jack Micheline. The last books issued by Vagabond

were a trilogy of Bennett’s “Shard” writings, which appeared in 2005.

During its lifetime, Vagabond Press represented the determinedly individualistic nature of American small press publishing. Hailed as an icon of the Mimeograph Revolution (a title Bennett has been reluctant to assume), Vagabond Press and its signature magazine did help establish a number of writers who emerged from the small press scene during the 1960s and 70s. Charles Bukowski once described Bennett as having “fought a harder, cleaner fight than anyone I know”—a fitting description to Vagabond Press, as well.

—Christopher Harter

Note on Method

Compiling bibliographic information on publications and presses that derived from the DIY aesthetics and methods of the Mimeograph Revolution of the 1960s is, without a doubt, a challenge. The work within is not intended as a full descriptive bibliography of the publications produced by Vagabond Press from 1966-2005. It is meant to be a start toward documentation of a literary era that is just now being embraced by literary and publishing scholars.

Bibliographic descriptions are provided for book-length publications, while summaries of contributors are provided for the two magazines produced by the press, *Vagabond* and *Mr. Clean Magazine*. Summary descriptions for miscellaneous works produced by Vagabond Press appear, as well. Although printing methods for the books published by Vagabond Press varied, many were produced by John Bennett via mimeograph, which allowed for a fluidity in changes in text, layout, and paper. Unfortunately, this in-house style of production did not allow for record-keeping that reflected these changes. In very few instances were records of this type found within the archives of Vagabond Press housed at Brown University.

All publications described herein were examined by the compiler. For mimeographed publications, an attempt was made to examine multiple copies, although this was not possible for all titles. In personal communications during the course of compiling this bibliography, Bennett recalled that he may have used whatever paper was on hand when printing the mimeographed books, resulting in some variations in the color of paper used. In no instance was this seen by the compiler, but the possibility of differences in paper color described in this bibliography may exist.

In most cases, quantities are unknown. Vagabond Press produced few books with a stated press run. According to Bennett, Vagabond books and issues of *Vagabond* were produced in quantities ranging from a few hundred to a couple thousand. Where exact press runs are known, these are stated in the bibliography entries. Pagination reflects all pages, including endpapers, printed or blank. Measurements are listed in centimeters as height x width. Information supplied or interpolated by the compiler is enclosed in brackets.

Although all efforts were made to provide this information as accurately as possible, the compiler assumes responsibility for any mistakes or oversights. Corrections, variants, and any additional information will be gladly accepted by the compiler at pathwisepress@hotmail.com.

Acknowledgements

Above all, I would like to thank John Bennett, editor and publisher of Vagabond Press, without whose patience and generous support this bibliography could not have been completed. When John wished to look forward in his writing, he allowed me to drag him back into the past for a little while. That insistence on my part was due to my respect and love of *Vagabond* magazine and its influence on my own turn as a little mag editor.

The following Vagabond authors also provided information and encouragement: Hugh Fox, Al Masarik, and Kent Taylor. Staff at the University of Buffalo's Poetry Collection, Kent State University's Special Collections, The Lilly Library at Indiana University-Bloomington, Northwestern University's Special Collections, and the John Hay Library at Brown University were extremely helpful in providing access to their collections. This project was supported by a Carnegie-Whitney Award from the American Library Association, without which I would not have been able to complete the needed research. Additional thanks to Edric Mesmer for his interest in this work and for helping it finally see the light of day after a long hibernation.

The model used for this bibliography is Jason Davis' excellent bibliography of the works of Richard Krech, published by Bottle of Smoke Press, 2010. I am indebted to my family, Liz and Wheeler, for their encouragement and their willingness to move my boxes of books/research across four states.

A. Vagabond Press Books

A1. Hans Juergensen. Sermons from the Ammunition Hatch of the Ship of Fools 1959-1968. 1968

36 pages; 22.7 x 15.1 cm; saddle-stitched in red wrappers; offset printed on white paper

Contents: Inscription • Memorandum • In Our Time • Recoil • Monsoon Season • Escalation • To Fellow Veterans • To Nelly Sachs • The Scar • Last Ghetto • Stasis • de facto • defacto [drawing] • 'Requiem for a Countryman' A Painting • Golgotha • Premonition (written November 19, 1963) • Memento Mori • Ecce Homo • Ecce Homo [drawing] • '...How Splendidly We Have Evolved!' • Faust • With the Taste of Ashes ["Older Than Icarus" and "Younger Than Cato"] • Beethoven • Beethoven [drawing] • All Together • Poet Missing in Action • April 5th, 1968 • Elegy • Sermon from the Ammunition Hatch of the Ship of Fools.

Notes: Cover design and drawings on pages 19, 25, and 31 by Juergensen. Mailed with three-page letter entitled "An Introduction to Spontaneity."

A2. John Bennett (editor). French Quarter Interviews. 1969 96 pages; 22.8 x 15.4 cm; saddle-stitched in white wrappers; offset printed on white paper

Contents: Danny Barker (Curator of the Jazz Museum) interviewed by Les Muscutt • Reverend Joseph E. Fogle interviewed by John Bennett and Grant J. Bunch • Little Joe (Bartender of the Seven Seas) • Roque Brown (Mayor of the French Quarter) interviewed by John Bennett • Nancy Davis (artist) • Tinker Bell (Human Being) interviewed by John Bennett • Bill Jones (Manager of the Red Garter) interviewed by John Bennett • Roger Lovin (Editor and publisher of The Word) interviewed by John Bennett and Hobby Morrison • Frenchy (Dancer and barmaid) interviewed by John Bennett and Hobby Morrison.

Photographs: Danny Barker (p. 5), The Reverend Joseph Fogle (p. 16), Little Joe (p. 30), Roque Brown (p. 32), Nancy Davis (p. 44), Tinker Bell (p. 54, 59), Bill Jones (p. 66), Band performing in the Red Garter (p. 73), Roger Levin (p. 81), Frenchy (p. 89), Photographs by Nancy Davis except Nancy Davis by Conrad Bluhm, Red Garter by unknown, and Frenchy by Hobby Morrison.

A3. Al Masarik. Invitation to a Dying. 1972

72 pages; 21.1 x 14.0 cm; saddle-stitched in white wrappers; mimeograph printed on beige mimeo-bond paper

Contents: In Korea • overnight pass • field mission • skivvy show • the village • 4 pictures of mama-san • korean child • Thoughts on Korea • Miss Kim • Feeling Good • the cure • In Delaware • some kind of idiot • Autographed Baseball • Marilyn Monroe • Sweeney • Seventy Years Old • mother • so may it ever be • an uncle • heritage • a farm • these walls • It's Sort of Like Insomnia • mentally retarded • accident • just another drunken Indian • story • hardhat • friends • The Sexual Revolution • pervert • lovers • from a coffin • her face the color of winter sky • Invitation To A Dying.

Notes: Signed introduction by Charles Bukowski; “This book was run in a first edition of one thousand copies. A delux [*siz*] autographed edition of twenty five copies is available from the publisher at five dollars a copy.”

A4a. Linda King. Sweet and Dirty. 1972

40 pages; 20.9 x 17.4 cm; saddle-stitched in yellow wrappers; mimeograph printed on yellow, blue-green, and pink mimeo-bond paper

Contents: [There is a tiger sleeping] • Ants • The Onion • Mad Dog • [they told me I didn't use my brain] • No God Damned Good • The Way They Go • Tell Me • [and I have written poems] • [you mother fuckin' editors] • Hard to Get • Love • Pluck, Suck, Fuck • A Cock • Love for a Mad Poet • After the Fight • Wrong Number • [I don't use drugs to dull it] • [this man was] • It Was • [it's the worst] • [Big full].

A4b. Second edition. Linda King. Sweet and Dirty. 1974

40 pages; 21.2 x 14.1 cm; saddle-stitched in yellow wrappers; mimeograph printed on yellow mimeo-bond paper

Contents: [There is a tiger sleeping] • Ants • The Onion • Mad Dog • No God Damned Good • The Way They Go • Tell Me • [and I have written poems] • [you mother fuckin' editors] • [they told me I didn't use my brain] • Hard to Get • Love • [I don't use drugs to dull it] • Pluck, Suck, Fuck • A Cock • Love for a Mad Poet • After the Fight • Wrong Number • [this man was] • [it's the worst] • It Was • [Big full].

A5a. Jerry Bumpus. The Worms are Singing. 1973

26 pages; 27.8 x 21.7 cm; saddle-stitched in yellow wrappers; mimeograph printed on beige mimeo-bond paper

Contents: The Worms are Singing.

A5b. Second edition. Jerry Bumpus. The Worms are Singing. 1979

38 pages; 21.3 x 13.6 cm; saddle-stitched in beige wrappers; offset printed on cream paper

Contents: The Worms are Singing.

A6. Al Masarik. An End to Pinball. 1973

32 pages; 21.1 x 13.7 cm; saddle-stitched in white wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Elvis Presley • Crazy Chet • Elsie • Grandma's Dog • Broken Field Runner • The Spittoon • The Turkey Farmer • Two Boys • Pagan Jones • Son of Cochise • Sixteen • Emma • Gang-bang • Whore • An End to Pinball.

A7a. Al Masarik, Lyn Lifshin, John Thomas, Ronald Koertge, Joel Deutsch, Ann Menebroker. Six Poets. 1973

72 pages; 21 x 17.2 cm; saddle-stitch in white wrappers; mimeograph printed on beige mimeo-bond paper

Al Masarik poems: I Don't Want No Pain Killers • Welfare Day • A Critic • Fun House • Write Your Way Thru • A Party • A Most Amazing Secretary • Dresses Dresses Everywhere • Dividing the Spoils • Executive Living • The Naked Pole Vaulter.

Lyn Lifshin poems: Glass • But the Seeds • My Head Full of Rain All Morning • He Dreams • Writing Poems • The Crossing • Sun Poem.

John Thomas poems: For He Surely Waits (Collage) • Three Ways Of Getting It • Pastiche: Whipping a Dead Horse • Still Life One • Still Life Two • Still Life Three • Eight Unwritten Stories.

Ronald Koertge poems: Peregrine • With My Back To You & the Wall • I'd Be Afraid That I'd Drop a Baby • Waiting at the Stoplight • Tits • Extenuating Circumstances • Climbing • My Aunt Evelyn.

Joel Deutsch poems: Frozen Out & Flown Away • Family Album (for Forrest Duncan) • Grandma • Highway Patrol & the Mad Violinist • Lament of the Wandering Jew • A Life Like the Movies • Dry Dock.

Ann Menebroker poems: Breakfast • Psychic Phenomena & Other Wonders • Bureaucracy • Shakespeare • Poem to the Loss of Better Loves • Poem • [& yes / I have taken your love] • \$40 Worth of B.S. • Telling the Story.

Notes: Illustrations of each author by Charles Bukowski precede authors' works.

A7b. Second edition. Al Masarik, Lyn Lifshin, John Thomas, Ronald Koertge, Joel Deutsch, Ann Menebroker. Six Poets. 1979

68 pages; 22.7 x 15.2 cm; perfect bound in white wrappers; offset printed on white paper

John Thomas poems: Pine Knob Mondo • The Squirrels • The Last Frontier • Eight Unwritten Stories • Tarquin • For He Surely Waits (Collage) • Some of Them End as Suicides (in memory of Fowad Magdalani).

Ann Menebroker poems: Sob Sister • The Girl • Portrait of a Man Returning to His Life • He Is Looking For Something Other Than I Have to Give • Trivia • If an Egg Falls Off a Cliff It Will Break • On Stage • Telling the Story.

Ronald Koertge poems: I'd Be Afraid That I'd Drop a Baby • Climbing • Extenuating Circumstances • Peregrine • Men Watch Football Because They Are Lonely For Other Men • At the Shopping Center There Are Mechanical Animals • Square • Napa, Sonoma, Mendocino • Damn You, Horace Greeley • Saturday Night.

Lyn Lifshin poems: Glass • He Dreams • Writing Poems • Sun Poem • This Other Her Running, Dissolves • The Lanae, Hotel Kaiamona • But The Seeds.

Gerda Penfold poems: White Enamel Bathtub • Meeting for the First Time • They Accuse Me of Riding • I'm an Indian • We Were Twins in the Womb.

Al Masarik poems: Brush Fire • Sand Dollars • Starfish • Old Woman on the Pier • Eight Arms With Suckers • I Would Like To Tell You • Dirge.

A8. Al Masarik. A Post Card from Europe. 1975

25 leaves; 12.7 x 17.9 cm; saddle-stitched in yellow wrappers; mimeograph printed on beige mimeo-bond paper

Contents: A Post Card from Europe.

A9. Al Masarik. Red Mountain, Agatha Christie & Love. 1976

88 pages; 21 x 13.8 cm; perfect bound in burnt orange wrappers; offset printed on white paper

Contents: The Coach's Impotent Athlete • An Intellectual Friend • The Private Detective • I Sit Dripping Sweat • Topless Dancer • Swingers • Intensive Care • Sex By the Numbers • A Critic • Reunion • The Birthright & • Kissing Time • Herd of Buffalo at the Delaware River • Granddad • Riding the Range • Fathers & Sons • The Starting Lineup • Mother • Cross My Heart & Hope to Die • Family Bible • Dear Mom • Flak • White Horse • His Tail Conducts a Symphony • The Blind Man • Jehovah's Witness • The Sidewalk is Her Home • Imagine Yourself • The Salvation Army • The Shoeshine Boy • You See Them in the Alleys • He Sings • Another Philosopher • The Sailor • Potrero Hill Wino • On the Death of Eddie Machen • Not a Poem • Custer's

Last Stand • 3000 Poets • Welfare Day • Crabbing • He Came in One Night • Red Mountain, Agatha Christie & Love • The Berry Bush • Dead Gull • Passing in Review • Afterwards • Dividing the Spoils • Bedroom Commuters • They Fired the Bookkeeper • Cultural Exchange • A Party • The Suffering Artist • Executive Living • Since You've Been Gone • Change of Diet • I Don't Want No Pain Killers • Lately I've Been Waking at Night • It Will Be So Easy • Dumb Cat • Technician • Heat • Poetry.

A10. Curt Johnson. Lace and a Bobbitt. 1976

56 pages; 21 x 13.6 cm; perfect bound in green cardstock wrappers; offset printed on white paper

Contents: Lace and a Bobbitt.

A11a. John Bennett (editor). Vagabond Anthology. 1978 280

pages; 23.5 x 15.9 cm; hardbound in brown cloth with dust jacket; offset printed on white paper

Contents: I.G. Thorsteinsson (translated from the Icelandic by Hallberg Hallmundsson): The Bronze Maidens from Bellevue; Dorothy Hughes: The Kid in the Iron Hat • The Exam; W. Price Turner: Hard Times • Didacticism as a Kind of Prism; M. Charles Rebert: Unfinished Painting; Grant J. Bunch: A Child is Born; Robert Bloom: Now the Dog of the Mind; Terry Arthur: How Fear Has Progressed; Richard L. Bennett: Sometimes They'll Give a War and Nobody Will Come • One Winter Day in the U.S.A. in the Endless Year of Vietnam; Vivian Yudkin: One Dark Delinquent Night; Charles Bukowski: Visit to Venice • And All the Snow Melted But Not from the Royal Fireworks Suite by Handel; Jack Micheline: Homage to Mickey • Yolanda; Steve Richmond: Gagaku [their long grey nails] • Gagaku [they raise their canary aprons up] • Pair • Gagaku [soon the world will be communist] • Gagaku [we write them]; Kirk Robertson: Larry Moon • Vietnam; Marcus J. Grapes: Feeding Time; Ann Menebroker: Sob Sister; Curt Johnson: Story; William Wantling: From: Sestina to San Quentin • For a Nordic Child; Willie: Epitaph for a Quiet Country Morning; Kell Robertson: Song [Not one step away from] • Grease; Nila NorthSun: Grandma #3 • Love Story; Hugh Fox: Replacement; Charles Naccarato: Out Bad; Jerry Bumpus: Gunny; Kent Taylor: Travel Notes • 11-10/11-25-73 • 2-7-74 • November 1974 • Reunion; T.L. Kryss: The Big Rocks • First Pictures • Strings to Things • Red Eyes Lick the Night • John Haines • [Reading to my daughter]; Leo Salazar: Like Water in My Hands; Douglas Blazek: Slaughter by Daylight • Straightening the Warp; d.a. levy: Third Quarter; Peter Nicoletta: Something to Say; Norm Moser: The Garden of the Mind; Curt Johnson: For Him the Belle Trulls; Steve Kowitz: A Swell Idea; Ira Herman: Just Like Charles Bukowski; Tom Smario: Don Quixote Come Home for Dinner; Louis Garcia: The Musicians; Dave Reddall: On the

Bus • In the Park; George Chambers: Excerpts from the Journal of Jirac Disslerov; Robert Matte: Star Kissing • Some Small Birds Alight in My Hair; David L. James: The Dream of Ancestors • You Can't Teach Your Grandmother to Suck Eggs; John M. Bennett: Door in Pieces • Try Suicide • Administration Piece; D.E. Steward: Pilgrims; Jim Gustafson: King of New York; Jerry Spinelli: Mongoose; Ronald Koertge: At the Laundromat in Alhambra • The Day Alvero Pineda Was Killed; Joe Esmonde: The Commune • The Humanist; E.L. Macon: Chrome Fever • Covered With Fur; Stuart Dybeck: Maroon; Paul H. Cook: The Idiots; Ken Mikolowski: Michael/Alternatives; Joan Smith: What's Money Good for Anyway But to Spend?; William Poling: Clarification; Michael McMahon: Pagan Babies; M.L. Hester, Jr.: Pictures from an Institution-III; Alyce Ingram: The Pervert; Lyn Lifshin: For Someone I Couldn't Know Any Better • Getting Rid of the Man Who Doesn't Love • In That House • Insomnia • The Lanae, Hotel Kaiamona • This Other Her Running Dissolves • The No More Apologizing the No More Little Laughing Blues • The No Coverage Sorry Insurance the Your Negligence Black Coat; Eric Chaet: Silence on Baseball Island; Peter Fiore: The Return; Jared Paul: It Keeps Getting Larger • Landscape with Man from Germany Passing Through; David Axelrod: Night Syndrome; Margaret Thomas: [I held my hat with the violets]; James McEnter: Love's Labors Found; Wayne Miller: Dreaming of a Pair of Shoes; Pamela Leslie Powell: Half Moon Bay Quadrangle; Chris Petrakos: Pieces; Eileen James: After Seven A.M. Mass"; Patrick Fanning: Another Reunion; Jerry Bumpus: Lovers; Gerda Penfold: Divining Tray • If You Read Hans Christian Andersen • Shit • He Stripped that Away • Rocked • When I Said the Beverly Hills Butler; Art Beck: End of Autumn: Sierra Foothills • Unfortunates • The Two Old Women, St. Francis Hospital • Last Birthday; Robert Scotellaro: Caruso Sweating & Big Nick in His Underwear • Coney Island, Horseshit Beach, the Atlantic Ocean; John Bennett: The Old Values; Linda King: Way Out • Love • For City Slickers • Love Science; James Orem: Monsters in the Mission; Al Masarik: Sitting on a Bus • Old Woman on a Bus • Seventy Years Old • Another Philosopher • The Pirate • The Shoeshine Boy • Deathwatch • Heat • Test Patterns • Trolling • It Will Be So Easy.

A11b. John Bennett (editor). Vagabond Anthology. 1978

280 pages; 22.8 x 15.2 cm; perfect bound in white illustrated wrappers same as A11a dust jacket; printed offset on white paper

A12. John Bennett. Crazy Girl on the Bus. 1979

88 pages; 21.3 x 17.5 cm; saddle-stitched in tan wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Part I (Early Poems): A Little Boy • News After Midnight • What Men Always Do in the Woods • A Minor Crisis • A Logical Conclusion • The Crazy Girl on the Bus • How Talent Gets Discovered • Lebensraum • The Ten Day Final Demand • Beautiful People • Discount Coupons & Special Offers for the Smart

Shopper • La-La • At McDonald's • Standoff • Celebration of Life • On Patriotism • Paranoia • Frozen.

Part II (Potted Plants): The Great Grey Mind... [The quantity of life] • A Paucity of Things [There is a paucity] • Fat Monk [So you would know!] • What's Poetry Doing? [What is poetry doing] • What's the Trick? [What's the trick?] • Scared [Scared] • Barrel of Monkeys [This is more fun than a] • My 1959 Army Coat [I have on my 1959 army coat] • My Sister [My sister is 17] • My Son [My son is 10].

Part III (Anarchistic Murmurs): The Way Life Goes • Modern Life • The Little Mice that Nibble • Forget about the Harvest • Silver Lining • The Deep End • You Don't Know What You're Up Against • Another Garbage Story • Wasting Time • A Hatchet, a Bomb, a Tube of Some Sort... • Carrying out the Plan • The Most Noble Part • I Think I Need a Small Vacation • Another Cigarette.

Part IV (Garden Work): Garden Work • Substitute • The Day the War Ended • The First Time I Played Basketball • Hornets • Heat • [This business of growing] • Our Friend Jane • The Hare Krishna Boys • We Have Not Yet Sold Out to the Metric System • A Couple of Fatsoes • I Have This Way • I Finally Read Saroyan • The Hermit Across the Alley [The hermit across the alley has] • The Hermit's Trucks [They took all the] • The Hermit Comes Out For the First Time in Months • Dancing in the Kitchen to Zorba the Greek when the Music Goes Off.

Part V (Prose Poems): The Wheelbarrow Lady • Stranger Than Fiction • Postage Due • Concentration • Bloopers • New Systems • Knowing About Things.

Notes: Published as *Vagabond* #30.

A13a. Jack Saunders. Screed. 1981

248 pages; 22.2 x 14.7 cm; bound in brown cloth with dust jacket; offset printed on white paper

Contents: Easy Pickins • Delray Beach • Drinking • 4-Page Weekly • Work • The Masculine Mystique • Work in Progress • Yankees • The Big Easy • Tallahassee • Stuntman • Semper Paratus • Sweet Surrender • In the Wind • Field Book • Screed • Banzai • Bouillabaisse • In the Wind.

A13b. Jack Saunders. Screed. 1981

248 pages; 21.4 x 13.9 cm; perfect bound in white illustrated wrappers same as A11a dust jacket; offset printed on white paper

A14a. John Bennett (editor). Black Messiah. 1981

96 pages; 28.6 x 22.2 cm; bound in maroon cloth with dust jacket; offset printed on white paper

Contents: Jack Saunders: Remembering Henry Miller; Alfred Perlès: Henry Miller—Dead?; Norman Mailer: An Appreciation of Henry Miller; Curt Johnson: The Pajama Man; John Bennett: Phoenix Day; Charles Campbell: Speaking Well of Whores and Henry Miller; Noel Young: Uncle Henry; Henry Miller and Thomas Berger: [correspondence between Henry Miller & Thomas Berger]; Erica Jong: Goodbye to Henry-san; Gerda Penfold: Look at the Way They All Had a Piece • The High Points of Modern Poetry • One Fabric with the Stars; Dennis Lynds: Chimborazo; Curt Johnson: Why, We're Here; Jerry Bumpus: Wide Open; Jack Saunders: Interview with Donn Pearce; John Bennett: The Charles Manson Dilemma • Cooking; John Krich: Rhinestone Cowboy; Jim Orem: I Coulda Been on the Moon; Gary Allan Kizer: Oil and Blood • Even the Best; Jan Kerouac: Baby Driver [Excerpt]; Jack Saunders: Quitting.

Notes: “Editorial Policy” signed John Bennett on page 3; “Black Messiah – a thematic explanation” signed by Jack Saunders on pages 4 and 5; “Introduction” signed John Bennett on pages 10 and 11. Photographs and illustrations of Henry Miller, as well as woodcuts by Richard Denner appear throughout book. Many of the photographs supplied by Noel Young of Capra Press.

A14b. John Bennett (editor). Black Messiah. 1981

96 pages; 27.7 x 21.4 cm; Perfect bound in white illustrated wrappers same as A14a dust jacket; offset printed on white paper

Notes: According to John Bennett, *Black Messiah* was a tribute to Henry Miller. Although it lasted for only one issue, *Black Messiah* was envisioned as a quarterly magazine. (See the description of the White Paper Series for information on the continuation of the *Black Messiah* title.) The title page cites the work as the “premier issue” and the running titles indicate it as issue #1.

A15. John Bennett. Tripping in America. 1984

152 pages; 21.5 x 14 cm; perfect bound in glossy illustrated wrappers; offset printed on white paper

Contents: Novel divided into five parts, each with dated and subtitled sections: Part 1 – Anasazi/Americana, Part 2 – Southern Hemisphere of the Past, Part 3 – Family, Part 4 – New York, Part 5 – Re-Entry.

Notes: Illustrations by Jimmy Jet throughout book.

A16. John Bennett (editor). A Good Day to Die. 1985

124 pages; 21.7 x 18 cm; saddle-stitched in green illustrated wrappers; mimeograph printed on white paper

Contents: Louise Williams: [untitled drawing]; Charles Bukowski: Result; Jimmy Jet: [untitled drawing]; Anonymous: Nicaraguan Political History; Arnold Snyder: Nicaragua and the Mainline U.S. Press; Jimmy Jet: [untitled drawing]; John Bennett: The New Frontier; Ann Menebroker: Rain • Fishing • Sterba's Wine Tree; Robert Head: May 10; Charles Bukowski: Hot; Eddie van Dorn: Chew; Tom House: Post Modern Graffiti; Robert Head: To Relocate • Wassail; A.D. Winans: Take it with a Grain of Salt; Jack Saunders: Ways to Die • An Open Letter to the New York Times Book Review About a Piece on Rejections Publishers Regret • Letter to David Cole; John M. Bennett: Miss Spitting; Jimmy Jet: Spitting Image; John M. Bennett: Spit from the Closet; Louise Williams: [untitled drawing]; Yuri Kageyama: A Back Alley Asian American Love Story of Sorts; Louise Williams: [untitled drawing]; Ann Menebroker: A Bouquet of Absolutes • I Had This Plan As If I Were In Control of Something; Lynne Savitt: PMS Poem • Valentine's Day, 1985; Gerry Reith: Winning Hearts & Minds • Case Studies; Jimmy Jet: Head Like a Hole in the Ground; Gerry Reith: Quixote: How to Use...; Kurt Nimmo: Sexual Harassment; Judson Crews: Back to Jack, Back to Jack – This Was • She Was Like a British Sporting Gentle; Gail Edwards: Primal Stick; John Bennett: The Eagle Flies on Friday [Excerpt from Part I of Survival Song]; Eddie van Dorn: [when he came / down]; Charles Bukowski: Imports • That's Why Funerals Are So Sadly Useless... • Trashcan Lives; Jack Saunders: 10,000 Sneering Writing Instructors...(An Open Letter to Edward Banfield • Pulitzer Prize Scandal...(An Open Letter to William Robertson) • Computers & the Old Values...(Letter to Esquire Magazine); T.L. Kryss: Calvary Cemetery • Miraculous Grottoes • Even As You Fall • Gladiator; Gene Fowler: Shaman Drunk • After the Woman's Gone; Louise Williams: [untitled drawing]; Gene Fowler: The Jug of Wine; Jimmy Jet: Cityscapes [4 drawings]; J.L. Remick: The Siege of Kinsburg; Gerda Penfold: The Wild West of the North • Making a Meal of Fear • San Francisco Lifestyle • Diane Nyad Swins a Circle; Jim Brand: Fascism – Can It Happen Here?; Don Hildenbrand: His Last Ride (for Richard Brautigam).

Notes: See A18 notes.

A17a. John Bennett. Survival Song Part 1. 1985

118 pages; 27.9 x 21.7 cm; side-stitched with black binder's tape backstrip in light tan wrappers; mimeograph printed on white paper

Contents: Survival Song, Part 1.

A17b. John Bennett. Survival Song Part 2. 1985

122 pages; 27.9 x 21.7 cm; side-stitched with black binder's tape backstrip in blue wrappers; mimeograph printed on white paper except title leaf, which is on pink paper.

Contents: Survival Song, Part 2.

A17c. John Bennett. Survival Song Part 3. 1986

108 pages; 27.9 x 21.7 cm; side-stitched with black binder's tape backstrip in red wrappers; mimeograph printed on white paper

Contents: Survival Song, Part 3.

A18. John Bennett (editor). Once More With Feeling!! 1988

120 pages; 21.6 x 17.5 cm; saddle-stitched in yellow illustrated wrappers; mimeograph printed on white paper

Contents: Maia Penfold: Words Become Magic Again • The Sounds I Hear Hurt • Gone with the Wind • My Childhood in Saskatchewan • We Turned Each Other's World • They Were Poor But Clean • The Light is African; Robert Head: Hwhite-Watering on the River of Death • [the frontier guards] • [the flame azaleas are in bloom] • [here i am a captiv in Persia] • [on the last day of Capricorn the lord came to me] • [i continue to be intrigued by the Petrarchian sonnet] • [listening to the logos on the last day] • A Federal Reserve Note, Hwat is That? • [we remind ourselves of the Commanche] • Hubris; Jerry Bumpus: Hot Stuff; Judson Crews: Horses Whose Hooves Never Slashed • The Shore Divides Me from the Sea; Art Beck: There's Something Unexplainably Oppressive About • Cemetery Strike • Insomnia • The Army • To Annie from the Winter Coast; Ann Menebroker: To a Friend Visiting from Kentucky • Promises • Red Scarf; John Bennett: Choosing; Kent Taylor: Chiaroscuro • Distances • Stranger • Undertow • Captive Audience • Flashback • Filling in the Blanks; Peter Halfar: Life's Crowning Moment; Lyn Lifshin: In That Room • Touch • Lightning Bugs, Branches; Al Masarik: Married • Water Table • Kentucky Woman; Lynne Savitt: Natural Progressions • Late Morning; Jack Saunders: [Review of Heaving Drinking: The Myth of Alcoholism as a Disease by Herber Fingarette]; Kell Robertson: The Whores in the Hollywood Café • Report from La Linda Hotel • Song • Teresa; Charles Bukowski: The Rough Life • Dead Meat • Rip It; Curt Johnson: Turn the C Make an E; Steve Richmond: He Starts a Letter • Gagaku [I'm worried about me] • Gagaku [all the girls who used to knock are overdosed]; T.L. Kryss: Hostility • Artaud Jumped Up Death's Miniskirt • A Theology for the Damned • [Grand Canyon ledgers] • [A little girl painted a tulip] • A Theory on Hart Crane's View from the Deck • Diogenes • My Pal Schweitzer; Gary Alan Kizer: Son Poem #7 • Son Poem #14 • Son Poem #20; Jack Saunders: The Last Tasmanian.

Notes: During the mid to late 1980s, Bennett produced two anthologies composed largely of writing by poets and authors who had been published under the Vagabond imprint or in the magazine, and described by Bennett as “Vagabond magazine may have seen its last issue, but the spirit continued on strong. . . the same poets and writers, the same spirit, the same mimeo.” Both *A Good Day to Die* and *Once More with Feeling* have been categorized by Bennett as “Vagabond magazine disguised as an anthology.” In fact, these two works function as a cross between the Vagabond anthology (in scope and size) and issues of the magazine (in production).

A19. John Bennett. Rodeo Town: Stories of the Kittitas Valley.

1997 80 pages; 27.8 x 21.6 cm; perfect bound in glossy illustrated wrappers; offset printed on white paper

Contents: Another Day in Rodeo Town • His Heroes Have Always Been Cowboys • High Octane • Magic Square • A River Runs Through It • ¿Que Pasa? • Sporting Breed • Those Ukraine Girls • Panning for Gold • Music, Music, Music • Life in the Low End • Lighter Than Air • Drivers Start Your Engines • The Old Fool • Scellick • Cop • Lygre • King Kong and the Pineapple Boy • The Fastest Miler You’ve Never Heard Of • Capturing the Moment • A Twinkle in His Eye • Ace • Gallery One • Tiny Bubbles • Video Salvation • War and Peace • The Dungeon • And the Dog Jumped Over the Moon • On Track • Dude • Leave Your Ego at the Door • Quack and the Reactors • Trout Fishing in America • When America Used to Dance • Global Meltdown • Hot Rod • Land ‘o Goshen • Beaming Up Scotty • Keep the Home Fires Burning • Small Town • Mother Teresa of Waste • Stan the Man • Audio Experience • Joan of Art • Of Creeks and Rivers • The Tundra of the Mind • High Rolling • Frozen Music • The King of 42nd Street • Back to the Future • You Are Where You’re At • Rodeo Déjà vu • Those Were the Days, My Friend.

A20a. John Bennett (editor). Ragged Lion: A Tribute to Jack

Micheline. 1999

212 pages; 23.5 x 15.8 cm; hardbound in brown cloth with dust jacket; offset printed on white paper

Contents: Bob Feldman: Hot Chicken Soup; Jack Hirschman: The Open Gate (In Memory of Jack Micheline, Poet); Ira Cohen: Mar Río; Herschel Silverman: Micheline; Kay McDonough: Little Elegy for Jack Micheline; Rick Librizzi: To Jack; Martin Pajeck: Jack Micheline; Rick Librizzi: Recollections of Mexico; Ruth Weiss: Meeting Jack Micheline—Head On; Kaye McDonough: Memory of Jack; Latif Harris: Whacky Jack at the Track Where Steeds Fly; Janice Blue: This Dance Lasts Forever; Andy Clausen: Champion of the Underdog; John Landry: For the Man Who Found a Song. . .; Ed Burn: Drinking in the Park; Steve Dalachinsky: On the Bar; Linda Lerner: Farewell to a Downtrodden Saint; Noni Howard: Beyond the Pulse of Blood; Tony

Moffeit and Joel Scherzer: *Selling Light on Street Corners* (Interview with Jack Micheline, 1984); Catfish McDaris: *Peyoty!*; Fred Voss: *How It Goes On*; Michael McClure: *The Real One*; Ben Gulyas: *Poem for a Skinny Bone*; Vampyre Mike Kassel: *The Last Man on Earth*; Peter Chelnik: *Jack Micheline Always Highway*; Julia Vinograd: *The Jack Micheline Memorial*; Janine Pommy-Vega: *Last Days with Jack*; Vojo Sindolic: *Pieces of a Friendship*; Alberto Huerta: *Jack Micheline: The Poet's Vocation*; Wayne Miller: *A Lion Remembered*; Lawrence Ferlinghetti: *Micheline's Art*; Jeffrey Weinberg: *Micheline Visits the Country*; Carl Macki: *Remembering Jack*; R.B. Morris: *Jack Micheline*; Maj Ragain: *Dismiss Whatever Insults Your Own Soul*; Saint Teresa Stone: *Jack Micheline*; Rafael F.J. Alvarado: *A Hungry Mouth*; Linda King: *Jack Micheline*; Jim Lang: *Bart Metro*; S.A. Griffin: *Beings of Beauty*; Matt Gonzalez: *The Illusive Jack Micheline*; Floyd Salas: *Peter Pan of the Hard Streets*; Charles Plymell: *Toxic Waste*; Wayne Miller: *The Winners*; A.D. Winans: *In Memory of Jack Micheline*; Neeli Cherkovski: *Jack Micheline*; F.A. Nettelbeck: *Outside It's America*; Ann Menebroker: *Riding to the End of the Line*; Charles Potts: *Goodbye (K) Knoxville*; Kell Robertson: *When I Die the Tongues of Dogs Will Lick My Wounds*; Al Masarik: *The Man in the Penguin Suit*; Ben Hiatt: *Micheline*; Harry Smith: *A Few Words About Jack Micheline*; Kent Taylor: *February Death*; T.L. Kryss: *Watching the Books One Day at Jim Lowell's Bar and Into the Place They Came Running* • *Fingers for Unborn Miracles*; Todd Moore: *& when jack*; Lynne Savitt: *For My Pals, Penises, Poets & Penitents Who've Passed in the Nineties*; David Plumb: *Letter to Tenderloin Times*; Rich Mangelsdorff: *Nothin' More Happenin', Jack*; Hubert Selby, Jr.: *Jack Micheline (A Reminiscence)*; Maia Penfold: *Shit* • *He Stripped That Away*; Albert Huffstickler: *Sullinger*; Jack Saunders: *The Carnal Prayer Mat* • *Yellow Dog Contract* • *Envy*; Art Beck: *Departures*; Hugh Fox: *Our Gang: The Last Act*; Jack Micheline: *Yolanda* • *Homage to Mickey* • *One Arm* • *Benny and Blue* • *Jenny Lee* • *Rock Song* • *Poet of the Streets* • *Poem [To capture the feeling]*; Brenda J. Schiff: *My Uncle Harvey*; Vincent Silva: [interview]; Alan Kaufman: *Remembering Micheline*; Steve Dalachinsky and Dan Shot: *Steve & Dan's Excellent Video Review*; A.D. Winans: *San Francisco Interview of Jack Micheline*; Charles Gonzalez: *Pussy Cat Sunshine*; Scott Harrison: *Jack Micheline & His Painted Poem Room*; S.S. Kush: *Dr. Innisfree in the Golden Eternity*; Janice Blue: *North Beach Review*.

Notes: A joint publication of The Smith Publishers and Vagabond Press. Introductory material includes: "A Brief Biography" by Matt Gonzalez on pages viiix; "Another One Bites the Dust (a few words on how *Ragged Lion* came about)" signed by John Bennett on pages x-xiii; and "Outlaw of the Lowest Planet" signed by Bruce Isaacson on page xiv. Legends for Wayne Miller's *Wild Bunch Collages* (pages 1 and 200) on page vi.

A20b. John Bennett (editor). Ragged Lion: A Tribute to Jack Micheline. 1999

Pagination same as A20a; 22.7 x 15.2 cm Perfect bound in glossy illustrated wrappers same as A20a; offset printed on white paper

Shards

Following the writing of *Tripping in America*, Bennett experienced what he called a “genre meltdown” in his own writing. The result was a new form, which Bennett came to call “Shards” and described as “prose pieces in form with a poetic hard drive to them.” After an intense period of writing from 1981 to 1984, Bennett began a two-year phase during which he wrote very little prior to focusing on journalistic work. Following a trip to Belize in the mid-1990s, Bennett awoke one morning with the words “The ghost of Tokyo Rose” in his head. He related the genesis of his Shards to fellow writer and publisher Norbert Blei:

I sat down at the typewriter and began to write. I thought I was writing a book, and I wrote several hundred furious pages in a week before I realized that what I was doing was taking dictation. There were voices in my head and they were completely unfettered and said whatever they damn well pleased.

His first book of Shards was published by Jennifer Bosveld’s Pudding House Press in 1996. *Betrayal’s Like That, War All the Time, The Theory of Creation*, and *The Birth of Road Rage* are all collections of Shards published by Bennett under his Vagabond Press imprint—“The line between Vagabond Press and my own writing was thin from the beginning, the energy that fueled one fueled the other, and by this time the line, like so many other arbitrary and convention-conforming lines, had disappeared totally.” Although Bennett had never recorded his writing before, in 1999 he collaborated with Log Hog, a hip-hop group from Ellensburg, Washington, to record the compact disc *Rug Burn*. The CD included Bennett’s readings of his Shards over music provided by Log Hog.

A21. John Bennett. Rug Burn. 1999

1 compact disc with four page printed insert; 12 cm. (disc); 14.2 x 12.5 cm (case)

Contents: Only Business • Choosing • The Audience • A Bird’s Eye View of the Problem • Feel Up (Instrumental) • Blowing the Lid Off • Costello: The God of Creation • CIM (Instrumental) • Ghetto Poem • Let Them Eat Biscuits • Much Ado

About Nothing • Russ (Instrumental) • A Pep Talk to the Class of 97 • Shakeskin • Junkyard Dog • Leeboy (Instrumental) • Ascent of Man • Molecular Conspiracy.

A22. John Bennett. Betrayal's Like That. 2000

28 pages; 21.7 x 14.1 cm; saddle-stitched in tan wrappers; laser-printed on white paper

Contents: Rug Burn • Adjustment Period • The Carousel of Dream • Consorting with Field Mice • Think About It • Three-Dog Night • Music & the Savage Beast • Pain in the Brain • Starting Over • Consuming the Product of Knowledge • Guru with a Lisp • Modern Warfare on the Landscape of Love • Spanking the Monkey • Do Not Hate • Pain • Music Appreciation • Think This Over • It is Not a Pretty Picture • Two Hours to Tattoo Time • Plotting the Next Move • Love as a Spectator Sport • Desire is the Mother of Invention • Truth Visible • Ace Reporter from the Superman Era • Sitting in the 1984 Café • Ballad of a Shard Writer • Betrayal's Like That.

Notes: "Printed in a limited edition of 250 copies, 25 copies of which are numbered and autographed by the author." – p. 2.

A23. John Bennett. War All the Time. 2005

64 pages; 21.6 x 13.9 cm; saddle-stitched in glossy color illustrated wrappers; laser-printed on white paper

Contents: There's a Rumor Going Round • Travel in These Times • Contact Is How We Know We're Alive • Drugs & War • Countries • I Spit On Your Second-hand Smoke • What Dreams Are Made Of • Perjury & Penance • Flat-line Reptilian Brains • There Are No New Messages on the Server • The Day the Time Changed • Someone's Mojo • The Evil Empire • Pax Americana • Stuff It In, Pack It Down • Humanity, You Never Had It to Begin With • Flip-flop Miracles • Sons of Atom • Dying All Around • Schizophrenia & Eating Disorders • Holiday Season in the Holy Land • Negotiating a Truce • I Got Me a 500-lb Word Processing Machine • Superman & His Weak Spots • You Want It, Come and Get It • Loco Dreams • The Desert Storm of My Mind • Every Rule Made Must Be Broken • Blowing the Lid Off • Playing Badminton with the Country.

A24. John Bennett. The Theory of Creation. 2005

36 pages; 21.6 x 14 cm.; saddle-stitched in glossy color illustrated wrappers; laser-printed on white paper

Contents: Arriving in the Promised Land • Lonesome for Love • Busy Dying • Death of the Contrary • Driving Miss Daisy • A Relative Demise • There is a Frankenstein World • The Big Surprise, The Faint Surprise • Us & Our Language • The Business of

Luck • I Know That Thru and Thru • Existence Is the Original Sin • Long Live the King • Miracles • Living Up to a Mother's Expectations • Tying a Windsor • Tell Them It's Christmas • Plain Speak.

A25. John Bennett. *The Birth of Road Rage*. 2005

84 pages; 21.6 x 13.9 cm; saddle-stitched in glossy color illustrated wrappers; laser-printed on white paper

Contents: Confessions of a Man Insane Enuf to Talk to Himself • Who I Be • It's a Cyrano de Bergerac World • He Could Have Been a Contender • If It's the Last Thing I Ever Do • Life is a Boston Tea Party • New Things to Ponder • No One Loves a Kamikaze • Thank God for the Diving Bell • In a Frenzy of Celebration We Lock Out the Beast • I Know for a Fact • When True Awareness Dawns • Snake Skin • Hunker Down • Getting Ready for Work • Sky Pilot • Concertina-Wire Payback • Howard Hughes has Nine-Inch Nails • Fly & Buy • Fitting In • Shifting Gears Like a Truck • Discovering the Child Within • Thwack! Thwack! • As Usual, As Always, Ad Infinitum • Looking • Point the Way • Monkey See, Monkey Do • Sweating the Small Shit • Run with the Hunted • Reaching an Audience • Tricks the Universe Plays • Frankenstein Mythology • Just an Average Joe • Getting to the Core of the Problem • Subpoenaed • The Boy in the Bubble • Chattanooga Choo-Choo • Tiny Tim & the Stompers • Processing the Dream • Happiness Is Much Over-rated • Reality Lurks in the Shadows • Tantamount to Treason • Some Advice on Aging Gracefully • The Apocalypse, Plain & Simple • The Birth of Road Rage.

B. Vagabond Chapbook Series

From 1975 to 1977, Bennett published nine chapbooks that comprised the Vagabond Chapbook Series. The first three were printed on Bennett's mimeograph, while the rest were printed on a table-top offset press. In January 1975, Bennett wrote to Alice Ingram (author of *Blue Horses*, the first offset chapbook) that he was at the "end of an era" and was leaving mimeographing for offset printing. Although later chapbooks were printed offset, as were many future Vagabond titles, Bennett still used the 1917 A.B. Dick mimeograph for occasional titles, especially the White Paper Series.

B1. John Bennett. *Anarchistic Murmurs from a High Mountain Valley*. 1975

28 pages; 20.3 x 17.3 cm; saddle-stitched in then grey wrappers; mimeograph printed on beige paper

Contents: The Way Life Goes • Modern Life • The Little Mice that Nibble • Forget About the Harvest • Silver Lining • The Deep End • You Don't Know What You're Up Against • Another Garbage Story • Wasting Time • A Hatchet, a Bomb, a Tube of Some Sort... • Carrying Out the Plan • The Most Noble Part • I Think I Need a Small Vacation • Another Cigarette.

B2. Gerda Penfold. Done with Mirrors. 1975

44 pages; 21.3 x 13.8 cm; saddle-stitched in goldenrod wrappers with silkscreen covers; mimeograph printed on beige paper

Contents: Crazy Clyfford Still • In Bell's Drugstore • That's Not Burt Lancaster Nailed Up There • August Afternoon • Your Hands Have Left • 72 Hanson Place • Bridge Across • The Crazy Houses Are Full • There Is Something He Doesn't Have • The Mad Scientist • My Photographs • Shit • The Eastern Poets Visit Us • You Are Frightened Of My Wild Tears? • The Lust For Murder • La Pesadilla • Looking Out • He Doesn't Watch • Kafka Watches Me • The Foliage Begins to Rattle • Arms of the Giant Mandala • Our Trains • What Culture Do I Have? • The Kids Building • The Weight of One Cloud • We Value Him • It's Too Late Now • So My Breasts Bathed In • Left Already • If You Read Hans Christian Andersen.

B3. Robert Matte. Star Kissing. 1975

32 pages; 21.4 x 13.7 cm; saddle-stitched in yellow wrappers; mimeograph printed on beige paper

Contents: Star Kissing • Some Small Birds Alight In My Hair • You say I Am An Ice House • at a death monger's fair • The Reality Gang (in memory of Dan Blocker) • Death At An Early Age • With Favoring Winds • Epistle To Swans • A Small Price to Pay • Ace In The Hole • Feedback (for Ron Koertge) • Wounded Windows • Holocaust • Show Me Yours, I'll Show You Mine • An Expanse of Dwarf Oaks • God Is A Lollipop • While Quietly Tending • Shoes • Down the Road • At The River • Repairs • Endless Vigil.

B4. Alyce M. Ingram. Blue Horses. 1976

44 pages; 21.4 x 13.8 cm; saddle-stitched in blue wrappers; offset printed on white paper

Contents: Bingo • The Pervert • Punkin • About Sweeney • Blue Horses • Stale Eggs.

B5. Kent Taylor. Driving Like the Sun. 1976

36 pages; 21.5 x 13.7 cm; saddle-stitched in orange wrappers; offset printed on white paper

Contents: 10-1-68 • 3-13-69 • driving to meet my son • for mark • 4-21-69 • 2-28-70
• 9-29-70 • 10-25-70 • 2-7-71 • easter – 1971 • 4-26-71 • 5-28-72 • 11-29-72 •
1110/11-25-73 • November 1974 • 2-27-74 • for pam • to my son (age 6) • for j. •
chistmas-card from san Francisco • post card to a friend any my son • travel notes •
reunion • san jose – san Francisco • all years end in san francisco.

B6. T.L. Kryss. Music in the Winepress, Parrots in the Flames.

1976 48 pages; 21.6 x 13.6 cm; saddle-stitched in goldenrod wrappers;
offset printed on white paper

Contents: Ballad Of An Empty Table • The Big Rocks • Fingers for Unborn Miracles
• The Whore • Wall • The Mute Knight • John Haines • Bell Too Heavy To
Ring • You Could Have Hung A Frame Around It • [Making love / on a sweltering
night]
• [all I can do is look at] • The Newspaper Rabbit • The Prehistoric Horses •
[Reading to my daughter] • With My Breath • [A soft autumn night on the Cuyahoga
River] • Watching The Books One Day At Jim Lowells Bar And Into The Place They
Came Running • Strings to Things • First Pictures • Red Eyes Lick the Night • Circle
of Sand • Breaking Ground In Me • The Last Breath Before Birth Is Forgiveness •
The Sword.

B7. Hugh Fox. Happy Deathday. 1977

24 pages; 21.3 x 13.8 cm; saddle-stitched in orange wrappers; offset printed
on white paper

Contents [12 numbered sections of prose poems]: 4. [Look, you don't have to wake
up at all if you] • 8. [The kids downstairs running-jumping. He thought] • 9. ["I always
used to put the fan on at night, to] • 11. [He didn't know where it was going to strike.]
• 13. [WHEEL CHAIR, DRAPES, PIANO, OAK DINING ROOM] • 15.
[Most of The Dead sitting around the almost-out] • 18. ["HAPPY DEATHDAY TO
YOU,"]
• 19. [The Night before Christmas, and all through the] • 17. [They'd tried
everything. Surgery was "infeasible"] • 20. [I don't know, living out here all you ever
hear] • 29. [He was 71 and three months. One afternoon] • 32. ["But Christ does say
THE KINGDOM OF GOD IS WITHIN].

B8. Robert Scotellaro. East Harlem Poems. 1977

32 pages; 21.5 x 13.9 cm; saddle-stitched in white wrappers; offset printed
on white paper

Contents: War Stories • The Religious Stores • The Junkies • The Old Italian from
Mars • Coney Island, Horseshit Beach, The Atlantic Ocean • Scalaboon Hunting •
Muscle Bound • The Vocal Groups • The Gang Wars • Hemingway & Hot Thighs •

Gloria's Mouth • Spanish Fly • Tommy the Queer • Mary Knockers • The Junkie Waltz • Caruso Sweating & Big Nick in His Underwear • Gramma • What Would the Fellas Think • The Pigeons.

B9. Art Beck. The Discovery of Music. 1977

36 pages; 21.4 x 13.7 cm; saddle-stitched in red wrappers; offset printed on white paper

Contents: Evolution is Arrogant, Human Nature is Cruel: The Discovery of Music as We • The Office Manager • The Fish Cleaners, Mission Rock • End of Autumn: Sierra Foothills • Racist • Financial District • The Future Leader • The Jogger • Eva • Nerves • The Common Preoccupation • Turning Point • Transaction • Unfortunates • Asylum • Last Birthday • When You Were an Old, Old Man, They Made You Go Out Behind the House to Smoke, But • St. Francis Hospital, Two Old Women • Fog • Wine • Abstracts • Musician.

C. The White Papers Series

It was a long continuum from Munich to Ellensburg, and by the time Vagabond published the White Paper Series, I and the press had been thoroughly purged of the conditioning I had intuitively sensed needed to be crushed in order to write and publish literature that liberated the spirit. —John Bennett

Much like the British Parliamentary documents from which the term “white paper” derives, Bennett’s series in many ways became a collective statement of policy for the press and Bennett himself. The works comprising the White Paper Series marked a shift away from poetry and prose as the focus of Vagabond’s publishing toward more personal narratives and essays. The first three publications of the series consisted of essays or book-length narratives by Bennett on topics ranging from literary criticism, to commentaries on American society and war, to chronicles of Bennett’s bookselling efforts and his son’s journey through the U.S. penal system. As reflected in Bennett’s statement regarding the White Paper Series, his writing for this series can be seen as a precursor to his later writings, specifically the Shards style. *Crime of the Century* went on to receive the “William Wantling Award” from A.D. Winans’s Second Coming Press, and was reprinted by Second Coming in 1987.

The later titles in the series reflect the personal nature of writing established by Bennett in the first three titles and carry forth the samizdat form of printing reflected in the statement: “This Publication Was Produced on

Hand-Cranked Machinery Without the Aid of Computers, the Government or Electricity.”

During the compilation of *Black Messiah*, Bennett began planning the Henry Miller tribute as the first issue of a new quarterly magazine. According to Bennett, he “slapped the BM label on the first few of the White Paper Series in a halfhearted attempt to keep the magazine idea alive, but there was no substance to it. In reality, the White Paper Series is an entity unto itself and has nothing to do with BM.” Although some library catalog records list White Papers 1-3 as books 1-3 of *Black Messiah* #2, no mention of *Black Messiah* appears on any of those titles. This sequence is likely based on the fact that the Saunders/Remick book does include “Black Messiah #3” on its front cover.

C1. John Bennett. In the Course of Human Events. 1982 44

pages; 27.9 x 21.7 cm; side-stitched without wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Star Wars • Philistines Eating Jellybeans on a Streetcar Named Desire • 20th Century Man • Signs & Cymbals, the Music Was Something Grand • Get on Your Pony & Ride • A Failure to Communicate • The Defense of America • Good Friday – Father & Son Reunion • Blue Laws, the Literary Mafia & You • Rulers of the Universe • The Spark of Life.

Notes: “Published in a limited edition of 300 copies...” – p. [ii].

C2. John Bennett. Crime of the Century. 1982

70 pages; 27.9 x 21.9 cm; side-stitched without wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Crime of the Century is a prose work divided into two parts comprised of titled sections. Part 1: The Phone Call – NYC (May 5/81) • Heading for Boston (May 6/81) • Saturday Night Special (May 8/81) • Cleveland (May 14/81) • Prison Dreams (May 18/81) • Buffalo river Campsite, MN. (May 28/81) • Getting thru with the Goods (June 5/81) • The Lawyer (June 6/81) • The True Sociopath (June 12/81) • The Charles Manson Dilemma (June 13/81) • Cooking (July 11/81) • God in Heaven Up Above (Aug 15/81) • For Those of You Old Enuf to Remember & Too Young to Forget (Aug 16/81) • Preventive Detention (Aug 17/81) • Honesty Always Pays (Aug 19/81); Part 2: #277394 (Walla Walla) • Life with Snowman (January 1/82) • The Red Ace of Spades (January 5/82) • They (January 7/82) • Going Off (January 15/82) • Fasting, Dying & Waking Up (January 31/82) • America’s Dirty Socks • Waiting in the Garden for the Judas Kiss (February 9/82) • 6-6-6 (February 17/82).

Notes: “Published in a limited edition of 300 copies...” – p. [ii].

C3. John Bennett. Hijack! 1982

50 pages; 27.8 x 21.5 cm; side-stitched without wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Six parts entitled Black Messiah's Hit Man • 100% A-OK • Immunity • Warning: Engaged Writing Can Be Hazardous to Your Health • The Pinnacle of Power & Inexpedient Units • Shangri-La.

Notes: Published in a limited edition of 300 copies...” – p. [2].

C4. Jack Saunders and Jack Remick. U.S.A./Anglo-Saxon Rhythms in Screed. 1983

32 pages; 27.9 x 21.7 cm; side-stitched without wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Jack Saunders: U.S.A.; Jack Remick: Anglo-Saxon Rhythms in *Screed*.

C5. Robert Grady Head, Bern Porter, and Phil Nurenberg. The Enriched Uranium Poems/Bern Porter. 1983

30 pages; 27.8 x 21.5 cm; side-stitched without wrappers; mimeograph printed on beige mimeo-bond paper

Contents: Robert Head poems: Prologue • On My Chalolithic Crystal Set • To Overcum My Own Hatred • Titmose, Juncos & Chickadees • The Creek Turns into the Mississippi • He Says He's a Soldier • Fawn Askt Me • Ghosts of America • Our Civilization • After Wirgil • For Richard Ettelson • The Norman Conquest • They're Taking West Virginia • The Power of Speech • Jacqueline, Patrick & Captain Black Gold Present Their Positions • For Jacqueline T Bradley • Hwer Do You Believe That Langgwij Came From? • Gone Down the River • Gods Will in History • No Nukes • Is the Atom Bomb Gods Will? • The Atom Bomb is the Messiah • Enrich Your Child's Speech; Bern Porter interview with Phil Nurenberg.

C6. Gerda Penfold and John Bennett. A Lost Generation/Black Moon. 1983

40 pages; 27.7 x 21.5 cm; side-stitched without wrappers; printed mimeograph on beige mimeo-bond paper

Contents: Gerda Penfold poems: Here on the Snowdrifted Malahat • All These • Cold Craggy Fingers of the Fjord • Oh Yes, the Bats in the Belfry • A Nexus Courtesy of Sir Alfred • Violent and Bloody Birth • You Go Back To It • Ultimately • A Lost

Generation She Said • Across the Street • Making a Meal of Fear • At the Corner of Seven Eleven • The Wild West of the North • Nothing So Visible • Baba Zazoom
Baba Zazoom.

John Bennett prose: text of Black Moon in two parts – Part I: The Gingerbread House;
Part II: The Rock Festival.

Notes: Rabbit illustrations by T.L. Kryss on page [24] and recto of final leaf.

D. Miscellaneous Vagabond Productions

D1. Press catalogue. “New Titles & Books in Print Fall 1976.” 1976
24 pages; 5 ½ x 8 ½ in.; saddle-stitched

D2. Press catalogue. “New Titles & Books in Print 1981.” 1981 20 pages;
20.4 x 26 cm.; 10.2 x 26 cm (folded); saddle-stitched and folded as a
mailer

D3. Film. *Adam in the Year One*. 1987
26:23; written, produced, and directed by John Bennett. Cast includes:
Scott Hammond (Adam), Carrie Rosevear (Chilly), Dana Cole (Father),
Joyce Nelson (Mother), Don Brontsema (Billy Smith), Michael Tomulty
(Hank), David Simkins (Sower), and John Bennett, Oscar Cady, Bob
Goedecke, Rod McMillon, John Utzinger (Wardens)

Notes: This 1987 surrealistic short was written, produced, and directed by Bennett,
and was derived from writing he did while living in San Francisco. Set in 1968, the film
centers on the emotional and psychological trauma of war. Bennett appears in the film
as one of the wardens in the opening scene of the film.

E. Vagabond Magazine

Vagabond appeared in 30 issues from April 1966 to June 1979. The tone and
style of writing found in the magazine was a direct challenge to what Bennett
saw as the uninspired writing he found in more established, academic literary
magazines. The first five issues, plus a special German-language issue, were
published from Munich, Germany. Hans Juergensen’s *Sermons from the
Ammunition Hatch of the Ship of Fools*, the first book published by the press,
was issued as *Vagabond* 6.

Although only one issue of the magazine was printed in New Orleans, Bennett's adoption of a mimeograph machine as the mode of printing while living there defined much of the voice of the magazine. The editorial freedom and ability to produce issues quickly matched the spontaneity and outspokenness of the writing and artwork within each issue, and helped to define much of the writing coming out of the Mimeograph Revolution. In an unpublished essay entitled "A Few Words on the Hows and Wherefores of Vagabond Magazine" Bennett summed up his editorial policy:

I publish what I feel is vital, incisive, dynamic, unpretentious, perceptive, unique and well written. I don't play politics with the magazine. I've published good friends, people I dislike and big names, but mostly I've published total strangers. I don't strive for "balance" in the magazine, I don't aim for 50% women, 10% black, 8% Chicano. I open the envelopes that come in the mail and see what's there. An issue comes out when there is enough material and enough money on hand.

Bennett served as editor and publisher of the magazine, but was assisted by various people throughout its run. A Munich staff included Bennett's wife, Elke, art editors Maria Spaans and Peter Halfar, and editor Grant Bunch, with other staff assisting in advertising and other duties. Other individuals serving as art editor included Glenn Miller (New Orleans) and Margaret Haggarty (San Francisco), and Bennett's second wife, Cindy (Ellensburg).

Bennett discontinued *Vagabond* in June 1979 with the last issue being a collection of his own poems. In a July 30, 1979, letter to poet and librarian Val Morehouse, Bennett related his reasons for ending the magazine:

...mostly because of the financial burden, thanks to absurd postal rate increases for 4th class mail and escalating paper costs, had become insufferable; my refusal to accept CCLM [Coordinating Council of Literary Magazines] or NEA money for the press more or less sealed my fate. In this same vein, the support the press was receiving (other than rote lip service) didn't justify the energy I was expending.

Volume 1, Number 1 (April 1966)

22.2 x 14.4 cm. Saddle-stitched. Offset. Munich, Germany. 30¢ Contributors include: Jon Anderson, Herbert Barth, John Bennett Jr., Richard L.

Bennett, Heinrich Boll, Grant Bunch, Emily Burch, Douglas L. Clark, George Gott, Peter Halfar, Dorothy Hughes, Louis McCarty, M. Charles Rebert, W. Price Turner, Abraham van der Meulen, Frans D. van Lingem.

Volume 1, Number 2 (July 1966)

21.9 x 14.0 cm. Saddle-stitched. Offset. Munich, Germany. 60¢ Contributors include: Stefan Andres, Terry Arthur, Robert Bloom, Charles Bukowski, Klaus Bunger, Michael Butler, Olivia Davis, Peter Halfar, Patrick M. Kelley, Louis McCarty, Ernest Redd Jr., Charles Shaw, Jan Stroosma, Vivian Yudkin.

Volume 1, Number 3 (October 1966)

22.5 x 14.9 cm. Saddle-stitched. Offset. Munich, Germany. 60¢ Contributors include: Terry Arthur, John Bennett Jr., Richard L. Bennett, Doug Blazek, Charles Bukowski, Grant J. Bunch, Jim Burns, Peter Halfar, Hallberg Hallmundsson, Curt Johnson, Hans Juergensen, Delores Kendrick, Louis McCarty, Ernest Redd, Jr., Marie Morris Rushing, Charles Shaw, Stephen Spender, I. G. Thorsteinsson, W. Price Turner, William Wantling.

Number 4 (January 1967)

19.9 x 14.9 cm. Saddle-stitched. Offset. Munich, Germany. No price stated. Contributors include: Terry Arthur, John Bennett Jr., Richard L. Bennett, Grant Bunch, Charles Bukowski, B. G. Donohue, C. Gardner, Peter Halfar, Archibald Henderson, Dorothy Hughes, Hans Juergensen, Martin Kramer, William Lyons, Louis McCarty, Marie Morris Rushing, Frans D. van Lingen.

Number 5 (July 1967)

20.7 x 15.0 cm. Saddle-stitched. Offset. Munich, Germany. 60¢ Contributors include: Nelson Algren, John Bennett, George Blake, Doug Blazek, Sam Bradley, Siegfried Buchner, Charles Bukowski, Michael Butler, Paul Delofsky, Tobi Dress, Charles Farber, Emile Glen, Peter Halfar, Dorothy Hughes, Curt Johnson, John D. McCall, Jay Robert Nash, Guy Weir.

Un-numbered German-language Issue (September 1967)

19.9 x 14.8 cm. Saddle-stitched. Offset. Munich, Germany. 2 Deutsche Marks Contributors include: Nelson Algren, Ernest Günther Bleisch, Siegfried Büchner, Hansjürgen Bülkowsky, Klaus Büniger, Remco Campert, Lothar Elsässer, Waltraut von Guttenberg, Peter Halfar, Walter Lobenstein, Ulrich Raschke, Herman Riedel, Luise Rinser, Wolf Peter Schnetz.

Number 6: See entry A1.

Number 7 (April 1969)

28.0 x 21.6 cm. Side-stitched and tape bound. Mimeo. New Orleans, LA. No price stated.

Contributors include: Sara Van Alstyne Allen, Eleanore-Melissa Barker, Marion Buchman, Charles Bukowski, Eric Burdon, T. Castle, Jack Donahue, Tobi Dress, Peter Gidal, Emilie Glen, George Gott, Fritz Hamilton, Jean Harper, Dorothy Hughes, Harry A. Hunter, Ray Keller, Vaughn Koumjian, Martin Kramer, William L. Lyons, Louis McCarty, Glenn Miller, M. Larry Rubin, Scheffler, Lee Shackson, Wally Shore, Penelope Shuttle, Jean-Marie Le Sidaner, The Willie (William Hagerman), John D. Woodie.

Number 8 (June 1970)

28.0 x 21.6 cm. Side-stitched. Mimeo. San Francisco, CA. No price stated. Contributors include: Wayne Beckner, Mary Bennett, Richard L. Bennett, Grant Bunch, Colin Flower, Curt Johnson, John Linton, Lou McCarty. Bennett sent blank mimeograph stencils to various friends inviting them to include whatever they liked on the stencils for use in a future issue of *Vagabond*. However, the resulting lack of response led him to create two Friends Issues (*Vagabond* 8 and 9) composed of correspondence he had received over the years.

Number 9 (August 1970)

28.0 x 21.6 cm. Side-stitched. Mimeo. San Francisco, CA. No price stated. Contributors include: Pete Beagle, Elke Bennett, Grant Bunch, Paul Delofski, Teddy Hendershott, Curt Johnson, Marty Kramor, Cindy Kriebel, Glenn Miller, James Orem, Hans Schedl, Glenn Starry, Abe van der Meulen, Mary Ann van der Meulen, Tommy and Darlene [last name(s) not supplied].

Number 10 (January 1971)

28.0 x 21.6 cm. Saddle-stitched. Mimeo. San Francisco, CA. \$1.25 Contributors include: John Bennett, Brother Lorenzo, Charles Bukowski, Hugh Fox, d.a. levy, Lyn Lifshin, John D. McCall, Glenn Miller, Joyce Odam, Richard Olen, James Orem, Doug Vagabond, A.D. Winans.

Number 11 (June 1971)

28.0 x 21.6 cm. Saddle-stitched. Mimeo. San Francisco, CA. \$1.00 Contributors include: John Bennett, R.L. Bennett, Lee N. Bridges, Jerry Bumpus, Charles Bukowski, Francis De Buda, Curt Johnson, Cindy Kriebel, Louis McCarty, Ann Menebroker, Norman Moser, Joyce Odam, Richard Olen. Issue comprised of 300 numbered copies.

Number 12 (August 1971)

28.0 x 21.6 cm. Side-stitched. Mimeo. Redwood City, CA. \$1.00

Contributors include: Anonymous, Rick L. Bennett, John Brandi, Adolph Bruenn, Charles Bukowski, W. S. Doxey, Curt Johnson, Cindy Kriebel, Al Masarik, Ann Menebroker, Glenn Miller, Joyce Odam, Richard Olen, James Orem, A.D. Winans.

Number 13 (April 1972)

21.3 x 17.5 cm. Saddle-stitched. Mimeo. Redwood City, CA. \$1.00

Contributors include: Tom Bedell, Elke Bennett John Bennett, Charles Bukowski, Horace Coleman, Ben L. Hiatt, Robert Hoefl, Eileen M. James, Linda King, Ronald Koertge, Lyn Lifshin, Bill Mahaffay, Al Masarik, Ann Menebroker, Glenn Miller, Norman Moser, Joyce Odam, James Orem, Tony Quagliano, Kell Robertson, Richard Snyder, Paul Vane, A. D. Winans.

Number 14 (November 1972)

21.3 x 17.2 cm. Saddle-stitched. Mimeo. Redwood City, CA. \$1.00

Contributors include: Joan Agostino, John Bennett, Doug Blazek, Art Cuelho, Grif Farriello, Hugh Fox, Robert Head, Eileen M. James, Linda King, Kenn Kwint, Lyn Lifshin, Al Masarik, Ann Menebroker, Wayne Miller, F.A. Nettelback, Joyce Odam, Craig Okino, James Orem, Marjorie Roundtree, Cynthia Salisbury.

Number 15 (November 1972)

21.5 x 17.5 cm. Saddle-stitched. Mimeo. Redwood City, CA. \$1.00

Contributors include: Nelson Algren, Rick L. Bennett, Charles Bukowski, Wayne Cooper, Michael T. Corrigan, Jim Gustafson, Lyn Lifshin, Michael McMahon, Ken Mikolowski, Wayne Miller, Craig Okino, Christopher Pendleton, Tony Quagliano, Andrew Sackmar, Richard Snyder.

Number 16 (May 1973)

21.7 x 17.5 cm Saddle-stitched. Mimeo. Redwood City, CA. \$1.00

Contributors include: Art Beck, John Bennett, Loren Paul Caplin, Eric Chaet, Joan Colby, Kirby Congdon, A.A. Dewey, Paul Havas, Avron Hoffman, William Hounshell, Eileen M. James, John Kay, Linda King, Lyn Lifshin, Michael McMahon, Al Masarik, Vicky Meyer, Craig Okino, William Poling, William Robson, David Shroyer, Robert L. Tyler, Joanne Yamaguchi.

Number 17 (November 1973)

21.3 x 17.6 cm. Saddle-stitched. Mimeo. Ellensburg, WA. \$1.00 Contributors include: David Axelrod, Paul A. Beckner, Cindy Bennett, Eric Ivan

Berg, Charles Bukowski, Margaret Haggarty, Patrick Fanning, Hugh Fox, Eileen M. James, Linda King, Ronald Koertge, Lyn Lifshin, Gerald Locklin, Michael McMahon, Al Masarik, Jack Micheline, James Orem, Alicia Ostriker, Leslie Powell, Larry Rapant, Leo Salazar, Jerry Spinelli, Craig Stevens, Mike Strom, Gail White, Dara Wier.

Number 18 (July 1974)

21.4 x 17.6 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$1.00 Contributors includes: Art Beck, John Bennett, Loren P. Caplin, Gary Elder, Joe Esmonde, Ben Goldberg, M. L. Hester Jr., Curt Johnson, Charles Kesler Jr., Linda King, Lyn Lifshin, Jonathan London, K. Michael McKenzie, Rich Mangelsdorff, Al Masarik, Ann Menebroker, Charles Naccarato, Jim Orem Jared Paul, Michael Rutherford, Robert Scottellaro, William M. White.

Number 18 Supplement (ca. July-November 1974)

27.5 x 21.8 cm. Side-stitched. Mimeo. Ellensburg, WA. No price stated. Contributors include: John Bennett and Marvin Malone.

Following the death of poet William Wantling at the age of 41 on May 2, 1974, Bennett asked Marvin Malone, editor of *Wormwood Review*, to provide a commemorative bibliography of Wantling's works. This supplement to *Vagabond* 18 began what would become a continuing outlet for Marvin Malone's bibliography, with additions and corrections published in supplements to issues 19 and 20. This supplement also included Bennett's essay "A Few Words on Why Poetry is Dangerous" and news about small presses and little magazines.

Number 19 (November 1974)

20.7 x 17.6 cm. Saddle-stitched. Mimeo, Ellensburg WA. \$1.00 Contributors include: Art Beck, John Bennett, John M. Bennett, Joe Esmonde, Hugh Fox, Art Guerra, Curt Johnson, Jonathan London, Sally McCluskey, Marvin Malone, Al Masarik, Robert Matte, Gerda Penfold, Chris Petrakos, Shirley Powers, Robert Scottellaro, Linda Wagner, Carl Waluconis.

In late 1973, Bennett began plans for a special issue of *Vagabond* on little magazines in the 1960s. He solicited a number of editors and writers active during that time, but ultimately the project did not develop. The few responses received were printed in *Vagabond* 19, and included Marvin Malone's "A Survey of the Little Mag Scene of the Sixties" and Hugh Fox's "Underground, 1974: The Optimistic Overview". While Bennett planned to use additional contributions by Ben Hiatt and Charles Potts and poet/librarian Felix Pollak, only Potts' essay appeared in *Vagabond* 20.

Number 19 Supplement (November 1974)

27.7 x 21.5 cm. Saddle-stitched. Mimeo. Ellensburg, WA. No price stated. Contributors include: Terry Ames, John Bennett, Jerry Bumpus, Marvin Malone, Al Masarik.

Apart from an addendum to Malone's bibliography of William Wantling, this supplement includes letters from the other contributors and a listing of small press books and little magazines.

Number 20 (July 1975)

20.7 x 17.6 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$1.25 Contributors include: John J. Bennett, John L. Bennett, John M. Bennett, Sandra Case, Mark Cramer, Brad Darby, Peter Fiore, Margaret Haggerty, A.M. Ingram, Linda King, Steve Kowit, David Lerner, Lyn Lifshin, Jonathan London, Al Masarik, Ann Menebroker, Nila NorthSun, Gerda Penfold, Charles Potts, Leslie Powell, Norman Russell, Dave Redall, Robert Scottellaro, Mark Terrill, Ev Thomas. This issue includes a small errata sheet pasted onto the last page.

Number 20 Supplement (July 1975)

27.7 x 21.5 cm. Saddle-stitched. Mimeo. Ellensburg, WA. No price stated. Contributors include: Alta, Carol Berge, Marvin Malone. This issue includes the “final (and definitive)” addendum to Malone’s William Wantling bibliography and book and magazine reviews by Bennett. Reviews of books by Alta and Carol Berge include individual poems published in their entirety.

Number 21 (November 1975)

21.5 x 17.5 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$1.25 Issue guest edited by Al Masarik. Contributors include: John Bennett, Doug Blazek, Eileen M. James, Linda King, Ronald Koertge, T. L. Kryss, Lyn Lifshin, Ann Menebroker, Nila NorthSun, Joyce Odam, Gerda Penfold, Steve Richmond, Kell Robertson, Kirk Robertson, Kent Taylor, William Wantling, Greg Wyss.

Number 22 (December 1975)

21.0 x 17.6 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$1.25 Contributor include: Cindy Bennett, John Bennett, K. Baucke, Jerry Bumpus, George Chambers, Paul H. Cook, Stuart Dybeck, Alyce Ingram, Al Masarik, Steve Richmond, D. E. Steward, N. B. Sutherland, Michael Swofford, Mark Terrill.

Number 23/24 (July 1976)

21.0 x 17.4 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$2.00 Contributors include: Blythe Ayne, Art Beck, Guy Beining, Jerry Bumpus, Sandra Case, M. Truman Cooper, Richard Denner, Joe Esmonde, John Garmon, Carl Ginsburg, Emilie Glen, Margarty Haggerty, M.L. Hester Jr., Nellie Hill, Geraldine King, T.L. Kryss, Lyn Lifshin, Jon London, Joanne McCarthy, James McEnteer, Michael McMahan, Rich Mangelsdorff, Al Masarik, James Mechem, Ann Menebroker, Jack Micheline, George Montgomery, Peter Nicoletta, Gerda Penfold, Ryan Petty, Felix Pollak, Leslie Powell, Kirk Robertson, Michael Rutherford, Alex Scandalios, R. Whispering Star, Ronald Sukenick, Kent Taylor, Mark Terrill, Gregory Kinsman Thomas, Carol Thrift, Lorraine Ming Tong, Ray Vincent, William Wantling, Kip Zegers.

Number 23/24 Supplement (ca. September-October 1976)

27.4 x 21.7 cm. Saddle-stitched. Mimeo. Ellensburg, WA. No price stated. Contributors include: John Bennett, Neeli Cherry, Richard Denner, John McBride, Paul Vangelisti, J. Rutherford Willens.

This supplement is comprised of the “*Invisible City* Controversy,” which included Bennett’s responses to what he saw as hostile essays and letters by Paul Vangelisti, Franco Beltrametti, John McBride, and Neeli Cherry (later Cherkovski) regarding Charles Bukowski. The original essays and letters appeared in the magazines *Invisible City* No. 13/14 and *Margins* No. 28/29/30 with Bennett reprinting most of them in this supplement to *Vagabond*.

Number 25 (February 1977)

21.0 x 17.1 cm. Saddle-stitched. Offset. Ellensburg, WA. \$2.50 Contributors include: Tim Barnes, Leonard Cirino, Paul Fericano, Lou Garcia, Marcus J. Grapes, Ira Herman, David L. James, Nan C. Johnson, Barbara M. Joosse, Steve Kowitz, Richard Krech, T.L. Kryss, Carl Lindner, E.L. Macon, Rich Mangelsdorff, Al Masarik, Robert Matte, Dan Mittendorf, Peter Nicoletta, Nila NorthSun, Gerda Penfold, Pamela Leslie Powell, Steve Richmond, Tom Robbins, Kirk Robertson, Tom Smario, Joan Smith, D.E. Steward, Anthony Summers, Kent Taylor, Marie-Elise [?].

Bennett printed *Vagabond* 25 and 26 on the table-top offset he acquired in mid-1976 before returning to mimeo for the remaining issues of the magazine.

Number 25 Supplement (ca. February-March 1977)

21.6 x 17.5 cm. Saddle-stitched. Mimeo, Ellensburg, WA. No price stated. Contributors include: Christopher Amati, John Bennett, Jerry Bumpus, Walt Curtis, Phil Flott, Gene Fowler, Mark Garman, John Gilgun, Ted Kooser, Steve Kowitz, T.L. Kryss, Eugene Lee Macon, Al Masarik, Jack Micheline, Todd Moore, Jim Orem, Sharon Rubenstein, Lisa Joy Smith.

This supplement features letters, including Bennett’s dialogue with Walt Curtis regarding Bennett’s rejection of one of Curtis’ poems for *Vagabond*, as well as book reviews. Individual poems by Kooser, Moore, Kowitz, Fowler, Smith, Garman, and Amati appear within reviews of their books. Jim Orem contributes one poem.

Number 26 (December 1977)

21.4 x 17.4 cm. Saddle-stitched. Offset. Ellensburg, WA. \$2.00 Contributors include: W.D. Barnes, Art Beck, Saul Bellow, John Bennett, Doug Blazek, Peter Brett, George Chambers, Patrick Fanning, Hugh Fox, George A. Freek, Richard Grossman, Paul Havas, Ed Hogan, Curt Johnson, Ronald Koertge, Ted Kooser, Steve Kowitz, T.L. Kryss, Richard Mangelsdorff, Al Masarik, Ann Menebroker, Todd Moore, Norm Moser, Carole Murray, Peter Nicoletta, Gerda

Penfold, Paul Pericano, Dan Powell, Pamela Leslie Powell, Al Purdy, Robert Reinhold, Steve Richmond, Kirk Robertson, Hans Schedl, Robert Scotellaro, Floyd Skloot, Jard Smith, John Thomas, Lisa Thomas, Frank Ziemba.

Number 27 (June 1978)

21.5 x 17.6 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$2.00 Contributors include: Art Beck, John Bennett, James Brown, Jerry Bumpus, Leonard Chabrowe, Hugh Fox, Richard Grossman, Mark Halperin, Gerald Haslam, Dorothy Hughes, Jimmy Jet, Ted Kooser, Steve Kowit, Al Masarik, Robert Matte Jr., Rachel Michaud, Nila NorthSun, Gerda Penfold, Dave Reddall, Steve Richmond, Kell Robertson, Robert Scotellaro, Paul Sedlock, Kent Taylor, Charles Tidler.

Includes Bennett's essay "The Great Seattle Caper..." detailing the controversy that erupted due to the decision by Bennett, Diane Kruchkow, and Harry Smith (as a Coordinating Council of Literary Magazines grant committee) to distribute NEA grant funds equally among applicant magazines. Individual poems by Kooser, Masarik, Robertson, and Scotellaro appear within reviews of their books.

Number 28 (October 1978)

21.3 x 17.5 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$2.00 Contributors include: Art Beck, John Bennett, Doug Blazek, Charles Bukowski, Raymond Carver, Eric Chaet, Richard Denner, Real Faucher, Gerald Haslam, Steve Kowit, Dan McCarroll, Al Masarik, Ann Menebroker, Janine Pommy-Vega, Shreela Ray, Steve Richmond, Naomi Shihab, D.E. Steward, Jennifer Stone, Hobart Stull, Miklos Vajda, Lee Wallek.

An individual poem by Raymond Carver appears within the review of his book, *At Night the Salmon Move*.

Number 29 (January 1979)

21.6 x 17.2 cm. Saddle-stitched. Mimeo, Ellensburg, WA. \$2.00 Contributors include: John Bennett, Doug Blazek, Jerry Bumpus, George Chambers, Marcus J. Grapes, Alyce Ingram, Jimmy Jet, Steve Kowit, T.L. Kryss, Al Masarik, Robert Matte Jr., Ken Mikolowski, Gerda Penfold, Floyd Skloot, Laurel Speer, D.E. Steward, Kent Taylor, Robert Vargas, Lisa Warren, Christine Zawadiwsky.

Number 30: See entry A12

F. Mr. Clean Magazine

As stated on the back cover of issue two, *Mr. Clean Magazine* was "New

Orleans' only journal of Authentic Satire & Absurdity." Edited by Bennett and Glenn Miller (under the pseudonyms Achilles Jones and Tommy Dorsey, respectively), the magazine was a cross between *Vagabond* magazine and the late 1960s underground newspapers in town, such as *NOLA Express*, *Ungarbled Word*, and *Finger*. The irreverent nature of the magazine was stated in its copyright statement: "Mr. Clean is not responsible for its irresponsible actions or statements, as we are inspired by God. We are a religious organization, and therefore tax exempt."

Consisting mostly of writings by Bennett and artwork by Miller, the magazine did include contributions by other individuals. Bob Sadler contributed poetry to both issues, while poems by Fritz Hamilton, Joseph Semenovich, and Kurt Steiner were included in issue two. Paul Cassaginat, a "self-styled inventor, a politician and a connoisseur of good living" received the first and only Golden Plunger Award from *Mr. Clean* and was interviewed in issue two. The award was given to "some mad individual who in some way has done some thing or made some effort to unplug minds, flush them out, as it were, with some sort of symbolic plunger."

Mr. Clean lasted for only two issues and provided the impetus for John Bennett to leave New Orleans in 1969. As he wrote to Jerry Burns in a letter dated October 7th of that year:

May come as a surprise, but I'm a San Francisco resident these days. Been run out of New Orleans for putting out a rag called Mr. Clean Magazine which was a little too rich for southern blood. Not exactly run out, but I came up with a busted nose and facing a two year rap for "possession of stolen property," to wit, a shopping cart, so I split...

Between June and October 1969, an undercover New Orleans police office purchased a copy of *Mr. Clean* from a local outlet. Obscenity charges were brought against the store owner, as well as Bennett and Miller, although they were later dropped. Apart from his work as art editor of *Vagabond* and *Mr. Clean Magazine*, Glenn Miller also sold his art and painted portraits in Jackson Square, a traditional artists' selling ground in New Orleans' French Quarter. Around the time of the obscenity charges, Miller and Bennett were also arrested for possession of a supposedly stolen shopping cart, which Miller had used to carry his artwork to the Square. Bennett later recalled the aftermath of that arrest:

I got out on bail, Glenn spent a few days in jail before we could get him out, in which time they shaved his head. The charges constituted a felony and we were looking at as much as ten years in Angola Prison. The bar owner where my wife worked got his lawyer to handle the case; turned out he and the prosecuting attorney that got the case shared ownership of a small yacht; the P.A., before a case like that goes to court, has the option of throwing it out, and that's what he did. That was about enough for me.

Number 1 (May 1969)

28.0 x 21.6 cm. Side-stapled. Mimeo. New Orleans, Louisiana. 50¢

Poems by Bob Sadler appear on pages 12-13 and 27-28. All other writings are by Bennett, although issue two stated that the medical statements regarding Glenn Miller's military service were real. Collages by Bennett appeared on pages 3 and 30, while the remaining artwork was contributed by Glenn Miller.

Number 2 (June 1969)

28.0 x 21.6 cm. Side-stapled. Mimeo. New Orleans, Louisiana. 50¢ Except for an interview with Paul Cassaginac and poems by Bob Sadler, Fritz Hamilton, Joseph Semenovich, and Kurt Steiner, all writings were by John Bennett. Glenn Miller contributed artwork.

AMONG THE NEIGHBORS SERIES

- 1 Poetry in the Making: A Bibliography of Publications
by Graduate Students in the Poetics Program,
University at
Buffalo, 1991-2016
by James Maynard
- 2 In Search of Blew: An Eventual Index of *Blewointment*
Magazine, 1963-1977
by Gregory Betts
- 3 *TISH*— Another “Sense of Things”
by Derek Beaulieu
- 4 *Skanky Possum* Press: A (Personal) Genealogy By Dale
Smith
- 5 A Commentary on *El Corno Emplumado/The Plumed
Horn* by Sergio Mondragón
translated with an additional commentary
by Margaret Randall
- 6 A Bibliography of John Bennett’s Vagabond Press,

1966-2005 by
Christopher Harter

*This consciousness within her
uncurled itself upon the rollers of objective experience
printing impressions
vaguely and variedly upon
Ova
in place of the more formulate education
coming naturally
to the units of a national instigation*

—Mina Loy
from "Ova, Among the Neighbors"

This new pamphlet series seeks non-academic and academic contributions of 10-30 pages on the subject of little magazines, generally or on specific magazines, published from 1940 onward.

We invite subjects along the lines of:

- case studies of a single little magazine;
- publishing networks in and among little magazines;
- studies of the materiality of small press publications; - contexts of association and sociability upon the pages of magazines; and,
- bibliographies, including bibliographies of poets or groups of poets or “schools” among little magazines.

**Please send proposals to the series editor at
esmesmer@buffalo.edu**