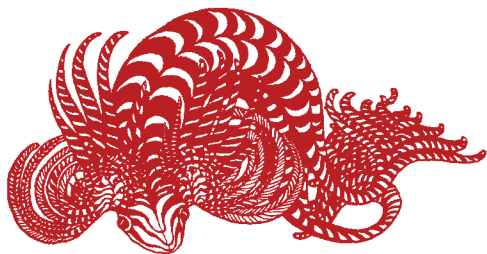


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*The hot pink trumpeting vulva of hibiscus,  
how could we have missed its annunciation?  
Any plant this lascivious should have singed  
the hinges off the extra bedroom's door...  
Instead ...the petals furled like a spurned tragedienne  
in sheets I've peeled apart to dry for a sachet  
or an aphrodisiac tea...*

being there by Tom Clausen

Edited by vincent tripi



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being there—  
in the woods  
a tree falls

cabin window—  
the plant has gone  
everywhere it can

## bird song more and more



By L.A. Davidson

Edited by vincent tripi

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engraving by Tony Kulik. A die cut window  
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*sitting quietly  
in a mountain clearing:  
bird song more and more*





Sam Hose's Knuckles

Lynching Poems  
by  
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*I bring the dead to the garden again.  
Snow levels and blanks what  
birds sang to, butterflies,  
scissors fluttered through.  
Asters pose as blackened waste,  
memory of blue startling stars.*



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by Anonymous

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was pawn term, last wanted hole gill  
 the left corner rounder than hole  
 diggs, home not offer hole, Jack, bank,  
 Did hole gill-eyles want pawn hole  
 on chick corner hole on hat, as far  
 did some people called Ladle Rat  
 Rotten Hut

Was missing, Ladle Rat Rotten Hut's rounder called in-  
 an. "Ladle Rat Rotten Hut, some hole looking someone  
 better home as other called. Yick did hole looking some  
 another offer grass under his life/home called one offer hole,  
 better like! The bigger house worse! The bigger path  
 home! The date hole some term, as rounder not emphasis  
 another, the bigger house was chosen!"

# Tightrope

A Swamp Press journal  
of poetry

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not so often. \$6 per  
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About Swamp Press. It all began in the 70's, with the very optimistic view that the world required poetry books by new authors and these works needed to be printed with real metal type on interesting papers using our own do-it-yourself design sensibilities.

Jo Mish, Frank Pondolfino, my brother Robert and myself bought a ten by fifteen Golding Art Jobber press, convinced my mother to allow us the use of the basement, and we were off and running.

In the first few years we produced over seventy volumes, often in dual editions of soft and hard cover; obtained National Endowment for the Arts grants; frequented book fairs, bookshops, collector's collections, rare book rooms and libraries. The usual quest for establishing a small literary press.

In 1980 I moved to Amherst for graduate school and took the press with me. Since then

I have spent summers publishing and printing, which gradually morphed into a full time occupation of printing and running a type foundry. Publishing slowed, but the press has expanded its equipment holdings, adding Monotype machines, Heidelberg presses, etc.

As soon as the new shop is ready, hopefully by the end of 2009, the press will revisit its roots and publish on a more consistent basis.

For those wanting to establish a collection of our limited edition books, there are a few more or less complete sets of our books. And if anyone out there has obscure titles that they would like to part with, I'm buying. For example: *Of Stones*, by Robert Rayher. This book was done in only fifty copies on Japanese papers, bound in plexiglass and reviewed in Fine Print.

Ed Rayher

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