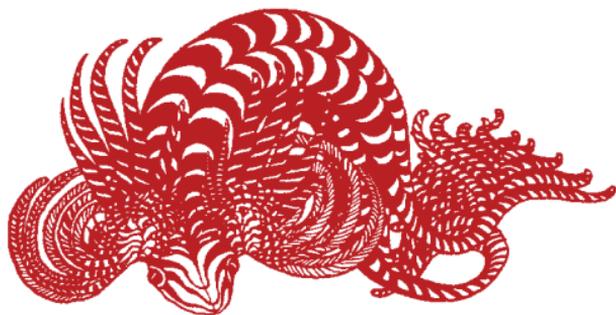


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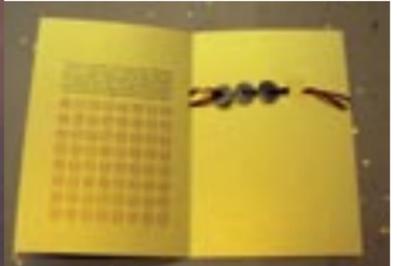
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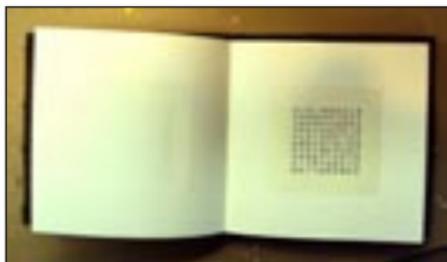
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*The hot pink trumpeting vulva of hibiscus,
how could we have missed its annunciation?
Any plant this lascivious should have singed
the hinges off the extra bedroom's door...
Instead ...the petals furled like a spurned tragedienne
in sheets I've peeled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

being there by Tom Clausen

Edited by vincent tripi

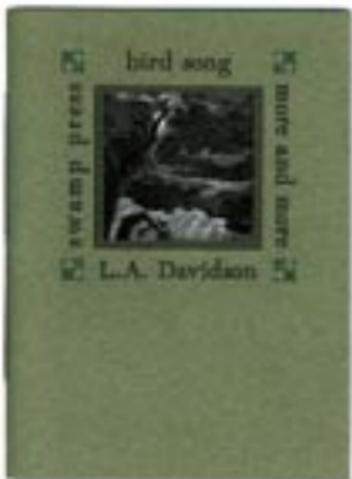


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being there—
in the woods
a tree falls

cabin window—
the plant has gone
everywhere it can

bird song more and more



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*sitting quietly
in a mountain clearing:
bird song more and more*



Sam Hose's Knuckles

Lynching Poems

by

Chuck Zerbe



III Northside III M.M.III III

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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 made some hole
 dig, home not offer hole, Jack, bank,
 Did hole gill-eylan want pawn hole
 on their corner hole on lot, as far
 did some people called Ladle Rat
 Rotten Hut

Was missing, Ladle Rat Rotten Hut's wonder called in-
 an. "Ladle Rat Rotten Hut, some hole looking someone
 better home as other called. Yick did hole looking some
 nothing offer someone but life/love called one offer hole,
 better like! The bigger better worse! The bigger just
 home! The date daily more home, as reader not explain-
 another, the bigger target was directed!"

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of poetry

56 pages of poetry and
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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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