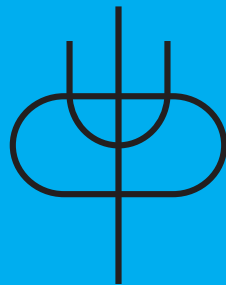


— *Sho Is Ugly* —

UGLY DUCKLING PRESSE **2012 CATALOGUE**



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Books & Chapbooks

UDP publishes more than 25 titles per year of new poetry, translation, experimental prose, and books by artists. Many of our titles fall within the specific series outlined below; we also publish young and emerging poets and poetry in translation. Our full-length books are usually printed in editions of 1,000. Our chapbooks are printed and bound by hand at the UDP workshop in editions of 400-500.

DOSSIER

UDP's Dossier Series was founded in 2008 to expand the formal scope of the press. Dossier publications don't share a single genre or form—poetry, essay, criticism, interview, artist's book, polemical text—but rather an investigative impulse. **SERIES EDITOR: ANNA MOSCHOVAKIS.**

EASTERN EUROPEAN POETS SERIES

Initiated in 2003, the Eastern European Poets Series is dedicated to publishing the work of contemporary Eastern European poets in translation (often in bilingual editions), emigré authors who write in English, and influential poets of the Eastern European avant garde whose work is not widely available in English translation. **SERIES EDITOR: MATVEI YANKELEVICH.**

LOST LITERATURE

The Lost Literature Series is dedicated to publishing neglected works of 20th-century poetry and prose, and important and resonant works that fall outside those confines. **SERIES EDITOR: RYAN HALEY.**

EMERGENCY PLAYSSCRIPTS

Emergency Playscripts publishes one to two new texts per year, choosing scripts that can expand the practice of theater. The series has its roots in the *Emergency Gazette* (1999–2002), a free biweekly broadsheet on performance. **SERIES EDITORS: YELENA GLUZMAN AND MATVEI YANKELEVICH.**

PAPERLESS BOOK DEPARTMENT

The Paperless Book Department publishes and distributes books which escape attempts to keep them in one place. Though the term “paperless” has been more frequently associated with the possibilities of digital storage of language, in this case “paperless” is meant to address the basic assumptions and structures of book distribution and its relationship to how we read. **EDITOR: YELENA GLUZMAN.**

6x6 Magazine

[*Blurb*]

“One of the pleasures of reading 6×6 is having one’s horizons broadened by the editorial policy of promoting experimental work...There are poems written in complete sentences, easy or difficult to comprehend, and there are poems whose syntax is interrupted. There are humorous poems and despairing poems, also angry poems, and sexy poems...poetry that works by subterfuge — in ways not readily apparent to logical analysis.” — *Vincent Katz*

[*Description*]

Every issue of 6x6 contains six poets who are each given six pages to present their work. 6x6 publishes poets of all ages from all over the U.S. and abroad, and we aim to include a poet in translation in every issue. New issues of 6x6 are available for \$5 and can be purchased directly from the UDP website or at select bookstores. 6x6 is edited by a rotating team of editors culled from UDP's core collective.

A SELECTION OF PAST CONTRIBUTORS

Maureen Thorson, Paul Hoover, Anne Heide, Guy Bennett, Lucy Ives, Zachary Schomburg, Karen Weiser, John High, Heather Christle, Anthony Madrid, Lawrence Giffin, Will Hubbard, Novica Tadic, Corina Copp, Douglas Rothschild, Frank Lima, Lori Shine, Paul Killebrew, Laura Solomon, Dana Ward, Keith Waldrop, John Coletti, Edmund Berrigan, Sawako Nakayasu, James Wagner, Jon Cone, Dorothea Lasky, Ann Lauterbach, Phil Cordelli, Laura Sims, Ilya Bernstein, Joel Dailey, Yuko Otomo, Joe Elliot, Arielle Greenberg, Lewis Warsh, Carlos Blackburn, Mathias Svalina, Lev Rubinstein, Jacqueline Waters...and more.

DETAILS

6X6 | PRICE: \$5
ISSN: 1553-9459
HAND-BOUND WITH A RUBBER BAND
RELEASE DATES: SPRING, SUMMER, AND FALL 2012

In 2012, issues 26, 27, and 28 will be released. Individual issues may be purchased on our website or at our partner bookstores. Subscriptions are also availabe (see p. 7).

Emergency Index

[Description]

Every year, Emergency INDEX invites authors to document performances they made in the previous year. By including performances regardless of their country of origin, their genre, aims, or popularity, INDEX reveals a breathtaking variety of practices used in performance work as it actually exists today. For readers, INDEX offers a cutting-edge view of performance as it is used in dance, theater, music, visual art, political activism, scientific research, poetry, advertising, terrorism, and other disciplines. For artists, INDEX provides an opportunity to document the most important aspects of new work, without the need for spin or salesmanship. For anyone interested in contemporary performance, INDEX is required reading. INDEX 2011 includes 249 performances and a comprehensive index of key terms used to describe them. EDITORS: YELENA GLUZMAN AND MATVEI YANKELEVICH

A SELECTION OF THIS YEAR'S CONTRIBUTORS

Gaël Leveugle, Anna Banana, Chun Hua Catherine Dong, Jay Scheib & Co., Melinda Ring, Liliya Lifanova, Alphabet Arts, Aaron Landsman, Mallory Catlett, Jim Findlay, No Collective, Anya Liftig, Richard Kraft, Unfo, Kate Durbin, Urban Research Theater, Great Moments In Western Civilization Cooperative, Faye Mullen, Noah Eli Gordon, Ariel Goldberg, Aynsley Vandenbroucke, J’sun Howard & Jennifer Karmin, The Homeless Museum Of Art, Nina Hoechtl, There, There, Fly By Night Theater, Laura Napier, La Guilde Humoriste D’angers, Clarinda Mac Low, Walter Polkosnik, Onome Ekeh, Urara Tsuchiya, Ecoarttech, Tom Estes, Victoria Gray, Panoply Performance Laboratory, Thingny, Anthony Romero, The 181, Jules Rochielle, Carlos Aranda Márquez, Atlanta Poets Group, Marilyn Arsem, Jeanne Liotta, Jon Cotner, Flatchestedmama, Brekekekexkoaxkoax / Josh Ronsen, Francesca Fini, Pioneer Winter Collective, Genevieve White, Jen Hofer & Myriam Moscona, Geof Huth, Joyce Cho & Machiqq, Science Project, Christopher Loar, Nicole Peyrafitte, Hoja Urbana, Queerocracy & Carlos Motta, Rebecca Cunningham, Kate Sage-Lindholm, Allison Wyper, Ginny Lloyd, Flying Deer Theater / M. Mara-Ann, Advertising Agency Jwt Ukraine, Gretta Louw, Sibyl Kempson, New York City Players, Temporary Distortion, Allie Avital Tsylin / Gabrielle Herbst, Bat Signal Team

DETAILS

EMERGENCY INDEX | PRICE: \$40
ISBN: 978-1-937027-07-0
PAPERBACK
RELEASE DATE: SPRING 2012

Subscriptions

FULL PRESSE SUBSCRIPTIONS

UDP’s Full Presse Subscription includes more than 25 titles sent directly to your home throughout the year, including new works of poetry, experimental prose, translations, and artist’s books. Starting at \$150. (Limited to 200 subscribers per year.)

MEMBERSHIP

UDP Members receive 15% off all online purchases, a one-year subscription to 6x6, and a mystery sampler of new UDP titles. \$50

6X6 SUBSCRIPTION

6x6 subscribers receive three issues. \$12

Opportunities

INTERNSHIPS

Interns are involved in all the day-to-day workings of the press, assisting with a full range of editorial, publicity, fundraising, and production projects. Under the supervision of the UDP editors and Presse Manager, they learn the tricks of the trade by sitting at the main controls. gaining firsthand experience in the literary and art worlds, helping spread the word about UDP projects, and participating in the NYC arts communities. They also learn letterpress printing and basic bookbinding. Internships are offered every spring, summer and fall.

VOLUNTEERING

UDP welcomes volunteers on an as-needed, as-offered basis, usually on Presse Days (occasional Saturdays) during which we print, bind, assemble, and pack many of our publications. Volunteers can register at any time by signing on to the Presse Day Mailing List on our website.

Submissions

FULL-LENGTH & CHAPBOOK MANUSCRIPTS: UDP accepts submissions of chapbook and full-length manuscripts every June, during the annual manuscript reading period (details are on the website). 6X6 MAGAZINE: UDP reads submissions year-round for 6x6. Please read the magazine first and send a project of appropriate length to UDP, Attention 6x6. No email submissions. No simultaneous submissions. Please include a cover letter and SASE wth your submission. Allow up to five months for a response.

How to Purchase Books

ORDER FROM UDP

All titles can be purchased at reduced rates (individuals) or wholesale rates (stores and organizations) directly from UDP. Visit us online or contact us at the below address. International rates are available.

ORDER FROM SPD

UPD's full-length titles are distributed to the trade by Small Press Distribution at 1341 Seventh Street, Berkeley, CA 94710. Phone: (800) 869-7553. Email: spd@spdbooks.org. Website: www.spdbooks.org

PURCHASE AT YOUR LOCAL INDEPENDENT BOOKSTORE

UDP's full-length titles, chapbooks, and 6x6 magazine are available at independent bookstores across the country. View a list of UDP's Partner Bookstores on page 29 or visit uglyducklingpresse.org/bookstores.

Contact Us

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The Old American Can Factory
232 Third Street #E002
11215

TELEPHONE

347-948-5170

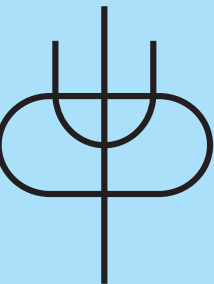
E-MAIL

info@uglyducklingpresse.org

WEB

www.uglyducklingpresse.org.

Spring



Fall

TRANSFER FAT

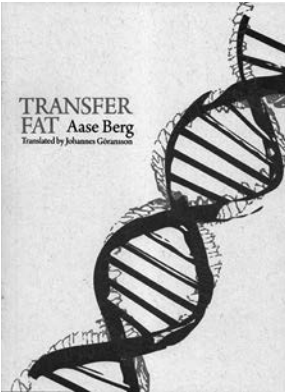
Aase Berg

translated from Swedish by
Johannes Göransson

POETRY | PRICE: \$15
ISBN: 978-1-933254-92-0
PAPERBACK
RELEASE DATE: SPRING 2012

[Author Bio]

Aase Berg is a poet, literary critic and translator. She grew up outside Tensta in Stockholm, where she was born in 1967. Her first book, *Hos rådjur (With Deer)*, was published by Bonnier in 1997, followed by *Mörk Materia (Dark Matter)*, a book-length science-fiction prose poem, in 2000. Her third book, *Forsla fett (Transfer Fat)*, was published 2002 and her fourth book, *Uppland*, in 2005. Her essays on literature and culture have appeared in *BLM*, *Göteborgs-Posten* and *00tal*, among other places. She currently resides in Stockholm.



[Excerpt]

Nar whale

Splint cuts water

Fin cuts fat

But when claw scrapes ice
chapped edges are torn up

Bir th Rubber

The rubber tumbler glides
along the uneons of time

The eons of echo time

One rams into walls
of one’s opposite

Blubber Biter –

here hangs the bite
waiting for blubber
for many thousand years
of slowness

[Book Description]

Aase Berg’s *Transfer Fat (Forsla fett)*, nominated in 2002 for Sweden’s prestigious Augustpriset for the best poetry book, is a haunting amalgamation of languages and elements—of science, of pregnancy, of whales, of the naturally and unnaturally grotesque—that births things unforeseen and intimately alien. Johannes Göransson’s translation captures the seething instability of Berg’s bizarre compound nouns and linguistic contortions.

[Blurb]

“*Transfer Fat* distends time-space, makes it seize, stutter, and repeat itself. These minute (in-) verses offer temporary microarchitectures no bigger than a duct, an eyelash or a black radioactive grain which might collapse or reboot the Universe in the very next frame. But not here, not yet, where “rabies is freedom/in the Year of the Hare//here in the black fathermilk/of loneliness.”

— JOYELLE McSWEENEY

[Excerpt]

“What is the attitude of bourgeois society to homosexuals? Even if we take into account the differences existing on this score in the legislation of various countries, can we speak of a specifically bourgeois attitude to this question? Yes, we can. Independently of these laws, capitalism is against homosexuality by virtue of its entire class-based tendency. This tendency can be observed throughout the course of history, but it is manifested with especial force now, during the period of capitalism’s general crisis.”

— from a 1934 letter to Stalin from Harry Whyte, a British communist living in Moscow

[Book Description]

Moscow documents gay cruising sites in the Soviet capitol from the 1920s to the dissolution of the Soviet Union. Photographed in 2008 in a documentary style, these sites of the bygone queer underground present a hidden and forgotten Moscow, with a particular focus on ideologically loaded public spaces appropriated by queer Muscovites. The book concludes with the first English-language publication (translated by Thomas Campbell) of a 1934 letter to Joseph Stalin in which British communist Harry Whyte presents a Marxist defense of homosexuality at the time of its re-criminalization in the USSR.

[Blurb]

“The tension between contemplation and participation underlies the work of the Moscow-born and New York-based Yevgeniy Fiks, who addresses the history and current cultural status of Soviet Communism in his paintings, photographs, and conceptual works.”

— OLGA KOPENKINA, *Modern Painters*

“[Yevgeniy Fiks’s] projects like *Lenin for Your Library?* and his guided Communist Tours of MoMA foreground the different contemporary responses to the memories and documents of Communist Russia.”

— STEPHEN SQUIBB, *Idiommag.com*

MOSCOW

Yevgeniy Fiks

PHOTOGRAPHY | PRICE: \$35
ISBN: 978-1-933254-61-6
CLOTH-BOUND HARDCOVER,
FULL COLOR
RELEASE DATE: SPRING 2012

[Author Bio]

Yevgeniy Fiks was born in Moscow in 1972 and has been living and working in New York since 1994. Fiks’s work has been shown in solo exhibitions in New York, at Winkelman Gallery and Common Room 2. His work has been included in the Thessaloniki Biennale of Contemporary Art (2007); the Biennale of Sydney (2008); and the Moscow Biennale of Contemporary Art (2005, 2007, 2011). Fiks is the author of two previous books: *Lenin For Your Library?* (Ante Projects, 2007) and *Communist Guide to New York City* (Common Books, 2008).



CHRISTIAN NAME

Lawrence Giffin

POETRY | PRICE: \$16
ISBN: 978-1-933254-93-7
PAPERBACK
RELEASE DATE: SPRING 2012

[Author Bio]

Lawrence Giffin is a poet and archivist currently living in Durham, North Carolina. He is a member of the loose publishing collective Lil' Norton, where he is the series editor of the *Physical Poets Home Library*, an occasional .pdf journal where each issue focuses on a different geographically specific group of writers. He is the author of the chapbook *Get the Fuck Back into that Burning Plane* published by Ugly Duckling Presse in 2009, the full-length *Sorites* published by Tea Party Republicans Press in 2011, and a sort of historical novel, *Aa*, forthcoming from Blanc Press.



[Excerpt]

JOKES AND THEIR RELATION TO THE UNCONSCIOUS

What do you call a daughter
without ever having seen one
before? Padding its trench-wear
with the destiny of eugenics,
you don't. You just push off into
the ensuing catastrophe unequal
to itself.
You exude nonparticipation
in a simultaneous bedroom
with its scant organs advanced upon the carpet
in trust.
A message enters inverted;
only a gag reflex escapes,
anechoic, collapsed.
It touches you in your sleep,
your young interval,
and leaves it at that
with nothing left to say.

[Book Description]

Christian Name conceptualizes the experiences of Susan "Genie" Wiley, the 'feral' child of Arcadia, CA. The figure of Genie represents reality within an affective space without language, culture, science, and family. This book takes the patchwork of her experiences and recreates the structurally unimaginable space of life without language and the social processes that produce the division between speaking beings and non-speaking beings.

[Previous Praise]

"Like Ashbery, Bernstein, and Perelman before him, Giffin offers his reader a lyrical navigation of a semiotic matrix, tearing away at our daily mediation metonymically, syllogistically and through a dynamic rhetorical delivery."
— THOM DONOVAN

[Excerpt]

Sometimes you hear people described as having "never tasted life." I am one of those people. I look and seem harmless; I'm reasonable, indecisive, well-behaved around others. I rarely consume alcohol; I don't sleep around; I haven't used drugs in five years. But I am full of idealism. And that is a lot more dangerous than drugs, alcohol, Satanism, cannibalism, coprophagy, necrophilia. I hope you choose all of the above before you choose my books.

From "My Fascism."

[Book Description]

It's No Good includes selected poems from Kirill Medvedev's four books of poetry as well as his most significant essays: "My Fascism" (on the failure of post-Soviet Russian liberalism, politically and culturally); "Literature and Sincerity" (on the attractions and dangers of the "new sincerity" in Russian letters); "Dmitry Kuzmin, a Memoir" (a detailed memoir and analysis of the work of the 1990s Moscow poet, publisher, and impresario Kuzmin, and what his activity represents). This will be Medvedev's first book in English.

[Blurb]

"Kirill Medvedev is the most exciting phenomenon in Russian poetry at the beginning of the new century. To be fair, that's not a compliment. It's a judgment. You get the sense that Medvedev has no fear, and that this fearlessness costs him nothing. Such things are rarely forgiven."
— DMITRY VODENNIKOV

IT'S NO GOOD: THE
POEMS AND ESSAYS

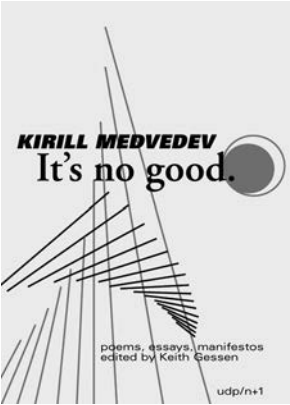
Kirill Medvedev

translated from Russian by
Keith Gessen with Mark Krotov
and Cory Merrill
co-published with n+1

POETRY/ESSAY | PRICE: \$17
ISBN: 978-1-933254-94-4
PAPERBACK
RELEASE DATE: SPRING 2012
EEPS

[Author Bio]

Born in Moscow, in 1975, Kirill Medvedev has recently emerged as one of the most exciting, unpredictable voices on the Russian literary scene. Widely published and acclaimed as a poet, he is also is an activist for labor and a member of the Russian Socialist movement "Vpered" [Forward]. He contributes essays regularly to *Chto Delat'*, and other opposition magazines. His small press, The Free Marxist Publishing House [SMI], has recently released his translations of Pasolini, Eagleton, and Goddard, as well as numerous books at the intersection of literature, art and politics, including a collection of his own essays.



ON THE TRACKS OF
WILD GAME
Tomaž Šalamun
translated from the Slovenian by
Sonja Kravanja

POETRY | PRICE: \$16
ISBN: 978-1-933254-95-1
PAPERBACK
RELEASE DATE: SPRING 2012
EEPS

[*Author Bio*]
Born in Zagreb in 1941, Tomaž Šalamun attracted critical notice with his first collection, *Poker*, which was published when he was only twenty-five. His books have been translated into nineteen languages. He has received many honors and awards including the Preseren Prize, the Jenko Prize, and a Pushcart Prize. Sonja Kravanja is an award-winning translator of Slovenian poetry into the English. In addition to the work of Tomaž Šalamun she has translated Edvard Kocbek, Iztok Osojnik and Aleš Debeljak.



[*Excerpt*]
I gave her my black
elder to drink.
She dressed it,
then pulled away from it and tossed it
into the red spring.
Me and the tiger, how we were carrying wine and bread to her!
We barely passed the valleys
in which factories were rising up!
We lay on our bellies
altogether drunk
and a quail next to us was safe.
Goblin, goblin! I yelled,
today we eat the thigh,
Solomon's eye!
The tiger threw cherries at the train.
She was rolling on its roof.
Do you think that rivers
were ever here, I asked?

[*Book Description*]
Tomaž Šalamun wrote the poems collected in *On the Tracks of Wild Game [Po sledih divjadi]* in a time of personal crisis during the politically repressive years of the 1970s. It was with this book, which saw its first publication in 1979, that Šalamun made a complete transformation in moving from art-making to poetry.

[*Blurb*]
Tomaž Šalamun's poems never cease to show me what language can be, as they come from a place of turbulent winds and the wild earth. *On the Tracks of Wild Game* is no different. Spilling with fantastic images and uneasy emotions, it is an absolute masterpiece. It turns me over into a new thing. Or as Šalamun says, "shine dream/die sharpness." Or as he says, "I gave her my black / elder to drink. / She dressed it, / then pulled away from it and tossed it / into the red spring."
— DOROTHEA LASKY

[*Excerpt*]
Fear has a tailwind. Fear colonizes quickly. Fear is calculating red
lights and bystanders and petrol levels even now as I write you
this letter upside down under the Southern Cross.

[*Book Description*]
Apart grew out of Taylor's memories of visiting her family in South Africa as a child and her later curiosity about her (white) mother's involvement in early anti-apartheid women's groups. Mixing narrative prose, poems, social and political theory, and found texts culled from years of visiting South African archives and libraries, *Apart* navigates the difficult landscapes of history, shame, privilege, and grief.

[*Blurb*]
Catherine Taylor's *APART* offers an intimate and sweeping look at the legacy of apartheid, while performing an altogether rare balance of "lyric seduction" against "the ugliness of corpses." Taylor refreshingly treats white guilt and the self-conscious recognition of privilege as starting points rather than conclusions, as she plumbs the depths of history, from which, as she reminds us, "no one is excused." The result is edifying, original, and critically rigorous -- a poetic and political vibration between "ecstasy, shame, ecstasy, shame."
— MAGGIE NELSON

"Catherine Taylor's *APART* is neither journalism nor memoir nor documentary poem nor lyric essay nor jeremiad—though it contains elements of them all—but a brilliant and relentless examination of conscience always in search of a literary form adequate to its mission. [...] Thinking its way through the insidious, tragic inequalities of globalization, capitalism, and democracy's alleged freedoms, *APART* indeed succeeds in persuading its readers to disavow 'a cynicism we can't afford.'"
— BRIAN TEARE

APART
*Catherine
Taylor*

POETRY/ESSAY | PRICE: \$17
ISBN: 978-1-933254-96-8
PAPERBACK
RELEASE DATE: SPRING 2012
DOSSIER

[*Author Bio*]
Catherine Taylor's writing has appeared in *The Colorado Review*, *Hotel Amerika*, *Jacket2*, *Xantippe*, *Postmodern Culture*, *Action Yes!*, *Witness*, and elsewhere. Her first book, *Giving Birth: A Journey Into the World of Mothers and Midwives* (Penguin), won the Lamaze International Birth Advocate Award. She has worked as a producer, writer, and researcher on a number of documentary films including "The Exiles" which won an Emmy Award, and was Co-Founder of The Human Rights Watch Film Festival. Taylor is a Founding Editor of *Essay Press*. She received her PhD from Duke University, has twice been a Visiting Fellow at the Centre for African Studies at the University of Cape Town, and teaches at Ithaca College.



THANK YOU FOR THE
WINDOW OFFICE

Maged Zaher

POETRY | PRICE: \$16
ISBN: 978-1-933254-97-5
PAPERBACK
RELEASE DATE: SPRING 2012

[Author Bio]

Maged Zaher was born and raised in Cairo, Egypt, where he earned an M.Sc. degree in structural engineering, specializing in computer aided design. He is the author of a full-length book of poetry, *Portrait of the Poet as an Engineer*, published by Pressed Wafer in 2009. His collaborative work with the Australian poet Pam Brown, *Farout Library Software*, was published by Tinfish Press in 2007. His translations of contemporary Egyptian poetry have appeared in *Jacket* magazine and *Banipal*. He has performed his work at Subtext, Bumbershoot, the Kootenay School of Writing, St. Marks Project, Evergreen State College, and American University in Cairo, among other places.



[Excerpt]

12

This is a badly decorated crisis
It is time to migrate to the next condo
All poetry lines are created equal
So deliver your speech without background music
I finished my dream
Then with a skateboarder’s single mindedness
I went to the market
Some porn is taken for granted
Hopefully you can see
This poem is struggling hard
To be on someone’s top ten list
You always said: capitalism made me do it
But whatever you wear on casual Fridays is up to you
It is sometimes irrational to be irrational
Or so said the cockroaches of hope
For a dollar you can have a glimpse at the Dalai Lama’s soul
I know I need this poem to make it to the playoffs tomorrow

[Book Description]

Thank You For The Window Office investigates the subtleties of place and identity in late capitalism, the corporate world, and the dating scene through poems that navigate a linguistic landscape that an immigrant writing in his non-native tongue negotiates. This confluence creates a wry exploration of the social and lingual that blends the musicality of the Arabic language with a sardonic humor of American popular culture.

[Blurb]

“Maged Zaher is in my view the contemporary writer simultaneously the furthest inside and the most outside the English language as we know it. If Frank O’Hara has been an Arab and a Coptic Christian living in late capitalist Seattle, he would have been called Maged Zaher.”

– LEONARD SCHWARTZ

[Excerpt]

Whatever happens in increments
– the coffee ring
in the corner of this page dimmer than the last –
happens as premonition and anamnesis
like everything
No surprise I think I smell a fugue
coming on those golden numbers
more like church bells
So hard at work not minding
the gap it feels like revelation to fall
in bed and worry about infinity,
adjacency, how much you will miss
loving the person beside you in increments
how much you are missing I mean and
will be once stepped out of
Try to seize the day, you hold hands with yourself:
one hand grasping
And yet there is a sound
Beside yourself with worry, you see
the night seizes you, the radio
repeats the news and repeats it,
a car hisses over the wet street,
the sheets sough: it isn’t comforting
to be alive

[Book Description]

Aaron McCollough’s fifth book is a dialogue of selves progressing through the Möbius turns of innocence and experience, materiality and faith, despair and reason. *Underlight* is a lyric inquiry into the problems of being and community. It opens itself gradually outward to embrace complication but also accountability as redemptive virtues in a life always on the brink of nihilism.

[Blurb]

“Instead of merely criticizing or destabilizing accepted notions of freedom, memory, or suffering... McCollough constructs his own alternatives, new systems and definitions for these troubled terms... [and] makes it the paradoxical work of his poetry and its repeated returns to division to deny the notion of separation... [the world is recast as] one that suggests a profound connection, closeness, and interdependence...” — STEVEN BYRD IN *FREE VERSE*, ISSUE 12

UNDERLIGHT

Aaron
McCollough

POETRY
ISBN: 978-1-937027-08-7
PAPERBACK
RELEASE DATE: FALL 2012

[Author Bio]

Aaron McCollough is the author of *No Grave Can Hold My Body Down* (2011), *Little Ease* (2006), *Double Venus* (2003), and *Welkin* (2002). He is librarian for English Language and Literature and for Comparative Literature at the University of Michigan’s Hatcher Graduate Library. He lives in Ann Arbor.

AMERICAN
SONGBOOK

Michael Ruby

POETRY
ISBN: 978-1-937027-00-1
PAPERBACK
RELEASE DATE: FALL 2012

[*Author Bio*]
Michael Ruby is the author of five poetry books: *At an Intersection* (Alef, 2002), *Window on the City* (BlazeVOX, 2006), *The Edge of the Underworld* (BlazeVOX, 2010), *Compulsive Words* (BlazeVOX, 2010) and *The Star-Spangled Banner* (Dusie, 2011). His trilogy, *Memories, Dreams and Inner Voices*, is forthcoming in Spring 2012 from Station Hill Press, and includes *Fleeting Memories*, a UDP ebook, and *Inner Voices Heard Before Sleep*, an Argotist Online ebook. A graduate of Harvard College and Brown University’s writing program, he lives in Brooklyn and works as an editor of U.S. news and political articles at *The Wall Street Journal*.

[*Excerpt*]
IT’S A PITY (For Junior Parker)

It’s a pity
the irascible Franciscan
baked the camera
Oh mopey dovetailing
It’s a shame
slaves paid for monks
to flatten scissors
I caught the vampire
in his sandwich shop
My baby vanished
on behalf of God

[*Book Description*]
American Songbook is a collection of poems based on phrases from 20th-century American songs. Singers range from Ma Rainey to Tupac Shakur, and songs from Louis Armstrong’s hit “What a Wonderful World” to Hattie Ellis’s “Desert Blues,” a Lomax prison recording. Many traditions are represented, including blues, jazz, gospel, country, folk, bluegrass, electric blues, R&B, rock, disco and hip hop.

[*Blurb*]
“In their careful reading of real and imaginary signs [Ruby’s] poems bring peripheral and liminal perception into focus. At the intersection of form and voice—of how something can be said and what meaning might intend—Michael Ruby folds everyday utterance into astonishing fact. These plaintive and destabilized voicings offer the necessary means to discover what is immediately before us.”
— PETER GIZZI

[*Excerpt*]
9

D___h has arrived by the back door in a meter-
reader’s homely green & gray————&
I think he/she/it has come for me. Even my man
can smell the melon. The moon has become a pie, a wart
has become a lump, a lump a stone, a wariness a

sadness, a stiffness a paralysis, a last glance at things a sweet
vision of edenic filth, of cities sinking into lovely lakes of sewage,
nations formed from the bones we licked clean.
All of human history is the golden age of the fly
(history = flystory):

& my man, my fateless, foeless, feckless man,
lonelier than ever in a no-fly-zone-to-be,
can only snore & snort & fart & burp & grunt,
his fat hand by the framed photo of his wife
—————good-bye, good-bye, good-bye.

[*Book Description*]
Flies by John Surowiecki is a series of poems narrated by eight flies who patiently wake for the death and then piggishly devour the remains of Sam Jeden, an old man who faces his end without friends or family. The real matter of the poems is loneliness, something flies do not experience (their motto is *Sumus ergo sum*: We are therefore I am), but ultimately learn from Sam.

[*Blurb*]
“John Surowiecki has proven to be a memorable voice with an ability to draw on the humorous aspects of even the most commonplace situations to create poems that delight as they resonate with authenticity.”
— BERNADETTE GEYER

FLIES: THE LAST
DAYS, D___H AND
PUTREFACTION OF
MR. SAM JEDEN AS
NARRATED BY EIGHT
GENERATIONS OF
MUSCA DOMESTICA

John
Surowiecki

POETRY
ISBN: 978-1-937027-01-8
PAPERBACK
RELEASE DATE: FALL 2012

[*Author Bio*]
John Surowiecki is the author of three books published, *Barney and Gienka*, *The Hat City after Men Stopped Wearing Hats* and *Watching Cartoons before Attending a Funeral*, as well as six chapbooks, including *Mr. Z.*, *Mrs. Z.*, *J.Z.*, *S.Z.*, published by Ugly Duckling Presse. John is the winner of the Poetry Foundation Pegasus Award for verse drama, the Washington Prize and the Nimrod Pablo Neruda Prize. Publications include: *Alaska Quarterly Review*, *Margie*, *Mississippi Review*, *Poetry*, *Prairie Schooner*, *Redivider* and *West Branch*. Poems of his have recently appeared in the Hecht Prize anthology and the Sunken Garden anthology.

NOT KNOWING

Mike Taylor

PERFORMANCE/THEATER
ISBN: 978-1-937027-02-5
PAPERBACK
RELEASE DATE: FALL 2012
EMERGENCY PLAYSSCRIPTS #3

[Author Bio]

Mike Taylor lives in NYC and writes, directs and produces theater, art installations and video. Shows include ‘The Sadness of Others,’ ‘If I Were You,’ ‘PEGLEG! or, The Treacherous Journey Round the Horn’ and ‘Jumpstrasse Sehnsucht.’ She has worked as a collaborator, designer and/or technician with many amazing artists and has stolen shamelessly from all of them. She is currently writing ‘World Without End a situation comedy,’ a play that that examines the bible’s use of tropes from Nouvelle Vague cinema and American screwball comedies of the 30’s.

[Excerpt]

PSYCHIATRIST There are only five categorical archetypes in the world.
PATIENT Aren’t there 12?
PSYCHIATRIST There are five. But there are hundreds of nuances that allow us to lose ourselves in the myth of individuality.... This happened to you
PATIENT Yes. The summer I spent in Norway. Studying the 19th-century Impressionist painter Frits Thaulow. That was the summer that everything changed.

THE WILD DUCK *(Norwegian Accordion music fades in)*

The Patient Wild Duck takes from his chair the black leather jacket that he wears when he rides with his motorcycle gang. Slowly, deliberately, he puts on the jacket on and buckles it. As he zips up the jacket we see the last VIDEO slide, the classic movie poster of Marlon Brando as The Wild One with the words THE WILD DUCK emblazoned in red across the top.

MARLON BRANDO DUCK: It begins here for me in this attic. How the whole mess happened, I don’t know. But I know it couldn’t happen again in a million years. Mostly, I remember the girl. I can’t explain it, a sad chick like that. But something changed in me. She got to me. This is where it begins for me, right here, in this attic.

[Book Description]

Things happen and we make up stories that harden when they hit the air. ‘not knowing’ concedes the flexible nature of reality, history as commodity, truth as an iridescent bubble of soap. Script requirements: hardcore collaborators, redacted Ibsen, Marlon Brando, an endless therapy session, and live video footage that clearly supports whatever reality is currently in session.

[Blurb]

“Mike Taylor presents the act of being onstage as an unknown quantity, comparable to our daily unscripted and unintentionally dramatic lives...not knowing concedes the flexible nature of reality, history as commodity, truth as an iridescent bubble of soap, and reflects on the irrelevance of what really happened even if it happened to you.”
— ANDY HORWITZ, *Culturebot*

[Excerpt]

SPEAKING TO THE SIGNS
Bellavista, 1952

My mother recounts that one day she found me “writing.” No one had taught me how to write. “What are you doing, mijita?” she asked. “I’m painting,” I told her, and went on speaking to the signs.

[Book Description]

Spit Temple collects texts and transcriptions of Vicuña’s uncategorizable improvised performances, which combine singing, movement, chants, and stories. Also included are a critical introduction by Rosa Alcalá, a poetic memoir by Vicuña (translated by Alcalá) addressing her life in performance, and a series of response pieces from contemporary writers including Juliana Spahr, Rodrigo Toscano, and Maria Damon.

[Previous Praise]

Vicuña’s work, at its very essence, is “a way of remembering”--as if exile and recall joined to unravel an “autobiography in debris;” as one personal story within a larger narrative.
— ROBERTO TEJADA

SPIT TEMPLE

Cecilia Vicuña

Edited by Rosa Alcalá

POETRY/PERFORMANCE
ISBN: 978-1-937027-03-2
PAPERBACK
RELEASE DATE: FALL 2012
DOSSIER

[Author Bio]

Cecilia Vicuña is a Chilean poet, artist and filmmaker. The author of twenty poetry books published in Europe, Latin America and the U.S., she performs and exhibits her work widely. A precursor of conceptual, impermanent art and the improvisatory oral performance, her work deals with the interactions between language, earth and textiles. Her most recent book is *Saborami*, Chain Links, 2011. *Chanccani Quipu*, a new artist’s book is forthcoming from Granary Books. She co-edited the *Oxford Book of Latin American Poetry*, New York, 2009. Since 1980 she has divided her time between Chile and New York.

WALKING ACROSS
A FIELD WE ARE
FOCUSED ON AT THIS
TIME NOW

Sara Wintz

POETRY
ISBN: 978-1-937027-04-9
PAPERBACK
RELEASE DATE: FALL 2012

[Author Bio]
Sara Wintz was born in 1985 in Los Angeles. She is a graduate of Mills College and the Milton Avery School of Graduate Studies at Bard College. Her poems have appeared in the print-magazines *Try!* and *6x6*, online at *Ceptuetics* (with Kareem Estefan), and on the stage at Issue Project Room, The Bowery Poetry Club, and The Poetry Project at St. Mark’s Church. She lives in Berkeley.

[Excerpt]
Walking across a field we are focused on at this time now, Judd.
We are focusing on the act of walking across a field.
We will focus our attention on this gesture of walking.
We will act in the manner of moving our legs forward.
We will press our heels to the grass while we are in the process of movement and we will extend our toes forward.
We will bend our knees as the soles of our feet press against the grass.
As our knees bend we will lift our opposite foot at the heel and we will push our bent leg forward across space.
Our opposite leg will exist in space, bent at a ninety-degree angle until it drops and our heel touches the grass first followed by the soles of our feet and lastly followed by our toes.
At which point the heel of our opposite foot will lift and it will shift our point of balance.
We will lift that heel and bend our legs.

[Book Description]
Walking Across a Field We Are Focused on at This Time Now spirals out of year-by-year Wikipedia searches to tell the story of the twentieth century. In her narrative, Wintz weaves together individual experience with shared (public) history to explore the foundations of facts, time and social identity. This is Sara Wintz’s first book, an epic poem of lyric proportions.

[Blurb]
A little bit *The Making of Americans*, a little bit *To The Lighthouse*, *Walking Across A Field We Are Focused On This Time Now* is Sara Wintz’s meditative/historical participation “in a story of everyone.” The text functions as a glittering Indra’s net, hung with infinite jewels, each reflecting the repeated mutual relatedness among all living beings. How Wintz manages to orchestrate all of this splendor into the span of a metaphoric walk across a field is one of the many compelling facets of the artistry of this book.
— KIM ROSENFELD

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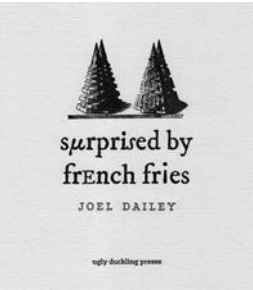
LITTLE RICHARD
THE SECOND
Gregg Biglieri

Words hurt not
Because ‘blue’
Is not blue
But words are
Pebbles and waves
An ocean
That is not
Waving and is
Not an ocean



PRO MAGENTA / BE MET
Corina Copp

Nothing, nb spare hill
Transition metal
I have no physiological
Control madrigal ever



SURPRISED BY
FRENCH FRIES
Joel Dailey

You’ve earned an exciting new
cell phone
Just ahead of the opening bell
Crawfish fascinating wildlife
in a ditch
Now & then we wrestle with
indoor air quality issues
“It’s just like being inside but
you’re outside”

[Recent]



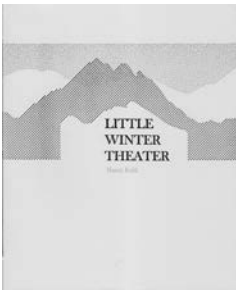
WHERE WE EXPECT TO SEE YOU SOON
Michael Ford

We'll have to arrive—in envelopes—
postage—even—plastered to our
eyes—It saves us—the inconvenience of growing old—



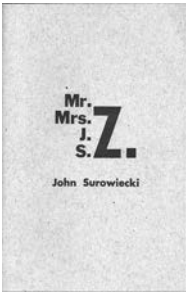
DEAR FAILURES
Trey Sager

“Your successes you get to share with the world,”
my friend Lee once told me,
“but your failures, those you get to keep.
Your failures are yours.”



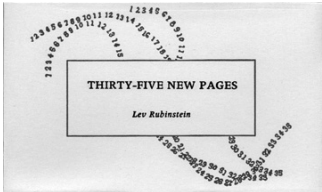
LITTLE WINTER THEATER
Nancy Kuhl

“how the body understands mouth
and breath knows the price”



MR. Z., MRS. Z., J.Z., S.Z.
John Surowiecki

Little S.Z. refuses to cry,
drowning
in the folds of the nun's black wings.
The other children are also red-eyed;
even the tough guys are quiet.

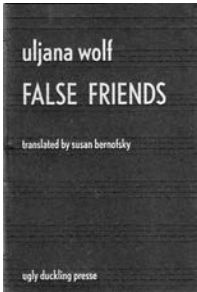


THIRTY-FIVE NEW PAGES
Lev Rubinstein

TRANSLATED FROM THE RUSSIAN
BY PHILIP METRES AND TATIANA TULCHINSKY SERIES

Page 10 ⁽¹⁰⁾

⁽¹⁰⁾ Here, in fact, something could happen.



FALSE FRIENDS
Uljana Wolf

TRANSLATED FROM THE GERMAN
BY SUSAN BERNOFSKY, WITH
ADDITIONAL TRANSLATIONS
BY TRAVER PAM DICK, EUGENE OSTASHEVSKY, ERIN MOURE, UTE SCHWARTZ, AND UWE WEISS

consider the woodpecker's
third eyelid sliding
supportively across its pupil.
with its help, you can strike
home any point without eyes
popping from sockets.

[Forthcoming]

15 SECOND PLAY BOOK
Debate Society

WOMAN2 “A” story!
W1, M1 “A” story?
WOMAN2 “A” story “A”
story “A” story!
WOMAN1 (A suggestion.)
“B” story?

ON POEMS ON
Sandra Liu

Single feathers tremble in
the mid-air struggle towards
direction and float away.

BOYCOTT
Vanessa Place

If his functioning as a male is
not enough to define man,
if we decline also to explain him
through ‘the eternal masculine’,
and if nevertheless we admit,
provisionally, that men do exist,
then we must face the question:
what is a man?

SHAKE HER
Ariel Greenberg

“As in a fairytale, there’s
a hole in my book where a
mother should be,
a hole in my head, caught in
my throat,
a hole in my fine felt heart
worn on a fob.”

ENOUGH
Chris Martin

so why should I stagger in a
pale rage
at the light falling like anvils
when a full moon over the
turnpike
is split into greasy
shimmering

STAINED GLASS WINDOWS
OF CALIFORNIA
Julien Poirier

“An ideal spot for our
picnic,” says Friar
Tuck
pouring his nutsack
of Roman Noses
to the whistling sands

EVERYONE HAS A MOUTH
Ernst Herbeck

TRANSLATED FROM THE
GERMAN BY GARY SULLIVAN

Break a leg comrades
I go off into battle
and not to the bath
break out the sour cream

DEFORMATION ZONE
*Joyelle McSweeney &
Johannes Göransson*

Translation: the migrant of
a very special nature. The
filthiest medium alive.

20 LOVE POEMS FOR 10
MONTHS
Mary Austin Speaker

we crane
and go feathers
we fold
our forevers
together
to soften
their edges

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(FROM THEN)

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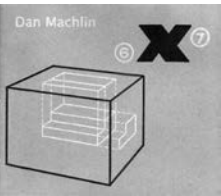
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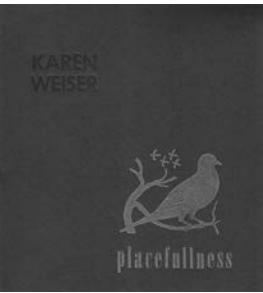
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[illegible]

The background is a solid blue color. Overlaid on this are several thin white lines that intersect to form a series of geometric shapes, including triangles and quadrilaterals. The lines are arranged in a way that creates a sense of depth and structure, with some lines extending from the edges of the frame towards the center.

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